1. NAME OF PROPERTY

Historic Name: Omaha Union Station

Other Name/Site Number: Union Passenger Terminal, Union Passenger Station, Western Heritage Museum, Durham Western Heritage Museum, The Durham Museum

Designated a National Historic Landmark by the Secretary of the Interior December 23, 2016.

2. LOCATION

Street & Number: 801 South 10th Street Not for publication:

City/Town: Omaha Vicinity:

State: Nebraska County: Douglas Code: 053 Zip Code: 68108

3. CLASSIFICATION

Ownership of Property	Category of Property
Private:	Building(s): X
Public-Local: X	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	2	buildings	
sites	0	sites	
structures	0	structures	
objects	0	objects	
Total	2	Total	

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ 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 ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: TRANSPORTATION	Sub:	Rail-related Train depot
Current: MUSEUM	Sub:	Museum Art Gallery Exhibition Hall

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: MODERN MOVEMENT/Moderne/Art Deco

MATERIALS:
Foundation: Concrete, Steel, Brick
Walls: Concrete, Terra-cotta
Roof: Other
Other:

Describe Present and Historic Physical Appearance.

SUMMARY

Constructed from 1929 to 1930, Omaha Union Station is nominated under National Historic Landmark (NHL) Criterion 4 as a significant early example of Art Deco style architecture, which emerged in the United States in the 1920s and transformed popular American design. The station was designed by Los Angeles architect Gilbert Stanley Underwood, then the Union Pacific (UP) railroad's corporate architect, and renowned designer of a number of UP Rustic style lodges in western national parks. The ultra-modern appearance was a major departure from previous railroad station designs by the UP, and nearly all other rail companies, which favored the romanticism of revival architecture. The station served as a showpiece for the UP's headquarters and is a visual representation of the railroad's desired image of progress, power, speed and efficiency. Omaha Union Station is located near the designated eastern terminus of the transcontinental railroad and served seven roads, including the UP. The station remains essentially unchanged from its appearance following its construction, and exhibits an unusually high degree of integrity, uncommon for monumental railroad stations, which are often abandoned or repurposed.

LOCATION AND SETTING

Omaha Union Station is located just southeast of the Omaha downtown business district and is adjacent to the UP's and Burlington Northern/Santa Fe's (BNSF) main freight lines. Its tracks extend from the southwest through south-central Omaha and east across the Missouri River. The station and the nearby Burlington Station,[1] outside the proposed NHL boundary, face 10th Street, which extends north-south across the east boundary of the downtown commercial core of Omaha. The Missouri River bounds both the city and the train yards to the east. A former light industrial area characterized by warehouses physically separated the station from the commercial core. Many of the warehouses fronting the Missouri River to the north were demolished in 1989, although a few survive along with more to the west where many have been rehabilitated into apartments and condominiums.[2]

Omaha Union Station is accessed from 10th Street via an elevated viaduct roadway, which also provides access to the Burlington Station. The viaduct spans the numerous rail lines running between the two stations and provides a separate gentle grade for north/south automobile travel between the commercial area and southern residential neighborhoods. The rail lines created a physical boundary to the industrial area and delineated the residential neighborhoods to the south. The Omaha Rail and Commerce National Register Historic District[3] includes both railroad stations as contributing structures, as well as UP and BNSF freight lines.

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[1] For the purposes of discussion, unless included in a quotation, the station the Chicago, Burlington and Quincy railroad (CB&Q) constructed south of Omaha Union Station will be referred to as the "Burlington Station," the railroad will be referred to as Chicago, Burlington and Quincy or CB&Q. In 1995 the BNSF acquired the CB&Q.

[2] Jobbers' Canyon Historic District was an area of 22 contributing multi-story brick warehouse buildings. It was bounded by Farnam Street on the north, Jackson Street on the south, 8th Street on the east, and 10th Street on the west. The bulk of the property was sold to food conglomerate ConAgra which redeveloped it for their international campus. The 1989 demolition of most of the district made it the largest loss of a National Register historic district to date. See Lynn Meyer, "Jobbers' Canyon Historic District," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978, Reference No. 86003408 (removed March 26, 2002).

[3] Stacey C. Pilgrim, "Omaha Rail and Commerce National Register Historic District," National Register of Historic Places nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1996, Reference No. 96000769.

Also accessed from 10th Street is a two-story parking structure, outside the NHL boundary, and adjacent to the north façade of Omaha Union Station. This parking structure was sensitively rebuilt in 1996, replacing a similar structure on the same location. The original parking structure was built concurrently with the Art Deco station and included concrete and steel light standards with Art Deco detailing. Its upper deck served as a plaza with direct access to the two north entrances. The original light standards were retained and incorporated into the new parking structure.

Gilbert Stanley Underwood, Omaha Union Station's architect, was originally tasked with designing Union Station and redesigning the 1898 Burlington Station, as well as the interconnecting concourse and connections to the track platforms. Even though Underwood is credited with a revamped design for the Burlington Station,[4] its eventual redesign fell to Graham, Anderson, Probst and White of Chicago, Illinois; and was completed in 1930. Underwood did design the connecting passenger concourse.[5] The enclosed concourse bridged the tracks and allowed passengers to safely move between both stations, and access the trackside platforms without crossing the tracks. Track No. 2 is just south of the Omaha Union Station's modern lower level museum addition. Track No. 1, immediately adjacent to the historic station, is partially enclosed in a new museum addition. The grade between the two stations once included 13 tracks serving Omaha Union Station and freight by the shared railroads; another 8 tracks served the Burlington Station and those roads associated with the CB&Q. The UP now maintains 3 tracks; the BNSF two, one of which is used by Amtrak. Track No. 2 is still occasionally used when special UP trains are brought up to the west end of The Durham Museum's addition for exhibition purposes.

Operation of the 1899 Omaha Union Station included a two-story red brick boiler house and adjoining smokestack. These remain east of the Art Deco station. The boiler house has a coursed ashlar stone foundation. Adjacent to it on the northeast corner is the tapered octagonal red brick smokestack on a square brick masonry base (outside the boundary). The roof of the boiler house is physically attached to the east side of the passenger station at track level. Between the station and former boiler house is an intermediate entrance foyer that opens to the north parking area, and south into the new museum addition. When the 1899 Omaha Union Station complex was demolished to make way for the Art Deco replacement, the boiler house and smoke stack remained to serve the new building. When Omaha Union Station was closed at the advent of Amtrak in the early 1970s, so were the auxiliary buildings. Subsequently, when Union Station was remodeled in the 1980s and natural gas replaced coal and oil as the primary heating sources, the structures were abandoned.

CURRENT PHYSICAL DESCRIPTION

The nominated area contains two contributing buildings.

1. OMAHA UNION STATION, 1929, 1930, 1944, 1970s, 1995-1996, 2009, Contributing Building

Summary

The Art Deco style of Omaha Union Station's design shows the influence of archaic temple architecture form, including the pervasive use of symmetry, stepped walls, and flat roofs. This is particularly evident in its overall

[4] See Carla Johnson, *Union Pacific and Omaha Union Station, A History of Union Pacific Railroad Passenger Stations in Omaha, Nebraska, 1866-1971* (David City, NE: South Platte Press, 2001), 41, for the illustration of the rehabilitated Burlington Station with Art Deco detailing.

[5] Gilbert Stanley Underwood & Co., Ltd., Sheets A47 and A48, "Union Passenger Station," November 12, 1929, Architectural Drawing, The Durham Museum, Omaha, NE. All subsequently referenced sheets are archived at The Durham Museum.

stepped massing, pseudo-battered exterior walls,[6] and use of exterior bas-relief and sculptural detail. All of this is executed in beige colored terra-cotta. The exterior walls are clad in coursed terra-cotta blocks cast to resemble ashlar stone and installed with narrow joints. Outside corner chamfering splays from the water table of the above grade, low terra-cotta clad foundation, to the beveled cordon caps of the vertical wall surfaces and parapets. The smoothness of the block wall sections contrasts with the Art Deco style cast terra-cotta decorative architectural elements, bas-relief panels above window openings, figural sculpture at main entrances, and grille work screening some windows.

The north and south sides of the station form a five-part plan, constructed along an east-west axis. Its rectangular footprint, approximately 440 feet x 90 feet, is dominated by the five-story central block, that contains the "Great Hall."[7] This major space contains the ticket office and main waiting room. Underwood's plan, like his elevations, reflects the functions of the interior spaces with minimal projections along the north and south walls. The west façade at 10th Street has a symmetrical composition with a heightened central section above the street entrance into the station. Flanking two-story wings, one room deep, "buttress" the double-tiered central section visually suggesting an ancient Egyptian temple pylon. Behind the west pylon is a two-story hyphen with a set-back center section that forms a third story roof monitor. The hyphen connects the west entrance to the large rectangular, central block of the station's primary public space. To the east a shorter hyphen, also of two stories with a set-back shallow third floor monitor, connects to a large, nearly square dining room space and a two-story east kitchen wing at the east end. A large central chimney pier extending above the parapet of the east side relates to the central tower of the west façade.

Omaha Union Station is constructed on reinforced concrete pilings and a brick masonry foundation. Above grade the station has a structural steel frame protected within fireproof concrete. It is clad in terra-cotta on the exterior and has non-structural clay tile walls on the interior. The floors are reinforced concrete on concrete spandrel beams. Flat roof systems are gently-sloped behind the building's parapets and are served by an internal drainage system.

The typical station windows are multi-light steel sash units. Smaller windows on first and second floors have either operable awning or hopper sections, and in some instances, both. The windows form a major component of the design, from the deeply inset street level windows of the first floor, to the large second floor windows, and most significantly, the monumental windows on the north and south sides of the central block.

The building has three public entrances that are each richly detailed with decorative features that contribute to the station's status as a fully realized example of the Art Deco style. These highly ornamental elements include stylized and monumental human figures, sunbursts, and a wealth of geometric patterns. In addition to the 10th Street entrance, there are two identical entrances on the end bays of the central section's north façade. These entrances open directly into the central waiting room from the upper level of the parking deck.

Like the exterior, the interior spatial sequence enhances a temple experience, combined with the opulence of exuberant Art Deco styling. It could also be considered akin to a jewel box—simple and elegant on the outside,

[6] The exterior walls appear to batter, an illusion created by the combination of the stepped side walls and chamfered corners, the latter which increase in width from bottom to top. Stepped side walls with chamfered corners is a common detail in many Art Deco buildings. See David Gebhard, *The National Trust Guide to Art Deco in America* (New York: John Wiley & Sons, 1996), 92.

[7] The main waiting room has carried the designation "Great Hall" since January 1931. See "Inscription is Motif of New Rail Station—'Service, Comfort and Convenience,'" *Omaha World Herald*, Jan. 11, 1931, Vertical File: Omaha Union Station, Douglas County Historical Society, Omaha, NE.

and opulent and multifaceted on the interior.[8] The interior finishes include terra-cotta, terrazzo, marble, painted Caen[9] plaster, marbleized plaster scagliola, wood, and cast metals. The 10th Street entrance was an important and primary entrance for passengers and visitors arriving or departing via streetcars;[10] through this narrow three-story corridor, people would proceed into the expansive Great Hall. The low, one-story east corridor extends the reverential experience as it opens to the two-story restaurant space. Experiencing the spatial progression, scale of the spaces, and decoration, early newspaper accounts referred to Omaha Union Station as a cathedral.[11]

The interior spatial sequence, from west to east consists of an oblong vestibule that opens to a two-story corridor (the hyphen) lined with offices and large public restrooms. Above the vestibule is a balcony which accesses second and third floor offices and other spaces. The corridor floor is finished in a harlequin patterned terrazzo. Stylized wall pilasters in the hall integrate into flat ceiling beams delineating Art Deco style painted panels. The clerestory windows in the hyphen's monitor roof provide illumination for the corridor below. The 50-foot high Great Hall is dominated by the monumental windows of the north and south walls. Piers between the window trim are treated as pilasters. The entrances into the west and east hyphens project slightly into the room and are topped with Art Deco panels. Floors are terrazzo and the flat ceiling is coffered with painted Art Deco panels. The partially enclosed ticket office and passenger waiting benches have been retained. Opening from the Great Hall, the east hyphen contains a one-story corridor to the restaurant space. The corridor is flanked by the baggage area counter, concession stands, and a soda fountain. Offices and service spaces are located on the upper two floors. The large restaurant space, a cube in volume, had a dining room area on the north side and a serpentine lunch counter on the south side. Art Deco style murals, chandeliers, light sconces, and ceiling painting characterize the room. Above the dining room is a second floor room, originally undeveloped, now used for office space. The dining room space opens into the east two-story kitchen wing. The second floor was used as service space for the station's Red Caps. The rehabilitated restaurant space now serves catering, conference, and gallery functions.

Within the Great Hall there are five openings on the ground floor of the south wall. These access an original one-story frame concourse vestibule that provided passenger access to a frame and glass concourse spanning between Omaha Union Station and the Burlington Station. The perimeter walls of the original concourse vestibule were removed and replaced in 1996 to accommodate a new trackside addition. The connecting concourse provided access by stairways on the north and south sides to nine track platforms at grade. The Burlington Station was served by an additional four platforms. Vertical decorative framing between the windows provided a stylistic connection to Omaha Union Station. The stairs were later replaced with escalators within the same enclosures.[12] The platforms varied in length, the longest two measured about 1,685 feet and the shortest was about 706 feet long. They had brick-faced concrete floors and sloped "butterfly" roofs cantilevered from central steel posts. The open platforms allowed access to tracks on either side. All but one platform was removed by 1975. The remaining platform, serving track No. 1, is attached to the south side of a

[8] Ruben Acosta, "Union Station Comments," electronic mail message to Mark Chavez, May 31, 2016, copy on file National Park Service Midwest Regional Office, Omaha, NE.

[9] Caen, a pale yellow oolitic Jurassic limestone, is quarried near a city located in northwestern France from which it gets its name. Ground Caen stone was added to the finish coats of plaster at Union Station to produce the desired finish. During the restoration, all walls were over-painted once surface repairs were made. See J. Cassar et al., eds., *Stone in Historic Buildings: Characterization and Performance* (London: The Geological Society, 2014), 3, 125, 127, 132, and 135.

[10] Street cars ran both ways atop the 10th St. viaduct until the early 1970s.

[11] "Station Like a Cathedral—Throngs Awed by Majesty of Waiting Room, Lighted Through Stained Glass," *Omaha World-Herald*, January 15, 1931, Vertical File: Omaha Union Station, Douglas County Historical Society, Omaha, NE.

[12] These escalators, installed in 1939, were purported to be the first in Omaha. See Lou Schmitz, "Omaha's Union Stations," *The Streamliner* 13.4 (1999): 19.

wide shed roof on the station at track level. The roof of the 1996 addition encloses the historic platform roof over track No. 1.

Detailed Description – Exterior

West Façade

Designed to create a powerful arrival experience for travelers, the west façade entrance pylon is a symmetrical three-part composition made of projecting two-story wings that flank a stepped four-story central section. The wings are one-room deep. Stepped corner piers "buttress" the central pylon section. Each corner pier incorporates a bas-relief design overlaid onto the outer corner of the upper section. The upper parapet of the pylon masks the west end of the hyphen's monitor roof and clerestory windows. At the upper corners of the central pylon parapet are quarter-round Art Deco sunbursts in bas-relief that extend from the top of the second level buttresses. Anchoring the design is a terra-cotta water table at the foundation level. The water table forms a continuous sill for individual first floor windows set into each wing. Directly above these windows are large second floor windows set into recessed reveals.

The centrally-placed entrance in the pylon is accentuated by flanking piers that have a notch at the upper inside corners. Above the notches are herm sculptures. An *Omaha World Herald* reporter noted that many visitors were drawn to these masculine figures. To visitors these figures typified the strength and determination of the railroad builders. Many also noted the resemblance to the 1906-1914 Central Railway Station in Helsinki, Finland.[13] The Omaha Union Station herm figures include angular busts of a stylized civil engineer on the south side and railroad mechanic on the north side. The long-haired mechanic holds a spike hammer, its handle articulated into the below terra-cotta units. The engineer holds a wrench and smaller hammer; his draped coat is articulated into the below terra-cotta.[14]

The recessed pedestrian entrance cuts through the foundation at street level and is further accentuated by the large tripartite terra-cotta screen at the second floor level, between the herms, that dominates the central pylon. Recessed within the façade, the entrance has three pairs of modern bronze anodized aluminum frames and single-light glazed doors. Each pair of doors has a single-light transom. These doors, which open into an oblong airlock space with similar doors opening to the interior corridor, replaced original glazed steel doors and transoms within steel frames. Attached to the terra-cotta header above the entrance are the non-historic words "THE DURHAM MUSEUM" cast in bronze letters in a font style sympathetic to the building's era. The header has chevron chamfers on the lower edge. Above the recessed entrance is a tripartite terra-cotta screen with a central panel and narrow sidelights over steel windows. Each sidelight has a vertical lozenge pattern; the central section employs similar blocks but forms a vertical ogee motif with half lozenges at the terra-cotta jambs. A pair of engaged columnar forms divide the screen as projecting mullions. They have an angular cubist style face centered within bas-relief pairs of wings. In the recessed space above the mullions "OMAHA

[13] "Station Like a Cathedral." The article refers to Helsinki as "Helsingfors" which is the Swedish spelling. The Helsinki Central Station, a bold expression of early modern design by Eliel Saarinen, also incorporated herm male figures that seem to grow out of the building's masonry to hold light globes.

[14] A 1930 *Omaha World-Herald* article incorrectly identified these figures as (north) a civil engineer holding a transit, and (south) a track worker holding a track wrench. See Howard Erickson, "Union Station Architecture is Work of a Young American," *Omaha World-Herald*, November 30, 1930, Vertical File: Omaha Union Station, Douglas County Historical Society, Omaha, NE. Underwood included rough sketches for these figures in his blueprints (see Underwood & Co., Ltd., Sheet A10, Exterior Details). Although sculptor Jacob Maag is credited with the realization of Underwood's designs for the many cast plaster details on the interior of the building, it is unknown if Underwood utilized Maag or another sculptor to realize his sketches for the exterior figures and other Art Deco details cast in terra-cotta on the exterior.

UNION STATION" in serif font is cast into the terra-cotta blocks. At the top of the recess of the pylon, emphasizing focus on this entrance is a serrated terra-cotta cordon cap on the parapet, set within the beveled cordon cap of the main block. Both the screen and the recessed entrance vestibule provide relief from intense western summer sun.

Windows on the west side of the entrance pylon consist of six-light steel sash units recessed into the first floor walls. They have operable hoppers, and share the continuous sill created by the water table. Above each first floor window is a pair of steel windows, each with eight lights and operable hoppers. Above the window heads are Art Deco style bas-relief panels. Each is detailed with opposing foliate volutes above half-round sunbursts. The upper corner leaf of each volute extends into the jambs.

Other elements of the 10th Street entrance include rectangular planters with quarter-circle corners inserted at the street level entrance below the herm sections and abutting the projections of the north and south wings. Set into the wall in each herm pier, and above the entrance header, is a cast steel and glass Art Deco style cylindrical steel lantern. The lanterns feature chevron embellished frames, ribbed glass inserts, diamond cutout banding, and domed caps. Wall brackets are enriched with sunburst patterns applied to elongated geometric-shaped plates.

The west wall of the Great Hall features three shallow steps delineating corner pier buttresses, capped with the typical beveled cordon cap. Centered on each wall is a recessed section extending to a parapet. Within the recess is a tripartite clerestory window unit set within wide north and south jambs. These have two central, squared mullion pilasters extending from the sill panel. The clerestory windows are set within a tripartite terra-cotta screen of tiered octagons.

Above the spandrels, which are corbeled and incised on the lower two courses with wavy lines, are bas-relief Art Deco style panels. The mullion pilasters are topped with angular eagle heads facing downwards with stylized feathers extending upward at an angle and vertical feather relief representations at the top of the pilaster below the heads. The outermost jambs of the windows flanking the central section have vertical bands of projecting terra-cotta which are graduated inward toward the screens. Quarter-circle details, sunburst motifs, chevrons, scroll brackets, and diagonal volutes in an opposing diagonal position complete the Art Deco detailing under the parapet.

North Façade

The Art Deco style detailing on the north façade, in combination with its function as an additional point of entry into the building, combines to make this a secondary façade. Primary access into the building is currently from the north parking structure; the 10th Street entrance now serves as emergency egress only. At the west is the one-room deep entrance pylon. Directly to the east is the four-bay hyphen with its clerestory monitor roof. The first floor windows are separated pairs of six-light steel sash in openings set on the continuous water table sill. Above each pair of first floor windows are pairs of large steel framed, eight-light windows. These windows have a narrow steel mullion set on a projecting belt course. All the windows have a hopper section. The clerestory windows are pairs of separated six-light steel sash like the first floor windows. The window openings are unornamented. At the north and south sides of the west hyphen the fenestration is identical.

The center of the building is dominated by the five-story Great Hall, which in addition to its height, projects outward north and south from the hyphens. The massing is diminished by the silhouette of the east and west stepped buttress piers profiled at the outside corners. Five bays containing massive, multi-light windows extend across the north wall, and each end incorporates a projecting entrance. Four piers separate the window

openings and extend to the top of the parapet with its beveled cordon cap. The multi-light windows are visually divided into four vertical tiers by steel mullions. Within the tiers, the windows are further subdivided by steel mullions. In the lower sections of each of the four vertical tiers there are operable hopper window sashes. The center pair of vertical window sets is given strength by the presence of thicker, vertical steel structural mullions. The glazing is translucent "Colored Cathedral Glass,"[15] and feature Gothic-inspired lierne rib motif of diagonals sandwiched between chevron pattern bands. The lower section consists of two bands of chevrons.

Over the entrances are four rectangular window units with similar upper glazing details. The came sections have subtly tinted "cathedral" glass in shades of rose and violet. Two colors of glass are indicated on the blueprints: "Field No. 16 Rose" and "Pattern No. 81 Rose."[16]

Each set of monumental windows feature canted bands abutting the side piers and corbelled spandrels above the heads. Two paired, smaller first floor windows with six-light sash are deeply set into the wall below the monumental windows. The small window openings are infilled with terra-cotta grilles designed in an elongated octagon pattern. Typically, the water table of the foundation courses forms the continuous window sills. Above each of large five window openings, the corbelled spandrel has incised wavy lines in the two bottom courses; the two top courses form a fascia. The spandrels support enlarged triglyph-like panels composed of four vertical ribbed elements, flanked by Art Deco style panels each with two volutes springing from stems. The volutes appear to buttress each center panel. Above the panels is a small fillet course that supports the cordon cap. The ribbed elements, when viewed from below, appear to form a serrated cordon cap, all of which appear slightly lower than the parapets of the corner sections and the intermediate piers.

Anchoring the Great Hall block are the two symmetrically-placed entrances incorporated into each end window bay. The doorways set at grade break the foundation courses of terra-cotta. The openings each have original projecting semi-hexagonal steel frames with three pairs of single-light glazed aluminum doors installed in the 1990s, each with a single-light aluminum transom. All have reinstalled Art Deco hardware. Interior original wooden doors with Art Deco hardware are placed south of each exterior door unit. These doors are also set in a semi-hexagonal bay forming an elongated octagonal airlock vestibule opening into the Great Hall. At both entrances, each set of exterior doors project from the two large piers that flank the opening. The piers overlay a high recessed lintel above a lower extension of each window bay. The jambs are canted with vertical ribs. The lower section glazing forms a large transom and incorporates the two bands of chevron glazing within cames as detailed in the three central window openings. The glazing is colored "cathedral" glass.

Above each semi-hexagonal door configuration is a flat roofed metal marquee suspended by steel rods anchored into the flanking piers upon stepped shield plates. Each marquee is located approximately at the height of the projecting belt course of the wall and reflects the belt course by having a central fascia embossed with chevron patterns. At the top there is a serrated ridge; below is a scalloped drapery edging. Along the central fascia "OMAHA UNION STATION" is spelled out in red neon lettering applied over orange letters painted onto the surface. The signage has been restored to the marquees.

The flanking piers of the entrances rise nearly half the height of the Great Hall. At the top, the inside corners are notched to form herms with angular male figural busts representing stylized trainmen: a brakeman looks east holding a wrench in his right hand and a long-spout oil can in his left hand. The oil can is incised into the pier. A locomotive engineer holding a lantern looks west. A coat is draped over his arm and is incised into the pier. The figural sculptures are the same at each entrance. At each entrance feature, the lintel, which is the same

[15] Underwood & Co., Sheet A16.
[16] Ibid. From henceforth, "cathedral" will refer to this glazing and to one or both of these two colors of glass used.

width as the piers, is set behind and extends down to form the head of the transom window. Each lintel extends three courses above the cordon cap of the flanking piers and is also capped. The lintel forms the sill of each upper section of the end windows. Raised waves ornament the bottom two courses of the lintel above the window openings. Each lintel is inscribed into the terra-cotta with quotes between the piers. The east entrance inscription reads, "NO OTHER IMPROVE/MENT…CAN EQUAL IN /UTILITY THE RAILROAD/ABRAHAM LINCOLN/MARCH 9, 1832…" The west inscription reads, "DEDICATED BY THE/RAILWAYS OF OMAHA/TO THE SERVICE, COM/FORT AND CONVEN/IENCE OF THE PEOPLE." On the outside of each set of piers, smaller half piers step down 4 feet forming "buttresses" and serve to transition to the wall of the main structure. A 2-foot high planter box faced with terra-cotta infills the space between the two entrances and is set against the foundation courses. Abutting the opposite sides of each entrance pier are short sections of planters that have rounded corners.

East of the Great Hall is a hyphen connecting the Great Hall with the former dining room space. Like the west hyphen section, it is inset 6 feet from the Great Hall. The north and south sides are identical with two stories and a roof monitor. However, the east hyphen has only three bays of fenestration. A wide metal canopy, identical in detail to the marquees over the pedestrian entrances to the west, but without the suspending rods or identifying signage, shelters the first floor area that has service doors near the east end.

Further east is the north wall of the dining room structure that is wider than the hyphen by 4 feet. The dining room has three window openings set within wide corner piers and narrow inner piers. Each window unit has six lights over nine lights. Details of the window installation are similar to the windows of the Great Hall. The mullion arrangement echoes those of the Great Hall but with only one vertical tier of glazing in the middle. Above similar spandrels with bottom corbelled courses are Art Deco style panels. Each is detailed with a large chevron form at the base of the panel; foliate forms fill the tympanum space. Extending from the base chevron are volutes extending into each top corner. A leaf form extends from the volute towards the apex of a lightly scribed chevron that has a fan form in the apex. Vertical ribs extend between the chevrons. Above the two terra-cotta courses over the panels, the cordon of the parapet has chamfered cordon-forming serrations. The parapet of the piers extends above the window panels. At the parapet of the corner piers an indentation extends down the walling for several courses before merging flush with the wall below. The detail somewhat mimics the stepped wall details elsewhere on the building.

The kitchen wing forms the easternmost portion of this side. It is set back from the dining room block by 4 feet, and is detailed the identically to the two hyphen connectors, but it has two stories and has only two bays of unadorned windows.

East Wall

The east side consists of the east wall of the kitchen and the east wall of the Great Hall. The latter is detailed exactly as its western counterpart with the tripartite window arrangement. The kitchen's east wall features slightly projecting pilasters at each end with chamfered corners which taper upwards. Centered in the two walls flanking the 42-foot chimney are sets of steel windows. The second level features pairs of 8-light windows separated by a wide steel mullion. The main level features two pairs of 6-light steel windows separated by a band of terra-cotta. The water table forms the sill of the north and south second floor windows, the east windows, and flanks the chimney.

Projected from this wall is the centrally-placed 18-foot wide chimney. The upper 9 feet of the chimney is articulated with slightly projecting pilasters at the ends which taper upwards in keeping with the detailing on the

remainder of the building. The central portion of the chimney rises another 2 feet from a step and features tapered sides.

South Wall

The south side is nearly a mirror image of the north façade, main level. Missing are the main level entrances and engaged planters. Full height monumental windows replace the two north entrances. This side features a non-historic but stylistically sympathetic interpretation of the historic glass and wood concourse vestibule which once connected to the enclosed overhead concourse between this building and the Burlington Station to the south. The new glass and steel addition provides access to the lower level museum spaces via an elevator and modern stairs installed south of the rehabilitated concourse vestibule. At track level, outside the nominated boundary, a new structure encloses track No. 1 (closest to the building) and encloses the historic platform umbrella. The new addition runs the length of the building to the east edge of the former boiler house and features clerestory windows the full length of the new enclosure. Centered along the north-south axis of the Great Hall in the addition's south wall is a 30-foot wide structural aluminum and glass wall with a pair of aluminum and glass doors, wide sidelights, and transoms. This entrance opens south to the former track area and provides a visual link to the former train yard.

Detailed Description – Interior
First Floor

West Entrance Pylon, Entrance Corridor, and Offices/Services:

The westernmost elements on the interior are located in the west entrance pylon. The inner doors of the vestibule have original full-light wooden frames, three pairs of single-light glazed doors with a single-light transom. The doors have original hardware. The north and south walls of the west entry vestibule are finished in painted "Caen Stone Plaster"[17] which is detailed similarly to the corridor with a stepped relief. The north wall has two decorative grilles in the wainscoting. The ceiling is flat painted plaster.

Within the pylon and above the vestibule is a balcony. It is illuminated by light filtering through the exterior wall screen above the recessed entryway. Although the balcony floor has been carpeted, the terrazzo is intact below it. The "railing" is a solid wall 4 feet high, finished in painted plaster patterned with three waves, and capped with varnished hardwood that is detailed with downward-pointing chevrons. The balcony is accessed at either end by open staircases located within the corners of the west pylon. Wood and glass doors open onto the balcony from the second floor level.

The three-story, entrance corridor is a double-loaded hallway, flanked by public restrooms, offices and other spaces once containing passenger services and station offices; now used by museum staff and visitors, or for storage. Unless otherwise noted, interior walls and ceilings are original plaster, and floors are the original terrazzo featuring a harlequin pattern in alternating blocks of brown and tan, with a black border and integral black terrazzo base. The location of windows is as noted on the exterior, and can be correlated with rooms following the floor plans. The windows feature "No. 46 Amber Cathedral Glass."[18]

The corridor walls are finished with painted Caen plaster walls, Belgian Black marble wainscot, and marbleized plaster. The wainscot is set onto the terra-cotta base and consists of nearly flush panels of marble with a narrow

[17] Underwood & Co., Sheets A16 and A17.
[18] Ibid., Sheet A16.

cap band. Below the wall sections the wainscot incorporates metal heat grilles painted bronze extending from the base to the top. The geometric grilles have three sections. Portions of the wainscot extend around pilaster wall projections and into doorway reveals. The Caen walls between the pilasters and the top surface of the pilasters are scored to resemble rectangular blocks laid in running bond. This design mimics the exterior terra-cotta. Since Caen is yellow in color the original finish was most likely the unpainted plaster surface. Scattered "blocks" are painted in darker hues.[19] Between each of the four sets of clerestory windows are the 4-foot wide, full-height pilasters which have, at each side, three stepped increments from the main wall plane. The stepped sides of the pilasters are finished with plaster in a faux marbled finish meant to replicate the "St. Genevieve Golden Vein Marble" noted on the blueprints.[20] These marbleized pilasters extend from the wainscot pedestals to the ceiling to create a sense of height. In addition, the pilasters define the subdivision of the flanking rooms opening onto the corridor. Between the pilasters the four bays have two narrow cast-plaster bands of painted chevrons with a swag infill that run the length of the walls, marking the second floor level. The lower band forms the heads of the doorways. Two identical bands run below the clerestory windows. The upper band forms the sills of the windows. Each set of the bands projects shallowly outward from the main wall plane. Above each bay of three clerestory windows are three shallow corbelled bands of contrasting painted cast-plaster forming a frieze ornamented with two incised, continuous wave lines.

The profile of the stepped pilasters is continued across the ceiling as soffits of beams. They contribute to the ceiling's highly articulated cast-plaster surface. The stepped profiles of the wall pilasters are reflected in contrasting paint on the soffits. Above the clerestory windows, the ceiling panels between the dropped beams form coffers with Art Deco detailing including flat and relief panels all painted in vibrant colors. The panels are symmetrical along the centerline of the entrance corridor. Each center panel, abutting the edges of the beams, has painted cast-plaster relief ridges with canted ends painted in contrasting colors. Flanking the center panel are sections of flat painted surfaces that contain chevrons forming a center diamond and sections of stylized flowers and foliage. Each side relief panel with interlocking diagonals, rays, and foliate forms are framed with sections that have alternating arcs. Colors (replicated from the historic palette) include sage green, blue, terra-cotta, shades of tan and brown, and silver. Centered in each of the four painted ceiling panels are restored 8-foot-tall brass chandeliers. The chandeliers feature polished brass cylinders with a ring of arced 6-inch lighted globes at the top and a single 18-inch globe at the bottom.

Both north and south interior walls of the corridor are identical except for the placement of doorways and doors. At the northwest corner is the former barber shop, now the museum's library, named in honor of museum benefactors Adah and Leon Millard.[21] The walls have been rehabilitated with painted sheetrock, and the ceiling is suspended acoustical tile ("SAT"). A small office east of this room was once the passengers' agent's office, now used as an office for museum staff. The office has a SAT ceiling and original wooden borrowed light windows and glazed door remain. South of this office is a small vestibule. East of the staff office was the stationmaster's office, now a lounge for the museum's volunteers. This room has a SAT ceiling. The lounge is accessed via an open vestibule leading off the hall. South of the lounge is a narrow room that once functioned

[19] This variety of "block" colors appears to have been original, based on images of the walls before restoration work was undertaken in 1995-1996, and black and white photographs from the 1930s (The Durham Museum, Bostwick-Frohardt Collection).

[20] Although the blueprints note several varieties of marble to be installed, because of cost constraints, only the Belgian Black marble was installed as designed. The remaining surfaces to have received marble were accomplished in faux marble finishes over plaster ("marbleized" or scagliola). Robert Fahey, Personal Interview with Mark Chavez, May 26, 2011, notes on file, National Park Service Midwest Regional Office, Omaha, NE. Mr. Fahey was a volunteer with The Durham Museum, who worked up through the ranks at Union Station finally becoming Stationmaster for several years prior to the station's close and the advent of Amtrak.

[21] "A History and Guide to Omaha's Union Station" (Omaha, NE: The Durham Museum, 2011), 11.

as "Traveler's Aid;"[22] now an office. This room opened directly to the entrance corridor and has a wooden, single-light glazed door, and single-hung window, both in wooden frames. East of this, a pair of eight-panel double wooden doors provide access to the men's restroom, which has been completely rehabilitated with reconfigured plumbing and modern finishes throughout. Ceramic tile floors and walls, and painted dropped sheetrock ceiling have replaced original tile wainscot, and painted plaster walls and ceiling. The historic men's sitting area east of the rest room ("Mens Rest Rm"), which once contained two telephone booths and a built-in wood bench, has been incorporated into the new restroom space.[23] The wall separating these two spaces remains.

The spaces on the south side of the corridor include, west to east: the former hospital at the extreme southwest corner; passenger elevator, main staircase and circulation lobby; former telegraph and telephone room; and women's restroom/lounge. The hospital area is currently used as museum storage. A single new wood door replaced a pair of wood doors. The room is finished with SAT, and the original plaster walls and tile wainscot which have been painted. Just outside this room are the elevator and main stair lobby. Changes to the original finishes are modern painted sheetrock walls and SAT. A modern elevator replaced the historic one in basically the same space. East of the circulation lobby is the former telegraph/telephone switching room, which once contained seven phone booths. This space, now an office for museum facilities staff, has been remodeled with painted sheetrock walls and SAT. The blueprints indicate that this room was designed to be open to the corridor, however, currently there is a wood framed/finished borrowed light wall incorporating a full-light wood door which is a mirror image of the borrowed light wall to the former traveler's aid room on the opposite side of the corridor. The terrazzo base which extends up this wall on the corridor side suggests that either the room was never open to the corridor per the blueprints, or that the wall was added at a later date and the terrazzo was redone. Eight-panel, double wood doors access the women's restroom and lounge, which have been completely remodeled in similar fashion to the men's restroom. The lounge area, which also had two telephone booths, now contains toilet fixtures. The wall separating the two spaces remains. Hardwood doors into both restrooms (men's and women's) retain the original hardware and sandblasted Art Deco detailing in the panels.

Both north and south walls of the entrance corridor retain original cast brass, cantilevered, lighted room identifying signs in Art Deco detailing/lettering that are cut into the face plate. The face plate is flanked by ridged sections terminating in chevrons. The signs are mounted with an L-shaped bracket that forms a band at the heads. Originally on the north wall, four signs read: "MEN," "TRAVELER'S AID," "BARBER SHOP," and "STATION SUPERINTENDENT." The rest room and station superintendent signs remain. On the south wall originally, three signs read: "WOMEN," "TELEPHONE TELEGRAPH," and "HOSPITAL." Only the rest room sign remains.

The east wall of the entrance corridor features the main flat archway to the Great Hall. With the exception of a 4-foot band of painted Caen plaster above the head, this wall of the entrance corridor consists of marbleized plaster in black with cream veining set on sections of Belgian black marble wainscoting. At the soffit of the flat arch's lintel that forms a voussoir is a recessed wave pattern. The wave forms a continuous undulating surface along the soffit. Centered on a flat portion of this surface is a suspended illuminated brass sign with Art Deco

[22] The use of capitalized room/space names, in quotation marks, denotes their names as they appear in the original 1929 blueprints by Underwood & Co.

[23] The men's and women's restroom areas each had a "Toilet" room with all plumbing fixtures, and a sitting room, often referred to as a "lounge" in this era of public buildings, the latter rooms accessed first. These spaces, the men's on the north side of the corridor, the women's on the south side, were almost identical in plan (the men's sitting area had a small closet in the northeast corner of the sitting area). The first space is simply denoted "Mens Rest Rm" and the second "Mens Toilet," with similar designations for the women's rooms. See Underwood & Co., Ltd., Sheet A1.

detail and cut-in lettering reading, "MAIN WAITING ROOM." The reverse Great Hall side of this sign reads, "EXIT TO TENTH ST." with smaller lettering below stating, "REST ROOMS – TELEPHONES – BARBER SHOP."

Main Waiting Room ("Great Hall"):

The Great Hall is the centerpiece of the building, embellished with elaborate Art Deco detailing, including massive chandeliers, harlequin patterned terrazzo floors, and built-in furniture, all bathed in a rose and violet tint from the translucent monumental windows. Pedestrian flow through this space was directed to ticket counters on the north side, between the north entrance doors. High-backed double wooden benches served the central waiting area at the south side of the space close to the series of doorways that opened into the original south concourse vestibule. From the historic concourse, passengers accessed the various tracks. The original wood-framed concourse, enclosed escalators, concrete platforms, and platform shelters have been removed. The exterior walls of the concourse vestibule were rehabilitated and a modern structure that includes stairways and an elevator to the track level was constructed in 1996.

Wall finishes on the Great Hall north and south walls consist of painted Caen stone plaster, painted cast plaster above Belgian black marble wainscoting similar to the west entrance corridor, wooden details, metal grilles painted bronze, bronze grates on the ticket counter, and harlequin patterned terrazzo with decorative insets within borders. The west and east walls also include painted Caen stone plaster, painted cast plaster, Belgian black marble, and terrazzo, along with marbleized plaster (St. Genevieve golden vein marble), and cathedral glass.

