

CHICAGO UNION STATION
500 West Jackson Boulevard
Chicago
Cook County
Illinois

HABS No. IL-1249

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY

National Park Service
Midwest Regional Office
601 Riverfront Drive
Omaha, NE 68102

HISTORIC AMERICAN BUILDINGS SURVEY

CHICAGO UNION STATION

Location: **Headhouse:** The headhouse is located at 500 W. Jackson Boulevard in Chicago, Illinois; at 41° 52'44" N and 87° 38'25" W using Google Earth; and latitude 41.8780328, longitude -87.6387947 using Google Maps, both obtained on November 1, 2018.

Train Sheds: Historic train sheds are located on the east side of Canal Street, west of 300 S. Riverside Plaza, between Jackson Boulevard on the north and West Van Buren Street on the south; at 41°52'38" N and 87°38'20" W using Google Earth; and latitude 41.8777842, -87.6382047, 17z, using Google Maps, both obtained on November 1, 2018.

Present Owner: **National Railroad Passenger Corporation (Amtrak)**

Present Use: **Railroad Station**

Significance: Chicago Union Station is one of the most historically significant passenger railroad stations in the United States, notable for its grand architectural design and its thoughtful planning. It is the last remaining great historic railroad station in Chicago. Originally designed by architect Daniel H. Burnham and completed with design alterations after his death by Graham, Anderson, Probst & White, Chicago Union Station was envisioned as a center for intercity rail in the 1909 *Plan of Chicago*, the most significant urban planning document in American history. The station headhouse is a monumental building designed in the Beaux-Arts style, reflective of the precepts of the *City Beautiful Movement*. Built at a time when Chicago was the railroad capital of the country, it is the only remaining intercity rail terminal in Chicago and is a primary rail terminal for commuter traffic. It is significant for its architectural splendor and for its innovation in planning and engineering. The station is known for its unique "double stub" track layout, the first, and only double stub end tracks in the country where northbound and southbound tracks for different railroads end at the same point; its separate passenger and baggage platforms; its novel design for train sheds over those platforms; its imposing Neoclassical exterior design, and its soaring Beaux-Arts inspired interior Great Hall.

The eight-story Chicago Union Station headhouse was joined below ground by a concourse passageway to the concourse building (since demolished) that connected to train sheds bearing open-air platforms protected from the weather by overhead canopies. The overall design of

the headhouse and concourse building seamlessly and gently guided the flow of millions of pedestrians, baggage, and mail for almost a century, beginning at a time when the railway was the ultimate method of transportation and Chicago was the epicenter. When viewed together, the headhouse and concourse building were the grand and triumphal entry to the city. The headhouse, concourse passageway and remaining train sheds are testaments to not only the financial might of the railroads, but to Chicago's long and undisputed history as the transportation center of the country and its illustrious architectural heritage.

Project Team:

Goettsch Partners, Len Koroski, FAIA, Lead Architect
Sullivan | Preservation, LLC, Anne T. Sullivan, FAIA, Project Manager
Sylvester Historic Consultants, LLC, Jeanne Sylvester Architectural
Historian
Leslie Schwartz Photography, Leslie Schwartz, photographer

Date:

December 2, 2019

PART I. HISTORICAL INFORMATION

A. Physical History

- 1. Dates of construction:** 1919 – 1925 (opened May 15, 1925; grand opening July 23, 1925)¹

- 2. Architects:**
Initial design: D.H. Burnham and Company
Final design: Graham, Anderson, Probst & White

- 3. Engineers:**
Chief Engineer: Thomas Rodd, Pennsylvania Railroad chief engineer, succeeded by Joshua D’Esposito in 1919
Assistants: A.J. Hammond, principal assistant engineer, succeeded by E.E. Stetson in 1922
E. Weidemann, engineer of buildings and structures
A.S. Holmes, assistant to chief engineer
C.E. Cox, engineer of contracts and estimates
C.J. Noland, office engineer
E. Brock, mechanical engineer
Thomas Holt, signal engineer
C.W. Post, electrical engineer
C.L. Swanson, chief clerk

- 4. Original Owners:** Chicago Union Station Company (CUSCO)
- 5. Current Owners:** National Railroad Passenger Corporation (Amtrak)
- 6. General Contractor:** John Griffiths & Son Company: Headhouse and Concourse
Subcontractors and Suppliers: Mail building and foundation and steel erection contractors on headhouse: R.C. Wieboldt Company
Excavation, wrecking, sewer construction and concrete track slab construction: W.J. Newman Company
Heating & ventilation: Robert Gordon, Inc.
Ornamental Ironwork: A.E. Coleman Company
Roofing: Edward Moore Roofing Company
Plastering: McNulty Brothers Company
Weather-strip: Sager Metal Weather-strip Company
Painting and Decorating: Alfred Olson Company
Electrical Installation: Hatfield Electric Company

¹ Alfred Shaw, an architect from Graham, Anderson, Probst & White, wrote an article in the February 1926 edition of *The Architectural Forum*, stating that the station was opened for the public on April 18, 1925. Newspaper articles announced the informal opening of the station on May 15, 1925, however some stated that the building had already been opened for two weeks.

Structural Steel Erection: Kelly-Atkinson
 Construction Company, Ketler Elliott
 Construction Company, Overland
 Construction Company and American
 Bridge Company

Foundation: Underground Construction Company
 Paint Supplier: Pratt & Lambert Inc.
 Plumbing Company: O'Callaghan Brothers
 Lighting Fixtures: Sterling Bronze Company
 Passenger Platform Lighting: A.B. Boetter
 Manufacturing Company

Mail Chutes: Cutler Mail Chute Company
 Night watch tour, fire alarm and gong service:
 American District Telegraph Company

Niedecken showers: Hoffman and Billings
 Manufacturing Company

Lavatory fixtures: Standard Sanitary Manufacturing
 Company

Elevators: Otis Elevator Company
 Train Shed Roofs: Federal Cement Tile Company²

7. Original Plans and Construction:

Chicago Union Station was designed as two separate Beaux-Arts buildings connected under Canal Street by a passageway. While the concourse building was demolished, the limestone clad eight-story headhouse remains. Dominating the entire block-wide site with colonnades of massive Tuscan columns on the east and west elevations, and pilasters framing entrances on the north and south elevations, the station's comparatively low site remains a powerful presence in the west side of the business district of the city. As originally designed, the interior includes basement, concourse, street and mezzanine levels of mechanical spaces, ticket offices, lounges, vacant former retail spaces and offices, all centered around the Great Hall, a travertine-clad waiting room surrounded by Corinthian columns and topped by a skylight. Historic train sheds on the south tracks are composed of elegant steel frames clad in concrete and topped with monitor skylights. With the exception of the demolished concourse building and most historic train sheds, the remaining historic fabric of Chicago Union Station is remarkably intact.

Original plans and drawings were found at the Chicago History Museum in the Architectural Records for Buildings by Graham, Anderson, Probst & White and its Predecessors Collection, [ca. 1895 - 1975], 1985.0130. One other original drawing for the

² Sources for this information: Walter S. Lacher, "Noteworthy Passenger Terminal Completed at Chicago." *Railway Age* 79, no. 1 (July 4, 1925): 7-28; Yearbook of the Chicago Architectural Exhibition League and Catalogue of the Thirty-Seventh Annual Exhibition, 1924; Yearbook of the Chicago Architectural Exhibition League and Catalogue of the Thirty-Eighth Annual Exhibition, 1925; Yearbook of the Chicago Architectural Exhibition League and Catalogue of the Thirty-Ninth Annual Exhibition, 1926; and "Federal Cement Tile Roofs," *Chicago Tribune*, May 4, 1926.

Northwest Terra Cotta Company by the firm of Raymond Loewy Associates was found at the National Building Museum in Washington D.C.

8. Alterations and Additions:

Known major alterations to Chicago Union Station since it opened in 1925 include:

1946: Renovations to the Women's Waiting Room and other un-named areas

1949: Renovations designed by Raymond Loewy Associates

- Ticket office, dining and lunch rooms, semaphore, Shoppers Mart and cocktail lounge

1962: Ventilation and drainage upgraded

1966: Travelers Aid Society alterations

1968: Demolition of train sheds north of concourse building for construction of 125 S. Riverside Plaza

1969: Original concourse building demolished for construction of 222 N. Riverside Building

1972: New concourse opened, changing flow of commuter passengers and modifying and adding retail and dining facilities. Skidmore Owings & Merrill was the architect of record for both the tower and the initial concourse base building work, with limited finishes and no retail build-out

1974: Cleaning and painting of Great Hall

1980: Fire destroys Fred Harvey restaurant in headhouse

1983: Demolition of some train sheds south of Jackson Boulevard for construction of 300 S. Riverside Plaza

1991: Renovations to improve passenger facilities, including new ticket windows and baggage handling systems, separation of Amtrak and commuter passengers, removal of WWII-era black out paint from skylight over Great Hall

2008-2010 Renovations designed by Lucien LaGrange:

- Street-level Amtrak Control Center

2010-2013 Renovations designed by Goettsch Partners:

- New base building systems including transformers, switchgear, fire pumps, heating and cooling plants, including air conditioning of Great Hall
- Partial cast iron storefront restoration along Canal Street
- Life Safety upgrades including fire separations and rated door assemblies
- Security upgrades and bollards

2011-2012 Renovations designed by Gensler:

- Amtrak Central Division Office at the south end of the second and third floors

ca. 2014 In-house Renovations:

- Former Barber Shop, now Founders Room, refurbished

2015-2019 Renovations designed by Goettsch Partners:

- Restoration of Great Hall stairs from Canal Street (north and south)
- Renovation of ticketing lobby and creation of Metropolitan Lounge
- Completion of automatic sprinkler system
- Rehabilitation of Women's Waiting Room, now called the Burlington Room
- Construction of West Canal Street Elevator

- Rehabilitation of Great Hall, including plaster repair, extensive paint analysis and painting walls, ceiling and Henry Hering statues “Day” and “Night,” to match original
- Rehabilitation of concourse passageway, including painting walls and ceiling to match original
- Rehabilitation of original skylight, construction of new skylight above and improvements to roof drainage system
- Renovation of baggage claim area

B. Historical Context

1. Chicago and the Railroad

In the nineteenth century Chicago was the center of transportation in the United States. Ideally located at the convergence of the southwestern point of the Great Lakes and the two branches of the Chicago Rivers, adjacent to the flat, fertile prairies of the Middle West, the city was the natural midway between the industrial east and the open west. Beginning in the seventeenth century with the French-Canadian voyageurs who traversed the Chicago River, to the completion of the Illinois & Michigan Canal in 1848, and finally with the development of the railway system, transportation provided the foundation for the economic explosion that resulted in the city's and the nation's burgeoning population and prodigious growth.

The first railroad developed in Chicago was the Galena and Chicago Union Railroad, incorporated in 1836. By 1853 Chicago's railroads connected to the east coast when the Illinois Central Railroad connected to the Michigan Central Railroad, which had connections through Indiana and Ohio to Boston and New York City.³ Soon thereafter freight and passenger rail lines connected Chicago to cities all over the country. Railroads across the country were joined on May 10, 1869, with the completion of the first transcontinental railroad; the connection through Chicago placed it at the center, or hub, of the nation's railway system.⁴ Chicago was also a center for manufacture of freight trains and passenger trains, including the Pullman Company, and later, diesel locomotives.

Until the 1970s there were six large intercity passenger stations that serviced the downtown area in Chicago: Central Station, opened in 1893, closed in 1972, demolished in 1974; Dearborn Station, opened in 1885, closed in 1971, sheds and tracks demolished in 1976 (station building remains); Grand Central Station opened in 1891, closed in 1969 and demolished in 1971; LaSalle Station opened in 1903, closed to intercity trains in 1978 and demolished in 1981; Chicago and North Western Station, opened in 1912, closed in 1975 (intercity trains only, commuter rail operating), headhouse demolished and rebuilt in 1983 and train sheds and street level concourse demolished in 1991; and the Union Depot, opened in 1882 and demolished in 1925 when the current Chicago Union Station was opened.

³ Michael W. Blaszak, Brian Solomon, John Gruber and Chris Guss, *Chicago: America's Railroad Capital, The Illustrated History* (Minneapolis: Voyageur Press, 2014), 17.

⁴ Carl Condit, *Chicago 1910 – 1929, Building, Planning and Urban Technology* (Chicago and London: The University of Chicago Press 1973), 41.

The decline of intercity passenger rail transit was caused in part by the development of the national highway system, the increasing availability of automobiles, and the advent of commercial airline travel. In 1971, the U.S. Congress created the National Railroad Passenger Corporation (Amtrak), which over time absorbed the remaining intercity passenger rail service, thereby consolidating long-distance rail travel in the United States. Chicago Union Station, opened in 1925, is the last remaining historic intercity passenger train station in Chicago and one of the most significant in the country.

Chicago remains the railway transportation center of the nation. To date, no city has more railway lines that radiate in from more directions than Chicago. The city remains the most important interchange for freight traffic through the country. Moreover, it is a hub for Amtrak, the nation's intercity rail passenger system. Finally, Chicago ranks second in the nation only to New York in the number of daily commuter passengers, who commute to and from Chicago Union Station on rail lines operated under the auspices of Metra (short for Metropolitan Rail), a publicly owned regional rail transportation authority.⁵

2. The Plan of Chicago and the City Beautiful Movement

In 1850, Chicago had 30,000 inhabitants; twenty years later the population had increased ten-fold. After the Great Fire in 1871, the city rebounded with its indomitable “We Will” spirit and twenty years after that it teemed with over one million people. In 1893 Chicago hosted millions of people at the World's Columbian Exposition, proving to the nation and the world that the city was burgeoning, cultivated and prosperous.

In 1897, an English journalist named G.W. Steevens visited Chicago and wrote “Chicago! Chicago, queen and guttersnipe of cities, cynosure and cesspool of the world! Not if I had a hundred tongues, everyone shouting a different language in a different key, could I do justice for her splendid chaos.... The most beautiful and the most squalid... the most American of cities Where in all the world can words be found for such paradox and incongruity? ... Someday, Chicago will turn her savagery into order and co-operation ... and she will become the greatest, as already she is the most amazing city in the world.”⁶

A group of prominent business leaders saw the need to address that lack of order and to improve the city's sometimes squalid streetscapes and infrastructure. Soon after the turn of the twentieth century the Merchants Club, which later merged with the Commercial

⁵ John C. Hudson, *Railroads*. The Electronic Encyclopedia of Chicago, Chicago: Chicago Historical Society, 2005, <http://www.encyclopedia.chicagohistory.org/pages/1039.html> (accessed October 15, 2018).

⁶ G.W. Steevens, *The Land of the Dollar* (Edinburgh and London: William and Blackwood & Sons, 1897), 144, <https://babel.hathitrust.org/cgi/pt?id=uc2.ark:/13960/t5bc3tt6s;view=1up;seq=5/> (accessed from Hathitrust Digital Library, October 15, 2018).

Club of Chicago, commissioned Daniel H. Burnham to prepare a plan for improvement. Burnham was a talented architect and a skilled planner. He had been the Director of Works for the Columbian Exposition and his supreme skill in planning that Fair, coupled with his previous experience in preparing urban planning documents for the cities of Cleveland, San Francisco, Manila and Washington D.C., made him an excellent and obvious choice to prepare a plan for Chicago. In 1909 Burnham and Edward H. Bennett co-authored *Plan of Chicago*. Charles Moore edited the document and Jules Guérin and Fernand Janin contributed renderings and drawings.

The *1909 Plan*, also known as the *Burnham Plan*, was a direct expression of the *City Beautiful Movement*, a philosophy of architectural and urban planning that imposed order and grandeur while at the same time fostered functionality, increased profitability, and, some believed, encouraged social reform. Neoclassical architecture, plan symmetry, picturesque views, axial plans and monumental scale were all hallmarks of the *City Beautiful Movement*. Its influence was felt across the country for at least thirty years after the Fair until the Art Deco style became popular.

The authors of the *Plan* drew inspiration from the beautifully laid out cities and grand architecture of Europe, influenced by the Neoclassical architecture espoused by the École des Beaux Arts in Paris. Burnham's and Bennett's vision for Chicago was not very different from the vision they created for the "White City" for the World's Columbian Exposition, which also influenced the planning and aesthetics of other cities across the country. The *Plan* was delivered to the City of Chicago on July 4, 1909, a symbolic gesture to signify that the city would be liberated from its past and start anew. While not universally lauded, most celebrated the *Plan* and attempts were made to implement its designs almost immediately. The *Plan of Chicago* is considered to be the most significant planning document in American city planning history.⁷

3. Plans for the New Station and the Chicago Union Station Company

The 1909 *Plan* recommended changes to improve the City's lakefront, highway system, parks, arrangement of streets, civic and cultural centers, and most relevant here, the railways. Those changes to the city's railway system included improving railway terminals, sharing freight circuits, developing a central freight center, and consolidating six passenger rail stations into one station west of the Chicago River. The Union Passenger Depot at Canal and Adams, opened on April 4, 1882, was used by the Pennsylvania, the Chicago, Milwaukee & St. Paul, the Chicago & Alton, and the

⁷ Carl Smith, "Taming the Savage City." *Humanities* 30, no. 5 (September/October 2009), <https://www.neh.gov/humanities/2009/septemberoctober/feature/taming-the-savage-city> (accessed October 15, 2018).

Chicago, Burlington & Quincy (CB&Q) Railroads, but it was small and overcrowded and could not keep up with the demands of the growing city.⁸ Although it was a different site than called for by the Plan, it was a logical place to build a new centralized station and was in fact the site preferred by the Pennsylvania Railroad.⁹ The site held a strategic position immediately west of Chicago's business center and was adjacent to east and west streets that constituted the main arteries of traffic between the Loop district and the west side. The old station had two approaches of tracks north and south and rather than relocating to a new site, it was deemed simpler to maintain those two approaches.¹⁰ The *Plan* also called for straightening a bend in the south branch of the Chicago River to simplify rail routes to and from stations west of the river and create more efficiency for rail operations.

