United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name **American Life & Accident Insurance Company Building**

other names/site number n/a/ JFL-6

Related Multiple Property n/a

2. Location

street & number 471 West Main St. NA not for publication

city or town Louisville NA vicinity

state Kentucky code KY county Jefferson code 111 zip code 40202-4224

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination __ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X__ meets ____ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ **national** __ **statewide** _X_ **local**

Applicable National Register Criteria:

__A __B _X_C __D

Signature of certifying official/Title **Craig Potts/SHPO** Date

Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

__ entered in the National Register
__ determined eligible for the National Register
__ determined not eligible for the National Register
__ removed from the National Register
__ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

X	private
	public - Local
	public - State
	public - Federal

Category of Property

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
		district
		site
		structure
		object
1	0	**Total**

Name of related multiple property listing

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

BUSINESS: Office Building

Current Functions
(Enter categories from instructions.)

BUSINESS Office Building

7. Description

Architectural Classification
(Enter categories from instructions.)

INTERNATIONAL STYLE:Miesian

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Glass, Cor-ten Steel
roof: Flat roof, not visible
other
:

Narrative Description

Summary Paragraph

The American Life and Accident Insurance Company Building (JFL-6) was built adjacent to the Riverfront Plaza/Belvedere at Fifth and Main Streets between 1969 & 1973 to serve as the headquarters for this Kentucky-based insurance company. Internationally recognized German émigré and architect Ludwig Mies van der Rohe (1886-1969) designed the building. It is a simple cube-like structure of glass and Cor-ten steel, a material intended to weather to a rust-like finish. The structure of the building is visibly expressed and celebrated by the use of vertical and horizontal steel bands punctuated by large, bronze-tinted plate glass windows. The design was conceived by Mies in collaboration with his clients, and was completed after Mies's death by his protégé, Bruno Conterato. It is the only building in Kentucky designed by Mies. It is also the only building in his body of work that was fabricated using Cor-ten steel. The building is sited on a small, flat landscape-designed plaza that was conceived with the deliberate setback, both from the Main Street perspective and from the Riverfront Plaza/Belvedere perspective, to allow the architecture of the office building to be fully expressed.

Character and Historic Use of the Site

The American Life And Accident Insurance Company building is located in the heart of Louisville's Central Business District near the intersection of 5th and Main Streets. It is sited on the Riverfront Plaza/Belvedere (1973). Directly north of the building is Interstate 64, and beyond that, the Ohio River. To the west of the subject property is the Kentucky Center for the Arts (1983), a Kentucky state cultural and arts facility. To the south is National City Tower/1st National Tower (1972), an office building. Diagonally across the street from the American Life and Accident Insurance Company Building is the Humana Building (1984), headquarters of the Humana insurance company. Nearby is the Galt House Hotel and the Galt House East (1972).

Setting

The American Life and Accident Insurance Company Building is sited near the southernmost boundary of the Riverfront Plaza/Belvedere, which is West Main Street. The building rests upon a podium-like slab of Texas granite. It is accessed on the south/Main Street side by a series of very broad steps. From all other sides the building's site is on the same level as the Riverfront Plaza/Belvedere. The northern-most section of the site features a small rectangular stepped retention basin. The landscape elements of the Riverfront Plaza/Belvedere were conceived by landscape architect Dr. Konstantinos Doxiades.

Exterior Description of the subject property

The American Life And Accident Insurance Company building is a 5-story office building with a square plan. It sits on a raised lobby that is nearly transparent. The upper floors are composed of large plate glass windows framed by a Cor-ten steel framework. A rooftop penthouse tops the building and steps back so as to be hidden at the Main Street level. To the north is a small roof terrace that overlooks the Riverfront Plaza/Belvedere.

Exterior views, 1973

Interior Description

The interior of the American Life and Accident Insurance Company Building is divided into three zones: 1) a two-floor underground garage, 2) three floors of leased office space, and 3) fourth floor corporate office suite with a top-floor penthouse capped by a "green roof".

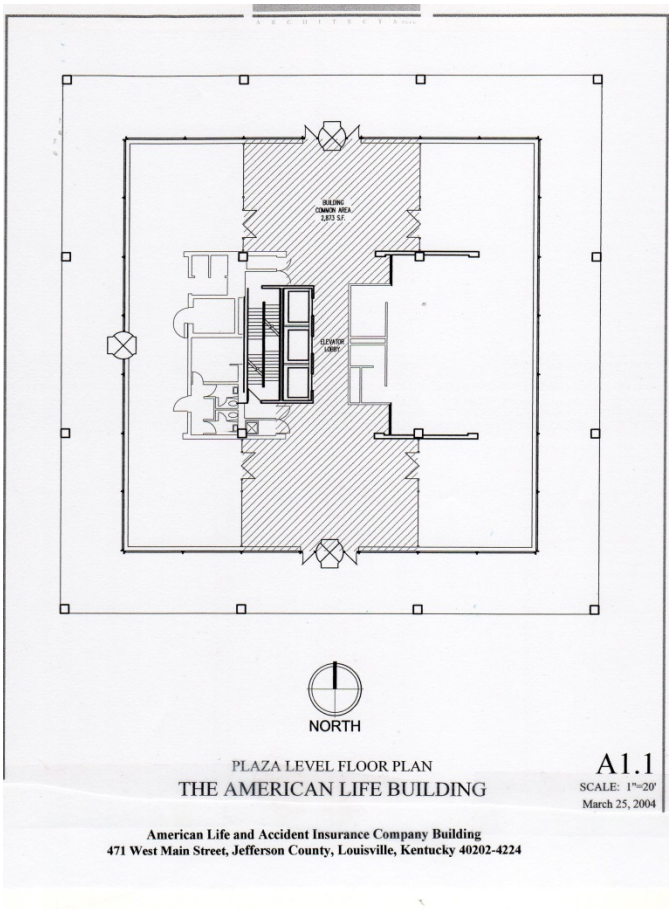
The two levels of underground parking are not street-visible. They are accessed by mechanical garage doors on the lower level, adjacent to Fifth Street, to the west.

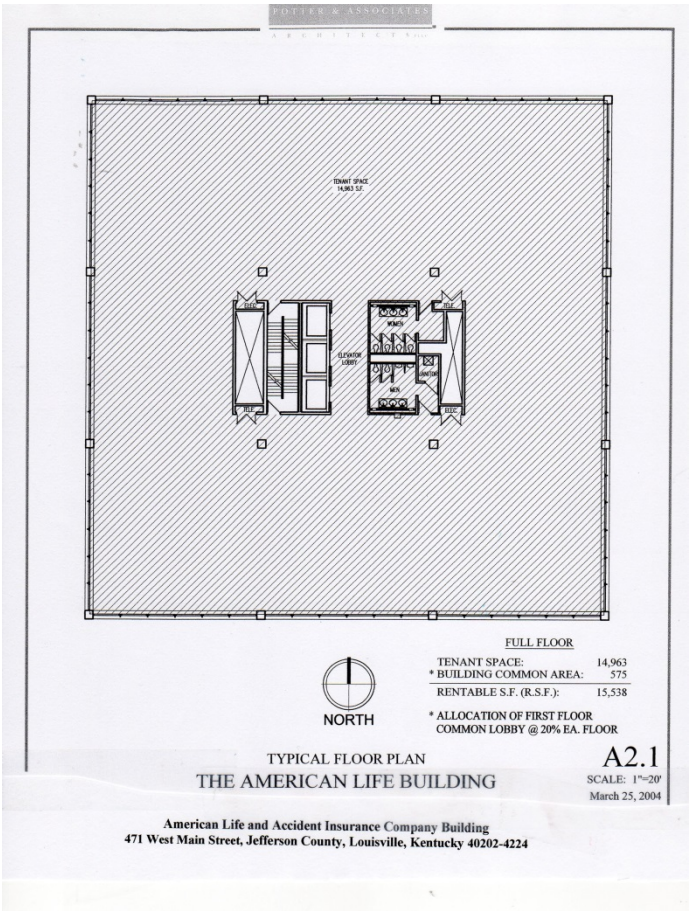
Lobby

Library

The American Life And Accident Insurance Company building features a lobby on the ground level with office space and a penthouse above. Two elevators and an internal stairway provide circulation from floor-to-floor. The ground-level space is accessed by glass main doors that are located on axis on the north and south façades. This ground-level lobby space is recessed from the floors above and is lined by a colonnade. The recessing of this ground-level floor, coupled with the transparency of the exterior glass walls, create the illusion that the floors above are floating.

