



560

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Kurfees Paint Co.

other names/site number JF-CD-239

2. Location

street & number 201 East Market St

NA

not for publication

city or town Louisville

NA

vicinity

state Kentucky code KY county Jefferson code 111 zip code 40202

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

6-6-13

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) _____

7-30-13

Signature of the Keeper

Date of Action

Kurfees Paint Co.
Name of Property

Jefferson, KY
County and State

5. Classification

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	
1		buildings
		district
		site
		structure
		object
1	0	Total

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

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Industrial/Processing/Extraction
Sub: manufacturing facility and industrial storage

Vacant/not in use

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Late 19th and 20th Century Revival: Beaux Arts

foundation: Limestone, concrete

walls: Brick, limestone, concrete

roof: Rubber/EPDM

other:

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Narrative Description

Summary Paragraph

The Kurfees Paint Co. Building (JF-CD-239) is a 4-story brick, concrete and limestone building fronting on Market Street, in Louisville, Kentucky's largest city. The rectangular building is approximately 107 feet wide (east-west) and 204 feet deep (north-south). The formal façade faces Market Street and presents restrained Beaux-Arts detailing along this façade. The west, north and east elevations are primarily utilitarian elevations with rectangular steel windows and very little decoration except at the corners, parapet, and elevator shaft. Seventeen years after the company's founding, Joseph and Joseph Architects was commissioned to design the first of two phases for a production facility at the corner of Brook and Market Street. The original structure, constructed in 1915, was the first 3 structural bays, approximately 45 feet along Market Street. The second phase, constructed in 1928, comprised the rest of what exists of the building today, an additional 62 feet along Market Street.

Setting of the Kurfees Paint Building & Development of the Site

Market Street

The Kurfees Building is located in the heart of Louisville's business district at the corner of Brook and Market Streets. Market Street has been a major artery for commerce in the city since the first maps of the area. The thoroughfare stretches from the historical Bourbon Stockyards in the east to the river in the west, making it the longest of Louisville's historic streets. The street's importance was centered around the transportation of goods to and from the river and the transportation of livestock to the stockyards.

By 1830, Louisville – with a population over 10,000 – was Kentucky's largest city. The onset of the steamboat era, the opening of the Louisville and Portland Canal, and the founding of the banking and manufacturing industries signaled a period of the city's rapid physical and commercial expansion. Downtown Louisville's boundaries stretched southward to Prather Street (later Broadway), eastward to Beargrass Creek and westward to Twelfth Street.

Yet even with this fast-paced growth, the city and Downtown were a compact unit of two-to-three-story buildings, where people lived and worked in close proximity. Main and Market Streets remained the heart of the city and the center of activity.

By the mid-1850s, Market Street had become a center of exchange of trade goods and related banking facilities. By 1852, the city directory noted "the entire extent of the street is given up to retail grocers, provision dealers, and clothiers." By 1866, a horse-drawn street car ran the entire length of the street from Johnson to Twentieth Street.

In 1890, a tornado turned a stretch of Market into rubble, between 10th and 12th Streets, including both businesses and residences. In the 20th century, Market Street became the home of Louisville's tallest building, at 15 stories—the Lincoln saving bank. In 1916, the city directories give names of business owners on Market came from the city's rising immigrant population: Italian, Jewish and German. By the early 1960s, the street included 84 furniture stores, 26 hardware and clothing stores, 14 banks, and 53 bars. Within 10 years, though, many of these stores had moved to the suburbs or closed and were replaced by second-hand stores or antique shops. Today, the street is seeing resurgence along with downtown in general. Many of the historic buildings are seeing new life as mixed-use buildings.

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Building's Exterior

The Kurfees Paint Company Building is a four story brick building with stone base and accents. The main decorative facade is oriented to the south along Market Street. The south facade served as the historic entry for the office portion of the facility. The south facade served as the formal entry to the office portion of the building, while the industrial functions of the building are served by the north facade and northern portion of the east and west facades.

The approximately 15' x 15' concrete structural bays provide the frame work for the elevations on the exterior. This divides the south and north elevations into seven bays, three in the 1914 portion of the building and four in the 1928 addition. The east and west elevations present themselves with 14 bays.

As the formal entry to the office portion of the building and the Market Street elevation, the south façade is the most ornate. This entry to the building is located in the center of the original portion of the south facade and is flanked by two display windows at the grade level. Each element is framed by stone and brick square pilasters. The pilasters are capped by a cut stone capital bearing a geometric pattern. The capitals are topped with a 4'9" horizontally-layered stone and brick entablature, the blocking course (composed of brick) is accented by stone dentils. Together this first floor creates a base for the building in a traditional Beaux Arts manner. The formal south facade turns the corners approximately 15 ft toward the north on both the east and west facades. The base of the south facade is 16' 11" tall. Originally a steel-framed stamped galvanized iron-covered canopy with a scalloped edge covered the entrance. Each bay on the first floor, except for the entry, where display windows originally addressed the street with 2' 0" stamped cast iron base, 7' 0" polished plate glass, and topped with a 3' 0" sheet prism glass.

The mid-section of the south facade continues the same seven bays, as established by the structure and first floor, but the composition is divided into a 3-1-3 pattern. The first three bays are set up by the original building's bays, flanked by decorative square pilasters on either end. The eastern-most three bays mimic the original building. The center bay, it is assumed, created a center line for the symmetry of the overall façade. A visually-continuous cut stone string course travels up and down each of the 3-story pilasters and across the window bays at the top of the fourth floor. The windows on the second level are steel double-hung painted windows. The windows on levels three and four are steel casement windows with pivoting sashes set in the center of each window.

The façade is capped with an entablature of stone which tops the shallow arched parapet. The arches correspond to the rhythm set up by the 3-1-3 pattern of floors 2-4. In Beaux Arts style each pilaster terminates in a decorative element. In this case, the pilasters terminate in a distinctive cut stone medallion which is a more decorative version of the first-floor pilaster capitals.

The west elevation is much less decorative but was intended to be an exterior face, as opposed to the north and east elevations which are entirely utilitarian. Again, the structural column grid is expressed in the rhythm of the elevation. The first floor is simply a brick façade with steel casement windows raised to approximately 9'0" above the sidewalk level. This level is topped with a simplified portion of the stone entablature which continues from the south elevation. The upper 3 stories are composed of the vertical concrete frame left exposed, steel casement windows spanning between each column, and brick covering the concrete slabs at each floor level. This elevation is capped with a simplified squared-off parapet decorated with diamond-shaped cut-stone medallions at the top of each structural column. The one bay which differs on this elevation is the centrally located elevator bay. This bay is expressed as brick with "punched hole" vertical

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window, and a further raised parapet and a stone penthouse above. Originally the northern-most portion of the first floor was covered with a canopy over the sidewalk. This served as the load area for the industrial portion of the building.

