

3700 Dutchmans Lane **DRAFT** **Designation Report**



**Louisville Metro
Historic Landmarks and Preservation Districts Commission**

March 22, 2018

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Property Description

Location and Key Elements

3700 Dutchmans Lane, commonly known as Anshei Sfar, is located in Louisville, Kentucky. Situated approximately 6 miles southeast of downtown Louisville, near the intersection of Cannons and Dutchmans Lane, the property is bordered by the Jewish Community Center to the west; Big Spring Country Club to the north; Big Spring Gardens subdivision to the east; and Shalom Towers to the south.

The 5.04 acre property is currently developed with a synagogue complex and two residences (Figure 1 and Table 1). The site contains a relatively expansive front yard where two primary nonresidential buildings are set back approximately 150 feet from Dutchmans Lane. The two residential buildings, which also front Dutchmans Lane, are set back closer to the sidewalk at approximately 50 feet. The rear yard contains a playground, a mikvah building, a one-car garage and a parking lot.



Figure 1. Aerial View of the Subject Property

Table 1. Structures/Resources on the Subject Property

As Identified on Figure 1	Name of Structure/Resource	Use/Function	Construction Date
1	Education center	Education center, chapel	1957-58
2	Mikvah /garage	Ritual bath / garage	1959-63
3	Synagogue	Sanctuary, social hall, kitchen, library	1963-64
4	Residence/garage	Residence/garage	Circa 1958
5	Residence	Residence	1990

Building Descriptions

Buildings #1 and #3, as identified on Figure 1, are attached and form an “L” shaped footprint. The buildings were constructed in phases: the education center, completed in 1958, and the synagogue, completed in 1964. Both buildings are of Mid-Century Modern design, which was a common architectural style in the late 1950’s and early 1960’s. Buildings #4 and #5 are detached residential dwellings located in the northeastern portion of the property and do not relate to the synagogue complex in terms of their architecture. Both of these houses were designed with residential architectural style typical for the period of construction.



Figure 2. North (front) façade of the 1964 building (Building 3)

Fronting Dutchmans Lane, the north side of the 1964 building serves as the front facade of the synagogue complex. The 1964 building is a one-story structure of varying heights with a flat roof. It is predominately composed of a brick veneer in a running course pattern with a concrete foundation. The front façade features a monolithic, geometrically-shaped entryway that has symmetric entry bays projecting from each side. The entryway is constructed of concrete rather than brick and is notably taller than the remainder of the building. The center of the entryway features a 20' x 15' art glass mosaic depicting a menorah. Directly above the mosaic is signage containing the name of the synagogue: Anshei Sfard (see Figure 3). The projecting entry bays have double door entrances with three panels of stained glass on each door. Above each set of doors are granite tiles with a circular motif metal screen (see Figure 4). Each side of the brick portion of the front façade features four window openings with 4-over-2 metal windows featuring stained glass. The windows are slightly inset with concrete framing.