Most of the interior office space is intended to be flexible in design, and uses clear span construction. Interior office spaces are delineated by glass walls, each set within a metal framework. Further floor divisions are provided by a system of removable partitions that change according to the office space requirements of the building's tenants. All remaining spaces [are] laid out in 7-ft.² modules, each with lighting and climate control. Tenants are able to divide space, and the possibility of using any 7-foot multiples in both directions opens up a variety of design of options.





First Floor plan **Second Floor plan**

Floors four and five have been set aside for the exclusive use of the American Life and Accident Insurance Company, the building's owners. The fourth floor features executive offices, meeting rooms, and cubicles for support staff. The penthouse space utilizes the northernmost half of the floor and is divided from east to west

into 1) bedroom and bath, 2) living room/reception area and 3) catering kitchen adjacent to a bedroom and bath. The southernmost half of the floor is where the mechanical systems are placed.

A flat roof caps the building. In 2014, a "green roof" was added as an energy conservation and efficiency measure. Beehives are located atop this flat roof.

Changes to the American Life and Accident Insurance Company Building

There are no visible changes to the subject property. The American Life Building is still owned by the company responsible for its initial construction. These owners have taken care to continue the architectural and aesthetic concepts that are in keeping with its core Miesian architectural values. It remains largely as constructed between 1969 and 1973. Because the original Cor-ten steel exterior did not weather as envisioned by a client and architect, the exterior steel was cleaned and sealed with a nonvisible coating so as to protect the metal from deterioration and to prevent rust from discoloring the masonry upon which the building rests. In 2014, of a green roof was added atop the existing flat roof as an environmental and energy conservation measure.

Current Rehabilitation Plans

The American Life And Accident Insurance Company plans to renovate the Plaza associated with the American Life Building utilizing the Federal and State Historic Rehabilitation Tax Credits. Once renovated, the site and building will continue to serve as office space. All work will be completed according to the *Secretary of the Interior's Standards for Rehabilitation*.

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.
- [x] 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.
- [x] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE/work of a master

Period of Significance

1969-73

Significant Dates

1969, 1973

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Ludwig Mies van der Rohe; the office of Mies van der Rohe; Bruno Conterato

The Period of Significance, 1969-73

This nomination follows the National Register convention for a property meeting Criterion C. The Period of Significance, **1969-73**, marks the time during which the property is important within its historic context.

Criteria Considerations: Consideration G is selected, as the subject property is less than 50 years old.

Statement of Significance

Summary Paragraph

The American Life and Accident Insurance Company Building (JFL-6) meets National Register criterion C and is significant within the context "**Modern Architecture in Louisville, Kentucky, 1945-1973**". The American Life and Accident Insurance Company Building embodies the distinctive characteristics of design by the internationally renowned architect Mies van der Rohe and his architectural protégé Bruno Conterato. It is exceptionally significant in its local architectural context. The progress of Modern design in Louisville in the post-WWII period is the historic context in which the American Life and Accident building is evaluated. It provides an outstanding design accomplishment in light of other buildings built during this period.

Architectural Context: Modernist Design in Louisville, Kentucky, 1945-1973

This study will begin with a brief examination of Modern Architecture in the United States from 1945 to 1973. The beginning date is a convenient starting point. American awareness of International style began more than a decade prior to the end of World War II, with the Museum of Modern Art's "Modern Architecture: International Exhibition" curated by Philip Johnson in 1932. Shortly afterward, some of New York's iconic skyscrapers were erected. The year 1945 begins a convenient starting point in which the style became mainstream outside of New York and other American cultural centers, in cities such as Louisville. The end date is marked by the completion of the building in 1973.

A National Register nomination for the University of Louisville Art Library, prepared in 2013 by Gail R. Gilbert, establishes the historic context for modern architecture in Louisville, Kentucky, 1945 to 1965. The nomination for the American Life and Accident Insurance Company Building will use the context narrative, verbatim, to lay the foundation of Modern Architecture in the years immediately before the construction of the American Life and Accident Insurance Company building began. The salient portions of Dr. Gilbert's National Register nomination are quoted below.

> **Historic Context: Modern Architecture in Louisville, Kentucky, 1945-1965**
> The International style emerged in Europe and the United States the 1920s and 30s. It emphasized volume rather than mass; regularity and balance rather than the classical concern for symmetry; and the avoidance of applied ornament. It replaced the eclecticism of the 19th century, and eventually the term "international style" became synonymous with modern architecture.
>
> Maas and others refer to "Mid-Century Modern" as a group of architectural trends that continued design evolution of the International style, from the end of World War II until the late-1960s. The varied expressions embraced by this term all share a number of qualities: the structure of the building is articulated without extraneous ornament, and buildings used modern construction methods and materials. The style grew out of the influences of the International Style and Bauhaus movements – including the work of Walter Gropius, le Corbusier, and Mies van der Rohe. These movements emphasized the tenets of the machine age, which focused attention on the structure as a pure form. Modern materials such as steel and concrete that have smooth surfaces were favored. The structure of building was meant to be clearly visible and not hidden under another surface. Additionally, expansive window openings, terraces, rooftop gardens were gestures to connect the interior with the exterior. It was also enhanced by the incorporation of Frank Lloyd Wright's principles of organic architecture that was informed by the landscape and native materials (Maas, p. 6; from Metro Historic Landmarks).

Immediately after WWII, architects came to appreciate design methods that were standardized, as the War had led to scarcity in building materials and had great impacts on available manpower. Developers turned to prefabricated elements and new materials that enabled quick construction.

A Modern style emerged, in which the hallmarks were new materials, flat roofs, little or no ornamentation, large glass-covered surfaces and concern with internal space. Some who wrote about this new aesthetic likened the buildings to a machine, where form was simplified, and beauty came from revealing the structure's function. Architectural elements like steel, iron and glass—associated with economic and technological advancement—replaced traditional brick and wood construction. Buildings organized around repeatable forms became the norm.

Neither the academic nor the preservation communities have fully looked at Modern architecture in Louisville. Yet, we are not without at least one useful survey. A catalogue of many important local projects was published in the Louisville Magazine, in 1966. The article, "Architecture in Louisville, the Materials We Build With," captures the mid-20th-century optimism that Modern architecture is sometimes associated with. The article's unnamed author identified 34 properties in the City that had been erected since 1960—indeed many were just nearing completion at the article's writing. This author extolled the freedom that new materials and new construction techniques gave to architects. On the first page, the author exclaimed, "Now skeleton and skin can meaningfully interfunction…allowing continuity in use and structure to be expressed." That writer heralded precast-prestressed concrete frames, the "scientific revolution in chemistry" that resulted in an array of materials for sealing and decorating, and new fastening technology that helped hold these new materials together. The article serves as a relatively good local survey of relevant examples by giving location, architect name, and the salient qualities that each property showcased. The article contains several photographs and key text on the nominated property (Maas: 7).

One thing absent from this article's discussion is a critique of any project's design achievements—in other words, the property's architectural significance. This is not so much a criticism of the article's content as an observation of the article's content. Or, stating that observation according to the first term of Criterion C—where a property's value is communicated by its "…type, period, or method of construction…"—the article gives less attention to type (normally the term associated with style) and gives much more interest to methods of construction. The Kentucky SHPO has not nominated any Modern architecture whose significance comes from its particular construction method; such a nomination would depend on an analysis of engineering values. By contrast, examination of **type** is more the analysis of aesthetics, or style (Maas: 8).

Thus, this context offers the following characteristics that indicate excellence in midcentury modern design:

- Use of innovative technology to solve structural, programmatic or aesthetic challenges.
- A design that integrates the building well with its immediate landscape, often a plaza which balances the
- Horizontal (site) with the vertical (high rise building). The most well-designed Mid-century Modern buildings do not give the impression of being placed randomly on top of the landscape, though this effect is not universal.

- An overall look of simplicity, using basic geometric forms and eschewing ornamentation to express that simplicity.
- Connecting of the inside and the outside by the generous use of glass which creates harmony with the site. Often materials used on the outside of building were continued in the interior, further connecting the outside and inside. Outside rooms were also favored.
- Paying attention to the quality of light, encouraging light without seeing the light fixture.
- Skill in the handling of proportion, scale, materials and detail.