The north elevation is purely a utilitarian elevation with the steel-reinforced concrete structural grid exposed in both vertical and horizontal directions. Between the concrete grid is brick infill and a combination of single-hung and casement windows filling each opening, with no particular hierarchy or differentiation.

The east elevation, similar to the north, was purely a utilitarian elevation with the concrete structural grid exposed in both the vertical and horizontal direction. Between the concrete grid is brick infill and a combination of single-hung and casement windows filling each opening with no particular hierarchy or differentiation. Windows pierce each of the grid openings except where an adjacent building once stood. The outline of the previous neighboring building is still evident on this elevation. The brick in these locations is rough due to being laid against an existing building's exterior wall. This brick is roughly laid and is missing most of the mortar and was never intended to be exposed to the elements.

The concrete structural grid is expressed on the exterior facades of the building. The concrete columns are sheathed with a stone and brick veneer at the corners, base and top of the build exterior. The concrete structure was left exposed in the remaining areas of the building.

Building's Interior

The building has a steel-reinforced concrete frame with round flared concrete interior columns with a drop pan capital. The two phases of construction are separated by a partial concrete frame wall, originally infilled with brick. The dividing wall runs perpendicular (north and south) to the Market Street facade.

The building interior originally was mostly used for manufacturing of paints and coatings, and so, was mostly open space. Most of the building was constructed with concrete floors as the finish. The few areas that were finished include: display windows along Market Street (south elevation) at grade, terrazzo tread stair to the 2nd floor in the original 1914 entry, and a 2nd floor reception area at the top of the entry stairs. All other areas, even the few areas that were walled off as "Private Offices," are noted on the original drawings as "concrete floors, plaster walls & ceilings, 8" wood base". The remainder of the building interior was concrete floors, columns, and exposed underside of concrete slab for the ceilings.

The exposed building structure was the most defining characteristic of the interior. The reinforced concrete columns range in diameter from 13" to 21", each decreasing in diameter at each floor. At the underside of each floor slab, each column has a structural conical head that terminates into a dropped square pan.

Changes to the Building Since the Period of Significance

The building as a whole has remained similar to the original construction. A few items have been modified, repaired or replaced over the years. Most notably, the entry way on Market Street has been modified to a more Art Deco style, with ribbed metal panels flanking the doorway and a limestone veneer over the brick façade wrapping the doorway. Also at the grade level, the storefront display windows are no longer in place but have been replaced with opaque glass block. What few finishes were in place in the interior of the entryway have been covered over; it is unclear at this time if they are intact under the new finishes.

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In addition, numerous windows have been modified. Many of the pivoting sashes in the casement windows have been replaced with double hung inserts. Also, much of the glass panes are not original or are currently broken. The two canopies (Market Street entry and Brooke Street loading) are missing.

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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

1914 & 1928

Significant Dates

1914 & 1928

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Joseph & Joseph Architects

Period of Significance: The Period of Significance is 2 separate years, the years the building was originally constructed and then expanded. The choice to limit the Period of Significance to a single year, corresponding to the year of construction, is a National Register convention for properties listed under Criterion C.

Criteria Considerations: NA

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Statement of Significance

Summary Paragraph

The Kurfees Paint Co. (JF-CD-239) meets National Register criterion C. It is a significant within the historic context of the "Beaux Arts Style in Louisville, Kentucky, 1900-1930". This style was originally presented in a "grandiose nature" and was incorporated into Louisville's early-20th-Century civic buildings. As the style began to be incorporated into Louisville's private and commercial buildings, the ornamentation became more sedate and modest. The Kurfees Paint Company Building is skillful example of a building composed with classical proportions, in a restrained manner, and incorporated into mixed industrial, commercial, and office uses.

Historic Context: "Beaux Arts Style in Louisville, Kentucky, 1900-1930"

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

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

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

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

During the next decade, the style is used in more and more buildings with a vertical composition - taller than they are wide. Nationally, the style became synonymous with the earlier phase of skyscraper construction, which might be why the style took on a vertical emphasis. As architects developed the Beaux Arts design,

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engineers began to employ steel frame construction to enable buildings to rise to new heights. The YMCA (1913), Young Men's Hebrew Association Building (1915), and the Inter-southern Insurance Building, show the buildings massed in layers - a base, mid-section, and an entablature story with a bracketed cornice. The InterSouthern uses the columns on the lower floors as a base, continues to use a bracketed cornice at the roof, with brackets almost a story in height. It drops the pediment and loses any detail at the windows in the mid-section.

Beaux Arts styling and steel frame construction saw frequent, if awkward, use in the first two decades of the twentieth century (Whiffen and Koeper: 264).

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

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

Comparable Examples in Louisville

(Excerpt from the National Register Nomination for the Brass Finishing Building (JF-CU-2) by Jonathan P. Brannon, NP Listed in 2005)

With its large collection of Beaux Arts period buildings, Louisville provides a wide range of the stylistic interpretations and innovations of the style.

Local examples like the Weissinger-Gaulbert (1912) and the St. Francis High School (1913) exhibit the local interpretation of the style in the earlier years, with "heavy ornamentation, and the horizontal ordering of a stone base, midsection, and pronounced cornice." (Brass Finishing Nomination, Brannon) These buildings address the public realm at the large scale and attention to detail at the pedestrian level.

Louisville also provides an industrial context to draw from this style's period. The Brass Finishing Building (1923) provides a commercial headquarters example of the Beaux Arts style, "while the Snead Manufacturing Building (1910), and the Belknap Hardware & Manufacturing Company (Humana Waterside Building, 1923) all exhibit various qualities of the Beaux Arts architectural style." (Brass Finishing Nomination, Brannon)

The Brass Finishing Building, with brick and stone, provides a larger scale example of the horizontal layering with a prominent center entry at the major thoroughfare. This building also serves as an example of the use of architectural detailing to denote the function on the interior. The major street façade on both buildings is highly decorated, denoting the corporate function in the front of the building while the rear portions of the building's facades convey the industrial operations inside.

