Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

DATA SHEET

FOR NPS USE ONLY
RECEIVED JUL 17 1975
DATE ENTERED AUG 11 1975

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Union Station

AND/OR COMMON

2 LOCATION

STREET & NUMBER
1000 West Broadway — NOT FOR PUBLICATION

CITY, TOWN
Louisville — VICINITY OF

CONGRESSIONAL DISTRICT
Third

STATE
Kentucky

CODE
021

COUNTY
Jefferson

CODE
111

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
—DISTRICT	—PUBLIC	X OCCUPIED	—AGRICULTURE	—MUSEUM
X BUILDING(S)	X PRIVATE	—UNOCCUPIED	—COMMERCIAL	—PARK
—STRUCTURE	—BOTH	—WORK IN PROGRESS	—EDUCATIONAL	—PRIVATE RESIDENCE
—SITE	PUBLIC ACQUISITION	ACCESSIBLE	—ENTERTAINMENT	—RELIGIOUS
—OBJECT	—IN PROCESS	X YES: RESTRICTED	—GOVERNMENT	—SCIENTIFIC
	—BEING CONSIDERED	—YES: UNRESTRICTED	—INDUSTRIAL	X TRANSPORTATION
		—NO	—MILITARY	—OTHER:

4 OWNER OF PROPERTY

NAME
Louisville and Nashville Railroad Company

STREET & NUMBER
900 West Broadway

CITY, TOWN
Louisville — VICINITY OF

STATE
Kentucky

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Jefferson County Courthouse

STREET & NUMBER
531 West Jefferson

CITY, TOWN
Louisville

STATE
Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Buildings Survey

DATE
1974 — X FEDERAL —STATE —COUNTY —LOCAL

DEPOSITORY FOR SURVEY RECORDS
United States Library of Congress

CITY, TOWN
Washington, D. C.

STATE

(continued)

ATAC

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	X UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	__ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Union Station complex, bounded by 10th and 11th Streets on the east and west and by Broadway and Maple on the north and south, consists of a major passenger station and baggage depot with adjacent trainsheds, tracks, and coachyards. Within this complex of tracks and sheds Union Station itself, completed in 1891, appears as an outstanding example of Richardsonian-Romanesque architecture. The limestone-faced building, three stories with fourth story dormers set in a partial mansard roof, is marked by towers at each corner which rise well above the roofline. The northeast tower, which contains a clockface on each side, has five stories with miniature dormers set in the roof.

The north and south facades of the station each contain an art-glass "wheel" window, twenty feet in diameter, flanked by smaller round and vertical glass panels. Each window is accented by tremendous recessed stone arches within a central gable. A marquee with decorative steel supports protects the front entry, which features a trio of double oaken doors with squat Corinthian columns on either side. The marquee once shielded a driveway, now a sidewalk, for carriages and taxis.

First-floor (north facade) windows are flat-arched with minor transoms; second and third floor windows are round-arched, except within the towers. Both north facade towers have battered foundation walls. The south facade is somewhat simpler in fenestration but basically similar to the north. The east and west facades each feature a central round bay which rises to the roofline. Extruding beltcourses separate each floor all around the structure.

The major interior space is a $3\frac{1}{2}$-story central waiting room with a vaulted, multipaneled ceiling skylight of art glass. (A clear-glass gabled skylight covers the art glass on the exterior.) On the first level, a mosaic tile floor paves the waiting room, which features Tennessee marble wainscotting and riff-cut oak details. Calling platforms are at either end of the room, which is partially lit by three chandeliers suspended from the ceiling. Massive double brackets of pressed metal support an overhanging balcony with decorative wrought iron rails. Arches, springing from pilasters with acanthus leaf capitals, line the length of the balcony as entrances to the second-floor L & N offices. Offices and storage rooms are also located at the mezzanine level between the first and second floors and in the corner towers.

First floor facilities off the main waiting room originally included a dining room, kitchen, lounges, barber shop, and news-stand, in addition to ticket and telegraph offices.