Modern Architecture in Louisville at Large

The following buildings are illustrated on continuation sheets at the end of the nomination, and in the nomination's image disc, in the Supplemental Images folder. They are referred to in the discussion of Modern architecture in Louisville:

- Schneider Hall (in the Official Images folder)
- Natural Science Building
- Stevenson Hall
- Miller Information Technology Center
- Rauch Planetarium
- Kresge Chapel
- The Liberty National Bank and Trust Company
- Twig and Leaf
- Trinity Towers
- The 800
- Ohio River Sand Company
- Lincoln Income Life Insurance Tower
- American Life [& Accident Insurance Company] Building

Until 1960, Kentucky architects had to go outside the state for training -- the first school of architecture was not established until then. Kentuckians first became acquainted with Modern architecture either in print media or by leaving the state, to view pre-World War II buildings first hand. Louisville became a place where the state's early Modern buildings could rise. The first architects to practice in this mode brought back influences from architects such as Frank Lloyd Wright, Le Corbusier, Louis Kahn and Eero Saarinen. While some of their buildings used curtain wall construction, Louisville designers, or their clients, were reluctant to completely give up the pervasive neoclassical tradition. Thus, the erection of modern buildings developed later in Louisville than in other cities.

In the 1950s, Louisville saw intense growth in subdivisions and concomitant growth in schools. In the 1960s, demolition funded by the U.S. Department of Housing and Urban Development, heralded as Urban Renewal, was touted as a way to revitalize Louisville's inner city. This produced mixed results. Like many cities, Louisville was struggling to come to terms with a new relationship between the city and the suburbs. Despite resources and energy going to these areas, some architecturally significant buildings were built.

The Liberty National Bank and Trust Company building, at 416 West Jefferson Street and now Chase Bank, was built 1956-1960, designed by Wagner and Potts in association with Brazilian architect Wenceslao Sarmiento. The façade of the six-story building is a curtain wall made up of granite, glass and brass panels hung from a metal framework. The building, which is set back thirty feet from the

street, is considered a fine example of mid-century modern architecture and was the first building in Louisville to use the curtain wall (Elizabeth Fitzpatrick "Penny" Jones in The Encyclopedia of Louisville, edited by John Kleber, Lexington, University Press of Kentucky, 2001).

The Twig and Leaf restaurant, built in 1959 at 2122 Bardstown Road, is another example of mid-century modern architecture. With large windows that bring the outside in, and an open floor plan, the restaurant follows Modern design principles. The building's architectural design was the subject of a recent public debate. The designation report for the Metro Historic Landmarks and Preservation Districts Commission, November 18, 2012, stated "The design of the Twig and Leaf represents the architectural details that were specific to diners at the time. The restaurant set up with counter space, booths and tables is the expected layout for diners. The large curtain window, the materials used and the oblong building shape also contribute to the diner's unique architectural type that makes it so easily identifiable."

Trinity Towers (now Barrington Place) was built by Tafel and Schickli in 1962 for the Methodist Church as a residence for senior citizens. Louisville's first modern residential high-rise, the 17-floor building included a Chapel in the Sky on the roof along with a sundeck and penthouse lobby. The building was designed with nearly blank east and west sides to minimize the heat and glare of the sun.

The 800 Building, a luxury apartment, was built in 1963. Designed by William S. Arrasmith of Louisville, in partnership with Loewenberg and Loewenberg of Chicago, the 29-story building, at the intersection of 4th and York Streets, has aluminum curtain-wall construction with marble, glass, masonry and turquoise blue anodized aluminum panels. The curtain wall is recessed at ground level to expose the steel columns that bear the load. The aluminum panels were provided by Reynolds Metals Company of Louisville. The building won an honor award for superior design from the Federal Housing Administration in 1964.

Hartstern, Louis and Henry designed the Ohio River Sand Company building, completed in 1964-1965. Constructed of concrete and glass, the building's upper two floors cantilever 13 feet over the sidewalk side and 19 feet over the wharf side. Originally trucks were weighed beneath the overhang on the wharf side. The upper floors contain office space and now house the Waterfront Development Corporation.

The Lincoln Income Life Insurance Tower (now Kaden Tower), is another cantilevered building. Built in 1965-1966 by Taliesin Associated Architects of Scottsdale, Arizona, the structure has a concrete core with cantilevered floors that allow for column-free interior space. The external filigreed concrete panels are independent sections that minimize the effects of the sun without blocking the view. So the building has two curtain walls – the first curtain, glass, is under the second curtain, concrete.

In 1969 Louis and Henry built a modern addition to the classical main building of the Louisville Free Public Library at 4th and York streets. Brutalist in style, lacking any classical ornamentation, the building nonetheless relates to the older structure in terms of proportion.

The American Life Building was designed by Mies van der Rohe and completed by his firm in 1973. Built of Cor-ten steel and glass, the four-story office building with a fifth floor penthouse, has expanses of glass that make its lobby floor almost transparent.

(Gilbert, University of Louisville Library, National Register nomination form. April 2013)

It is important to note that the Gilbert, in her development of the context "Modern Architecture in Louisville: 1945 – 1965--acknowledged that the American Life [and Accident Insurance Company] Building was significant to the evolution of Modern Architecture in Louisville, Kentucky. With that in mind, the author will discuss the subject of Modern Architecture, from the year 1965 to 1973. The year 1973 marks the date when the subject property was completed.

Historic Context: Modern Architecture in Louisville, Kentucky, 1965-1973

Riverfront Plaza/Belvedere Urban Renewal Project

The plan to redevelop Louisville's waterfront in the 1950s and 1960s was hailed by civic officials and citizens alike as a return to the City's Ohio River roots. The plan for the redevelopment of Louisville's waterfront was inextricably entwined with the popularization of the skyscraper and the refinement of the Modern Style of Architecture in the City of Louisville.

In the middle of the discussion of the redevelopment of Louisville's waterfront, was the American Life and Accident Insurance Company property. This property sat squarely in the middle of the discussion, squarely on Lot #1 of the City plat of Louisville. Ruben Durett, in *Centenary History of Louisville,* saw this mound as "probably what determined the beginning of lot numbering in the city" (Durrett, the Centenary History of Louisville, 1802).

Long after the Indian mound had been removed, The Keller Building, a multistory masonry office building designed by C. D. Meyer and dating from 1901, had stood on lot #1 at the northeast corner of Fifth and Main Streets. The American Life and Accident Insurance Company, under the leadership of Dinwiddie Lampton I, acquired the Meyer building during the Stock Market Crash of 1929 when an acquaintance had met hard times and had to sell his assets. It had been the headquarters of American Life ever since. As the years passed, American Life personnel had amassed as many as 14 separate lots adjacent to the Keller Building with an eye to building something bigger and better on the lot. That foresight put them in an excellent position when there was talk of redeveloping Louisville's waterfront into a Riverfront Plaza/Belvedere (Samuel Thomas Papers, 1963-2012, University of Louisville Archives Collection Subseries: Modern Contemporary Architecture Schickli houses thru Civic Center, Box 126, item number #73. American Life and Accident Building Bruno Conterato Ludwig Mies Van der Rohe firm 1971-1973. Second Renaissance Revival thru Sullivanesque, Box 120, item number #67. Keller Building 1901 C.D. Meyer, architect).

By the 1940s and 1950s, more and more people in Louisville were using automobiles. More automobiles meant that existing roads must be improved and faster thru-ways, in the form of express highways, were needed to facilitate the movement of people and goods to and from the outlying suburbs. The core areas of the city, on the other hand, were subject to a different solution to accommodate the automobile: wholesale demolition of many full or partial blocks of buildings that were removed to make way for automobile parking and to improve business efficiency. Just as new roadways had shaped the suburbs, the demolition of historic fabric to accommodate increased use of automobiles was a determining factor in shaping the heart of the city in the post-WWII era (Clay, Grady. "Many Louisville blocks are being 'opened up'. *The Courier-Journal*, August 20, 1950, section 2).

On April 12, 1970, *Courier-Journal and Louisville Times* Urban Affairs Editor, Don Ridings, outlined the nearly 50-year effort to remove blight and industry from Louisville's wharf area at the Ohio River near Fifth Street. It was a reminder to the newspaper readers that city fathers no longer viewed Broadway as the one and

only center of Louisville's financial, civic, and artistic activities. It was a reminder of the ongoing and arduous effort to reclaim the city's River roots. The Courier-Journal article began with the paragraph, "… the hiss-thump, hiss-thump of the pile drivers has replaced the glib promise, and the bullying growl of dirt moving bulldozers has superseded the rustle of yet another discarded paper plan. Dirt is moving, and concrete is being poured on the Riverfront project between Fourth and Sixth Streets. The new sounds are sounds of building, not planning and argument. The new shapes are of things going up, not being torn down" (Ridings, Don. "Progress Report on the Riverfront." *The Courier-Journal*, April 12, 1970, section H).