In 1913, the Chicago Union Station Company (CUSCO) was incorporated for purposes of building the new station, the stock of which was held in four equal blocks by three railroads: two corporate units of the Pennsylvania, the Chicago, Milwaukee & St. Paul, and the Chicago Burlington and Quincy. While the Chicago & Alton Railroad was not a part of CUSCO it ultimately used the new Union Station as a tenant.¹¹

During the negotiations with the city of Chicago for development of the station, in 1913 J.J. Turner, first Vice-President of the Pennsylvania Railroad Lines West, was elected CUSCO president. Thomas Rodd, chief engineer of the Pennsylvania Lines West, was made chief engineer, and Joshua D'Esposito was named assistant chief engineer in direct charge at Chicago. D'Esposito succeeded Rodd in 1919. Daniel Burnham was asked to design the station. His firm completed preliminary designs, with (William) Peirce Anderson acting as chief designer, but Burnham died before seeing that station completed.

⁸ Edward M. DeRouin, *Chicago Union Station, A Look at Its History and Operations before Amtrak* (Elmhurst: Pixels Publishing, 2003), 11-12. F. Scott Fitzgerald referred to the Union Station Passenger Depot in *The Great Gatsby*: "One of my most vivid memories is of coming back west from my prep school and later from college at Christmas time. Those who went farther than Chicago would gather in the old dim Union Station at six o'clock of a December evening, with a few Chicago friends ... That's my Middle West - not the wheat or the prairies ... but the thrilling returning trains of my youth" F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 1925), 211-212.

⁹ Henry Barrett Chamberlin, "A Great Railroad Terminal and how Chicago Got It." *The Voter, A Monthly Journal of Politics* 133 (May 1914).

¹⁰ Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 9.

¹¹ CUSCO owned and operated the new Chicago Union Station until May of 1984 when Amtrak purchased the remaining ownership shares.

4. Chicago Union Station Architects: Graham, Anderson, Probst & White

At the time of D.H. Burnham's death in 1912, the D.H. Burnham & Company was one of the largest and most successful architectural firms in the country. After Burnham died, a successor firm known as Graham, Burnham & Company was formed by Burnham's partner Ernest Graham and Burnham's two sons. Five years later the firm dissolved; Burnham's sons formed their eponymous firm Burnham Brothers and Ernest Graham formed a new firm with the remaining partners Peirce Anderson, Edward Probst, and Howard White, called Graham, Anderson, Probst & White. The firm went on to become one of the most preeminent architectural firms in the city as well as the nation, designing such iconic buildings in Chicago as the Wrigley Building (1919 - 1925), the Federal Reserve Bank of Chicago (1922), the Straus Building (1923 - 1924), the Pittsfield Building (1926 - 1927), the Civic Opera House (1927 - 1929), the Merchandise Mart (1923 - 1931) and the Shedd Aquarium (1925 - 1931), among many others.¹² The Chicago Union Station project stayed with Graham, Anderson, Probst & White, who also designed other major railroad stations across the country, building on the previous success of the Washington D.C. Union Station under D.H. Burnham & Co. (1907), including 30th Street Station and Suburban Station in Philadelphia, the Terminal Tower Building and Union Station in Cleveland, and a significant renovation of the Chicago, Burlington & Quincy Railroad's station in Omaha, Nebraska.

5. Wartime Activities and Photographic Documentation of Chicago Union Station

When the building opened, the design of the station was an immediate success. Passengers began traveling across the country through the station and newspapers carried photographs of travelers, royalty and celebrities purchasing tickets, embarking and disembarking from trains, greeting each other and saying farewells, and enjoying its restaurants, shops and other amenities. More passengers traveled through Chicago Union Station during World War II than any other period, and many of those passengers were service men and women. In 1942, 124 intercity long-distance trains and 122 suburban trains operated in an out of the station, and in 1945, the number of passengers increased to over 100,000 on more than 400 weekday trains.¹³ Ridership was particularly high during the holidays - approximately 750,000 soldiers were granted furloughs for Christmas in 1944, and Chicago Union Station teemed with holiday travelers and soldiers.¹⁴ Norman Rockwell depicted the scene on the cover of the *Saturday Evening Post* for the December 24, 1944, issue. Photographs from this time period are particularly

¹² Sally A. Kitt Chappell, *Transforming Tradition: Architecture and Planning of Graham, Anderson, Probst and White, 1912 - 1936* (Chicago and London: The University of Chicago Press, 1992).

¹³ AltusWorks, *Chicago Union Station Historic Preservation Plan*, August 11, 2017, citing "TranSystems Corporation, *Chicago Union Station Master Plan Study*, Final Report. Prepared for the City of Chicago Department of Transportation, in cooperation with Amtrak, Metra, and other stakeholders. May 2012, 13.

¹⁴ William J. Watt, *The Pennsylvania Railroad in Indiana* (Bloomington: Indiana University Press, 1999), 146; "Yule Travel Hits All-Time Peak," *Chicago Tribune*, December 24, 1944.

compelling. Among others, Jack Delano, a photographer for the Farm Security Administration, later the Office of War Information, was commissioned to photograph and document the United States railroads and Delano's photographs are some of the most visually stunning images of Chicago Union Station ever created.

After the war ended, the Chicago Burlington & Quincy Railroad commissioned Stanley Pargellis, librarian and president of the Newberry Library in Chicago, and Lloyd Lewis, newspaperman and historian, to write and edit a book celebrating the social and economic impact of the railroads. Photojournalists Russell Lee and Esther Bubley (who had previously worked for the Office of War Information) were hired to document the railroad, its stations and the communities through which the Burlington Railroad traversed. The images were published by the Chicago Burlington & Quincy (CB&Q) Railroad in a book entitled *Granger County, A Pictorial Social History of the Burlington Railroad*.¹⁵

Years later, 3,000 negatives shot by Lee and Bubley and were discovered in the Newberry Library's unprocessed Chicago Burlington & Quincy Railroad archives. Those negatives became the collection that is now known as *Daily Life Along the Chicago Burlington & Quincy Railroad*, and some of the most evocative images of people traveling or working in Chicago Union Station are part of that collection.

Wartime Concourse Display

A highly-publicized program dedicating a war bonds display was held in the concourse building in September of 1942, at which the Chicago Building Trades Council presented Brigadier General Arnold N. Krogstad, commanding officer of the Army Air Forces radio school in Chicago, with a check for \$100,000 to buy a bomber, or combat aircraft. O.H. Frick, general manager Chicago Union Station, on behalf of CUSCO, also presented a \$100,000 check to Rear Admiral Charles Conrad, U.S. Navy, retired, for the purchase of war bonds. More than 10,000 people attended the event.¹⁶

A temporary display was created in the concourse building for the ceremony. Flags of the United States' allies were suspended from the ceiling in the concourse building, and giant murals were displayed at either end, one depicting America showering bonds on Washington (with the heading "FOR US BONDS") and another depicting the United States showering bombs on the axis powers (with the heading "FOR THEM BOMBS"). On either side of the murals were thirty-foot panels that depicted a soldier, sailor, aviator,

¹⁵ Lloyd Lewis and Stanley Pargellis, ed., *Granger Country: A Pictorial Social History of the Burlington Railroad* (Boston: Little Brown & Company, 1949).

¹⁶ "Dedication of War Bonds Murals in Chicago Union Station," *Chicago Tribune*, September 7, 1942.

marine Red Cross nurse, Women's Army Auxiliary Corps member, coast guardsman and sailor of the merchant marine. In addition, 4,500 model airplanes of four different Army and Navy designs, ranging in wingspan size from approximately 1-½' for the fighters, to 4-½' for the heavy bombers, were hung 60' in the air on two different levels, suspended by heavy cable and cross wires, in a "V" formation to show the public what a bombing raid might look like on a German city.¹⁷ "Dangling by invisible wires and swaying in the breeze, the effect was every bit as effective as stars in a planetarium"¹⁸ and provided an indelible and unforgettable image of the might of the United States combined forces and Chicago Union Station's support of the war effort.

6. The Amtrak Era

Railway travel declined after World War II with the passage of the *Federal Aid Highway Act of 1956*, otherwise known as the *National Interstate and Defense Highways Act*, and the construction of highways; the increased availability of automobiles; and commercial air travel. With the *Postal Reorganization Act of 1970*, mail was no longer shipped through Chicago Union Station and rail use declined even further.

The President signed the *Rail Passenger Service Act* on October 30, 1970, which provided for the establishment of the National Railroad Passenger Corporation, commonly known as Amtrak (a combination of the word "American" and a colloquial spelling of "track.") Amtrak was charged with assuming responsibility for intercity rail service for railroads that chose not to handle passenger service. On April 30, 1971, railroads that chose to join Amtrak, by contributing to its capital (often contributed in the form of equipment), discontinued their passenger trains. Amtrak began overseeing a nationwide network of passenger rail service the following day, serving 43 states utilizing 21 routes.¹⁹ Amtrak quickly consolidated its passenger operations in Chicago at Chicago Union Station, thus realizing what Daniel Burnham called for in the *Plan of Chicago* in 1909, and accomplishing what years of planning and civic efforts had previously failed to do. In 1984, Amtrak purchased the remaining ownership shares held by CUSCO and is presently the owner and operator of the station.

7. Conclusion

In 1993, the National Railway Historical Society added Chicago Union Station to its National Register of Historic Railroad Landmarks. In 2002, the City of Chicago declared Chicago Union Station a local landmark, specifically designating all exterior elevations

¹⁷ DeRouin, *Chicago Union Station, A Look at Its History and Operations before Amtrak*, 32, citing *Milwaukee Magazine*, October 1942.

¹⁸ "General to Get \$100,000 to buy Bomber," *Chicago Tribune*, September 5, 1942; "Sealing the Ceiling's Doom," *The News Journal (Wilmington Delaware)*, June 28, 1969.

¹⁹ Blaszak, *Chicago: America's Railroad Capital, The Illustrated History*, 66.

and rooflines of the building, including the Jackson Boulevard and Adams Street arcades and the internal vehicular driveways, and all interior features of the Great Hall, including but not limited to the vaulted skylight and ceilings, columns and walls, floors, the allegorical statues of “Day” and “Night,” and the principal public spaces connecting and opening onto the Great Hall, including the Canal, Jackson and Adams street entrances, stairs, lobbies and balconies. In 2012, the American Planning Association chose Chicago Union Station as one of “America’s Great Places” for promoting social activity and for reflecting local culture and history, and, finally, in 2018, the American Institute of Architects Illinois designated Union Station one of Illinois’ 200 Great Places in commemoration of the bicentennial of Illinois statehood.

When the station opened in 1925, the four railroads associated with construction of the building promulgated a promotional brochure which stated:

America’s latest triumph in railroading – the Chicago Union Station –... fulfils [sic.] the requirement of the public for a passenger terminal in Chicago that should combine convenient location and most advanced facilities with an architectural dignity befitting the center of the world’s railway transportation. ... Its colonnades and arches rise from the very heart of the nation’s railroad center. Here the lines of longest distance East and West touch rails and from Northwest and Southwest a network of steel is drawn into its portals. A classic architecture – simple, spacious and serene – is suited to so sovereign a situation, and that is the mould in which the two units of this superb structure are designed....The new Chicago Union Station takes its place among the world’s foremost railroad terminals, not only from the fact that it has been clothed in an architectural expression of magnificent simplicity and beauty, but also because of the exceptionally convenient location on the one-floor level of its many facilities for serving the public. The completion of this important engineering undertaking marks a most noteworthy accomplishment from which travelers from all parts of America will derive untold benefit.”²⁰

In February of 1926, not long after Chicago Union Station opened, Alfred Shaw, an architect with the firm Graham, Anderson, Probst & White, who was most likely

²⁰ “Union Station Chicago.” Chicago & Alton Railroad; Chicago, Burlington & Quincy Railroad; Chicago, Milwaukee & St. Paul Railway; Pennsylvania Railroad System. (Chicago: The Lakeside Press, R.R. Donnelley & Sons Co., 1925).

primarily responsible for the design of the station after Peirce Anderson died, wrote an article for *The Architectural Forum* magazine and said, in part:

A great terminal of this character, so important in its influence, represents the employment and heroic efforts of many men, men with vision and indomitable optimism, who kept the great undertaking always before their eyes; men who labored under electric lamps, who were relied upon for all kinds of minute mathematical calculations, and the multitude of other men, those disciples of tobacco and fresh air, who swung the hammers and set the rivets and the stones to make the great vision an enduring reality! The Chicago Union Station represents, today, the last word in the world's railroad terminals.”²¹

Under Amtrak's ownership, recent multiple and extensive renovations, as outlined in Section I.A.7 above, have allowed the station to continue to be used as a fully operational train station for almost one hundred uninterrupted years. Those renovations have preserved the integrity of the most historically significant parts of the building, while updating the station to make it more efficient and functional for the next one hundred years. It is largely through Amtrak's stewardship of the building, with significant support from the Federal Railroad Administration, that the building is not only extant, but remains the last great historic and fully functioning railroad station in Chicago.

C. History of the Building

1. Design and Construction

a. Introduction

Construction of the station was set to begin immediately after negotiations with the City of Chicago ended in September 1914, but was delayed for several years because of President Wilson's request to cease work unnecessary to the war effort and resulting labor issues after the war. While preliminary work had already begun in 1919 on the tracks, excavation, caisson foundations and retaining walls for the headhouse, a permit was issued on September 4, 1923, for construction of the headhouse, concourse building and train sheds²² and the buildings officially opened in 1925. The construction project was of monumental proportions, particularly compared to the station it was replacing. Whereas the old station was 225,000 square feet, the design for the new station was for

²¹ Alfred Shaw, “The Chicago Union Station – Graham, Anderson, Probst & White, Architects.” *The Architectural Forum* 44 (1926): 88.

²² “Permit Issued for \$14,000,000 Union Station,” *Chicago Tribune*, September 5, 1923.

1.4 million square feet.²³ The entire Chicago Union Station complex covered an area of six city blocks, including the headhouse and concourse building which covered two entire city blocks, multiple service buildings and train sheds.

The land required for the new station was occupied by freight houses and tracks that belonged to the Pennsylvania, the Chicago & Alton and the Chicago, Burlington & Quincy Railroads, several warehouses owned by Butler Brothers, numerous other commercial properties and streets, alleys, viaducts, and utilities. Properties that CUSCO was required to purchase to demolish to make room for the new station included the Commonwealth Edison power plant at Harrison Street and the Chicago River, Anheuser Busch and Marshall Field's warehouses, and many others. CUSCO was required to compensate the owners of those buildings and properties and to pay to rebuild viaducts, build a new sewer system, widen and rebuild Canal Street and rebuild two bridges over the Chicago River at Monroe Street and Kinzie Street.²⁴ In addition, the project included straightening a bend in the Chicago River between Polk and Eighteenth Streets, which finally occurred from 1926 – 1932, improving efficiency and accomplishing another of the goals set forth in Burnham's Plan.

Because CUSCO was not allowed to interrupt Canal Street, the architects designed the headhouse and concourse buildings on either side of the street and placed the concourse passageway underground, connecting the two buildings. Access to the buildings was at street level, but both buildings included stairways that brought passengers down to the below-grade concourse level, waiting rooms and train platforms. In addition to being widened, Canal Street was elevated to allow for construction of the concourse, maintaining connections with intersecting streets and bridges over the river.

The initial Burnham design from 1915 called for a low monumental building to serve as a headhouse with a concourse building east of Canal Street. Burnham's original design for the headhouse strongly resembled Pennsylvania Station in New York City, and included a "more festive classical style and a clerestory with thermal windows rising behind the ground floor colonnade."²⁵

Burnham's design for the exterior featured a massive two-story colonnade of Corinthian columns, which was planned to rise 64' above ground, the standard height adopted in the

²³ Joshua D'Esposito, "The Chicago Union Station, its Design and Construction." *Journal of the Western Society of Engineers* XXVIII, no. 2 (September 23, 1923): 357.

²⁴ D'Esposito, "The Chicago Union Station, its Design and Construction," 360.

²⁵ Carol Hershel Krinsky, "Sister Cities: Architecture and Planning in the Twentieth Century." *Chicago and New York: Architectural Interactions*. Chicago: The Art Institute of Chicago (1984): 28.

design of the main buildings of the World's Columbian Exhibition of 1893.²⁶ The design also included two groups of stub end tracks: fourteen in the south end of the station and eleven in the north end,²⁷ each pair of tracks being served by a common platform to be used for passengers, baggage, mail and express trucking; a large express building located east of the southern tracks; and a mail unloading platform along the river between Jackson Boulevard and Adams Street at the east end of the concourse.

Shortly after the foundation work had been completed, it was decided that the air rights above the building were too valuable to squander, so designs for the building were changed to also include a 22-story office building above the waiting room.²⁸ The design was also modified to allow for a significant increase in the volume of mail transported by rail.

The final Graham, Anderson, Probst & White design included a low monumental headhouse capped by a 22-story office building; a concourse building east of Canal Street; two groups of stub end tracks with separate platforms for passengers and baggage: fourteen on the south, ten on the north, and two other tracks on the east side of the station along the bank of the river; and a mail handling system that originated in the basement of the headhouse and allowed for transportation to a mail terminal building a block away. As noted architectural historian Carl Condit said: "The whole vast system of tracks, concourses, platforms, ramps, stairs, entrances, vehicular drives, ticket offices, waiting rooms, dining rooms, and all the subsidiary facilities constitutes a planning masterpiece that has few serious competitors among the stations, piers, and airports of the United States."²⁹

b. Headhouse

In 1923, work began on the headhouse, designed to cover an entire city block between Canal and Clinton Streets, from Adams Street on the north to Jackson Boulevard on the south. Caissons had been laid in 1919; however, it was not clear if those caissons could support the addition of a tall office building. Extensive testing was performed, the results of which chief engineer Joshua D'Esposito delivered at a meeting of the Western Society of Engineers on May 28, 1923. Those results were published and discussed in numerous engineering journals at the time.³⁰ Testing included the construction and loading of an

²⁶ "Plans for New Union Station at Chicago." *Railway Age Gazette* 54, no. 21 (May 23, 1913).

²⁷ Clarence J. Noland, "Tracks and Track Layouts in the Chicago Union Station." *Journal of the Western Society of Engineers* XXX, no. 11 (November 1925): 475.