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The Snead and Belknap manufacturing buildings, similar but somewhat larger in utilitarian scale to the Kurfees Building, are not fully Beaux Arts building examples. "These buildings draw upon the Beaux Arts massing and proportions. The Snead Building, with similar reinforced concrete structure, minimally articulates a heavier base and cornice, with a centrally-emphasized entry and roof pediment." Similar to the Kurfees Building "the Belknap Building is more uniformly utilitarian, and does not display the contrast of the formal Beaux Arts styling with the straight-forward industrial function" (Brass Finishing Nomination, Brannon).

History of Joseph and Joseph Architects

Excerpt from Henry Clay nomination:

The firm was founded in 1908 by Alfred and Oscar Joseph. Alfred Joseph, senior member of the firm, received his architectural training under the McDonald brothers, McDonald and Shblessey, and McDonald and Dodd.

With these firms he participated in the projects for the Presbyterian Seminary, Temple Adath Israel, and the original Weissinger-Gaulbert apartment complex.

Alfred left McDonald in 1908 and with brother Oscar began the firm of Joseph and Joseph. Oscar Joseph received his formal training at the University of Michigan as a civil engineer. Their first office was at 150-152 Lincoln Bank Building. A shoe shine parlor (elevation still in possession of the firm) for Bimbas and J. Gontias was their first commission in 1908. Their first major commission was the old Kentucky State Fair Building.

The two brothers had different stylistic tendencies, though both usually participated in all commissions. Alfred Joseph preferred Classical, English and Gothic styles which reflects his work under McDonald. Oscar tended toward the stylistic influence of Beaux Art, Italian, and Spanish Renaissance.

Evaluation of the Architectural Significance of the Kurfees Paint Co. Building within the historic context

The building is a significant example of the Louisville's interpretation of the style in the later years and in a private, industrial function. The Kurfees Paint Building exemplifies the restrained interpretation of the style with its public face and attention to detail. The Kurfees Paint Building is an example of a skillful interpretation of the Beaux Arts style in a multi-function building facing both a major and minor thoroughfare in the early 20th century Louisville.

Integrity Evaluation

This nomination evaluates the significance of the Kurfees Building in relation to the context of the Beaux Arts styling. In order to be eligible to meet Criterion C under this context, the building must possess integrity of materials, design, and feeling.

A Louisville building of this style will have integrity of **material** when its exterior walls and compositions are intact in details and component parts. Integrity of materials will exist with retention of historic windows, parapet, and any other features enabling the building to be recognized as this type of construction. Particular materials, such as terra cotta and contrastingly-colored brick, are important in helping identify the building style, and so, must be retained to have integrity of materials. Some historic elements that don't relate

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directly to the style, such as awnings, projections covering entry doors, etc. can be removed without the building losing its integrity of materials. The Kurfees Building retains nearly all of its exterior materials without a loss of the essential materials that convey its importance. What minor modifications made to the exterior are not character- or style-defining. The interior materials have largely not changed over the years, but the Beaux Arts style, as defined here, focuses almost exclusively on exterior materials and design. Thereby what minor changes have been made on the interior are not recognized as greatly compromising its integrity of materials relative to its architectural significance.

A building in Louisville will have integrity of **design** when its Beaux Arts ornamental elements, those that comprise the stylistic composition, are fully intact. The Kurfees Paint Building's materials retain the arrangement of design elements that define the Beaux Arts: pilasters, three part composition (base, middle and top), decorative cornice, symmetry; each of these elements remain intact. The east and north elevations lack stylistic features and do not contain any elements that would be considered in to be significant. As with materials, the interior design has seen some changes, however what has changed would not have been considered important to the stylized design. The Kurfees Paint Building has integrity of Design.

A building in Louisville will possess integrity of **feeling** if it retains at least integrity of material and design. It will also be eligible if it retains the feeling from the architectural era of its design and construction. The Kurfees Paint Building retains both integrity of material and design and possesses integrity of feeling, thereby making it eligible.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

- Kleber, John, Editor. The Encyclopedia of Louisville. The University Press of Kentucky. 2001
- Luhan, Gregory A.; Domer, Dennis; Mohny, David; Louisville Guide Princeton Architectural Press. New York 2004
- Thomas, Samuel W. The Architectural History of Louisville 1778-1900. Filson Historical Society. 2009
- Thomas, Samuel W. Views of Louisville Since 1766. The Courier Journal, The Louisville Times. 1971.
- Yater, George H. Two Hundred Years at the Falls of the Ohio: A History of Louisville and Jefferson County. The Heritage Corporation. Louisville, Kentucky. 1979

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-CD-239 _____

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10. Geographical Data

Acreage of Property .4934

UTM References

New Albany Quad

Coordinates expressed according to NAD 83: Zone 16; Easting 609 387.78; Northing 4234 845.32

Coordinates below expressed according to NAD 27:

1	16	609 390.53	4234 639.06	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

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

The property proposed for this listing corresponds to the Jefferson County Property Valuation Administrator (PVA) parcel 017B01820000, which is a rectangular shaped lot approximately 107 ft wide (east-west) by 204 ft deep (north-south) corresponding to the address 201 East Market St.

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

11. Form Prepared By

name/title Cash Moter
organization Joseph & Joseph Architects date 1/28/13
street & number 550 S 4th St telephone (502) 583-8888
city or town Louisville state KY zip code 40202
e-mail c.moter@josephandjoseph.net

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.
- **Floor plans**
- **Historic image**
- **PVA site map**

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Kurfees Paint Building

City or Vicinity: Louisville

County: Jefferson **State:** KY

Photographer: Cassius M Moter IV

Date Photographed: January 2013

KY_Jefferson County_Kurfees Paint Building_0001
Southwest corner historic photograph, approximate date 1915

KY_Jefferson County_Kurfees Paint Building_0002
South Façade, camera facing north

KY_Jefferson County_Kurfees Paint Building_0003
South façade parapet of original 1915 building, showing date stone

KY_Jefferson County_Kurfees Paint Building_0004
South façade parapet of 1928 addition, showing date stone

KY_Jefferson County_Kurfees Paint Building_0005
South façade decorative stone medallion

KY_Jefferson County_Kurfees Paint Building_0006
West façade (southern half), camera facing east

KY_Jefferson County_Kurfees Paint Building_0007
West façade (northern half), camera facing southeast

KY_Jefferson County_Kurfees Paint Building_0008
North façade (western half), camera facing south

KY_Jefferson County_Kurfees Paint Building_0009
North façade, camera facing eastward down alley behind property

KY_Jefferson County_Kurfees Paint Building_0010
North façade, (eastern half), camera facing west

KY_Jefferson County_Kurfees Paint Building_0011
East façade, (northern half), camera facing northwest

KY_Jefferson County_Kurfees Paint Building_0012
East façade, (southern half), camera facing southwest

KY_Jefferson County_Kurfees Paint Building_0013
East façade (southern most 1/3), camera facing west

KY_Jefferson County_Kurfees Paint Building_0014
East façade (middle 1/3), camera facing west

KY_Jefferson County_Kurfees Paint Building_0015
East façade (northern 1/3), camera facing west

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KY_Jefferson County_Kurfees Paint Building_0016
Building interior, 3rd floor camera facing south

KY_Jefferson County_Kurfees Paint Building_0017
Building interior, 4th floor, camera facing south

KY_Jefferson County_Kurfees Paint Building_0018
Building interior, 4th floor inside the 1914 portion of the building, camera facing south.