Accompanying this April 12, 1970, Courier-Journal and Louisville Times article was a sidebar chronology with photographs of how the Louisville Riverfront project had evolved over the years. What follows is the text from that sidebar, titled "How Plans Have Changed over 40 Years" (Ridings, Don. "Progress report on the Riverfront." *The Courier-Journal*, April 12, 1970, section H.):

1930	Plans for a Louisville Riverfront project began 40 years ago when Harlan Bartholomew, a city planning consultant of St. Louis, proposed this park-on-the-River scheme, backed by high-rise buildings.
1957	27 years later, Bartholomew came back with this design proposal for the Louisville Riverfront. Architectural drawings of the stores, office buildings and roads were superimposed on [the] photo.
1962	This is how the Reynolds Aluminum Service Corporation envisioned the Riverfront in its 1962 proposal. The marina had been added to a version released a year earlier. Doxiades and Associates was the architect. Reynolds, then joined by G. E. [General Electric], quit the project in 1967.
1965	Two years before Reynolds pulled out of the project altogether, its plan for a Marina already had been eliminated, because of costs, and it had returned to a "shelf" concept: a larger and more elaborate version of the Belvedere now being built for viewing [the] River.
1968	The artist's sketch above prepared in 1968 for the Riverfront commission proposed a Belvedere with a performing arts center at left, just east of Fourth Street. The center has never materialized. Next to the center, from left are the new hotel being built, new Louisville Trust Company Building, a proposed New American Life and Accident Insurance Company Building and proposed apartments.

(Ridings, Don. "Progress Report on the Riverfront." *Courier-Jounal*, April 12, 1970, Section H)

One of the key factors that facilitated the cleanup of Louisville's industrial past at the Ohio River was the involvement of the Reynolds Company. The Reynolds Company, a private business, met with the Louisville Board of Aldermen to redevelop the Riverfront area roughly defined as between "Second and Seventh from the Ohio River to Main Street and Possibly to Market." Reynolds officials were accompanied by Dr. Konstantinos Doxiades, head of Doxiades & Associates, an urban planner from Athens Greece. According to newspaper accounts, Albert M. Cole, president of the Reynolds development firm, stated… that, "we believe this area… may be desirable as a high-rise apartment site which could set the tone for the future redevelopment in downtown Louisville." In order to accomplish this goal of creating a Riverfront redevelopment the area, the project would need to be established as a federally approved urban renewal area. This would allow the city to " …use its power of condemnation to assemble land for the project, and to see that the development is carried out according to approved plans" (Nunn, Douglas. "Reynolds would buy Riverfront." *The Courier-Journal*, June 9, 1960, section a).

In essence, the Reynolds Company saw great promise, and no doubt, financial reward, in the redevelopment of the Louisville waterfront area and believed enough in the project concept to hire Dr. Konstantinos Doxiades, head of Doxiades & Associates, to work with city officials to make it happen. Doxiades and his team of urban planners were internationally renowned for their planning and urban design work in India, Pakistan and Greece.

Before long, the Reynolds Company was joined by General Electric in their redevelopment efforts at Louisville's waterfront. According to a Courier-Journal editorial, the Reynolds Development Corporation has committed $91,000 to the downtown Riverfront development project and would join with General Electric and the city urban renewal agency to see the project through. According to the editorial, Mr. Cole told a group of regional real estate appraisers that "urban renewal…is an absolutely essential part of the city's shaping of this environment." The editorial went on to state that "like many other cities, we are not in a position where we simply can afford to do nothing. We are on our way; the fruits of the efforts will soon be visible, and then even the naysayers will view our city with a new pride" (1962, May 16, Courier-Journal, Editorial-page).

The waterfront redevelopment was to be a public-private partnership. Individual businesses and corporations were to work alongside officials from the City of Louisville to develop a plan that would return the rough city wharf area and the lines of railroad tracks adjacent to the river into a welcoming public space that could be enjoyed by all.

The larger question was: what would the waterfront redevelopment look like and would the developers succeed in achieving its stated goals. In a descriptive article that appeared in the *Louisville Times* newspaper in the spring of 1970, the reporter gave a thorough description of activities that were occurring on the site of Louisville's Riverfront project. The author notes that "teams of workmen are gouging forth with bulldozers, pounding it with pile drivers, reshaping it for column steel that it soon must support. Amid the noise and confusion, there seems to be no pattern-no way to tell where one building or project stops and the next begins. Actually the construction crews are working on several separate but related public and private projects. Work on other buildings, including the 40-story office tower, will start in the next few months." The article goes on to say that "The Life Insurance Company of Kentucky was the first private developer to break ground for a new building in the Riverfront renewal area, and its $4 million headquarters on the north side of Main between Second and Third is now five stories tall. When completed next year, the building will be nine stories tall and will be surrounded by a landscaped plaza. The development is to be called Heritage Square" (Emke, Burt, April 12, 1970 "First Phase Includes Garage, Offices, Hotel" *Louisville Times*).

As City Fathers and urban planners hashed out the details of what this new modern Riverfront Plaza/Belvedere would look like, the American Life and Accident Insurance Company owners were pondering what form their piece of the redevelopment puzzle would take. What exactly would their new corporate headquarters look like?

As early as 1964, it was announced that the local architectural firm of Arrasmith and Judd had been selected to design a new 12-story home-office building for the American Life and Accident Insurance Company. According to the article "solid towers in front would contain elevators and utilities. Smaller towers at buildings ends would contain stairs." According to a newspaper account, "an agreement has been concluded with the urban renewal agency for the company to build at a suitable site within its present property. All this property is within the Riverfront urban renewal area." Dinwiddie Lampton Jr., president of the American Life and Accident Insurance Company, made clear in the article that the design for the project was "preliminary and subject to adjustments to fit into the overall development plan of the adjacent Reynolds Metals company project." Mr. Lampton went on to say that "we want to build whatever best fits with the Reynolds design". The text of the article continues by giving a thorough description of the preliminary design. "As presently drawn, the new building has an East-West axis parallel to Main Street. It is distinguished by a full height elevator and utility tower standing 25 feet in front of the building and connected to it by a 12-story glazed passageway. If carried out, in final design, this would give Louisville its first building with such a dramatic entry to a contemporary

building." The article goes on to state that, "similar but smaller-scaled, towers at each end of the main building would contain stairways. The main building, measuring 45' x 97', would have an indicated floor space of some 53,000 ft.². However all of this is understood to be preliminary and subject to adjustments in final design stages. With this new building, as well as the Reynolds high-rise office tower also close to the present Bullitt Street, Main Street will have its first new skyscrapers since the 1880s when the Columbia Building rose to what were once considered unprecedented heights" ("American Life Reveals Design for New Office." *The Courier-Journal*, February 16, 1964, section 5).

In an adjacent article, "Lincoln Income Construction to Be Topic," *The Courier-Journal* noted that the 15-story Lincoln Income Life Insurance Company's Building [now known as Kaden Tower], now under design and was to be topic of discussion: "Kelly Oliver, on-the-job representative of the architectural firm that designed the building, will discuss the project using a set of working drawings… [at] its meeting of the arts club." The article went on to say that "Oliver is a member of Taliesin Associated Architects which designed the $2,500,000 office tower going up at the Watterson Expressway and Breckenridge Lane. The firm is affiliated with the Frank Lloyd Wright foundation." It was remarkable that in 1964 a modern high-rise was to be built on the Louisville skyline. It stands to reason that this did not go unnoticed by the owners of the American Life and Accident Insurance Company, who had just sealed a deal to build a contemporary building by a local architectural firm ("American Life Reveals Design for New Office." *The Courier-Journal*, February 16, 1964, page 1).

Just nine years prior, in 1955, the University of Louisville Art Department hosted an exhibit titled *Mies near Louisville*. It had cited the buildings near Louisville designed by Mies: the Pi Lamda Phi Fraternity House in Bloomington Indiana; Seagram Building, New York; 900 Lake Shore Drive, Chicago Illinois; and a tentative project for a prefabricated house employing aluminum support members. The two-page exhibit brochure called for Louisvillians to take note of quality urban design and architecture, and to look to architects and designers that provided something beyond that which local or architects provided.