The rear of the structure opens onto a steel-frame shed, supported by delicate cast-iron columns with acanthus leaves and decorative flower bursts. This slate-roofed porch once connected Union Station with a 200-foot trainshed where passengers embarked and disembarked. The steel-frame shed, believed to have been designed by the noted engineer Albert Fink, had clerestory windows which offered weather protection to passengers, baggage and trains until it was demolished in 1973. Art glass from the shed's gabled end was salvaged and stored by L & N (some of it has been reused in a chapel for employees).

(continued)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION	
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE	
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE	
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN	
__1700-1799	__ART	X ENGINEERING	__MUSIC	__THEATER	
X 1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	X TRANSPORTATION	
__1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)	
		__INVENTION			

SPECIFIC DATES c. 1880; 1889-1891; interior rebuilt after fire in 1905

BUILDER/ARCHITECT F. W. Mowbray, Architect; R. Montfort, Chief Engineer

STATEMENT OF SIGNIFICANCE

Union Station is one of the historically most important railroad depots in America, an impressive symbol of the role that railroading once played in the prosperity of the city, as well as the country, especially in the half-century during and after the Civil War. Louisville's location at the junction of East, West, North, and South rail lines gave it unique advantages even after river traffic no longer was dominant in the city's economy. Union Station is a vivid reminder, even in its present virtually abandoned state, of this supremacy. Although intended and long used as a depot for several lines, the station is also closely associated with the history of the L & N Railroad, itself an important factor in Louisville's development and character. One of the line's two primary terminals, the depot has been since its inception Kentucky's largest and most active passenger station.

In 1850, a charter was issued for rail lines from Louisville to Nashville. With the run of the first train between the two cities in 1859, the L & N made its debut as a major transportation network for passengers and freight. In the first year of the Civil War, L & N president James Guthrie adroitly supplied both the Southern and Northern war efforts, and contributed to Kentucky's own stand as a neutral state.

Prospering even during the war, the railroad experienced immense growth and prosperity during the latter part of the century and was the single most influential lobby in Kentucky politics. The railroad's successes complemented Louisville's own post-war boom. A steam locomotive is carved into the pediment of City Hall, built in 1871, and a train appears on the City's second seal.

The railroad offices were headquartered on Main Street, in a Renaissance Revival building designed by Louisville architect Henry Whitestone in 1877 (listed on the National Register of Historic Places on May 25, 1973). As early as 1856, however, city maps indicate that the L & N maintained a passenger depot at Ninth and Broadway. The railroad acquired additional land along Broadway west of Tenth and construction of a major depot began early in the 1880s. Work was abandoned for financial reasons with nothing completed but a foundation.

In 1889, construction work began again on the site for the present Union Station, a structure of proportions and scale suitable to the prestigious position which L & N enjoyed in the city. The Richardsonian-Romanesque building, designed by architect F. W. Mowbray, is faced with rusticated limestone and topped with a slate roof. With the exception of the vaulted art-glass skylight and the clock mechanisms in the north-eastern tower, all contracting was done by

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Herr, Kincaid A. The L & N Railroad 1850-1963. Louisville: L & N Railroad Company. 1964.
Historic American Buildings Survey. "Union Station". Unpublished research by David Arbogast, August 1974.
Historic Landmarks and Preservation Districts Commission. "Union Station Landmark and Landmark Site Designation Report!" Louisville, March 1975.
"In Ruins" The Courier-Journal. July 18, 1905. (continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 10 acres

UTM CK HL

UTM REFERENCES

	ZONE	EASTING	NORTHING
NW A	16	607690	4233740
NE B	16	607780	4233720
SW C	16	607750	4233510
SE D	16	607660	4233520

VERBAL BOUNDARY DESCRIPTION

Northern boundary is the south edge of the right-of-way of Broadway; east boundary is the west edge of the right-of-way of 10th Street; south boundary is the north edge of the right-of-way as if Maple Street were extended from 10th to 11th; west boundary is the east edge of the right-of-way of 11th Street.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Margaret A. Thomas, Assist. Director

Assisted by the work of Thomas R. Martinson, Walter E. Langsam, David Arbogast, John Cullinane, Elizabeth Jones, and Douglas Stern.

ORGANIZATION

Preservation Alliance of Louisville & Jefferson County, Inc.

DATE ~~First submitted in 1973~~; revised in May 1975.