KY_Jefferson County_Kurfees Paint Building_0019
First floor lobby stair, modified from original finishes

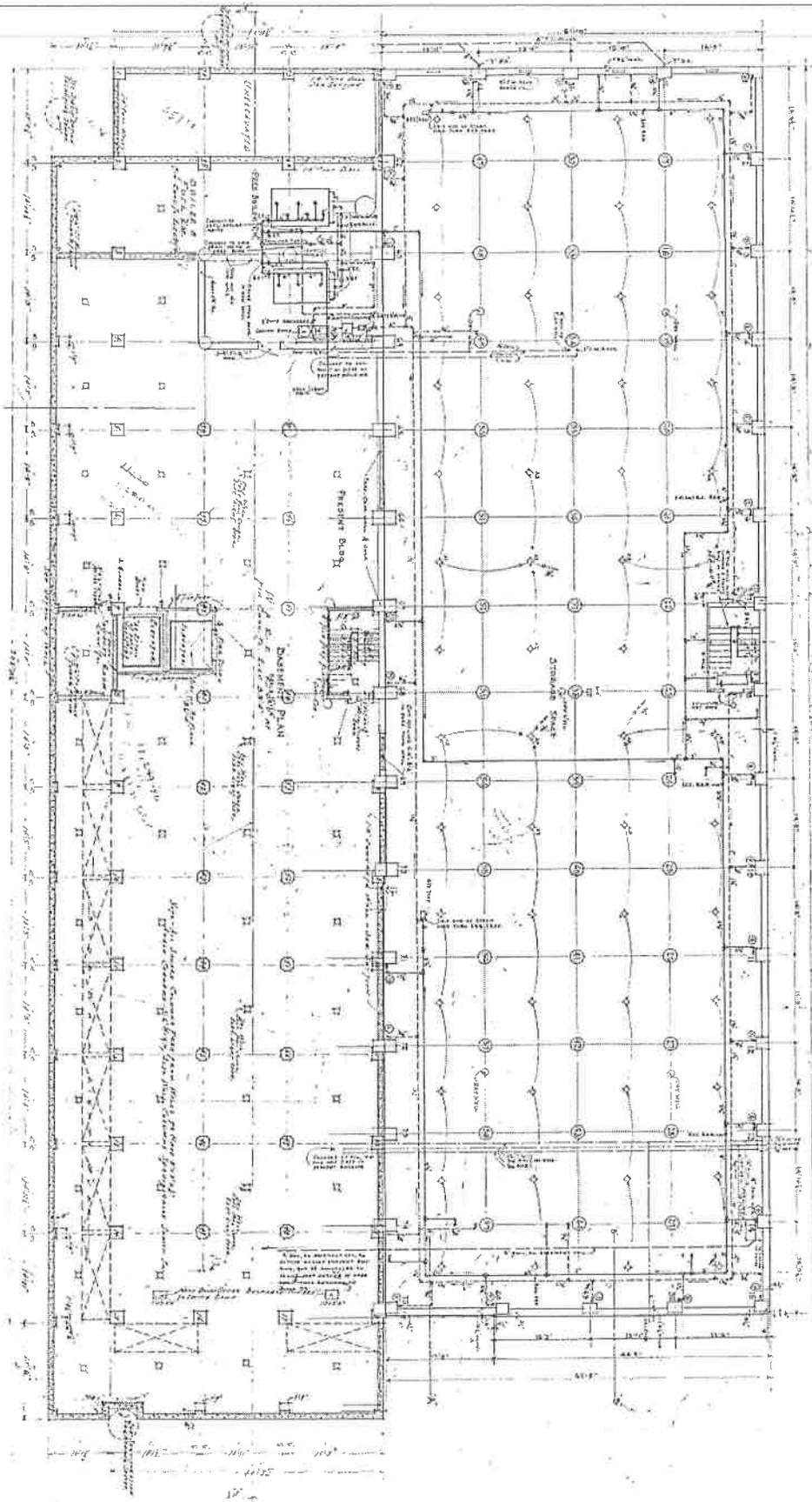
KY_Jefferson County_Kurfees Paint Building_0020
Building interior, 2nd floor inside 1928 addition looking toward north

KY_Jefferson County_Kurfees Paint Building_0021
Building interior 2nd floor inside 1914 portion of building looking toward northwest

Property Owner:

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

name ADS Holdings
street & number 322 Barcelona Dr telephone 502-290-0996
city or town Louisville state KY zip code 40245-4196