The text of the brochure speaks to the high regard that Mies enjoyed in the post-WWII era:

> Ludwig Mies van der Rohe, Frank Lloyd Wright and Le Corbusier would probably be named most often as the three men who have made the early 20th century one of the great ages of architecture. If Mies is the least known of the three to a wider public, the reason is no doubt that the other two have accompanied their buildings with many writings and statements. Mies' silence, the token of a special kind of craftsmanship, is ironically appropriate in that his style of work perhaps is in the closest accord with public notions of the character of modern architecture. It is in his works most of all that the aesthetic appeal of a building is intended to be identical with its construction. This was the underlying tradition of Greek and Gothic building, which are more admired than any other, but when our century opened it had not been applied to modern structure of steel and glass, whose utility seemed shameful and hidden under frosting. Its absence seemed only naked but to make the architect's work too easy and simple. What Mies has shown us is what is known to every maker and user of a simple dish or a simple dress: without ornamentation, it is harder to attain a complete form. Discarding the traditional appeal of what is pretty, or to the pleasantness of the past, Mies van der Rohe offers other kinds of satisfactions. He obviously appeals to the instinct that wants to know how things are put together, and to observe that they are put together firmly and effectively. But this appeal to our love of the understandable and the sound is elementary; any lean-to shows that. Where Mies van der Rohe's buildings differ is in fair appeal to another and far more subtle sense of logic: the proportions, between areas, between walks, between spaces, between masses, constantly creating harmonies of complex balance. We can feel with

> them the pleasure we feel when a mathematical problem comes out exactly even; they are constantly telling us Q.e.d. This pleasure in thorough solutions is one reason for this exhibition; a second reason is discussed on the next page.
>
> Two objectives may arise, first, that local architects would not like to see commissions go outside. Yet it seems that many will go outside always, and if they must, local architects would prefer to see them go to the finest architects, for what they themselves could learn and for the pressure on local patrons to raise their standards competitively. The other is that the point should not be mentioned for fear of offense. But if we cannot mention our own deficiencies, we must certainly resign our title to being a city at all, not to mention being a city developing and progressing (1955, University of Louisville Allen R. Hite art Institute, 9th year, number 3, Mies near Louisville, University library, November 19-December 22, 1955).

As the Waterfront Development/Belvedere project dragged on and on with investors, developers and planners coming and going, the officials at the American Life and Accident Insurance Company began to reconsider their decision to hire Arrasmith and Judd as the architects to design a new 12 story home-office building.

History of the American Life and Accident Insurance Company Building

Nancy (Nana) Lampton, daughter of Dinwiddie Lampton, Jr., was a 26-year-old professional woman who was heavily involved in the company business. While her two brothers were involved with the life insurance aspect of the business, Nana worked directly counseling with her father on the construction and design aspects of the new corporate headquarters. Nana attended college at Wellesley in the early 1960s and studied art and art history under Teresa Frisch (Asian and Middle Eastern Art History) and Curtis Schell (Italian Renaissance). On a summer study abroad to Florence, Rome, and ultimately to Berlin, she gained a wider appreciation of art and architecture (Personal email correspondence between the author and Nana Lampton, September 24, 2015).

At some point, Nana Lampton had a frank discussion with her father, Dinwiddie Lampton Jr., and together they decided that the design for a 12-story office building designed by Louisville architects Arrasmith and Judd might not be architectural the solution they sought for their corporate headquarters.

Nana knew of architect Mies van der Rohe, perhaps in connection with New York City's Seagram's building. In 1953, the daughter of Seagram's distilling empire founder Samuel Bronfman was persuaded by his 26-year-old daughter Phyllis Lambert, to hire an architect worthy of real merit. After a lengthy design review of architects that included luminaries like Eero Saarinen, Marcel Breuer, Pietro Belluschi, Walter Gropius, Louis Kahn, Paul Rudolph, I. M. Pei, Minoru Yamasaki, and Frank Lloyd Wright, Lambert, working alongside Philip Johnson, narrowed her options down to Le Corbusier and Mies van der Rohe. Lambert eventually settled on Mies. He immediately hired Philip Johnson and "put him in charge of much of the interior work" (A Personal Stamp on the Skyline: a Determined Daughter Helped Shape the Seagram's Building," *New York Times*, Arts and Architecture Section, April 7, 2013, P. 23).

By 1969, Nana Lampton and her father Dinwiddie Lampton Jr., had a frank discussion about the mediocrity of the architectural design for their building. In the back of their minds they believed that the American Life and Accident Insurance Company Building was a key component to the Riverfront Plaza/Belvedere redevelopment and would have a major impact on the urban landscape as originally conceived by world-famous urban planner Doxiades. Ultimately both daughter and father agreed that a change in direction was necessary.

A 1972 article in *Louisville Magazine* explained that American Life Insurance Company President Dinwiddie Lampton Jr., was persuaded by his daughter, Nana Lampton, chairman of the board, to ask an eminent architect who had impressed her with his modernist style and design expertise. Nana Lampton had selected Ludwig Mies van der Rohe and had made her wishes known to her father. The Lamptons asked Mies to respect the setting for the American Life and Accident Insurance Building in his design.

According to *Louisville Magazine*, Dinwiddie Lampton Jr., stated, "Frankly I didn't expect an architectural firm of such international stature to be interested in such a building… When they were, I accepted their professional guidance entirely… So I told Conterato directly how much money we could spend and asked him to put an appropriate building on the site. He's done it." The magazine goes on to state that Conterato believed that, "designing a small building may not be financially profitable to the firm, but it's worth undertaking if there's a chance-as there is in Louisville-to make it architecturally significant."… It's an advantage for us to do a building in such a prominent location. As for size, sometimes a low building-or even an underground building-is a good solution for preserving an open space. There's no question that buildings cannot be put up as separate entities; there must be respect for their surroundings." The Louisville magazine article goes on to state that Conterato and his team of architects viewed their subject property within the context of the entire Riverfront development and considered all structures that were located within a block of the site so that they might develop a building that was contextually a good fit.

According to Conterato, "this will be a small building on a site that, from a zoning point of view, could easily have been five times as tall or quite a bit wider… But as we developed the program, it became evident that the needs of our client didn't point to a large building and that a low roofline would serve as a counterpoint to the 40-story First National Bank across Main Street and give a new human scale to the whole downtown Riverfront. It will link Main Street west-rather than obstructing it from-the Riverfront." Conterato continues, "We wanted to come up with something that would be very strong architecturally—not a sawed-off building but one that could hold its own in design and proportion. Its long span, made up of three structural bays, each 42 feet wide, and its Cor-ten steel exterior will give it a "gutsy" look. The view from the River will be great—a progression of heights from the shore to the Belvedere to the American Life to [the] First National Tower." The article finishes with Bruno Conterato recalling Mies' intent for the building: "we'd like to think the American Life and Accident Building will carry out the philosophy of Mies van der Rohe, applying modern technology to the interpretation of a fine architectural solution… It's like poetry—the essence is not in the use of tremendously complicated words but in the care in which words are used" ("Mies Van Der Rohe on Riverfront: American Life Picks High Style Lowrise," *Louisville Magazine*, February 1972).

The Riverfront commission chairman Henry Ward was quoted as being complementary of the plans for the American Life Building. Emke noted that several members of the Riverfront commission believed that the smaller American Life Building would provide a much-needed contrast to the Riverfront area. "Larry Melillo, an architect involved in several public and private projects in the Riverfront area, said that The American Life design "really brings the (parking garage) Plaza right out to Main Street" (Emke, Bert. "American Life Unveils its Riverfront Plans," *Louisville Times*, August 2, 1972).

While Louisville's new Riverfront Plaza opened to local fanfare on April 29, 1973, the $4.5 million American Life and Accident Insurance Company Building remained under construction—a victim of problems with the Cor-ten steel panels. Although that material had been used on more than a half dozen projects, including the Chicago Civic Center, without mishap, the 40' x 4 ½' Cor-ten panels on the American Life building were buckling. In taller buildings, the spandrels had been reinforced with steel rods, filled with concrete and

supported on the main steel members of the building. That transferred the expansion stress, due to temperature change, to the main structure. But on the small Louisville building, the architects had decided to eliminate the reinforcing rods and concrete. They wanted to lighten the weight of the building, and so, placed expansion joints at each and of the spandrels, to let them expand horizontally. However, after the first spandrels were placed on the building last January, the architects found that the heat of the sun cause the 5,000 pound panels to curve upward in a bow shape. To correct the problem, the builders bolted the spandrels securely to the face of the building, allowing them to expand without buckling" (Riem, Joan. "Problem delays a Riverfront building." *The Courier-Journal*, April 27, 1973, section B.

Evaluation of the American Life and Accident Insurance Company Building's architectural significance within the context of Modern Architecture in Louisville

The American Life and Accident Insurance Company Building is exceptionally significant within the local architectural context. The academic and historic preservation communities have recognized the architectural merit of the American Life and Accident Insurance Company's headquarters building almost immediately. William Morgan, architectural critic for the *Courier-Journal* and Professor of Architectural History and Design at the University of Louisville, working with a graduate-level class, produced a brochure in 1975, listing Louisville's 15 most important works of contemporary architecture, and the building was included.