²⁸ Noland, "Tracks and Track Layouts in the Chicago Union Station," 473.

²⁹ Condit, *Chicago 1910 – 1929 Building, Planning, and Urban Technology*, 279.

³⁰ "Foundation Tests of the Chicago Union Station Company." *Journal of the Western Society of Engineers* XXVII, no. 3 (March 1922); "Foundation Tests for the New Chicago Union Station." *Railway Review* 70 (February 18, 1922): 225; Henry S. White, "Astonishing Results of Foundation Tests." *Popular Mechanics Magazine* 37 no. 5

experimental caisson 4'0" in diameter by 71'-0" deep that had the support removed from beneath its bottom by digging a tunnel from a shaft sunk nearby, so that the loads imposed on its top were supported entirely by the skin friction of the sides. Testing on the caisson showed that no shifting occurred under loads producing a skin friction of 350 tons per square foot of cylindrical surface; on the basis of these findings the city building commissioner authorized the increase in the allowable load on the caissons to ten tons per square foot.³¹ The results of those caisson tests were considered of great value to the engineering profession.³²

The revised building design, in order to allow for the increased number of office stories, included relocation of columns; the result being that the location of a number of columns no longer corresponded to the location of the foundation piers that had already been set. Ultimately D'Esposito decided to sink additional piers and add reinforced concrete girders across those piers to support the columns.³³

Only eight stories were built when the building opened in 1925. Although many proposed renovations to the headhouse have included adding additional stories to the top of the eighth floor, none have been added to date.

The building was designed as a hollow square, which allowed the light court to frame the concourse-level waiting room, known as the Great Hall, and provided for light and ventilation for the upper floor offices. Designed in a Neoclassical style to resemble the ancient baths of Diocletian and Caracalla, the Great Hall was framed with Corinthian columns and lined with travertine and marble. The interior color scheme of the walls and entablature above the travertine were designed by Jules Guérin, the same artist who rendered images for the Plan of Chicago. Painted a light buff color scheme, the coffers were highlighted with gold. Two gold allegorical female figures by sculptor Henry Hering that represent the 24-hour operations of the railroad, entitled "Night" (holding an owl) and "Day" (holding a rooster), rest on plinths positioned over the concourse passageway.

(May 1922); R.F. Imler, "Stability of Concrete Foundation Piers Demonstrated." *Engineering World* 20 (January - June 1922): 162; "Unusual Foundation Test at Chicago." *Scientific American* 126, no. 6 (June 1922); "Revised Station Plans Embody New Features." *Railway Age* 72, no. 5 (1922), p. 561.

³¹ Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 27.

³² "Testing Caisson Foundations." *The American Architect and Architectural Review* 121, no. 2394 (May 24, 1922).

³³ Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 27; "Work Under Way at Chicago Union Station Headhouse." *Railway Age* 73, no. 14 (September 30, 1922): 599; "Revised Station Plans Embody New Features." *Railway Age* 72, no. 5 (1922).

One of the city's greatest interior spaces, the Great Hall's majestic scale and magnificent ornament demonstrate the commanding power of the railroads and "underscore the dignity and ceremony that once attended railway travel."³⁴

c. Concourse Building

The design for the exterior of the concourse building, constructed across Canal Street to the east, was complementary to the headhouse. Neoclassical in design, facing the Chicago River and viewed from across it, the concourse building was a magnificent entrance to the monumental station complex.

Situated in the middle of a large plaza with entrances on Adams Street and on Jackson Boulevard, flanked by one-story wings and rising to a grand height, the concourse building's main arcade featured two triple columns and a broken pediment above a thick entablature, with acroteria at the peaks and corners and classically ornate clocks under arched openings. The interior of the concourse was laid out in a Roman basilica plan as a large open hall, pierced by slender steel open-lattice piers that supported barrel vaults. A wide central nave was formed by the steel framework, positioned in an east-west axis, with two aisles on either side. The central barrel-vaulted ceiling was pierced down the middle by a continuous row of skylights, positioned within the exposed steel framework.

The side aisle barrel vaults were lower in height than the central nave. Paired double-hung windows were positioned within a solid masonry wall in the upper part of each structural bay and served as clerestory windows. Exposed steel girders supporting a flat roof extended outward from the side aisles at approximately half their height, creating a second set of aisles to the north and south. These, too, contained three sets of double-hung windows set within masonry walls in the upper portion of each structural bay, providing additional light to the space. Storefronts were positioned in the lower half beneath the windows and included retail and restaurant establishments.

The resulting design somewhat resembled New York's Pennsylvania Station, and was modern in the sense that the structural framework was left exposed, to reveal function and to express the "technological precision" of the railroads.³⁵ Rexford Newcomb, AIA, architect and Professor of Architecture and Dean of the College of Applied and Fine Arts at the University of Illinois, wrote an article for the journal *Western Architect* entitled "The New Chicago Union Station." In the article, Newcomb discussed the concourse building and stated:

³⁴ City of Chicago, *Union Station Landmark Designation Report, Preliminary Summary of Information*, July 2002.

³⁵ Chappell, *Transforming Tradition*, 33.

[i]n the mind of the writer, the most interesting feature of the Station, aside from its utilities which he has praised, is the interior handling of the Concourse (192 ft. by 203 ft.) where the modern material of which the structure is fabricated -- steel -- is allowed a full and frank expression. These weblike, aspiring, latticed columns rise from the floor in a sheer and stalwart fashion to bear aloft a beautifully graceful segmental roof. Only enough of the Classic architecture of the exterior is introduced to indicate the character of that exterior. This is indeed the high point, the achievement of the Station, artistically speaking. Those of who admired the aspiring beauty of the Pennsylvania Freight Terminal had hoped for a passenger station in some similar vein. This wonderfully light, graceful and airy interior is therefore a joy to those who see in modern materials and constructive methods the basis for a vital modern architecture.³⁶

As a result of the decrease in rail travel, and the premium value of air rights above the building, the concourse was demolished in 1969. Wayne Bratz, President of Boyas Excavating Company, stopped the large Elgin clock that looked over the interior concourse waiting room on top of the marble staircase at 6:30 am on May 16, 1969, precisely the same time 44 years earlier that the station was opened for business on May 16, 1925.³⁷ Boyas Excavating sold fixtures and ornament from the concourse at a three-day auction at which more than 3,000 people attended. The largest single items to be auctioned were two large clocks, sold for \$2,000.00 each.³⁸

The concourse building was replaced with a 35-story office tower at 222 N. Riverside Plaza. Opened in 1972, and designed by Skidmore, Owings and Merrill, architects, the building included a smaller low-ceiling, below-grade concourse that leads to train tracks and the headhouse. The original concourse passageway between the headhouse and the concourse building was retained, though it has been extensively modified.

d. Mail Terminal and Old Chicago Main Post Office

The original 1915 design of the station included tracks with common platforms, tracks to be used for passengers and baggage, and a mail unloading platform along the river between Jackson Boulevard and Adams Street at the east end of the concourse. After the introduction of parcel post in 1917, mail use had increased to the extent that the facilities provided for in the 1915 plan for the station would be insufficient to accommodate the anticipated amount of mail handling. A committee appointed by the Postmaster General

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³⁶ Rexford Newcomb, "The New Chicago Union Station." *Western Architect* XXXV, no. 1 (January 1926):

³⁷ "Dismantling Begins," *Chicago Tribune*, May 17, 1969.

³⁸ James Coates, "Souvenirs Galore as Landmark Falls," *Chicago Tribune*, June 5, 1969.

concluded that an entirely separate facility was needed, that was accessible by rail, automobiles and trucks. In December of 1920, CUSCO and the Post Office Department came to an agreement whereby CUSCO agreed to build a railway mail terminal 796'-0" x 75'6" above the railway tracks to be leased by the federal government for twenty years. Six floors of the space would be leased by the federal government to be used for the collection, sorting and distribution of mail, and the basement and first floor would be retained by CUSCO for its railway mail service.³⁹

Designed by Graham, Anderson, Probst & White in 1921, the mail terminal building opened on December 1, 1922.⁴⁰ Mail was delivered to the mail terminal building in several different ways: from trains using the five dedicated mail tracks on the southern approach which ran directly below the mail terminal; from dedicated mail trains arriving from the north that bypassed Chicago Union Station by using two of the bypass tracks adjacent to the river; from passenger trains, in which case the mail was separated from passenger baggage in the basement of the concourse building and trucked to the basement of the mail terminal through a tunnel that led from the basement of the station directly to the basement of the terminal building; and finally, from passenger trains at the southernmost end of the platforms, in which case the mail was transferred to the power house facility (since demolished) and trucked through a secondary tunnel from that building's basement to the basement of the mail terminal building.⁴¹ Due to a significant increase in the use of mail and the distribution of mail order catalogs for Sears, Roebuck & Company and Montgomery Ward, both of which were manufactured in Chicago, the mail terminal building was enlarged between 1932 and 1934.

Also designed by Graham, Anderson, Probst & White, the 1934 addition wraps around and envelopes three sides of the 1922 mail terminal. The addition is easily distinguishable from the original building on the east side. The mail terminal building, after the 1934 addition, was known as the "Chicago Main Post Office," and is known today as the "Old Chicago Main Post Office." The United States Post Office Department published a commemorative brochure entitled *Chicago Main Post Office*. Undated, it uses statistics from the 1930s, and it proclaimed the post office to be the "largest post office building in the world."⁴²

³⁹ D'Esposito, "The Chicago Union Station, its Design and Construction," 362; Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 9.

⁴⁰ D'Esposito, "The Chicago Union Station, its Design and Construction," 362.

⁴¹ *Ibid.*, 363.

⁴² City of Chicago, *Old Chicago Main Post Office Building Landmark Designation Report*, December 7, 2017.

Mail service throughout the country continued to increase after the 1930s; in October of 1966, the Chicago Main Post Office was overwhelmed and mail service was suspended for three weeks. A resulting investigation revealed mismanagement and inefficient facilities. President Johnson created a commission to review the Post Office Department which recommended a government-owned corporation to operate the postal service. The *Postal Reorganization Act of 1970* created the United States Postal Service and all mail was re-routed from railway lines to air and truck delivery. This restructuring and reliance on air and truck delivery resulted in the cancellation of the railway mail contract with CUSCO.⁴³ On June 30, 1977, service to the railway post office building through Union Station was terminated entirely.⁴⁴ The Old Chicago Main Post Office building was used until 1997 when a new post office was built one block south. The Old Chicago Main Post Office was added to the National Register of Historic Places in 2001, declared a City of Chicago Landmark in 2017, and is currently being renovated as the largest adaptive reuse project in the country.⁴⁵

e. Passenger, Baggage and Mail Platforms

The 1921 agreement requiring the construction of the mail terminal building which re-routed the large volume of mail allowed the reconsideration of the 1919 design of the Chicago Union Station platform system. Available space made it possible to create separate platforms for passengers and baggage. The architects designed platforms on either side of the trains: wider for passengers, and narrower for baggage. Passenger platforms led directly to the concourse level, which allowed passengers to access waiting rooms, ticket booths, restrooms, cafes and cabs without having to use stairs or elevators. Baggage was deposited from trains onto baggage platforms which were sloped ramps that descended directly down to the baggage room one floor below, thus eliminating the need for baggage elevators. Chicago Union Station was the first large train station that handled passengers and baggage separately, for efficiency's sake and for the ease of the passenger. Noted architectural historian and critic Carl Condit said "[t]he baggage-handling facilities of the concourse building constituted another ingenious element of this intricate plan – indeed, it may be argued that they represented the most efficient solution so far developed to this still perplexing problem."⁴⁶ The platforms, although altered,

⁴³ TranSystems Corporation, *Chicago Union Station Master Plan Study*, Final Report. Prepared for the City of Chicago Department of Transportation, in cooperation with Amtrak, Metra, and other stakeholders. May 2012, 13.

⁴⁴ Publication 100 – the United States Postal Service – An American History 1775 – 2006, The History of the United States Postal Service, Significant Years in U.S. Postal History. https://about.usps.com/publications/pub100/pub100_076.htm (accessed December 12, 2018).

⁴⁵ Jay Koziarz, "Walgreens will bring 1,800 Workers to Chicago's Old Post Office," *Curbed Chicago*, June 18, 2018, <https://chicago.curbed.com/2018/6/18/17467948/walgreens-old-post-office-development> (accessed December 10, 2018).

⁴⁶ Condit, *Chicago 1910 – 1929, Building, Planning and Urban Technology*, 279.

continue to stand in their original configuration, with low passenger platforms alternating between separate, slightly elevated baggage platforms.

The architects also designed a separate platform dedicated to mail. Running along the river to the east of the station, the mail platform extended further south than the baggage and passenger platforms and directly connected railroad mail with the mail terminal, and later the Old Chicago Main Post Office building to the south of the train station. The platform doubled as the structure for a tunnel that connected the basements of Union Station and the Old Chicago Post Office and housed pipes and conduit that led from the powerhouse just north of Roosevelt Road after it was completed ca. 1931. Mail and baggage trucks traveled back and forth through this tunnel while the Old Chicago Main Post Office was still in operation. The tunnel is still used by station personnel today.

f. Train Sheds

Originally, fourteen tracks extended to the south of the concourse building and 10 tracks to the north. A derivative of the Bush-style train sheds popularized on the east coast, which replaced the large balloon shed designs of the nineteenth century, the train sheds at Chicago Union Station were designed by the Engineering Department of the Pennsylvania Railroad, under the direction and supervision of Thomas Rodd and Joshua D'Esposito.

The configuration of the separate baggage and passenger platforms necessitated the development of a new style of train shed, as the addition of the baggage platforms restricted the width of the passenger platforms and the dimensions of the canopy support columns. The span of these sheds had to be twice the typical requirement for low sheds to provide protection against rain and snow, while at the same time, allow for the release of locomotive exhaust and provide more headroom over passenger platforms than was usually available in low sheds. The resulting design of an elegant truss over each column with an approximately 50' horizontal span helped provide structural integrity with lighter gauge girders to support the roof load. The design was "ingenious from the standpoint of the structural engineer but also unusually pleasing in appearance," and was an outstanding feature of the new station.⁴⁷ The design was later adapted at Philadelphia's 30th Street Station in 1933, also designed by Graham, Anderson, Probst & White.⁴⁸

As air rights above the tracks were sold, most of the sheds were demolished, with the exception of those over south tracks six through sixteen. They are the last remaining

⁴⁷Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 17; Newcomb, "The New Chicago Union Station," 6.

⁴⁸AltusWorks, Historic Preservation Plan, June 27, 2017.

original train sheds. New glass was installed in the canopy skylights as part of a renovation in 1990, and the original lapped glass and concrete tiles that covered the arch of the canopy were replaced with translucent polycarbonate panels set within aluminum framing, but otherwise they are intact.⁴⁹

2. Operation and Function

a. Introduction

The station opened informally on May 15, 1925, and on that date the old Union Depot was demolished.⁵⁰ On July 23, 1925, a ceremony was held to formally celebrate the grand opening. Among those in attendance were the presidents of the four railroads, City of Chicago Mayor Dever, Ernest Graham of Graham, Anderson, Probst and White, Fred Harvey Company associates and over 500 guests of honor.⁵¹ One of those guests was William A. Boatman, the eighty-one year old conductor who drove the first train into the old Union Depot when it opened in 1882.⁵² The new station was hailed as an architectural wonder and was said to be the most technologically advanced train station in the world.⁵³

b. Headhouse

Chicago Union Station was designed to offer the ultimate in comfort and ease to passengers and efficiency in operations; Graham, Anderson, Probst & White anticipated virtually every requirement, including the loading and unloading of trains, the handling of mail and baggage, the control of vehicular traffic, the movement and needs of passengers, and they designed free flowing, multiple levels of the building in order to satisfy those requirements.

Taken together, the headhouse and the concourse building (demolished, 1969) were one unit at the concourse level, connected under Canal Street through the concourse passageway. Passengers entered the concourse building through its soaring, light-filled atrium, then passed through a series of gradually smaller spaces including the concourse passageway before they entered the headhouse and its equally soaring and resplendent Great Hall, or vice versa; but in either way, they experienced the architects' intended design of visual compression and expansion, which maximizes the impact of the terminus.

⁴⁹ TranSystems Corporation, *Chicago Union Station Master Plan*, 13; "Union Station Entrance Delayed," *Chicago Sun Times*, September 28, 1990.

⁵⁰ "New Union Station to be Informally Opened Tonight," *Chicago Tribune*, May 15, 1925.

⁵¹ The opening day was memorialized in film and footage can be found at "Chicago Union Station Opens." YouTube, November 18, 2010, https://www.youtube.com/watch?v=GxGkZEP8_UA (accessed October 26, 2018).

⁵² "Chicago Dedicates New Station," *New York Times*, July 24, 1925.

⁵³ "Built in '25, Hailed as Architectural Gem," *Chicago Tribune*, July 27, 1980.

Concourse Level

i. Great Hall

The Great Hall is the principal space of the headhouse. The Great Hall floor, at the concourse level, is positioned 16'-6" below street level. It is accessed in various ways: from the east, through street-level vestibules on Canal Street and down the grand staircases; from the north and south, through concourse-level entrance vestibules that open from the taxicab drives; and from the north, (Adams Street) and south (Jackson Boulevard) through street-level vestibules, either down a flight of stairs or via an elevator. Because of the change in elevation of the site between Canal Street and Clinton Street, a partial mezzanine level above the concourse level is present on the west (Clinton Street) of the building.