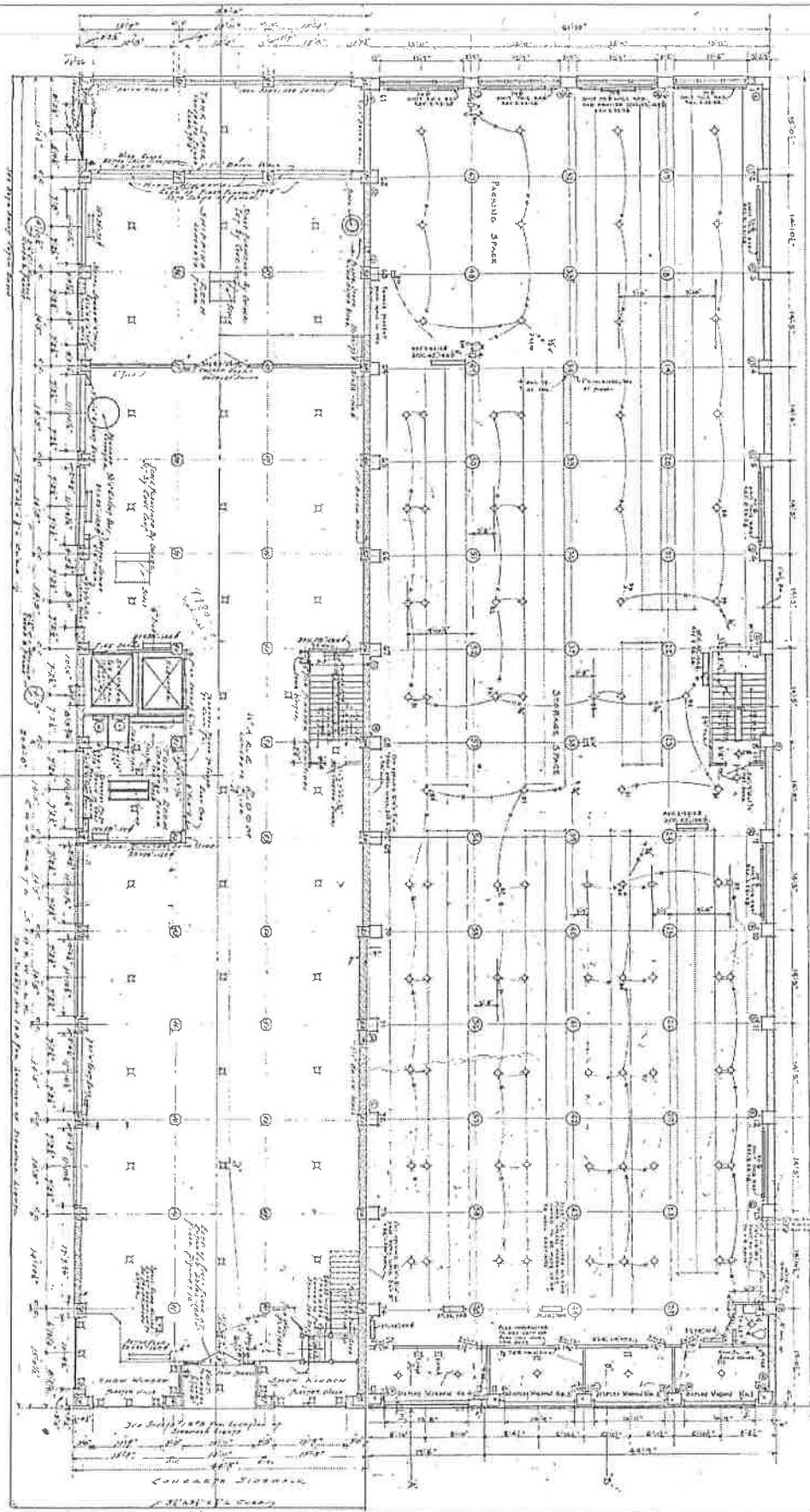


JOSEPH & JOSEPH
ARCHITECTS SINCE 1908

KURFEES PAINT BUILDING
BASEMENT PLAN

Jefferson Co., Ky

A101
SHT
02/28/13

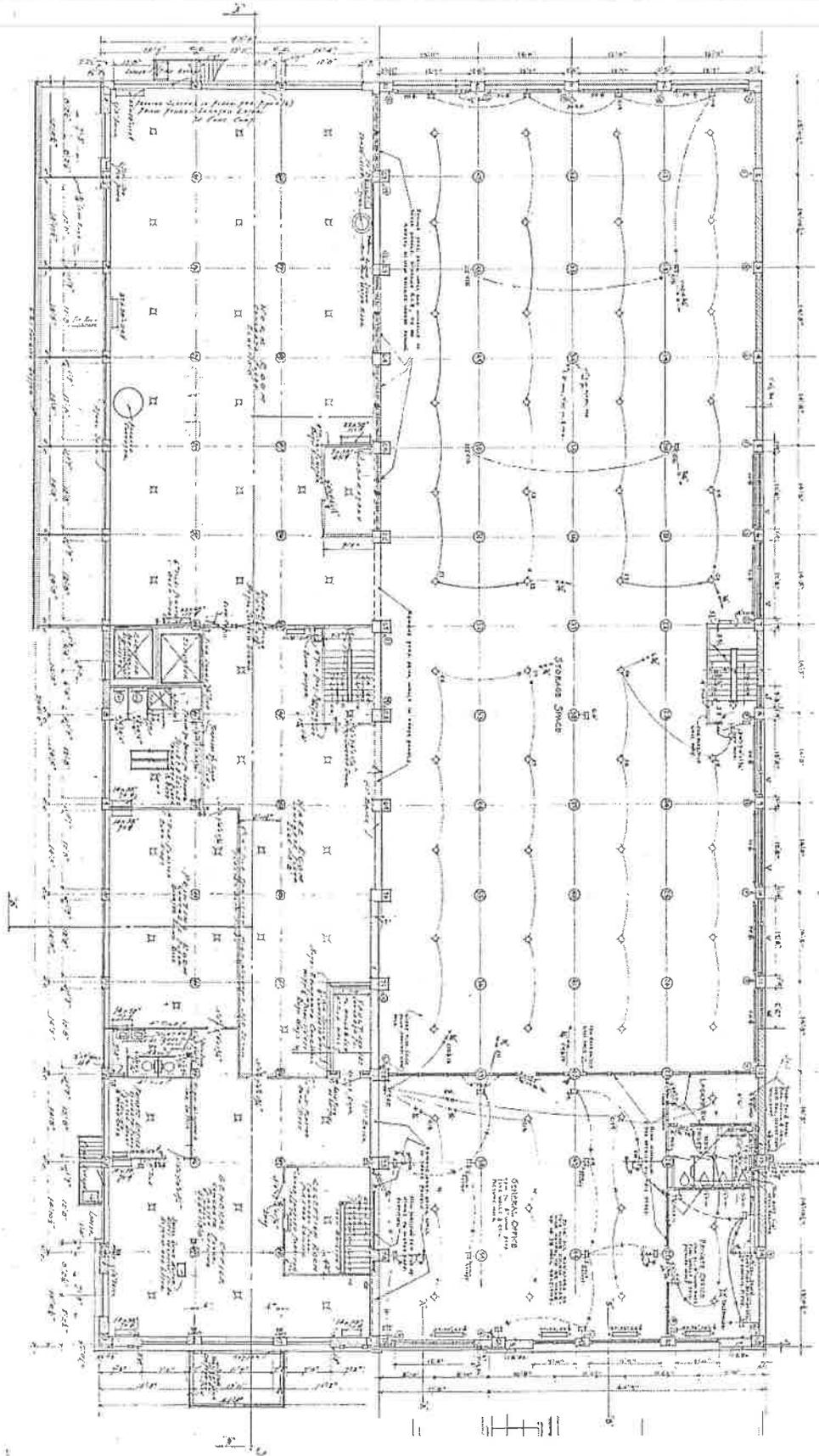


JOSEPH & JOSEPH
ARCHITECTS SINCE 1908

KURFEES PAINT BUILDING
1ST FLOOR PLAN

Jefferson Co., Ky

A102
SHT
02/28/13



JOSEPH & JOSEPH
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KURFEES PAINT BUILDING