According to the course catalog, the course examined "the principal forms and theories of urban design in relation to social forces in modern Europe and America." Under professor Morgan's guidance, as part of a class project, the students worked together to produce an undated brochure entitled "New Architecture and Louisville". Morgan and his graduate students produced a lists of what they felt were the 15 most important contemporary works of architecture in Louisville Kentucky. He credits students in his Fine Arts 593 class [Lynn Landis, Sandra Patterson, John Connelly, & Michael Dyre, James Blue (photography), Daniel Boyarski (design)] for assisting in the endeavor.

In the introduction to the brochure in 1975, Morgan summarized Louisville's architectural context:

> As a regional center and a fast-growing industrial and commercial city, Louisville has financed extensive new construction in recent years. Much of this growth has been in the suburbs and along the expressways that ring the city, but the most exciting development has been downtown and near the Riverfront. In the last decade alone, over a third of a billion dollars has been invested in the central business district.
>
> Architecturally, Louisville is somewhat conservative. New buildings do not usually represent avant-garde styles (with some notable exceptions, particularly the work of the firm of Jasper Ward). Rather, new buildings in Louisville are refinements of new styles pioneered elsewhere. Louisville's rich architectural heritage from the 19th century is well-known and generally appreciated, so it is hoped that this small sampling—purposefully subjective and necessarily incomplete—will interest Louisvillians and visitors alike in the buildings that contribute to the fabric of the city and which will be tomorrow's landmarks. (Ca. 1975, "New Architecture in Louisville," Fine Arts 593, University of Louisville. Course description: Principal forms and theories of urban building design in relation to social forces in modern Europe and America.)

The following is the list of top corporate and institutional designs in contemporary modern architecture determined by Professor Morgan and his students. Morgan and his class ranked entries in order of significance, evaluating the American Life Building as the premier modern/contemporary building in Louisville Kentucky:

Name of building	**Location**	**Architect**	**Location of firm**	**Date of construction**
1) American Life Bldg.	3 Riverfront Plaza	Mies van der Rohe	Chicago IL	1974
2) Riverfront Plaza		Doxiades Associates, Lawrence Melillo, Jasper Ward	Greece & Louisville	1973
3) First National Tower	Financial Square	Harrison & Abramovitz (NYC)	New York City	1972
4) Greater Louisville Building	Financial square	Bank building Corp. of St. Louis	St. Louis	1974
5) City Blueprint	Second and Jefferson	Jasper Ward	Louisville	1969
6) Univ. of Louisville Health Sciences Center	500 S. Preston	Smith, Hinchman, & Grylls	Detroit	1970
7) Jefferson Compre-hensive Care Ctr.	Preston and Chestnut	Carlton Godsey	Louisville	1975
8) Methodist Evangelical Hospital: Giles Addition and Garage	Preston and Broadway	Arrasmith, Judd, Rapp, & Associates	Louisville	1974, 1972
9) Norton-Children's Hospital	Chestnut and Brook	Caudill, Rowlett, Scott Nolan and Nolan	Houston & Louisville	1974
10) University of Louisville Radiation Center	Floyd and Walnut	Jasper Ward	Louisville	1964
11) Louisville Free Public Library	West York	Lewis & Henry	Louisville	1974
12) Federal Parking Garage	Seventh and Magazine	Jasper Ward	Louisville	1969
13) Louisville Greyhound Terminal	Seventh and Walnut/Muhammad Ali Boulevard	Arrasmith, Judd, Rapp, & Associates	Louisville	1971
14) Kentucky Human Resources Building	Seventh and Walnut	Jasper Ward	Louisville	1974
15) Samuel Coleridge Taylor School	1115 Chestnut	Design Environment Group, Stowe Chapman	Louisville	1969

By 1976, *Louisville Magazine* was again analyzing the merits of Louisville's built environment. In the forward to the magazine issue, the editors declare that it is…"our obligation to posterity [that] requires the weighing of all feasible alternatives for the reuse of a sound building. But not all that is old can be retained; a healthy city needs a mix, and the goal must be to replace with quality." The article goes on to lament that the beautifully proportioned and classically styled 1830s US Branch Bank on the north side of Main Street at Third Street should not have been replaced by the Farm Credit Bank Building. The Louisville Magazine commentary goes

on to remark that, "… on the other hand, the American Life & Accident Building, designed by the office of Mies van der Rohe, honored the traditional roof line of Main Street when it replaced the Renaissance revival block between Bullit and Fifth. It serves, as buildings should, to recognize the human scale of Louisville's urban landscape" (January 1976, *Louisville Magazine*, "A bicentennial salute-a look inside preservation: the power of the law, the reasons for saving, old places revisited, people in the forefront.").

In 1977, the Preservation Alliance of Louisville and Jefferson County, a local private preservation advocacy group, spoke positively about the American Life Building in their West Main Street walking tour brochure: "The American Accident & Life Insurance Building was designed by the internationally renowned architect, Mies van der Rohe, of Chicago. It was built in 1973 of Cor-ten steel, which will rust and then become a handsome bronze color. The little building carries out the scale and rhythm of the older Main Street buildings" (Preservation Alliance of Louisville and Jefferson County, walking tour brochure, 1977).

Local estimation continued to view the building favorably. In 1979, University of Louisville Prof. William Morgan published *Louisville: Architecture and the Urban Environment*, based on articles he had written for the *Courier-Journal* in a Sunday column, "The Urban Environment." Morgan contrasted the effect of the huge National City Tower, a glass-wall skyscraper which,

> owes its genesis in large part to Mies van der Rohe, one of the major figures of 20th-century design, and yet Mies's own American Life and Accident Building on the Belvedere is only five stories tall. American Life, which is one of his last works, represents the essence of Mies's teaching, for this utterly simple structure is merely a box. As its walls are replaced entirely by window space, the building is defined primarily by its 12 supporting columns. This simplicity is deceptive however, for the architect who said "I don't want to be interesting, I want to be good," has created an exceptionally handsome building that is of great interest. Using the Belvedere as a podium, and by raising the upper stories so that the building seems to float, Mies has produced what is virtually a classical Temple. The sheltered area formed by the recessed ground-floor echoes the pavilions of the Belvedere and becomes a natural extension of those human-scaled spaces. A Mies [designed] building-whether a bank, an office block, or a museum-become the urban status symbol of recent years, but Louisville's example is more than that. It is unique in its use of Cor-ten steel, a naturally rusting material that gives the building a warm patina not usually associated with steel and glass (Morgan, William. *Louisville: Architecture and the Urban Environment*. Dublin, N.H: W.L. Bauhan, 1979).

As the building approaches 50 years of age, it continues to be heralded as a local architectural achievement. In 2014, Kentucky Educational Television (KET) celebrated the 50th Anniversary of the Kentucky Chapter of the American Institute of Architects with an award: 10 buildings that changed Louisville. The American Life and Accident Building was on that list. The 10 buildings featured in the program, in alphabetical order, are:

1) Actors Theatre of Louisville
2) American Life & Accident Insurance Company Building
3) Ballet Building
4) Bowman Field Terminal
5) Humana Building
6) Levy Brothers Building
7) Louisville Water Tower Building and River Road Pumping Station
8) Seelbach Hotel

9) 21c Museum Hotel
10) United States Marine Hospital

(The Ten Buildings That Changed Louisville spotlights history of the city's most iconic buildings 2014 September 22)

In view of these accolades, this nomination's author concludes that the American Life and Accident Insurance Company's building possesses exceptional significance in the mind of the public who knows, understands, and appreciates Louisville's important architecture.

Evaluation of the Integrity of the American Life and Accident Insurance Company Building's significance with consideration to its physical condition

A building in Louisville meeting **Criterion C**, significant as a type of construction—mid-century modernism—must have integrity of feeling if it is to convey the essential significance of its architectural type. A building in Louisville will be said to have integrity of feeling if it has integrity of materials and design. The American Life and Accident Insurance Company Building retains integrity of not only materials, design and feeling, but also integrity of location and setting.

The **location and setting** of the building have remained the same. While the Riverfront Plaza/Belvedere has had alterations through the years, the American Life and Accident Insurance Company Building nonetheless is still an integral and important part of the overall modernist design of the Plaza. It stands at the south end of the Plaza, adjacent to W. Main St. and fits in well with the overall design of the Riverfront Plaza/Belvedere in that its site has been maintained to flow seamlessly into the overall Plaza ensemble. The American Life Building and its site continues announcing the role of conspicuous outsider amidst the mostly older revivalist and traditional architectural landscape along the remainder of W. Main St and its Victorian national register district. This dissonance with its surroundings enhances the building's feeling of being a modernist creation in Louisville's early employment of the style.