One of the most impressive features in this space is the terrazzo floor, which features three 28-foot diameter, 8-pointed stylized compass roses centered along the longitudinal centerline. Two of the compass roses are aligned with the two north entrances; the third is at the very center of the room. These compass roses feature successively larger angular patterns radiating directionally outward from the center comprised of golden, yellow, and rose terrazzo bordered by white terrazzo, and set in black terrazzo borders. The usual field of brown and tan terrazzo in harlequin pattern is interrupted by two 3-foot wide bands of black terrazzo running west-east from the outermost points of the sunbursts. These bands end on either side of the room, joining with additional bands of black terrazzo which encircle the room and transition to form a terrazzo base. In similar fashion, two additional bands of black terrazzo run north-south, flanking each north and south sides of the compass roses, to connect with the perimeter bands of black terrazzo. The bands of black terrazzo somewhat mirror the ceiling beam's configuration.

The south wall's five monumental windows feature individual panes of glass which are designed with bands of chevrons forming zigzags towards the sills. Individual zigzag bands sandwich the lierne ribbing located near the head. Jambs extend from the black marble wainscoting to the lintel of each window unit. Within the wainscoting are brass painted, steel grilles with fountain and *fleur de lis* patterns. The black marbleized cast plaster jambs form a double engaged colonette, topped with a painted cast-plaster architrave forming a capital. These support a block, which is a three-dimensional design in marbleized black marble with cream veining [24] resembling one-half of a set of four stylized Gothic arches which corbel outward to meet the wave patterns above the windows.

[24] Underwood & Co., Ltd., Sheet A1. The blueprints indicate that this is to have been "Belgian Black marble," matching the wainscot—the latter which has no veining.

The wing extensions of the window trim flank each lintel at the heads of each window unit. The lintels are tall bands of marbleized black cast plaster with a wave band in four successive tiers which corbel outward from bottom to top. The uppermost section of each lintel is a black marbleized cast plaster band of overlapping chevrons in relief that transitions to the ceiling. At the sill level of each window unit is a wall section that extends to the wainscoting. The supporting interior mullions and cross bars are unpainted grey steel and the heads are notched in a chevron pattern. Scored Caen plaster piers are topped with capitals in cast plaster with Art Deco detailing featuring foliate scrolls, chevrons, and shells in relief—painted silver with gold highlights.

At the south side of the Great Hall, the five monumental windows have integral doorways. Four sets of wood doors, each with single-light glazing open to the former concourse vestibule; a fifth doorway opening supposedly accessed a parcel check room at the far eastern end of the concourse vestibule. Each set of doors is comprised of three subsets consisting of a central pair of doors flanked by slightly narrower single-leaf doors. From the direction of the door swings noted on the blueprints, two sets of the doors were meant for passengers leaving Union Station—as the doors swing south toward the former concourse vestibule. The other two sets were for passengers arriving at the station—as the doors swing north into the Great Hall. The first floor plan on the blueprints indicate frames but no doors in the opening to a parcel check room; however, there are currently four doors in this opening which open north into the Great Hall and match the remaining sets.[25] All five door sets now lead to the new museum concourse/display area. All doors are oak stained dark brown, have a single-light, and a broad bottom panel with brass kickplate. The hardware is identical on all doors, consisting of brass hinges, stops, and push bars with two horizontal bars. Modern closers complete the hardware sets. All hardware features Art Deco detailing, with chevrons being the predominant pattern feature.

Above all door sets are decorative wood panels and metal grilles. Above the grilles in the two sets leading to the former concourse vestibule are lighted bronze signs in Art Deco lettering: "TO TRAINS." The panels over the flanking doors in these sets had operable train schedule "boards." Chevron detailing in the wood panel frames is predominant. Knee-high painted steel railing and gates front the two sets of inoperable doors leading from the Great Hall into the former concourse vestibule. The railing and gates are of brass-painted steel and feature diagonal Roman lattice[26] inserts. The painted steel posts have stepped vertical detailing.

The north wall of the Great Hall is almost a mirror image of the south wall except that below the three center banks of cathedral windows are the painted Caen plaster wall sections. Incorporated into each wall section is a pair of steel windows that define the first floor level at the exterior between the north entrance features. The two entrances are incorporated into the two outer bays of the north window units.

Fronting the three central north window units and projecting 18 feet south into the Great Hall is the former ticket office with twelve ticket booths on the canted corners and long wall. The longer south side contains 10 windows; the corner sides each contain one window; and the east and west sides are full walls with doorway openings. The ticket office has upper glazing in bronze frames with dentil details above a flat panel of black Belgian marble on a terrazzo base. At each of the ticket booths is a bronze screen with Art Deco detailing in three bands: the upper band is a simple serrated band below which is a wide full-width glass panel with

[25] An earlier version of the first floor plan (Sheet A1) shows two pair of doors swinging into the Great Hall. A July 15, 1944 revision note on Sheet A1 states: "Parcel check room installed in concourse vestibule." This version of Sheet A1 shows only door frames, no doors, and the parcel check room. The terrazzo bases in this area appear to be integral with the surrounding terrazzo—there are no markings indicating doors and related hardware were installed here. It is unknown when this parcel check room was removed and doors reinserted into frames at this location. See Underwood & Co., Sheet A1.

[26] The design usually features a cross and "X" overlaid with a center "button." See Calder Loth, "Classical Comments: Roman Lattice," *Institute of Classical Architecture & Art: The Classicist Blog*, December 1, 2010, accessed February 4, 2016, https://www.classicist.org/articles/classical-comments-roman-lattice/.

"TICKETS" etched into it. Two additional bands feature volutes, diamonds, chevrons, sunbursts and bands of waves. Between each screen is an etched panel of clear glass set into the bronze frame. The screens extend to an open transaction space above a projecting curved shelf in Belgian black marble set approximately half the height of the paneled base. Below each window and shelf in the face of the partition, immediately above the terrazzo base, is a painted metal grille in brass color featuring a waterfall design with *fleur-de-leis*. These grilles conceal additional air circulation ducts. The grilles extend to the terrazzo base. The ticket counter terrazzo bases integrate into the black bands of the Great Hall's terrazzo floor. The back side (interior) of the space has original built-in hardwood cabinetry still in use. The interior of the former ticket office is now used as a gift shop.[27]

Near each of the north entrances are two small open counters with Belgian black marble finishes and a semicircular counter in the same marble. The western counter functioned as a guard stand; the eastern counter as a taxi stand. Two surface-mounted brass signs are located above east and west open counters set within east side walls and extending from the west side wall. These brass signs are rectangular with three outward stepping levels. The west sign reads "GUARD STATION" in red neon block lettering; the east reads "CHECKER CAB" and is backlit with italicized block lettering.

Above each entrance door set are stenciled and painted tripartite Art Deco decorated wood panels set within wood frames. The panels are attributed to muralist Joseph W. Keller of Los Angeles, who also created the dining room murals.[28] Each center panel has a sunburst behind a stylized fountain on an interlocking chevron base. The corners have stylized floral patterns draping in the upper level and springing from the bottom level. Each flanking panel has similar details around stylized evergreen trees. The color palette matches that of the ceilings of the Great Hall and west entrance corridor. Window details dictated the tripartite form and the location within the end windows units. These were further dictated by the exterior terra-cotta lintels over each north entrance doorway that are set within the piers. A dual-facing triangular sign in red neon is centered over the northeast entrance and reads "TAXI" "CABS." "Taxi" is in smaller block letters and runs horizontally; "Cabs" is in larger block letters and runs vertically.

The east wall of the Great Hall features a full height Art Deco flat arch that extends from the floor to the ceiling. The black marbleized plaster archway leads to the former baggage area, rehabilitated news/concessions and soda fountain area, and former dining services. On either side of the marbleized jambs are slightly projecting pilasters in scored, painted Caen plaster, with silver painted capitals in the same design as those between the north and south Great Hall monumental windows. An intermediate lintel supports an octagonal clock with bronze-painted hands and Roman numerals.[29] Pairs of black marbleized cast plaster piers topped with stylized eagles, facing away from the center, flank the clock and extend from the vertical sides to the bottom of the intermediate lintel. On either side of the piers are panels of marbleized plaster meant to match the St. Genevieve Golden Vein marble indicated on the blueprints. The marbleized panels are skillfully executed in a book-matched diamond design. Above the panels are clerestory windows set in octagonal screens which bring in filtered exterior light.

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[27] In 1978 the Northwestern Bell Telephone Co. signed an agreement with the Western Heritage Society to relocate the Telephone Pioneers collection to the station's former ticket office in the Great Hall. The phone company paid for the designs by Omaha architectural firm Leo A. Daly and the modifications to the ticket office space behind the counter. See Ron Hunter, *The First Ten Years, Western Heritage Museum* (Omaha, NE: Western Heritage Society, Inc., 1986), 106.

[28] The Durham Museum, Exhibit text, "Union Station: Built to Last." Omaha, NE.

[29] Ibid. To save on construction costs, the hands and numerals were fashioned of hardwood and painted to mimic bronze.

The west wall of the Great Hall features a flat arch in black marbleized cast plaster that employs similar details as the east archway that opens into the west entrance corridor. The projecting surround is finished with marbleized plaster to mimic St. Genevieve Golden Vein and is capped with a recessed serrated band of U-shaped components. Centrally placed within this entrance is a clock set within piers stylized to resemble eagles. Below the clock is a chevron ornamented base. Above the clock are octagonal perforated plaster window screens that mirror the window screens on the east wall. Flanking the eagle piers is a band of black marbleized cast plaster featuring sunbursts and scrolls that extend over the top of the projecting surround as cresting. In the marbleized panel above the archway, non-historic but stylistically sympathetic aluminum letters spell out "SUZANNE AND WALTER SCOTT GREAT HALL" in block sans-serif letters. The east wall of the west entrance corridor shares this archway.

The ceiling of the Great Hall is patterned cast plaster and, like the ceiling in the west entrance corridor, has articulated panels tracing upward from the wall pilasters. Springing from the pilaster caps are deep beams extending north-south. Shallower beams extend from the east and west wall pilasters, intersecting the deeper beams. At each crossing is a drop panel. The soffits of the beams are painted a cream color matching the Caen stone walls and are ornamented with a band of chevrons along each side painted in tan, silver, brown, and green. The coffers within the beams form five distinct sections that correspond to the window units and incorporate panels of highly detailed Art Deco designs featuring crosses, scrolls, chevrons, zigzags, diamonds, and stylized flowers in silver, sage green, cream, brown, and mauve.

Suspended from the center canopy of six of each ceiling grilles are massive brass and frosted/etched vertical glass tubular chandeliers, each reported to weigh one ton. The grilles are painted silver with gold and blue highlights. The chandeliers feature five cylinder sections. The long central cylinder has a wide band of tubular glass around it; two smaller tiers extend from the bottom. Each fixture is made of up two tiers composed of glass tubes. The upper and lower cylinders are constructed of frosted glass creating the "wedding cake" style. Structural brass with chevrons and fluted edges support the glass. The largest cylinder is ringed by 26 frosted glass tubes. Above and below this row are sets of ten lamps in tall fluted and etched glass tubes. Completing the design, at the bottoms of each chandelier, are double tiered frosted glass pendants below a fluted brass ring. Typical of Art Deco light fixtures of the era, the chandeliers are lit with vertical fluorescent lamps.

Concourse:[30]

The north interior wall of the modern/historic concourse is essentially the south exterior wall of the building, with a facing of cream colored terra-cotta matching the remainder of the building's exterior. Although the construction appears to be an afterthought, the date on the concourse-related blueprints is the same as the remainder of the building (November 12, 1929). One can assume the intention was to have the exterior terra-cotta remain as an interior feature of this space. The other three walls are modern, finished with painted sheetrock and Art Deco detailing in varnished wood. The floor is beige and brown harlequin terrazzo. The ceiling is a modern dropped sheetrock ceiling with surface-mounted track lights and integral air vent registers. This area is used by the museum as a railroad display and contains historic photographs of Union Station, including several photographs featuring the building in various stages of its construction. On display is an early color rendering of the interior of the west entrance corridor, which presents a different design from what was

[30] This space, once the concourse vestibule, led to the concourse, an enclosed walkway between Omaha Union Station and the Burlington Station. In 2015 the museum had two exhibits in this space: The Omaha Union Station gallery and the Lives of Traditions gallery. See "Floor Plan."

eventually realized. A second exhibit depicts Jacob Maag, the sculptor who, along with Carl Gloe, created the many cast plaster ornaments on the interior from full-scale plaster models.

South of the concourse is the modern access to the museum's trackside level and the major part of the museum's track-level display area. Construction is painted steel and insulated steel panel walls with double open steel stairs and an elevator. The roof over the stairs mimics the design of the historic stair enclosures descending from the concourse between Union Station and the Burlington Station to the track platforms. The roof system over track No. 1 (the entire south elevation of the new enclosure) is curved from north (high side) to south. The new stair upper landing and elevator structure and the rehabilitated concourse are included within the boundary of this nomination. The modern enclosure over track No. 1, including two sets of new stairs, is outside the nominated boundary.

East Hyphen:

The east hyphen consisted of the "Dining Room Corridor" and "Vestibule" between the Great Hall and dining wing. North of the corridor was the parcel and baggage check area, and "News and Concessions" area, including a soda fountain on the south. The former dining room vestibule was flanked by a stair, small toilet, freight elevator, and cloak room to the north; and two storage rooms, an office and "Box Lunch Room"[31] on the south. The corridor and vestibule are separated by a wood-framed glass partition.

Apropos of its smaller size and its service function, the east hyphen has simpler details and finishes than either the Great Hall or the west entrance corridor. Marbleized plaster colonettes of the Great Hall east archway wrap to the east into the corridor. Two Art Deco bracketed brass signs project from the inside faces of the colonettes of the main archway approximately 15 feet above the floor level. Each sign has end sections of folded plate brass that flank the central sign panel. Simple block lettering in neon is mounted on each. The south sign reads "SODA FOUNTAIN" in blue neon; the north sign reads "BAGGAGE" in red neon.

Abutting the interior colonette jambs are wall sections of Caen plaster painted beige. Blueprints indicate that these walls were scored to resemble masonry like those in the other main spaces.[32] Each flat arch spans across from shallow unornamented pilasters and extends over the north baggage area and the south news/concessions/soda fountain. The former baggage area and news/concessions/soda fountain areas open onto the corridor. Modern dome light fixtures are mounted on the soffits of the arches. Extending beyond the flat arch into the corridor is the north baggage counter, with a curved outside corner. The counter is clad in black Belgian marble the same height as the marble wainscot in the Great Hall, set on a black terrazzo base. The narrowed corridor floor between the service spaces is laid with harlequin pattered terrazzo like the Great Hall. A wide longitudinal band of black terrazzo abuts the baggage counter and the concessions area. A similar black band marks the juncture of the corridor and the Great Hall.

Behind the baggage counter, pairs of small window openings light the space. There is a chair rail extending around the interior space. The chair rail is interrupted by the shallow wall pilasters of the flat arch. An east doorway opens into the service stairway hallway between the former baggage area and the dining room space.

Similarly, the furnishings of the concessions area extend beyond the south flat arch and abut the black band of the terrazzo border of the corridor. The millwork of cabinets and counters defines two distinct functions:

[31] One of the rooms on the south side of the corridor was converted in 1944. A July 15, 1944 revision note on Sheet A1 states: "Dining Room Storage #2 converted to Box Lunch Room." See Underwood & Co., Sheet A1.

[32] Underwood & Co., Sheet A1.

concessions and soda fountain. On the east wall are tall wood cabinets with glass doors set above enclosed storage. Fronting the tall cabinet is a glass display case with a curved outer corner. The display case is set on a black terrazzo base that transitions into black Belgian marble below the glazed sides and top. Between the two pairs of small south windows is a metal cabinet with sliding glass doors set on a low cabinet that extends from the east door and under the window sills.

The service counter in this concession area is set on a high black terrazzo base with a stepped base that forms a foot rest. Behind the section facing the sit-down service counter island is the soda fountain service area. Four sets of restored signs in blue neon block lettering are integral with brass and glass display cases in the soda fountain area. The box-like signs are set on top of the tall cabinets. Above the largest display case at the east, the continuous sign reads: "SMOKERS NEEDS / CIGARS / NOVELTIES / CIGARETTES / MAGAZINES / BOOKS." On the south wall between the windows are two narrower cases. The tiered sign above the case to the east reads: "CONFECTIONS / SOUVENIRS / TRAVELERS NEEDS." The sign on the case to the west reads: "FRUITS / NUTS / CANDIES." Above the case on the west wall alcove, is a sign that reads: "ICE CREAM / SODA FOUNTAIN / COLD DRINKS."

The east wall of the corridor features a wood and glass entrance to the dining room vestibule. A pair of doors is flanked by 4-foot wide clear plate glass sidelights in dark-stained oak frames. Above the doors and each sidelight are transoms. Like the window units of the Great Hall, the clear transoms feature leaded glass with a lierne rib motif. The wood door set is flanked by wide pilasters of black marbleized plaster that extend to the ceiling. Centered in each of the pilasters is a vertical rectangular frosted glass and cast brass sconce with Art Deco detailing. Above the plaster lintel are five vertical fixed steel sash windows. These windows provide borrowed light to illuminate a second floor corridor to the east. The decorative details of the window unit are similar to the upper detail of the cathedral windows in the Great Hall with lierne rib chevrons and pink colored patterned glass. A backlit brass and frosted glass sign centered in the plaster band above the doors, which once read "Dining Room and Cafeteria," has been replaced. A similar sign reads, "SWANSON GALLERY" with a list of donors below.

The ceiling of the corridor features three rectangular panels extending east-west between shallow beams that extend from the black marbleized pilasters at the east wall to the lintel above the flat arch of the west opening into the Great Hall. The central panel, within a plain frame, is surfaced with gold leaf squares and over-painted with Art Deco detailing in silver and shades of green. Details include pin-striping, *fleur-de-lis* forms, stepped chevron motifs and foliate motifs. At the center of the panel is a diamond-shaped medallion infilled with a starburst. Hanging from the ceiling medallion is an opaque glass, copper, and brass chandelier. This fixture features an up-lit double cone design in polished copper. At the bottom, a globular shaped opaque glass shade forms a pendant below two rings of fluted brass.

The dining room entry vestibule beyond the glazed doorway system separating it from the east corridor has a ceiling that is 10 feet above floor level. The west wall of the vestibule is the doorway system between narrow sections of marbleized piers. The entry space is narrowed at the west end and opens through a wood framed opening into the wider section of the vestibule adjacent to the dining room space. The north and south walls of the west section are plastered; the north and south walls of the wider area adjacent to the dining room are finished in plaster with an impressed "travertine" finish, scored to resemble blocks in running bond. The floor is terrazzo in the harlequin pattern within black borders and bases. Three of the four doors in the vestibule retain original sandblasted surface Art Deco detailing and Art Deco hardware. The ceilings are painted plaster with shallow geometric light fixtures.

North of the vestibule is a staircase immediately east of the former baggage area which provided floor-to-floor access from the basement to the second floor. East of the stair is a large freight elevator with access from this level to the basement with an intermediate stop at track level. The stair foyer and freight elevator both open north to the exterior loading area. There is a cloak room at the southeast corner of this space, and a small toilet room between the cloak room and stair. South of the vestibule was the lunch box room at the northwest corner, dining room storage at the northeast, news stand storage at the southwest, and manager's office at the southeast. All of these rooms retain their original finishes, but with re-painted surfaces.

While still serving as a connecting space, not all of the original functions in the east hyphen remain. Within the corridor space, the former baggage work area is an open space behind the counter where once interior casework and other built-ins existed for luggage handling as seen in the original blueprints.[33] The news/concessions area has been partially restored and retains much of the original finishes, features, and built-in furnishings. A modern soda fountain has been installed in the same area and utilizes the original serpentine counter. The original glass, wood and brass display cases have been retained and reused much as they were historically. What was a center display rack has been repurposed as additional counter seating area for the new soda fountain. In the vestibule space, the cloak room, stair and freight elevator are all still in use as originally intended. The small toilet is unused. The news stand storage is now storage and office space for the concessions and soda fountain staff. The other three rooms on the south side of the vestibule are used for museum storage.

East (Dining) Wing:

Of all the major public spaces on the station's main floor, the former dining room and lunch counter areas, along with the kitchen to the east, have undergone the greatest alterations. What was once a large volume encompassing north and south spaces separated by a wood paneled partition that separated the lunch counter area from the more formal table-and-chair arrangement of the dining area, is now a completely open and carpeted space. The original black terrazzo base is visible around the perimeter of the room. The space is now used by the museum for special art showings and catered events. The main volume has been retained, and perimeter walls (including the Keller murals) and ceiling have been restored to reflect the Art Deco and Midwestern motifs.

The north and south walls of the dining room space—the former dining and lunch area—are identical and feature three sets of nine-light steel sash windows in similar configuration to the monumental windows in the Great Hall. These windows also feature tinted, patterned "cathedral" glass in lierne chevron detail. Above each window is a lintel of painted cast plaster forming four waves that are tiered down from the top section to a flat edge abutting the windows in hues of brown and auburn, outlined in silver. Below the window sills are wall sections inset with large brass-painted metal grilles with rosettes at the cross bars.

Between the window units are two pilasters with capitals in silver with gold accents. Stylized Corinthian-order capitals, with center shields which form wing-like ribs at the top, finish off the pilasters. The upper scrolls have foliate drops and include stylized ears of corn. The reveals have stepped bands painted black. The blueprints indicate that this finish was to be "patent leather."[34]

[33] Ibid.
[34] Underwood & Co., Sheet A19.

Flanking the north and south window units, set within the piers, are built-in "buffets"[35] with patterned and painted metal grilles above and below extending to the terrazzo base. The diamond-patterned grilles, once part of the heating system, are painted in brass color.

The east and west walls are divided into three bays by two pilasters on each wall. The pilasters extend to the soffit of the two massive dropped beams spanning across the room. Within the pilasters is a 21-foot wide central panel flanked by 12-foot wide sections. Each pilaster is detailed the same as those on the north and south walls with faux travertine shafts and metallic-painted capitals. A stepped black painted band flanks each pilaster. Each bay within the pilasters is infilled with flat panels in book-matched oak veneer above a black terrazzo base. A prominent horizontal seam extends through the oak veneer panels at service door head height. Above each veneer panel is a wide oak band with five recessed panels in the long wall sections and three recessed panels in the flanking sections. Repeating overlaid silver chevrons are in the recessed panels and the intermediate blocks separating them are painted with silver chevron forms that suggest American Indian tepees. The blueprints indicate these bands were to be cast plaster in a scroll and basket weave pattern.[36] Each wood band supports a painted mural on canvas, executed by Los Angeles artist Joseph W. Keller in 1931. There are three murals on each of the east and west walls which were restored in January 2009 and depict the foundation of Omaha, and Omaha as a thriving transportation hub. The center panel on the east wall presents a stylized late-1920s city view with various forms of transportation. The city mural is flanked by murals of life on the plains including a north scene of settlers with a covered wagon and a south scene of a cowboy on horseback among cattle. The west wall murals depict railroad builders in the center panel with flanking scenes depicting a American Indian couple on horseback and a tepee to the south, and a farmer with an ox-cart to the north. Within the center railroad builder mural is an octagonal clock centered in the panel. The clock face is fabricated in black Belgian marble with brass hands and numerals within a narrow brass frame. Above each mural are cast plaster waves matching the lintels above each window unit on the north and south walls.

The south panel of the east wall has a double door opening that once led to the east kitchen. The opening has no frame and is set directly below the horizontal joint of the booked oak veneer. A new pair of solid glass doors has been installed in the doorway. The north panel of the east wall has a single doorway opening providing emergency egress. At the west wall the center panel, below the railroad worker mural, is truncated and forms a flat arch between the pilasters over the vestibule entrance into the dining room space. The bottom edge of the flat arch is chamfered in a chevron pattern which mimics the design of the archways in the east and west walls of the Great Hall. To the south a single-leaf wooden door with a recessed panel opens to a storage room.

On each pilaster around the room is a tripartite brass and glass sconce with Art Deco detailing. A rectangular center portion contains a pair of etched glass panels that form a booked sunburst radiating to diagonal lines. The sunburst has chevron detailing. The frame of the rectangular section has extended vertical bars at the corners and the center. Flanking the rectangular shade construction are two front tubes and a rear higher tube of frosted glass "candles" set onto each shallow base within prickets. A band embossed with chevrons holds the tubes in place.

The ceiling consists of three deeply recessed panels within the beams that span between the pilasters of the east and west walls. Each panel features painted plaster bands in sage green, yellow-green and yellow. The soffits of the beams have stepped plaster chevrons in separate colors. The beams are enriched with an Art Deco zigzag pattern and scallops in hues of green and ochre. Flanking the center panels and parallel to the east and west walls and abutting the stepped sections are Art Deco metal grilles with a central eight-point star motif that

[35] Underwood & Co., Sheets A19 and A28.
[36] Underwood & Co., Sheet A19.

overlays a pair of bars terminating in entwined scrolls extending into each corner. The grilles are painted in alternating colors of silver, brass, yellow, cream, and sage green.

Centered in each metal ceiling grille is a chandelier executed in brass, frosted glass, and copper with Art Deco and Midwestern detailing. The design consists of a large central cylinder of frosted and etched glass in a brass housing. Four double sets of frosted glass tubes surround this central portion at opposite sides of the cylinder. They are supported on square bases attached to the circular lower frame embossed with chevrons. The top of each fixture features three stepped polished copper cones extending upwards which mimic the fixture in the dining room corridor. The bottom of each fixture includes a frosted glass dome suspended within a serrated brass ring. Tying these fixtures to the Midwestern subtheme of the dining room, brass stylized American Indian faces with full headdresses are set above each of the serrated upper brass frame located above the frosted tube sections.

The former kitchen and service areas at the far eastern portion of the main floor have been completely rehabilitated for the museum as the Criss Conference Center.[37] The area has been walled off into two spaces at the column line: one forming a smaller kitchen for catering activities, and the other used as an intimate dining or a conference room. At the north end is a former linen storage room, a small freight elevator, and staircase; plus the kitchen entry foyer which opens north to the exterior service area. They retain their painted plaster walls and ceilings. The linen room, stair, and elevator remain; but only the kitchen entry and foyer are in use. The stair has been walled off.

Second Floor

West Entrance Pylon, Entrance Corridor, and Offices/Services:

The second floor of the west entrance corridor consists of a north wing, a south wing, and an interconnecting balcony which opens east onto the three-story corridor. The balcony, plus a southwest stairway and a northwest storage room infill the entrance pylon at this level. The north wing served as a passenger lounge and game room. The south wing had a bedroom and private bath for the Stationmaster, a central reception room and a kitchenette at the southwest corner. Both wings were rehabilitated during World War II as the Service Men's Center and contained space for game rooms, "writing" lounges, and sleeping quarters for servicemen. The spaces were again rehabilitated between 1975 and 1995 for museum staff offices, a reception area, conference rooms, and toilet rooms. The balcony remains as it was, with a carpeted floor over original terrazzo. The storage room remains, as does the stairway. The wings are finished in modern surfaces throughout; the storage room and stairway retain their original painted plaster finishes.

East Hyphen:

The second floor of the east hyphen contained open offices arranged in a "U" with the legs forming the north side (above the former parcel and baggage area), and south side (above the former news and concessions area). The central portion of the "U" (above the former dining room vestibule) contains the steel sash borrowed light set of windows in the west wall. These windows have lierne rib chevrons and pink colored patterned glass. The windows borrow light from the Great Hall. These spaces were used historically for offices. During the period of the Service Men's Center the space was converted to a United Service Organizations (USO) Club game

[37] "Floor Plan." The Center was named in honor of local benefactors Dr. C.C. and Mabel L. Criss.

room.[38] It currently contains offices and storage for museum's facilities department. The space is utilitarian with an unfinished concrete floor; and painted concrete walls and ceiling.

East (Dining) Wing:

At the extreme northeast end of the building, above the former kitchen entrance and linen storage areas, the second floor contained a "Women Help Locker Rm.," an elevator penthouse, a stair and corridor, and a toilet room. The stair has been walled off and is inaccessible; the locker room and toilet are unused spaces. All finishes are utilitarian.

Third Floor

West Entrance Pylon:

The third level of the 10th Street entrance pylon consists of two spaces in the wings of the pylon. These have east-facing windows. A small office in the north wing was accessed via a spiral stair from the second floor. All of these spaces are now used as museum storage or have been closed off due to accessibility or safety restrictions. The south wing contains a staircase which runs from ground level to the fourth level of the pylon. Existing finishes are unknown.

East Hyphen:

The third floor of the hyphen contained a large open locker, dining, and toilet room for Red Caps. A large storage room was located at the west end of this space. The spaces are used for museum storage and are utilitarian with an unfinished concrete floor; and painted concrete walls and ceiling.

Fourth Floor

West Entrance Pylon:

While not visible to the traveler, the fourth floor of the west entrance pylon had an open office space which spanned the width of the pylon at the top level. This area, which has windows facing east overlooking the roof of the west entrance corridor, is closed off and currently unused. Existing finishes are unknown.

Lower Levels

The track-level area features a 24-foot tall space originally dedicated to baggage, mail, express, and related services. At the southern side of this lower level, a mezzanine divided the vertical volume in half. In the station's heyday, the mezzanine had offices for Rail Express Agency agents and supervisors. The mezzanine's offices were, and are, accessed from an open corridor/balcony which overlooks the full-height space to the north. The mezzanine functions much as it did during the period of significance, rehabilitated with modern finishes for museum offices, a library, and conference rooms. Steel frame, multi-pane windows to the south light the existing mezzanine spaces as they did historically. On the east end of the track-level were baggage and mail storage rooms, a bakery, vegetable and dairy coolers, a lunch room, lockers, rest rooms, and other storage/mechanical rooms—all of these spaces have been rehabilitated for museum use. The areas under the

[38] "A Treasured Station," *Omaha World Herald*, June 16, 1996, Omaha Union Station file, Bahr-Vermeer-Haecker Architects, Omaha, NE. See the "Second Level" floor plan on page 2 of the article.

mezzanine and north of the mezzanine now house the museum's extensive track-level galleries and exhibits; plus classrooms and rest rooms.

Steel rolling doors, and other personnel/passenger access doors were located on the north and south sides of the building at this level. Additionally, steel sash windows lit the north side of this space. These windows are now painted over or otherwise covered over on the interior. Although generally not accessible to the public historically, persons could drive down the north vehicular ramp to the track level parking area and pick up baggage at the north baggage area. Currently the lower level north of the building has overflow parking for the museum, with a new covered staircase between the two levels. The eastern portion of the lower level parking area is conveniently located to the new entrance for the Truhlsen Lecture Hall.

Below this level was the basement, with individual rooms for trainmen, Red Caps, and porters; plus electrical and mechanical operations, the switchboard room, and storage areas. The basement level is now used for storage, and mechanical, plumbing, and electrical building services; all finishes are utilitarian.

Landscaping

Engaged planters surface faced with terra-cotta remain on the exterior of the north and west facades at grade level. The upper level of the concrete and steel parking deck once had large planters. When the deck was rebuilt in 1996, the planters were eliminated. The property was, and is, devoid of additional landscaping.

Station Furnishings

All moveable furnishings which date to the original construction have been removed. Most remaining built-in furnishings are in the former dining/lunch room, the Great Hall, the former parcel and baggage check area, and the rehabilitated soda fountain and news/concessions areas. Two contemporary articles attribute the design of all decoration, including sculpture, painted decoration, furniture and light fixtures, to Underwood.[39] The cashier's stand, dividing wall, serpentine lunch counter and stools no longer exist from the former dining/lunch room. The built-in "buffets" previously described survive. These buffets flank the north and south window units in the former dining/lunch room, and are set within the piers.

The Great Hall retains six 20-foot long and two 10-foot long hardwood double-sided built-in benches providing back-to-back seating. Two of the shorter benches have been removed. The benches are set atop black terrazzo bases integral with the flooring. Centered in each end panel is a vertical metal, bronze-painted heating grille featuring stylized eagles and repeating patterns of elongated diamonds and chevrons. Bench backs are sloped and angle into an upper recess that has built-in light troughs that angle downward toward the seats. Each long bench has four light sections and the half-size benches have two light sections. Patterned glass is set over the light troughs. The top surface of each bench has a raised center section. Positioned in these center sections are ventilation grilles situated above the individual light troughs.

The "Ticket Office" in the Great Hall has been repurposed for the museum's gift shop and is described in detail previously. Additional built-in furniture in the Great Hall include two open counters near the north entrances, have also been previously described.

[39] Erickson, *Omaha World-Herald*; "Omaha's Union Station—A New Contribution to American Architecture," *The Union Pacific Magazine*, February 1931, 12.

The wrap-around counter for the former parcel and baggage check area is all that remains of built-in furnishings once dedicated to this space. The former news/concessions space, with various built-ins along the perimeter walls, plus two island extensions—have been repurposed for sales and soda fountain activities, as previously described in detail. The soda fountain and related built-ins were rehabilitated and function as they once did during the station's heyday. All light blue neon signs were restored, and although the contents of the cases below the signs has changed (cigars, for example, are no longer sold), the museum has reused the original cases.

Alterations

Between 1929 and 1944 Underwood's office made a number of changes to the architectural drawings, resulting in minor architectural modifications to the building. None of these changes were significant. In 1930, a skylight over the kitchen was omitted, colored glass was added to the Great Hall monumental windows, a beam was lowered in the dining room vestibule, an access door was added to the barber shop, and a telephone booth was converted into a closet. In 1941 a rest room was installed in the northwest corner of the second floor (west entrance corridor) for U.S. soldiers (associated with the second floor conversion for the Service Men's Center during World War II). In 1944 additional changes were made on the second floor west wing for the Center; and changes were made in the dining room vestibule to convert a storage room to a box lunch room, a parcel check room was added in the concourse vestibule, additional waiting room seats were installed in the Great Hall, and a toilet was installed in the hospital room.[40]

More substantial changes to the station and surrounding area occurred after the Omaha Union Station closed to rail passenger traffic in 1971, only 40 years after it had opened. Nearly all train tracks were removed, and the overhead concourse that connected the Omaha Union and Burlington stations was demolished, along with the associated covered escalators and boarding platforms. The abandoned Omaha Union Station interior slowly deteriorated as roofing systems failed. Interior plaster and paint began to fail, exacerbated by vandalism. Interior elements such as door hardware disappeared.

Following a transfer of ownership to the City of Omaha, a process of restoration began, initiated in 1975 and continuing for the next three decades. The final major multi-million dollar restoration effort was undertaken in 1995 to 1996. The earliest work primarily addressed immediate concerns such as deteriorated roofing, mechanical, and electrical systems. This was followed by the restoration of the building's exterior architectural elements and interior Art Deco splendor, undertaken in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Two primary spaces on the main floor (west entrance corridor and Great Hall) received the most detailed attention to fully-realized restorations; as did the walls and ceiling of the former dining/lunch room.

Complete restoration of the Great Hall was accomplished in 1995 to 1996.[41] During this time, full-size cast resin statues of rail travelers painted bronze were installed in the Great Hall, along with proximity-activated speakers which play audio recordings. The interior of the former ticket office area was rehabilitated as a gift shop. These additions or modifications are reversible and do not detract from the grandeur of the Great Hall. The remaining primary spaces on the main floor (the former baggage and soda fountain /concessions areas, and dining/lunch counter areas) were partially restored, and the surrounding walls and ceilings fully restored. In the

[40] See Gilbert Stanley Underwood & Co., Ltd., "Union Passenger Station," November 12, 1929, Architectural Drawings, The Durham Museum, Omaha, NE.

[41] Unless indicated otherwise, information on the restoration and rehabilitation is taken from Jim Delmont, "Union Station Comes Alive" from the "Western Heritage Museum, A Commemorative Section," Section R, *Sunday World-Herald*, June 16, 1996. Omaha Union Station file, Bahr-Vermeer-Haecker Architects, Omaha, NE.

former baggage area, most of the furnishings related to baggage handling were removed, leaving only the outermost wrap-around counter. In the concessions area, the soda fountain was rehabilitated as part of the 1995 project, bringing back that function. Concessions cases and associated neon signage were rehabilitated in situ, and repurposed for modern sales. In the east wing, the former dining room and lunch counter areas were stripped of all built-in furniture except for four "buffets" in the north and south walls. The space was carpeted and the ceiling and walls fully restored to their historic appearance. This space is now used for moveable galleries, conference, and catering functions.

As part of the major 1995 to 1996 project, the main building received a new roof; all windows were fully restored; new steel doors and transoms were installed at both north entrances—with all Art Deco hardware reinstalled; the exterior cladding (terra-cotta) was partially rehabilitated; new mechanical, fire protection, and electrical systems were installed; office spaces on the second floor, west wing, were rehabilitated; and classrooms, rest rooms, and permanent exhibits were installed on the lower, track level. A new parking structure, outside the nominated boundary, replaced the deteriorated structure to the north.

A two-story enclosure for the Davidson, Harriman and other displays was built around track No. 1 immediately south of the track No. 1 platform (outside the proposed NHL boundary). The roof of the historic train platform to track No. 1 was incorporated into the design. At this time, the gable roof over the former boiler house (redesigned in 1929 to meet the station and platform roof) was replaced with modern concrete tiles in terracotta color. The museum reopened to the public on June 22, 1996. In 1997, the Western Heritage Museum was renamed the Durham Western Heritage Museum in honor of Charles and Margre Durham, the driving forces behind its restoration and rehabilitation.[42]

Secondary spaces have also been rehabilitated between 1975 and the present. The former wood and glass concourse vestibule's exterior walls were rehabilitated with insulated steel panels over steel framing and insulated glass panels in the configuration of the earlier structure. Its function is very similar to its predecessor, as it accesses the museum's lower level via modern stairs and elevator whereas the former structure accessed the exterior platforms at track level. The new elevator, upper stair landing, and the roof and walls over these areas are included in the nominated boundary. These structures are immediately south of the rehabilitated concourse. The interior space at track level is now used for museum exhibits and galleries—those within the footprint of the building are within the nominated boundary. Interior spaces south of the contiguous shed roof which connects the station to the former boiler house are outside the boundary.

The restrooms and adjoining lounges for both women and men in the west entrance corridor were completely rehabilitated in 1995 to 1996. Offices on the main floor of the west entrance corridor have been rehabilitated for museum staff within confines of their original spaces (no walls were added or removed). A new passenger elevator was installed in the same location as the historic elevator at the southwest area of the west wing. The barbershop was rehabilitated as the museum's library. The kitchen and ancillary spaces at the furthest eastern part of the main floor were stripped of all built-ins and equipment. Between 1985 and 1996, the entire kitchen space housed the Byron Reed coin collection, which was moved to track level in 1996. In 1996 the former kitchen area was rehabilitated for the museum's Criss Conference Center. A modern catering kitchen with tile floor and painted sheetrock walls was installed in the north portion of this space and the remaining south portion was rehabilitated for a conference/dining room with painted or wood-faced sheetrock walls, carpeted floor, and painted coffered ceiling which has modern copper-colored metal panels in the coffers.

[42] "Renovation," *The Durham Museum*, Omaha, Nebraska, https://durhammuseum.org/our-museum/historic-timeline/.

On the second floor of the west wing, the lounge, game room, kitchenette, reception room and bedroom were converted to museum offices as part of the 1995 to 1996 project. This necessitated construction of walls and associated doors and modern finishes (carpeting, suspended ceilings, etc.). A toilet in the south side of the second floor was rehabilitated for modern use. The balcony has retained its historic use and with the exception of a carpeted floor, retains all original finishes.