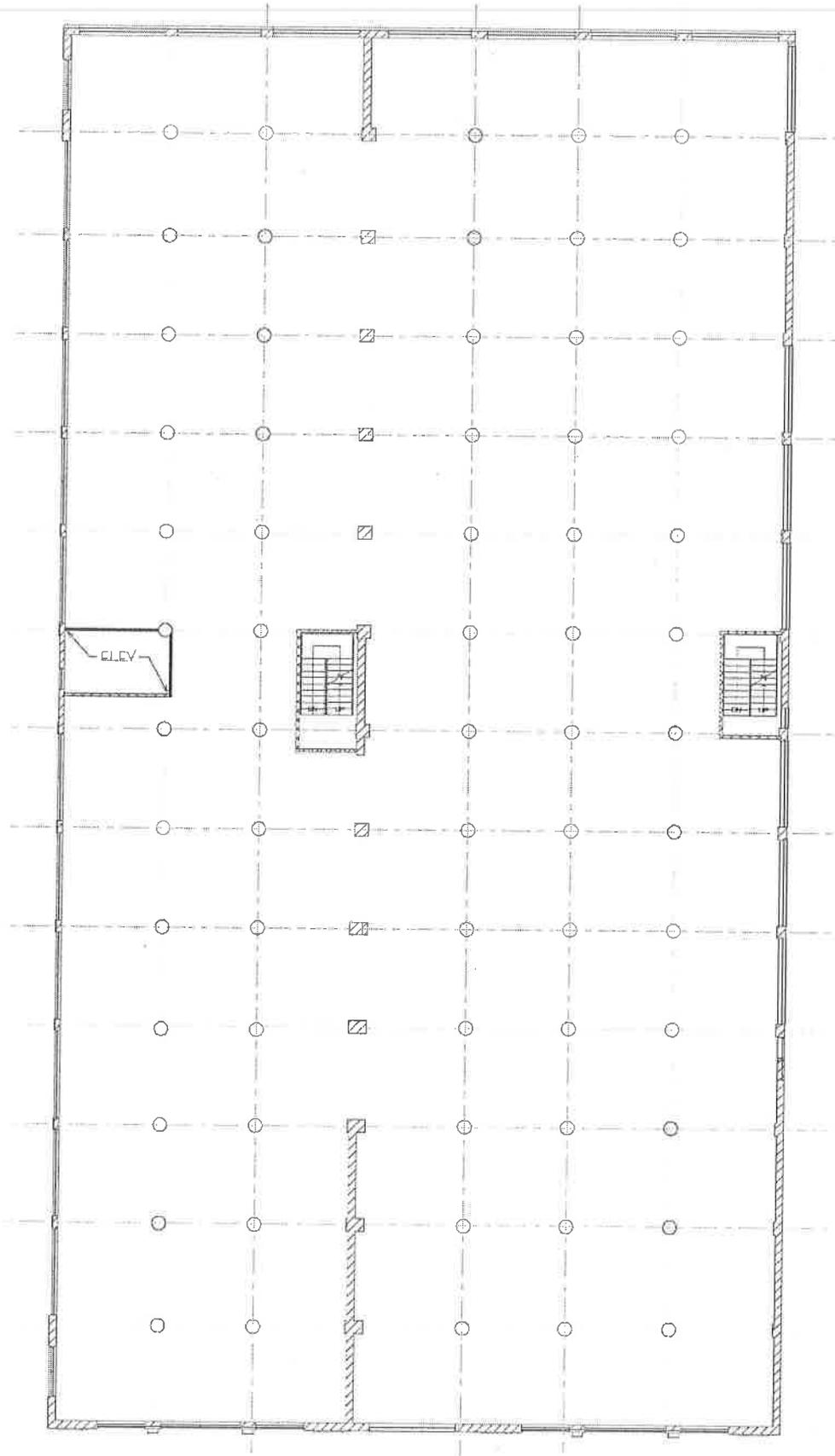
2ND FLOOR PLAN

Jefferson Co., Ky

A103

SHT

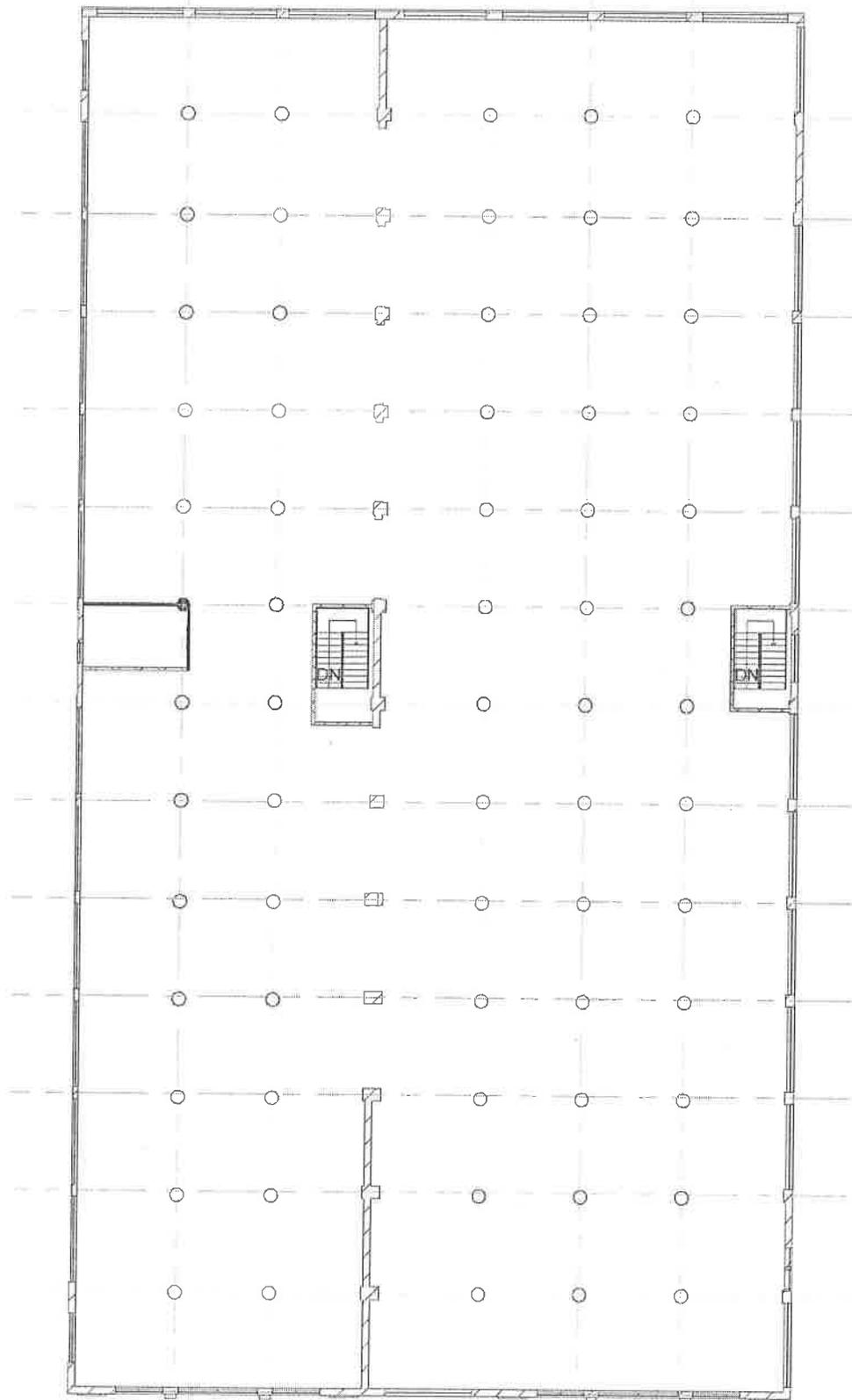
02/28/13



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ARCHITECTS SINCE 1908

KURFEES PAINT BUILDING
3RD FLOOR PLAN
Jefferson Co., KY

A104
SHT
02/28/13