In the center of the floor of the Great Hall was an information counter. Ancillary spaces flanked the floor space on the east and west. The west side of the building featured a Women's Waiting Room on the north end, the Fred Harvey lunch room in the middle and the Fred Harvey dining room, men's barbershop and cigar shop on the south end. The east side of the Great Hall featured the ticket lobby on the south, two grand staircases to Canal Street flanking an entrance to the concourse lobby in the middle, and on the north, a drugstore and small shops.

a) Skylight

The ceiling of the Great Hall is dominated by a barrel-vaulted glazed skylight, designed to allow natural light into the space. During World War II the glazed skylight was covered in black tar to comply with black-out regulations designed to prevent enemy aircraft from identifying targets by sight. Over time, the skylight had deteriorated as the result of design flaws, allowing water damage to both the skylight and the upper walls of the Great Hall. Modifications made to stop leaks at skylight muntins were unsuccessful and decreased the visible glazed area and, consequently, the light levels in the Great Hall. In 1991 the black-out tar was removed, and from 2018 to 2019 the skylight underwent an extensive restoration that involved refinishing and reglazing the original skylight, replacing 2,052 pieces of glass with a textured glass surface that matched the original in appearance, and constructing a new skylight, installed 5' above the original skylight. This new structure matched the original in profile and included 858 panes of clear high-efficiency glass, thus making it both functional and energy efficient. Natural light allowed into the Great Hall was increased by approximately 50 percent.

ii. North and South Entrance Vestibules and Lobbies

Entrances to the Great Hall are positioned at the north and south ends, from the concourse level taxicab driveways. Internal open stairways lead to street-level entrance lobbies at

Adams Street and Jackson Boulevard, respectively, which also function as balconies overlooking the Great Hall and corridors that provide access to elevator banks.

a) Taxicab Driveways

Large arched entrances from Clinton Street near Adams Street and Jackson Boulevard open into double-height, ramped spaces with “U”-shaped internal vehicular driveway ramps that guided the flow of automobile traffic and the drop-off and pick-up of passengers and baggage. Occupying the western half of the taxicab driveway, these two-story levels continue to a single-story space below Canal Street, where a taxicab stand, punctuated by stout concrete columns, guided vehicles to the west and into the lower baggage drives. The baggage drives continue west from the taxicab stands and then turn in the north-south direction under the Clinton Street sidewalk. At mid-block, the north and south cab driveways meet and turn east again, leading to a loading dock beneath Canal Street.

Both the taxicab and baggage driveways were one-way originally, allowing for efficient use by taxis: inbound from the south drive; outbound from the north. Security concerns after the terrorist attacks of September 11, 2001, resulted in the closure of the drives to public traffic. Gates and gatehouses were installed to restrict access at the station’s Clinton Street entrances. Currently, Amtrak police use the north driveway for parking, and Amtrak uses the baggage drive for parking and as a loading dock for the building.

Spaces that surround the Great Hall will be described in a counter-clockwise manner, beginning in the northwest corner of the building.

iii. Women’s Waiting Room

Facilities designed specifically for women were located in the northwest corner of the station off of the Great Hall and included a large waiting room at the concourse level, bath and toilet rooms and a nursery at the basement level, accessed by an internal staircase within the women’s waiting room, and a hospital room at the mezzanine level. A beauty parlor was located at the street level above the women’s waiting room, accessed from within the waiting room by elevator and from an outside entrance.

“Special pains were taken to obtain a decorative treatment of subdued or restful characteristics” for the women’s waiting room.⁵⁴ The room was intended to be a private respite from the bustling station and the exertions of travel, and few photographs of the interior of the space exist. When the building opened in 1925, the north and south walls were each decorated with two large hangings of deep red Belgian velvet, entirely plain

⁵⁴ Lacher, “Noteworthy Passenger Terminal Completed at Chicago,” 13.

except for small panels that featured the official seals of the four railroads. The ceiling was highly decorated with gold rosettes and painted in colors of blues, yellows and dark reds - a "Pompeian effect."⁵⁵ Several ornamental iron partition grilles were used to obscure the view from the Great Hall into the women's waiting room.⁵⁶

In 1946, the women's waiting room was extensively remodeled as part of a \$75 million overhaul of the station. A new lounge was created within the waiting room, occupying about two-fifths of the total area of the room. The lounge was placed along the western wall of the waiting room and did not block access from the doorway to the Great Hall and the stairway to bath and toilet rooms and infants' lounge in the basement. Twelve telephone booths that were located in niches in the west wall of the waiting room were moved to the east wall. Upholstered furniture, a rug, draperies and floor-lamp lighting were added to the lounge area. The ornamental grilles that originally were placed to obscure the view from the Great Hall were moved so as to separate the lounge from the rest of the waiting room. The remainder of the space in the waiting room held benches, writing desks and chairs.⁵⁷

As part of the 1946 remodeling, walls of the waiting room were painted grey and four large-scale murals, fourteen feet high and twenty feet long, were added to both the north and the south walls. The murals were created by hanging strips of wallpaper in different configurations, so as to create different scenes. The Asian-influenced wallpaper was manufactured by Arthur Sanderson & Sons in England and the pattern is the *Phoenix Bird*. The length of the wallpaper was not sufficient to reach the desired height of the intended mural, so the installers used paint to fill the remainder of the space enclosed by the perimeter framework. The interior designer who planned the renovation of the women's waiting room was Ottie B. Shiffer of LaGrange, Illinois.⁵⁸ Mrs. Shiffer's husband George was an assistant to O.H. Frick, general manager of the station.⁵⁹

During a fire in 1980, firefighters' efforts to suppress the fire resulted in extensive water damage to the mural on the east side of the north wall. In later years the space was subdivided into smaller rooms used for storage and a suspended ceiling was installed. In 2016, the women's waiting room was extensively renovated and three of the four murals were cleaned and conserved. The remaining mural, deemed too damaged to repair, was

⁵⁵ Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 13; "All the Comforts of Home for Travelers." *Railway Age* 121, no. 10 (September 7, 1946): 408- 409.

⁵⁶ Those may have been the ornamental grilles, along with at least one writing desk, that were designed for the room and purchased from the Marshall Field & Company. Marshall Field & Company, Newspaper Advertisement, *Chicago Tribune*, August 19, 1925.

⁵⁷ "All the Comforts of Home," *Railway Age*, 408- 409.

⁵⁸ *Ibid.*

⁵⁹ "Flood at Union Station Plagues Frick, Shiffer; Bailey also on hand," *LaGrange Citizen*, July, 1936.

removed and a digital reproduction was created to hang in its place. Original light fixtures were found in the basement of the station and others were made to match the originals, and both were placed in the room. The women's waiting room is now a special event space called the Burlington Room.

a) Nursery

On the north side of the women's waiting room, a stairway originally led down to the basement to a room that included paid and free toilets and a nursery. The nursery was designed as a relaxing environment for mothers and children. The walls were painted blue, found to be the most "restive" color, and simple furniture was placed in the room including chrome lounge chairs and high-barred cradles. The blue walls were decorated with images from popular children's comic strip characters to amuse the children and brighten the room. The room was kept warmer than other parts of the station so that children did not catch colds. A doctor, nurse and at least one matron were in attendance at all times. Service was free, and it was estimated that 300 - 400 people spent time in the room every day.⁶⁰

b) Beauty Parlor

A beauty parlor was positioned on the street level above the women's waiting room and was accessible by elevator from the waiting room, or on foot from the Adams Street entry vestibule. The beauty parlor has since been gutted, with nothing historic remaining except the original entry and doorway.

c) Hospital and Chapel

An emergency hospital was located on the western side of the mezzanine level above the women's waiting room, although its exact location is unclear. A second hospital, for the use of the Pennsylvania Railroad, was located on the western side of the station, its exact location is also unclear. Nothing remains of either hospital today. The station also reportedly had a chapel, and its location is unknown.⁶¹

iv. The Fred Harvey Company Restaurants

Immediately south of the women's waiting room were the Fred Harvey lunch room and dining room. Both restaurants were accessed directly from the Great Hall, through

⁶⁰ As part of the Works Progress Administration of the New Deal, the Federal Writers' Project was a federally funded arts initiative, established in 1935, to employ out of work writers during the Great Depression. Several writers, including Charles Novak, V. Bortz, N. Morris, and R. Bush surveyed Chicago Union Station and wrote undated reports of the station, which are now part of the collections at the Abraham Lincoln Presidential Library and Museum in Springfield, Illinois. Those reports provide a rich description of the station not long after it opened. U.S. Works Project Administration Records, Federal Writers' Project, Chicago, Union Station, Box 62, Abraham Lincoln Presidential Library & Museum.

⁶¹ Ibid.

entryways that were positioned on the west wall. The Fred Harvey Company had a long-standing tradition of operating restaurants and other hospitality services along railroads in the western United States since 1876, and had become synonymous with excellent quality food, professional and polite waitstaff known as Harvey Girls, and high standards for efficiency and cleanliness.⁶² The company is credited with creating the first restaurant chain and popularizing the American southwest as a tourist destination. At Chicago Union Station the decision was made to have one single firm handle all of the food and service facilities, and west of New York City the Fred Harvey Company was the only company that had the required experience and success.

When the station celebrated its opening in 1925, only the lunch room and main dining room were open in the headhouse and the “Little Restaurant” in the concourse building. Of the small shops, only the newsstands, cigar stores and the barbershop were open. By 1926, when all of the Harvey establishments at Union Station were open, the Fred Harvey Company managed a main dining room, a main lunch room, “The Little Restaurant” in the concourse building, a luncheonette, a soda fountain and a restaurant in the basement of the station for railroad and office employees. The company was prepared to serve 5,000 meals a day in the lunch room alone, with a capacity to serve 1,000 at one time.⁶³ During World War II, the Fred Harvey company prepared thousands of sandwiches daily to hand to soldiers traveling through the station, passing them through train windows and doors.⁶⁴ Five hundred Fred Harvey employees worked at the station, 300 of whom were Harvey Girls.

In addition to the restaurants, a barber shop and a beauty shop, the company also managed retail shops throughout the station complex, including “The Shoppers Mart” in the headhouse, which featured a collection of retail shops including a drug store, a postal station, newsstands, telephones, a soda fountain which also served food, a perfume shop, a cigar shop, a toy shop, a candy shop and men’s furnishings. The Minute Shops in the concourse building offered shopping for the traveler who only had a “minute” to shop, and included a book store, a news stand, a cigar shop, a novelty shop, an annex drug store, a candy shop, a fruit shop, a bakery, a soda fountain and a shoppers’ call desk.⁶⁵ The company continued to be a presence at the station until the early 1970s.

⁶² A movie called “The Harvey Girls” was made in 1946 and featured Judy Garland. It was one of the most successful postwar movies and one of the film’s songs “On the Atchison, Topeka and the Santa Fe” written by Johnny Mercer won an Academy Award for best song. Robert Hartley, “A Touch of Class: Fred Harvey’s Operations at Chicago Union Station.” *Journal of American History*, 14 (Autumn 2011): 224.

⁶³ “Fred Harvey Caterer, Chicago Union Station.” *The Hotel Monthly* 33, no. 389 (August 1925): 49.

⁶⁴ Hartley, “A Touch of Class: Fred Harvey’s Operations at Chicago Union Station,” 224.

⁶⁵ *The Union Station Chicago*. Fred Harvey Company, n.d.

The Fred Harvey Company hired Mary Colter as chief architect and designer. She worked for 38 years for the company, completing 21 landmark hotels, lodges and public spaces, much of it in the American Southwest. Her work in designing Fred Harvey restaurants in large train stations included Kansas City Union Station, Los Angeles Union Station and Chicago Union Station. By 1924, Colter was designing interiors of the Chicago Union Station Fred Harvey restaurants and shops and overseeing the design of every minute detail, including the uniforms of the waitresses.⁶⁶

a) *Lunch Room*

Immediately to the south of the women's waiting room on the concourse level was the Fred Harvey lunch room. Only open for lunch or private banquets, the lunch room seated 600 people at tables and 119 more seated at stools at three lunch counters. The lunch room had two levels – the main concourse-level floor, accessed from the Great Hall, and the uppermost, a mezzanine, that overlooked the lunch room, accessed by an open stairway at the south end of the room. The raised mezzanine level could serve up to 200 people.

Initially, an “E”-shaped countertop island extended off the west wall on the concourse-level floor, providing counter-top lunch room seating. The top of the counter was comprised of a thick slab of green Vermont marble and the base was grey tavernelle⁶⁷ on the patrons' side and Tennessee marble on the serving side. The floor was Tennessee marble on the public side and rubber tile on the serving side. The entire space was destroyed in a fire in 1980 and nothing remains of the historic interior finishes. Two Corinthian columns that stood in the Great Hall in front of the entrance to the lunch room were removed. The former lunch room space was subsequently used for various forms of storage, but currently remains vacant.

A service kitchen was located beneath the raised mezzanine. The main kitchen was located in the basement immediately beneath the lunch room service kitchen. The basement service kitchen also functioned as a large cafeteria for railroad and office station employees and was finished in red quarry tile floors and white glazed tile walls.⁶⁸ Small shops were located on either side of the entrance to the lunch room, accessible from the Great Hall.

⁶⁶ *The Union Station Chicago*. Fred Harvey Company, n.d.

⁶⁷ This term was utilized in *The Hotel Monthly* article “Fred Harvey Caterer, Chicago Union Station,” and may reference a type of Tennessee Marble marketed today as “Quaker Gray Tavernelle.”

⁶⁸ *The Hotel Monthly*, 53; see also Lacher, “Noteworthy Passenger Terminal Completed at Chicago,” 15.

b) Dining Room

Immediately south of the lunch room was the main dining room, positioned in the southwest corner of the headhouse, which was designed for elegant dining and seated 125 people. The room measured 42'-5" x 56'-0". It featured 14'-high American walnut paneled wainscoting, with plaster walls above and a decorative coffered ceiling, and Corinthian columns. The main dining room was defunct by mid-century and served as a "contractor office and shop" by 1990. The space was renovated in 2015 into a paid waiting room / lounge known as the Legacy Club; it is now leasable event space called the Union Gallery. Original features that remain include the coffered ceiling, decorative molding and Corinthian columns.

v. Barbershop

Positioned immediately south of the former dining room was the men's barbershop. Originally the space might have been intended as a men's waiting room because it was designed as a two-story space, but a decision was made to make it a one-story space with a meeting room constructed on the mezzanine level, above the concourse level barbershop. The floor and walls of the barbershop were set with colored tile with plaster walls above. Space was provided for sixteen barber chairs with individual pedestal sinks, mirrors with black frames, and niches for storage at each chair. The room was renovated in 2015, and is now called the Founders Room and is part of the Union Gallery, used as leasable event space. The floor, tile and plaster walls and ceiling were cleaned and restored. Sinks and chairs were removed, but the mirrors and storage niches remain. Lighting was updated to include cove lighting and one ceiling pendant.

vi. Ticketing

Originally, ticket sales counters and related administrative space occupied the entire southeast corner of the headhouse east of the Great Hall and south of the concourse passageway. The space was 58' x 100' and was occupied by ticket offices, with 150' of counter length with twenty-nine ticket windows, on the north and east sides facing the concourse and concourse passageway, the latter originally known as the ticket lobby passage. The face of the counter was travertine, the top was Belgian black marble and surmounted by a brass grill backed with clear glass. Over time the space evolved, and the extensive ticket counter was reduced to face just northward, toward the concourse passageway. The baggage claim and a passenger lounge that occupied the space was demolished in the mid-1990s and replaced by a business office and general storage. Between 2016-2017, the former ticketing area of the headhouse was transformed into the Metropolitan Lounge, a space for Amtrak's long distance and first class customers that includes baggage check, light dining, restroom and shower facilities, varied lounge areas. Entry to the Metropolitan Lounge is through an entrance at the south side of the concourse passageway. An open interior stair leads to the street level portion of the

lounge, known as the Pennsylvania Room, which can also be accessed directly from the Canal Street arcade.

vii. Grand Staircases

Two grand staircases rise from the concourse level to the street level on the east side of the Great Hall and are positioned near the north and south ends of the space. These stairs provide direct access and grand passage between the concourse level of the headhouse and Canal Street. In 2015 the staircases were restored. By that time the treads had been worn to such a degree that they measured as little as 1-5/8" thick in the middle, as compared with their original 3" dimension. Steel supports were reinforced, central railings were raised and extended down to the floor of the Great Hall, and new handrail posts, based on the originals, were added to accommodate the additional length and height in compliance with the Americans with Disabilities Act standards. Twelve percent of the risers were salvaged and reinstalled, while the remainder were replaced with matching stone honed with square profiles. All treads received grout-filled grooves with slip-resistant inserts to prevent slippage.⁶⁹ Travertine was sourced from the same quarry as the original 1925 stairs.⁷⁰ The south staircase was the setting for a dramatic scene in the 1987 Grammy and Academy Award-winning movie "The Untouchables."

viii. Concourse Passageway

A two-story space that is positioned between the two grand staircases and leads from the Great Hall eastward beneath Canal Street to the concourse was historically referred to as the "ticket lobby passage," but is now referred to as the "concourse passageway." The space originally connected the concourse building to the headhouse, and it provided access to the ticket counters beyond its south wall and to retail establishments beyond its north wall. The limits and function of the passageway were preserved when the concourse building was demolished in 1969. It now connects the headhouse to the below-grade concourse beneath 222 N. Riverside Plaza. The opening to the passageway is flanked by Corinthian-capped columns and pilasters. Originally there were two additional Corinthian columns in the concourse passageway entryway, matching the entryway immediately opposite across the Great Hall that led into the Fred Harvey lunch room, but all four columns were removed sometime before the 1970s.

⁶⁹ Blair Kamin, "Union Station Stairs Get a Makeover," *Chicago Tribune*, March 10, 2016; Jon Hilkevitch, "Union Station to Ride West Loop Rise," *Chicago Tribune*, June 29, 2015.

⁷⁰ *Ibid.*, Hilkevitch.

ix. Retail

Retail has always been located to the north of the concourse passageway at the concourse level. The Fred Harvey Company originally occupied the space with a drug store, a soda fountain, and the “Shoppers Mart,” a group of small shops aimed at the commuter. Storage space was provided in the basement below, and a pharmacy was positioned on the mezzanine level above. The space was occupied by a series of casual restaurants throughout the last quarter of the twentieth century including the “Faber Snack Bar,” “Biff’s Snack Bar” and “Metro Deli,” which closed in 2015. The space is currently used as storage.