Tertiary spaces have also been rehabilitated. The third and fourth floors of the 10th Street entrance pylon are used for storage due to accessibility restrictions. The third floor former Red Caps/storage areas are now museum storage areas. Track level spaces have been rehabilitated for museum galleries and displays (both permanent and moveable), classrooms and restrooms.[43] The mezzanine functions much as it did during the period of significance, now for museum offices, a library, and meeting space. The basement level is now used for storage, and mechanical, plumbing, and electrical building services.

In 2015 a non-permanent information desk was installed in the center of the Great Hall south of the northwest entrance. It does not detract from the Great Hall's significance.

2. BOILER HOUSE, 1899, 1929-1930, 1996, 2007, Contributing Building

The boiler house is a side-gabled single-story red brick building set on a coursed ashlar limestone foundation. The building extends a full 10 feet below grade. The boiler house is contemporary with the main 1899 station building and adjacent brick and limestone smokestack. The building measures 70 feet x 73 feet and is separate from the main station building. Its axis is off-set to the south from the station. The octagonal smokestack (not within the NHL boundary) located at the northeast corner of the boiler house is red brick set on a brick masonry base. When the Art Deco building was constructed in 1929 to 1930, the roof over the boiler house was extended west to connect to the main building and the platform roof. This roof was resurfaced again in 1996 with terra-cotta colored concrete tiles resembling the original pantiles. The north wall has several window and door openings fitted with limestone sills and headers. The east wall has one window opening of the same configuration. All openings in these two walls have been blocked in with brick. The south and west walls are visible from beneath the modern enclosures installed in the 1990s. The west wall had two windows, both bricked in. The south wall is covered by the modern two-story enclosure over track No. 1. This wall has five windows still in place, but they are blocked over from the inside.

Alterations

During the 1990s, exterior windows were removed, and openings in the north, east and west walls were bricked in; window sash and glazing have been painted in the south wall and built over on the interior. In 2007 the interior of the boiler house was rehabilitated into an auditorium housing the Stanley and Dorothy Truhlsen Lecture Hall (Lecture Hall). The Lecture Hall has a tiered floor of seating which extends into the lower level of the former boiler house. This project demonstrates the museum's long history of successful preservation and rehabilitation of the Omaha Union Station complex. The rehabilitated facility houses a 256 seat theatre style auditorium. The Lecture Hall is equipped with state-of-the-art audio and video, and distance learning technology.[44]

[43] "Floor Plan."

[44] "Renovation." "Dr. Truhlsen, emeritus professor and former chairman of the UNMC's Department of Ophthalmology, is national[ly] recognized in the field of ophthalmology. A 1944 graduate of UNMC, he has served as president of the American

In 2007, associated with the rehabilitation of the boiler house for the Lecture Hall, a new rest room of the same design as the enclosure over track No. 1 was constructed southeast of the former boiler house, and a new entrance hall between the main station building and the Lecture Hall constructed. The new entrance hall accesses the Lecture Hall from the north track level parking. The historic coal and ash storage rooms north of the historic boiler house were rehabilitated as a green room for lecturers and performers, and an elevator installed to access the lower level of the Lecture Hall. The north Lecture Hall access and entrance hall are within the NHL boundary, the non-historic rest room and rehabilitated green room are outside the NHL boundary.

INTEGRITY

The main station building and former boiler house retain their prominence in Omaha's former rail transportation center, evoking the UP's early use of a fully-realized Art Deco masterpiece to convey the railroad as a symbol of national progress and modernity. The station's setting as the hub of Omaha's passenger traffic in the early 1900s is retained along with many historic buildings in the immediate vicinity contemporary to the station's period of significance. Small modern buildings at track level near the boiler house do not detract considerably from the overall scene. New construction at the former concourse vestibule and that which encloses the south side of the building was sensitively designed with cues to the building's architectural past. The parking deck, while not included within the NHL boundary, was also sensitively designed to retain the overall massing and appearance of the original structure, and incorporates original elements from the previous parking deck. Although fewer rail lines remain, the UP and BNSF railroads maintain four active tracks between Omaha Union Station and the former Burlington Station. The visual and audible connections between the building and active railroads are retained. These qualities result in very high levels of integrity of location, feeling, and association. Some of the buildings contemporary to Omaha Union Station in the vicinity are gone. However, the former Burlington Station to the south was rehabilitated in 2015 by a local television station, its exterior has been restored and the interior rehabilitated for the station's modern usage.[45] The restored exterior has increased integrity of setting, feeling, association, and location for Omaha Union Station.

Omaha Union Station exhibits an exceptional level of integrity of design, materials, and workmanship on both the exterior and interior main public spaces. The exterior has undergone several sensitive repairs to roof, exterior walls, and windows. The museum replaced the roof, repointed the terra-cotta, applied a temporary coating to some terra-cotta block faces, and performed a major preservation project on all of the exterior windows between the mid-1970s to the 1980s. A completely new roof was installed in 1995 to 1996. The museum continues to implement sensitive exterior preservation projects. On the interior, the station's main public areas (the west entrance corridor and Great Hall) have been expertly preserved and/or restored to their original grandeur, with minor modern additions. The Great Hall remains much as it did in the glory days of the nation's train travel. A few interior details (signage, etc.) are missing, but for the most part, this grand space looks as it did in the 1930s. The ticket office rehabilitation as a gift shop and non-permanent cast resin statues of travelers installed in the Great Hall in 1996 do not adversely affect architectural integrity. Nor does a non-permanent information station installed in the middle of the Great Hall in 2015. The museum uses the Great Hall during special public or catered events without compromising permanent fixtures or integrity.

Academy of Ophthalmology and president of the American Ophthalmological Society." See "Truhlsens honored as outstanding philanthropists," *UNMC Newsroom*, November 18, 2013, UNMC is the abbreviation for University of Nebraska Medical Center.

[45] David Earl, "KETV's Burlington Station officially opens," ketv.com, November 18, 2015, accessed December 2, 2015, http://www.ketv.com/news/burlington-station/ketvs-7-burlington-station-officially-opens/36525742.

On the main level, the dining/lunch area has been rehabilitated for catered dining events, conference activities, or as a moveable gallery. The perimeter walls and ceiling of this space have been restored. It retains the semblance of its historic use. Secondary spaces on the main level (rest rooms, storage areas, offices, and kitchen and ancillary spaces) have been rehabilitated for modern uses. Secondary spaces on the second through fourth levels, and the lower (trackside) level have similarly been rehabilitated for museum offices or their extensive galleries and displays; and for storage and services. The basement space is used for storage and utility systems.

The two primary exterior façades (west and north) plus the east wall have been sensitively preserved by the museum. Minor exceptions include the unobtrusive addition of the museum's identifying signage on the west façade above the entrance, and a new stand-alone museum sign located northwest of the main building which was designed to mimic the historic Art Deco parking deck light standards. The building's south wall has also retained the majority of its original design, but has been altered at track level, and immediately south of the main waiting room on the main level. At track level, all platforms and "butterfly" platform shelters were removed, along with unused track. Only the shelter attached to the south side of the building has been retained, incorporated into the museum's new addition which houses rail and other displays. The design for the exterior wall of the addition features clerestory windows and a double emergency exit with 4-foot sidelights which provide visual access to the former train yard. The addition is outside the NHL boundary; integral non-historic stairs and elevator are within the boundary.

The 1899 boiler house retains high integrity of design, location, materials, and workmanship on the exterior. The only change was the blocking-in of windows with matching brick in 1995 to 1996 and the incorporation of the south and west walls into rehabilitated spaces associated with the Truhlsen Lecture Hall in 2007. The south and west walls were painted during this rehabilitation.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:

Applicable National Register Criteria:	A__ B__ C X D
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, Landscape Architecture, and Urban Design
Areas of Significance:	Architecture
Period(s) of Significance:	1929 - 1946
Significant Dates:	1929, 1931
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Gilbert Stanley Underwood, architect Kiewit Brothers, construction company Jacob Maag, sculptor Carl Gloe, sculptor Joseph W. Keller, muralist
Historic Contexts:	XVI. Architecture Z. Modern Movement: Art Deco

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

Built in 1929-1930, and dedicated in January 1931, the Union Station in Omaha, Nebraska is significant under Criterion 4 as an exceptional and highly complete example of Art Deco architecture. The application of Art Deco to a railroad station building type brings the mutual values of the style and railroad industry—modernity, progress, and glamour—to fruition. The station outstandingly expresses the style's innovative and diverse surface ornamentation, inspired by the machine age. The style initiated in Europe following, and in partial response to, the social and cultural trauma of World War I, and reflected a rejection of pre-war traditions. Art Deco appeared in the United States in the 1920s, with little of the socially transformative associations of its European roots. Emphasizing originality and elegance, Art Deco was the first widely popular style to break with revivalist traditions. Art Deco was primarily a style of decoration, and lent itself to collaborative design by architects, painters, sculptors and designers. Ornamentation consisted of simplified and streamlined forms, including low-relief lines, zigzags, chevrons, and stylized motifs. Popular exterior cladding materials included concrete, smooth-faced stone and metal, with accents in terra cotta, glass, and polychromy. Art Deco was particularly popular in grand cities and popular destination areas, including New York City, Chicago and Los Angeles.[46]

Omaha Union Station was one of the earliest Art Deco train stations designed and built in the latter part of the 1920s and the first designed in that style by the Union Pacific (UP) Railroad. In addition to its indicative massing, general layout and stylistic ornamentation, Omaha Union Station is one of a very select few buildings in a subgenre of the Art Deco style that incorporates distinctive elements of ancient Egyptian construction within its overall design concept. The National Trust for Historic Preservation's guide to Art Deco classifies Omaha Union Station as a "near-perfect example of the Art Deco style."[47]

The station was designed by Gilbert Stanley Underwood who gained fame from his Rustic designs for concession facilities in western National Park Service (NPS) parks. These included the Ahwahnee Hotel in Yosemite National Park (NHL, 1987). Underwood spent seven years (1923-1930) as the UP's corporate architect during which time he designed twenty-eight for the UP including his masterpiece in Omaha. Underwood's progressive Art Deco design for Omaha Union Station became a hallmark for the UP as a showpiece for the railroad.

From the overall massing which incorporates a distinctive entrance pylon on the 10th Street façade, to the five-story main waiting room ("Great Hall"), the complex is a stunning example of a fully-realized Art Deco design that incorporates references to ancient Egyptian temples. Although Underwood had designed other Art Deco buildings in California, notably the 1928 Desmond's Building (Wilshire Tower) in Los Angeles, none were as stylistically complete in its setting and total design as Omaha Union Station. The Omaha station was a grand departure from the more classically-designed railroad stations which preceded it.

Omaha Union Station's period of significance, 1929-1946, spans the important years when the station and the UP played a significant role in transcontinental travel. Construction of the 1929 Omaha Union Station was important to the UP on many levels. The station represented both the triumph of a railroad that had weathered a

[46] John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, *What Style Is It, A Guide to American Architecture* (Hoboken, NJ: John Wiley & Sons, 2003), 88-89.

[47] David Gebhard, *The National Trust Guide to Art Deco in America* (New York: John Wiley and Sons, 1996), 148.

number of economic crises since its incorporation under an act of Congress in 1862, and its expectations for continued dominance in the railroad industry. Replacing a turn-of-the-century station found to be insufficient in size and conveniences necessary for twentieth-century travelers, the Art Deco design symbolized everything a traveler might desire from a modernized and efficient railroad company. It embodied the benefits to be derived from the technological improvements of the day. The magnificent Great Hall encouraged an awed appreciation of the power and scope of rail travel. The year 1946 marks the end of this role, signified with the closure of the station's Service Men's Center at the conclusion of World War II.

The Transcontinental Railroad in Omaha

With the establishment of the first United States steam-powered railroads in the late 1820s, the principal mode of transportation in the United States shifted from waterways and horse-drawn traffic to rail. The desire for safe and efficient overland transportation of supplies and passengers grew following the 1848 discovery of gold in California and culminated with the Pacific Railway Act in 1862.[48] This legislation authorized land grants and government bonds to two companies to build and operate a transcontinental railroad: the previously-incorporated Central Pacific Rail Road Company of California, and the UP, chartered by Congress. The UP established a route that began in Omaha, Nebraska Territory, and followed the Platte River valley west into southern Wyoming and finally through the Rocky Mountains in northeast Utah Territory, where it joined with the Central Pacific at Promontory Summit.

The UP formally broke ground in Omaha in December 1863, but no rails would be spiked until 1865. Among the reasons for the delay was the Civil War and the company's inability to access materials, equipment, and labor. Other delays involved an initial lack of interest in investment mortgages, the need to establish a general route, and the need for a railroad bridge over the Missouri River.[49] At the time, differing interpretations of the Act's intended location of the eastern terminal fueled intense competition among the three local communities (Omaha and Bellevue, Nebraska, and Council Bluffs, Iowa) for the coveted position of eastern UP terminus, and resulted in generous financial incentives offered to the UP.[50] The City of Omaha eventually triumphed with a higher value combination of free land, funds and county bonds. Although litigation brought by Council Bluffs regarding the eastern terminus question and other issues would eventually be resolved in 1875 by the Supreme Court in favor of that Iowa community,[51] by 1872 a railroad bridge spanned the Missouri River and the UP was

[48] "Pacific Railroad Acts: Act of July 1, 1862," *Central Pacific Railroad Photographic History Museum*, accessed May 28, 2009, http://cprr.org/Museum/Pacific_Railroad_Acts.html. When the bill was in Congress, it was entitled the Pacific Railroad Bill. It passed the Senate on June 20, and the House four days later.

[49] Roger D. Billings, "The Homestead Act, Pacific Railroad Act and Morrill Act," *Northern Kentucky Law Review* 39, no. 4 (2012), 706. See also "Lincoln and the Union Pacific," Union Pacific Railroad, accessed March 12, 2016, http://www.uprr.com/aboutup/history/lincoln/lincoln_up/index.shtml.

[50] The 1862 Act did not specify an exact location, nor did subsequent amendments to the Act in 1864 and 1866, or an 1864 Presidential Executive Order. See "Pacific Railroad Acts: Act of July 2, 1864," and "Pacific Railroad Acts: Act of July 3, 1866," *Central Pacific Railroad Photographic History Museum*, accessed May 28, 2009, http://cprr.org/Museum/Pacific_Railroad_Acts.html#1864, and http://cprr.org/Museum/Pacific_Railroad_Acts.html#1866. A Presidential executive order of March 7, 1864 directed the location for the eastern terminus on the western shore of Iowa. See "Executive Order of Abraham Lincoln, President of the United States, Fixing the Point of Commencement of the Pacific Railroad at Council Bluffs, Iowa. March 7, 1864," *Central Pacific Railroad Photographic History Museum,* accessed May 28, 2009, http://cprr.org/Museum/Lincoln_1864.html.

[51] The Supreme Court decided on February 28, 1876, that "… the initial point of the Iowa branch of the Union Pacific Railroad was fixed by the act of Congress on the Iowa bank of the Missouri River." The ruling also required the UP to deliver westbound, and receive eastbound, freight and passengers at Council Bluffs, and assigned the UP full responsibility for maintaining and operating the Missouri River bridge for the benefit of the people. See *Union Pacific Railroad Company v. Hall*, 91 U.S. 343 (1875), accessed May 28, 2009, http://supreme.justia.com/us/91/343/case.html.

firmly established in Omaha. In addition to the rail line, the company built a network of shops and yards, and established a general headquarters in a former hotel downtown.

Among the UP developments in Omaha were a series of passenger stations that grew in size as demands increased. The first, a modest combination freight and passenger station built in 1866, was located at 8th and Chicago Streets near the railroad's shops. This was replaced in 1869 by two new stations. The station for through passengers was located on the riverbank at the Missouri River ferry landing, about one block south of the current union station location. Other passengers, primarily those in Omaha, used a long, narrow platform located in an alley about two blocks from the current union station location. It sat near the southern edge of the business district and was described as "slightly larger and somewhat uglier" than its predecessor.[52]

In 1873 the UP presented plans to the city for a large depot to serve the growing railroad. The location would be between 7th and 8th Streets on land deeded to the railroad by the City, and at an elevation that facilitated connection to the new Missouri River bridge. The building was envisioned as three-stories, over 25,000 square feet, and would house the company's general offices on the second floor. But when finally completed, its lackluster design fell short of expectations, and was instead derided by Omaha citizens and the press as "the cowshed."[53] By the mid-1880s, the UP depot was handling twenty-six trains daily, and the cowshed was experiencing overcrowding due to the increase in traffic. With both freight and passenger traffic using the same lines in and out of the station, overcrowding and delays became commonplace. Omahans pressured the UP to construct a union station to centralize and improve facilities for all passenger traffic at one central location.[54]

In addition to the need for a new depot, the City of Omaha also identified the need for a safe crossing over the UP's railroad tracks that bisected the north/south city streets. Citizens contested that the UP had illegally crossed 10th and 11th Streets; and, with seven tracks to traverse, had made pedestrian travel to and from the depots unsafe. The UP subsequently provided the majority of funding for construction of an 11th Street viaduct in 1887; a second viaduct on 10th Street would be completed in 1891.[55] The former greatly facilitated unencumbered movement of vehicular traffic; the latter did the same, but also ensured pedestrians would never have to cross railroad tracks to reach the passenger terminals.

On August 13, 1889 the Omaha Union Depot Company was formed and incorporated for the specific purpose of "locating, erecting, maintaining and operating a Union Railway Passenger Depot" in Omaha.[56] In December, the UP agreed to build and maintain a depot on city-deeded land, but the City would have to issue construction bonds totaling $150,000 for construction. The cowshed was demolished in 1890 and a temporary wood frame depot erected a short distance away. The temporary structure would serve the various railroads for another eight years, as a series of setbacks combined to delay creation of a permanent depot. Begun in the spring of 1890, construction on the new Neoclassical style station stalled on December 30 when a taxpayer's lawsuit halted construction. The lawsuit charged that the actual size of the station was smaller than the designs indicated. On a national scale, the UP faced setbacks including national decreases in freight traffic, the financial panic of 1893, and four subsequent years of national economic depression; ultimately forcing the UP

[52] John Peterson, *Omaha Railroad Passenger Stations.* Omaha, NE: John Peterson, 1999, 7.

[53] Peterson, *Omaha Railroad Passenger Stations*, 1-8. Johnson, *Union Pacific and Omaha Union Station*, 16. Aside from the UP, five railroads operating through Omaha built stations in various parts of the city between 1870 and 1888, mainly close to downtown. These were the Omaha and South Western; Omaha and North Western; Chicago, Burlington and Quincy; Chicago, St. Paul, Minneapolis and Omaha; and Missouri Pacific.

[54] Johnson, *Union Pacific and Omaha Union Station*, 23.

[55] Ibid., 24.

[56] Ibid., 23.

into receivership. On July 1, 1897 the UP emerged from bankruptcy under new ownership by a group of investors led by Edward H. Harriman. The new management assured capital for many projects UP had under consideration, including the completion of Omaha's Union Station.[57]

During the interim period when the UP was in receivership and construction on a union station languished, the Chicago, Burlington and Quincy (CB&Q)[58] proceeded with its own plans to build a union depot. While other railroads ultimately chose not to use it, by 1898 CB&Q had completed construction of a new depot 600 feet south of the unfinished Union Station. The Burlington Station was completed just in time for the Trans-Mississippi International Exposition held in Omaha, an international extravaganza that attracted visitors to the city from around the world. The two roads reached an agreement by which the CB&Q agreed to process UP passengers at its station while the Union Station was completed.[59] Designed by renowned Omaha architect Thomas Kimball, the Burlington Station exhibited strong reference to the Greek Revival style, popular nearly a century earlier.

Construction on Union Station resumed in 1898 with completion on December 2, 1899 at a cost of $405,782. It was primarily built from pressed brick made in Omaha, as well as Bedford stone used in the architectural details. The building's façade rose 60 feet above the 10th Street viaduct. By the winter of 1900, seventy-seven daily passenger and freight trains were utilizing the new terminal. By 1903, the total number of daily passenger trains had increased to ninety-nine. Western settlement, and the emergence of scores of new cities, primarily along the transcontinental route, added a huge influx of travelers and freight. But businesses were upset about delays in receiving and transporting goods. The UP was busy improving trackage in and out of Omaha, building new maintenance shops, and improving existing ones. Facilities for passengers, however, suffered. Only four years old, the "new" facility was bursting at the seams, and cries went out from the traveling and business populace for yet another, larger station. By 1910, railroad officials came to the same conclusion: the 1899 facility was too small.[60]

Omaha's 1929 Union Station

Passenger traffic continued to increase as Omaha grew, especially with the onset of World War I. Although the number of daily passenger trains serving Union Station decreased from eighty-six in 1910 to fifty-eight in 1920, the number of passenger tickets sold daily increased from 478,075 to 754,369.[61] Traffic through the adjacent Burlington Station also grew considerably. The UP and CB&Q shared track between each individual station and the Missouri River bridge. The UP's tenants included the Chicago & Northwestern; Chicago, Milwaukee & St. Paul; Rock Island; Chicago Great Western; Wabash; Missouri Pacific; and the Illinois Central. The Burlington Station served only the CB&Q and its subsidiary, the Great Western.

With increased traffic at both stations, the UP conducted a study in August 1918 on the advantages of merging the ten roads into a single station. The study concluded, 'the feasibility, and the practicability, of rendering more satisfactory service to the public and at the same time reducing the expense of operation, by consolidating the entire passenger, baggage, express, and mail traffic at one or the other of these stations, or, if that should prove impossible or impracticable, the more extensive use of the Burlington Station, by one or more of the lines

[57] Ibid., 23-27.

[58] For the purposes of discussion, unless included in a quotation, the station the CB&Q constructed south of Omaha Union Station will be referred to as the "Burlington Station," the railroad will be referred to as Chicago, Burlington and Quincy (CB&Q).

[59] Johnson, *Union Pacific and Omaha Union Station*, 44; Peterson, *Omaha Railroad Passenger Stations*, 15.

[60] Johnson, *Union Pacific and Omaha Union Station*, 27.

[61] Ibid., 37.

which now utilize the Union station.'[62] It was decided that a physical link between the two stations was merited; however, no action was taken.

By 1924, shortcomings with Omaha's union station were once again a prominent issue for both the UP and the city. This was due in great part to the status of Omaha as the 12th largest railroad center in the nation. The number of passenger tickets sold daily was 426,312 in 1924.[63] While such cities as New York, Philadelphia, Chicago, Kansas City, and St. Louis had built grand stations before 1924, Omaha's improvements were notably lacking. Local businesspeople demanded a new facility representative of Omaha's stature. On March 24, 1924, the Omaha Chamber of Commerce formed the "New Union Station Committee," comprised of Omaha businessmen. Echoing the efforts of the UP in 1918, their mission was to study the impacts of the various railroads and transfer points between a union station and the Burlington Station and consider the advantages of merging the two stations. The UP executives also advocated building a new union station, citing inadequate safety, particularly for passengers transferring from one station to the other. They noted many other passenger inconveniences—including overcrowded and shabby public spaces and platforms, inadequate restaurant facilities, and train delays—which further necessitated an analysis of existing conditions. Despite their efforts, and the acknowledgement by UP that a new station was necessary, a major hurdle to moving forward was the limited supply of post-war building materials—particularly steel.[64]

Three years later, in 1927, the Committee met again with key railroad executives, suggesting construction of a single facility to handle all traffic, using either the UP or the Burlington site. The UP concluded that the Burlington site lacked adequate trackage and would be too small. It also determined that moving everything to the site chosen for the UP station would cause problems for the CB&Q's much longer trains. In the end, both President Carl R. Gray of the UP and his counterpart, President Hale Holden of the CB&Q, agreed to construct adjacent buildings connected by an overhead concourse. Holden was concerned about architectural compatibility. Gray assured him, 'if we can work up a plan by which the architecture, particularly the color of our station and of the connecting passageway is made to conform to [the Burlington] depot, there would be much less opposition to carrying out the plan which we originally proposed, i.e., the two separate depots connected together overhead. I am not sure which one of the two plans I favor—there are reasons for and against each—but it is evident that we are getting nearer together.'[65]

The Omaha Chamber's New Union Station Committee commended President Gray for his efforts to develop a new station and pledged their 'unequivocal support in those efforts.'[66] Gray issued the following statement explaining the need for two interconnected facilities: '…the bringing of Burlington trains into a union station is not practicable, except at prohibitive costs, and so the tentative plan calls for two stations, connected overhead by a concourse, from which steps will go down to the several passenger platforms, and by which the two stations will virtually be a single operating unit.'[67]

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[62] Union Pacific Executive Correspondence file no. 513-11, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*, 37.

[63] Johnson, *Union Pacific and Omaha Union Station*, 37.

[64] Ibid., 37-39.

[65] Carl R. Gray memorandum to E. E. Adams and G. E. Bissonnett, September 21, 1927, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*, 39.

[66] Chamber of Commerce Union Station Committee to Carl Gray, October 20, 1927, Union Station Correspondence File, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*, 37.

[67] Announcement by Byron R. Hastings, signed by C. R. Gray and E. Flynn, February 21, 1928, Union Pacific Executive Correspondence file No. 513-11, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*, 43.

Although the UP's corporate architect, Gilbert Stanley Underwood, produced an Art Deco style design in keeping with the scheme developed by Gray and Holden, the Committee solicited additional proposals, and at least one other was received. The July 17, 1927, Sunday edition of the *Omaha World-Herald* printed a full-page article with an artist's rendition of an elaborate full-city-block complex, proposed by Omaha architect H. A. Gustav Berk. Mr. Berk's design focused on a 464-foot wide plaza parking area, defined by three classically-inspired buildings arranged in a "U" plan. Placed over the 16th Street viaduct, and rising above the plaza was a 200-foot clock tower. A 60-foot wide archway at the base formed a gateway for north and south traffic. At the top of the tower, four clock dials ensured visibility in all directions. The *World-Herald* apparently approved of the design, and noted that "… it would be impressively landscaped with a large pylone [sic] for a light standard. There would be a street car loop around a garden plot with a fountain in the center and a street car passenger waiting room at one end."[68] Despite the Committee's efforts to bring greater competition to the design process, and Berk's endorsement by the newspaper, the commission went to Underwood. This was perhaps a foregone conclusion, given the architect's existing professional relationship with the railroad, and the mood of the nation in the prosperous 1920s. It was the time of a booming economy, technological advancements, and optimistic views of the future. This Jazz Age and Machine Age contributed to a sense of freedom and expectations of improved life, with exciting new opportunities for leisure and luxurious displays. The Art Deco style was adopted as particularly appropriate to this outlook.

The Art Deco style was relatively new to Omaha, but it had been introduced in Europe in the first decades of the twentieth century. The style was the first widely popular style in the United States to break with the revivalist design traditions.[69] With roots in a modernist desire to improve the human condition, in the United States, Art Deco became associated with machine efficiency, aerodynamic design, scientific innovation and ultimately, progress and prosperity. Sleekness, geometry, simplified forms, and references to the exotic found favor in all forms of artistic design. After 1929, Americans increasingly found overt expressions of extravagance out of place, but American industry found in the Art Deco style a means to cast itself as the economic savior in the face of the worst economic disaster in American history.[70] This somewhat radical style had the blessing of UP's leaders who boasted about the new building's "modern" appearance,[71] as observed by Underwood Architectural Historian Joyce Zaitlin:

> Omaha represented the railway's gate to the west, in those days. All freight and passengers traveling by train to the western states (and in the 1920s this was still the country's most important means of transportation) passed through that depot. The company was not about to miss this opportunity to enhance its image, and it was particularly eager to present a modern and up-to-date appearance for its home office. In the late 1920s that meant Art Deco, the new mode then sweeping the country after its appearance in Paris in 1925.[72]

Once Underwood was selected to finalize the plans, his first task was to prepare architectural studies which would consider three aspects: the design of a new union station, the remodeling of the Burlington Station, and a connecting link between the two. E. E. Adams, the UP engineer in charge of the construction, wrote a memorandum to Underwood detailing the tasks:

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[68] "Architect's Plan for New Omaha Union Station," *Omaha World-Herald,* July 17, 1927.

[69] Poppeliers, Chambers, and Schwartz, *What Style Is It?,* 88.

[70] Judith A. Barter, "Designing for Democracy: Modernism and its Utopias," *Museum Studies* 27.2 (2001): 14.

[71] Joyce Zaitlin, AIA, *Gilbert Stanley Underwood: His Rustic, Art Deco, and Federal Architecture* (Malibu, CA: Pangloss Press, 1989), 124.

[72] Ibid., 116.

> The ultimate aim of our preliminary studies is to produce a picture and this picture must be sold to the following interests in the order named:
>
> The scheme must first be sold to the Burlington officials and this will probably be the most difficult task for the new construction will have to have beauty and character to satisfy the interests named later but, at the same time, it must be tied into the Burlington Station in such a way that it will not submerge their structure. It is possible that portions of the exterior of the Burlington structure can be remodeled without prohibitive expense to accomplish the above and general studies along these lines must be made. We believe they would be willing to spend a reasonable sum if the desired result can be accomplished.
>
> The picture would next have to be sold to the Union Pacific Finance Committee, which we do not anticipate will be difficult with an attractive picture at reasonable cost.
>
> The next step would be to sell the picture to the City of Omaha and, of course, a most attractive picture will be necessary to win their full support of the scheme. Here again it will be essential to have not only a fine looking structure for our part of the new work, but it must avoid dominating and submerging the Burlington Station.
>
> It will then be necessary to sell the scheme to the Union Pacific's seven tenant lines, but we do not anticipate any great difficulties from these interests, except the matter of persuading them to agree to the expenditures involved.[73]

What most people did not then understand, and still might not, was that it was always the intention of the Omaha New Union Station Committee to have one union station, accommodating all passenger traffic in and out of Omaha. For reasons stated earlier, the Burlington Station would not be abandoned. Rather, the new "union complex" would consist of two interconnected buildings: the "north" building would be the new Union Station; the "south" building, a remodeled Burlington Station. With the exception of the Burlington Station remodel, Underwood was tasked with designing the entire complex—not just the new Union Station. Underwood's Los Angeles office produced an aerial rendering that addressed Adam's stipulations.

Adams, in a letter dated February 1928, informed Underwood that an agreement had been reached, writing the following:

> … track layout and an exchange of real estate to permit the carrying out of the agreed upon arrangement. … The Burlington and ourselves have agreed upon two separate stations in accordance with the pictures prepared by you, except, of course, that the Burlington are at liberty to do whatever they please in the matter of revamping their existing building.[74]

The agreement also allowed UP's President Gray to officially request $3,482,826 in construction funds from the UP's Finance Committee, based on Underwood's estimates:

> Construct new Union Passenger Station with elevated plaza, concourse, brick platforms, and umbrella sheds, replacing present facilities; revise and extend subways and viaducts at 7th, 10th,

[73] E. E. Adams memorandum to Gilbert Stanley Underwood, October 10, 1927, Union Station Correspondence file, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station,* 40.

[74] E. E. Adams letter to Gilbert Stanley Underwood, February 24, 1928, Union Station Correspondence file, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*., 44.

> 11th, 13th and 14th Streets, reconstruction in new location the inclined approach to depot, lay 14,400 feet of additional tracks and relocate 39,020 feet of existing tracks including necessary switches and crossings, make necessary renewal of rail; purchase 1.54 acres of additional right of way and move roadway buildings; make necessary changes and extensions in, signals and interlocking, replacing present towers with fireproof towers, rearrange and extend wiring, piping, sewers, landscaping, etc.[75]

The collaboration in construction between the UP and the CB&Q caught the attention of *Railway Age Magazine.* In its April 1929 issue, it commented on the "unusual combination of passenger stations," and summarized the breadth of facilities to be included.[76]

Omaha's well-established construction company, Kiewit Brothers, began work on the new building in May 1929.[77] This first required construction of a temporary station south of the new site, and a long ramp that connected it to the 10th Street viaduct. At the same time, the 1899 building was demolished. A detached brick boiler house east of the station at track level and a brick and stone smokestack northeast of the boiler house were retained and reused with the new building. The 1899 red tile roof over the boiler house was removed and a new pantile roof was built over the boiler house and extended to the east wall of the new station. This new roof tied seamlessly with the platform shed roof over track No. 1 running east-west along the station's south wall. An underground coal and ash storage facility north of the boiler house was converted to storage.[78]

Although the stock market crashed in October, work was well underway, and continued despite the greater economic malaise of subsequent years. Construction on both stations was completed in late-1930. The final cost of the union station and concourse was $3,500,000; the CB&Q would spend $700,000 to remodel their station to the south. Unlike its neighbor, the Burlington Station was extensively remodeled to a Classical Revival style in 1930 following designs by Graham, Anderson, Probst and White of Chicago.[79]

Turning away from such a traditional approach, Underwood was given free reign by the UP to design their showplace in Omaha. The architect took advantage of the opportunity to create a masterpiece in Art Deco. The design reflected the rich colors and textures of the style, inside and out. The result is a building highly decorated in every respect, from bold geometric and richly detailed terrazzo floors and brilliantly patterned ceilings, to sweeping vertical chandeliers; from door hardware to pilasters graced with rail workers in bas-relief. The building was striking. It was exactly what UP managers were looking for. At the time, Underwood was quoted as saying, "We have tried to express the distinctive character of the railroad—strength, power, masculinity."[80]

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[75] "Authority for expenditure," February 26, 1929, Union Station Correspondence file, Union Pacific Museum Collection, quoted in Johnson, *Union Pacific and Omaha Union Station*, 45.

[76] "To Build New Stations at Omaha," *Railway Age*, April 13, 1929, 849. An artist's rendering of the proposed complex is included on page 849.

[77] Schmitz, "Omaha's Union Stations," 12. Kiewit Brothers construction company was formed in 1884 in Omaha. Among their significant projects were construction of the Nebraska State Capitol (1927; NHL 1976) and the Joslyn Art Museum in Omaha (1928). The business remained a family firm until 1931, when it was reorganized as Peter Kiewit Sons', Co. The company history notes that in order to conserve cash and motivate employees, Peter Kiewit, Jr. began selling shares of company stock to key managers.

[78] Gilbert Stanley Underwood & Co., Ltd., Sheet 46312, "Union Passenger Station," November 12, 1929, Architectural Drawing, The Durham Museum, Omaha, NE.

[79] Diana Krieger, "Chicago, Burlington & Quincy Station" National Register of Historic Places nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2001, Reference No. 01001540, Section 7, 1.

[80] "New Union Depot 'Daring Example of Architecture,'" *Omaha World-Herald,* September 22, 1930, 7.

Omaha residents responded enthusiastically to completion of "their" new Union Station. Dedication day was Thursday, January 15, 1931, but the *Omaha World-Herald* carried stories days ahead of time, telling of the events to come:

> Gilbert Stanley Underwood of Los Angeles, architect for the new Union station, was in Omaha today inspecting progress of the work on the building. He said he considered the station a fine example of modern American architecture and that it was one of the most daring things he had ever done.
>
> "It breaks away from the accepted classical standard and I believe it more honest and sincere than passenger stations clothed in the garb of Roman temples," he said. "The exterior represents essentially the masculine character of the railroading."[81]

Considered the most contemporary depot of its day,[82] Omaha's new Union Station combined the functions of a large terminal with the railroad's offices. Union Pacific officials touted the buildings "modern" appearance and innovations in publicity releases, attributing the design of building and furnishings to Underwood. In one railroad magazine, UP boasted the following:

> Its architect has dared to cast aside all precedent and to design a building fitted for and expressive of its purpose. In fact the building is the only one of its type, outside of the new station at Helsingfors [Finland] and some of the smaller stations in Sweden and Germany. The exterior is a mass of tremendous strength and vitality and yet is handled with a simplicity which is almost Greek in character. There is a dearth of ornament and of 'fussiness' so common to the more old-fashioned and classical type of station. The design does not take its parti from any precedent whatsoever. Inside, the building presents a character of design which is, like the exterior, dignified in the extreme, but rich in both color and form.[83]

While contemporary publications attributed all design to Underwood, the architect relied on the skills and talent of Joseph W. Keller, Jacob Maag, and Carl Gloe. Little information has been found regarding Keller, who was born in Germany, and was a practicing muralist based out of Los Angles. He is reported to have "been in charge of interior work."[84] Maag was a very prolific stone sculptor who immigrated to Omaha in 1905, after studying the art of stone sculpting in Switzerland (his home country), and Italy. Prior to coming to the United States, he worked in Baden, Switzerland; and Milan and Varese, Italy. While in Milan, Maag apprenticed under master sculptor Angelo Magnioni.[85] Once in Nebraska, Jacob worked for the Nebraska Stone Company, and after that with Sunderland Brothers, a long-standing marble company. It was then that Maag's association with another carver, Carl Gloe, began. Gloe started out as a wood carver and worked his way to stone and plaster work. The two men opened a workshop at 18th and Leavenworth Streets in Omaha, and between the two of them, worked on more than 50 local churches, schools, commercial and public buildings and private residences in Nebraska. Their works also included buildings in California, Iowa, Minnesota, Kansas, Missouri, Colorado, North and South Dakota, and Wyoming. The two collaborated with the production of ornamental plaster casts

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[81] Ibid.

[82] Zaitlin, *Gilbert Stanley Underwood*, 124.

[83] "Omaha's Union Station—A New Contribution to American Architecture," *The Union Pacific Magazine*, February 1931, 12, 37.

[84] Erickson, "Union Station Architecture is Work of a Young American."

[85] Jacob Maag, *Mallet and Chisel: A Fifty Year Saga of Architectural Sculpture* (Omaha, NE: The Greater Omaha Historical Society, 1962), 4.

for hundreds of Art Deco details on the interior of Omaha Union Station. Underwood was so impressed with what he saw when he visited the workshop that he said he didn't need to revisit another time.[86]

It should be noted that while the Art Deco style represented concepts of modernity and progress considered highly marketable by railroad companies; stations/depots of the era were designed using a variety of styles. Wide national interest in America's eighteenth-century culture, conservative reaction to increasing immigration, and—by the 1930s—response to the Great Depression, prompted interest in a romanticized view of the country's colonial past.[87] Railroad stations evoking the comfort and familiarity of revival styles were found across the country. These included stations designed for the UP by Underwood. Often the styles reflected the cultures and settlement patterns of the areas in which they were set. Jackson, Mississippi's 1927 Illinois Central Railroad station was built in the Georgian Revival style, while Beaux Arts examples are found in Chicago's Union Station (1925) and the Southern Railway station in Greensboro, North Carolina (1927). Renaissance Revival style stations could be found across the country, from the Pennsylvania Railroad station in Lancaster (1929), to Southern Pacific Railway Depot in Sacramento, California (1926). In Omaha, the CB&Q rehabilitated its nineteenth century station from a simple Greek Revival to the more popular Neoclassical Revival in 1930.[88] Spanish Colonial and Spanish Mission styles were particularly popular in southern states, such as the Atchison, Topeka and Santa Fe Railway's 1927 station in Claremont, California; the 1931 Union Depot in Oklahoma City; the 1930 Santa Fe Railway station in Fullerton, California; the 1926 Atlantic Coast Line Railroad Depot in Orlando and the Seaboard Coast Line Railroad in West Palm Beach (1925) Florida. The popularity of these diverse styles can be seen in the 1939 Los Angeles Union Passenger Terminal, the largest railroad passenger terminal in the western United States. The striking building combines Art Deco, Mission Revival, Streamline Moderne, and even Dutch Colonial Revival styles.

The new Omaha Union Station saw heavy ridership in the 1940s, particularly during the advent of World War II. At that time, the station played a vital role in supporting American troops as they departed the city or returned from battle.

