

PH 364819

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	MAY 23 1977
DATE ENTERED	DEC 27 1977

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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

1 NAME

HISTORIC
 * * * Louisville War Memorial Auditorium
 AND/OR COMMON
 Memorial Auditorium

2 LOCATION

STREET & NUMBER: 970 South Fourth Street
 CITY, TOWN: Louisville
 STATE: Kentucky
 VICINITY OF: _____
 CODE: 021
 COUNTY: Jefferson
 CODE: 111
 CONGRESSIONAL DISTRICT: 3 and 4
 NOT FOR PUBLICATION

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME: City of Louisville
 STREET & NUMBER: 601 West Jefferson Street
 CITY, TOWN: Louisville
 STATE: Kentucky
 VICINITY OF: _____
 CODE: 40202

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Jefferson County Courthouse
 STREET & NUMBER: Sixth and Jefferson Street
 CITY, TOWN: Louisville
 STATE: Kentucky
 CODE: 40202

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Metropolitan Preservation Plan
 DATE: 1973
 DEPOSITORY FOR SURVEY RECORDS: Kentuckiana Planning and Development Agency
 CITY, TOWN: Louisville
 STATE: Kentucky
 FEDERAL STATE COUNTY LOCAL

(continued)

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED	(Interior only)	

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Memorial Auditorium is located on the northwest corner of Fourth and Kentucky. It stands at the northern edge of the Old Louisville Residential District (National Register, February 1975). The other corners include an urban park, the early 20th century Central Presbyterian Church and a mid-20th century office building (photographs 1 and 2). The area once was completely residential in character but now has a mixed use. The structure is bounded by Fourth Street on the east, West Kentucky Street on the south, Fifth Street on the west, and Baseball Alley on the north.

The Auditorium is a correct, Classic temple design in limestone. It represents the return to the classical motifs referred to as Beaux-Arts, as practiced by architects in the early 20th century. The principal facade has a massive portico of ten fluted Doric columns set on a shallow stylobate (photographs 2 and 5, view 4). The entablature has a plain architrave topped by a frieze of alternating triglyphs and metopes. The modified cornice is topped by a rinceau pattern with alternating lions' heads and fleur-de-lis sculpture as anthemions. A shallow attic story surmounts the structure and is embellished with relief sculpture classically derived. The four main entrances are double metal doors with molded surrounds and a panel with a Greek fret design above each door (photographs 5 and 2). At the center of the symmetrical building is a shallow, rounded niche which stands empty. The ceiling of the portico is deeply coffered (photograph 6).

In addition to the principal facade entrances, there are entrances on the southern side of the building. The three main doors are paneled, have molded surrounds and are topped by triangular pediments. Pilasters, bands of Greek fret design and relief sculpture embellish the side entrance (photograph 4).

The cornerstone is on the south side of the principal facade. It is a handsome tablet telling the purpose of the structure and the individuals involved with the planning and implementation of the construction of the building (photograph 3).

Immediately inside the main entrance is Trophy Hall, a stone walled room with a coffered ceiling, elaborate chandeliers and pairs of free-standing Ionic columns. Tablets with the name of those from Jefferson County who lost their lives in World War I are on the walls (view 3).

The assembly space, surrounded by a circular passage or concourse, seats 3,500 persons. The stage is eighty-five feet wide and fifty feet deep (view 1). Other spaces in the structure include a manager's office, ticket office, a committee room, meeting room, and dressing rooms.

Unfortunately the dome which was supposedly "larger in diameter and almost as high as the Pantheon in Rome" is now hidden by a ceiling because of the failure to correct acoustic problems. The large arched galleries on each side of the auditorium have also been filled in. Each arch was sixty-two feet across. It was planned that the dome was to have been decorated by murals symbolizing War, Peace, Victory, and Our Country.

One of the important amenities in the interior of the auditorium was the organ for the auditorium. It was manufactured by Henry Pilcher's Sons of Louisville, Kentucky. The four-manual instrument has great, swell, orchestral, solo, echo, and pedal divisions located in chambers in different parts of the auditorium. The console, mounted on an elevator in the orchestra pit puts 91 speaking stops, 35 couplers, 46 combination pistons,

(continued)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1927-1929

BUILDER/ARCHITECT Thomas Hastings, E. T. Hutchings

STATEMENT OF SIGNIFICANCE

Memorial Auditorium is a fine example of Beaux-Arts classicism as practiced by the well-known architectural firm of Carrère and Hastings of New York City in association with the local architect E. T. Hutchings. The structure represents the need for a public auditorium in Louisville coupled with the desire to commemorate the men from Jefferson County who gave their lives in World War I.

In 1912 a committee had been formed, headed by Peter Lee Atherton and S. Thruston Ballard, to develop a plan for financing and building a public auditorium. Money was raised and ground was purchased on Broadway between Brook and Floyd Streets. Then in 1916 the Louisville Auditorium Association was organized with Peter Lee Atherton as chairman of the executive committee. A pledged sum of \$252,445 was raised, but all unessential construction stopped during the war. After the Armistice, a meeting was held to plan for a memorial to commemorate Jefferson County's involvement in the war. The meeting was held at the Seelbach Hotel and stockholders of the Louisville Auditorium Association were present. The final decision was to have the memorial take the form of an auditorium building.