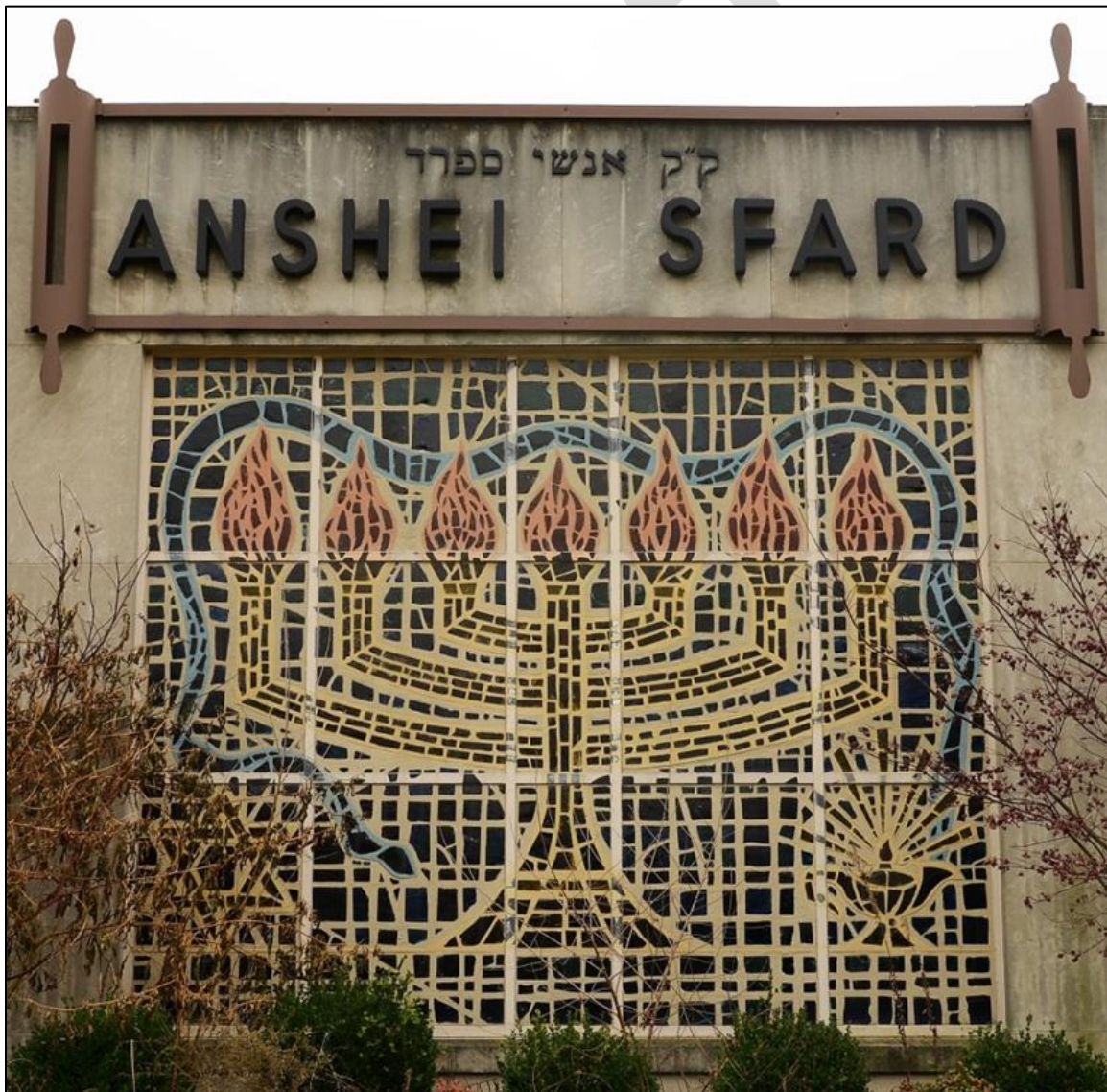


Figure 3. Art glass mosaic and signage featured on the front façade of the 1964 building (Building 3)



Figure 4. Entry with double doors and circle motif metal screen over granite tiles on the 1964 building (Building 3)

The east (side) façade of the 1964 building connects to the original 1958 building on this side. This brick masonry façade has an embedded decorative stone from the congregation's former First Street synagogue which was demolished. (See Figure 5).



Figure 5. Decorative stone from a former First Street synagogue that has been incorporated into a wall of the 1964 building (Building 3)

The south (rear) façade of the 1964 building has three stained glass windows (opening to/from the sanctuary) and four large metal casement windows with concrete sills (opening to/from the auditorium) (See Figure 6).



Figure 6. South (rear) façade of the 1964 building (to the left, building 3) and west (rear) façade of the 1958 building (to the right, building 1)

The west (side) façade of the 1964 building consists of a brick masonry wall devoid of any unique design features. This elevation contains service support for the buildings. There is a double door entry, sheltered with a flat roof, as well as, a brick wall that screens a dumpster from view from the front yard. Mechanical equipment is also located on this side of the building (See Figure 7).



Figure 7. West (side) façade of the 1964 building (Building 3)

The 1958 building is a one-story structure with a flat roof. It is attached to the eastern wall of the 1964 building. Its north wall is constructed with a brick that matches the brick used in the 1964 building. The entrance is characterized by an ashlar Bedford stone masonry wall that features three stained glass windows dating to 1996 (see Figure 8). The roof over the stone masonry portion of the building extends over an asphalt driveway to serve as a canopy, or porte cochere for vehicles.



Figure 8. North (secondary front/side) façade of the 1958 building (Building 1)

The east (front) façade of the 1958 building features an aluminum and glass entry surrounded by ashlar Bedford stone masonry on its northern end (see Figure 9). The institutional design was typical of a school built in the late 1950's. The roof extends out across an asphalt drive to form the canopy for vehicles. The façade features six bays with 12-lite metal windows and concrete window sills. There is an egress door at its southern end.



Figure 9. East (front) façade of the 1958 building (Building 1)

The south (rear) facade of the 1958 building has four pairs of 4-lite metal windows with stained glass and concrete window sills (see Figure 10). The stained glass windows were installed by Louisville Art Glass Company in 1969. The west façade of the education center features two person doors and two 12-lite metal window configurations that match the east façade.



Figure 10. Rear (south) façade of the 1958 building (Building 1)

The mikvah structure is a one-story, rectangular-shaped brick masonry building with a concrete foundation and a flat roof (see Figure 11). It has a single south entry door that is sheltered with a flat roof that extends slightly beyond a curved decorative concrete screen wall. The curve in the wall meets with a curved concrete walk. The east and west facades have a rectangle window with concrete sills. The west façade has a double door entry for mechanical maintenance. The rear façade does not have any character defining features.



Figure 11. Front and sides of mikvah structure (Building 2)

There is a one-car garage located to the east of the mikvah structure. It is constructed of concrete block (painted off-white) and has a gable roof (See Figure 12).



Figure 12. Front of garage (to the left) and rear and side of the mikvah structure (to the right, building 2) (*Shalom Towers in the background*)

There are two residential dwellings located in the northeastern portion of the property that do not relate to the synagogue complex in terms of their architecture (See Figure 13).



Figure 13. Residential structure circa 1958 (left, building 4) and residential structure 1990 (right, building 5)

Relevant Louisville History and Context

Post-World War II Development of Eastern Louisville

Following World War II, Louisville experienced suburban growth as the automobile became the primary mode of transportation for many residents. With increased access to personal automobiles and improved highway infrastructure allowing residents to more easily commute to and from suburban areas, significant development was carried out in areas that were previously sparsely developed – including within many neighborhoods and cities of eastern Jefferson County located near and along what is now the Watterson Expressway (I-264).

In addition to residences, these suburban areas were developed with institutional and other nonresidential buildings to serve the growing number of residents. In the vicinity of the subject property, the Bowman Field airport had extra land that was eventually sold and developed to support the newly developing suburban neighborhoods. During the middle and late 1950s, these new subdivisions perpetuated the commercial and institutional web of development was focused primarily on the strip between Dutchmans Lane and the Watterson Expressway.

The architecture, design and construction techniques used in 1950's and 1960's suburban development were reflective of the period, as consumers sought a new aesthetic that reflected optimism in America and new technology that would propel the country toward the 21st century. The expansion of these neighborhoods laid the groundwork for the post-war home, commercial, and institutional construction boom to follow, and for the more contemporary styles that would soon become ubiquitous throughout the 1950's and 1960's.