> With the military moving in all directions, passenger trains were long and heavy. … Every available car was pressed into service … Troop trains, referred to as Main Trains, were usually Pullman equipped and ran as extras, although they might operate as a following section of a scheduled train when convenient. Pullman troop sleepers began to appear about this time to ease the car situation…[89]

The depot's Service Men's Center (official United Service Organizations, or USO, Canteen) was alive with many volunteers who provided hot meals and friendly faces. Food and other supplies were provided on a monthly basis by Nebraska and Iowa communities. The second floor of the west entrance corridor was temporarily converted to game rooms, "writing" lounges, and sleeping quarters for servicemen.

Following the conclusion of World War II, the Service Men's Center closed on March 30, 1946, having served almost three million armed services personnel. By the summer of 1946, rail traffic resumed, with thirty-five trains arriving and departing Omaha Union Station daily.[90] However, the preeminence of Omaha Union Station

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[86] Maag, *Mallet and Chisel*, 5.

[87] Barter, "Designing for Democracy," 13-14.

[88] Ibid., 14. Ironically, the CB&Q unveiled the *Burlington Zephyr* at the 1933 Century of Progress International Exposition in Chicago in 1933. It's aerodynamic, ultramodern design and gleaming stainless steel casing astonished visiting crowds.

[89] Schmitz, "Union Station Memories," 26.

[90] Johnson, *Union Pacific and Omaha Union Station,* 69-70.

would never return to its pre-war status. In its heyday, eighty-three trains and 10,000 passengers passed through Union Station per day.[91] The mid-1940s through the 1960s saw continual declines in rail travel through Omaha and nation-wide, even as railroads sought to modernize with the introduction of streamlined diesel-electric locomotives to replace slower and more maintenance-intensive steam locomotives. The effects of this decline can be seen in the Union Station restaurant. Omaha restaurant owner Dave Hayden took over the restaurant in the 1950s and named it Hayden House. As rail traffic declined, and travelers took to the air, Hayden moved to Eppley Airfield in the late 1960s where he opened Hayden House restaurant in a new venue.[92]

Nation-wide, rail passenger service, the primary mode of intercity transportation from the mid-nineteenth century through the 1920s, began a sharp decline in the years following the Great Depression. The automobile was partly the cause; but so were a number of other factors, including the increased use of interstate bus service, government regulation, taxation,[93] labor-related issues, subsidized competition,[94] and the loss of mail revenue.[95] Providing transportation for World War II troops and materials temporarily halted the decline, increasing rail traffic six-fold, but this was short-lived. By 1946, there were 45 percent fewer passenger trains than in 1929,[96] and the trend continued downward. Mergers, which might have helped floundering railroads, were long-drawn-out (into the early 1960s). By the 1960s, financially strapped railroads petitioned the government to terminate their lines; bankruptcies followed. It would take an act of Congress to keep rail travel alive.

In 1970, Congress passed, and President Richard Nixon signed into law, the Rail Passenger Service Act (RPSA). Proponents of the bill, led by the National Association of Railroad Passengers, had sought government funding to assure the continuation of passenger trains. The legislation established the National Railroad Passenger Corporation (later "Amtrak"), which assumed management of intercity passenger rail service. Not long thereafter, all major railroads nationwide ceased passenger operations and closed their passenger facilities. Amtrak began service on May 1, 1971, serving 43 states on 21 routes.[97] May 2, 1971, saw the departure of the last UP train, "*Cities*" No. 104, out of Omaha Union Station.[98] The UP officially closed the building in 1972. Amtrak would use the nearby historic CB&Q track (now the Burlington Northern Santa Fe track); however it

[91] Ibid., 63.

[92] "A History and Guide to Omaha's Union Station" (Omaha, NE: The Durham Museum, 2011), 10.

[93] For example, a 15% excise tax on passenger rail travel which began during in the 1940s and meant to subsidize World War II, was not discontinued until 1962. See Lydia Boyd and Lynn Pritcher, "Brief History of the U.S. Passenger Rail Industry," *Duke University Libraries Digital Collections*, accessed July 15, 2015, https://blogs.library.duke.edu/digital-collections/adaccess/guide/transportation/railroads/.

[94] Governments subsidized the construction of major highways, including the interstate system; airport infrastructure; and the air traffic control system. See Missouri-Kansas Passenger Rail Coalition and the Ohio Association of Rail Passengers, "America's long history of subsidizing transportation," Trainweb.org, accessed July 15, 2015, http://trainweb.org/moksrail/advocacy/resources/subsidies/transport.htm.

[95] Most U.S. Post Office Department mail was carried via passenger trains from the 1830s through the 1950s. In 1958 the Transportation Act, which suspended money-losing passenger trains, was passed. This, coupled with overall decline in passenger service nationwide, resulted in the discontinuation, by the early 1970s, of all overland mail transportation by rail. The preferred method of transportation was replaced by the airline and trucking industries. See United States Postal Service Historian, "Mail by Rail," *United States Postal Service*, August 2008, accessed July 15, 2015, http://about.usps.com/who-we-are/postal-history/mail-by-rail.pdf.

[96] Mike Schafer, Joe Welsh, and Kevin J Holland, *The American Passenger Train* (Saint Paul, MN: MBI Publishing Co., 2001), 24.

[97] "1970s–The Journey Forward, Rail Passenger Service Act of 1970 creates Amtrak," *Amtrak, A History of America's Railroad*, accessed July 15, 2015, http://history.amtrak.com/amtraks-history/1970s.

[98] Johnson, *Union Pacific and Omaha Union Station,* 77.

did not use the historic Burlington Station.[99] Instead, it utilizes a much smaller facility built immediately east of that station.

The Durham Museum

The Durham Museum currently operates on a long-term lease, with a nominal exchange of monetary value with the City of Omaha. The genesis for arrangement began even before the departure of the last UP train from Omaha Union Station. Contemplating Union Station's future, by April 1971, members of the public suggested the station's reuse as a museum. An editorial in the April 5, 1971 *Omaha World-Herald* supported this concept, noting that "… the Union Station should be a monument to Omaha's ingenuity rather than to a dying past."[100] Following discussions between the City and the UP, in July the railroad offered to give Omaha Union Station to the city. John Kenefick, President of the UP, stated that if the building were not accepted or used for some other purpose, it would be torn down.[101] Based on the recommendation of a Mayor's advisory committee to reuse the building as a museum, the Omaha City Council formally accepted the gift on May 15, 1973.[102]

City ownership did not immediately guarantee preservation, and operation in the first few years faced a number of challenges. In June 1973, a new mayor, and City Council, took office. The new administration found it difficult to support the new venture: the building was in poor condition with a leaking roof, outdated mechanical and electrical systems, and plywood panels installed over missing glass panes in the "cathedral" windows. Over the years, steam locomotive traffic coated most interior and exterior walls with soot. One of the new councilmen dismissed the building as a "white elephant."[103]

In the museum's early years, the City provided large amounts of operating and maintenance funds. In order to manage the new building, the city oversaw creation of a new non-profit organization, the Western Heritage Society, Inc. (WHS), which would lease the building from the city. Under the direction of WHS project coordinator Michael Kinsel, WHS successfully raised funding to produce an architectural and structural rehabilitation study in 1975.[104] The study was produced by Omaha firm Leo A Daly. At the same time, WHS hired a museum consultant to develop plans for converting the property into a first-rate museum. Daly's estimate for rehabilitation of the building, which included architectural fees, was $667,400.[105] For the museum, an additional $1.3 million was projected. Sufficient funds from the city and local donations allowed the museum to open on November 22, 1975. The WHS staff expected 500 visitors; 3,000 came through. Two weeks later, local benefactors donated a 35-foot evergreen tree which was delivered to the new museum, but the drivers left after pulling it from the truck. It was left to waiting Continental Trailways passengers[106] to deliver the tree into the station's cavernous waiting room. In its early years, the Museum was opened only on

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[99] In 1995, the Burlington Northern merged with the Atchison, Topeka and Santa Fe Railway to become the current Burlington Northern Santa Fe (BNSF). Amtrak utilizes many BNSF freight lines nationwide.

[100] Ron Hunter, *The First Ten Years, Western Heritage Museum* (Omaha, NE: Western Heritage Society, Inc., 1986), 14.

[101] Ibid., 15.

[102] Ibid., 16.

[103] Ibid., 20.

[104] An early success was the receipt in 1975 of a $5,300 grant from the National Park Service (NPS) via the State of Nebraska's Historic Preservation Grants-in-Aid Program. The city matched the grant. See Martin F. Kivett, "Letter from Martin F. Kivett to Gary L. Goldstein," October 10, 1974, Western Heritage Society, Inc., Omaha, NE.

[105] Leo A. Daly Planning / Architecture / Engineering, "A Proposal for the Union Station Stabilization and Restoration, Prepared for The Western Heritage Society," April 18, 1975, Western Heritage Society, Inc., Omaha, NE.

[106] One revenue-producing venture the City engaged in was leasing part of the main waiting room to the bus company. This venture ended shortly thereafter. It took twenty people (half who were Trailways passengers) to manipulate the tree into position. See Ron Hunter, *The First Ten Years,* 78.

Saturdays and Sundays from 2 to 6 PM, with free admission. The museum displayed private collections and featured exhibits on regional history.

Between 1975 and 1977, the City negotiated with Amtrak to use part of the property for the Omaha Amtrak train station; however, the proposed interaction between museum staff and visitors, and train passengers was not appealing to the WHS. Rents and maintenance costs were also questioned; but perhaps the most detrimental detail from the WHS perspective was the sheetrock "tunnel" which Amtrak proposed to install through the main waiting room by which arriving and departing passengers would find their way to track level. As the building was listed on the National Register of Historic Places, WHS board members were concerned that these modifications might jeopardize the designation.[107] Aside from modifications to the building, there was an estimated $1.1 million needed to install switching track to allow Amtrak trains to arrive at the station. This switching area was owned and in use by the UP, so matters were especially complex. The WHS and City turned down the Amtrak proposal in April 1978.[108]

As the museum matured, it became self-sustaining while continuing to receive periodic large-dollar gifts for special projects. Fundraising and planning continued through the 1970s. At first, running on a skeleton staff with operating and maintenance funds trickling in slowly, the museum relied on small donations—from hundreds of dollars to larger donations in the thousands of dollars. On November 5, 1976, a luncheon was held at the museum with thirty Omaha business leaders. A total of $90,000 was pledged, payable between 1976 and 1979. In 1976 a $15,000 grant from the NPS was used toward badly needed roof repairs.[109] In 1977 the Omaha architectural firm of Bahr-Vermeer-Haecker (BVH) prepared a master plan to rehabilitate the original restaurant space into an exhibit space for the Byron Reed coin collection, and to undertake parking deck repairs. An architect from New York, Leek Skolnik, produced the exhibit.[110] Kenneth Eisenberg, a well-known preservation expert from the Preservation Council in Washington, D.C., recommended repairs to the "cathedral" glass window panels.[111] In 1978 financial gifts totaling $155,000 were given by the William Randolph Hearst Foundation and the Northwestern Bell Telephone Co.[112] That same year essential fire code work was undertaken on doors, hardware, and floor separations.[113] In 1979, the NPS awarded a grant, of $53,523, which was merged with a $100,000 Peter Kiewit Foundation grant, and a $12,000 grant from the UP to restore the main waiting room. Of this, $28,100 was used for additional roof repairs.[114] The main waiting room restoration contract was awarded to Norman Construction Co., of Omaha as general contractor, for $117,000.[115] By 1982,

[107] Martin F. Kivett, "Letter from Martin F. Kivett to Michael L. Kinsel," April 28, 1978, Western Heritage Society, Inc., Omaha, NE. The nomination is by Persijs Kolberg, "Union Passenger Terminal" National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1971, Reference No. 71000484.

[108] Ron Hunter, *The First Ten Years*, 115-116.

[109] Western Heritage Society, Inc., "Minutes, Board of Directors," October 12, 1976, Western Heritage Society, Inc., Omaha, NE.

[110] Carrie Meyer, "RE: NHL nomination for Omaha Union Station," electronic mail message to Mark Chavez, June 1, 2016, copy on file National Park Service Midwest Regional Office, Omaha, NE.

[111] Western Heritage Society, Inc., "Minutes, Board of Directors," June 14, 1977, Western Heritage Society, Inc., Omaha, NE. The term "cathedral glass" is directly from Underwood's blueprints. See Gilbert Stanley Underwood & Co., Ltd., "Union Passenger Station," November 12, 1929, Architectural Drawings, The Durham Museum, Omaha, NE, Sheets A6 and A11.

[112] Of this, $150,000 was given by the telephone company. See Western Heritage Society, Inc., "Minutes, Board of Directors," April 2, 1982, Western Heritage Society, Inc., Omaha, NE.

[113] The contract amounted to $50,000. See Western Heritage Society, Inc., "Minutes, Board of Directors," October 18, 1981, Western Heritage Society, Inc., Omaha, NE.

[114] Hunter, *The First Ten Years*, 119.

[115] "Museum Awards Restoration Job," *Omaha World-Herald*, December 17, 1980, Vertical File: WHM/Main Waiting Room, BVH Architects Archive, Omaha, NE.

following additional drawings and specifications created by BVH, restoration of the main waiting room and west entry corridor, and upgrades to the restrooms, would be complete.

The WHS continued to receive some substantial donations in the 1980s, with the Peter Kiewit Foundation being one noteworthy benefactor. The Peter Kiewit Foundation is a philanthropic trust that was created from the estate of Peter Kiewit. Born in Omaha in 1900, Kiewit developed his family's small construction company into one of the largest employee-owned businesses in the country.[116] It was his Kiewit Brothers company that served as general contractor for the station's original construction in 1929-1930. Of the total $808,091 gifts received by WHS between 1980 and 1983, the Kiewit Foundation donated $170,000. United Arts Omaha donated $50,000 in 1983.[117] A fund drive in 1984 raised $165,000. Some of the 1980s financial gifts funded exterior projects including tuckpointing and cleaning of terra-cotta, wall repairs, new terra-cotta, planter repairs, and parking lot resurfacing, costing an estimated $240,000.[118] These projects were underway in 1984 and completed in 1985, augmented by a generous grant of $275,000 from the City.[119] By mid-decade the Kiewit Foundation pledged $1.8 million payable in six installments between 1985 and 1989, the funds matched dollar-for-dollar.[120] While not inconsequential, the donations of the 1980s could not substantially restore Omaha Union Station to its original opulence, raising the question of whether or not to move the museum from the station.[121] Fortunately, funding was provided in the next decade, largely by Omaha philanthropists Charles and Margre Durham.

From 1995 to 1996, a major, $22 million restoration and rehabilitation of Omaha Union Station was undertaken. It was partially funded through the auction of a portion of the Byron Reed coin collection, which raised an estimated $3 million. The project was divided into two phases, following a master plan developed by the Omaha architecture firm of Henningson Durham & Richardson, Inc. (HDR) At a cost of $13.5 million, Phase 1 work included roof restoration; installation of new mechanical and electrical systems, with the building's first air conditioning system; rehabilitation of the ticket office in the Great Hall to serve as the museum gift shop; restoration of the ceiling paint colors; and restoration of the soda fountain area, with expanded counter and table seating. The original dining area/former Byron Reed Coin Collection space was rehabilitated into the East Gallery. The chandeliers were cleaned and re-lamped; the north side doors replaced; the 10th Street entrance rehabilitated; and the mezzanine spaces at both east and west ends rehabilitated to serve as museum administrative and staff offices. Rehabilitation of the concourse vestibule created 22,000 square feet of new exhibit space, plus a glass-enclosed elevator and staircases. The interior benches in the Great Hall were reconditioned; and painted, fiberglass-reinforced resin sculptures were installed in the Great Hall. Created by artist John Lajba, the sculptures represent travelers from three decades and are equipped with motion-activated audio systems. On the lower track level, a new orientation center was created, with a 30-seat multimedia theater. Permanent, temporary and special exhibition galleries were created within most of the rest of the track level floor space. To create an enclosed, 500-foot track-level exhibit designed to hold up to six restored rail cars and a model train display, the original boarding platform canopy for track No. 1 was modified. Adjacent to the station, the original parking deck was demolished (1995), then rebuilt in a design similar to the original.

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[116] "Foundation History," Peter Kiewit Foundation, accessed July 14, 2015, https://peterkiewitfoundation.org/about/about-peter-kiewit/.

[117] Hunter, *The First Ten Years*, 172.

[118] Western Heritage Society, Inc., "Minutes, Board of Directors," August 19, 1978, Western Heritage Society, Inc., Omaha, NE.

[119] Western Heritage Society, Inc., "1984 Annual Report," Western Heritage Society, Inc., Omaha, NE.

[120] Hunter, *The First Ten Years*, 181. A differing sum of $2.7 million is cited by Jim Delmont, "Museum Idea Took Some Selling," from the "Western Heritage Museum, A Commemorative Section," Section R, *Sunday World-Herald*, June 16, 1996.

[121] Michael Kelly, "One Man's Passion Revived Omaha's Old Union Station, Now the Durham Museum," *Omaha World-Herald*, November 13, 2014, accessed May 23, 2016, https://omaha.com/news/local/kelly-one-mans-passion-revived-omahas-old-union-station-now-the-durham-museum/article_7e4775ab-a1af-5d1a-b33c-b4f6428b6eed.html.

The original light standards, which had been carefully removed before demolition work began, were reinstalled around the perimeter.[122]

Heritage Services provided project oversight, with Kiewit Construction Company serving as general contractor. A number of Omaha companies served as subcontractors. Kiewit was responsible for construction, although the Paxton & Vierling Steel Company fabricated steel for the parking deck, the interior South Gallery addition, stairs, swing doors, deck siding, and other miscellaneous elements. Boone Brothers Roofing, undertook roof work, with electrical systems the responsibility of the Electric Company of Omaha. The company N. Pitlor & Son, Inc., did the mechanical work, with HVAC service by Art Push & Sons, Inc. The business E&K of Omaha undertook metal framing, drywall, plastering and acoustical work. Keystone Glass Co. addressed glass repair, and Ron's Custom Lettering Service, Inc., created signage. The museum closed for six months to accommodate the majority of Phase 1 work.[123]

Phase 2 work included the creation of four new galleries for display and interpretation of artifacts pertaining to Omaha's history. The four galleries, located at track level, were "Omaha at Work," "Fraser Stryker Trans-Mississippi and International Exposition," "Clarkson Gallery," and "Baright Home and Family Gallery." The UP's collection of photos and archives were given archive space in the west end of the main floor.[124]

For the Durham's contributions on the project, the Western Heritage Museum was renamed the Durham Western Heritage Museum in 1997. Interactive life-scale resin sculptures of rail travelers painted bronze were added to the Great Hall,[125] and a 22,000-square foot addition, encompassing the Trish and Dick Davidson and other galleries/exhibits, was built over track No. 1, next to the station at track level. The Davidson Gallery features, among other exhibits, a UP No. 1243 Steam Locomotive with tender (ca. 1890), a UP No. 25559 Caboose (1962), a UP No. 1202 Pullman National Command Sleeper (1956), a Southern Pacific No. 2986 Lounge Car (1949), a Pullman Cornhusker Car (1924), a 1924 Mt. Doane Sleeper-lounge car, a 1940s era Omaha streetcar, and a restored 1922 Mack flatbed truck.[126] This portion of the building also provides access to extensive track level exhibits and classrooms via a new glass-enclosed elevator and stairs from the rehabilitated former concourse area.

In October 2002, the museum was named an affiliate of the Smithsonian Institution. This partnership allows the museum access to Smithsonian artifacts and educational programs.[127] In 2004, construction of the Velde Gallery on the lower, track, level was completed. The Great Hall was renamed the Suzanne and Walter Scott Great Hall in 2007 for their contributions. The Truhlsen Lecture Hall was completed in 2007, a rehabilitation of the contributing former boiler house building east of the main building. A new rest room building was also constructed east of the Lecture Hall at the same time; this building is outside the boundary. In April 2008, the

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[122] "The Western Heritage Museum, A Commemorative Section," Section R, *Sunday World-Herald*, June 16, 1996.

[123] Ibid. The majority of businesses self-identified in advertising in this section.

[124] Meyer, "RE: NHL nomination for Omaha Union Station." The UP collection remained at the museum until 2002, when it was moved to the Carnegie Library in Council Bluffs, Iowa, rehabilitated for the Union Pacific Railroad Museum.

[125] The sculptures were crafted by John Labja, an Omaha sculptor. "A History and Guide to Omaha's Union Station," 9.

[126] "Permanent Exhibits: The Trish & Dick Davidson Gallery," The Durham Museum, accessed November 12, 2011, https://durhammuseum.org/exhibits-collections/permanent-exhibits/. The sleeper-lounge was donated by noted railroad author, photographer, and historian Bill Kratville—who also served on the Western Heritage Society board of directors in the early years. The UP donated the remaining railroad equipment. See Hunter, *The First Ten Years*, 20 and 185.

[127] "Historic Timeline," The Durham Museum, accessed November 12, 2011, https://durhammuseum.org/our-museum/historic-timeline/.

Durham Western Heritage Museum was renamed The Durham Museum to reflect the considerable support of the Durham family.[128] Restoration of the dining room murals was accomplished in 2009.

One of the most important, permanent exhibits in the museum is the Byron Reed coin collection. According to experts, "Byron Reed was one of the greatest collectors of the 19th century," with a reputation as a numismatist that is "largely unrecognized." The collection was donated to the City of Omaha upon Reed's death and is housed at The Durham Museum in a special area at track level.

A long-standing tradition of Omaha Union Station, still observed today, is the installation of a 40-foot evergreen tree, decorated and lit during a special Christmas ceremony every year. Since the mid-1930s, the UP would harvest evergreen trees from the railroad's right-of-way in the Pacific Northwest and deliver them by rail to Omaha Union Station for the Christmas holiday.[129] Although an annual UP tradition, the last time a large evergreen tree had been on display in Union Station was 1950. The UP would continue the tradition once the museum opened in 1973, with trees donated by Omahans or from other sources.

Art Deco and Moderne

The Art Deco style was a mixture of innovation, tradition, materials, and decorations. It introduced a collection of new and/or improved materials and absorbed influences from a variety of sources and movements. The highly diverse style permeated virtually every facet of the design world; from hairstyles and clothing to Hollywood films, to science fiction films, to decorative arts and furniture, and finally, to architecture.[130] Originally used mainly for surface decoration, the style took its name from the decorative exhibits and pavilions of the Paris Exposition *Internationale des Arts Decoratifs et Industriels Modernes* of 1925.[131] The term, Art Deco, however, was not used at the time. It was not until 1968 that the expression 'Art Deco' was coined, as the title of a book by Bevis Hillier on the decorative arts of the 1920s and 1930s.[132] Otherwise, it was known as 'Art Moderne' in France and 'Moderne' or 'Modernistic' in the United States.[133]

The influence of Joseph Hoffman and the Wiener Werkstaette in Austria was the primary source of the Art Deco style, which was also influenced by the earlier Austrian Secessionist Movement, Cubism, and the Expressionistic architecture of Holland and Germany.[134] Predecessors in the modernist movement challenged traditionalism and encouraged new technologies, new styles and new patterns of social relations as a means of improving the human condition. Differing national traditions and preferences for diverse materials contributed to a rich variation in modernist approaches. In Germany, Scandinavia, and Austria, the reformist programs reflected in the Deutscher Werkbund, Bauhaus and Scandinavian Organic movements conceived of a combination of decoration in design and architecture to create an uncluttered total environment. French Art

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[128] "Renovation," *The Durham Museum*, accessed November 12, 2011, http://durhammuseum.org/about/history/renovation.aspx.

[129] "Union Pacific Railroad Employees Carry On Omaha Holiday Tradition," Union Pacific News Release, November 14, 2011, accessed July 15, 2015, http://www.uprr.com/newsinfo/releases/community/2011/1114_blue-spruce.shtml.

[130] Gebhard, *The National Trust Guide to Art Deco in America*, 1.

[131] Poppiliers, Chambers, and Schwartz, *What Style Is It?*, 122. Interestingly, when America was invited to contribute to the exposition, then Secretary of Commerce Herbert Hoover declined, stating that America had nothing to offer that might be construed as being "modernistic." See Robert Heide and John Gilman, *Popular Art Deco* (New York, NY: Abbeville Press, Inc., 1991), 23.

[132] Bevis Hillier and Stephen Escritt, *Art Deco Style*, New York, NY: Phaidon Press, 1997.

[133] Alastair Duncan, *American Art Deco* (London: Thames and Hudson Ltd, 1986), 7.

[134] Marcus Whiffen and Frederick Koeper, *American Architecture Volume 2: 1860-1976* (Cambridge, MA: The MIT Press, [1981] 2001), 324-326.

Moderne, on the other hand, was characterized by luxurious materials, historical reference, with decoration considered a separate issue.[135]

In the United States, Art Deco initially appeared as a form of decoration of objects that was transferred to decoration on, and then fully-realized buildings. Art Historian Marina Isola notes this evolution:

> Art Deco emerged in the 20's and revolutionized American popular design, introducing new shapes and such novel materials as chrome, vinyl, Bakelite and tubular neon. It was also the last comprehensive design movement, putting its stamp on everything from cutlery to building façades: along the Grand Concourse in the Bronx, green metallic tiles and zigzag patterns can still be seen, and in Miami Beach, pastel Deco hotels have been renovated to an exaggerated glamour. In Manhattan, entire blocks are occupied by such Art Deco monuments as Rockefeller Center, and the Chrysler, and Empire State buildings.[136]

The Art Deco style primarily drew its inspiration from the machine age and fascinating developing technologies. Favorite motifs in Art Deco ornament included spirals, sunflowers, steps, zigzags, triangles, double triangles, hexagons, fragmented circles, and seashells.[137] Inspiration came from "exotic" motifs, primarily Egyptian and Oriental. The discovery of Tutankhamen's tomb in 1922 was a great influence, as were the art and architecture of the pre-Columbian, Mesoamerican cultures, primarily Aztec and Mayan.[138]

> Papyrus leaves and lotus flowers, more or less stylized, made their appearance. Straight lines gave way to the zigzag. Skyscrapers took on more and more the form of superimposed receding terraces, often referred to as "ziggurat."[139]

In the 1920s the style was identified with terms such as Zigzag Moderne and ziggurat (or stepped pyramid) style; in the 1930s Moderne, Jazz Moderne, Streamline Moderne, Modernistic, functional style, and Aztec Airways; in the 1940s "Cinema" or "Hollywood Style."[140]

Emerging in the United States in the mid-to-late 1930s after the Great Depression, the uniquely American Streamline Moderne emphasized curvilinear forms, long horizontal lines, and sometimes nautical elements. This offshoot of the Art Deco style was a response to the austerity brought on by the Great Depression and a desire for industrial designers to emphasize modernization and simplification of Art Deco elements. Expressions of aerodynamics and movement characterized the style, and evoked a populist potential in the service of American industry.[141] The style was used by a number of prominent American architects, including Frank Lloyd Wright; McKenzie, Voorhees and Gmelin; and William Van Allen.[142] It was a particularly popular choice for New York City skyscrapers.

Geographically, Art Deco architecture has prominence in the grand cities and popular destinations of the time. The architecture associated with the dynamic growth in cities such as New York, Chicago and Los Angeles

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[135] Barter, "Designing for Democracy," 9-10.
[136] Marina Isola, "Deep in the Heart of Dallas, Art Deco Deluxe," *New York Times,* November 12, 1995.
[137] Gebhard, *The National Trust Guide to Art Deco in America*, 7.
[138] Giovanna Franci, Rosella Mangaroni, and Ester Zago, *A Journey through American Art Deco* (Seattle: University of Washington Press, 1998), 23.
[139] Ibid., 25.
[140] Ibid., 15 and 103.
[141] Barter, "Designing for Democracy," 14.
[142] Whiffen and Koeper, *American Architecture Volume 2*, 224-226.

incorporated in delightful variation the style synonymous with the 1920s through 1940s. In New York, the Shreve, Lamb & Harmon design for the 1931 Empire State Building (NHL, 1986) epitomizes the Art Deco style, as does the soaring 1930 Chrysler Building (NHL, 1976) by William Van Allen. In Miami, Florida the "Tropical Deco" style left its mark in the 1920s through late-1930s with the application of lively, vibrant colors and stylized exotic plants and animals, as found in the Miami Beach Architectural District (NR, 1979). In the West and Southwest, architect Mary Jane Coulter was the genesis for a style known as Pueblo Deco popular in the late 1920s and early 1930s, and which is exemplified in her 1932 Desert View Watchtower (NHL, 1987) at the Grand Canyon.

The Midwest saw the influence of the Art Deco style in Omaha's Union Station, and other outstanding works including Bertram Goodhue's 1922 Nebraska State Capitol (NHL, 1970); Detroit's 1928 Fisher Building (NHL, 1989) by Albert Kahn; the 1929 Guardian Building (NHL, 1989) by Wirt C. Rowland, also in Detroit; Chicago's 1930 Adler Planetarium by Ernest Grunsfeld, Jr. (NHL, 1987); and Cincinnati's 1933 Union Terminal (NHL, 1977). On the west coast, Timothy Pflueger's design for the 1931 Paramount Theater in Oakland, California (NHL, 1977), exuberantly embraced the style.

Concrete, smooth-faced stone, and terra cotta became synonymous with Art Deco in many areas of the country. The use of terra-cotta on hotels, garages, gas stations, banks, automobile showrooms, commercial stores, and many other commercial buildings is noteworthy. The color palette in use before the 1920s was fairly limited to earth tones in a few surface textures. With the building boom of the 1920s and 1930s plus the introduction of machine-extrusions, terra-cotta's use was greatly increased. Polychrome glazing took off, and architects reveled using terra-cotta to set off details on skyscrapers and smaller-scale structures. Underwood chose to sheathe the entire exterior of Omaha Union Station in a cream-colored terra-cotta.

Gilbert Stanley Underwood[143]

Gilbert Stanley Underwood may be better known for his "Rustic" style designs for National Park Service lodges, including the Ahwahnee Hotel at Yosemite National Park (1925; NHL 1987); and to a lesser degree, for his work for the UP from 1923-1930. He also produced a number of California and Federal Art Deco projects at roughly the same time and subsequent to his Omaha Union Station commission. While under contract with the UP, Underwood designed twenty-eight train stations, including his Omaha masterpiece; none of the others, however, were in the Art Deco style. Underwood's progressive Art Deco design for Omaha's Union Station became a hallmark for the UP, and a showpiece for the railroad.

The skill and creativity exhibited in Underwood's Omaha Union Station can be traced to his early life experiences and education. Underwood was born in Oneida, New York in 1890. His family relocated to San Bernardino, California while he was in grade school. Although he attended San Bernardino High School, he never graduated. In his late teens, Underwood worked for a number of architects as a draftsman. One of his employers who would have a profound impact on Underwood's design ethic was Arthur Benton, known as the "master of the Mission mode."[144] Underwood worked for Benton in 1911. Another who influenced him at the same time was southern California architect Arthur Kelly, who designed many Craftsman style houses. It was this period which most likely influenced Underwood's development of the Rustic style.

Following his time as a draftsman, Underwood pursued a college degree in architecture. Schools offering degrees in architecture were rare at that time, so many architects began their careers under the tutelage of

[143] Unless otherwise indicated, biographical information in this section is drawn from Zaitlin, *Gilbert Stanley Underwood*.
[144] Zaitlin, *Gilbert Stanley Underwood*, 8.

reputable established architects. Wealthy students of architecture travelled abroad to attend the *Ecole des Beaux Arts* in France; Underwood chose instead to work. Perhaps for the better: although the *Ecole* was well-known and provided an impressive education, it was often the case that architects who studied in France returned to the United States filled with images of ancient, classical architectural motifs which they in turn either copied or tried to emulate in their work in America. Those who did not go along with the French experience were much more likely to develop a style or styles liberated from these strict guidelines and to express themselves more creatively.

The University of Illinois–Champaign/Urbana was where Underwood engaged in architectural studies in February 1912. Underwood's period of enrollment at the university is unclear, but while there, he befriended Daniel Hull, who would play a pivotal role in Underwood's later employment with the National Park Service (NPS). Not long after, Underwood married Mary Elizabeth Smith. The couple moved to Michigan, then Virginia, and back to California. During World War I Underwood served as an engineer at Army camps in Ohio, Florida and Virginia.[145] Underwood sought lucrative drafting positions while also continuing his studies. In 1920 he enrolled at Yale University for his final year as an undergraduate student in architecture, receiving his B.A. at last. While at Yale, Underwood submitted a design for a competition sponsored by a society of French architects called *La Societe des architects Diplomes par le Governement* and won. The prize was a year's study at the Ecole des Beaux-Arts, however there was no provision for wife and/or children, so instead he enrolled in Harvard's architecture graduate program. Underwood received his Master's Degree in 1923. While in school he secured private architectural design commissions, and was co-winner of the prestigious Avery Prize, awarded annually by New York's Architecture League. Shortly after receiving his Master's, Underwood and family moved to Los Angeles where he opened his first office.

Underwood's professional associations with the UP and the NPS began almost immediately after his establishment as a professional architect. In the 1920s, the NPS was at work on plans for relocating the Yosemite Park Village in central California and, on a broader level, to provide for large facilities to accommodate an increase in visitors to national parks. Previous structures in national parks were built by the army—who managed national park lands prior to the NPS—and all designs were the same: utilitarian. The army's task was to protect the park lands from poachers or political scandals; there was little concern for good, sensitive design. When administration of national parks shifted from the War Department to the Department of the Interior (DOI) and then to the NPS in 1916, a new emphasis on protecting the natural beauty of the lands emerged. The NPS worked with concessionaires to develop tourist facilities and other infrastructure that would be non-intrusive and in harmony with the natural surroundings. Prior to 1916, hotel concessioners were building significant buildings in national parks such as Glacier, Yosemite, Grand Canyon, and Yellowstone. In 1922 the UP announced that it would provide plans for such facilities in several western parks.

Underwood's break came after the preliminary designs by UP architect W. P. Wellman for a lodge at Zion National Park in Utah were found to be "unsuitable" and "inconsistent" with the railroad's goals.[146] Daniel Hull, who by then had become an assistant to NPS director Stephen Mather, successfully suggested outside architects be considered to redesign the lodge. After Hull urged his friend to apply, Underwood wrote to the UP to promote his services for a number of projects the UP was anticipating. He identified his schooling at Yale and Harvard; and described his practical experience. The letter was sent to the UP operations manager in charge of development in Utah. Underwood was called to the railroad's corporate offices in Omaha in May of 1923. He met with railroad officials who hired him on the NPS's (Hull's) recommendations.

[145] Erickson, "Union Station Architecture is Work of a Young American."
[146] Ibid., 29.

Following the commission for Zion Lodge, Underwood would enjoy several years designing other lodges and facilities within NPS parks, while under UP employment. These included the Ahwahnee Hotel at Yosemite (NHL, 1987); Bryce Canyon Lodge, and cabins (NHL, 1987); the subsequent enlargement of the Bryce Canyon Lodge; enlargement of the Zion Lodge; and the Grand Canyon Lodge (North Rim); plus, cabins and ancillary buildings for the Utah Parks System, subsidiary of the UP. The Ahwahnee Hotel, built for the Yosemite Park & Curry Company, would become one of Underwood's greatest successes in his UP/NPS career. The reinforced concrete building was built between 1926 and 1927 and combined both Rustic and Art Deco themes. Underwood emphasized the vertical lines of the hotel by alternating stone columns with windows. This was a frequent Art Deco technique that Underwood would use on later commercial and Federal commissions. What is important to note with the Ahwahnee Hotel was Underwood's use of contrasting textures, scale and color. The interior décor was designed by others to reflect Art Deco-inspired Native American motifs. Underwood used reinforced concrete and steel again on his 1927 Grand Canyon Lodge. This choice was important not only for strength but for fire resistance and would be incorporated into Omaha's Union Station only a year later. The Grand Canyon Lodge was rebuilt after a 1936 fire destroyed the original building. Underwood was not the architect chosen for the rebuild.

Underwood remained close to his NPS contacts and was given many additional opportunities to design smaller projects at NPS parks during the 1920s. He designed a small market and studio in Sequoia National Park, California—simple structures which still remain. He also worked on lodges for future park developments in the General Grant area of Kings Canyon National Park, California, and in Hawaii. The latter buildings were never constructed, and it appears that none of the drawings remain.

Aside from his many contracts for projects in the nation's national parks, his connection with the UP allowed Underwood to provide the railroad with designs for stations and depots as the railroad expanded its lines. From 1924 until early 1931, the architect produced plans for twenty-six small or moderately sized depots as well as two larger commissions in Topeka, Kansas, and Omaha, Nebraska.[147] Underwood's choice of architectural styles reflected his evolving design ethic gained through his work with various architects early in his career. The Spanish Revival style was most often represented in many of his smaller depots. A two-story station at Gering, Nebraska, is of Tudor design. Others including his North Bend, Nebraska station displayed a more rustic influence that utilized wood siding and an exaggerated roofline.

At about the time he designed the North Rim Lodge in Arizona, and was developing plans for the Omaha Union Station, Underwood also produced his design for the Art Deco Desmond's Building (Wilshire Tower) complex. The Desmond's Building was constructed in 1928-1929 on Los Angeles' fashionable "Miracle Mile" shopping area of Wilshire Boulevard. The complex demonstrated the architect's facility with this modern style and helped set the architectural standard for that area.[148] The eleven-story tower shared many design commonalities with the Omaha Union Station, including light-colored cladding, massive stepped exterior corners, and large expanses of windows separated by huge piers, with lavish Art Deco ornamentation on the interior. As Zaitlin supposes, "In 1928, this forward-looking building represented just what UP officials wanted for their company."[149]

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[147] See Figure 12 for a complete list of stations.

[148] "Wilshire Tower," Los Angeles Conservancy, accessed June 2, 2016, https://www.laconservancy.org/locations/wilshire-tower-0; and Mary, "Associated Estates Purchases Historic Desmond's Tower," Larchmont Buzz, May 9, 2012, accessed June 2, 2016, http://www.larchmontbuzz.com/larchmont-village-news/associated-estates-purchases-historic-desmonds-tower/.

[149] Zaitlin, *Gilbert Stanley Underwood*, 120-122.

The influence of Egyptian elements on Underwood's Omaha Union Station can only be conjectured, although the world-wide popularity of Egyptian design could be found in buildings readily accessible to the architect in 1920s Los Angeles. In a city gaining a movie-making reputation centered on storytelling and myth, the exotic opulence of the ancient pharos lent itself to ornamentation on movie theaters. Underwood may have been quite aware of, or visited, several Egyptian-themed cinemas in the Los Angeles area. These included the 1922 Grauman's Egyptian Theater and the nearby 1926 El Capitan in Hollywood. He would also have been familiar with the construction of the 1924 Los Angeles public library, with its pylon-like east entrance and pyramid atop the central tower.[150]

In 1929, when the railroad company was ready to build a new home office and station complex in Omaha, Nebraska, Zaitlin observes that Underwood was "…given the opportunity to do more than the bare minimum for sheltering passengers and baggage. This commission allowed him to create an architecturally significant building specifically calculated to improve the railroad's public relations."[151]

Underwood's firm produced designs for more than the UP and NPS. Following the Omaha commission, Underwood designed two private homes in California. One was in the Rustic style, the second in the Tudor or English Gothic style. Underwood's own Hollywood home was a modest two-story, eight room home in the Spanish style built in 1930. Underwood hoped to draw on his past relationship with the UP in 1933, when the railroad solicited bids for a new Los Angeles railroad station. Underwood submitted preliminary sketches, but his firm was not successful. Fortunately, from a professional perspective, the architect accepted a position with the Federal government in 1935, ensuring a steady income during a time of national financial depression.