The integrity of **materials** on the exterior of the building has been retained. In fact, very little has changed: It remains largely as constructed between 1969 and 1973. The only significant change is a modest one: because the original Cor-ten steel exterior did not weather as envisioned by a client and architect, the exterior steel was cleaned and sealed with a nonvisible coating so as to protect the metal from deterioration and to prevent rust from discoloring the masonry upon which the building rests. This has not significantly changed the material integrity of the building. In 2014, of a green roof was added atop the existing flat roof as an environmental and energy conservation measure. Rooftop beehives finish out the green roof. Because the green roof is not street-visible this change is not seen as one that detracts little from the material integrity of the building. Otherwise, the building remains as built.

Integrity of **design** is retained since all of the exterior surfaces that indicate the style's hallmarks remain. Because the American Life Building is still owned by the company responsible for its initial construction, great care has been taken to continue the architectural and aesthetic concepts that are in keeping with its core Miesian architectural values. Since ornamentation is minimal in buildings of this style, the building's flat surfaces, geometric forms and glass curtain walls continue to define its participation within the style.

Because the building possesses integrity of materials and design, it also possesses, by definition, integrity of **feeling**. In addition, the building is still used for its originally-intended use as an office building. This adds to the integrity of the associations we can attach to it.

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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:

_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____JFL-6_____

10. Geographical Data

Acreage of Property 1.08 acres +/-

UTM References
New Albany quad
Coordinates calculated via ArcGIS Explorer

Coordinates according to NAD 27: Zone 16; Easting: 608692.05 Northing: 4234888.62

Coordinates according to NAD 83

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	608689.32	4235094.89	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)
The property proposed for this listing corresponds to the Jefferson County Property Valuation Administrator parcel ID **015E00200000**. This parcel corresponds to the address 471 West Main Street. The entire American Life & Accident Insurance Company Building and all the land historically associated with it is proposed for listing.

Boundary Justification (Explain why the boundaries were selected.)
The boundary encompasses the entirety of the real property and the extent of the historic structure. The structure has, since its inception, occupied the site.

11. Form Prepared By

name/title Joanne Weeter
organization Historic Preservation Consultant date October 1, 2015
street & number 4302 Talahi Way telephone 502-296-7666
city or town Louisville state KY zip code 40207
e-mail Joanne.Weeter@Gmail.com

Photographs:

Name of property:	American Life and Accident Insurance Company Building
City or vicinity:	Louisville
County:	Jefferson
State:	Kentucky
Photographer:	Joanne Weeter
Date of photographs:	September 2015
Location of original Digital files:	KHC/SHPO
Number of photographs:	12

Number and Description of each Photograph

1 of 12: Photo 1: primary/South façade at Main Street
KY_Jefferson County_American Life and Accident Insurance Company Building_0001

2 of 12: Photo 2: Secondary/East Façade
KY_Jefferson County_American Life and Accident Insurance Company Building_0002

3 of 12: Photo 3: Secondary/North Façade from Belvedere
KY_Jefferson County_American Life and Accident Insurance Company Building_0003

4 of 12: Photo 4: Secondary/West Façade
KY_Jefferson County_American Life and Accident Insurance Company Building_0004

5 of 12: Photo 5: Landscape Feature/Square, Stepped Retention Basin on North Terrace

KY_Jefferson County_American Life and Accident Insurance Company Building_0005

6 of 12: Photo 6: Landscape Feature/View of Belvedere from Secondary/North Façade
KY_Jefferson County_American Life and Accident Insurance Company Building_0006

7 of 12: Photo 7: Landscape Feature/View of North Terrace at Belvedere Looking toward Galt House
KY_Jefferson County_American Life and Accident Insurance Company Building_0007

8 of 12: Photo 8: Landscape Feature/View of North Terrace Looking North/Northeast
KY_Jefferson County_American Life and Accident Insurance Company Building_0008

9 of 12: Photo 9: Secondary/West Façade at Ground Level
KY_Jefferson County_American Life and Accident Insurance Company Building_0009

10 of 10: Photo 10: Primary/South Façade at Main Street Entrance
KY_Jefferson County_American Life and Accident Insurance Company Building_0010

11 of 12: Photo 11: Interior/Ground Level Lobby/Reception Desk
KY_Jefferson County_American Life and Accident Insurance Company Building_0011

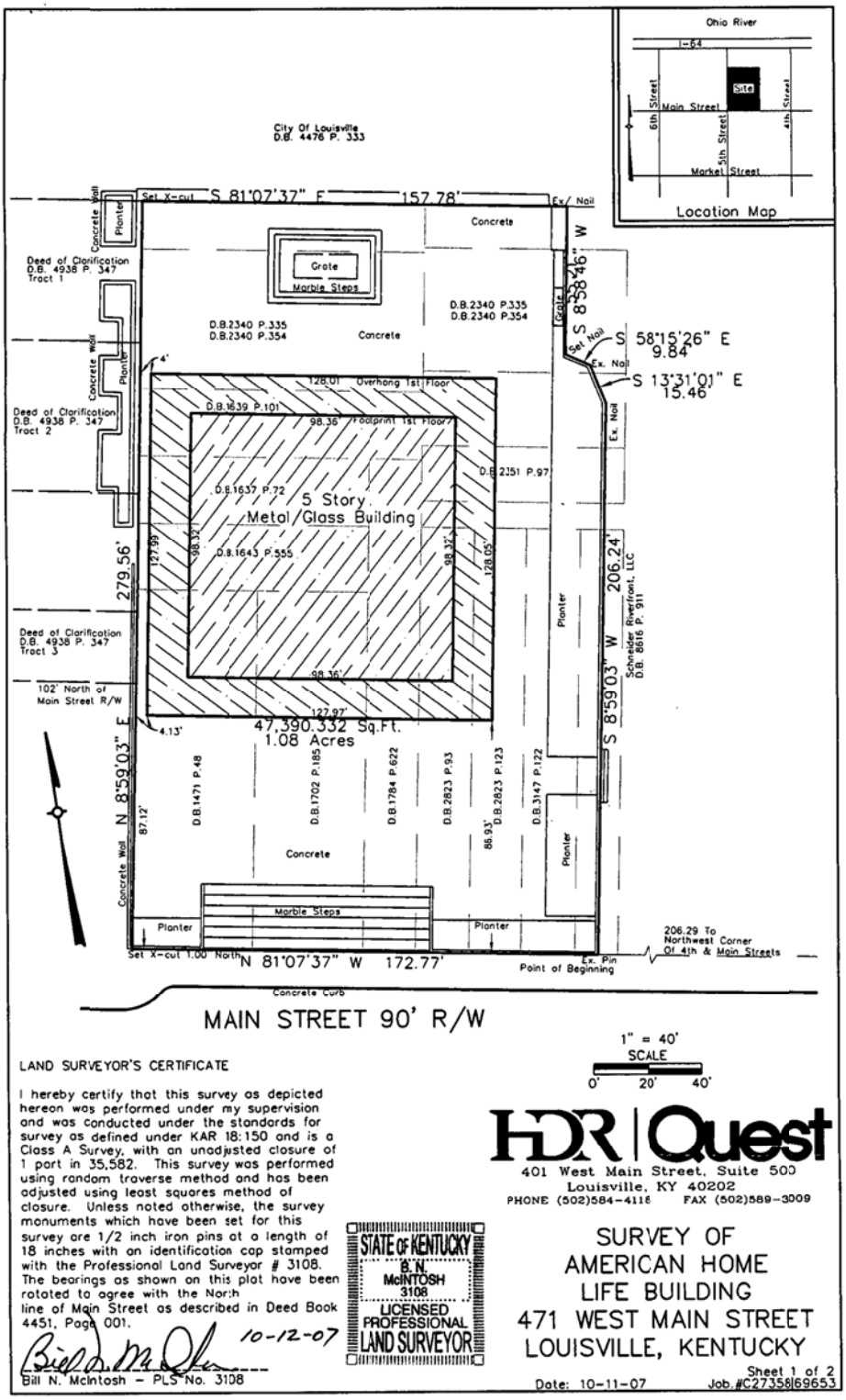
12 of 12: Photo 12: Interior/Ground Level Lobby/Reception Area with Office beyond
KY_Jefferson County_American Life and Accident Insurance Company Building_0012

Property Owner:

name American Life & Accident Insurance Company
street & number 471 West Main Street telephone 502-585-5387
city or town Louisville state KY zip code 40202-4224