STREET & NUMBER

712 West Main Street

TELEPHONE

(502) 583-8622

CITY OR TOWN

Louisville

STATE

Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ✓ LOCAL ___

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

[redacted] SIGNATURE Edred W. Melton

TITLE State Historic Preservation Officer

DATE 7-14-75

FOR NPS USE ONLY

I HEREBY CERTIFY THAT ~~THIS PROPERTY~~ IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 8/11/75

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE AUG 7 1975

Form No. 10-300a
(Rev. 10-74)

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The baggage depot remains connected to Union Station by the existing rear passenger shed. An L-shaped structure of stripped Richardsonian-Romanesque character, the $2\frac{1}{2}$-story baggage depot is built of rusticated limestone with a smooth limestone beltcourse at the second-story window height. Loading platforms with round-arched double doors open onto the passenger shed, and the west facade contains ground-level loading doors with glass transoms. Both the west and east lengths have small shed roofs, attached by decorative steel supports between the first and second levels. Gable roofs cover each arm of the "L" and an additional gable intersects the center of the north-south expanse of roof.

The coachyard extends west of the baggage depot to a decorative wrought-iron fence along the 11th Street boundary of the Union Station complex. The track system leading to Union Station is a "stub-end" arrangement which requires trains to back into the station. By backing in under the sheds, trains were in position to make a brisk departure after loading of passengers and baggage. The track system is intact, despite a negligible amount of contemporary use.

In the evening of July 17, 1905, a disastrous fire broke out in a record storage room in the northwest tower of Union Station, precipitating a general alarm which included all but a handful of the city's fire fighting equipment. The last passengers and employees escaped without harm shortly after the vaulted skylight dropped to the waiting-room floor. Although firemen fought the blaze from rooftops of the trainsheds and baggage depot, the interior of the building was lost and a section of the southeast corner wall buckled and fell. Reconstruction work, totaling $125,000, began immediately and included complete replacement of the timber structural system and the interior details. Most of the interior was rebuilt according to the original drawings and specifications. The station reopened December 3, 1905, scarcely four months after the fire.

Extensive repairs were made on the basement and ground floor of the station in 1937 because of damage from a severe flood which put most of downtown Louisville under water. During the 1960s, new ticket and baggage offices were built out into the waiting room on the east side.

A more detailed description, measured drawings, and an extensive photographic documentation are deposited in the Library of Congress as part of the 1974 Louisville Summer Team project of the Historic American Buildings Survey.

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Louisville firms. Cost of the total project, which included waiting rooms, ticket and telegraph offices, dining rooms, railroad offices and record rooms, was in excess of $310,000.

Mowbray's selection as architect for Union Station was probably guided by his experience with railway design problems. Born in Leicester, England, in 1848, Mowbray emigrated to the United States in 1872 and established a successful architectural practice in Philadelphia. From 1874-1876, he is said to have served as principal assistant architect for Philadelphia's Centennial Exposition.

Following a move from Philadelphia to New York, Mowbray began associations with various railroad companies, including the Manhattan Elevated Railway Company, the U.S. Rolling Stock Company, the New York, West Shore and Buffalo Railroad, and the Pennsylvania Railroad. He held the position of chief architect for the L & N Railroad Company during design and construction of Louisville's Union Station. When the building was completed, Mowbray resigned the post with L & N and entered private practice.

Union Station, formally opened on September 7, 1891, was proudly claimed to provide "the citizens of Louisville and the traveling public with the finest station south of the Ohio River and which probably has no superior in the United States." Numerous "VIPs" have passed through its waiting room, including actress Sarah Bernhardt, General Pershing, presidential candidate Thomas E. Dewey, and presidents Franklin D. Roosevelt, Harry S. Truman, and Dwight D. Eisenhower. Although only two passenger trains arrive and depart daily from Union Station today, the building's dramatic interior and massive exterior remain an impressive symbol of the building's importance in the development of Louisville and the L & N.

Although the significance of the building historically, urbanistically, and as a monumental example of its type is indubitable, the design has received criticism in architectural terms. Union Station is certainly impressive at first glance, although it suffers from stylistic confusion and other architectural weaknesses on further acquaintance. The clock tower does not seem to hold its own against the similar corner pavilions, the cast-iron and glass marquee interrupts the sweep of the Broadway facade, there is a certain busyness about the fenestration. But the massive limestone walls, high roofs, and above all the great rose windows of the central gables, have a majesty of their own.