Architectural Design Context

Mid-Century Modern

Mid-Century Modern style of architecture emerged in the mid-20th century as a new post-World War II style of architecture that was in reaction to the more classical and decorative styles of architecture that were common prior to the war. As a whole, the Mid-Century Modern encompasses several styles, including but not limited to International, Contemporary, Organic and Brutalism. With function as important as form in design, “form follows function” was a modernist principle often associated with the style. It is characterized by minimal form and decoration as well as the use of clean lines, flat and shed roofs, organic forms and geometric shapes, as well as minimal ornamentation. This style utilized modern construction methods and materials which lent it to simpler and more economical construction, and mass production techniques. It explored the use of different materials juxtaposed with contrasting materials and textures. The style also emphasized creating structures with open floor plans and ample windows with the intent of bringing the outdoors inside the structure by integrating the building with its landscape and setting.

Modern Architecture in Louisville and Jefferson County, at Large

The National Register Nominations and Landmarks designation reports for the Twig & Leaf Restaurant, Pavilion at Hogan's Fountain, and University of Louisville Art Library have established an historic context for modern architecture in Louisville, 1945-1965. However, Gilbert's nomination for the Louisville Art Library addresses that "[n]either the academic nor the preservation community 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 special issue on architecture of *Louisville Magazine*, in 1966. This edition of the magazine nods to the architectural heritage of the past while focusing on the future by highlighting contemporary architecture, construction technology, new and traditional building materials being used in new ways.

The use of the Mid-Century Modern style in the Louisville area began later than in many other American cities. Despite the delay, local architectural firms began to embrace the Mid-Century Modern design aesthetic and many Louisville's notable Mid-Century Modern structures were erected in the 1960s. The following are examples of Modern architecture constructed during the same time period within Jefferson County:

Kaden Tower:

Formerly the Lincoln Income Life Insurance Tower, this 15-story office building was built in 1965-66 in very close proximity to the subject site and was designed by Taliesin Associated Architects. "[T]he 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." (Gilbert 2013: 11)



Figure 14. Kaden Tower, 6100 Dutchmans Lane
Image Source: University of Louisville
Digital Photo Archives

Keneseth Israel Congregation:

This institutional building was built circa 1964, designed by Robert J. Nolan of Nolan & Sons. The sanctuary circa 1971, designed by Joseph and Joseph Architects, is a circular addition featuring inverted triangle art glass windows.



**Figure 15. Keneseth Israel, 2531 Taylorsville Rd.
Image Source: Google**

Our Lady of Lourdes Catholic Church:

This institutional building was built circa 1950. Designed by Nolan & Sons, it has an undulating concrete roof. It is constructed with a concrete with steel frame and buff brick exterior.



**Figure 16. Our Lady of Lourdes Catholic Church,
508 Breckenridge Ln. Image Source: Google**

Fellowship Hall of the John Knox Presbyterian Church:

This institutional building was built circa 1962. Designed by Arrasmith & Judd, this building has a unique concave roof with glass facing and has a parklike setting. It was featured in *Louisville Magazine: Architecture* in Louisville March 20, 1966.



Figure 17. Fellowship Hall of the John Knox Presbyterian Church, 9104 Westport Rd. Image Source: Google

St. Andrews United Church of Christ:

This institutional building was built circa 1964 and designed by McCulloch & Bickel. It was featured in *Louisville Magazine's* Architecture in Louisville Issue, March 20, 1966, for its notable window wall of glass as well as the laminated wood construction used to shape and support the roof and side walls. (*Louisville Magazine* 1966: 30, 35)



Figure 18. St. Andrews United Church of Christ, 2608 Browns Ln. Image Source: Google

207 E. Broadway:

This commercial building was remodeled circa 1959 and designed by Hartstern, Louis & Henry. It was originally constructed to serve as Thomas Industries, Inc.'s new headquarters. The new look featured a new Mid-Century Modern style with stone blocks, granite, mosaic-tile and an aluminum filigreed sun shade. (*Courier Journal* June 7, 1959 Section 5)



Figure 19. 207 E. Broadway. Image Source: Google

Louisville Synagogue Design and Development of 3700 Dutchmans Lane

Just as the post-World War II era saw a boom in home construction in new suburban development to accommodate the unprecedented population growth, the churches and synagogues that supported these congregations also followed this outward migration. As housing styles of this era reflected a more modern post-war aesthetic, so too, did the architectural design of the new synagogues and churches. Rather than continuing in traditional historical styles, architects opted for a more contemporary design aesthetic that avoided obviously religious stylistic elements and incorporated modern material, clean lines, minimal ornamentation and park-like settings.

“Given what was happening to synagogue design on a national level in the decades immediately after the Second War World, it is not surprising that all the synagogues built in Kentucky in second half of the twentieth century, with the exception of one, exhibit a decidedly modern style. (Weissbach 1995: 94-95)

It was in the booming postwar years of the early 1950’s that the congregation of Anshei Sfard received a letter from the City Planning Commission stating their synagogue on First Street occupied part of the right-of-way for the new proposed North-South expressway (subsequently built as I-65). (Anshesfard.com/history; Landau 1981) The board of directors took stock and noted that the Jewish community was fast relocating to the East End. The YMHA (Young Men’s Hebrew Association) already had foreseen the necessity of relocating and had purchased 16 acres on Dutchmans Lane across from Bowman Field. On September 9, 1954 the congregation purchased 17.6 acres from Charles Fisher, located at 3700 Dutchmans Lane, adjoining the YMHA property. Subsequently the new Jewish Community Center opened in the fall of 1955 and purchased four acres from the congregation to use as ballfields. Anshei Sfard congregation was the third of Louisville’s five Jewish congregations to move from their locations close to downtown. (Landau 1981; *Courier-Journal* 1954)

The congregation selected the local architecture firm of Joseph and Joseph with Alfred Joseph, Jr. as the architect of record. Founded in 1908 Joseph and Joseph was one of the city’s most prolific firms in Louisville and was well known for its body of work that included the Rialto Theatre, The Kentucky Theater, the Commodore Apartments, the Dartmouth and Willow Terrace Apartments, Bernheim Building, Y.M.H.A. (Young Men’s Hebrew Association), Kurfees Paint Co., the Elks Club (Henry Clay) and numerous residences. Joseph and Joseph also designed Keneseth Israel (1929), and The Temple as a joint venture with Arrasmith, Judd, Rapp, as well as additions for Keneseth Israel (1971) and Adath Jeshurun (1957).