Street Level

i. East Entrance Vestibules and Lobbies; Retail Spaces

Much of the street-level floor plan is taken up by the two-story interior spaces that occupy the concourse level: the Great Hall, the former women’s waiting room, the lunch room, the dining room, the upper level of the concourse passageway and the upper parts of the taxicab drives on the northwest and southwest ends of the building. Most of the public interior spaces at the street level are concentrated on the east side of the building, facing Canal Street. These include the two main entry vestibules that lead to the grand staircases, and a series of street-facing retail spaces: originally two in the northeast corner, two narrow retail spaces on either side of the main entrances and two in the southeast corner. An early plan shows small retail shops in the northwest (the beauty shop) and southwest corners, off the elevator lobbies. There are a series of small, interconnected support spaces on the west side of this level of the building, adjacent to the women’s waiting room and two restaurants. Their use is either unmarked or indicated as storage or restrooms on the plans.

Most of these spaces remain to this day. All of the retail along Canal Street is currently vacant with the exception of the space that is now the Pennsylvania Room of the Metropolitan Lounge, located near the southeast corner of the building. A newly constructed, publicly accessible elevator was installed adjacent to the north main entrance along Canal Street in 2018/2019. A previously open area in the southwest corner of the building, positioned over the taxicab driveway, meeting room, and adjacent spaces was renovated in 2010 to provide Amtrak and property manager offices, and the space is known as the “Offices of the Building.”

Upper Floors

Floors two through eight of the headhouse were constructed to house offices for the four railroads serving Union Station: Pennsylvania Railroad, Chicago, Milwaukee & St. Paul, CB&Q, and the Chicago and Alton (tenant). A portion of the third floor was reserved as locker storage and lounge space for railroad employees, and floors five through eight

were used by the Pennsylvania Railroad. The remaining space was leased to outside entities.⁷¹

The office floors are donut-shaped, organized around a light court, above the barrel-vaulted skylight. Services are clustered toward the interior of the floor plan, nearest the light court. Each floor is served by two banks of passenger elevators: five in the northwest corner and four in the southwest; two service elevators: one in the northwest corner and one in the southwest corner; and four service stairs: one in each corner. Men's, and occasionally, women's, restrooms were positioned near the service stairs/elevator cores.

Corridors were double-loaded and formed a complete loop around the building and opened to offices. Originally, partitions and corridor walls engaged with the square columns. Column locations were visible within office spaces. Wood doors were typically glazed, equipped with glazed transoms, and often half-height sidelights.

Basement Level

Accessory facilities in the basement of the building were primarily for support of the operations of the building. Space in the basement of the concourse building was reserved primarily for baggage handling, while space in the basement of the headhouse included a cafeteria for workers, a preparatory shop, a bake shop, butcher shops, a dairy and equipment to make ice cream, supply shops for shops and drugstore, and workshops. Other facilities included free and pay toilets for men and women, a nursery, a drug store supply room, machine, electric, carpentry and paint shops, a dishwashing room, the Fred Harvey commissary, a jail to house prisoners who were transported through the station that consisted of two cells, a toilet room and accommodations for police officers; "immigrant quarters" that included a small waiting room and toilets and lavatories for men and women; a lantern room, where railroad workers' lanterns were stored, cleaned and refilled; and a nursery. The station also held a mortuary; while the exact location is unknown, it is likely that it was located in the basement, probably near the baggage area.⁷²

The basement was divided into north and south areas, separated by the east-west running central baggage driveway that led to the baggage and mail departments. The basement has been extensively remodeled, and nothing remains of the historic cafeterias, food

⁷¹ U.S. Works Project Administration Records, Federal Writers' Project; Lacher, "Noteworthy Passenger Terminal Completed at Chicago," 28.

⁷² In or by 1937, the remains of 3,000 people were shipped through baggage. U.S. Works Project Administration Records, Federal Writers' Project.

service prep areas, jail, immigrants' room or other rooms. The only remaining historic elements are the baggage driveway dividing the concourse and headhouse areas and portions of flooring which denote the former sites of a kitchen and cafeteria. There are few walls dividing the basement space. Lighting has been updated. Currently the space is used for service areas and contains baggage locker rooms, baggage operations and storage. The concourse basement level contains mechanical equipment, repair shops, and storage.

c. Concourse Building

Graham, Anderson, Probst & White designed the concourse building to the east of the headhouse and connected to it on the concourse level below Canal Street. Train tracks, passenger and baggage platforms, and train sheds extended north and south of the concourse building. In 1969 the concourse building was demolished, and 222 Riverside Plaza was constructed over the space. The only original features of the concourse building that remain are the concourse passageway that connects the headhouse to the new concourse, the passenger and baggage platforms and the south-facing train sheds.

Concourse Level

i. Passenger, Baggage and Main Platforms; Train Sheds

Platforms were designed to run on both sides of the trains: one for passengers, one for baggage. The platforms, although altered, continue to stand in their original configuration of low passenger platforms alternating between separate, slightly elevated baggage platforms. The baggage room was located one level below the platforms. Sloped, descending ramps were designed that ran from the train platform directly down to the baggage room, eliminating the need for elevators; passenger platforms fed directly to the concourse level from which pedestrians could access waiting rooms, restrooms, cafes and cabs, without the need for stairs or elevators. Chicago Union Station was the first large train station that handled passengers and baggage separately, for efficiency's sake and for the ease of the passenger.

Originally, ten tracks extended to the north of the concourse and fourteen tracks to the south. The only platform canopies from the original complex that remain are south of the present concourse building, covering tracks six through sixteen and their corresponding platforms. The original glazed steel canopies served as the original "sheds" for the complex, providing covered protection of passengers, goods, baggage and trains while allowing ventilation and natural light.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural Character

A number of characteristics mark Chicago Union Station as having a singular design: the decision to include the headhouse and the concourse building as two separate buildings separated by an underground passageway; the design of double stub tracks and separate platforms for passengers, baggage and mail, still the only ones in the country; and a novel design for train sheds. The directional flow of passenger, vehicular, and railway traffic in the design shows a masterful command of transportation planning.

What makes this design particularly unique and meritorious, however, is that Graham, Anderson, Probst and White skillfully blended a large number of various components and sometimes competing needs into one cohesive, tightly unified design, resulting in a highly organized and efficient complex. The simple, almost severe, monumental Neoclassical exterior belies the intricacy of the interior in terms of both function and design. The interior reveals a vast system of tracks, concourses, platforms, ramps, stairs, entrances, vehicular drives, ticket offices, waiting rooms, dining rooms, retail establishments and all the support and subsidiary facilities, and the Beaux-Arts detail and ornamentation in that interior mark it as one of the most spectacular places in the city of Chicago, and one of the most beautiful historic train stations in the country.

2. Condition of Fabric

Despite demolition of the concourse building and the north-facing train sheds, the headhouse is in excellent condition, as is the concourse passageway and the remaining historic southern train sheds.

B. Exterior Description

1. Headhouse

The headhouse is a massive, eight-story building clad in ashlar Bedford, Indiana limestone. Measuring 319'-10" x 372'-0", the building occupies an entire city block.⁷³ A granite water table is at grade. The first three stories form the base and are immediately adjacent to the public sidewalk; floors four through eight are set back from the base and form the office tower. The eighth floor is slightly set back from the floors beneath it. Elevator and mechanical penthouses occupy the roof and are set back from the primary facades.

⁷³ City of Chicago, *Union Station Landmark Designation Report, Preliminary Summary of Information*, July 2002.

The base of the building rises to a height of 66'-8" from Canal Street while the office tower roof measures 125'-4" above street level. Upon entry into the building at street level along Canal Street, monumental stairs extend 16'-6" down to the floor of the Great Hall. The vaulted skylight measures 115' from the Great Hall floor at its highest point.

The Street Level (at Canal Street) is located at +26'-6" above the City Datum (0'-0"). The Great Hall floor is positioned at +10'-0" (above Datum); the Basement at -6'-0" and sub-basement at -24'-3" (below Datum).

While the east elevation, facing Canal Street, is considered the primary façade, the north, west and south elevations are similar in composition.

a. Building Base

i. East and West Elevations

A massive three-story Tuscan colonnade runs almost the entire length of the east and west elevations and is framed by square pavilions. The colonnade on the eastern elevation shelters a recessed exterior wall, forming an arcade, with a plaster coffered ceiling, original bronze globe light sconces and prism glass sidewalk light vaults. The inner façade is dominated by two original cast iron entryways, each with three sets of double doors surmounted by a decorative frieze and dramatic one and one-half-story glazed transoms. The storefront windows at street level are surmounted by punched openings above, in which Chicago-style windows are positioned at the mezzanine and second floor levels, separated by cast spandrel panels. The window openings are separated vertically by low-relief pilasters that correspond with the colonnade columns.

Square pavilions at the north and south corners feature two-story-high arched openings surmounted by embellished keystones at their crowns, centered between low-relief pilasters and large Roman numeral clocks set within unadorned panels above the openings. The arches on the east side of the pavilions are empty niches with rosettes in the semi-domed ceilings; the arches on the north and south sides of the east elevation are open, although enclosed by iron gates, and contain entrances to the building at street-level. Globe lights are suspended in the openings.

The base of the west elevation is similar in composition to the base on the east, although due to different interior uses, the Tuscan colonnade rests upon the granite base, interspersed by square window openings. Rather than a recessed arcade, the three-story-high Tuscan columns are engaged with a recessed exterior wall, originally punctuated by two-story-high glazed panels that open to the Burlington Room, former lunch room and Union Gallery. Openings to the lunch room and one to the Burlington Room were closed

and blocked up after the 1980 fire; the concrete block-infilled window of the Burlington Room was recently replaced with a historically appropriate window during the restoration of that space. Paired double-hung windows are positioned above, at the second-floor level. On this elevation the colonnade does not extend the full length between the corner pavilions. Rather, the first and last bay are accentuated by limestone projecting rectangular bays. These bays have two-story punched openings framed on either side by stone pilasters.

The corner pavilions on the west elevation contain two-story arched openings surmounted by embellished keystones at their crowns, centered between low-relief pilasters. These open to the now-defunct taxicab driveways. Large Roman numeral clocks are set within unadorned panels above the arched openings.

ii. North and South Elevations

The base on the north and south elevations are more reserved than the east, main elevation, and somewhat resemble the west elevation. These facades are distinguished by low-relief three-story-high pilasters rather than free-standing or engaged columns. These pilasters frame each window bay and are framed by the square corner pavilions. The pilasters rest upon a granite base that is shallower toward the east corner and deeper on the west, reflecting the downward slope of the site toward the west approximately ten feet.

Two-story punched openings are positioned within each window bay at the street level. These openings provide light and ventilation to the taxicab driveway behind the façade, although some openings have been altered: either filled in with masonry (north elevation) or with windows (south elevation). Paired double-hung windows are positioned above each opening, at the second floor level.

The center-most three bays on both elevations are occupied by large rectangular punched openings, leading to an open-air arcade. Limestone panels above these bays feature urns, surrounded by foliate rinceaux and rosettes. These arcades lead to the Adams Street and Jackson Boulevard street-level entrances. The arcades are lined in limestone and have a coffered plaster ceiling.

A simple entablature runs the entire perimeter of the building resting above the colonnade and pilasters with a projecting cornice supported by a dentil band. Above the entablature is an additional unadorned frieze topped by an ogee cornice. Neon-lit signs spelling out “Union Station” are positioned in the center of each façade within the entablature. Ziggurat stone roofs are positioned directly above each of the corner pavilions.

b. Office Tower

i. Tower Elevations

The facades of the exterior office tower, floors four to eight, are similar in detail on all elevations. Five stories comprise the office tower, which is separated visually in a tripartite configuration: stories four and five form the base, topped by a limestone-colored terra cotta beltcourse with fretted detailing; stories six and seven are set back slightly and form the shaft, capped by an entablature decorated with rosettes and a scalloped cornice supported by a dentil band; and the recessed eighth floor visually forms the “capital,” although it is capped by a simplified limestone cornice and parapet. Truncated obelisks are positioned at the corners of the seventh-floor cornice.

On floors four through seven, paired wood double-hung windows (in a one-over-one configuration), separated by a narrow wood mullion, form each window “bay.” On the eighth floor the paired windows are punched individual openings with no mullion. The east and west elevations contain 19 window bays; the north and south elevations contain fifteen window bays. Solid limestone bays comprise the corners of the office tower.

The window openings on each floor level vary in height by floor, although they maintain their width from floor to floor (with the exception of the eighth-floor windows, which are narrower). At the “base” of the tower, the fourth- and fifth-floor windows are paired within a tall two-story limestone arched opening, separated by a painted cast iron spandrel panel. The fourth-floor windows are rectangular; the fifth-floor windows are arched, to match the masonry opening. Each limestone arched opening has a center keystone.

In the “shaft,” the sixth- and seventh- floor windows are also paired within two-story limestone openings, separated visually by stone pilasters. These paired windows are also separated vertically by painted cast iron spandrel panels. The sixth-floor windows are taller than the seventh-floor windows. Finally, the windows on the recessed eighth- floor, while still paired within each window bay, are within punched openings through the limestone, with no mullion between them.

ii. Light Court Elevations

The light court elevations surround the skylight above the Great Hall from floor levels three to eight, providing ventilation and allowing natural light into the upper office floors. The elevations are composed of blond brick with terra cotta window sills. Double-hung windows are wood, and certain penthouse windows are composed of steel.

c. Roof

The roof of the headhouse is finished with modern asphaltic roofing material. The perimeter masonry walls are capped with terra cotta parapet capstones. Elevator penthouses, positioned in the northwest and southwest corners, rise one story above roof level. Similarly, a mechanical platform is raised approximately four feet above roof level and positioned at the south end of the roof.

2. Concourse Building

Nothing remains of the original concourse building, demolished in 1969. It was replaced in 1972 by 222 S. Riverside Plaza, designed by the Chicago architectural firm of Skidmore, Owings and Merrill. It is 35 stories, 440'-0" in height, and constructed of composite steel frame and concrete tube construction.⁷⁴ The tower occupies the north half of the original site and includes a basement level concourse that serves Chicago Union Station. The six-story Mid-America Commodity Exchange building (now the Chicago Mercantile Exchange), was built on the south half of the site in 1971 at 444 W. Jackson Boulevard.⁷⁵ It has a dramatic exposed aluminum-clad structural steel cross-brace frame and was also designed by Skidmore, Owings and Merrill.

3. Train Sheds

To the south of the former concourse building are the last remaining train sheds that date from initial construction. Currently, two block-long pedestrian canopies and two block-long baggage canopies exist between Jackson Boulevard and Van Buren Street. A half-block-long pedestrian and baggage canopy are located to the east of these and terminates at Van Buren Street. The canopies, constructed of riveted steel, are supported by vertical columns that run down the center of the passenger platforms. The columns are partially clad in cast-in-place concrete and are surmounted by bell-shaped canopies. These arches provide a roof over the tracks and passenger and baggage platforms. Additional gable-topped monitors run along each arch, providing light to the baggage platform below. Immediately above the tracks, long slots were provided to allow for engine exhaust to escape from beneath the canopies. The original glass and concrete tiles that covered the arches of the canopies have been replaced with translucent polycarbonate panels. The platform canopies are terminated at each end by poured-in-place concrete walls.

The train shed canopy skylights are visible from the street level sidewalks at Jackson Boulevard, Canal Street, and Van Buren Street. A concrete balustrade separates the sidewalk from the train shed opening. The balustrade is constructed of exposed aggregate concrete featuring Roman-style panel inserts. A small portion of the original balustrade

⁷⁴ Randall, *History of the Development of Building Construction in Chicago*, 371.

⁷⁵ Ibid.

can be observed adjacent to the Jackson Boulevard Bridge on the south side of the street. The remaining balustrade was replaced in the late twentieth-century to replicate the original; however, the replacement concrete units are larger and of a different finish than the original.

C. Interior Description

1. Headhouse

Concourse Level

a. Great Hall

The headhouse is dominated by the Great Hall, a 115'-high waiting room lined with massive columns and pilasters and clad in travertine and decorative plaster. The Great Hall forms the central volume of the headhouse building on the north-south axis, with a connecting corridor, or concourse passageway, extending eastward from the center of the Great Hall, leading to the modern concourse.

The Great Hall is rectangular in plan, measuring approximately 214' x 102', capped by an enormous 115'-high barrel-vaulted skylight that extends nearly the full length of the hall. The vast space appears even greater with the addition of deeply recessed bays at the north and south ends, which contain entryway vestibules on the lower two levels with large open-grilled archways above.

The space is subdivided visually by a decorative plaster entablature that runs around the perimeter of the room at a height of 47'-0" above the floor. The walls below are clad in ivory-colored travertine set in an ashlar pattern with subtle recessed panels. All columns and pilasters in the space, which extend to the height of the entablature, are topped by decoratively painted plaster Corinthian capitals. The clerestory walls above are comprised of decoratively painted plaster, terminating in a plaster cornice with a flat frieze, a dentil course and an acanthus modillion course where the wall meets the vaulted ceiling. The floor consists of large, square panels of pink Tennessee marble. A number of original accessory features remain throughout the space. Most prominent are the long wooden free-standing benches placed throughout the Great Hall main floor. A remnant of the modern Amtrak information kiosk is positioned in the center of the space and may be removed. Each entryway opening is flanked by two free-standing bronze light standards in the shape of slender columns supporting frosted glass torchiere shades that rest upon a heavy base mounted on marble.

i. North and South Walls

The travertine base is punctuated by eight entryway bays framed by fluted travertine pilasters. The three-story entryway bay openings at the north and south ends of the hall are each emphasized by four fluted travertine columns. A travertine balustrade at the street level carries across the openings between columns, demarking a balcony that overlooks the Great Hall. At the concourse level, recessed vestibules lead to doors that open to the former taxicab driveways and stairs to the street-level entrance lobbies. At the street level, two-story open lobbies lead to vestibules with doors that open to the north and south entryway loggias. Deeply recessed archways containing segmental arched openings that are filled with heavy plaster Roman-style grillwork are positioned above the entablature at the north and south entryway bay openings. Ornamental cast iron painted grilles with metal awnings are mounted to the north and south walls on either side of the entry doors.

ii. East and West Walls

The east and west walls of the Great Hall are each articulated by three similarly scaled entryway bays surmounted by segmental arches above the entablature. These openings are approximately 70' tall. On the west wall the center bay is filled by a half-domed niche containing a plaster coffered ceiling inset with rosettes. The opening below is now infilled with masonry and is temporarily covered by a voluminous velvet curtain. The opening, which led to the Fred Harvey lunch room, was originally emphasized by two fluted travertine columns in front of a semi-circular archway that contained a cast iron storefront with entry doors. The storefront and columns were removed, and the opening filled with masonry, after a fire in 1980 destroyed the lunch room. Double metal doors leading to vacant space, formerly small retail spaces, are on the west walls on either side of the former Fred Harvey lunch room.