The barrel-vaulted main hall, though reflected on the exterior by the more generous scale of the front, is a surprisingly vast space running from front to back of the building,

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ringed at a high level by balconies reached by sweeping staircases, and lit by superb translucent glass windows to create an almost ecclesiastical effect--indeed, in retrospect, such railroad stations sometimes seem the true cathedrals of the 19th century.

Thomas R. Martinson considered the source of these problems in 1967:

> Superficially designed in the manner of Henry Hobson Richardson, the Louisville Union Station is none-the-less classicist in conception, following far more closely the Beaux-Arts philosophy than a truly "Richardsonian" functions approach.
>
> The station is organized around a major north-south axis and large interior court. The plan rigidly follows the classicist scheme, with little relation to the spaces created by the symmetrically-placed medieval exterior forms. This inconsistency in approach is not without effect, notably on the main floor: the strong semi-circular forms on the east and west elevations enclose a gentlemen's lavatory and dishwashing room; the corner detached tower forms are without overt functional or visual justification; the unifying element of the great interior space is apparently a centrally-placed ice-water fountain.
>
> From a stylistic basis, the exterior of Union Station is not highly successful, a symmetrical placement of misunderstood forms as damaging to exterior vitality as to interior function. The rusticated ashlar is far too delicate for the vigorous Richardsonian idiom; the structure appears not as a great masonry mass but rather as having a thin stone sheathing. Finally, although the architect employed belt cornices at each level to "unify" the composition, the exterior character can--not unkindly--be described as bland, though chaotic--the banding is of little value if not viewed strictly in elevation and the execution of the style can at best be considered carried out with little understanding of the expressed vernacular. The extant structure differs substantially, though not seriously, with original design drawings, major changes having occurred on the roof and north and south elevations. . . .
>
> It is apparent that either the architect or client was strongly influenced by the extreme popularity enjoyed by the Richardsonian Romanesque in the Midwest, particularly in the years 1888 and 1889, when the major planning for Union Station was accomplished. In that planning for this structure was in progress as early as 1880, it is not impossible that the elevations were in fact "added" during later stages of design, thus explaining many of the inconsistencies and shortcomings of the executed project.

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It would appear, therefore, that the Louisville Station represents an insufficient assimilation of the Richardsonian-Romanesque manner. The overall composition bears a considerable resemblance to the Indianapolis Union Station designed by Thomas Rodd. But the impact of Richardsonian's late masterwork, the Allegheny County Courthouse in Pittsburgh (1884-86), was not fully and effectively realized by the office of the L & N Railroad until Richard Montfort, as Chief Engineer for the Louisville and Nashville Terminal Company, produced the Union Station in Nashville, not opened until 1900, almost a decade after the completion of Louisville's counterpart.

For more extensive descriptions of the history of the railroad in Louisville, see the attached Designation Report on "Union Station" prepared by the Louisville Historic Landmarks and Preservation Districts Commission (March 1975).

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Klein, Maury. History of the Louisville and Nashville Railroad. New York: The Macmillan Company, 1972.
"The L & N: One Hundred Years of Progress." The Courier-Journal. April 19, 1950.
Leighton, George. "Louisville, Kentucky, An American Museumpiece" in Harper's Magazine, September 1937.
Meeks, Carroll. The Railroad Station. New Haven: Yale University Press.
Martinson, Thomas R. Historic American Buildings Survey Inventory Form. Frankfort: Kentucky Heritage Commission, 1967.
"Opens Today." The Courier-Journal. December 3, 1905.
Thomas, Edison H. "The Night Union Station Burned." L & N Magazine. January 1968.
_____ "A Tale of Two Union Stations." L & N Magazine. May 1972.
Drawings and Specifications in the Office of the Chief Engineer, L & N Railroad, Louisville.