Underwood served as Consulting Architect for the Federal government from 1935-1942. During this period he designed a series of post offices and courthouses mainly in the southwest, Alaska, California, Washington, and Washington, D.C.[152] His designs frequently combined Classical motifs (considered "appropriate" for federal architecture) and Art Deco, as well as Spanish Revival. In 1938 Underwood designed the upscale Williamsburg Lodge, and "economy" York House tourist facilities for Colonial Williamsburg, Virginia, in 1938 at the request of NPS director Horace Albright. Underwood received accolades from John D. Rockefeller, Jr., who financed the comprehensive restoration projects at Colonial Williamsburg.

Although strongly discouraged, Underwood moonlighted on a number of projects while with the Federal government. In 1936 he secured a commission to design the Timberline Lodge at Mt. Hood, Oregon (NHL, 1977) for the Forest Service. Although he provided preliminary sketches, limited funds made it impossible to hire Underwood to complete the construction drawings, and final drawings were accomplished by the Forest Service's own staff. Underwood was consulted for interior design once the building was completed, but that brief encounter was his only work on the project. Working again for the UP in 1937, he designed the Challenger Inn (now the Sun Valley Inn) for the Sun Valley resort in Idaho.

When the Federal courthouse & post office program came to a halt at the onset of World War II, Underwood was reassigned to design emergency housing for the War Department. From 1947 to 1949 Underwood became the Government's "Supervising Architect," then "Director of Design and Construction." During his later years with the government, he designed more in the International Style, producing functional designs without

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[150] "Early History, Design and Construction of the Goodhue Building," Los Angeles Public Library, accessed June 2, 2016, http://www.lapl.org/branches/central-library/art-architecture/goodhue-building.

[151] Zaitlin, *Gilbert Stanley Underwood*, 116.

[152] In total, Underwood's Federal projects included, among others, over 20 post offices and federal courthouses, the War Department building in D.C., and a mint in San Francisco. See Zaitlin, *Gilbert Stanley Underwood*, 170-171.

identifiable stylistic influences. His creations stand out with their integration of light and color to interiors—not the norm with most government commissions. Such was the case with the modernist interpretation of the Rustic style Jackson Lake Lodge at Grand Teton National Park in 1950 (NHL, 2003). Underwood retired from the Federal Government while the Lodge was under construction in 1954. He moved to Florida with his second wife and died there of cancer in 1960.

Underwood's Stations

Underwood produced drawings for twenty-eight train stations for the Union Pacific Railroad between 1924 and 1930. Most were of moderate size, although thoughtfully designed, according to Zaitlin:

> Stations in the smaller communities were simple structures providing just enough space for baggage, a waiting room for passengers, an office area, and occasionally living quarters for the stationmaster. Because these buildings were built by the sides of the tracks, they generally assumed a long and rectangular shape, while their sizes were governed by the volume of anticipated business. The repetitiveness of these simple buildings probably allowed Underwood's office to crank out the necessary drawings with relative ease. Yet it is apparent from the variety of drawings still in the railroad company's possession that even in these far from monumental structures Underwood attempted in some way to relate them to their surroundings and geographical settings.[153]

His reputation as a railroad designer was so well established by 1930, the year in which the Omaha project was completed, [154] that a well-known magazine of the period, the *Architectural Forum,* published an article he had written on the subject. [155] Although most of the stations on which he worked were built in small rural communities, his article discussed the requirements for both large and small depots.

Twenty-eight stations and one freight building designed for the UP by Underwood have been identified:[156]

- 1924: California (Los Angeles, East Los Angeles, East San Pedro, Kelso, and Long Beach); freight building in Pasadena; Nampa, ID; North Bend, NE; Beryl, UT; and Sinclair (Parco), WY.
- 1925: Topeka, KS; Cozad, NE; and UT (Black Rock and Eureka).
- 1926: American Falls, ID; Morgan City, UT; and Yakima, WA.
- 1927: Lund, UT and South Torrington, WY.
- 1928: Chico, CA; Abilene, KS; and Gering, NE.
- 1929: Greeley, CO; Shoshone, ID; and Fairbury, NE.
- 1930: Julesburg, CO; Marysville, KS; Omaha, NE; and La Grande, OR.

Of these, most followed a "formula" for the design of a modest station, as described in the *Architectural Forum* article. Most of the smaller stations were designed in various revival styles: Spanish Colonial, California Mission, Tudor, and Craftsman. Others were a combination of late 19th and early 20th century revival styles.

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[153] Zaitlin, *Gilbert Stanley Underwood*, 113.

[154] Some sources give the completion date of Omaha Union Station as January 15, 1931, however this is the date of the dedication ceremony. Most likely the building was completed in late 1930 and formally opened to the public at a later date. See "New Rail Station Formally Opened with Brief Rites," *Omaha World-Herald*, January 15, 1931, Vertical File: Omaha Union Station, Douglas County Historical Society, Omaha, NE.

[155] Gilbert Stanley Underwood, "The Design of Small Railway Stations," *Architectural Forum* 53 (1930): 695-700.

[156] This list of Underwood-designed stations was compiled based on research at the Union Pacific Railroad Museum, Council Bluffs, Iowa.

Two executed designs (the 1925 Topeka station and Omaha's 1931 Union Station), and an extensive complex for Los Angeles for which an architectural rendering dated 1924 exists, departed from this formula. Within the Topeka and Omaha stations, the architectural massing and arrangements of major functions are similar. The Topeka station is listed as "Free" Classical Revival; [157] and the Omaha station/office complex is Art Deco.

COMPARATIVE ANALYSIS

Introduction

Omaha Union Station is an outstanding example of the Art Deco style, with very few stylistic comparisons in this architectural genre in the United States. Given its ancient Egyptian aesthetic references, it is considered by subject matter experts as one of the finest examples of the Art Deco style in the United States. Dr. Richard Guy Wilson, Commonwealth Professor in Architectural History, University of Virginia has observed that "on the importance of the Omaha station ... it is the best of the surviving American Art Deco Railroad stations… even better than Cincinnati," and "the Station is an excellent example of the integration of art and architecture… a superb example."[158] Dr. Robert Bruegmann, Distinguished Professor Emeritus of Art History, Architecture and Urban Planning, University of Illinois at Chicago has stated that "I can say unequivocally that I think Omaha Union Station is an outstanding example of Art Deco, one of the finest in the country. And I think Gilbert Stanley Underwood is one of the country's most under-appreciated architects."[159]

The station was nearly the last of Underwood's designs for the UP. It was the only one of his many railroad stations executed in the Art Deco style, and one of the largest and most important structures of his career. Upon its completion, Underwood was praised by UP for his ability to "cast aside all precedent" of previous railroad stations and design in the new mode of Art Deco.[160] It attracted attention from around the country for the UP and its designer—both daring to depart from the traditional classical styles still used then for most public buildings and to incorporate the very latest design style and technology.[161] In comparison to the other extant Art Deco railroad stations, Omaha Union Station retains a very high degree of exterior and interior integrity; its exterior and primary interior spaces having been faithfully preserved or restored.

Art Deco and Moderne Train Stations in America

Omaha Union Station was America's first Art Deco railroad station built for the UP railroad, and the fourth in the United States in this architectural style. It was preceded by the Union Station in Erie, Pennsylvania (dedicated on December 3, 1927); and followed quickly on the heels of the Union Station in South Bend, Indiana (dedicated on May 27, 1929), the New York Central's terminal in Buffalo, New York (June 22, 1929), and the Suburban Station in Philadelphia, Pennsylvania (September 28, 1930). Omaha's station was dedicated on January 15, 1931, establishing Omaha as one of the most important railroad termini in the Midwest.

Although the Art Deco and Moderne styles were applied to a variety of building types nationwide, this comparative analysis will address the genre of train stations/depots only—which have their own particular

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[157] Martha Hagedorn-Krass, "Union Pacific Railroad Passenger Depot," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2002, Reference No. 02000492, Section 8.

[158] Dr. Richard Guy Wilson, "Re: Draft NHL nomination for former Omaha Union Station," electronic mail message to Mark Chavez, January 14, 2016, copy on file National Park Service Midwest Regional Office, Omaha, NE.

[159] Dr. Robert Bruegmann, "Re: National Park Service request for information," electronic mail message to Alexandra Straub, July 24, 2015, copy on file National Park Service Midwest Regional Office, Omaha, NE.

[160] "Union Station–A New Contribution of American Architecture," *The Union Pacific Magazine*, February 1931, 12.

[161] Zaitlin, *Gilbert Stanley Underwood*, 126.

design requirements. Seventeen extant train stations, aside from Omaha Union Station, have been identified that incorporate the Art Deco and/or Moderne styles. One property is listed as a National Historic Landmark (NHL): the fully-designed 1933 Art Deco Cincinnati Union Terminal complex, Cincinnati, Ohio (NHL, 1977). Of the properties below, four will receive in-depth comparative assessments against Omaha Union Station due to their size, expression of the Art Deco style, integrity, and as representing a major rail transportation hub in the United States: Cincinnati Union Terminal, New York Central Railroad Terminal (Buffalo), Pennsylvania (Newark) Station, and Texas and Pacific Terminal Complex in Fort Worth, Texas. The Fort Worth complex has been listed in the National Register of Historic Places (National Register, NRHP) at the local level of significance; the other three with a national level of significance.

Prior to this assessment will be a brief summary of the other Art Deco and/or Moderne stations identified in the matrix below, with rationale given for their exclusion from further comparative analysis. These properties have been identified through a review of train stations listed on the National Register, augmented by additional research to identify others not listed, but which merit discussion. Unless otherwise noted, the histories and physical descriptions of all of the stations in the comparative analysis are taken from the respective National Register or National Historic Landmark nominations.

Art Deco and Moderne Stations[162]	**Architectural Style**	**Completion / Dedication Date**	**NRHP No./ Significance**	**NHL Designation**
Chicago, Burlington & Quincy Station Burlington, IA	Moderne	1944	01001540 Local, State, National	NA
Cincinnati Union Terminal Cincinnati, OH	Art Deco	March 31, 1933	72001018 National	May 5, 1977
Erie Railroad Station Jamestown, NY	Art Deco	1931	03000045 Local	NA
Los Angeles Union Passenger Terminal Los Angeles, CA	Art Deco and Moderne	May 7, 1939	80000811 National	NA
New Orleans Union Passenger Terminal, New Orleans, LA	Moderne	1954	NA	NA
New York Central Railroad Terminal Buffalo, NY	Art Deco	June 22, 1929	84002389 National	NA
New York Central Railroad Passenger and Freight Station Syracuse, NY	Art Deco	1936	09000701 Local	NA
Pennsylvania Station Newark, NJ	Art Deco	March 23, 1935	78001760 National	NA
Santa Fe Depot Oklahoma City, OK	Art Deco	1934	15000874 Local	NA
Suburban Station Building Philadelphia, PA	Art Deco	September 28, 1930	85001962 Local	NA
Texas & Pacific Terminal Complex Fort Worth, TX	Art Deco	October 25, 1931	78002983 Local	NA

[162] This listing includes entire buildings and the rehabilitated interior of the Cheyenne Depot, most entered into the National Register of Historic Places. Those on the NRHP were sorted as follows: Applicable Criteria: Architecture/Engineering; Architectural Style: Art Deco / Moderne; Area of Significance: Transportation; Resource Type: Building.

Art Deco and Moderne Stations[162]	Architectural Style	Completion / Dedication Date	NRHP No./ Significance	NHL Designation
Thirtieth Street Station Philadelphia, PA	Art Deco	1934	78002456 National	NA
Tulsa Union Depot Tulsa, OK	Art Deco	1931	NA	NA
Union Pacific Railroad Depot (interior, first floor public spaces) Cheyenne, WY	Art Deco (interior only)	1886-87; 1929, Underwood rehabilitation	73001934 National	February 15, 2006
Union Pacific Station Nyssa, OR	Moderne	Unknown	NA	NA
Union Passenger Terminal (Union Station) Omaha, NE	Art Deco	January 15, 1931	71000484 State	NA
Union Station Erie, PA	Art Deco	December 3, 1927	NA	NA
Union Station South Bend, IN	Art Deco	1929	NA	NA

Chicago, Burlington & Quincy Station, Burlington, IA

The 1944 Burlington station is listed on the National Register at the local, state, and national levels of significance. The nomination notes that the depot exhibits the transition to the modern movement style in public building design (local significance). Designed by the renowned Chicago firm of Holabird and Root (local and state significance), it is an outstanding example of the transition of architectural styles after World War II (state and national significance).[163] The depot shows the influence of the International Style. With its strong horizontal lines, large expanse of windows, and limited use of materials, the Burlington station provided a stimulating and tangible idea of what postwar railroad travel would be like. The building serves Amtrak, and integrity is moderate to high. However, in comparison to the Omaha Union Station, the Burlington station is less Art Deco or Moderne style than mid-century modern; its size is much more modest as well.

Erie Railroad Station, Jamestown, NY

The 1931 Erie Railroad Station is listed on the National Register at the local level of significance "for its association with railroad transportation and the important role it played in the growth and development of Jamestown."[164] It is a medium-sized station clad in ashlar-coursed limestone and brick, with moderate to high integrity. The station is nearly triangular in plan and features a two-story central waiting room/ticket office, with lower, flanking wings. Characteristic design elements on the exterior include fluted piers and bronze lanterns; the interior has a barrel vaulted waiting room illuminated by Art Deco chandeliers and stylized detailing. Most windows and doors are replacements resembling the originals. The concourse to the track has been removed, although track remains in the same location. The building was partially rehabilitated and restored in 2012, and is used as a motor coach station and welcome center. Future plans include a return to commuter rail service. Compared to the Omaha Union Station, however, the Erie Railroad Station is a much more modest application of the Art Deco style and does not incorporate the same level of stylistic detail.

[163] Krieger, "Chicago, Burlington & Quincy Station," Section 8, 5.

[164] Claire L. Ross, "Erie Railroad Station," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2003, Reference No. 03000045, Section 8, 1.

Los Angeles Union Passenger Terminal, Los Angeles, CA

The 1939 Los Angeles Union Passenger Terminal complex was designated a Los Angeles Historic—Cultural Monument on August 2, 1972 and added to the National Register in 1980. It is significant at the local, state and national levels for its historical associations and for its architectural design: "Its integrated design reflects the historical evolution through years of litigation to consolidate three major railroads into a single terminal complex. In addition, the main passenger terminal building remains one of the great architectural statements of its time."[165] The nomination further states that "[a]rchitecturally, the building is one of the finest expressions of the 1930s styling in this country. It skillfully combines Streamlined Moderne with Spanish Colonial Revival to create an expression which is two-fold; the sleek, streamlined transportation imagery of the Moderne, highly appropriate to a center of railroad transportation, and the historical imagery of Spanish revival architecture, a major element of the Southern California cultural landscape."[166] Dominating the façade is a 125-foot clock tower and a portico supported by Roman arches. Although integrity is very high, the Art Deco style is limited to interior ceiling detailing, lighting fixtures, wall art, and the finishes of the former restaurant designed by Mary Jane Colter, which includes brilliantly colored wall tiles, and terra cotta floor tiles laid to resemble a giant Navaho rug. Other terminals in this discussion have much more fully-realized Art Deco expressions.

New Orleans Union Passenger Terminal, New Orleans, LA

The New Orleans Union Passenger Terminal was designed in 1949 by the New Orleans architectural firms of Wogan and Bernard, Jules K. de la Vergne, and August Perez and Associates. Although not listed on the National Register, it is one of the largest extant stations designed in the Moderne style. The building is faced with smooth-faced grey ashlar limestone with a brown marble water table. The most notable Art Deco element is a wide aluminum marquee that overhangs the entrance fenestration. The main waiting room features recently restored fresco murals originally painted by Conrad Albrizio, a renowned professor of art at Louisiana State University. The murals depict the history of Louisiana in four panels representing the ages of exploration, colonization, conflict and the modern age.[167] In 2013 the Loyola Avenue-Union Passenger Terminal Streetcar Line began using the terminal. Although integrity is very high, this station is a subdued interpretation of the Moderne style whereas Omaha Union Station is a fully-realized Art Deco tour de force.

New York Central Station, Syracuse, NY

Syracuse's 1936 New York Central Station is a medium sized, three-story Art Deco station with a central, stepped tower/waiting room flanked by lower office wings. The central section is faced with coursed ashlar limestone while the wings are finished in grey brick. Detailing is very simple, with the tower and entrance containing the greatest portion of Art Deco embellishments. These include a metal marquee over the entrance, and a parapet detailed with chevrons and stylized sunbursts. A fire damaged the building in 1996. Purchased by Time Warner in 2001, the building has been rehabilitated and serves as home to local broadcast news. Due to the cable company's modifications, interior integrity is moderate. The station also lost its integrity of setting, feeling and association both with the removal of adjacent buildings associated with the station, and removal of the extensive track work which once enveloped the station. The station was listed on the National Register at

[165] Ruben Lovret, "Los Angeles Union Passenger Terminal," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1980, Reference No. 80000811, Supplemental Information.

[166] Ibid., Section 8, 1. Art Deco detailing, on the interior—rather than "Streamlined Moderne"—is the style more closely represented, along with Spanish Colonial Revival—the latter expressed primarily on the exterior.

[167] "New Orleans, LA (NOL)" *The Great American Stations,* accessed March 4, 2016, http://www.greatamericanstations.com/stations/NOL.

the local level of significance for transportation history and "as an outstanding example of an Art Deco train station."[168] As with the Erie Station, the New York Central Station is much simpler in its application of Art Deco detailing, and its integrity has been impacted.

Santa Fe Depot, Oklahoma City, OK

The Santa Fe Depot was built in 1933-1934 by the Atchison, Topeka and Santa Fe (ATSF) Railway. The station was listed on the National Register in 2015 at the local level of significance "under Criterion A for its association with rail transportation in Oklahoma City and under Criterion C as an excellent example of an early 1930s, Art Deco, combination passenger and freight railroad depot."[169] The three-story depot bears a notable similarity to Omaha Union Station, but at a much reduced scale. It is clad in Cordova Cream ashlar limestone with a granite water table, and is engraved with Art Deco detailing located primarily above and below window openings, on the parapet, and flanking two entrances. The outermost corners of the depot are chamfered, and like those on Omaha Union Station, increase in width as they reach the parapet. The Santa Fe logo (consisting of a cross in a circle) and stylized figures predominate the detailing on the exterior and interior, the latter which features smooth limestone, plaster, granite, tile, and terrazzo finishes. The ceiling in the main waiting room is coffered and features original Art Deco chandeliers.

After passenger service ended in 1979, the building sat vacant until 1998. Amtrak service resumed in 1999. The building suffered from neglect and vandalism during the period of vacancy.[170] Brewer Entertainment, an Oklahoma City event producer, caterer, and facility manager, purchased the building in 1998 as a venue for their events, while also allowing passenger train accommodation. In 2014 the City acquired the property, and plans to rehabilitate and expand the facility to accommodate a City streetcar and regional passenger rail service, in addition to Amtrak.[171] With continued use by Amtrak, integrity of setting, feeling and association is retained. Both exterior and interior architectural integrity are high. The exterior has been mostly restored; the interior rehabilitated for modern use with restoration of wall and ceiling finishes, and Art Deco light fixtures. An accessibility ramp and emergency exit were added in the late-1990s and early-2000s. Freight doors were replaced and loading docks removed at the same time, as was the enclosure of a news stand from the interior of the passenger waiting area. The baggage sections remains much as constructed. While this station is a good example of the Art Deco style, compared to the Omaha Union Station, this building does not reflect the same complexity of design.

Suburban Station Building, Philadelphia, PA

The 1930 Suburban Station Building is a twenty-one story office tower built over the below-grade eastern terminus of the former Pennsylvania Railroad (PRR) line. It is now host to the Southeastern Pennsylvania Transportation Authority (SEPTA) network of commuter trains. The ground level, three-story base is faced with polished black granite panels. Fluted piers are faced with limestone frame windows and terra cotta spandrel panels. The building steps back twice, and the roofline features a stylized battlement. Deeply recessed

[168] Katelin Olsen, "New York Central Passenger and Freight Station," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2009, Reference No. 09000701, Section 8, 1.

[169] Cynthia Savage, "Santa Fe Depot," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2015, Reference No. 15000874, Section 8, 15.

[170] "Oklahoma City, OK (OKC)," The Great American Stations, accessed June 10, 2016, http://www.greatamericanstations.com/stations/oklahoma-city-ok-okc/.

[171] Steve Lackmeyer, "Oklahoma City to acquire Santa Fe Depot after objections dropped," *The Oklahoman,* last update Jan. 17, 2014, accessed June 17, 2016, https://www.oklahoman.com/article/3924607/oklahoma-city-to-acquire-santa-fe-depot-after-objections-dropped?.

entrances have bronze doors and pink marble transoms and are further accentuated with bronze Art Deco detailing and bronze lanterns. Above the entrances are large illuminated hexagonal bronze clocks. Stylized wheat sheaves are engraved into the black granite on either side of the clocks; some of the gilding remains in the engraved sheaves. This detail of wheat sheaves is repeated in various configurations on the exterior and interior. Art Deco detailing continues on the interior of the building, primarily in the main floor public spaces. Entrances are celebrated with bronze surrounds finished with chevrons, stylized shells and zigzags. Flat and fluted panels in various colors of marble embellish the walls, with travertine and bronze accents. Most of the Art Deco light fixtures (chandeliers and sconces) remain. The building was listed on the National Register at the local level of significance "as both an architectural masterpiece of the Art Deco style, as designed by the noted Chicago firm of Graham, Anderson, Probst and White, and as a symbol of the Pennsylvania Railroad Company's pre-eminence in local and national rail transportation."[172] Integrity of the exterior and main floor public interior spaces remains high. Suburban Station is removed from further consideration mainly because the two buildings have very dissimilar architectural massing: Whereas Omaha Union Station is a free-standing Art Deco station, Suburban Station is in essence a skyscraper. To a lesser degree, the relationship to a functioning railroad at Suburban Station is more in terms of a large city subway system, versus a regional passenger station as with Omaha Union Station.

Thirtieth Street Station, Philadelphia, PA

Built in 1934, the Thirtieth Street Station is primarily a Beaux Arts design, with Corinthian columns and related Classical details on the exterior and interior. Large, suspended bronze Moderne light fixtures grace exterior entrance bays, and prismoidal Moderne of Art Deco light fixtures are also suspended in the voluminous interior main concourse.[173] This main concourse is finished with marble and travertine walls and a deeply coffered plaster ceiling in its original scheme of red, gold, and cream coloring.[174] The Thirtieth Street Station is listed on the National Register at the national level of significance for its innovative use of the Beaux Arts style, electrification of a major eastern railroad, and inclusion of features novel to railroad stations of the day including: a chapel, a mortuary, and hospital space.[175] Although included in the genre of Art Deco, that style is minimized and subdued in the building.

Tulsa Union Depot, Tulsa, OK

The Tulsa Union Depot is not listed on the National Register. It was built in 1931 by the Public Works Administration as a union station for the Frisco, Katy and Santa Fe railroads. The station was abandoned in 1967. The building now houses the Oklahoma Jazz Hall of Fame, with the interior rehabilitated for this new use. The building is faced in buff-colored limestone and features a central two-story waiting room. Although the limestone has been restored, all fenestration has been radically altered with modern flat-panel windows and doors in anodized bronze aluminum frames which greatly comprised exterior architectural integrity. On the interior of the former waiting room, the walls, Art Deco moldings and medallions on the ceiling have been

[172] Elizabeth R. Mintz, "Suburban Station Building," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1985, Reference No. 85001962, Section 8.

[173] Edward Dunson, "Thirtieth Street Station," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978, Reference No. 78002456, Section 7, 1-2.

[174] Dunson, "Thirtieth Street Station," Section 7, 2.

[175] Ibid., Section 8, 1-2.

restored to their original colors.[176] Integrity of setting, feeling and association remain, as current BNSF freight tracks are maintained north of the former depot.

Union Pacific Railroad Depot, Cheyenne, WY

The Cheyenne depot is primarily a Richardsonian Romanesque building with a portion of the first floor interior remodeled in 1929 in the Art Deco style following a design by Underwood. It was designated a National Historic Landmark in 2006 as one of architect Henry Van Brunt's most important designs, and as one of the finest Richardsonian Romanesque buildings in the United States.[177]

Union Pacific Station, Nyssa, OR

The Nyssa UP Station is a modest, story-and-a-half building, with Streamline Moderne details. It is not listed on the National Register. The exterior is clad in glazed ochre brick with two horizontal grey glazed brick bands near the parapet and at the water table. Building transitions are rounded, as is a parapet extension over the freight/mail portion of the building. Original steel sash windows remain. There are no Art Deco embellishments on the building's exterior. Exterior integrity is high; interior integrity is unknown. Integrity of setting, feeling and association remain, as current freight tracks are maintained on two sides of the former station. Although very few examples of the Moderne style represented in passenger stations or depots remain, this small station is very modest in comparison to Omaha Union Station.

Union Station, Erie, PA

This moderately-sized 1927 brick station is not listed on the National Register. It was designed by the firm of Alfred Fellheimer and Stewart Wagner, designers of the Cincinnati Union Terminal and the New York Central Terminal in Buffalo. Erie Union Station once served the New York Central and Pennsylvania Railroads. The three-story building is "L" shaped and faced with buff-colored brick. The application of Art Deco style to the station is very subdued, with the overall massing more suggestive of a stalwart Revival style industrial building. The Art Deco detailing of geometric patterns—primarily diamonds, zigzags, and swags all executed in brick, located in the parapet and window surrounds above the marquees—are the most obvious elements. Spandrel panels within painted steel window frames feature purple marble with white veining. The Erie Union Station is an excellent point of reference that documents the architects' evolution of railroad station design and exploration of the Art Deco style. After being vacant for many years, the main building was purchased in 2004 and rehabilitated for use by a "worldwide provider of freight management, warehousing, global logistics, and supply chain solutions" company.[178] There is twice-daily Amtrak service to the building, and although there is a small waiting room with restrooms, the passenger train ticketing service is located in the rehabilitated former freight building. While the station has a noteworthy pedigree, it is not as fully realized an application of the Art Deco style as found in Omaha Union Station. The architectural rehabilitations have also diminished integrity.

[176] "Tulsa Union Depot," Tulsa Preservation Commission, accessed January 21, 2016, https://tulsapreservationcommission.org/art-deco-buildings/.

[177] Clayton B. Fraser, "Union Pacific Railroad Depot," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 2006, Reference No. 73001934, 30.

[178] "Logistics Plus is a global logistics company," accessed June 10, 2016, http://www.logisticsplus.net/about-us/company-overview/.

Union Station, South Bend, IN

The firm of Alfred Fellheimer and Stewart Wagner also designed this medium-sized, 1929 Union Station. It is not listed on the National Register. The variegated brown brick station is characterized by a large, two-story, copper-clad barrel arch roof that spanned the central waiting area. A marquee with geometric detailing shelters the entrance. Lower, two-story wings flank the central space. Window bays have brickwork panels in which five columns of chevrons support stylized shields. Abandoned in 1970, the station is currently in private use by the Union Station Technology Center, which rehabilitated the facility in 1987 to become a state of the art data center and data transport company.[179] A new concrete building has been constructed between the station and a nearby freight building. The station has moderate integrity due to changes in setting, feeling and association, and is removed from further consideration in the comparative analysis.

Comparative Analysis for National Significance

Comparing the following four properties with Omaha Union Station presents interesting challenges, and reflects the facility with which the Art Deco style could be applied to building function and form. Taken together, the four stations exhibit the almost limitless use of design elements in the Art Deco style. Each stands alone in its respective stylistic references. The architects for these buildings were given almost free-reign in selecting the best of what the style offered. Determining the merits of the four resources, then, also relies heavily on integrity.

New York Central Terminal (Buffalo, NY)

Designed by architects Fellheimer & Wagner for the New York Central Railroad, this 1929 station (also known as Buffalo Central Terminal) represents a much grander interpretation of the Art Deco style than their Union Station in South Bend, Indiana, built the same year. The station once supported the New York Central, the Canadian National Railway, Pennsylvania Railroad, and the Toronto, Hamilton and Buffalo Railway. The terminal is listed on the National Register at a national level of significance "as a highly representative example of Fellheimer and Wagner's work as well as one of the few documented, extant structures by the firm..." and "…as an exceptionally distinguished, completely representative example of the Art Deco style of design."[180] As with the South Bend station, it is constructed of brick (in this instance, of buff-colored, rough face units, with limestone detailing). The prominent features of the station are a 20-story octagonal tower set within the intersection of two barrel-vaulted masses that shelter a waiting room and concourse. Given the curve of the roof, the end walls are 64-foot arches, nearly entirely infilled with glazing. Ornamental marquees are suspended above the north and west tower entrances, as well as above the northeast and east entrances on the main terminal building. The marquees have stylized Art Deco motifs and are decorated by the emblems of various railroad companies. The tower is 80 feet in diameter and designed in the typical ziggurat or "layer cake" style with strong vertical banding and limestone detailing. It has been observed that the inspiration for this station's design may have been Eliel Saarinen's Central Railway Terminal in Helsinki, Finland (designed 1909, built 1919), which featured a massive clock tower, barrel vaults and massive semicircular windows.

On the interior, dark grey Botticino marble covers the floor and walls of the entrance lobby. The concourse ceiling is crafted of sky blue and buff-colored Guastavino tile which extends down the walls to meet a

[179] "About Us," Union Station Technology Center, accessed December 15, 2015, http://globalaccesspoint.pagecloud.com/about-us.

[180] Claire L. Ross, "New York Central Terminal," National Register of Historic Places Nomination, U.S. Department of the Interior, National Park Service, Washington, D.C., 1984, Reference No. 84002389, Section 8, 5.

continuous wainscoting of light and dark Botticino marble. Large Roman arch windows light the interior. The end walls are adorned by medallions representing the Statue of Liberty, West Point, Niagara Falls, and a locomotive symbolizing transportation. Also, at the end of the room are large, marble-faced clocks flanked by 6-foot plaster plaques set in relief.

The complex once included fourteen platforms, a four-story baggage building, two-story mail building, a railway express building, and a power station. Impacts to the complex's integrity occurred following demolition of four other buildings—a Pullman Company service building, an ice house, and two interlocking towers. The power station was used until the mid-1980s, although its smokestack was dismantled in 1966. After abandonment by Penn Central in 1970, and then by Amtrak in 1979, the station went through a series of owners, with more and more of the individual buildings abandoned. In 1997, 12.54 acres of the original approximately 61-acre complex were acquired by a non-profit entity, the Central Terminal Restoration Corporation (CTRC), to restore and redevelop the terminal. The all-volunteer CTRC is currently involved in fundraising and has been slowly cleaning and repairing portions of the complex. Redevelopment plans include adaptive rehabilitation of the main concourse, tower, baggage building and underground parking.[181]

Although great efforts are being made to revive the massive complex, integrity remains moderate due to years of neglect, effects of weathering. Through the efforts of the CTRC, it is hoped that integrity will be restored. The terminal retains integrity of setting, feeling and association as track work remains, now serving the Belt Line Railroad's freight lines through Buffalo.

Cincinnati Union Terminal (Cincinnati, OH)

The 1933 Cincinnati Union Terminal is the only listed Art Deco NHL train station, and one of the few extant grand-style Art Deco stations in the country. The terminal was built to centralize the freight and passenger operations of seven railroads that were operating five separate passenger stations in Cincinnati. It was originally conceived as a Neoclassical structure, but, after construction had begun, it was redesigned in a more modern style. While the change in design has been attributed by some to the need to contain costs during the Great Depression, it is more likely that the stylistic changes are attributed to the participation of architect Paul Cret as a consultant on the project. Franco-American Cret is counted among the architects who made the most significant contributions to the early development of the Art Deco style in the United States.

The highlight of the Cincinnati Union Terminal is its Art Deco head house. Its façade is a limestone-clad, 10-story, semi-circular arch flanked by low curved north and south wings that served as a vehicular entrance and exit, respectively. Centered in the arched façade are groups of vertical windows and two stepped pylons supporting a 16-foot diameter neon-illuminated clock. Behind this façade is an enormous open concourse, or rotunda, which spans 180 feet with a clear height of 106 feet. Despite being constructed in the midst of the Great Depression, the railroads strove to make their terminal a majestic "Temple to Transportation."[182] During its zenith, Cincinnati Union Terminal had one of the most impressive passenger concourses in the nation, with splendid Art Deco detailing carried into what many train stations relegated as secondary spaces. Private and public spaces were both exquisitely finished in Art Deco detailing, including application of exotic woods.

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[181] Alexa C. Kurzius, "Repurposing Old Rail Stations in the Rust Belt: What Buffalo, Detroit, and Cincinnati can tell us about adaptive reuse," *Belt Magazine*, September 2, 2014, accessed October 30, 2015, http://beltmag.com/repurposing-old-rail-stations-rust-belt/.

[182] "Temple to Transportation–1933-1972," Cincinnati Museum Center, accessed November 17, 2015, https://www.cincymuseum.org/temple-to-transportation/. Buffalo, NY's New York Central terminal is also referred to as such. See John C. Dahl, "Great Railroad Stations: Buffalo, NY," Trainweb.org, last updated January 20, 2000, accessed November 17, 2015, http://www.trainweb.org/rshs/GRS%20Buffalo%201.htm.

Unique to the terminal were separate parallel ramps for taxis, buses, and streetcars, although the streetcar ramps were never used.[183]

In its heyday, the terminal comfortably accommodated 17,000 people and 216 trains daily.[184] By the time Cincinnati Union Terminal opened in 1933, only two years after the Omaha Union Station, the passenger traffic it had been built to handle had dropped by almost half. Train service halted completely in 1972, the same year the building was listed on the National Register of Historic Places. In 1974, the Southern Railway removed the 450-foot concourse, although fourteen of the concourse's huge mosaic murals were salvaged and installed in the Cincinnati / Northern Kentucky International Airport. The City of Cincinnati purchased the terminal in 1976, with intentions to lease the property. A 1980 attempt to convert the space into a shopping mall failed, and the building sat vacant until 1990. In 1990 the head house was partially restored and partially rehabilitated to reopen as the Cincinnati Museum Center. Cincinnati Union Terminal is now home to the Cincinnati History Museum, Duke Energy Children's Museum, and Museum of Natural History.

Much of the staggering complex which was once Cincinnati Union Terminal has been removed, mainly due to the extreme complexities of continued maintenance for unused or minimally-used infrastructure. What remains is also a challenge to maintain due to its sheer volume and complex architectural detailing. On the surface, the massive building appears sound, with intact integrity; however, due to design flaws early on, a structural steel skeleton encased in masonry has started to rust due to moisture intrusion over the building's history. This has caused reinforced concrete walls, many faced with masonry, to bow. Associated with this, areas of the complex roof system have opened up, causing numerous leaks; all mostly unseen by visitors. To remedy this, Hamilton County voters passed a five-year quarter-cent tax increase in the fall of 2014 to cover about $170 million of an estimated $208 million renovation project for the ailing museum.[185] Integrity will be greatly improved once these improvements are made.

Pennsylvania Station (Newark, NJ)

Built between 1932 and 1937 as one of the centerpieces of the former Pennsylvania Railroad's (PRR) train network, the Pennsylvania Station (also known as Newark Penn Station) was designed by renowned architectural firm McKim, Mead and White. The station was listed on the National Register at a national level of significance for its "well developed and sophisticated functional organization and its Art Deco detailing which is found in numerous motifs throughout the exterior and interior of the building."[186] The station house employs an impressive amount of cast aluminum for door and window frames, and in the expression of numerous Art Deco details. These include stylized floral designs, bound reeds, swags and five-pointed stars. Together with the lavish detailing of the station house, and careful detailing of an otherwise very utilitarian structure (the train shed), the infrastructure employed a unique system of vibration isolation.

The station complex includes the rectangular two-story station house, a ground floor concourse complex with offices and guest services contained within the plan of the train shed above it, and a huge train shed attached to the west wall of the station house a story above. All structures remain as originally constructed with few modifications, primarily to the station house, office areas, and concourse areas; plus necessary mechanical and

[183] Carolyn Pitts, "Cincinnati Union Terminal," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1977, Reference No. 72001018.

[184] "Cincinnati Union Terminal: Quick Facts," *Cincinnati Museum Center*, accessed August 3, 2010, http://www.cincymuseum.org/union-terminal.

[185] Dan Horn, "Museum Center CEO retires as renovation begins," cincinnati.com, December 11, 2014, accessed January 13, 2016, http://www.cincinnati.com/story/news/2014/12/11/museum-center-ceo-renovation-begins/20256609/.

[186] Diana Cave, "Pennsylvania Station," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978, Reference No. 78001760, Section 8, pg. 1

electrical upgrades and utilitarian upgrades to railroad equipment. The complex was originally designed as an intermodal facility, serving passenger trains of the PRR, plus local buses and the Newark City Subway. The station served as a transfer point to the Hudson and Manhattan Railroad for travel to lower Manhattan. At the time, PRR operated 232 weekday trains between Newark and New York Penn Station. The organization of access routing for the various transportation modes is unique to Pennsylvania Station and functions well to seamlessly guide a large number of travelers daily. The former taxi area at the south end of the complex was rehabilitated forming a paved and planted plaza at the south entrance.

A mixture of Art Deco and Neoclassical architectural styles, the station exterior is characterized by simplified Doric columns and entablature of grey Indiana limestone. Above each of the seven entrances and extending above the parapet is a raked pediment engraved with Art Deco detailing. The center of the north entrance pediment has a clock with cast aluminum hands and raised keystone PRR symbols, also in aluminum. Sheltering the entrances are aluminum marquees with Art Deco details. The south section of the station house has continuously functioned as the main waiting room for passenger and regional train operations. The space is illuminated by full-height windows on the west wall, flanked by fluted, stylized Doric columns faced with polished grey Napoleon granite.[187] The other three walls feature limestone panels with a limestone medallion centered in each panel. The medallions illustrate different historical and contemporary modes of transportation and were either partially or fully polychromed. Opposite the main entrance in the north wall is a full-height Roman arch in a sepia-tone travertine. This archway leads to the concourse. The main waiting room retains all four original Art Deco-inspired chandeliers featuring 6-foot diameter opal glass globes with perforated cast aluminum bands based on an astrological / planetary theme.[188] These echo the detailing over the north main entrance. The benches are adorned with inlaid aluminum; the sides of the benches feature the PRR keystone flanked by tall, stylized flowers.

The gently curving train shed is built as a series of steel bridges faced with buff-colored brick and limestone parapet and opening surrounds, with green terra-cotta and pink granite highlights. It is accessed by stairs, ramps, escalators and elevators from the street level concourse of the station house. The design includes underpasses to allow vehicular traffic to move unimpeded beneath the structure. The roofs of the train shed consist of flat or gable roofs, flat skylights, and two unique bell-shaped longitudinal skylights. Interior supports are of exposed, painted riveted steel formed to the bell-shapes with intersecting Roman arches in riveted steel. The effect is stunning and very distinctive for its time.

Pennsylvania Station has undergone some relatively minor changes, followed by a major rehabilitation from 1997 to 2007. The most notable change was the 1972 installation of an elevated glass walkway connecting the station to a hotel to the west. The 1997-2007 rehabilitations introduced modern amenities, and improved systems, but for the most part the work was meant to restore the exterior and interior public spaces.[189] Despite the many changes and/or additions, the station retains a very high degree of integrity. The station's incorporation of Art Deco motifs is much more subdued than those expressed on Omaha Union Station, particularly on the exterior. The immense train shed, physically attached to the rear of the station house, almost dominates the architectural massing. Although the train shed has Art Deco details, its imposing size and shape are mostly utilitarian. Omaha Union Station on the other hand, expertly expresses the Egyptian-inspired Art Deco theme in a stand-alone structure and more gently relates to the train yard one level below the main floor.