Flanking the center opening on the west wall are two additional entry bays. The segmental arched openings above the entablature at these bays are covered with plaster Roman-style grillwork. Both entryways at the concourse level consist of semi-circular niches, each containing central double doors and large iron-framed divided windows. The niches are faced with travertine and the center door openings are topped by iron cornices and friezes with acanthus leaves, dentils, Vitruvian scrolls and rosettes. Carved travertine trim surrounds the door and window openings, with acanthus leaves, anthemion, scrolls and square corner medallions. The north bay leads to the Burlington Room (former women's waiting room), the doors of which are wood framed and glazed; the south bay leads to the Union Gallery (recently referred to as the Legacy Lounge, and originally the Fred Harvey dining room), which feature non-historic metal framed sliding glass doors. Ornamental cast iron grilles are mounted to the entry bays on either side of the Union Gallery and the Burlington Room entries.

Like the west wall, the east wall contains three entryway bays. The north and south bays on the east wall open to the two grand staircases that lead up to the street level at Canal Street. These bays are accented by two free-standing travertine fluted columns. The travertine stairs are flanked by travertine cheek walls topped by a balustrade, forming a balcony that overlooks the stairs and the Great Hall. Brass hand rails extend up the center of the stairs and on either side. Iron-framed doors leading to former ticketing areas and retail spaces flank the staircase bays.

iii. Concourse Passageway

The central entryway bay opening on the east wall of the Great Hall leads to the concourse passageway. The space extends eastward from the center of the Great Hall and measures approximately 57' x 75' and is covered by a barrel-vaulted coffered plaster ceiling. The opening to this bay is more ornate than at the other entryway bays; it is framed by paired travertine pilasters and freestanding fluted travertine columns positioned in front of the pilasters. The entablature extends out at the pilasters to engage the column capitals. Two Neoclassical statues of female figures, both painted gold, rest on plinths that extend from the entablature; one holds an owl and the other holds a rooster.

iv. Skylight

The shallow barrel-vaulted Great Hall ceiling is comprised of a cast iron skylight structure that extends nearly the full length of the hall with its crown at 115' above the concourse floor. The skylight is 219'-0" long and is made with 858 panes of clear replacement high-efficiency glass. The assembly is framed around its perimeter by a double row of plaster octagonal coffers with rosette inserts at the north and south ends of the skylight, while a single row flanks the east and west sides. Similarly, the shallow barrel-vaulted plaster ceilings above the north and south entryways, visible just beyond the great hall ceiling, are comprised of three rows of matching plaster octagonal coffers.

v. North and South Entrance Lobbies

Entrance Lobbies on the north and south ends of the Great Hall concourse level lead to taxicab driveways that are now blocked from public use. Originally, automobiles could enter from the west at street level off Clinton Street and proceed down to the concourse level on the sloped ramps to drop off and pick up passengers and baggage at these vestibules.

vi. Taxicab Driveways

The taxicab driveways feature engaged brick and limestone pilasters; limestone belt courses; terra cotta lintels and sills at lower windows; original steel windows with wire

glass at interior walls, and large openings to the street at exterior walls. Also featured is original buff-colored brick wall cladding and face brick detailing, including herringbone panels below window openings; limestone at the west ends of cab driveways; plaster ceilings with articulated beams and crown molding; historic iron and glass globe light sconces; and original second-floor wood windows with wire glass and Roman-style iron grillwork. Entrance loggias from Jackson Boulevard and Adams Street bridge the drives, and the ceiling is lowered partially to accommodate the spaces. A Commonwealth Edison vault spans the north drive adjacent to the Adams Street entrance. The driveways are currently closed to public vehicular traffic and gates and gatehouses were installed ca. 2001 to restrict access at the Clinton Street entrances.

Spaces that surround the Great Hall will be described in a counter-clockwise manner, beginning in the northwest corner of the building.

b. The Burlington Room (former Women's Waiting Room)

Originally designed as the women's waiting room, the recently restored Burlington Room is currently utilized as an assembly space for special programs. The room is 54'-0" x 70'-5" and rises to a height of 40'-0". Entry is on the east side of the room through a pair of non-historic wood framed glass doors with glass sidelights, and a cast iron surround that open from the Great Hall. Above the iron surround is a large iron-framed divided window that extends to the full-height of the room. A small vestibule leads to the main room and includes Tennessee marble floors, travertine walls, cast iron painted grilles, and a travertine doorway surround with travertine scrolled brackets. The ceiling of the vestibule is plaster and trimmed with multiple layers of molding including acanthus leaves and rosettes. Restrooms and a small kitchen are accessed through a door on the north side of the vestibule.

The Burlington Room floor is Tennessee marble and the walls and ceiling are plaster. A wainscot is formed on the lower one-third of the walls by a small band that includes a bas-relief frieze incorporating a Vitruvian scroll. The wainscot walls are faux-finished to resemble stone; above the wainscot the plaster is smooth. Four large windows occupy the upper half of the west wall and four recessed telephone niches with cast iron ornamental surrounds and applied numerals are symmetrically placed below the windows. The north and south walls of the room feature four large-scale scenic murals of wallpaper with gold trompe l'oeil frames above the wainscot. The eastern mural on the north wall is a reproduction.

The room is dominated by six three-story stop-fluted columns, which are smooth from the floor to almost the height of the wainscot and fluted above. The highly decorative column capitals feature Corinthian elements and incorporate Neoclassical faces. The

ceiling is plaster with elaborate ornamentation: the area around the perimeter is smooth painted plaster while the rectangular area framed within the columns contains decorative plaster bearing a multicolored decorative paint scheme including gold rosettes set within recessed square coffers surrounded by classically detailed molding including Greek Key, Acanthus leaves and other motifs.

A stone niche with classically-styled semi-dome drinking fountain is centered on the east wall. A stone balustrade is positioned in the northeast corner of the room, demarking an area of infilled floor that was formerly a stair to the basement level. Adjacent to the balustrade, in the northeast corner of the room, is a floor mirror within a cast iron surround protected by a smaller faux balustrade to match the larger stairway balustrade.

The south wall features double doors in the southwest corner that lead to catering spaces. Historic round globe chandeliers hang from the ceiling in the vestibule and in seven locations in the main room. Recessed lighting has been added to the ceiling.

i. Former Nursery

A stairway in the women's waiting room (now the Burlington Lounge) once led down to the basement level to a room that included women's toilets and a nursery. These spaces have been abandoned and incorporated into the general basement utilitarian storage space.

ii. Former Hospital and Chapel

Nothing remains of the former hospital or chapel, said to have existed on the western side of the station. They have presumably been incorporated into storage or office space.

c. Vacant Space (former Fred Harvey Lunchroom)

The large center space off the west side of the Great Hall was originally the Fred Harvey lunch room that was destroyed by fire in 1980. A raised balcony is positioned against the west wall. Plaster has been removed from the walls and ceiling to expose the concrete slab, structural clay tile and plaster-clad columns and brick masonry walls. Smoke damage is still apparent on the upper walls. The room is used for general storage.

d. The Union Gallery (former Fred Harvey Dining Room)

The entrance to the Union Gallery (recently the Legacy Club, and originally the main dining room) is through a central opening made in the southernmost columned niche on the west side of the Great Hall. An additional entrance was provided from the street in the southwest corner of the space, via a short pedestrian corridor. The southwest entryway includes marble stairs, an elaborate brass door surround, plaster walls with a marble wainscot and dentil molding at the cornice.

The room features Tennessee marble floors, painted plaster walls and a non-historic faux-stone finish with Vitruvian scroll wainscot trim on the west wall. The faux stone is delineated in a herringbone pattern below the wainscot and in a running bond pattern above the wainscot. Three large symmetrically placed window openings are positioned toward the top of the west wall. Three smaller square openings are located immediately beneath, covered by ornamental iron grilles.

The north and south walls in the room originally featured walnut wood paneling but are now painted drywall. It is unknown if original paneling remains under the current walls. An original highly decorative cornice where the walls meet the ceiling includes dentils, ribbons, fruit swags, cherubs, and acanthus leaf decoration that disguise the painted ventilation grilles. The plaster ceiling is highly detailed and features octagonal and rectangular coffers with acanthus leaf decoration and round coffers with rosettes. The ceiling and cornice are painted a cream color.

This room is also dominated by four three-story stop-fluted columns, which are smooth from the floor to almost the height of the wainscot and fluted above, similar to columns in the Burlington Room. The highly decorative column capitals in the Union Gallery feature Corinthian elements. Two historic chandeliers are suspended from the ceiling and there are non-historic sconces on the north and south walls.

Marble stairs that once led to men's restrooms in the basement level are located in the southeast corner of the room, and surrounding walls are lined with a marble wainscot and the stair opening is surrounded by a marble balustrade. The restrooms have been removed and the space is utilized by the basement loading dock.

e. The Founders Room (former Barber Shop)

The Founders Room, formerly the Barber Shop, is positioned just south of the Union Gallery and is accessed from it. The Barber Shop has original plasterwork and tiled floor and wall finishes. In 2015 it was renovated and now serves as a conference room. Work included installation of new wood casework, new molding above the former barber stations, and new lighting.

Entry is gained through what appear to be historic glazed wood double doors with a transom and sidelights, and a paneled lintel and hood. The floor of the Founders Room is comprised of Welsh quarry tile set with wide joints, surrounded by a coved tile base trim. The walls feature a glazed tile wainscot that extends to the height of the door surrounds, created from square taupe-colored faience tile that terminates at an emerald green and square glazed gold-colored ornamental tile trim and topped by newer wood trim.

The tile wall is punctuated every five feet with niches that contain inlaid shelving, surmounted by the frames from the original wood-trimmed mirrors, which now serve as display boards. The walls above the wainscot are plaster. The ceiling trim contains a floral-patterned band. Modern cove lighting is installed within the wainscot cornice and a non-historic single pendant is suspended from the ceiling in the middle of the room.

f. Metropolitan Lounge (former Ticketing and Administration)

The Metropolitan Lounge and Amtrak ticket office are located in the southeast corner of the headhouse, off the Great Hall. This space originally held the ticketing counter but evolved considerably over time. It was converted in 2015 into the Metropolitan Lounge, and very few original details remain, which consist of fragments of flooring, terra cotta wall cladding, and cast iron fenestration surrounds.

The north walls that face toward the concourse passageway have glazed openings and doors. The floors are stone and the walls are painted drywall in a palette that complements the adjacent Great Hall and concourse passageway. A new internal open staircase was constructed in the middle of the space to connect the concourse-level Metropolitan lounge with the street-level Pennsylvania Room, also part of the renovation.

As part of the Metropolitan Lounge renovation, an elevator was installed within the built-out space, providing access from Canal Street at the street level, down to the concourse level, making it the first time in the history of the building that there has been ADA-compliant access to the Great Hall from the street level, though access is limited.

g. Grand Staircases

Two identical grand travertine stairways, positioned toward the north and south end of the Great Hall, lead from the concourse level up to the street level at Canal Street. The stairs are accessed through monumental openings framed by fluted pilasters and punctuated by two matching fluted columns that act as gateways to each of the staircases. Clad in cream-colored Italian travertine, each stairway is comprised of thirty-two stair treads with two landings. Bronze handrails are attached to the travertine side walls and two sets of bronze handrails with ornate posts run down the center of the stairwell. The stairwell openings at the street level are enclosed with travertine balustrades. The plaster ceiling of the stairwells is coffered and features two elaborate historic brass chandeliers, each with six round globes.

h. Concourse Passageway

Consistent with the finishes in the Great Hall, the floor of the concourse passageway is pink Tennessee marble, and the walls are clad in travertine. Enhanced by a decorative

plaster entablature that runs around the perimeter, the walls feature evenly spaced fluted pilasters with engaged plaster Corinthian capitals, original light bronze single arm wall sconces with frosted globes and original ceiling flush mounted light fixtures in the retail arcade. A barrel vaulted coffered ceiling springs from just above the entablature. The former ticket window openings, now infilled with fixed glazed metal storefront assemblies and glazed double-leaf doors, are positioned on the south wall at the concourse level, and now lead to the Metropolitan Lounge. Similar openings on the north wall lead to a retail arcade.

The east wall of this space is dominated by a large two-story arched steel window assembly that is positioned at the upper level, facing Canal street, over an opening that leads to the concourse. The window is set with frosted glass that allows indirect light to illuminate the concourse passageway. A decorative cast iron railing is set across the base of the window. A plaster entablature extends across the opening beneath the window, with a non-historic sign that reads “To All Trains” with raised lettering and associated decorative plaster support brackets. Immediately beneath the clerestory window, a short passageway leads to the non-historic concourse. The ceiling in this area is lit by both fluorescent ceiling-mounted lights and by daylight, through prism glass units laid in the sidewalk of the Canal Street arcade, above. The walls of this area are clad in non-historic materials and contain electronic train information signs.

i. Retail

To the north of the concourse passageway is a vacant retail space that has been occupied through the years by a number of businesses including a drug store, candy shop and soda fountain. Most recently, the space held a restaurant and bar with a casual dining counter.

The exterior walls of the retail space are set back from the Great Hall and concourse passageway travertine walls, creating an arcade on the south and west sides. An original display cabinet, as well as the original painted cast iron storefronts and entry door and frames are extant, some of them bearing raised lettering, indicating “Drug Store – Telephones,” “Tickets” and “Telephones,” along with other cast iron door frames marked with lettering indicating “Soda Fountain” and “Candy Shop.” Original brass light fixtures with opalescent glass are mounted to the ceiling outside the retail space.

The interior of the retail space is dominated by six square columns that surround a central dining counter. Newer wood wainscoting lines the perimeter walls and cast iron grilles and wrap around the bases of the square columns. The upper portions of the plaster-clad columns and capitals and much of the ceiling appear to retain their original detailing but have been heavily over-painted. A former kitchen area exists along the west end of the space, beneath the north entrance staircase. This space is separated from the main retail

space by a non-historic low wall that held removable display cases. Decorative column capitals and ceiling trim throughout is in cast iron and bears little ornamentation. The plaster ceiling is divided into slightly recessed panels divided by plaster beams that connect to the column capitals.

Lighting consists of non-historic ceiling fans suspended from the centers of ceiling panels. Retrofitted fire suppression sprinkler lines are also suspended from the ceiling. Non-historic composite tile flooring exists throughout, except along the west wall in the former kitchen where what appears to be modern quarry tile is present.

Additional retail space to the northeast of this retail area has been, over time, subdivided into small offices and storage spaces. It now serves as office space for the Amtrak Police.

Street Level

a. Adams Street and Jackson Boulevard Corridors and Elevator Lobbies

Access to the station from the street level at the north and south on Adams Street and Jackson Boulevard is through exterior alcoves or loggias that lead to vestibules with original wood framed glass doors and into entrance lobbies that overlook the Great Hall. These spaces were the primary entrances to the upper-floor office spaces. Adjacent stairs on the east side of the lobbies are walled on three sides and lead down to the Great Hall. Attached corridors provide access to the elevator lobbies and small offices. The Adams Street Lobby is available as rentable special event space. Historic brass chandeliers with globe pendants are suspended from the ceiling in these spaces.

Details of the elevator lobbies and corridors include Tennessee marble floors, travertine walls with ashlar pattern and inset panels at the field of the wall. Travertine balustrades face the Great Hall. Cast iron fixed storefront windows and associated doors into vacant retail spaces line the walls of the corridors opposite the elevator banks. A bronze mail chute is mounted in the Adams Street lobby. The travertine walls are capped by a plaster cornice with flat frieze, dentil course and an acanthus modillion course. The plaster ceilings are highly ornamented, featuring recessed rosettes set in octagonal coffers and historic suspended globe pendant lighting.

i. Northwest: Former Beauty Parlor

At the northwest corner of the building, directly accessible via a small flight of stairs up from the Adams Street-level elevator lobby, is a vacant space that was formerly the Beauty Parlor, positioned above the women's waiting room. The entry features an elaborate cast iron door surround with a broken pediment and a historic glazed wood door with sidelights. The interior of the former beauty parlor has been gutted.

A series of small former retail spaces are positioned opposite the elevator bank and are now abandoned and gutted.

b. Office of the Building

At the southwest corner of the building, directly accessible via a small flight of stairs up from the Jackson Boulevard street-level elevator lobby is Amtrak's Office of the Building. A steel-framed glazed entryway has been added at the east end of the elevator lobby that includes a security access panel. The elevators are on the north side of this corridor. Historic globe pendant lights are suspended from the ceiling. The entry to current Amtrak building management offices is identical to the entry leading into the former beauty parlor in the northwest corner - a cast iron door surround with a broken pediment and a glazed wood door with sidelights.

The space was designed as three larger spaces that have been subdivided with drywall partitions and furniture partitions. Carpeting is on the floor. The original configuration of the corridor, door locations and doors are still visible. A large conference room is positioned directly over the Founder's Room. Character-defining features within the office suite include solid paneled wood doors and frames with glazed transoms, glazed wood doors and trim and a built-in storage cabinet.

c. Pennsylvania Room

The Pennsylvania Room (the top-floor of the Metropolitan Lounge), in the southeast corner of the building, was renovated in 2015. Connected to the concourse-level Metropolitan Lounge by an internal staircase and a new elevator, the street-level Pennsylvania Room can be accessed directly from Canal Street but is primarily accessed via the internal staircase. The east walls of the room that face Canal Street and the north walls that face the stairway lobby each have glazed steel storefront openings and doors. The floors are marble and carpet, and the walls are painted drywall in a palette that matches the Metropolitan Lounge and complements the colors of the Great Hall. Suspended modern globe pendant lights reference the historic globe pendant lights in the stairways.

d. Canal Street Entrance Lobbies

The north and south grand staircases are accessed at the street level from vestibules that open to a double-height space, clad in travertine. Cast iron interior retail storefronts are separated by flat pilasters with ionic capitals. The balconies flanking the stairways are 8 ½' deep and feature a travertine balustrade. The painted plaster ornamental ceilings are decorated with recessed rosettes set in octagonal coffers. Twelve historic chandelier light fixtures with six round globes each, recently restored, hang from the ceilings. Additional lighting was recently added to these spaces.

e. Former Pharmacy

On the street level, above the concourse-level retail space in the northeast corner of the building, is a grouping of abandoned small office spaces that have been repurposed for mechanical duct space. One of these is the former pharmacy that once served the Fred Harvey drug store retail space below. The space is accessible via an internal metal winding staircase. The pharmacy features original wood cabinets and multiple rows of labelled, wood pocket storage containers, and a dumb waiter with a buzzer.