6. Representation in Existing Survey (Continued)

Metropolitan Preservation Plan
1973 - Local
Kentuckiana Regional Planning & Development Agency
Louisville, Kentucky

Survey of Historic Sites in Kentucky
1971 - State
Kentucky Heritage Commission
Frankfort, Kentucky

Brown-Doherty Survey
Local - 1960
Louisville and Jefferson County Planning Commission
Louisville, Kentucky

UNION STATION

UNION STATION LANDMARK AND LANDMARK SITE
DESIGNATION REPORT

HISTORIC LANDMARKS AND PRESERVATION DISTRICTS COMMISSION
CITY OF LOUISVILLE

MARCH 1975

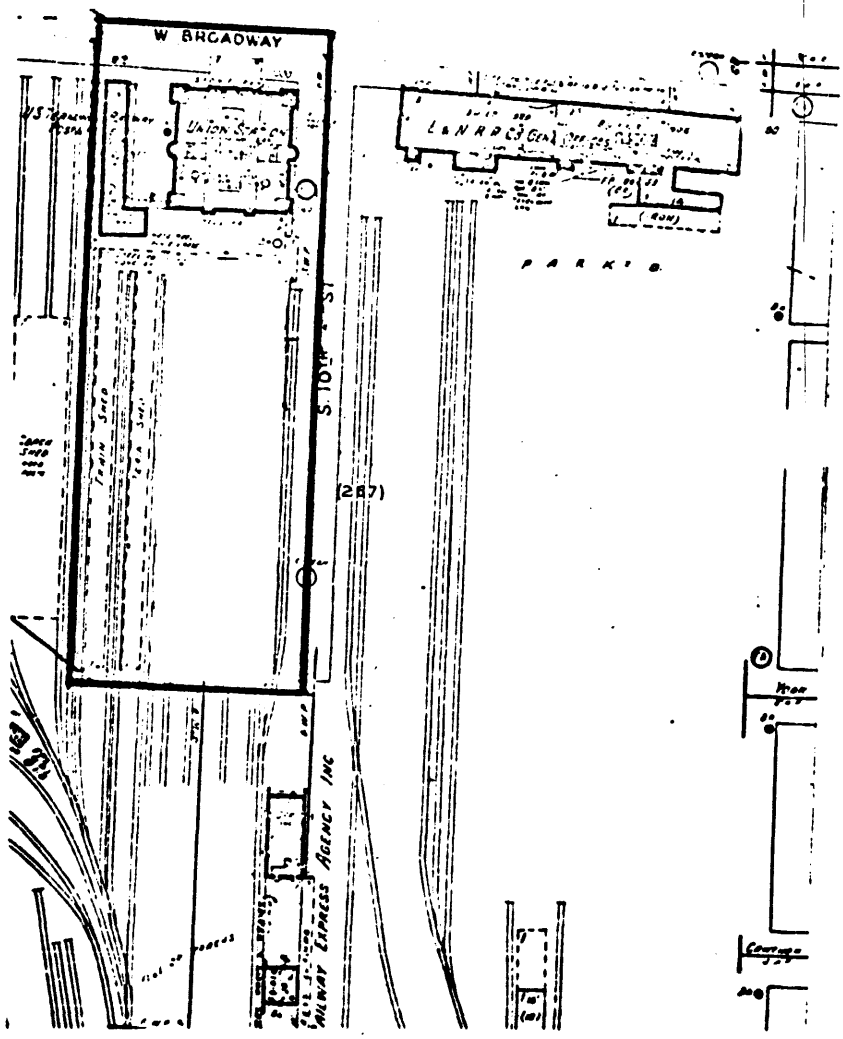
LANDMARKS COMMISSION MEMBERS:

Frank G. Rankin, Chairman
Helen E. Abell, Vice-Chairman
Donald J. Ridings, Secretary
John T. Ballantine
James R. Bentley
Edward L. Cooke, III
Russell K. Gailor
Daniel J. Meyer
Steward T. Pickett
T. William Samuels, Jr.
George R. Siemens

STAFF:

Ann S. Hassett, Executive Director
Ruth A. O'Bryan, Administrative Assistant
Elizabeth F. Jones, Director of Research
Douglas L. Stern, Research Assistant

March 24, 1975



LANDMARK: Union Station

ADDRESS: 1000 West Broadway
Louisville, Kentucky

DATE: 1889-1891

ARCHITECT: F. W. Mowbray

DESIGNATION STATEMENT

On February 5, 1975, at 7:30 p.m., the Landmarks Commission held a public hearing in the Chambers of the Board of Aldermen, Third Floor, City Hall, on the proposed designation of five landmarks, Union Station, The old University of Louisville School of Medicine, the Ronald-Brennan House, the Louisville Free Public Library Western Branch, and the old Louisville Trust Company Building. The hearing had been duly advertised in accordance with the Kentucky public notice statute and letters sent to the owners and occupants of the landmarks and their sites.