“The contemporary synagogues of Kentucky like postwar synagogues throughout the country were planned with classroom facilities as integral elements in their design.” (Weissbach 1995:107) “The integration of school facilities and the introduction of larger and more elaborate social halls into the designs of postwar

synagogues are clear indications that by the second half of the twentieth century, synagogues were being expected to fulfill a multiplicity of functions.” (Weissbach 1995:107) “Anshei Sfard and Keneseth Israel congregations erected school facilities at their new suburban locations several years before they even broke ground for their main sanctuaries.” (Weissbach 1995:107)

Joseph and Joseph was commissioned to design the new complex which would include: a sanctuary, a social hall, a library, a Rabbi’s study, a business office, a bride’s room, a lobby and a connecting hallway to the Education Center. The groundbreaking for the school building took place on April 28, 1957 and it was dedicated on June 15, 1958. The photo caption in the image below notes the school had been in use since January, and that it was the first unit of relocation of the synagogue from its downtown location at 511 S. First Street. (Landau 1981; *Courier-Journal* 1954; ansheisfard.com/history)



Figure 20. *Courier-Journal* June 13, 1958



**Figure 21. Photo of the ground breaking in 1963 showing the education center in the background.
Photo displayed at Anshei Sfard**



**Figure 22. Photo of the ground breaking in 1963 showing the education center in the background.
Photo displayed at Anshei Sfard**

The former synagogue at 511 S. First Street was demolished in 1962. One of the stone facings was saved by Dr. Harold Berg for placement in the new synagogue. Ale Bornstein & Sons were selected as construction contractors and a groundbreaking took place June 1963. (Landau 1981)

“Even though Kentucky’s newest synagogue buildings have been heavily influenced by postwar trends in architectural design and have been erected in conformity with several practical considerations, it should not be assumed that they, or synagogues elsewhere in the America, have lost all connection with their architectural past. “Still, the ongoing search for a way to stamp a synagogue as a distinctively Jewish building could not be abandoned in the postwar era, and since the middle of the century there has been a tendency to identify America’s new suburban synagogues by marking their fronts with some sort of prominent symbol of Judaism, a symbol consciously integrated into its architectural surroundings and often a substantial work of art in itself.” (Weissbach 1995: 96)

Anshei Sfard included artistically-designed mosaic windows. The 1964 building features the menorah mosaic prominently on the front façade; it was designed and installed by Louisville Art Glass Company. Louisville Magazine notes that Modern style architecture brought with it the use of stained glass, which was mostly associated with ecclesiastical architecture, in non-religious buildings as part of modern décor. As a result, Louisville Art Glass Company put a “new twist on stained glass mosaics—faceted glass mosaics . . . Inch-thick slabs of various colored glass, specially manufactured in West Virginia, are broken and chiseled into random small pieces. The chunks of glass are then laid out in mosaic fashion. Tough, waterproof epoxy resin is used to bond the whole together. From the outside of a building the completed work is a colorful mosaic. Inside, the light reflected by the many facets of the glass gives a dazzling color effect to complement modern décor. In the hands of the craftsmen at Louisville Art Glass Company, the ancient art of stained glass has been transformed into a vital element of the 20th Century building.” (*Louisville Magazine* 1966: 40)

Statement of Significance

Historic Significance

Following World War II, Louisville experienced significant suburban growth within its eastern neighborhoods. In the 1950's, Anshei Sfard was required to relocate from a downtown location. Constructed at the subject property near Bowman Field, the new synagogue building and its associated structures were part of the post-World War II suburban development of Louisville. The architectural style of the attached education center (1958) and synagogue (1964) buildings, Mid-Century Modern, was typical within suburban development during the period of their construction.

The 1958 and 1964 buildings have characteristic elements of Mid-Century Modern design such as minimalist design and repeatable forms. Further, the structures are set back from Dutchmans Lane to create a parklike yard. The buildings have an overall look of simplicity using basic geometric forms.

Like many school buildings of the time, the 1958 education building followed suit with a Mid-Century Modern minimalist design. The new school was a one-story brick building with a flat roof with wide eaves and clusters of metal awning windows for each classroom. The structure exhibits Mid-Century Modern characteristics with the use of contrasting materials in color and texture where the lighter colored Bedford cut stone contrasts with the smoother more uniform look of the brick. The roofline on the front of the building extends out for a porte cochere which was symbolic of the mid-century automobile boom.

The 1964 building's concrete entry gives ornamentation to the structure and is a character defining feature. The two projecting bays of the entry are characterized by granite tiles and a metal circular motif screen both of which are indicative of Mid-Century Modern design.

Other than the prominent entry elements, the remainder of 1958 and 1964 buildings are rather typical of the period in layout and design. The 1958 and 1964 buildings were built in accordance with the original designs as best can be ascertained, and have not been modified significantly since original construction. The modest Mid-Century architectural style is also evident in the mikvah structure which features a concrete sun shade indicative of mid-century design and relates to the design of the synagogue and educational buildings.

The one-car garage is a very basic utilitarian structure devoid of architectural detail that relates to the Mid-Century Modern style. The residential dwellings are characteristic of the time in which they were constructed, 1958 and 1990. Neither is particularly significant in terms of their design, and thus, these buildings do not relate to the site architecturally.