Mezzanine Level

a. Miscellaneous Office / Storage / Mechanical

The mezzanine level is positioned 22'-0" above street level and is not expressed at the interior of the Great Hall. The floor height is 11'-8". It, too, is carved out by the large two-story interior spaces within the headhouse. Former office space (now vacant) is positioned in the northeast corner; stockroom support space over two small retail spaces facing Canal remains vacant; and mechanical support space is positioned over the Pennsylvania Room in the southeast corner. Similarly, subdivided office space in the southwest corner was converted to mechanical support space for the Amtrak offices below.

Upper Floors

Floors two through eight compose the office tower and were built to house the offices of the four railroads that originally served the station. The offices are organized around the perimeter of the barrel-vaulted skylight.

The two elevator banks, positioned in the northwest and southwest quadrants of the building, provide service from the basement through the eighth floor, although access to some floors from certain elevator cabs is prohibited. Stairs are located near the four corners of the building's light court. On typical floors, double-loaded corridors formed a complete loop around the building's central light well, which, coupled with corridor transoms and sidelights, provided natural light for the corridors and surrounding offices. Originally, partitions and corridor walls engaged with the square columns, and column locations were visible within office spaces. Wood doors were equipped with glazed transoms.

A project in 2014-2015 that abated environmentally hazardous elements and provided a building sprinkler system resulted in removal of office partitions, corridor walls, doors, transoms, and wood and marble trim from floors two through eight. Flat plaster finishes at the ceiling, columns and perimeter walls throughout the upper floors remain. Most wood flooring was removed, resulting in the exposure of the cementitious topping slab

and wood sleepers. Existing historic terrazzo flooring remains at the elevator lobbies and corridors as well as at terrazzo door transitions. The original historic wood double-hung windows, window sills and interior casings remain. The floors are now open and ready for redevelopment. A freight elevator was also rehabilitated to serve all floors.

i. Floors Two and Three

The street level, mezzanine, second and third floor levels comprise the base of Chicago Union Station, extending to a height of approximately 73' above street level. The second and third floors are approximately 12' and 14' in height, respectively. The east side of the floor plate on the second floor is dedicated to void space over the two grand staircases and the concourse passageway. At the third floor, there is only a void space over the concourse passageway. Small offices occupied the remaining area.

On both floors, a double-loaded corridor originally extended across the north portion of the floor, leading to a series of small offices. Two double-loaded corridors were positioned on the west side of the building, also leading to small offices. The south section had a single-loaded corridor leading to larger offices that faced Jackson Boulevard. The north and south halves of the east side of the third floor were also occupied by a double-loaded corridor opening to small offices. By the 1990s the entire south portion and the southern-half of the east and west portion of both floors were dedicated to offices serving Amtrak, Chicago Union Station, Metra or "other." The remaining areas on both floors remain unoccupied.

In 2011, Amtrak remodeled the southern half of the second and third floors into their Central Division offices. The space is entirely modernized. The north half of both floors was gutted as part of the abatement and sprinkler project in 2014-2015 and remains open.

ii. Floors Four through Eight

A low-rise tower, set back from the street, is comprised of floor levels four through eight, and rises from the base to an overall height of 131'-10" above street level. The fourth and fifth floors are 14' in height; the sixth and seventh floors are 12' high and the eighth floor is 12'-2" inches in height. The upper floors step in one structural bay from the building's base on all sides.

Like the floor below it, the fourth floor plan is carved out on the east side by the upper part of the concourse passageway. Originally the east and west sides of the floor plate were served by a double-loaded corridor opening to small offices. A corridor with no offices was positioned at the north and south ends of the fourth floor. Light wells were cut into the floor behind the glazed Great Hall arched windows in order to allow natural

light to shine through the exterior windows, across the corridor and through the Great Hall window.

The fifth floor was laid out similarly to the fourth with the exception that it was continuous on the east side, with no need to accommodate the height of the concourse passageway. The east and west sides of the plan were served by double-loaded corridors leading to small offices, and the north and south corridors allow light through a light well to the concourse window as described previously.

The sixth through eighth floors were similar in layout: double-loaded corridors to small offices. However, large east-west running girders are positioned at the north and south ends of the plan, one structural bay behind the elevator bank. On the sixth floor, void spaces are positioned at the north and south ends, but on floors seven and eight, girders positioned over the sixth floor void space allowed for construction of double-loaded corridors and offices. The eighth floor contained a double-loaded corridor around the entire floor plan, opening to small offices.

There are approximately twelve sets of load transfer trusses, including column load transfers at the fifth-floor level above the concourse passageway, between the sixth and seventh floors, accommodating framing for the ends of the Great Hall, and between the seventh and eighth floors where the perimeter of the building steps in.

Basement Level

The basement of the headhouse has been extensively altered and the only remaining historic elements are the baggage driveway dividing the concourse and headhouse areas and portions of flooring that denote the former sites of a kitchen and a cafeteria. Currently the space contains baggage locker rooms, baggage operations and storage.

D. Mechanical, Electrical, and Plumbing

1. Heating

A coal-fired central steam heating plant (“boiler house”), positioned on a triangular-shaped piece of land between the station tracks and Canal Street, north of Harrison Street, served the headhouse, east concourse, the maintenance yards and the Old Post Office. In the headhouse, the steam heat served a direct radiation vacuum system (cast iron radiators) on the typical floors.⁷⁶ The Great Hall was heated with mechanical ventilation provided by two air handlers with indirect steam radiators located in the basement and supplemented by perimeter steam radiation including steam radiator lines that followed

⁷⁶ Edison Brock, “Mechanical Features of the Chicago Union Station.” *Journal of the Western Society of Engineers* XXX, no. 11 (1925): 531.

along each of the skylight girders as make-up for perimeter heat loss and as a snow melt system. A total of seven additional small fan rooms served the spaces adjacent to the Great Hall.

In 2012, the Headhouse was disconnected from the central plant and new hot water boilers were placed in the sub-basement level to provide hot water to the air handlers in the Great Hall and adjacent spaces along with the typical floors.

2. Air Conditioning

The typical floors had no air conditioning, but the operable windows provided cross ventilation. For the Great Hall, the two lower level air handlers also provided an ammonia-based air conditioning to the Great Hall. This system lasted until the 1960s, after which there was no air conditioning in the Great Hall until the installation in 2012 of a new dedicated air-conditioning system with roof-top chillers. This system also provides chilled water to new air handlers serving the Metropolitan Lounge, Burlington Room, the Union Gallery, and the typical floors including Amtrak's Central Division offices.

3. Plumbing

Water supply to the headhouse is obtained from the city mains, being drawn through pipes from Adams Street and Jackson Boulevard to meters in the sub-basement. Three motor-driven house pumps were located at the headhouse. Domestic hot water was obtained through five interconnected low pressure steam heaters; two on the low pressure service for lower floors, two in the high pressure service for the upper floors and the fifth for kitchen service.⁷⁷

Originally, the two principal public toilet rooms were positioned in the headhouse basement and were reached by stairs from the Women's Waiting Room (now Burlington Room) and Barber Shop Lobbies. There were additionally toilet rooms and lavatories on each of the office floors and in various locations throughout the building, for public and employee use. Building roof drainage and waste were discharged by gravity to the city sewers.⁷⁸

4. Electric

Electrical power was originally supplied via a substation located in the sub-basement near the center of the headhouse.⁷⁹

⁷⁷ Brock, "Mechanical Features of the Chicago Union Station," 535.

⁷⁸ Ibid.

⁷⁹ Clifford W. Post, "Electrical Equipment in the Chicago Union Station." *Journal of the Western Society of Engineers* XXX, no. 11 (1925): 543.

5. Elevators

There are two primary elevator banks in the Headhouse: one in the northwest quadrant, containing five passenger and one service elevator; and another in the southwest quadrant, containing five passenger elevators. Additional service elevators are located in the northeast and southeast quadrants. An elevator was installed between 2015 and 2019 in the Metropolitan lounge to connect the concourse and street levels of that space, and another elevator was installed that is accessed from Canal Street to provide direct access to the concourse level, just north of the concourse passageway.

PART III. SITE

A. General Site Description

Chicago Union Station is located just west of the central business district in Chicago. The site of the headhouse is bounded by Adams Street on the north, Jackson Boulevard on the south, Canal Street on the east and Clinton Street on the west. The train sheds are located roughly between Jackson Boulevard on the north, Van Buren Street on the south, and Canal Street on the west. On the east, original platform canopies are adjacent to the plaza associated with 300 South Riverside Building. There are no other site elements.

Overbuild and later concourse building separate the remaining historical elements of the property.

1. Historic landscape design

The headhouse base extends to sidewalks along Canal Street to the east, Clinton Street to the east, Adams Street to the north and Jackson Boulevard to the south. There were no historic landscape, plantings or walks included in the design of this building and none have been added to the site.

2. Outbuildings

Notable buildings related to Chicago Union Station surrounding the station site include the Old Main Post Office located at 433 W. Van Buren Street, one block south of the train sheds, bounded by Van Buren Street on the north, Harrison Street on the south, Clinton Street on the west and the Chicago River on the east, listed on the National Register of Historic Places in 2001, and declared a City of Chicago Landmark in 2017; and the Union Station Company Power Plant, located at 301 W. Taylor Street, adjacent to the west bank of the Chicago River and north of West Roosevelt Road, and, designed by Graham, Anderson, Probst & White and built from 1931 – 1932. Initially powered by coal, the building provided additional steam heat and hot water to the train station as well as to the Old Main Post Office and other railroad property along the Chicago River.

Other important features and elements in the vicinity of the site of Chicago Union Station include the following bridges: Adams Street Bridge, built in 1927 by the Strobel Steel Construction Company (builder) and City of Chicago (engineer); the Congress Parkway Bridge, known as the Wagner Memorial Bridge, built in 1953 by the Overland Construction Company; the Jackson Boulevard Bridge, built in 1915 by the Strobel Steel Construction Company (builder) and designed by the Strauss Bascule Bridge Company (engineer) and the Monroe Street Bridge, built in 1919 by the Ketler-Elliott Company (builder) and the City of Chicago (engineer).⁸⁰

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Jeanne M. Sylvester, Architectural Historian

Portions of the interior and exterior descriptions were adapted from the Historic Preservation Plan prepared for Amtrak, Metra, the Chicago Department of Transportation (CDOT) and the Regional Transportation Authority (RTA) by AltusWorks in 2017.

Date: December 2, 2019

⁸⁰ AltusWorks, Historic Preservation Plan, June 27, 2017.

PART V. SOURCES OF INFORMATION

A. Archival Repositories

There are a multitude of archival materials and historic photographs of Chicago Union Station, however space limitations preclude the majority of them from being included in this documentation. Archival information and historic images may be found at:

- Chicago History Museum – Chicago, Illinois
 - Graham, Anderson, Probst & White Architectural Records – job files for buildings and alterations, including original drawings, blueprints, elevations, plans and manuscripts
 - Chicago Union Station Company records - certificates, bond information, correspondence, court proceedings, tax records, land value data sheets, informational booklets and brochures
 - Chicago Union Station Prints and Photographs Collection - historic interior and exterior photographs of the station
 - Fred Harvey Company, promotional brochures
- Hagley Museum & Library – Wilmington, Delaware
 - Pennsylvania Railroad Collection: Chicago Union Station construction photographs and train shed studies
- Heard Museum, Billie Jane Bagley Library and Archives– Phoenix, Arizona
 - Fred Harvey Company Collections, reprint from *The Hotel Monthly*, August 1925; Byron Harvey III Collection, Chicago Union Station Publicity
- Illinois Institute of Technology, Paul V. Galvin Library – Chicago, Illinois
 - Journal of the Western Society of Engineers, engineering related articles
- Lake Forest College, Donnelley and Lee Library – Lake Forest, Illinois
 - Archives & Special Collections, historic railway journals
- The Library of Congress – Washington, D.C.
 - Prints and Photographs Online Catalog. Historic photographs, including Farm Security Administration/Office of War Information from World War II-era, Jack Delano, photographer
- The Newberry Library – Chicago, Illinois
 - Chicago Burlington & Quincy Railroad Archives; *Daily Life Along the Chicago Burlington & Quincy Railroad* photographs, Esther Bublely and Russell Lee, photographers
- Railroad Museum of Pennsylvania – Ronks, Pennsylvania
 - Historic photographs, track diagrams, time table, correspondence, brochures, journal articles, mechanical blueprints and testing data
- Ryerson and Burnham Libraries, The Art Institute of Chicago – Chicago, Illinois
 - Yearbooks of the Chicago Architectural Exhibition League and Catalogues, historic architectural journals
- University of Arizona – Tucson, Arizona
 - Fred Harvey Collection: *Traveling the Rails in Grand Style*, Photographs and Supplemental Materials of the Fred Harvey Hotels, 1896 – 1945 - historic photographs of the interior and exterior of Chicago Union Station

B. Architectural Drawings

Original drawings:

- Amtrak Archives
- Graham, Anderson, Probst & White Architectural Records. Chicago History Museum, Chicago, Illinois
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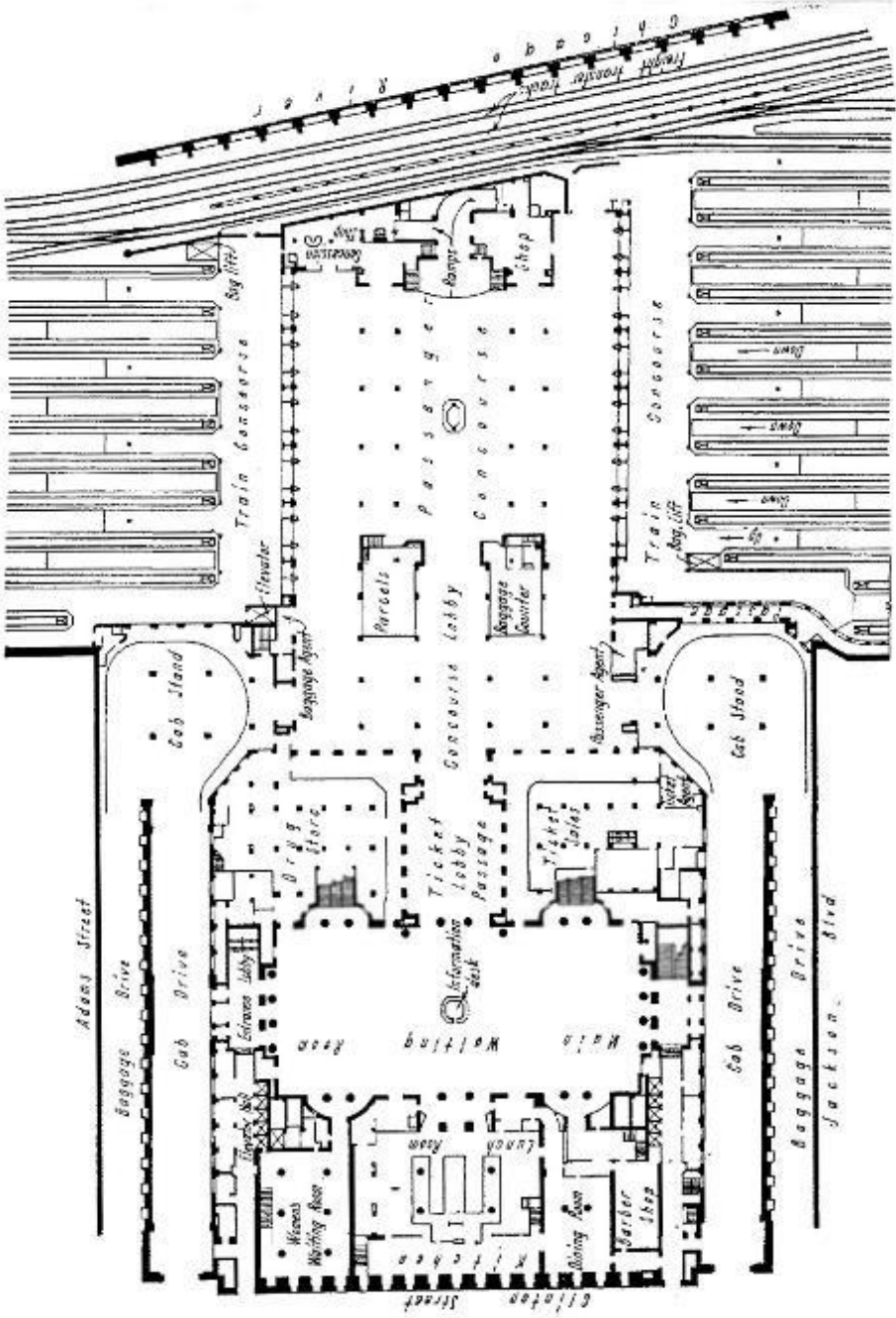
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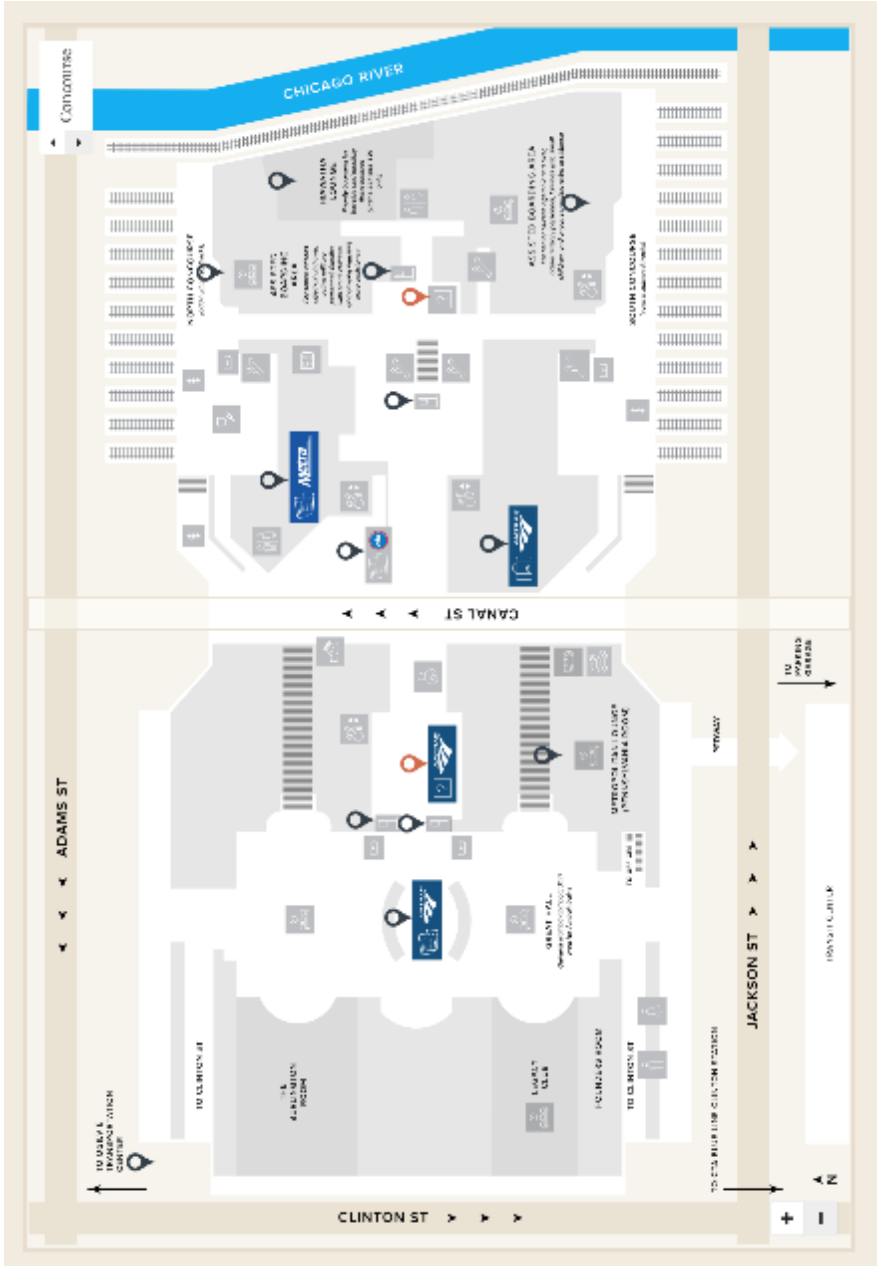
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- Floor Plan 1: Chicago Union Station Headhouse and Concourse – Concourse Floor Plan, 1925
- Floor Plan 2: Chicago Union Station Headhouse and Concourse – Concourse Floor Plan, 2019
- Floor Plan 3: Chicago Union Station Headhouse and Concourse - Basement Level Plan, 1925
- Section A: Chicago Union Station East-West Section, 1924
- Floor Plan 4: Chicago Union Station Concourse Floor Plan, 1923
- Floor Plan 5: Chicago Union Station Street Level Plan, 1923
- Floor Plan 6: Chicago Union Station Seventh Floor Plan, 1923