An enabling act was approved by the Kentucky General Assembly in March of 1920 authorizing a vote on a \$500,000 bond issue and appointment of a memorial commission. The purpose of the act was to enable citizens of Louisville "to erect an appropriate memorial to the soldiers and sailors furnished by said City and Jefferson County, to the Army and Navy of the United States, who rendered service in behalf of the Nation and the Flag in the recent World War."

The first Commission was appointed by Mayor George Weissinger Smith in April of 1920. It included Robert W. Bingham, Frederic M. Sackett, Thomas Floyd Smith, Patrick J. Hanlon, Mrs. A. T. Hert, George C. Burton, and Marion E. Taylor. The initial bond issue was defeated but it passed in 1922 and had been raised to \$750,000. The final amount, with pledged private funds and the bond issue, was achieved.

The selection of a site for the auditorium was necessary as the site on Broadway had been sold to Kosair Shrine in 1922. South Second Street was suggested as was Central Park. The Central Park site was chosen and an open-air amphitheatre was suggested. A group of citizens protested the use of the Park as the site for the memorial. In 1926 the Court of Appeals denied the Park Board the use of the Park as a memorial site. Thus in July of 1926 the Louisville Memorial Commission purchased property on the northwest corner of Fourth and Kentucky Streets which had formerly had two large brick residences built prior to 1876 and owned by James G. Carter.

The architect chosen to develop the plan was Thomas Hastings (1860-1929) of the firm of

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"City to Dedicate Memorial to War Dead at Ceremony Tonight." The (Louisville) Courier-Journal, 30 May 1929, pp. 1-2.

Jefferson County Deed Books

Louisville Memorial Auditorium, (n.p.,n.d.)

(continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1 acre

UTM REFERENCES

A	1, 6	6, 0, 8	5, 1, 0	4, 2, 3, 2	4, 2, 3, 2	8, 8, 0	B			
	ZONE	EASTING		NORTHING			ZONE	EASTING	NORTHING	
C							D			

VERBAL BOUNDARY DESCRIPTION

Located on the northwest corner of Fourth and Kentucky Streets in Block 29-F, Lot 73, City of Louisville

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

Elizabeth F. Jones, Research Director

DATE

4/4/77

Landmarks Commission

TELEPHONE

617 West Jefferson Street

587-3501

STATE

Louisville

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.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Cedric W. Nector

DATE

May 18, 1977

TITLE State Historic Preservation Officer

FOR NPS USE ONLY

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

Robert B. Rettig

DATE 12/27/77

DIRECTOR, OFFICE OF ARCHAEOLGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST

Chas. Adams

DATE 11-21-77

KEEPER OF THE NATIONAL REGISTER

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Memorial Auditorium

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ITEM NUMBER 6

PAGE 2

Survey of Historic Sites in Kentucky (Supplement)
1977 State
Kentucky Heritage Commission
Frankfort, Kentucky

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16 pedal movements, and fifteen other accessories under operation by the organist. The pipes number 5,288 and produce all shades and gradations of organ and orchestral tone. The pipes range from one-half inch to thirty-two feet in length and filtered air for chests and pipes is supplied by an electric blower. The organ had an automatic player capacity through the use of perforated rolls.

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Carrère and Hastings of New York City in association with E. T. Hutchings of Louisville. Thomas Hastings studied at Columbia University and the Ecole des Beaux-Arts. He entered the firm of McKim, Mead & White in 1884 as a draftsman. After about a year he and a fellow draftsman, John M. Carrère (1858-1911), formed their own firm. It was quite successful, securing many competitions including the New York Central Public Library, the House and Senate Office Buildings in Washington, D. C. and numerous other notable structures. Carrère died in 1911 but Hastings continued working internationally under the firm's name. E. T. Hutchings was the son of John Bacon Hutchings, Jr., (1859-1916), a Louisville architect. The firm of Hutchings & Son was responsible for a number of structures in the Louisville area including commercial, institutional and residential commissions.

The cornerstone was laid on November 11, 1927. Construction was by the Struck Construction Company of Louisville. The dedication was held May 30, 1929. There were a number of distinguished guests present for the dedication including Rear Admiral Hugh Rodman, retired, and Major General Henry T. Allen, retired, both Kentuckians. The Pilcher organ was used extensively at the dedication ceremonies and Guilman's "Torch Light March" was one of the pieces.

The structure is architecturally significant as a late work of the architect Thomas Hastings. The severe Doric order with its heavy portico represents a modified aspect of Beaux-Arts classicism. The brochure published on the Auditorium refers to it as "classic Greek" in design. "Both inside and out it follows the beauty and traditions of this most beautiful type of design of all the ages."

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Metropolitan Preservation Plan. Text and selection by Walter E. Langsam,
Washington, D.C.: U.S. Department of Housing and Urban Development,
Falls of the Ohio Metropolitan Council of Governments, 1973.