Sixteen persons spoke at the hearing. Of the twelve whose remarks were specifically directed to Union Station, eleven were strongly in favor of its designation. Nine of those eleven were speaking for the larger memberships of their organizations. One speaker, an attorney representing the owner, expressed concern that designation would hamper the daily operations of the Railroad, and asked that such designation be delayed. Both the Commission Chairman and its Counsel responded, and indicated that the Commission's approach is one of prudence and reasonableness. Three persons addressed themselves to the site to be named for the landmark. Each recommended inclusion of some of the surrounding track area, and one specifically suggested boundaries of Broadway, Eleventh, the extension of Maple, and Tenth.

Two letters received by the Commission, commenting upon the proposed designation were read at the hearing. One was from the Executive Vice President of the L&N Railroad stating the same reservations expressed by its attorney. The other letter, from an interested citizen, was in favor of the designation.

The staff and members of the Commission toured the station yards as a group on March 4, 1975, and individually at other times, in order to assess the most appropriate landmark site boundaries. The Chairman and Vice Chairman met with L&N's Executive Vice President on March 12. He was assured of the Commission's interest in the well-being and continued presence of the railroad and about the Commission's commitment to fairness and reasonablness in consideration of the needs of owners and occupants of designated structures and sites. He expressed once again the need for unhampered daily operations, but he did not indicate strong opposition to the designation. The Vice Chairman spoke subsequently with L&N's Senior Vice President of Law to inquire whether decisions made regarding the exterior of the structure or improvements needed upon its site were expected to be carried out immediately. He replied negatively, indicating that such decision were usually made well in advance of planned implementation.

An architectural description and detailed reports on the historical and architectural significance of the station and its site were prepared by the staff and carefully studied by the Commissioners. The appropriate site boundaries were discussed at length, taking the

owner's needs into consideration, as well as the expressed wishes of the community and the welfare of the landmark and its site.

At their regular meeting March 19, 1975, the Commissioners voted unanimously to designate Union Station as a landmark and its landmark site as described below:

Beginning at a point in the south right-of-way line of West Broadway, said point being 174'± east of the east right-of-way line of South Eleventh Street, as measured along the south right-of-way line of West Broadway; thence in a southerly direction with a line parallel to and 174'± from the east right-of-way line of South Eleventh Street a distance of 652'± to a point; thence in an easterly direction and at right angles to the aforementioned line a distance of 250' ± to a point; thence in a northerly direction and at right angles to the aforementioned line a distance of 702'± to the center line of West Broadway; thence in a westerly direction with the center line of West Broadway to a point that is 174'± east of the northern extension of the east right-of-way line of South Eleventh Street; thence in a southerly direction to the south right-of-way line of West Broadway and the point of beginning.

ARCHITECTURAL DESCRIPTION

This grand structure designed in a modified Richardsonian Romanesque mode has three main floors of rusticated limestone and a fourth story with dormers set in a partial mansard roof. In addition, various towers, gables, and turrets enliven the roofline. Each corner of the building is marked by a tower; the main tower at the northeast corner rises three stories above the slate roof and contains a clock.

The main facade on Broadway is symmetrical with the exception of the clock tower at the northeast corner. Strikingly cathedrallike with its large rose window, the facade is divided into five main sections. The central section with its triangular gable is marked not only by the massive round arch framing the rose window but by a one-story iron-supported marquee whose slanted roof extends to the street. This protects the unassuming trio of rectangular entrance doors flanked by a squat Corinthian pilaster. The windows on the first floor are double-hung windows topped by a very slight segmentally arched transom delineated by voussoirs.