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[187] Cave, "Pennsylvania Station," Section 7, pg. 3.
[188] Ibid.
[189] "NJ Transit - Newark Penn Station, Market Street Concourse" Hall Construction Co., Inc., 2007, Project Portfolios: Completed Projects: Historic Restorations, accessed February 8, 2016, http://www.hallgc.com/portfolio/newarkpenn/.

Texas and Pacific Terminal and Freight Buildings (Fort Worth, TX)

The Texas and Pacific Terminal complex originally included four buildings: the 13-story terminal/office building; the 2-story baggage, express and commissary building; the 8-story inbound freight house building; and a single-story outbound freight building. The latter building, which was located south of the inbound freight building, was razed (date unknown). Ancillary to the terminal is a two-story, open-air concourse which is attached to the south side of the tower structure running the entire length of the building. A train platform access tunnel which runs under the tracks to the south of the concourse is still in use, but truncated. The baggage/express/commissary building is attached to the west wall of the concourse structure and is detailed with Art Deco details, primarily in multi-colored terra-cotta panels, patterned brickwork and shaped limestone elements on the exterior. One other building aside from the terminal/office building features Art Deco detailing (the inbound freight house building), however, only the terminal/office building will be compared to Omaha Union Station. The complex was listed on the National Register in 1978 at the local level of significance as "one of few passenger terminals to be combined with a high-rise 'skyscraper' office structure. Its 'Art Deco' detailing makes it an example of the last era in modern building in which industrial crafts and quality work were integrated with concepts of the architect."[190] The terminal opened on October 25, 1931 to rail traffic.

Each of the four corners of the terminal/office building have the appearance of towers which project a few feet from each corner and rise about 12 feet above the remainder of the building's parapet. The lower three stories of the terminal office building are faced with grey Bedford limestone, with a pink granite base. The balance of the building is faced with buff-colored brick, with limestone and black marble accents. The exterior features an impressive amount of Art Deco detailing, primarily in incised, embossed or fully projecting limestone elements. The palm frond is a common detail, as are repeating patterns of zigzags, volutes, scrolls, floral motifs, and anthemia. Eagles, both "natural" and stylized also appear in several places beautifully crafted in limestone. Each of the outward-facing sides of the towers have foliated limestone Gothic arches at the mezzanine level. Brickwork, primarily between the towers at the upper level on the west side, contains banded, corbelled, and projected brick in various patterns. On the façade and south walls, raised brick diamonds embellish the panels between windows. Steel marquees are suspended above ground floor entrances. The marquees are held by two rods that are anchored into the building wall with Art Deco shields and embellished with Art Deco knuckles.

The main floor building interior was originally designed with four separate spaces associated with rail travel: a kitchen and restaurant; a central main waiting room and ticket counter; a women's lounge and toilet; and an African American waiting room and toilet. There is also an elevator lobby. The segregated African American spaces were accessed by a separate exterior entrance. The main waiting room—and to a lesser degree, the former women's lounge and elevator lobby—features spectacular Art Deco detailing, recently restored. In the main waiting room, floors are grey marble. Pink and brown marble wainscot wraps the room. Between windows on both north and south walls are stylized fluted plaster Ionic columns with anthemion capitals in brown marble. The east and west walls feature similar columns. Flanking the doors to the concourse in the south wall are brass grilles with perforated Art Deco detailing in a plaster surround topped with stepped pyramids. The ceiling is the most highly decorated and features three huge, embossed plaster quarter panels with convex corners, set amongst a variety of Art Deco components in silver and brown. The quarter panels are highlighted with banded reed molding and folded lotus molding in orange-yellow. Other details in painted, embossed plaster include fronds, zigzags, volutes, fountains, anthemia, and fans. Perforated metal grilles are detailed with stylized fronds. Huge bronze and frosted glass chandeliers and smaller matching wall sconces illuminate the space. The former women's lounge is similarly detailed, but much less refined. The

[190] Kenneth W. Schaar and Eric Schweizer, "Texas and Pacific Terminal Complex and Freight Buildings," National Register of Historic Places Nomination, Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978, Reference No. 78002983, Section 8, pg. 3.

elevator/stair lobby features polished brass elevator doors with incised Art Deco medallions at the tops. Flooring is grey terrazzo with dark grey border and maroon "mats" at elevator doors. A tall black marble base wraps the room and continues to frame each elevator opening. Walls are yellow marble to the height of the elevator doors and plaster with raised or embossed detailing in zigzags above that. The plaster ceiling is decorated with embossed Art Deco detailing in white with gold highlights. Three simple frosted white glass and aluminum banded chandeliers in a "wedding cake" design are spaced equally on the ceiling. A wall with bronze, full-light doors separates the elevator lobby from the staircase to the south.

Tenants left at the same time passenger service ended in the late-1960s. In 1999 the first floor passenger area, including lunch counter, main waiting room and women's lounge, were restored, and passenger service resumed in 2001 in the form of the Trinity Railway Express, a commuter rail network.[191] Offices and the mezzanine area were rehabilitated into condominium space in 2002 and 2006. A new 4-story condominium building was constructed east of the tower, and a three-level concrete parking structure built south of this building,[192] completely encroaching into the area south of the historic concourse. Over the years buildings south and west of the tower have been constructed and other roofs installed to join the new construction. The former African American waiting room and toilet spaces have been rehabilitated for use by condominium owners, and their guests. The former restaurant is now a bar and grille and utilizes part of the concourse area. The concourse area south of the elevator/stair lobby and former African American waiting room spaces is fenced or walled-off for private use by condominium owners and their guests. A new in-ground swimming pool and dressing rooms/showers have been installed in part of this space.[193]

Stylistically the main waiting room, which has a very high degree of integrity, is comparable to Omaha Union Station; however, the comparison ends there, as much of the remainder of the building has been rehabilitated or consists of an office tower versus the fully-detailed Art Deco Egyptian temple-inspired building in Omaha. With the services of the Trinity Railway Express, the complex retains integrity of setting, feeling and association in regards to rail operations. Even with the recent restoration of the exterior of the building's Art Deco splendor, which returned a high degree of integrity of design, materials, and workmanship, the balance of new construction detracts significantly from integrity of setting, feeling and association. Property owners have been in the process of rehabilitating the huge inbound warehouse building to the west for residential housing units. Current design plans include exterior restoration, interior rehabilitation, and new construction south of that building.

Summary Assessment

The New York Central Terminal in Buffalo is set apart architecturally from the remaining four buildings in the comparative analysis. The Buffalo terminal is composed of intersecting barrel vaults each 64 feet high, and a 20-story tower. Although listed at the national level of significance, and although the complex is undergoing rehabilitation, current integrity is modest. Because of its current level of integrity and the great difference in architectural massing, the Buffalo terminal lacks comparison.

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[191] "Texas and Pacific Railway Terminal," *Architecture in Fort Worth*, accessed February 9, 2016, https://www.fortwortharchitecture.com/tandp.htm#:~:text=The%20entire%20complex%20was%20designed,also%20designed%20by%20Wyatt%20C.

[192] Sandra Baker, "Project has lofty ambition," *Star-Telegram*, April 15, 2006, accessed February 9, 2016, http://www.fortwortharchitecture.com/forum/index.php?showtopic=387&page=2.

[193] "Fort Worth Lofts," *DFW Urban Realty*, accessed June 23, 2016, http://buyandsellfortworth.com/fort_worth_lofts.htm; "Texas & Pacific Lofts, 221 W. Lancaster Avenue, Fort Worth TX 76102," Curt Calvert, Personal Interview with Mark Chavez, February 9, 2016, notes on file, National Park Service Midwest Regional Office, Omaha, NE.

Comparing Omaha Union Station to the Cincinnati Union Terminal, the Nebraska property is equally impressive as a fully realized expression of the Art Deco style. Given the great difference in massing and detailing, Omaha Union Station is the equal of the Ohio property, and merits NHL designation for its application of the exotic influences of ancient Egyptian construction. Comparatively, architectural integrity of the Cincinnati Union Terminal is lower than the Omaha property, given the many years of neglect, and the loss of a number of support buildings, in particular the once-grand concourse.

In the New Jersey Pennsylvania Station, there is again a very distinct difference in architectural massing, and adornment of Art Deco motifs. The final impression of the New Jersey Pennsylvania Station is of subdued elegance, rather than energetic, modern progress. While the property has very high integrity, because of its incorporation of the Neoclassical style, it is not a fully-realized masterpiece of the Art Deco style as is Omaha Union Station.

The Texas and Pacific terminal/office building incorporates an office tower with rail operations. The building has a high degree of restored Art Deco detailing on the exterior and the grand public spaces on the ground floor. Because of the combination of an office and railroad terminal, the Texas and Pacific Terminal building's architectural massing does not relate to Omaha Union Station. Modern construction adjacent to the building has also diminished integrity of setting, feeling and association.

At Omaha Union Station, the Egyptian-inspired Art Deco style is wholly realized on both the exterior and interior. Every exterior wall on Omaha Union Station is fully-detailed, as are the primary public interior spaces. Main public spaces have been faithfully restored to their early splendor; with Omaha Union Station's Great Hall acting as the building's centerpiece, the building surpasses its rivals.

Conclusion

Dozens of classic American railroad stations have been lost to decay, urban renewal, and progress. Many that remain were embraced by generations who never knew them in their original guises. Omaha Union Station stands strong today, now as The Durham Museum, as one of the country's last-standing magnificent Art Deco railroad stations. Its high level of integrity and unique Art Deco design merit its designation as a National Historic Landmark. The building stands alone in comparison to other listed National Register of Historic Places or National Historic Landmark buildings—in its expression of the Egyptian temple and overall Art Deco design. Omaha Union Station remains essentially unchanged as an outstanding example of the popular "ultramodern" style of the era. It is a highly successful and unique expression of concepts associated with the Art Deco style: modernity, progress, exoticism, luxury and power.

The station reflects the company's economic dominance in the early twentieth century, following its exuberant growth during the 1860s and 1870s and maturation in the 1880s.[194] Today the station remains a remarkable tribute to the UP and to its nationally known corporate architect Gilbert Stanley Underwood. Eighty years after its construction, the station retains the splendor of railroad travel of the 1900s. The perpetual caretakers of the complex have ensured that its integrity is carefully and professionally maintained. This speaks to the enduring commitment of its design. It may be one of Underwood's most important and successful buildings which facilitated a forward-thinking railroad to look to the future during the trying post-Depression years.

[194] Fraser, "Union Pacific Railroad Depot," 26.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. NR#71000484, Listed 11/12/1971
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

_X_ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
_X_ Other (Specify Repository): The Durham Museum; Union Pacific Railroad Museum; Douglas County Historical Society; City of Omaha, Nebraska.

10. GEOGRAPHICAL DATA

Acreage of Property: 1.16 Acres

UTM References	Zone	Easting	Northing
A	15T	254589.37	4570827.25
B	15T	254705.77	4570820.99
C	15T	254714.61	4570809.47
D	15T	254742.44	4570808.86
E	15T	254742.01	4570786.09
F	15T	254645.65	4570789.67
G	15T	254645.41	4570787.34
H	15T	254637.62	4570787.83
I	15T	254637.69	4570789.94
J	15T	254591.00	4570793.50

Verbal Boundary Description:

The boundary encompasses approximately 1.16 acres on City of Omaha Lot 7, Block 205, starting at a point "A" near the northwest corner of the former station building, and proceeding east 416 feet to point "B"; then proceeding south 29 feet to point "C"; then proceeding east 90 feet to point "D"; then proceeding south 76 feet to point "E"; then proceeding west 318 feet to point "F"; then proceeding south 8 feet to point "G"; then proceeding west 23 feet to point "H"; then proceeding north 8 feet to point "I"; then proceeding west 158 feet to point "J"; then proceeding north to the point of beginning.

Boundary Justification:

The boundary includes a portion of land donated to the City of Omaha by the Union Pacific Railroad, and leased by Western Heritage Society, Inc. (The Durham Museum). The boundary encompasses the approximate architectural footprint of the two contributing buildings, Union Station and the Boiler House. Also included are the original platform area (located to the south between the station building and the Trish and Dick Davidson Gallery) and the shed roof covering this area which merges with the former boiler house roof to the east. The southern elevation of the property also includes the 1996 elevator and upper stair landing with their roof covering. Also, within the boundary are attached marquees and canopies over entrances on the station building. Structures and buildings immediately outside the described areas are owned by the Union Pacific Railroad and are not included in the NHL boundary.

11. FORM PREPARED BY

Name/Title: Mark A. Chavez, Historical Architect and Dena Sanford, Architectural Historian

Address: Mark Chavez
National Park Service
Midwest Regional Office
601 Riverfront Drive
Omaha, NE 68102

Address: Dena Sanford
National Park Service
Midwest Regional Office
c/o Agate Fossil Beds National Monument
301 River Road
Harrison, NE 69346

Telephone: (402) 661-1920 and (308) 436-9797

Date: June 24, 2016

Edited by: Christy Dickinson
Historian, Heritage Partnerships Program
National Park Service, Intermountain Region
12795 W. Alameda Parkway
Denver, CO 80228

and

Rod L. Wheaton
Architectural Historian
3021 S. Cornell Circle
Englewood, CO 80113

Telephone: (303) 987-6690 and (303) 789-9550

NATIONAL HISTORIC LANDMARKS PROGRAM

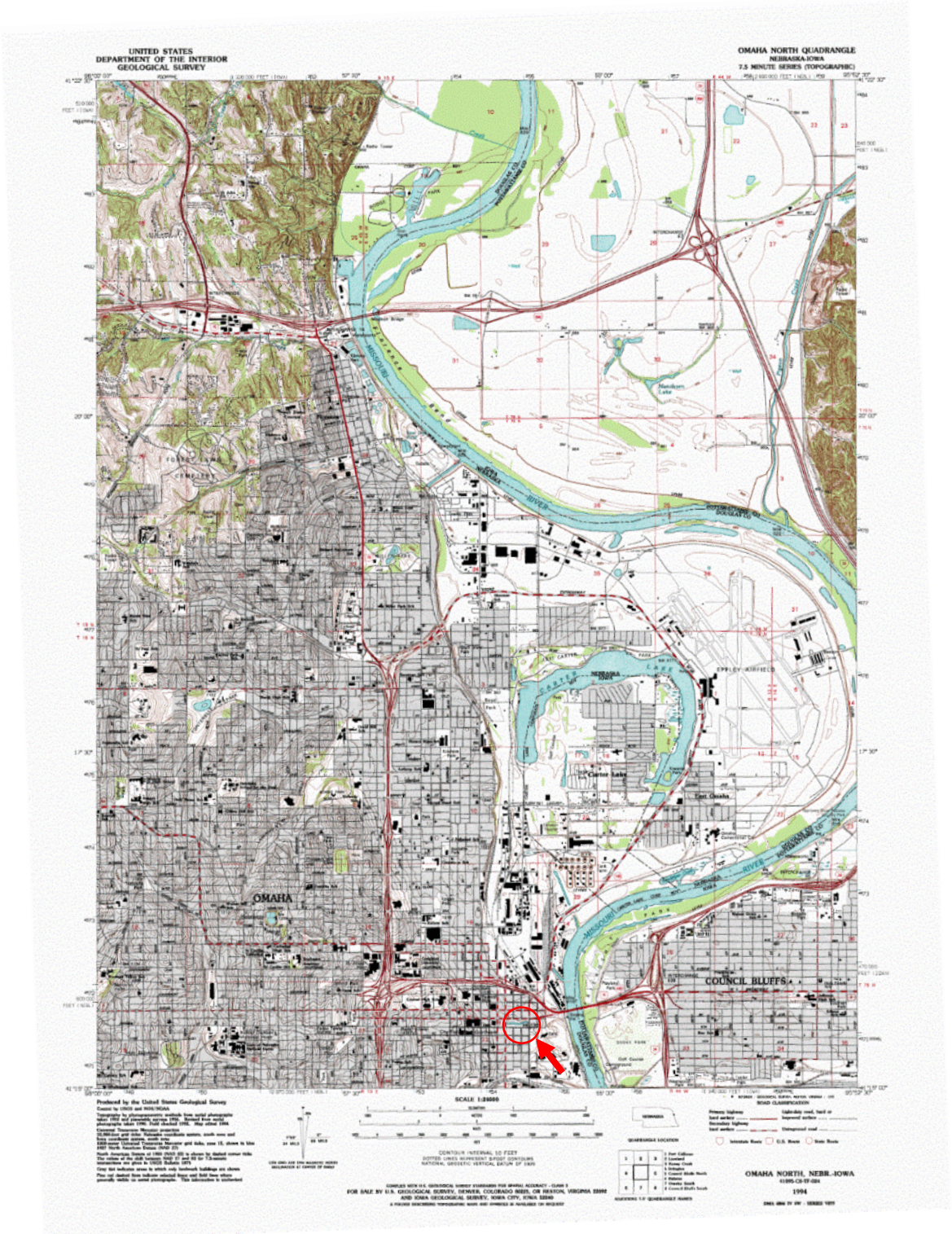
Figure Log

Name of Property: Omaha Union Station
City or Vicinity: Omaha
County: Douglas County
State: Nebraska
Date of Figures: As noted
Location of Original Files: As noted
Number of Figures: 37

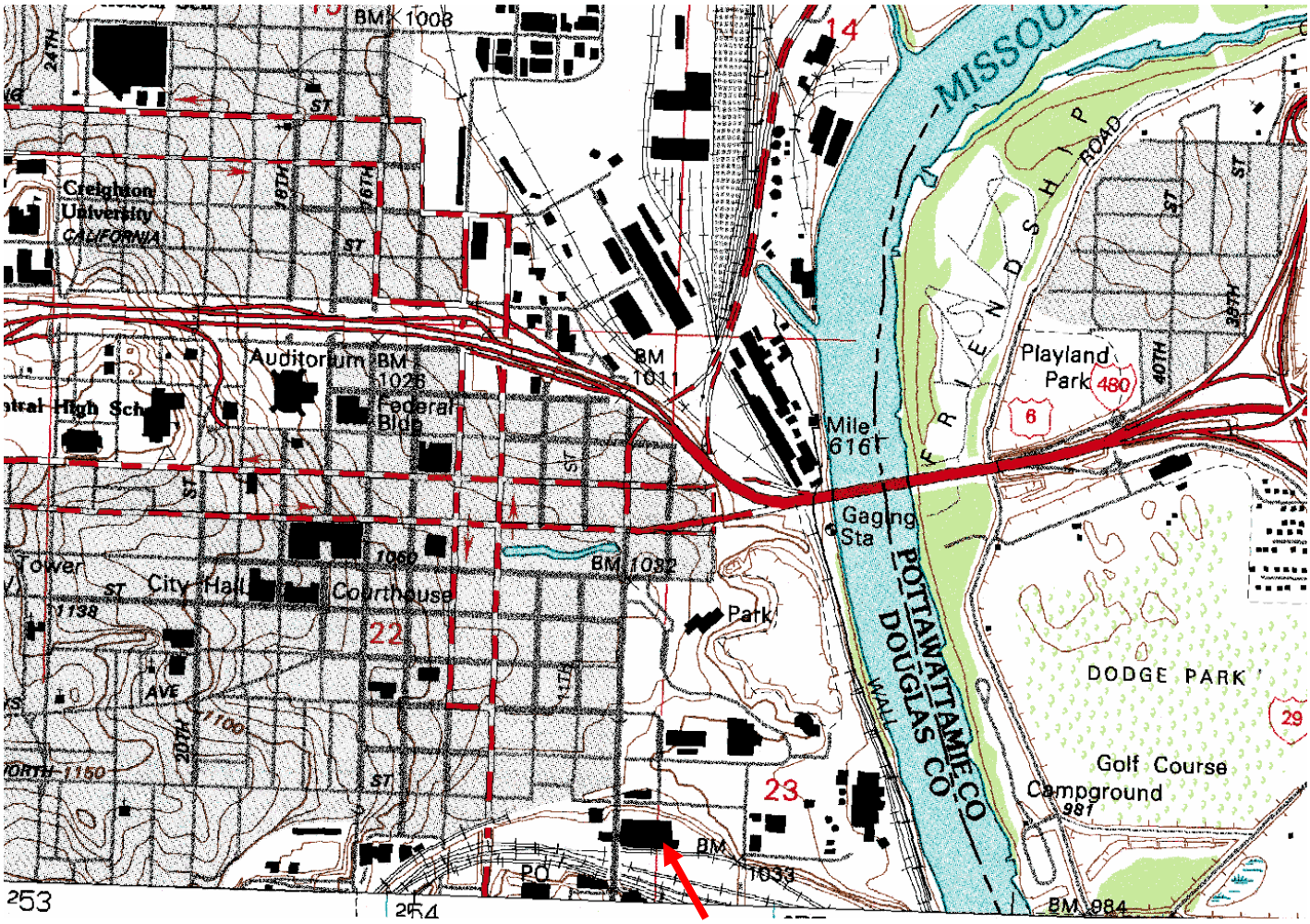
No.	Description	Date	Source
1	USGS Quadrangle Map	NA	NPS-MWRO,[195] GIS Office
2	USGS Map (Detail)	NA	NPS-MWRO, GIS Office
3	Vicinity Map	NA	Google Maps
4	Vicinity Map	NA	Google Maps
5	Aerial Location Map	NA	Google Maps (annotated)
6	Boundary	NA	Google Maps (annotated)
7	Resources within Property	NA	Google Maps (annotated)
8	Omaha And The 1875 Omaha Union Station ("Cowshed")	ca. 1876	The Durham Museum, No. BF31-350(04)B
9	View of Omaha and the 1875 Station	ca. 1876	The Durham Museum, No. BF14-385(101)
10	Aerial View of Omaha and Passenger Rail Corridor	January 24, 1925	The Durham Museum, No. BF61-059
11	The 1899 Omaha Union Station	1904	The Durham Museum, No. BF31-117B
12	Railroad Stations Designed by Gilbert Stanley Underwood	Varies	MS-Word table by Author
13	Architectural Rendering Produced by the Office of Gilbert Stanley Underwood	ca. 1929	The Durham Museum, No. BF31-1924
14	Architectural Rendering Produced by the Office of Gilbert Stanley Underwood	April 11, 1929	The Durham Museum, No. BF31-192
15	Color Rendering Produced by the Office of Gilbert Stanley Underwood	ca. 1929	Union Pacific Museum
16	Architectural Drawings by the Office of Gilbert Stanley Underwood for Omaha Union Station	Varies	MS-Word table by Author
17	Substantive Changes to Architectural Drawings by the Office of Gilbert Stanley Underwood	Varies	MS-Word table by Author
18	The 1931 Omaha Union Station Under Construction	May 1, 1930	The Durham Museum, No. BF31-743.1A
19	The 1931 Omaha Union Station Under Construction	August 1, 1930	The Durham Museum, No. BF31-743.02

[195] National Park Service, Midwest Regional Office

No.	Description	Date	Source
20	Omaha Union Station, West Entrance Corridor	January 29, 1931	The Durham Museum, No. BF31-767B
21	Omaha Union Station, Dining Room	January 15, 1931	The Durham Museum, No. BF31-772A
22	Omaha Union Station, Lunch Room	ca. 1931	The Durham Museum, No. BF31-1790
23	Omaha Union Station, Baggage Area	March 25, 1931	The Durham Museum, No. BF31-793
24	Omaha Union Station, Former Barbershop	January 15, 1931	The Durham Museum, No. BF31-769B
25	Omaha Union Station and East Yard	ca. 1947	The Durham Museum, No. BF31-2199
26	Bird's Eye View of Omaha's Rail Hub	ca. 1950	The Durham Museum, No. JS6(B1)-179
27	Omaha Union Station, Blueprint Scan, Main Floor	November 12, 1929	The Durham Museum
28	Omaha Union Station, Blueprint Scan, Second Floor	November 12, 1929	The Durham Museum
29	Omaha Union Station, Blueprint Scan, North and South Exterior Elevations	November 12, 1929	The Durham Museum
30	Omaha Union Station, Blueprint Scan, East and West Exterior Elevations; Longitudinal Section	November 12, 1929	The Durham Museum
31	Omaha Union Station, South Wall and Concourse	August 18, 1932	The Durham Museum, No. BF31-834B
32	Omaha Union Station, South Wall	ca. 1975	The Durham Museum, No. UnionStation-030
33	Omaha Union Station, East Wall of Main Building and 1899 Brick Boiler House	ca. 1975	The Durham Museum, No. Renovation-073
34	Omaha Union Station, Along the South Wall of the Main Building,	ca. 1975	The Durham Museum, No. UnionStation-060
35	Omaha Union Station, Great Hall	ca. 1975-1980	The Durham Museum, No. Renovation-118
36	Aerial View of Omaha Union Station	1987	The Durham Museum, No. BF31-2063
37	Rehabilitation / Restoration and New Construction Architectural Drawings, Post-1973	Varies	MS-Word table by Author



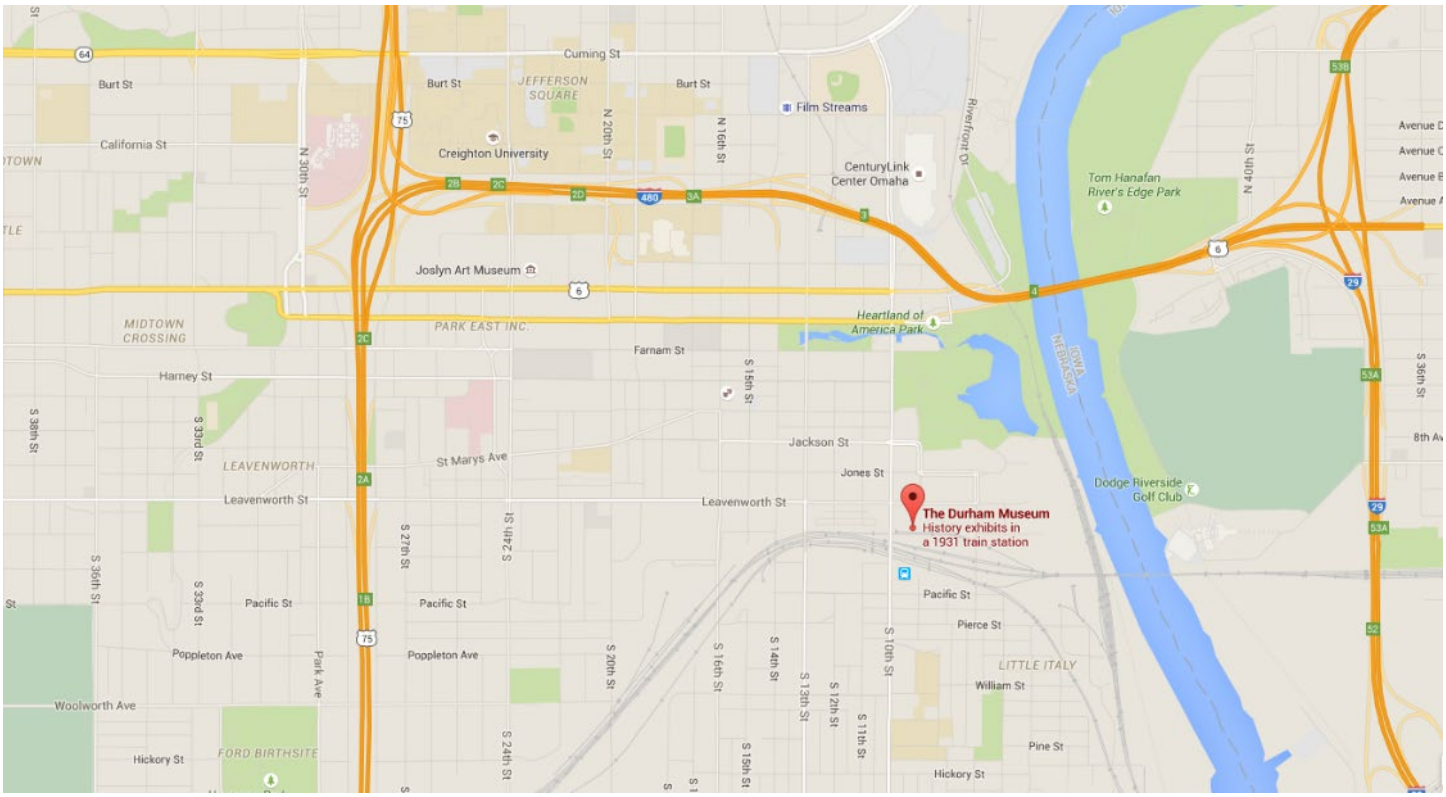
USGS QUADRANGLE MAP
Source: National Park Service, Midwest Regional GIS Office.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
Notes: The property is highlighted in red.
Figure 1 of 37



USGS MAP (DETAIL)

Source: National Park Service, Midwest Regional GIS Office.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
Notes: The property is highlighted in red. UTM Data (center of property): Zone: 46; Easting: 745340.8, Northing: 4570805.1 Geographic coordinates: Longitude: 95°55'41.71"W, Latitude: 41°15'5.17"N.

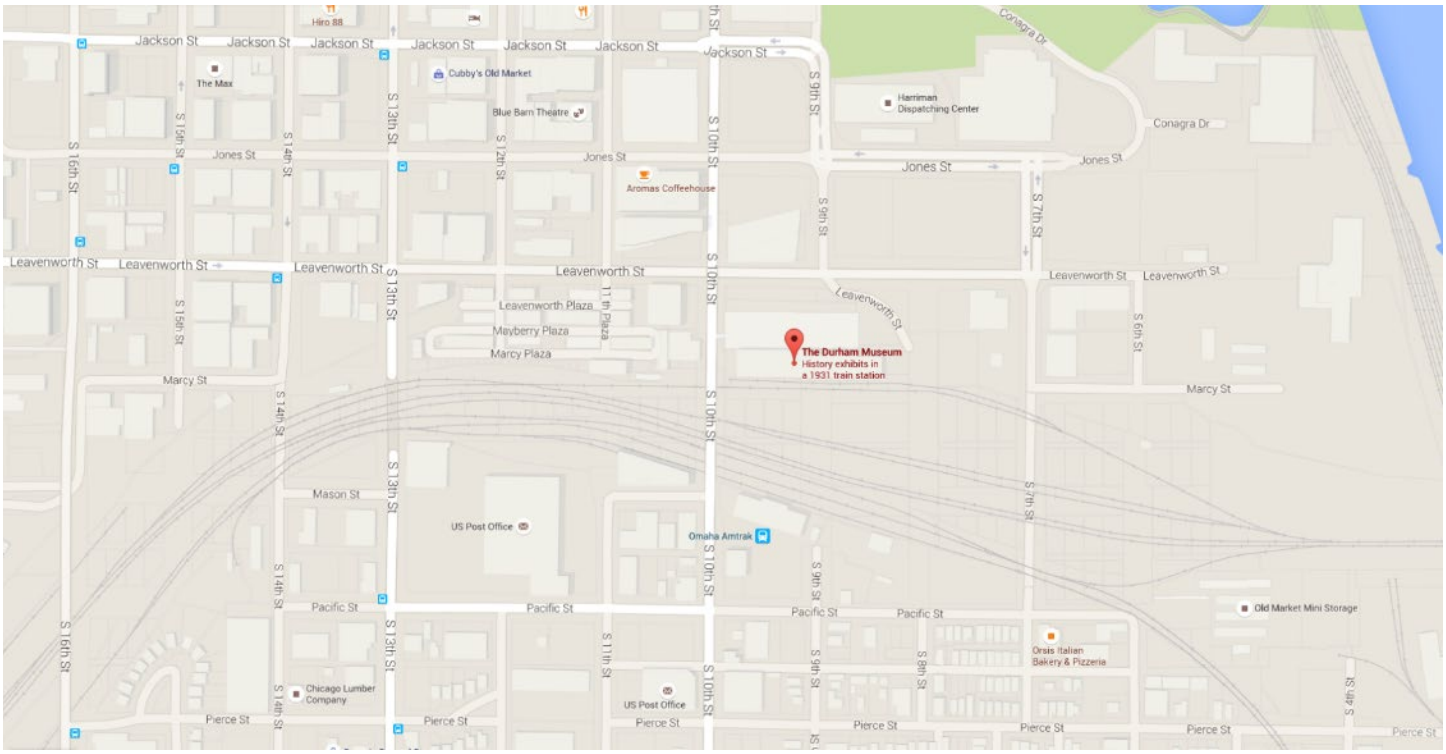
Figure 2 of 37



VICINITY MAP

Source: Google Maps
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

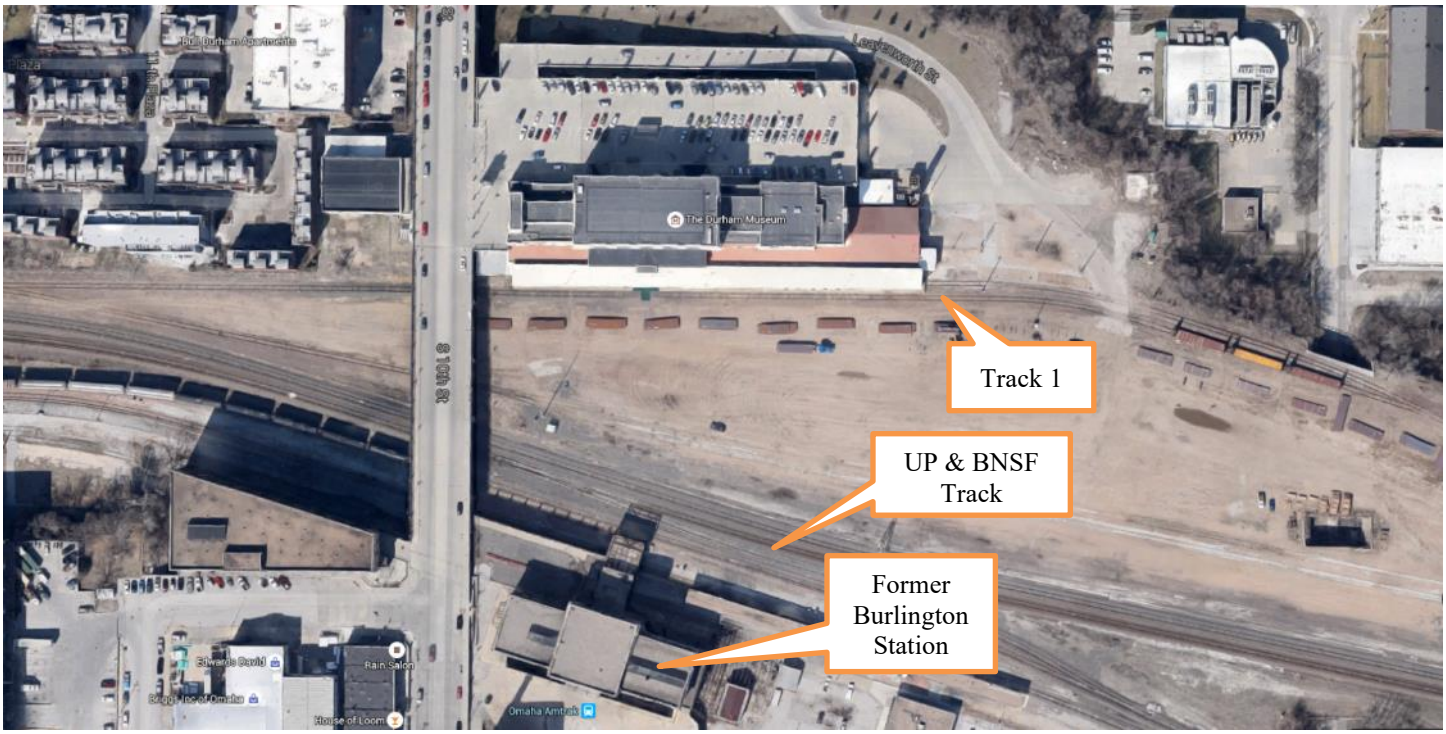
Figure 3 of 37



VICINITY MAP

Source: Google Maps
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

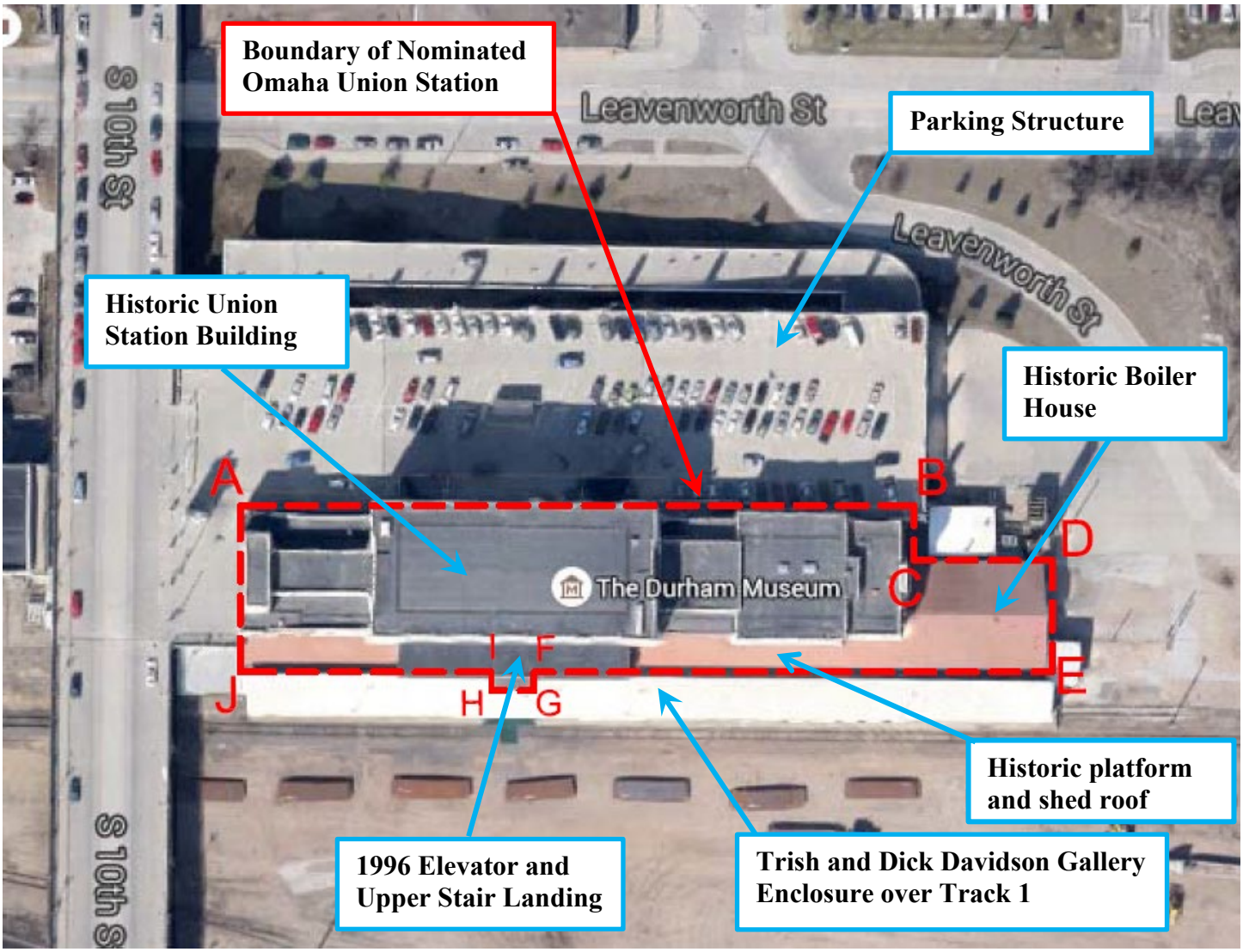
Figure 4 of 37



AERIAL LOCATION MAP.