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ARCHITECTS SINCE 1908

KURFEES PAINT BUILDING
 4TH FLOOR PLAN

Jefferson Co., Ky

A105
 SHT
 02/28/13

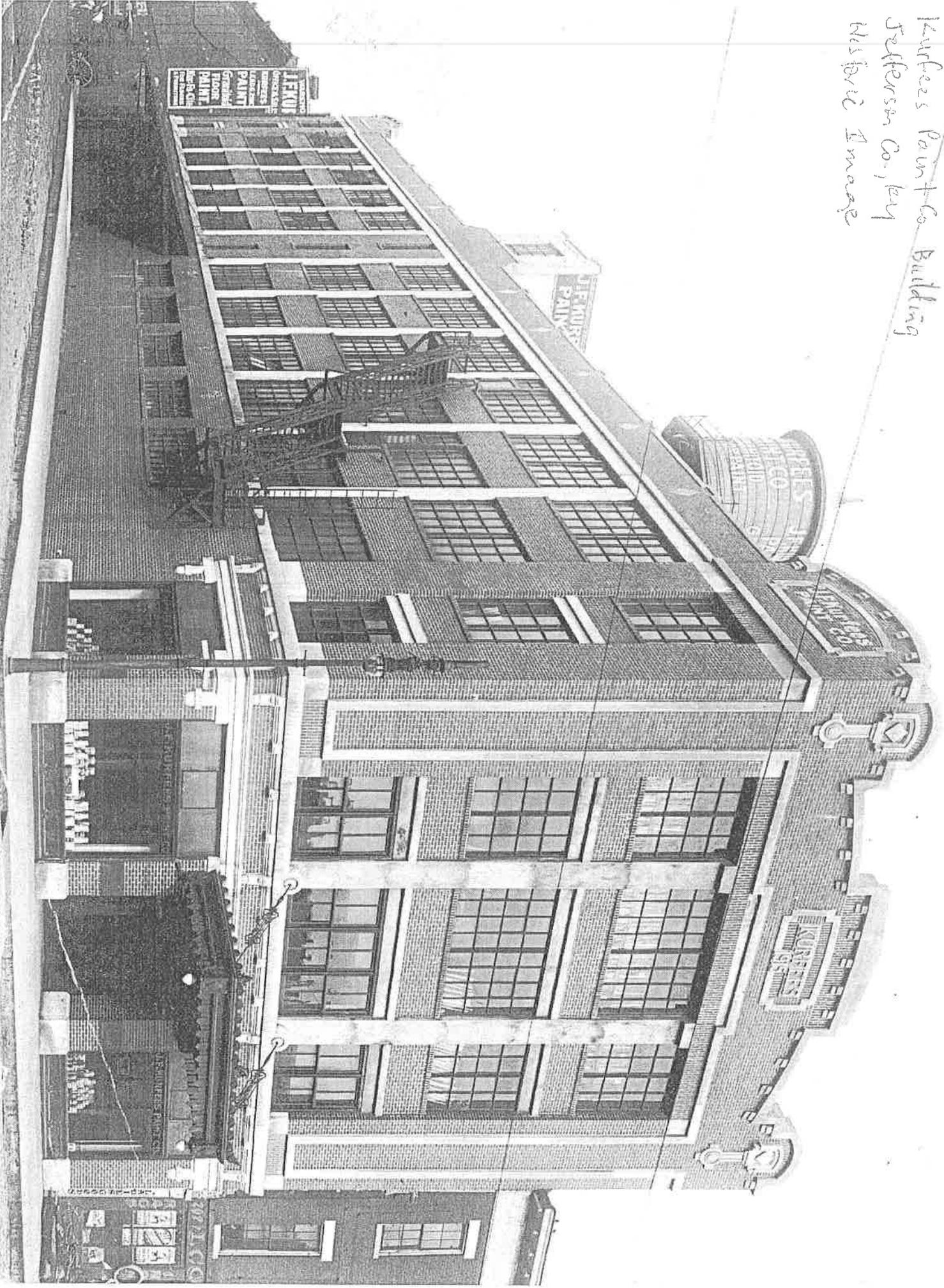


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KURFEES PAINT BUILDING
Jefferson County
SITE PLAN