The second story has round-arched windows surrounded by voussoirs. The central bay contains the large round-arch opening surrounding the rose window which makes up the fenestration on the second and third floors in this section. It is flanked by a narrow round-arched window encompassing the second and part of the third floors.

Each floor is separated by plastic courses except in the central section. The third-floor fenestration consists of pairs of round-arched windows framed by voussoirs. The cornice is of galvanized iron.

The mansard roof contains limestone dormers with a round-arch window. The steep triangular roof of the dormers are topped with finials.

The central gable of the facade is framed by a cylindrical element topped by a turret. The gable is pierced by five small round-arch windows.

Each corner is marked by a square tower pierced with rectangular fenestration and capped by tall triangular roofs topped with finials. The clock tower at the northeast corner, toward downtown, is taller than the other corner towers and contains the clock and small dormers in the steeply pitched roof.

The fenestration on the sides of the building coincides with the main facade except that in the center of the east and west sides is a three-story round bay rising to roof height. This round form breaks the somewhat angular effect of the structure. South of the bay is a side entrance.

The baggage depot is a two-story rusticated limestone L-shaped structure. It is to the west of Union Station and is connected by a shed roof. The baggage depot is compatible with the station structure and is in a Romanesque mode with a series of round arches on the front and side elevations on the first floor. The second floor has narrow round-arched windows surmounted by a large triangular gable.

In the area south of Union Station are the two train sheds and the tracks beneath them. A third train shed was removed recently but the tracks which served it are still intact. The existing train sheds are supported by cast-iron members.

HISTORICAL AND ARCHITECTURAL SIGNIFICANCE

The Union Station, a magnificent culmination of almost fifty years of the Louisville and Nashville Railroad's growth, has remained a a meaningful focal point for both the city and the Southeast since its completion in 1891. Founded at mid-century the company grew at an astonishing rate, bolstered by the city's neutrality during the Civil War. While serving the North and South alike as a supply center, the railroad echoed Louisville's own boom period. Its importance as a measure of and participant in the development of the city may be surmised from the appearance of a steam locomotive on the city's official seal and in the pediment above the entrance to the City Hall. While the station fully symbolizes the significance of the railroad to Louisville, it also stands as an exceptionally important example of the Romanesque mode of architecture so popular in the city during the century's last two decades.

Founded in 1850 under the direction of merchant-industrialist L. L. Shreve, the L & N occupied a number of offices in its first half-century. Until the first decade of the twentieth century the business offices were located on Main Street. The Newcomb Building (demolished) at the northeast corner of Main and Bullitt (the latter also gone!) was the site of the offices in the mid-1850s. The superb edifice was designed by Henry Whitestone (1819-1893) for H. D. Newcomb, wealthy capitalist who would later become the railroad's president. In 1877, a Renaissance-Revival structure was designed and erected at the northeast corner of Main and Second on the site of the first Galt House for the company's use. It too was Whitestone's work and served the firm until 1906. In that year its present Beaux-Arts tower was completed on Broadway at Ninth. Architect John A. Galvin's design was expanded to Tenth, filling the block in the 1920s.

The development of the Broadway complex, however, began considerably before this. According to a city map published in 1856, there were tracks and a passenger depot there even before the jewellike Union Station. A photograph in the railroad's possession reveals a frame structure on Broadway at Ninth which indeed may be this original improvement. Company history maintains that it stood until construction of the new offices. A remnant of the old train shed remains today as part of the utility plant, thus confirming this notion. An 1876 atlas of the city depicts its presence at that date. Another facility, a main depot for passengers on the site of the present station's train sheds, was erected in about 1866 at Tenth and Maple. A railroad timetable from 1882 pinpoints its location at that time, while the atlas in 1876 reveals that it too was frame. Whitestone

was asked to design a depot -- a rendering of which appeared on the front page of The Daily Ledger -- to replace the old passenger depot in 1873, but a nationwide economic crisis prohibited its construction.