Source: Google Maps (annotated in MS-Word).
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

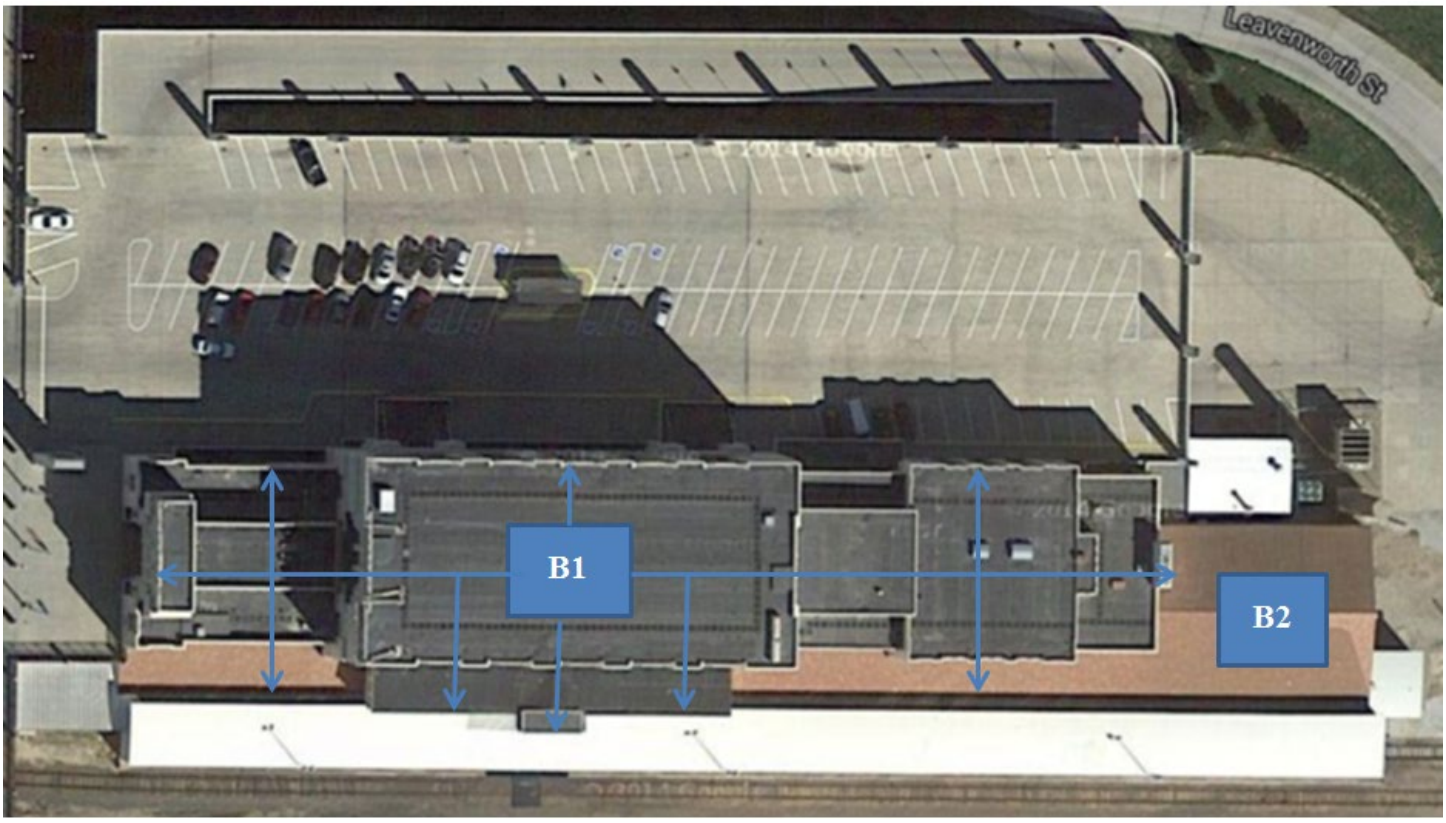
Figure 5 of 37



BOUNDARY.

Source: Google Maps (annotated in AutoCAD and MS-Word).
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
Notes: The letters refer to the UTM coordinates. The parking structure and Davidson Gallery are outside the NHL boundary.

Figure 6 of 37



Resource No.	**Contributing:**
	Buildings:
1	B1: Omaha Union Station
2	B2: Boiler House

RESOURCES WITHIN PROPERTY

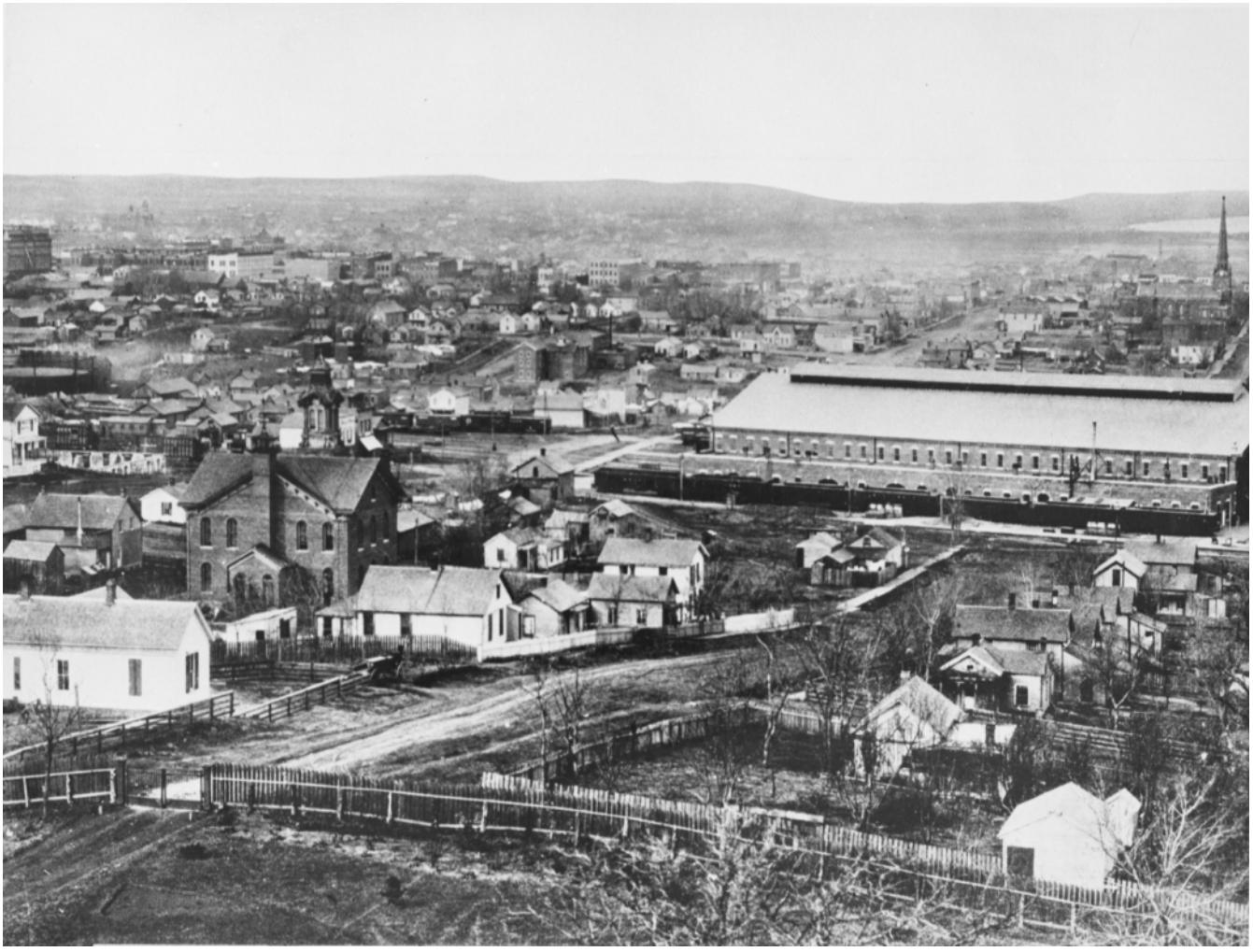
Source: Google Maps (annotated in MS-Word; MS-Word table).
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
Figure 7 of 37



OMAHA AND THE 1875 OMAHA UNION STATION ("COWSHED"), ca. 1876

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-350(04)B
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the east.
Notes: The structure is at the center-right of the photograph. The 1873 Missouri River Bridge can be seen in the background, centered in the image.

Figure 8 of 37



VIEW OF OMAHA AND THE 1875 STATION, ca. 1876

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF14-385(101)
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.
Notes: The "Cowshed" is the large building at the right-center of the photograph with rows of windows on two levels and a long roof monitor.

Figure 9 of 37



AERIAL VIEW OF OMAHA AND PASSENGER RAIL CORRIDOR, JANUARY 24, 1925

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF61-059
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.
Notes: The 1899 Omaha Union Station is at the lower right-center, and the Burlington Station a bit below and to the left. Downtown Omaha is at the top of the image. The stations were not connected at this time.

Figure 10 of 37



THE 1899 OMAHA UNION STATION, 1904

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-117B
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southeast.

Figure 11 of 37

Railroad Stations Designed by Gilbert Stanley Underwood

Date	Location [196]	St.	Style	Primary Ext. Bldg. Material	Current Status [197]	CX [198]	NRHP	Website / Notes
1924	Los Angeles	CA	Spanish Colonial Revival / California Mission Revival	Stucco	NA		NA	Only designs exist (UP Museum)
1924	East Los Angeles	CA	Spanish Colonial Revival / California Mission Revival	Stucco / tile roof	Unknown	X	N	
1924	East San Pedro (L.A.)	CA	Spanish Colonial Revival	Stucco / tile roof	Unknown	X	N	
1924	Kelso	CA	"Late 19th/early 20th C. Revivals" California Mission Revival	Stucco / tile roof	NPS Kelso Depot Visitor Center (Mojave Nat'l. Preserve)	X	Y	http://www.nps.gov/moja/planyourvisit/visitorcenters.htm
1924	Long Beach	CA	California Mission Revival	Stucco / tile roof	NA		NA	Only designs exist - similar in design to LA station (#1)
1924	Nampa	ID	Late 19th/early 20th C. Revivals	Brick/Terracotta/tile roof	Razed 1985-86	X	NA	http://www.trainweb.org/usarail/nampa.htm
1924	North Bend	NE	Craftsman	Wood over stucco base	Unknown	X	N	
1924	Clarks	NE	Spanish Mission / Craftsman	Stucco over brick base	Unknown	X	N	
1924	Beryl	UT	California Mission Revival	Stucco / tile roof	Unknown	X	N	
1924	Sinclair (Parco)	WY	Mission-Craftsman	Stucco / tile roof	Unknown	X	N	
1925	Topeka	KS	"Free" Classical Revival	Limestone / tile roof	Great Overland Station	X	Y	http://www.kansastravel.org/overlandstation.htm
1925	Cozad	NE	Late 19th/early 20th C. Revivals	Stucco over brick base	United Way	X	N	http://www.trainweb.org/bobx/Depots12.htm
1925	Black Rock	UT	Spanish Mission / Craftsman	Stucco over brick base	Razed	X	NA	http://utahrails.net/up/up-in-ut-depots.php
1925	Eureka	UT	Mission / Craftsman	Stucco, some limestone	Unknown	X	N	
1926	American Falls	ID	Late 19th/early 20th C. Revivals	Stucco over brick base	Extant as of Aug. 1974	X	N	http://utahrails.net/up/up-in-ut-depots.php
1926	Morgan	UT	Mission / Craftsman	Stucco / tile roof	Unknown	X	Y	
1926	Yakima	WA	Late 19th/early 20th C. Revivals	Brick, limestone accents	Unknown	X	N	

[196] Utahrails.net website also references an uncompleted station in Pullman, WA, but no other information was located. See Don Strack, "Underwood Depots," UtahRails.net, last updated May 2, 2013, accessed November 19, 2015, http://utahrails.net/up/up-in-ut-depots.php.

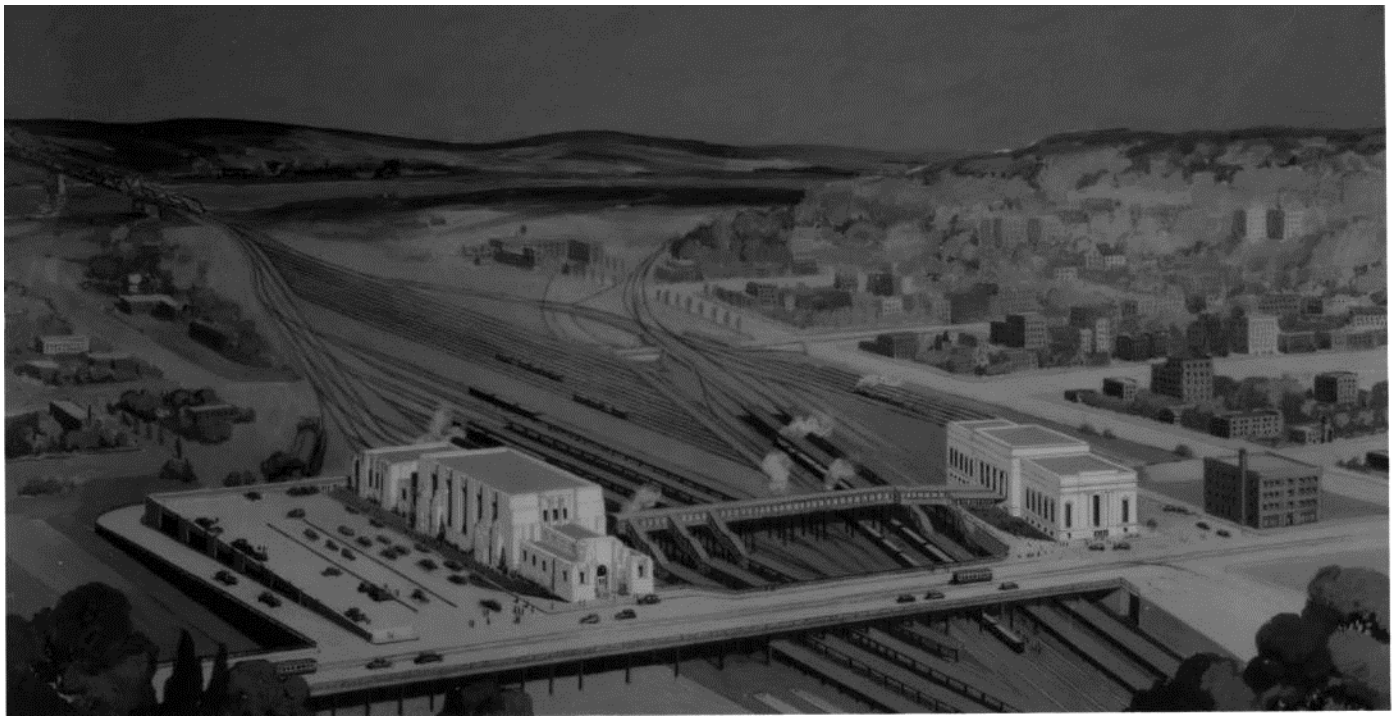
[197] See the "Website/Notes" column for current status information.

[198] "CX" indicates stations designed by Underwood for which completed construction photos were located at the Union Pacific Museum in Council Bluffs, IA.

Date	Location [196]	St.	Style	Primary Ext. Bldg. Material	Current Status [197]	CX [198]	NRHP	Website / Notes
1927	Lund	UT	Mission	Stucco / tile roof	Razed 1970	X	NA	https://en.wikipedia.org/wiki/Lund,_Utah
1927	South Torrington	WY	Mission / Sp. Colonial Revival	Stucco over brick base, brick accents	Homesteaders Museum	X	Y	http://city-of-torrington.org/city_test_028.htm
1928	Abilene	KS	Spanish Colonial Revival	Brick / Tile roof	Civic Center	X	Y	http://www.trainorders.com/discussion/read.php?11,2154168
1928	Gering	NE	Late 19th/early 20th C. Revivals	Stucco half-timber / slate roof	Unknown	X	N	Two-story building.
1929	Greeley	CO	"Late 19th/early 20th C. Revivals"	Brick, limestone accents	Greeley C of C	X	Y	http://www.trainweb.org/bobx/Depots11.htm
1929	Shoshone	ID	Late 19th/early 20th C. Revivals	Stucco over brick base	Unknown	X	N	
1929	Fairbury	NE	Mission / Craftsman	Brick / Tile roof	Unknown	X	N	
1930	Julesburg	CO	Late 19th/early 20th C. Revivals	Brick	Fort Sedgwick Depot Museum	X	Y	http://www.waymarking.com/waymarks/WM2179
1930	Marysville	KS	Mission / Sp. Colonial Revival	Stucco / tile roof	As of Jan. 2014, awaiting preservation	X	N	http://cjonline.com/news/2014-01-26/group-aims-preserve-marysville-train-depot
1930	Omaha	NE	Art Deco	Terracotta	The Durham Museum	X	Y	http://durhammuseum.org
1930	La Grande	OR	Mediterranean/ Moderne	Stucco / tile roof	UP still uses the building	X	Y	http://www.trainweb.org/usarail/lagrandeor.htm Contributing building in The La Grande Commercial Historic District nomination. Two-story building.

RAILROAD STATIONS DESIGNED BY GILBERT STANLEY UNDERWOOD

Source: The Union Pacific Museum, Council Bluffs, IA.
Format: MS-Word Table.
Figure 12 of 37



ARCHITECTURAL RENDERING PRODUCED BY THE OFFICE OF GILBERT STANLEY UNDERWOOD, ca. 1929

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-1924
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southeast.
Notes: This drawing represents a design for both Omaha Union Station at the left and redesign of the 1898 Burlington Station at the right, plus an interconnecting aerial walkway between the two stations.

Figure 13 of 37



ARCHITECTURAL RENDERING PRODUCED BY THE OFFICE OF GILBERT STANLEY UNDERWOOD, April 11, 1929

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-192

Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southeast.
Notes: This drawing illustrates an early Art Deco design for Omaha Union Station. This design is represented in the previous figure.

Figure 14 of 37



COLOR RENDERING PRODUCED BY THE OFFICE OF GILBERT STANLEY UNDERWOOD, ca. 1929

Source: Union Pacific Museum, Council Bluffs, IA.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the east.
Notes: This drawing illustrates an early design for Omaha Union Station's west entrance corridor.
Figure 15 of 37

Architectural Drawings by the Office of Gilbert Stanley Underwood for Omaha Union Station

Date	Sheet Designation	No. of Sheets located [199]	Description
May 9, 1929	348## to 349##	34	Structural drawings; plus plans, elevations and details for the north parking deck (plaza).
July 1929	E#	5	Electrical plans and details for the building proper.[200]
August 14, 1929	463##	25	Plans, elevations and details for the lower levels of the building (track level, mezzanine, and basement), building structural piling plans and details, the concourse vestibule and concourse, and railroad track plans between Omaha Union Station and the Burlington Station.
August 31, 1929	S#	27	Building structural plans and details.
November 12, 1929	A#	51	Floor plans, elevations, sections and details for the building proper.

ARCHITECTURAL DRAWINGS BY THE OFFICE OF GILBERT STANLEY UNDERWOOD FOR OMAHA UNION STATION

Source: City of Omaha Planning Department; The Durham Museum.
Format: MS-Word Table.
Figure 16 of 37

[199] City of Omaha Planning Department (microfilm copies). Large-scale blueprint copies reproduced for this document (see Figures 27 to 30) were located at The Durham Museum. It is assumed the total number of sheets produced exceeds what is listed – a number of sheets were missing sections where the date/sheet # block is located, and a number of sheets were unreadable in these locations.

[200] It is assumed mechanical drawings (plumbing, water, heating, etc.) with the designation M# were also produced, but these drawings were not located.

Substantive[201] Changes to Architectural Drawings by the Office of Gilbert Stanley Underwood[202]

Sheet No.	Sheet Title	Date of Revision / Change
A1	First Floor plan	Aug. 22, 1930: Changed dining room vestibule; Jul. 15, 1944: Dining room storage #2 converted to box lunch room, parcel check room added to concourse vestibule, additional waiting room seats installed, toilet installed in the hospital room.
A2	Second Floor Plan	Oct. 28, 1941: Second floor space northwest corner of bldg. completed for U.S. soldiers rest rooms; Jul. 18, 1944: Service Men's' Center installed.
A3	Third Floor plan	Jul. 8, 1930: Skylight over kitch(en) omitted; Jul. 18, 1944: Locker and toilet room for Red Caps.
A9	Cross Sections	Jul. 8, 1930: Skylight over kitchen omitted;
A16	North and South Interior Elevation of Main Waiting Room	Sep. 23, 1930: Colored glass in windows.
A17	East and West Interior Elevations of Main Waiting Room	Sep. 23, 1930: Colored glass in windows.
A18	Interior Elevations: Corridor to Dining Room and Entrance Corridor	Aug. 6, 1930: Lowered beam - dining room vestibule; Sep. 23, 1930: Colored glass in windows.
A19	Interior Elevations: Dining Room, and Fourth Floor	Jul. 20, 1944: Door between D.R. (dining room) and W.R. (waiting room) for box lunches.
A20	Interior Elevations (Misc. First Floor)	May 15, 1930: Added access door in barber shop.
A26	Details: Travelers Aid, Hospital, Telegraph, Barber Shop, etc.	Sep. 29, 1930: Converted telephone booth into closet.

SUBSTANTIVE CHANGES TO ARCHITECTURAL DRAWINGS BY THE OFFICE OF GILBERT STANLEY UNDERWOOD

Source: The Durham Museum.
Format: MS-Word Table.
Figure 17 of 37

[201] Several drawings are annotated "Minor corrections made," but the drawings do not indicate what those changes were. The list does not include changes made to kitchen or other mechanical or electrical equipment, or to built-ins or cabinetry.

[202] This list includes major architectural changes to the building only and excludes changes noted to sidewalks, etc. outside the building footprint.



THE 1931 OMAHA UNION STATION UNDER CONSTRUCTION, MAY 1, 1930

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-743.1A
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southeast.

Figure 18 of 37



THE 1931 OMAHA UNION STATION UNDER CONSTRUCTION, AUGUST 1, 1930

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-743.02
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southeast.

Figure 19 of 37



OMAHA UNION STATION, WEST ENTRANCE CORRIDOR, JANUARY 29, 1931

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-767B
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the east.
Notes: Looking toward the main waiting room ("Great Hall") from the west entrance corridor.

Figure 20 of 37



OMAHA UNION STATION, DINING ROOM, JANUARY 15, 1931

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-772A
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the east
Notes: The wood partition at the right separated the dining room from the lunch room.

Figure 21 of 37



OMAHA UNION STATION, LUNCH ROOM, ca. 1931

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-1790
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the southwest.
Notes: Note Art Deco-inspired lunch counter stools.

Figure 22 of 37



OMAHA UNION STATION, BAGGAGE AREA, MARCH 25, 1931

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-793
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northeast.

Figure 23 of 37



OMAHA UNION STATION, FORMER BARBERSHOP, JANUARY 15, 1931

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-769B
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.
Notes: Now the Museum's library, the barber shop was located in the north leg of the west entrance pylon.

Figure 24 of 37



OMAHA UNION STATION AND EAST YARD, ca. 1947

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-2199
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.

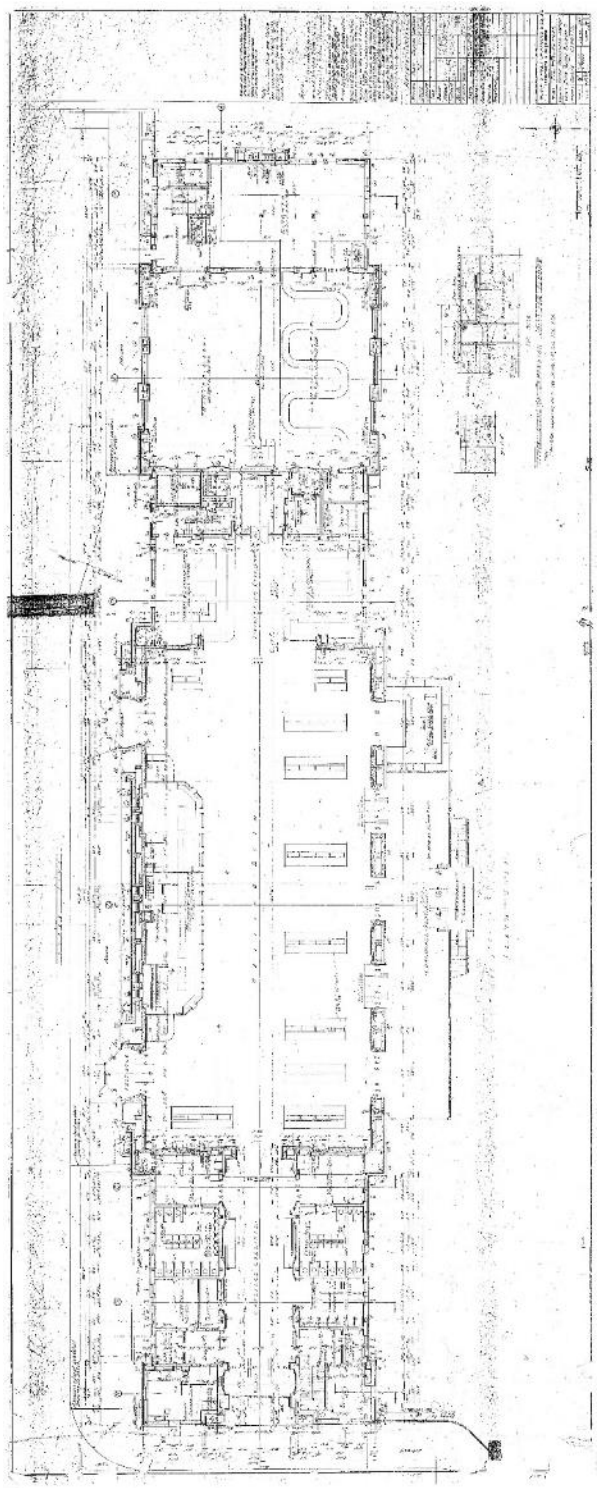
Figure 25 of 37



BIRD'S EYE VIEW OF OMAHA'S RAIL HUB, ca. 1950

Source: The Durham Museum, John Savage Collection. Copyright Omaha World-Herald. No. JS6(B1)-179
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.
Notes: Omaha Union Station is at the right-center, and the Burlington Station is at the far left. Downtown Omaha is at the top of the image. The overhead walkway connecting both stations, along with covered stair enclosures to track level can be seen (the Burlington's painted a lighter color). The Burlington served two railroad lines; seven lines were served by Union Station.

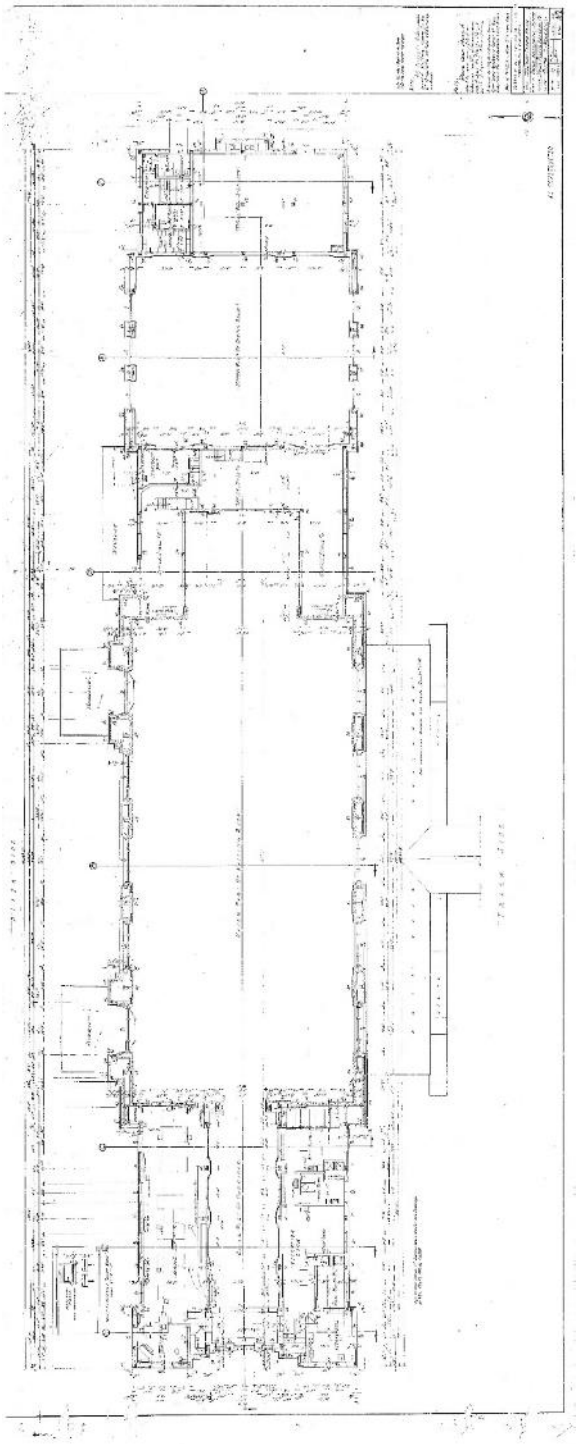
Figure 26 of 37



OMAHA UNION STATION, BLUEPRINT SCAN, MAIN FLOOR, Sheet A1. Office of Gilbert Stanley Underwood, November 12, 1929.

Source: The Durham Museum.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

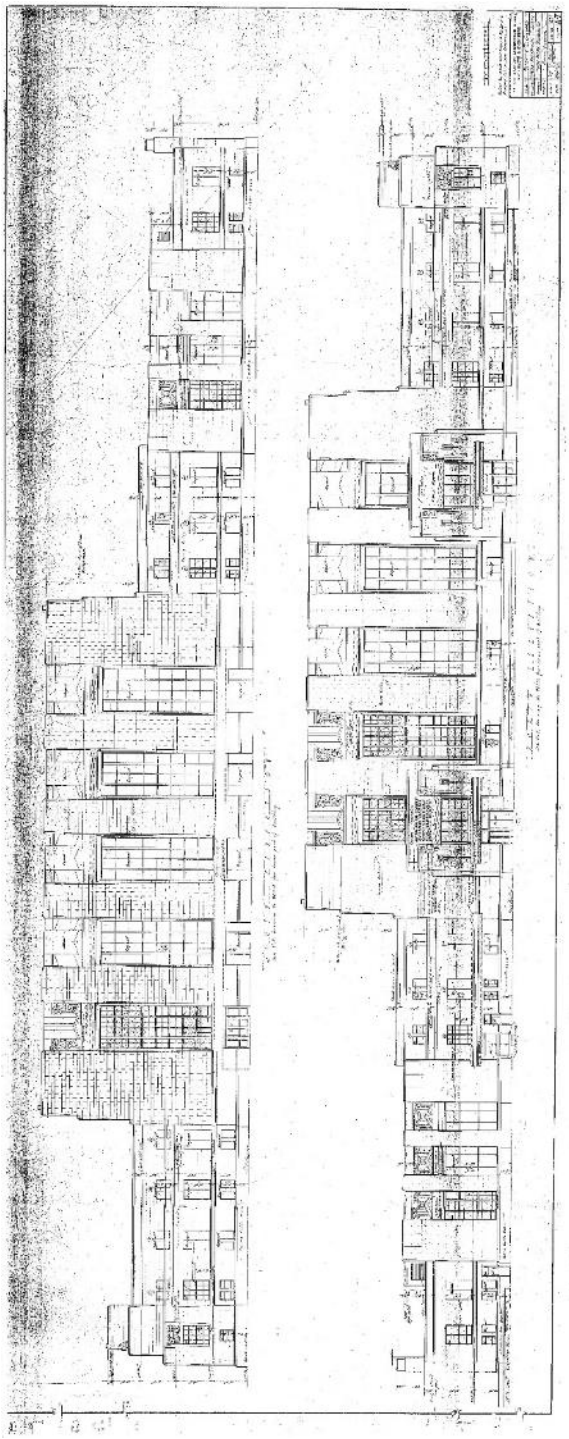
Figure 27 of 37



OMAHA UNION STATION, BLUEPRINT SCAN, SECOND FLOOR, Sheet A2. Office of Gilbert Stanley Underwood, November 12, 1929.

Source: The Durham Museum.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

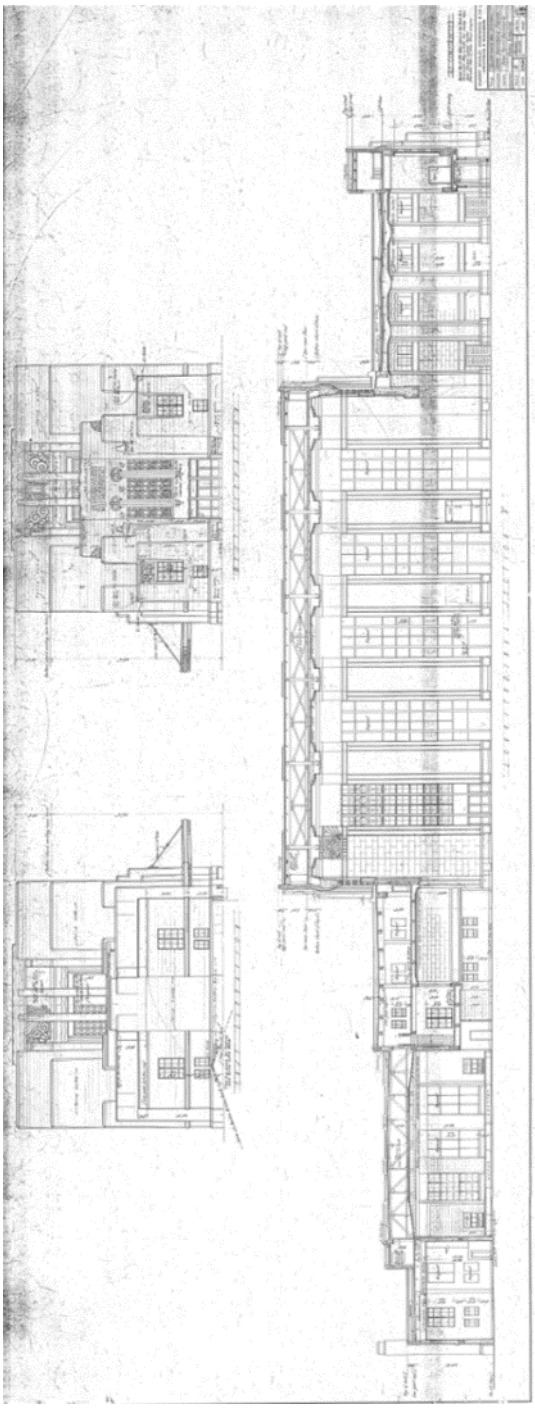
Figure 28 of 37



OMAHA UNION STATION, BLUEPRINT SCAN, NORTH AND SOUTH ELEVATIONS, Sheet A7. Office of Gilbert Stanley Underwood, November 12, 1929.

Source: The Durham Museum.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

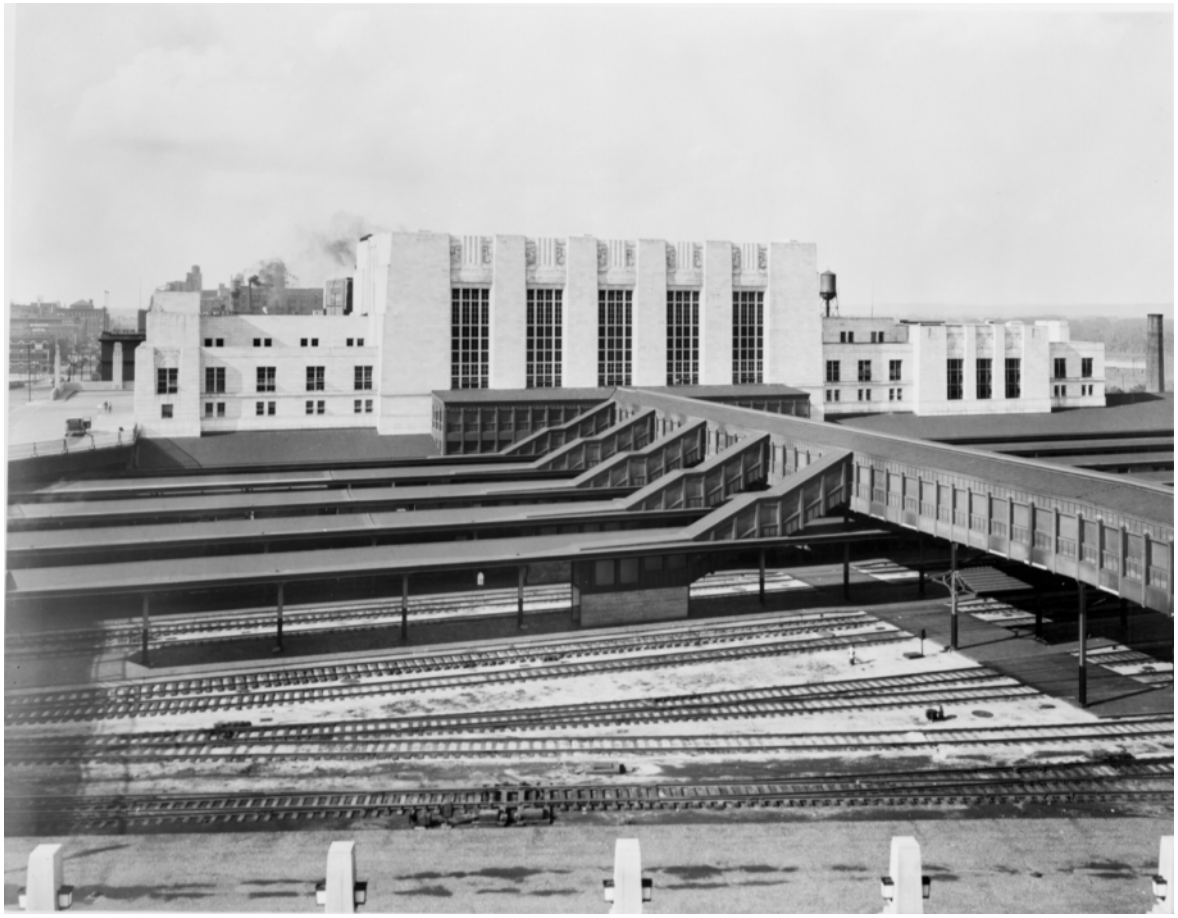
Figure 29 of 37



OMAHA UNION STATION, BLUEPRINT SCAN, EAST AND WEST ELEVATIONS; LONGITUDINAL SECTION, Sheet A8. Office of Gilbert Stanley Underwood, November 12, 1929.

Source: The Durham Museum
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.

Figure 30 of 37



OMAHA UNION STATION, SOUTH WALL AND CONCOURSE, Aug. 18, 1932

Source: The Durham Museum, Bostwick-Frohardt collection, No. BF31-834B
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the north.
Notes: Taken from the parking deck of the Burlington Station. The overhead concourse between Omaha Union Station and the Burlington Station is shown in this image. Covered stairways (later outfitted with escalators) leading to track level are seen here.