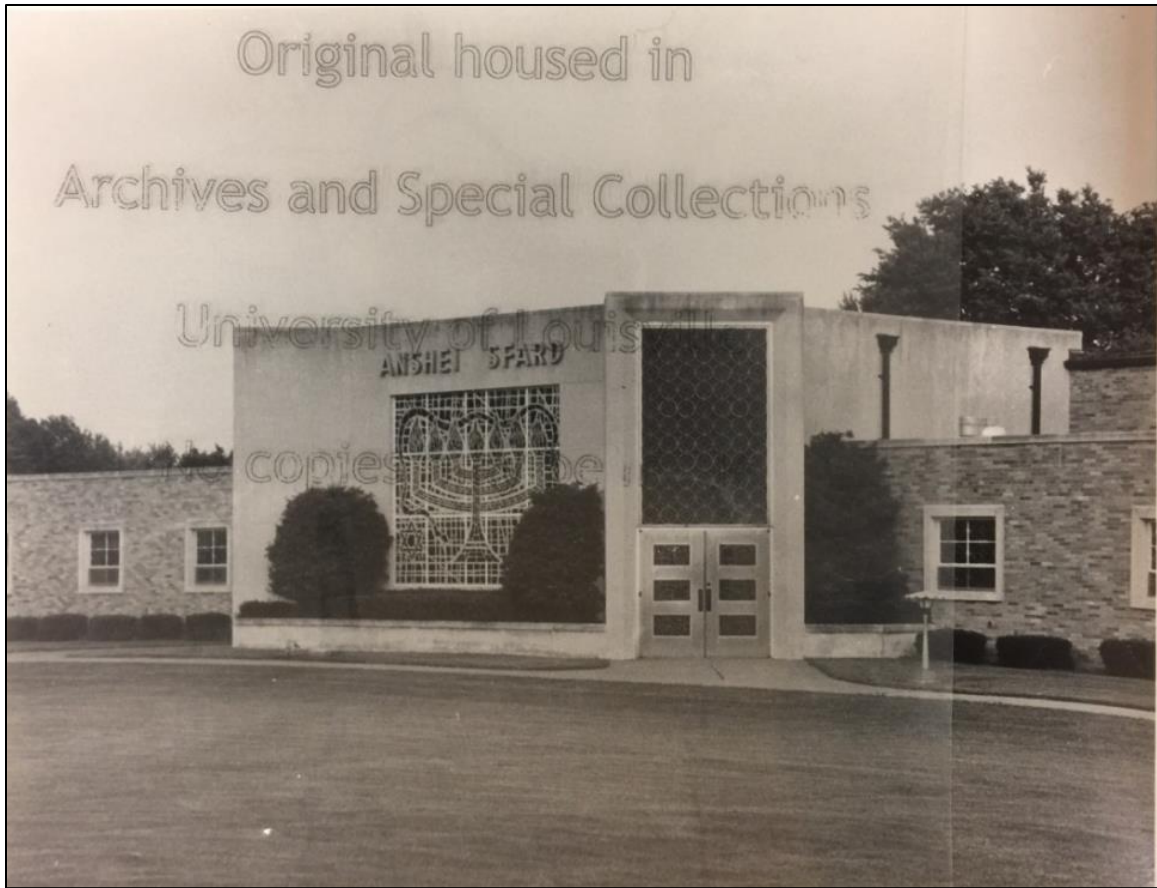
Archaeological Significance

The site at 3700 Dutchmans Lane has a low potential to contain archaeological resources. Historically the land was used for farming; due to the construction of the existing buildings it was likely that a significant amount of ground disturbance took place. Therefore, there little archaeological potential.

Integrity Assessment

As used in this analysis “integrity” is a key concept in evaluating the level of historic value in a structure. Integrity as a measure of historic value includes several dimensions. The 1964 building retains various levels of integrity in original location, setting, feeling, and association. The building, primarily the front entry element, maintains an association with elements of Mid-Century Modern architecture and the suburbanization along Taylorsville Road and Dutchmans Lane. The site is relatively unchanged since original construction. The parklike front yard setting remains unchanged. The addition of the 1990 residence was constructed next to the circa 1958 residence, therefore, keeping the synagogue complex within the area of Dutchmans Lane, the asphalt drives on the east and west and the rear parking lot. While the same views that were present historically exist today there are some modifications due to further development in the immediate area. The construction of the Shalom Towers behind the 3700 Dutchmans Lane buildings has altered the viewshed which lessens the integrity of setting, feeling and association.

The building retains significant integrity in design, materials, and craftsmanship in that the structures are relatively unchanged from their construction preserving the architect's design intent. Glass window panes, however, were replaced with stained glass windows in the front of the education center (1996) and in the chapel (1969). Due to their lesser impact on the design, changing these elements has not significantly impacted the general overall architectural integrity of the structure.



**Figure 23. University of Louisville: Archives and Special Collections
Small Group collection August, 1978 (Building 3)**



Figure 24. Staff photo taken December 14, 2017 (Building 3)

Designation Criteria Analysis

In accordance with Louisville Metro Code of Ordinances Section 32.260(E)(1), considering the designation of any property or structure as a Local Landmark, the Commission shall apply the following criteria:

A) Its character, interest, or value as part of the development or heritage of the City, the Commonwealth, or the United States.

Louisville experienced significant suburban growth within its eastern neighborhoods. As religious buildings are often located near their congregations, many new religious buildings were constructed in the rapidly growing suburbs near residences. The construction of Anshei Sfard in this location is representative of this trend, but it does not appear to be individually distinctive for the development of the City, Commonwealth, or United States.

B) Its exemplification of the historic, aesthetic, architectural, prehistoric or historic archaeological, educational, economic, or cultural heritage of the City, the commonwealth, or the nation.

As a whole, the 1958 and 1964 buildings are typical examples of Mid-Century Modern nonresidential architecture. However, the front façade of the 1964 building does showcase several elements of the style, including simplicity of design and symmetry, and consists of materials common to the style, such as concrete, granite tiles, and metal wall screen. The 1964 building's front façade elements that are noteworthy include the concrete entry way and art glass mosaic. Further, the front yard between the building and Dutchmans Lane allows the structures to connect and integrate with nature, a common design feature of the style.