A106
SHT
02/28/13

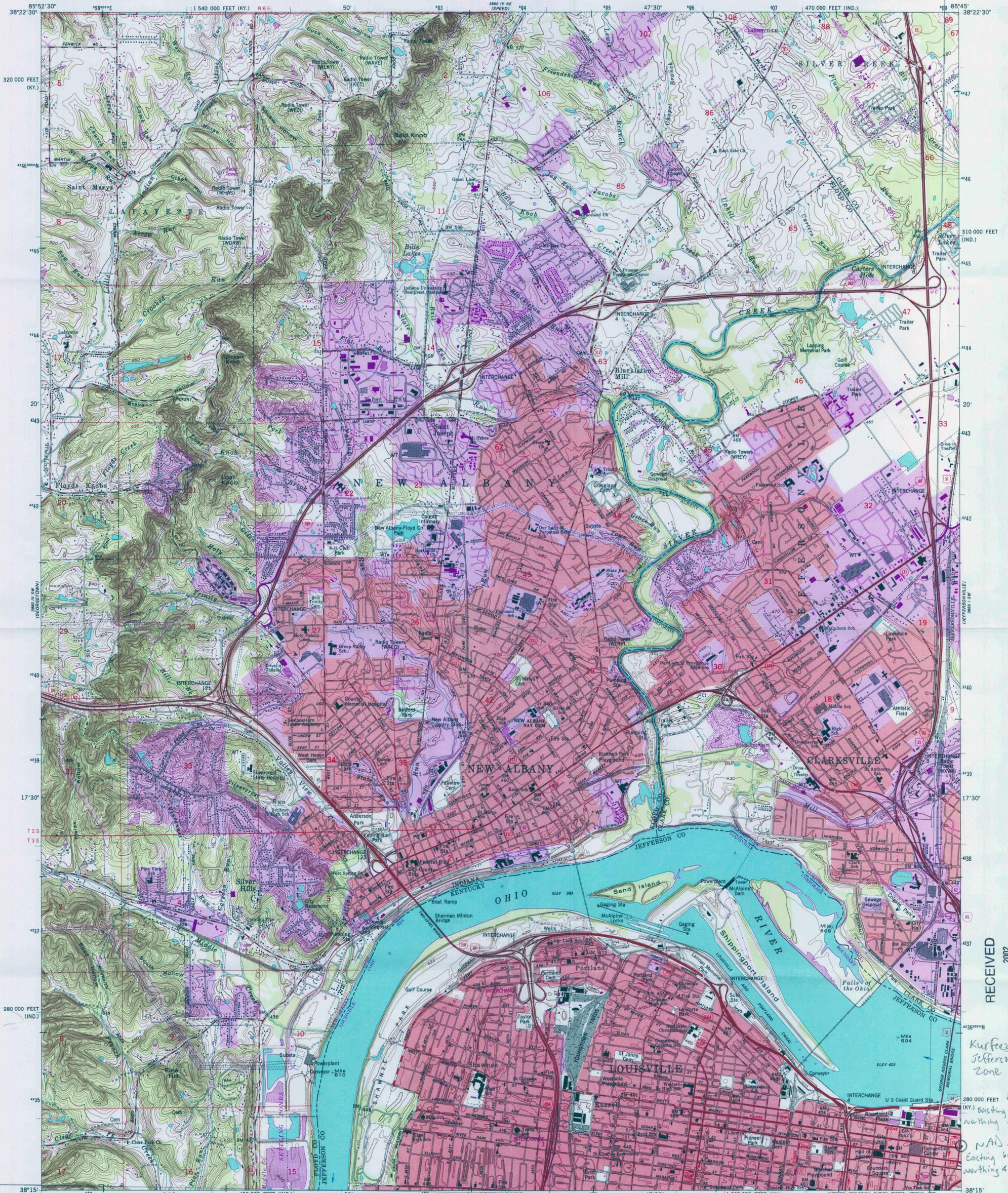
Surfaces Paint Co Building
Jefferson Co, Ky
Historic Image





U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

NEW ALBANY QUADRANGLE
INDIANA-KENTUCKY
7.5 MINUTE SERIES (TOPOGRAPHIC)
SE1/4 NEW ALBANY 15' QUADRANGLE



Produced by the United States Geological Survey in cooperation with Indiana Department of Natural Resources and Kentucky Geological Survey

Topography in Indiana by planimetric surveys 1937-38. Planimetry in Kentucky by photogrammetric methods from imagery dated 1949

Topography by planimetric surveys 1950. Revised from imagery dated 1978

Field checked 1979. Map edited 1982

North American Datum of 1927 (NAD 27)

Projection: Indiana coordinate system, east zone (transverse Mercator)

10 000-foot ticks: Indiana coordinate system, east zone and Kentucky coordinate system, north zone

Blue 1000-meter Universal Transverse Mercator ticks, zone 16

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

There may be private inholdings within the boundaries of the National or State reservations shown on this map

Dotted land lines established by private survey

UTM GRID AND 1995 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

CONTOUR INTERVAL 10 FEET
DOTTED LINES REPRESENT 5-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929

FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 22092,
INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204,
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506,
AND KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with State of Indiana agencies from imagery dated 1992 and other sources. Map edited 1995

Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours

NEW ALBANY, IN-KY
38085-C7-TF-024
1992
DMA 3860 IV SE-SERIES V851

RECEIVED 2002
USGS NMD
HISTORICAL MAP ARCHIVES

Kurfecs Paint Co.
Jefferson Co. KY
Zone 16

NAD 27
Easting 609390.53
Northing 4234639.06

NAD 83
Easting 609387.78
Northing 4234845.32

280 000 FEET (KY)
Easting 609390.53
Northing 4234639.06

280 000 FEET (IND.)
Easting 609387.78
Northing 4234845.32

ROAD CLASSIFICATION

Primary highway, hard surface ——— Light-duty road, hard or improved surface ———

Secondary highway, hard surface ——— Unimproved road ———

○ Interstate Route ○ U. S. Route ○ State Route

QUADRANGLE LOCATION

IND. KENTUCKY

ISBN 0-607-003916-7
9 780607 003916



J.F. KURFEES PAINT CO.

KURFEES 1915

KURFEES
PAINT CO.
GRANITOID
FLOOR PAINT

J.F. KURFEES
PAINT

WAREHO
J.F. KURFEES
OFFICE & SALES
KURFEES
LEAD & ZINC
PAINT
Granitoid
FLOOR
PAINT.
Kur-Fa-Cite
For Floors
& Furniture

J.F. KURFEES PAINT CO.

J.F. KURFEES PAINT CO.

LADIES GOODS

207 L. CO.



KURFERS
1915

EST



KURFEES

1928



ESTABLIS