It was in that year, however, that plans for the present passenger station began to formalize. In April of 1873 the L & N began to acquire more land to the west of Tenth Street for a proposed expansion. According to L & N's historians, work had begun on foundations for a depot in the 1880s on the present station's site but was halted because of the expense involved in purchasing a short line branch. It was not until 1889, therefore, that construction of the Union Station resumed in earnest. A building committee was formed which consisted of a former L & N president, James Guthrie, Isaac Everett, and Professor Lawrence Smith. The architect was F. W. Mowbray. The construction was supervised by R. Montfort, L & N's chief engineer. The mammoth Romanesque Revival edifice was built of brick faced with Bowling Green stone ashlar and Bedford stone trimmings. The roof, trussed with a combination of wood and iron, was covered with slate. The contractors for the various jobs were Jacob Bickel, excavation; Peter Pfeiffer, foundations; Peter and Burghard Stone Company, cut stone and setting ashlar; Belknap and Dumesnil Stone Company, ashlar; Blatz and Krebs, marble; Jacob Hoertz, brickwork; G. E. Moody and Company, carpentry; Snead and Company, iron work; Henry Iring, painting and glazing; M. J. Ford, plastering; Patrick Bannon, fireproof construction; Carpenter and Annear, galvanized iron and tin; Simon Shulhafer, plumbing and gas fittings; Charles F. Connor, slating for building; and Mitchell Brothers, slating for sheds. A tribute to the skill of local craftsmen was the fact that all the contractors -- excepting Seth Thomas of Connecticut for the clocks and Rendle Company of New York for the skylights -- were from Louisville. The interior of the edifice was finished in detail as lavish as the exterior. Quartered oak and Southern pine were used copiously. The immense vaulted, cathedrallike waiting room, 125 by 50 feet, contained magnificent stained-glass rose windows at either end. In addition, it was lit by an enormous stained-glass skylight. Waiting rooms, ticket offices, telegraph offices, dining rooms, and other travelers' conveniences were situated on the principal story while office space was availed by the upper stories. Being a terminal, the station required an elaborate system of tracks that would allow cars to approach, yet not pass, during their arrival and departure. Trains were required to back into the depot--often a distance of two or three miles--in order to make passengers' embarkation and disembarkation easier (and cleaner in coal-burning days) in addition to placing the engines in a position ready for quick departure. This "stub-end" type of layout differed from Nashville's 1887 arrangement, where entire trains ran under the station.

Costing in excess of $300,000, the success of the enterprise was the result, in a large measure, of architect F. W. Mowbray's valuable involvement. Born in Leicest, England in 1848, Mowbray entered the study of architecture at age 16 in 1874. He emigrated to Philadelphia in 1872 after a brief practice in England and quickly established a thriving business and respected reputation. One early accomplishment was his selection as principal assistant architect from 1874-1876 for

Philadelphia's Centennial Exposition. Work in New York followed with projects for a number of ecclesiastical buildings, and designs for the Manhattan Elevated Railway Company and the U. S. Rolling Stock Company. Assignments with the New York, West Shore, and Buffalo Railroad and Pennsylvania Railroad led to his selection as L & N's chief architect. It appears that design of Louisville's Union Station was his sole responsibility for that firm as it is evident that he entered private practice afterwards. It is thought that he may have been assisted by architect Henry Wolters, who had done work for L & N in Birmingham in 1887 and was an accomplished figure in his own right; his 1874 Tyler Block (demolished 1974), court houses in Birmingham and Evansville, cotton exchange buildings in New Orleans and Memphis, and 1891 building for Bamberger-Bloom (Bernheim Building) on Main Street certainly attest to his exceedingly ample talent.

Union Station, known upon its dedication on 7 September 1891 as providing "the citizens of Louisville and the traveling public with the finest station south of the Ohio river and which probably has no superior in the United States," clearly has left its mark since that date. A disastrous blaze of dubious origin occurred in 1905 yet could do little to mar the strength or beauty of the structure; nor could it impede the place's usefulness to the city or its stature as the location of important events. Nearly every immigrant to the city, for example, entered the city after witnessing the station's marvelous interior. Countless troops, including General Pershing, passed through its doors under more bellicose circumstances. Most significant, however, was that its train sheds greeted the arrival of three United States presidents -- Franklin D. Roosevelt, Harry S. Truman, and Dwight D. Eisenhower -- in addition to one aspirant, Thomas E. Dewey, during their visits to this city. Mr. Truman is said to have given one of his memorable speeches to the delight of the crowd gathered beneath the sheds around his private car.

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