The exteriors of the 1958 and 1964 buildings retain integrity in location, setting, feeling, and association, as it relates to their Mid-Century Modern Architecture style, which was common within suburban development in the city in the 1950's and 1960's. Due to changes in the surrounding context over time, however, the associations with setting, feeling, and association have diminished.

C) Its location as a site of a significant historic event.

No known significant historic events are associated with this site.

D) Its identification with a person or persons who significantly contributed to the culture and development of the City, the commonwealth, or the nation.

In consideration of significance associated with a person or persons, the evaluation relates to whether an individual's period of significant contribution or productivity occurred while residing or occupying a building, structure, or site. The Jewish community as a whole has significantly contributed to the culture and development of the city. With this building, however, there is no

known significant association with any person or persons who contributed to the culture and development of the City, the commonwealth, or the nation.

E) Its embodiment of distinguishing characteristics of an architectural type or specimen.

The design of the 1964 building includes several characteristic elements of Mid-Century Modern: the building is organized around repeatable forms; all of the structures are setback to create a park-like yard; and the building was constructed with building materials that were prevalent during the period of construction.

The 1964 building retains integrity of its original design with its overall look of simplicity; two story concrete entry ornamentation; two projecting bays characterized by the granite tiles and metal circular motif screen (both of which are indicative of Mid-Century Modern design).

While the 1964 building embodies distinguishing characteristics of Mid-Century Modern architecture, the design of 1958 building and other accessory structures include characteristics of the style, but do not display distinguishing characteristics.

F) Its identification as the work of an architect, landscape architect, or master builder whose individual work has influenced the development of the City, the commonwealth, or the nation.

Joseph and Joseph is one of the Louisville's most well-known architectural firms, particularly identified for its use of the Beaux-Arts style in the early 20th-century. Many of their buildings have influenced the architectural character of Louisville. The firm's influence on Mid-Century Modern design in Louisville has not yet been evaluated.

G) Its embodiment of elements or architectural design, detail, materials, or craftsmanship, which represents a significant architectural innovation.

The buildings do not represent a significant architectural innovation.

H) Its relationship to other distinctive areas, which are eligible for preservation according to a plan based on an historic, cultural, or architectural motif.

A survey has not been conducted in the neighborhood of 3700 Dutchmans Lane. The *Historic Architectural Survey for the Bowman Field Airport Area Safety Program* report determined that the nearby individual neighborhoods of Seneca Gardens, Seneca Manor, McCoy Manor, Kingsley, Seneca Village and Seneca Village 2 are eligible for the National Register of Historic Places. While 3700 Dutchmans Lane and surrounding subdivisions were developed around the same time, it is not currently described as eligible for preservation according to any plan because the area has not been surveyed.

I) Its location or physical characteristics representing an established and familiar visual feature or which reinforce the physical continuity of a neighborhood, area, or place within the City.

The site is not a significant topographical feature of the area. The structure has a deep setback from Dutchmans Lane and the surrounding structures are built to the street, therefore, the structure does not reinforce the physical continuity of the area.

Boundary Justification

The property proposed for designation is located at 3700 Dutchmans Lane. According to the Jefferson County Property Valuation Administrator (PVA), the property contains 5.0385 acres of land. It is described by parcel number 082C00450000. The boundaries as proposed by the petitioner for the Anshei Sfard Individual Local Landmark designation area are represented by the blue parcel on the LOJIC map. However, the residences are somewhat isolated and do not relate to the synagogue complex. The boundaries that best relate to the synagogue complex (outlined in red) are the front property line to inside of the asphalt drive on the west, the edge of the grass and asphalt parking area in the rear, and the outside of the asphalt drive on the east.