Figure 31 of 37



OMAHA UNION STATION, SOUTH WALL, ca. 1975

Source: The Durham Museum, Union Station Renovation collection, No. UnionStation-030
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the north.
Notes: The overhead walkway between Omaha Union Station and the Burlington Station has been removed.

Figure 32 of 37



OMAHA UNION STATION, EAST WALL OF MAIN BUILDING AND 1899 BRICK BOILER HOUSE, ca. 1975

Source: The Durham Museum, Union Station Renovation collection, No. Renovation-073
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the west.
Notes: The fence running east-west at the left of the image demarcates the south exterior wall of the modern enclosure over track No. 1 built in the 1990s which includes, among other displays, the Harriman collection. The powerhouse was rehabilitated in 2007 and is now the Truhlsen Lecture Hall.

Figure 33 of 37



OMAHA UNION STATION, ALONG THE SOUTH WALL OF THE MAIN BUILDING, ca. 1975

Source: The Durham Museum, Union Station Renovation collection, No. UnionStation-060
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the east.
Notes: The fence running east-west mentioned in Figure 33 is clearly seen here midway between track No. 1 next to the platform, and track No. 2 immediately outside the fence line.

Figure 34 of 37



OMAHA UNION STATION, GREAT HALL, ca. 1975

Source: The Durham Museum, Union Station Renovation collection, No. Renovation-118
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the west.
Notes: Restoration of the main waiting room is underway. Two of the massive chandeliers have been lowered for restoration and ceiling access. The ceiling is almost finished, and work to restore the caen plaster walls is underway. Years of soot from steam locomotives is very apparent on the upper portions of the plaster walls which have yet to be restored.

Figure 35 of 37



AERIAL VIEW OF OMAHA UNION STATION, 1987

Source: The Durham Museum, Bostwick-Frohardt Collection, No. BF31-2063
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.
View to the northwest.
Notes: A Union Pacific locomotive and passenger car sit at the west end of the platform on track No. 1. A caboose is at the east end on the same track. Visible in this photograph are the planters which once existed on the parking deck ("Plaza")[203] north of the station but were not part of the 1929 designs.

Figure 36 of 37

[203] The upper level of the parking structure is referred to as "Plaza" on the blueprints. See Gilbert Stanley Underwood & Co., Ltd., Sheets 34880 and 34900, Union Passenger Station, May 9, 1929, Architectural Drawing, City of Omaha Planning Department, Omaha, NE.

Rehabilitation / Restoration and New Construction Architectural Drawings, Post-1973[204]

Drawing Set Title / Description	Architect(s)	Date of Drawings
Union Station Restoration / West Entry Hall	BVH[205]	October 5, 1979
Union Station Restoration / Main Waiting Room	BVH	October 15, 1980
Union Station Restoration / West Entry Hall, Men's Restroom	BVH	August 7, 1985
Western Heritage Museum Parking Plaza Improvements[206]	BVH	September 23, 1985
Western Heritage Museum / Renovation and Addition: Parking Structure Package	HDR & Skolnick[207]	March 31, 1995
Western Heritage Museum / Renovation and Addition: Renovation Package Included: Main level Swanson Gallery in former dining space, Byron Reed coin collection in former kitchen space; and track level and basement renovations, including major exhibit displays.	HDR & Skolnick	August 10, 1995
Western Heritage Museum / Renovation and Addition: Cumulative South Addition Package Included: Enclosure over track 1, stairs and elevator to track level, new roofing system from powerhouse to station, and the relocation of the Byron Reed coin collection to track level.	HDR & Skolnick	February 16, 1996
Durham Western Heritage Museum Lecture Hall Included: Truhlsen Lecture Hall, new entrance hall and foyer for Truhlsen Hall, elevator, and restroom addition.	HDR	December 18, 2006

REHABILITATION / RESTORATION AND NEW CONSTRUCTION ARCHITECTURAL DRAWINGS, POST-1973

Source: The offices of Bahr-Vermeer-Haecker Architects, Omaha, NE and The Durham Museum.
Format: MS-Word Table.
Figure 37 of 37

[204] On May 24, 1973 the UP formally gifted Omaha Union Station to the City of Omaha.
[205] Bahr-Vermeer-Haecker Architects, Omaha, NE.
[206] Design only – the project was not executed.
[207] Henningson, Durham and Richardson, Inc., Omaha, NE (and) Lee H. Skolnick Architecture and Design Partnership, New York, NY.

Photograph Log

Name of Property: Omaha Union Station
City or Vicinity: Omaha
County: Douglas County
State: Nebraska
Name of Photographer: Web Boy Design (Michael Roach)
Date of Photographs: April 2012 and March 2016
Location of Original Digital Files: 2604 Garden Road, Omaha, Nebraska 68124
Number of Photographs: 20

No.	Description
1	Omaha Union Station, 1931, North Façade
2	Omaha Union Station, 1931, West Façade
3	Omaha Union Station, 1931, South Wall
4	Omaha Union Station, 1931, North Façade, West Entrance Detail.
5	Omaha Union Station, 1931, West Entrance Detail: Articulated Track Worker Holding a Spike Hammer
6	Omaha Union Station, 1931, West Entrance Detail: Articulated Engineer Holding a Small Hammer and Wrench.
7	Omaha Union Station, 1899, Boiler House, East Wall
8	Omaha Union Station, 1931, Main Waiting Room (“Great Hall”). View to the northeast.
9	Omaha Union Station, 1931, Main Waiting Room (“Great Hall”). View to the northwest.
10	Omaha Union Station, 1931, West Entrance Corridor. View to the east.
11	Omaha Union Station, 1931, Rehabilitated Soda Fountain and Concessions
12	Omaha Union Station, 1931, Rehabilitated Baggage Area
13	Omaha Union Station, 1931, Rehabilitated Concourse Area
14	Omaha Union Station, 1931, Dining Room
15	Omaha Union Station, 1931, Dining Room, West Wall Detail.
16	Omaha Union Station, 1931, Dining Room Entrance Hall Ceiling
17	Omaha Union Station, 1931, West Archway Of Great Hall
18	Omaha Union Station, 1931, Main Waiting Room (“Great Hall”). Brass and frosted glass tube chandelier.
19	Omaha Union Station, 1931, The Trish and Dick Davidson Gallery at Track Level South of the Main Building
20	The Truhlsen Lecture Hall in the Rehabilitated Powerhouse.



PHOTO KEY (EXTERIOR)

Source: Google Maps (annotated in MS-Word).
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.



PHOTO KEY (INTERIOR)

Source: "Floor Plan." The Durham Museum, Omaha, Nebraska (annotated in MS-Word). http://durhammuseum.org/Post/sections/20/Files/map2.pdf.
Format: Tag Image File (tif). CD-ROM with TIF images on file with NPS in Washington, D.C.



OMAHA UNION STATION, 1931, NORTH FAÇADE.

FROM LEFT TO RIGHT: SMOKESTACK, 1899; STAIR ENCLOSURE, 1995; OMAHA UNION STATION; MUSEUM SIGN AND FLAGS; AND MAXIMUM-HEIGHT STEEL STRUCTURE.

NOTE: ONLY THE STATION IS INCLUDED IN THE NHL BOUNDARY.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the south
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 1 of 20



OMAHA UNION STATION, 1931, WEST FAÇADE.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 2 of 20



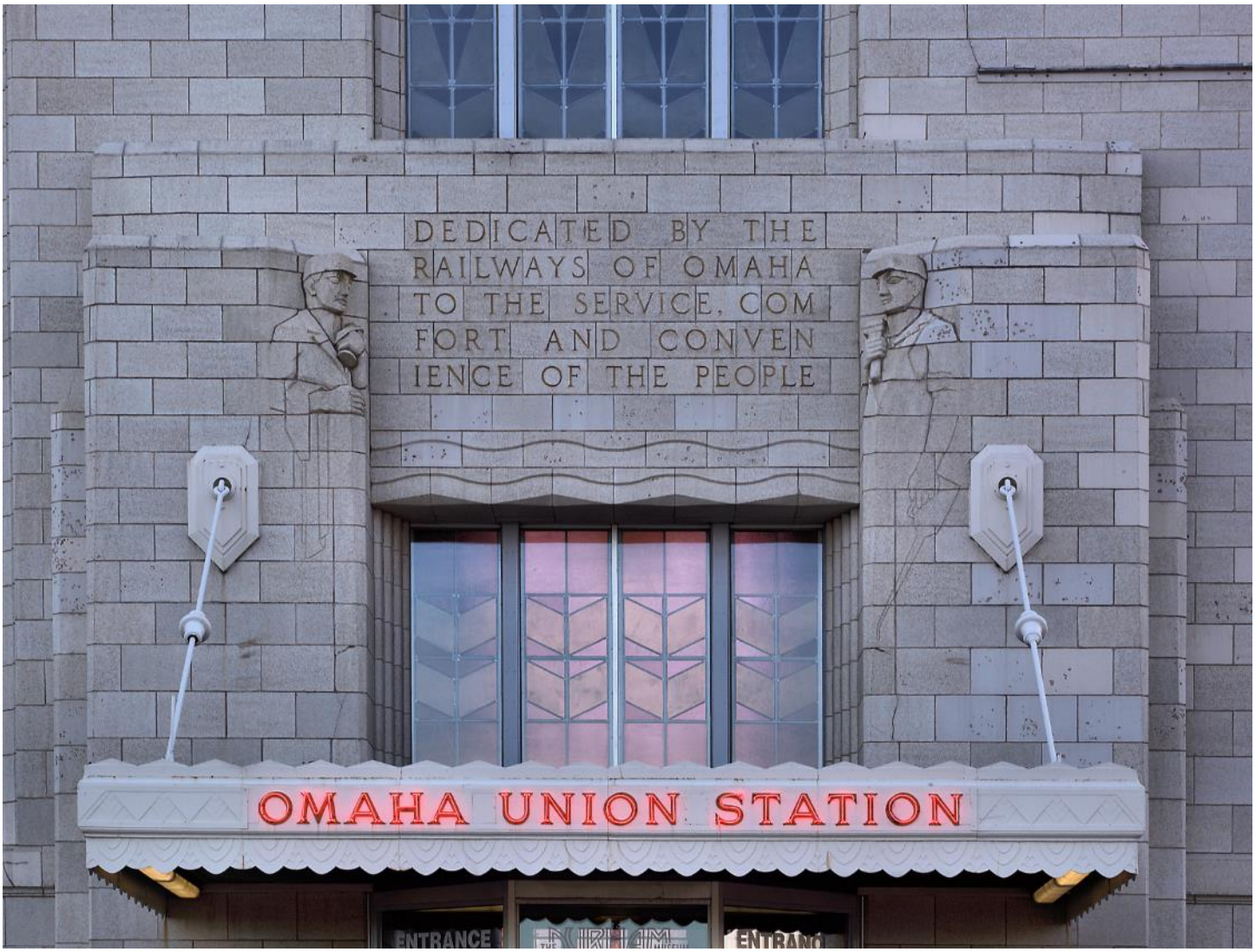
OMAHA UNION STATION, 1931, SOUTH WALL.

FROM LEFT TO RIGHT: MUSEUM STORAGE BUILDING, THE TRISH AND DICK DAVIDSON GALLERY (WITH CLERESTORY WINDOWS), REHABILITATED CONCOURSE WITH STAIRS AND ELEVATOR (ABOVE AND BEHIND THE DAVIDSON GALLERY).

NOTE: ONLY THE STATION BUILDING, REHABILITATED CONCOURSE, STAIRS AND ELEVATOR ARE INCLUDED IN THE NHL BOUNDARY.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the west
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 3 of 20



OMAHA UNION STATION, 1931, NORTH FAÇADE, WEST ENTRANCE DETAIL.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the south
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 4 of 20



OMAHA UNION STATION, 1931, WEST ENTRANCE DETAIL: ARTICULATED TRACK WORKER HOLDING A SPIKE HAMMER

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 5 of 20



OMAHA UNION STATION, 1931, WEST ENTRANCE DETAIL: ARTICULATED ENGINEER HOLDING A SMALL HAMMER AND WRENCH.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 6 of 20

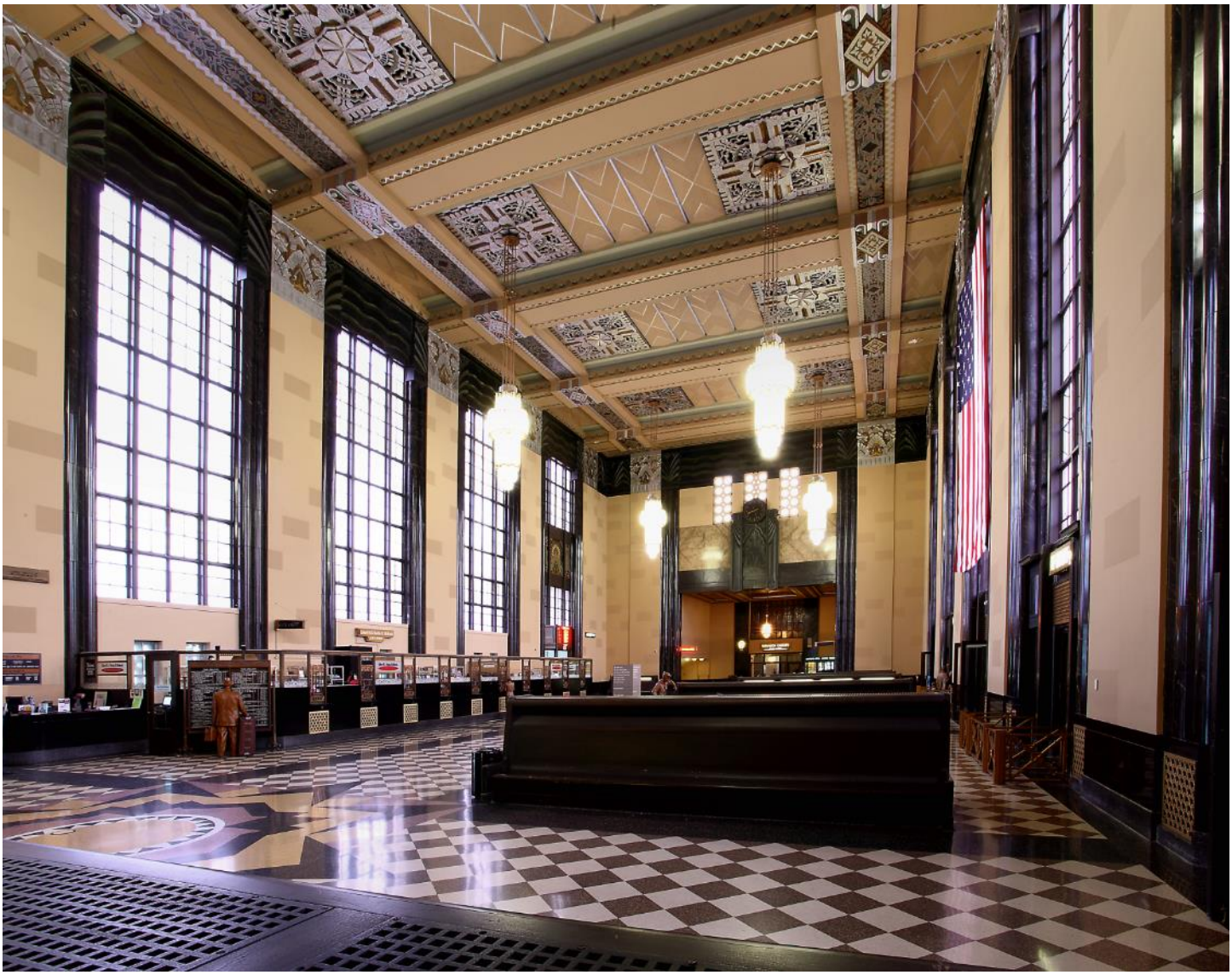


OMAHA UNION STATION, 1899, BOILER HOUSE, EAST WALL

FROM LEFT TO RIGHT: 1996 REST ROOM ADDITION, BOILER HOUSE, EAST WALL OF STATION, 1899 SMOKESTACK. IN THE BACKGROUND ABOVE THE ADDITION IS THE ROOF OF THE TRISH AND DICK DAVIDSON GALLERY.

NOTE: ONLY THE BOILER HOUSE AND STATION BUILDING ARE INCLUDED IN THE NHL BOUNDARY.
Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the west
Web Boy Design (Michael Roach), photographer, March 2016.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 7 of 20



OMAHA UNION STATION, 1931, MAIN WAITING ROOM ("GREAT HALL")

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the northeast
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

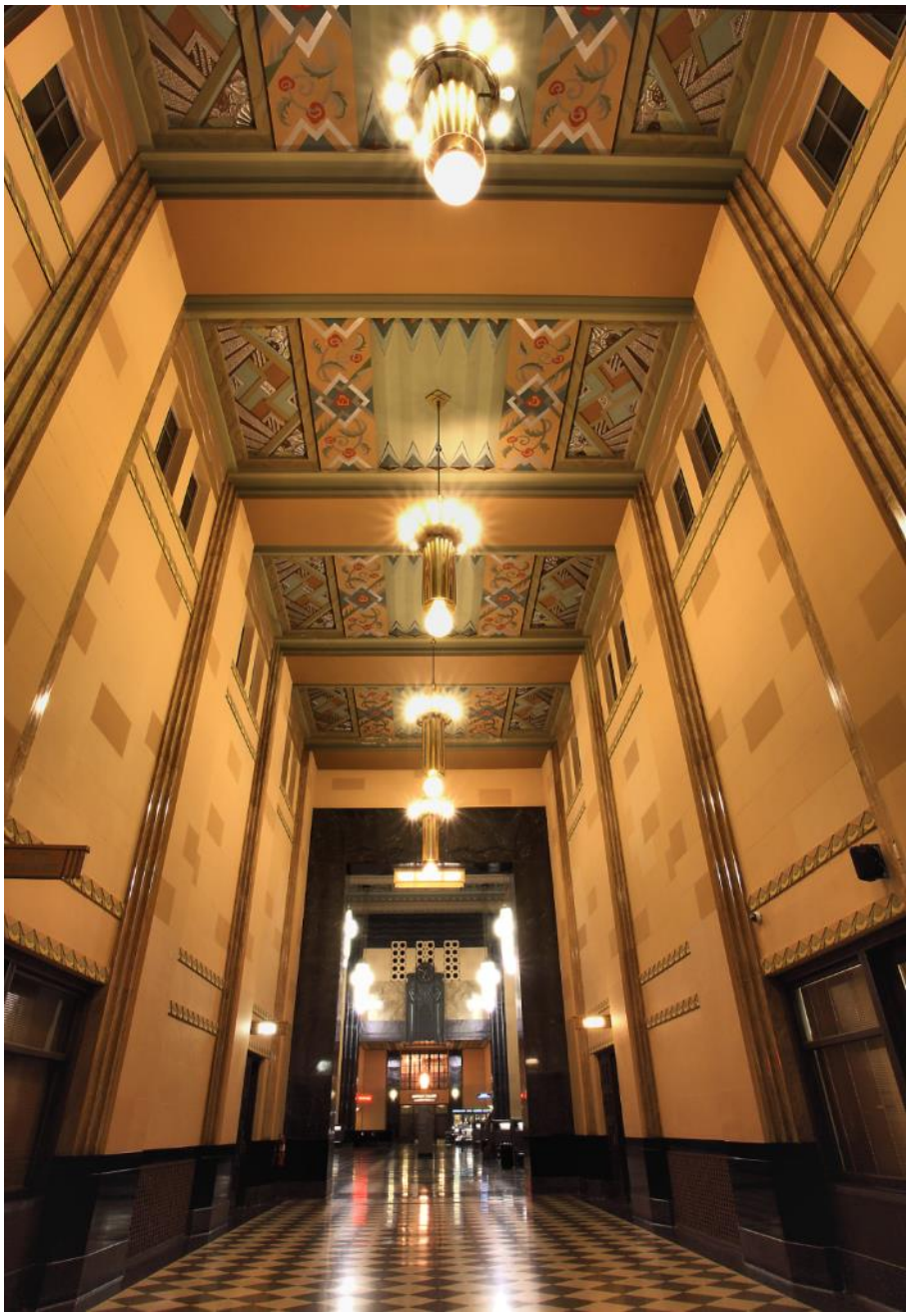
Photo 8 of 20



OMAHA UNION STATION, 1931, MAIN WAITING ROOM ("GREAT HALL")

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the northwest
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 9 of 20



OMAHA UNION STATION, 1931, WEST ENTRANCE CORRIDOR

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 10 of 20



OMAHA UNION STATION, 1931, REHABILITATED SODA FOUNTAIN AND CONCESSIONS AREA

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the southeast
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

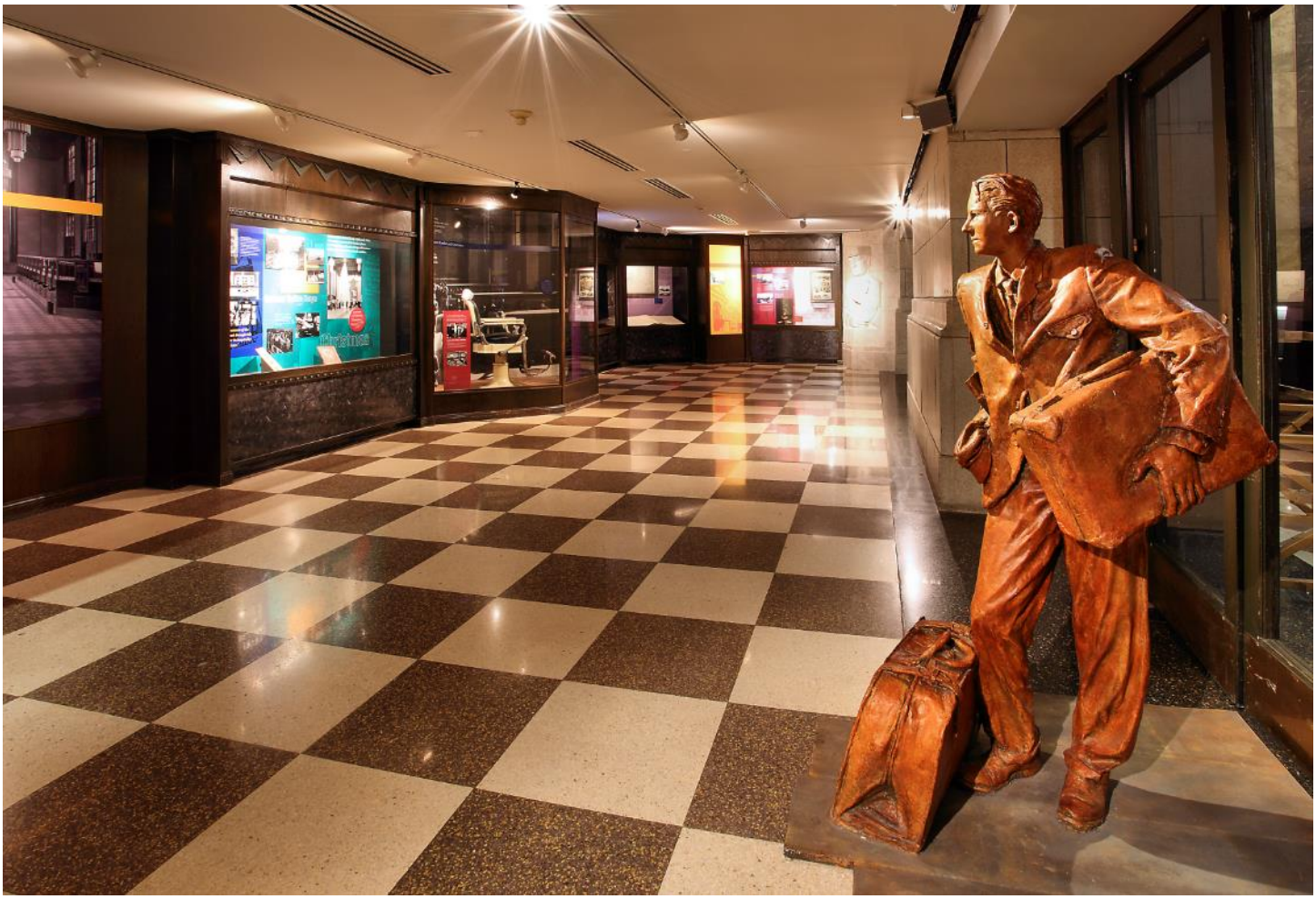
Photo 11 of 20



OMAHA UNION STATION, 1931, REHABILITATED BAGGAGE AREA

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 12 of 20

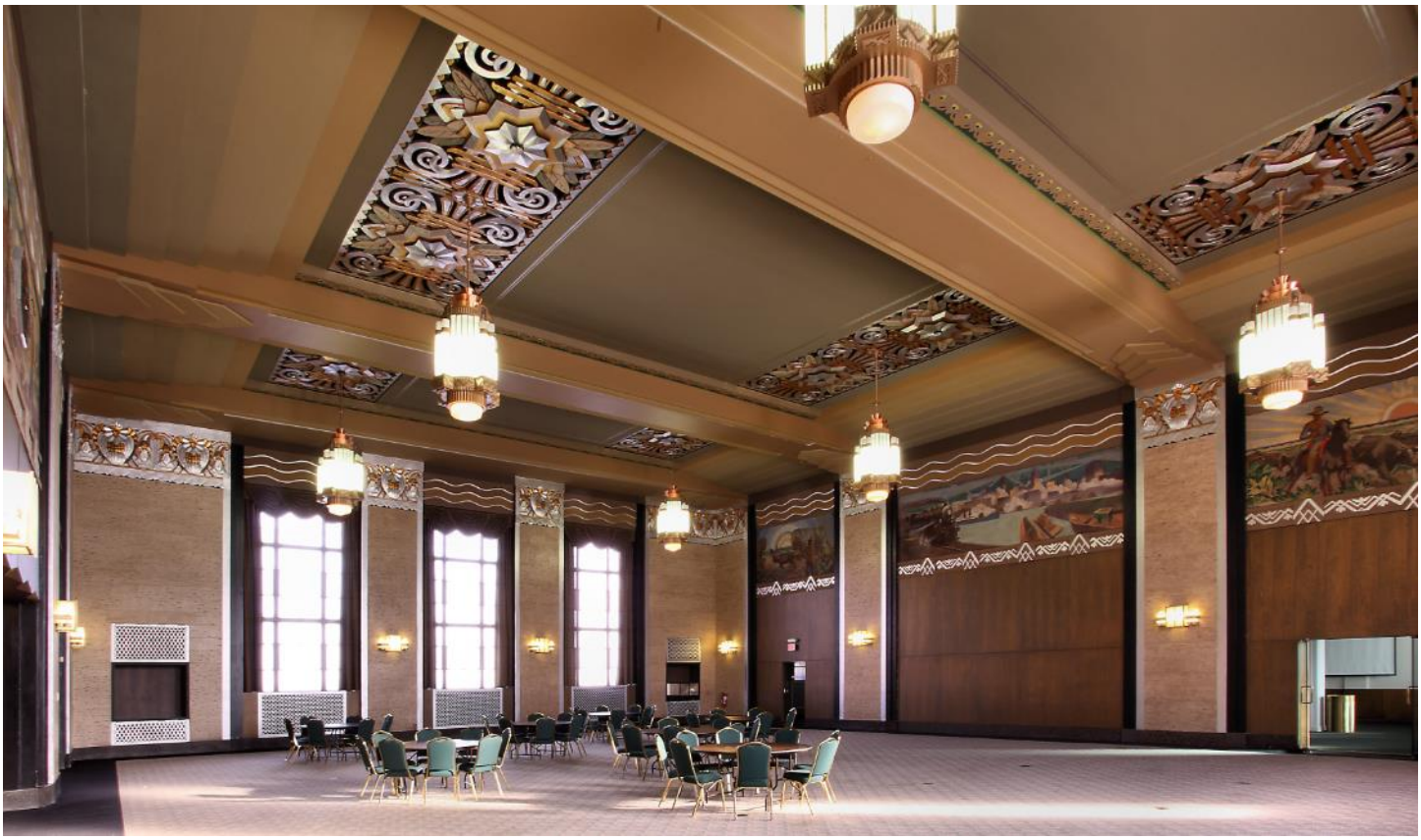


OMAHA UNION STATION, 1931, REHABILITATED CONCOURSE AREA

(UNION STATION AND LIVES OF TRADITION GALLERIES)

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the west
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 13 of 20

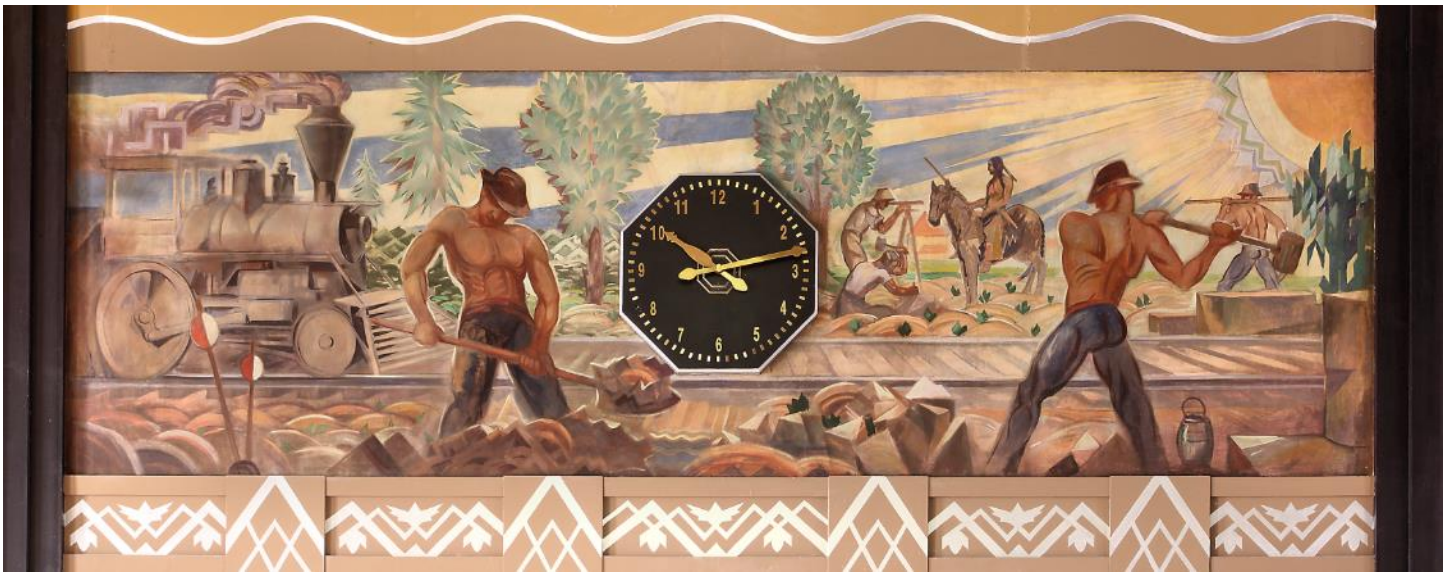


OMAHA UNION STATION, 1931, DINING ROOM

(NOW THE SWANSON GALLERY).

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the northeast
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 14 of 20



OMAHA UNION STATION, 1931, DINING ROOM, WEST WALL DETAIL.

ONE OF SIX MURALS EXECUTED BY LOS ANGELES ARTIST JOSEPH W. KELLER IN 1931, RESTORED IN JANUARY 2008.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the west
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 15 of 20



OMAHA UNION STATION, 1931, DINING ROOM ENTRANCE HALL CEILING

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

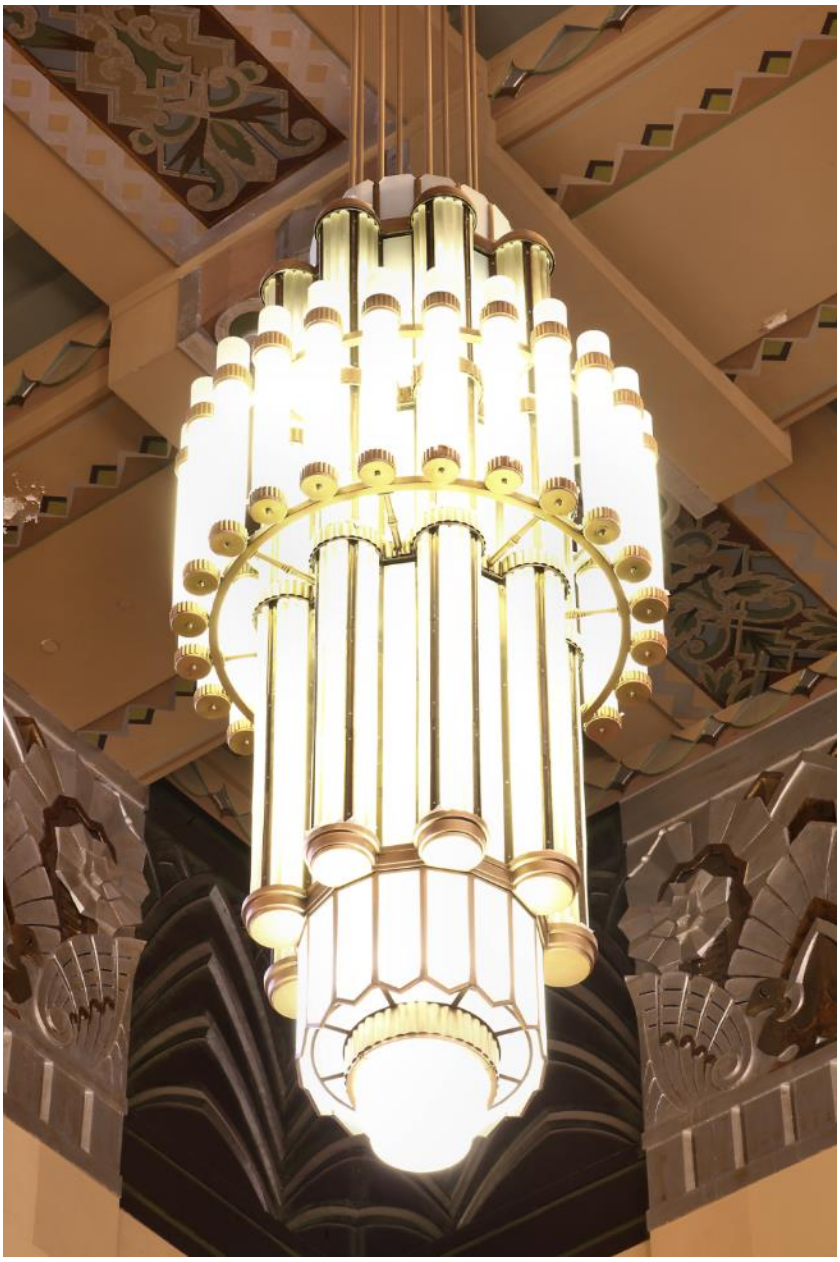
Photo 16 of 20



OMAHA UNION STATION, 1931, WEST ARCHWAY OF GREAT HALL LOOKING TOWARD WEST ENTRANCE CORRIDOR.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the west
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 17 of 20

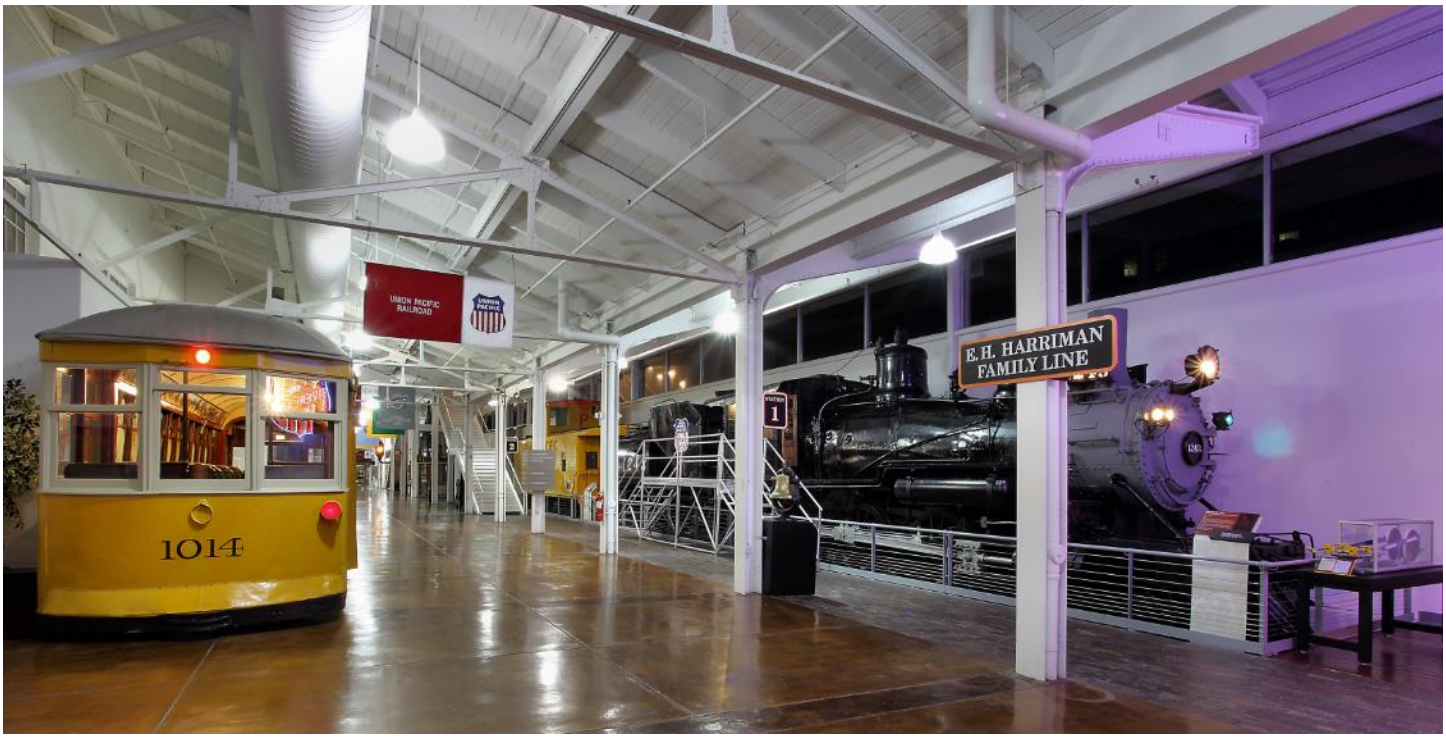


OMAHA UNION STATION, 1931, MAIN WAITING ROOM ("GREAT HALL").

ONE OF FOUR ONE-TON BRASS AND FROSTED GLASS TUBE CHANDELIERS.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the northwest
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 18 of 20



OMAHA UNION STATION, 1931, THE TRISH AND DICK DAVIDSON GALLERY AT TRACK LEVEL SOUTH OF THE MAIN BUILDING.

NOTE: THE PORTION OF THE BUILDING TO THE RIGHT OF THE STEEL COLUMNS (WITH THE LOCOMOTIVE) IS OUTSIDE THE NHL BOUNDARY.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the east
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 19 of 20



THE TRUHLSEN LECTURE HALL IN THE REHABILITATED POWERHOUSE.

Omaha Union Station NHL
Omaha Vicinity
Douglas County
View to the north
Web Boy Design (Michael Roach), photographer, April 2012.
CD-ROM with TIFF images on file with NPS in Washington, D.C.

Photo 20 of 20