EXHIBIT A

DB 09140PG0333



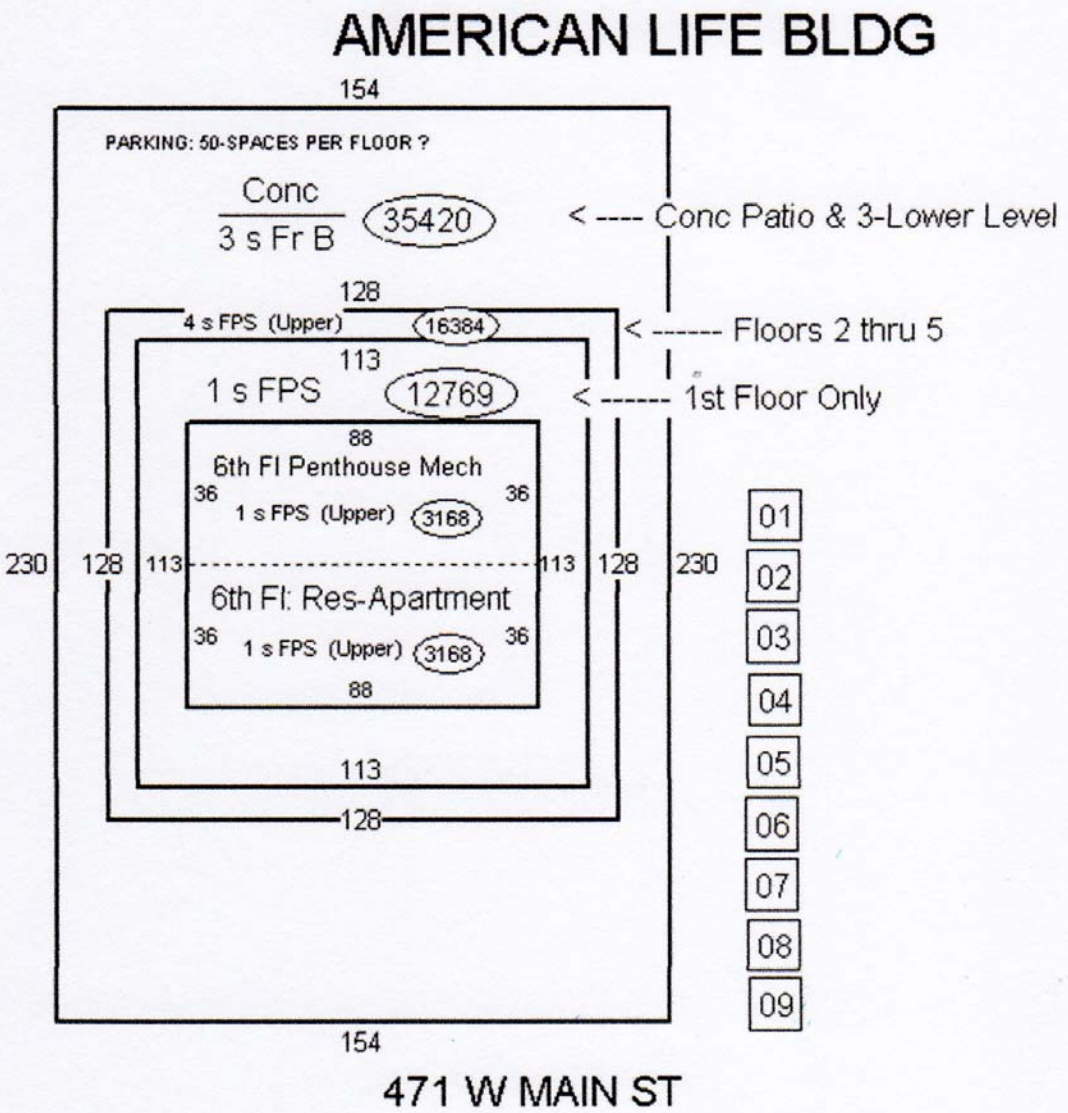
LAND SURVEYOR'S CERTIFICATE

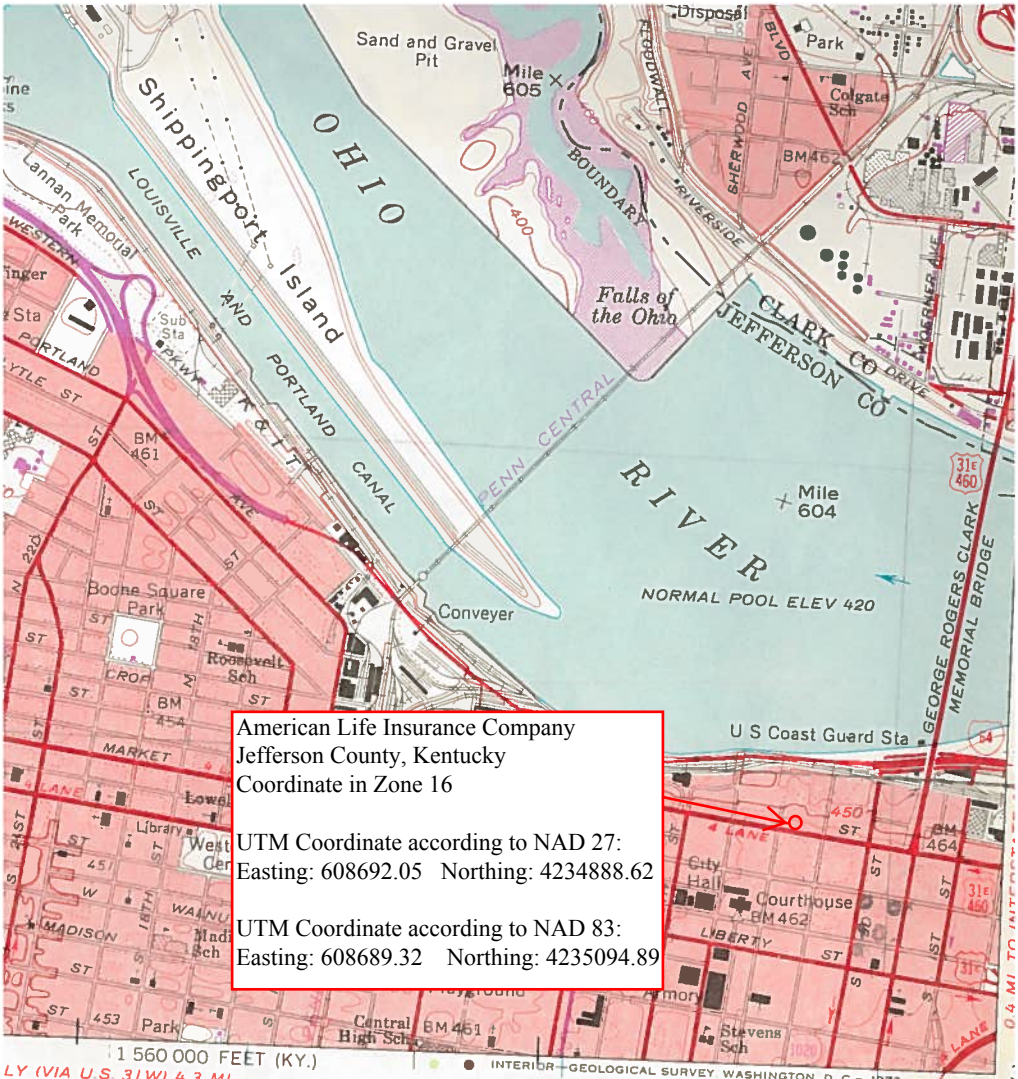
I hereby certify that this survey as depicted hereon was performed under my supervision and was conducted under the standards for survey as defined under KAR 18:150 and is a Class A Survey, with an unadjusted closure of 1 part in 35,582. This survey was performed using random traverse method and has been adjusted using least squares method of closure. Unless noted otherwise, the survey monuments which have been set for this survey are 1/2 inch iron pins at a length of 18 inches with an identification cap stamped with the Professional Land Surveyor # 3108. The bearings as shown on this plat have been rotated to agree with the North line of Main Street as described in Deed Book 4451, Page 001.

10-12-07

Bill N. McIntosh – PLS No. 3108

PVA Sketch Map
August 12, 2015





American Life Insurance Company
Jefferson County, Kentucky
Coordinate in Zone 16

UTM Coordinate according to NAD 27:
Easting: 608692.05 Northing: 4234888.62

UTM Coordinate according to NAD 83:
Easting: 608689.32 Northing: 4235094.89

608 ROAD CLASSIFICATION

Heavy-duty — Light-duty
Medium-duty — Unimproved dirt
Interstate Route — U. S. Route — State Route

INDIANA

UADRANGLE LOCATION

purple compiled in cooperation with
al Survey from aerial photographs
information not field checked
es extension of urban areas

NEW ALBANY, IND.—KY.

SE/4 NEW ALBANY 15' QUADRANGLE
N3815—W8545/7.5

1965
PHOTOREVISED 1971
AMS 3860 IV SE—SERIES V851