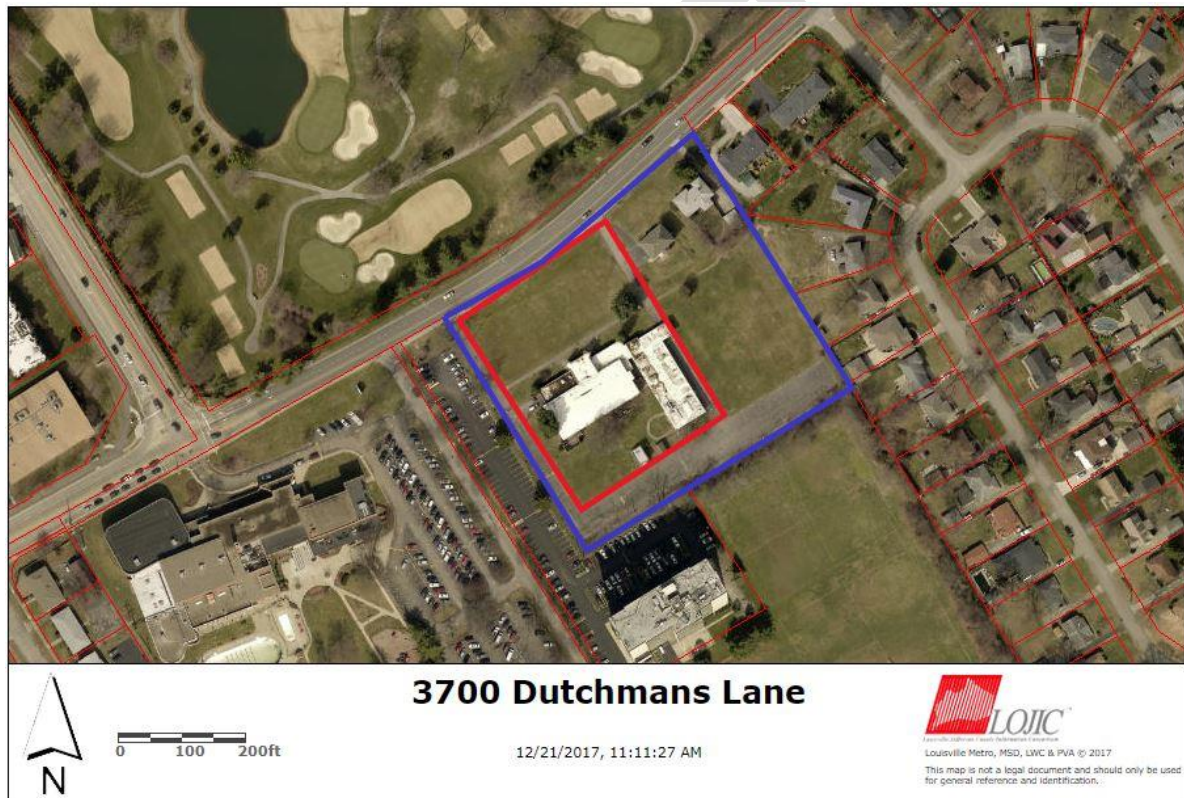


Figure 25. LOJIC map showing proposed Landmark boundaries

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https://ngmdb.usgs.gov/img4/ht_icons/Browse/KY/KY_Louisville%20East_709166_1951_24000.jpg

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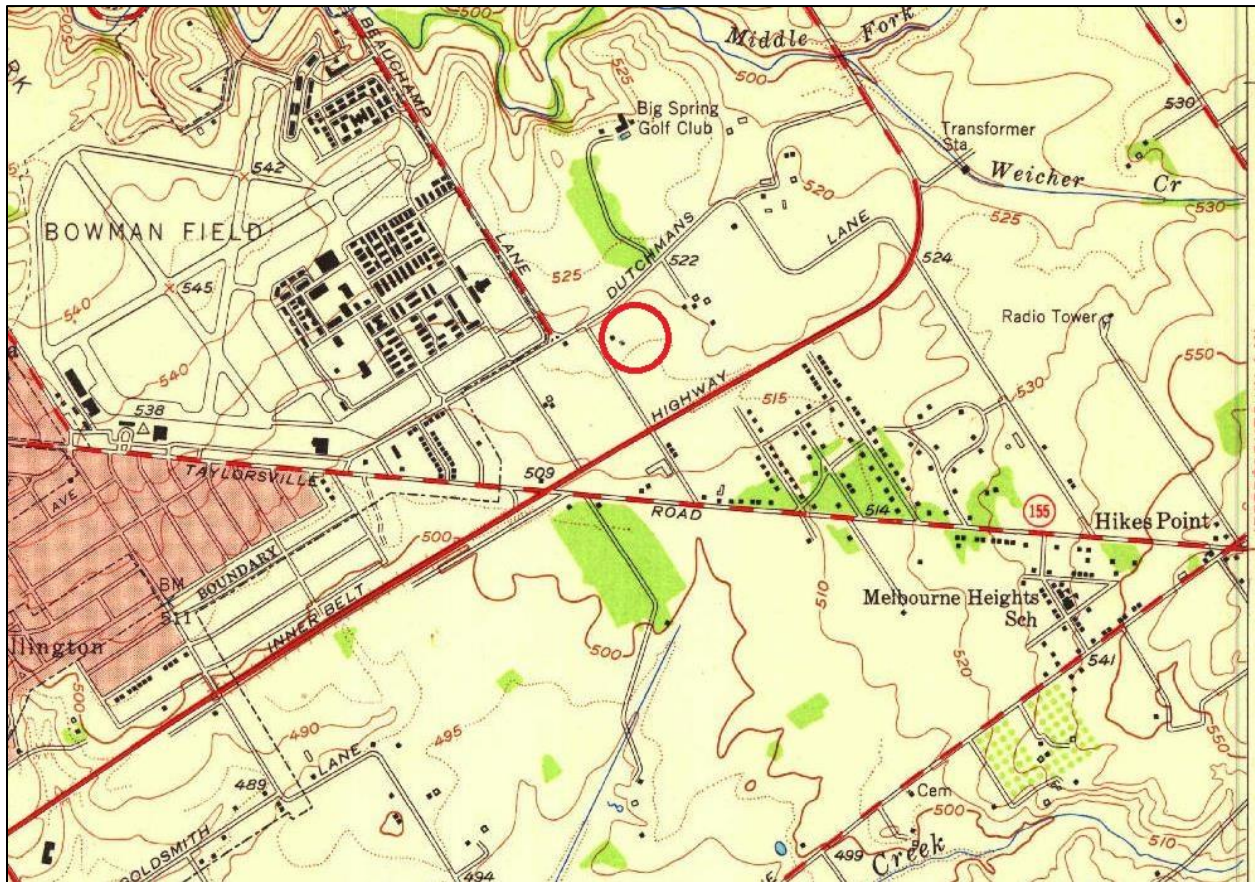


Figure 26. 1951 United States Geological Survey Map (approximate property boundary in red circle)

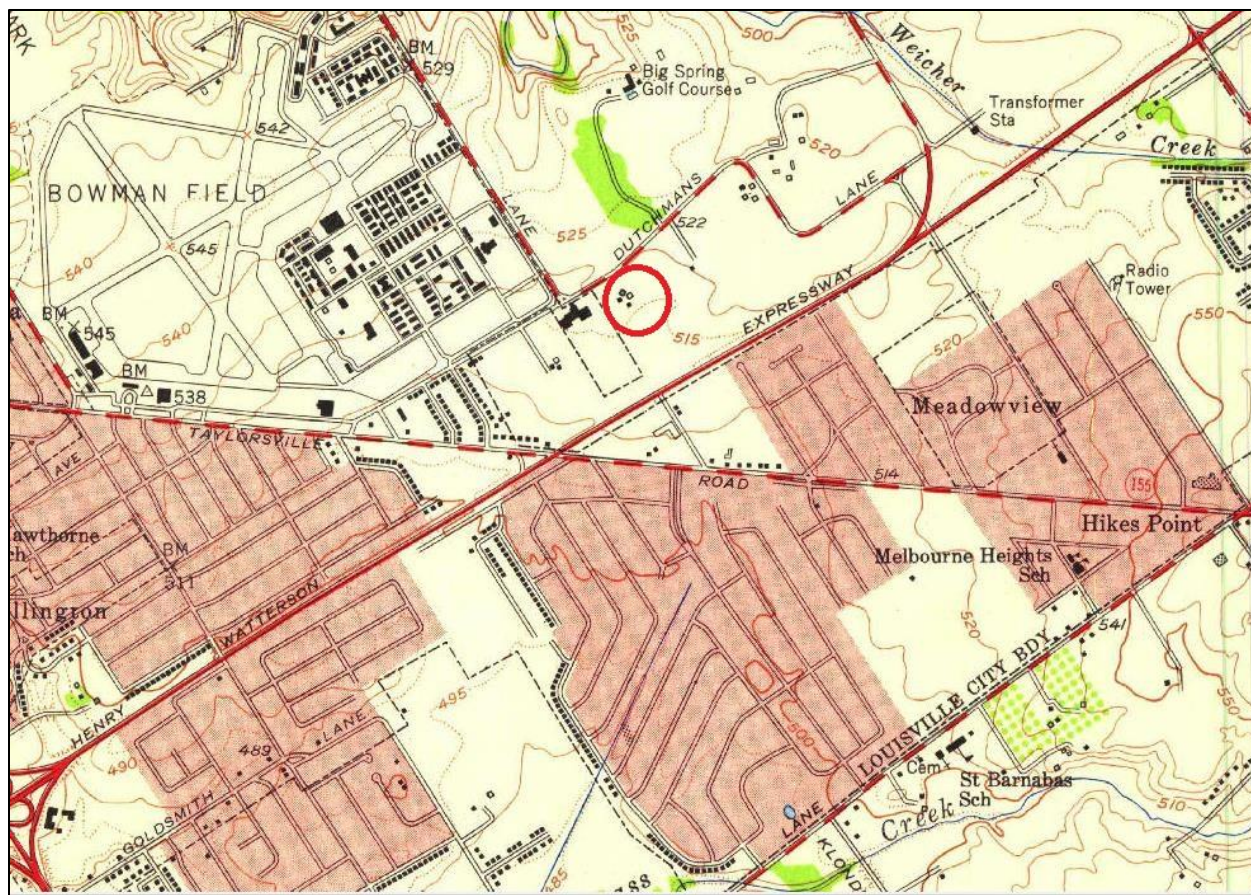


Figure 27. 1955 United States Geological Survey Map (approximate property boundary in red circle)



Figure 28. 1963 Historic Aerial of the project area (approximate property boundary in red circle)

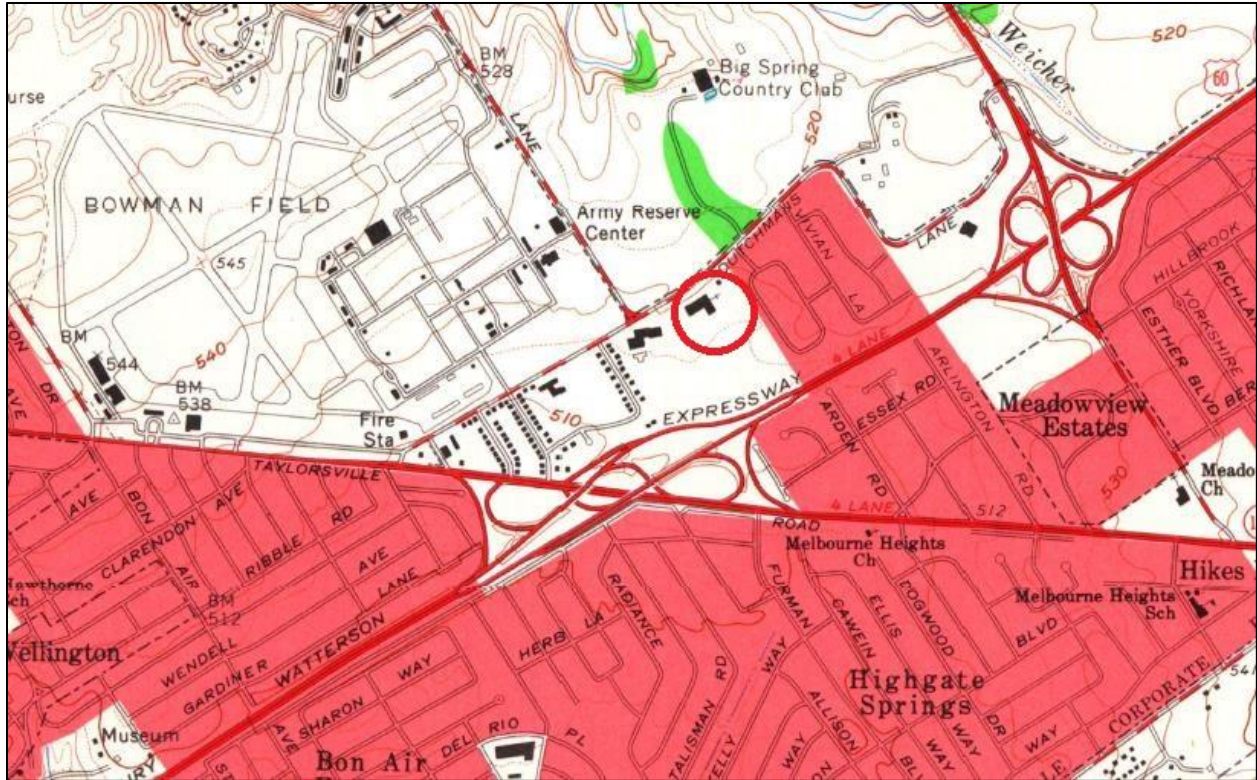


Figure 29. 1965 United States Geological Survey Map (approximate property boundary in red circle)