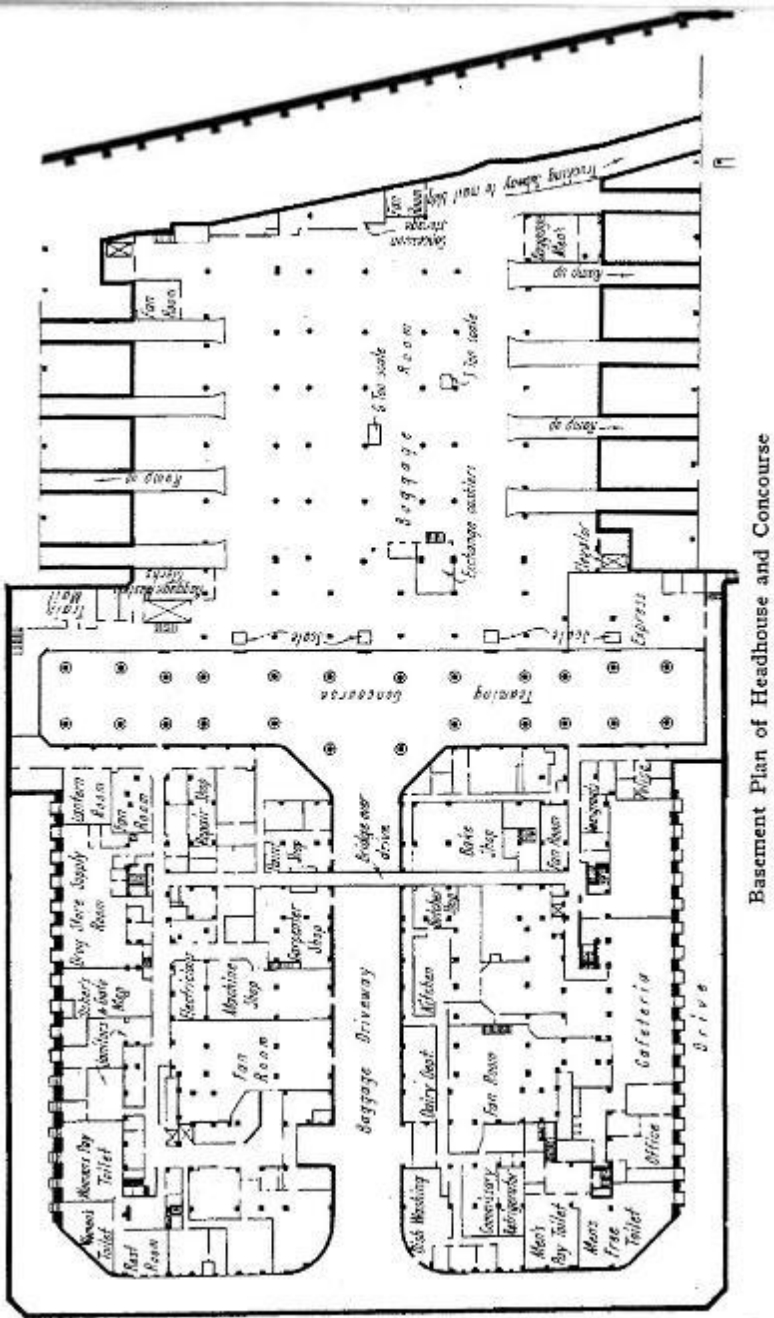


Station Level Plan of the Headhouse and Concourse

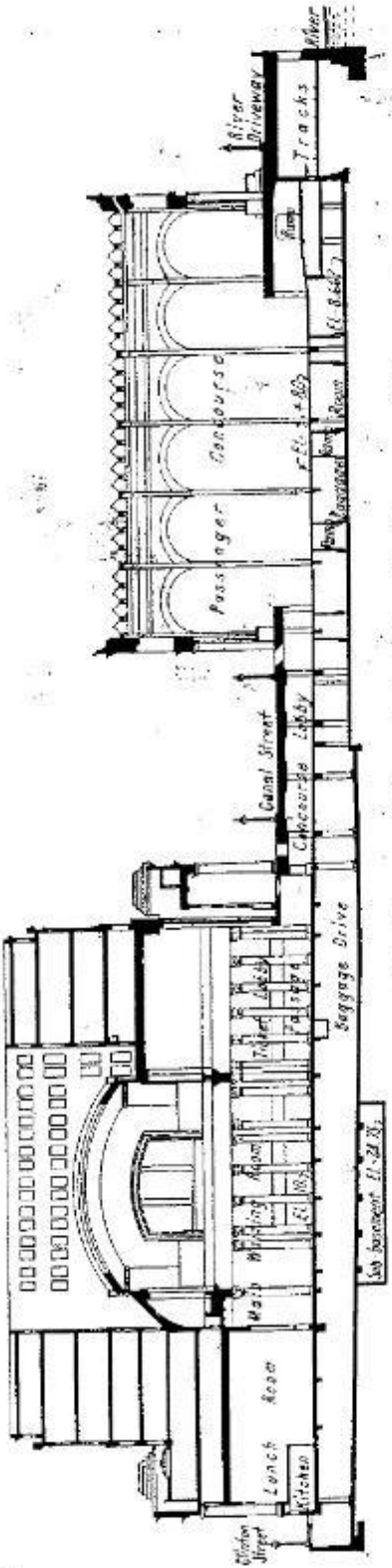
Floor Plan 1
Chicago Union Station Headhouse and Concourse – Concourse Floor Plan, 1925
Source: Lacher, Walter S. "Noteworthy Passenger Terminal Completed at Chicago." *Railway Age* 79, no. 1 (July 4, 1925), 10.



Floor Plan 2
Chicago Union Station Headhouse and Concourse – Concourse Floor Plan, 2019
Source: <https://chicagounionstation.com/information/station-map> (accessed June, 2019)

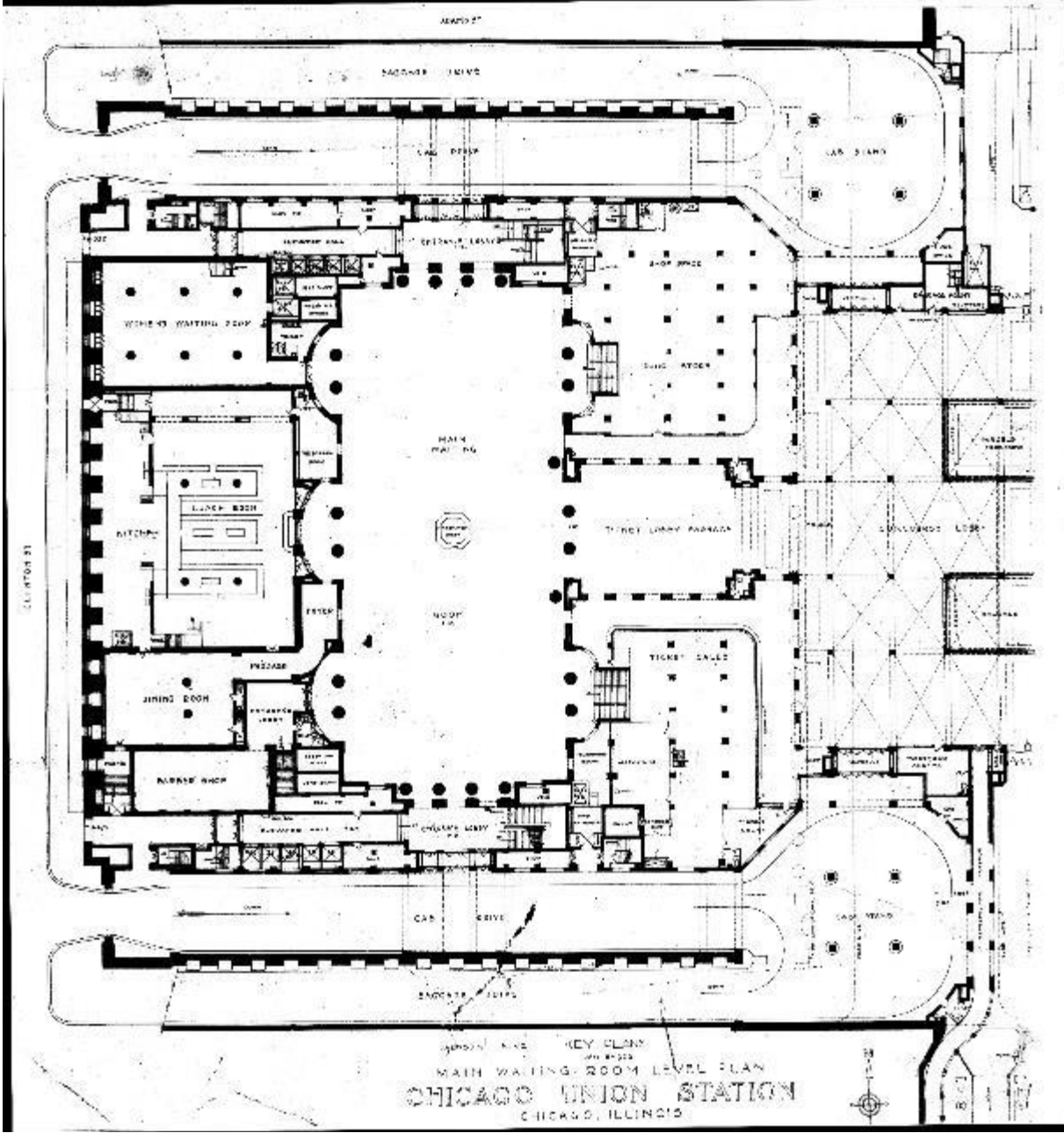


Floor Plan 3
Chicago Union Station Headhouse and Concourse - Basement Level Plan, 1925
Source: Lacher, Walter S. "Noteworthy Passenger Terminal Completed at Chicago." *Railway Age* 79, no. 1 (July 4, 1925), 12.

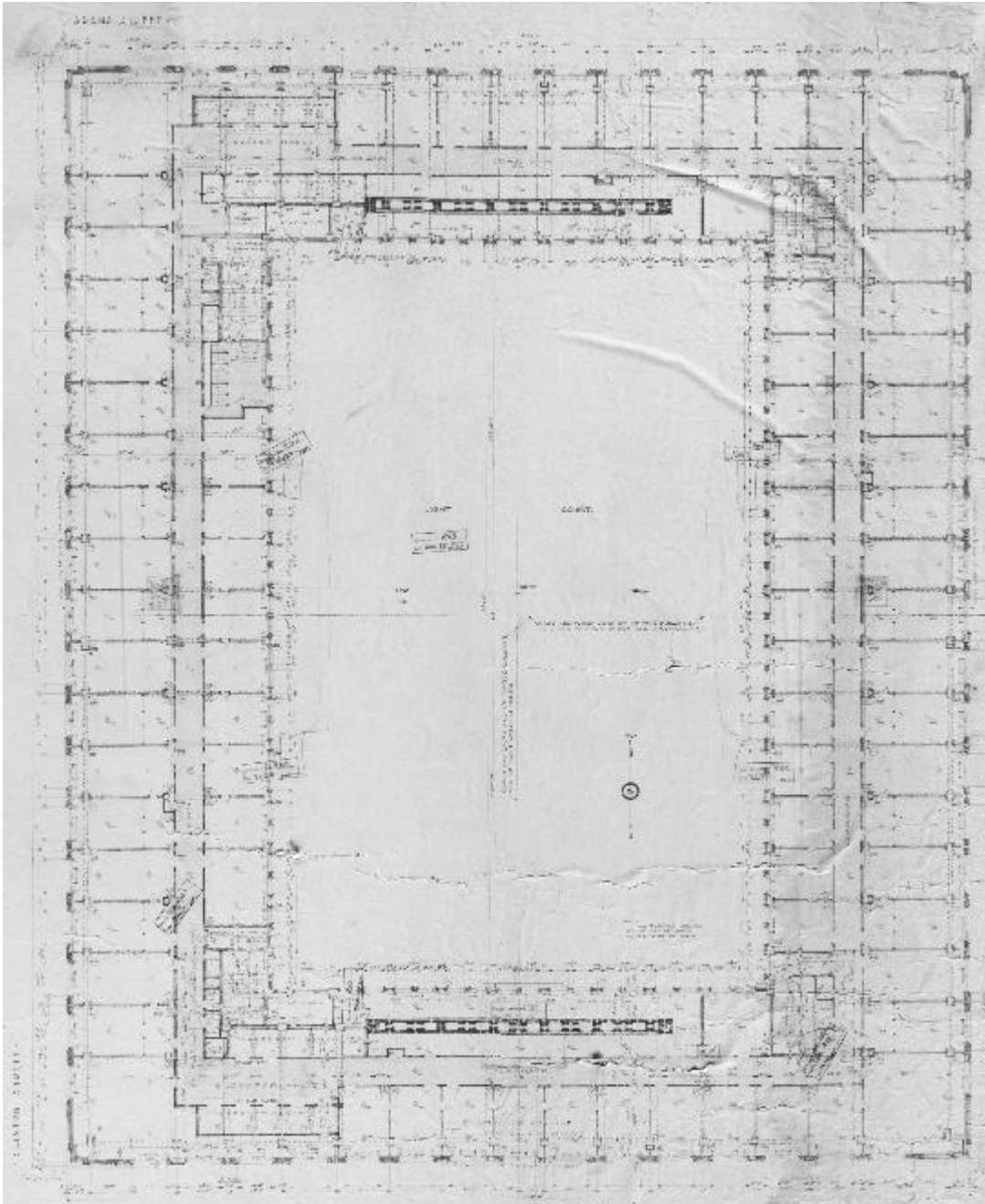


A Vertical Section Through the East and West Axis of the Headhouse and Concourse

Section A
Chicago Union Station East-West Section, 1924
Source: Lacher, Walter S. "Noteworthy
Passenger Terminal Completed at Chicago."
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Floor Plan 4
Chicago Union Station Concourse Floor Plan, 1923
Graham Anderson Probst & White, Amtrak Collection



Floor Plan 6
Chicago Union Station Seventh Floor Plan, 1923
Source: Graham Anderson Probst & White; Amtrak Collection

HISTORIC AMERICAN BUILDINGS SURVEY

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CHICAGO UNION STATION
500 West Jackson Boulevard
Chicago
Cook County
Illinois

HABS NO. IL-1249

INDEX TO BLACK AND WHITE PHOTOGRAPHS

Leslie Schwartz, Photographer, October 2018 through January 2019

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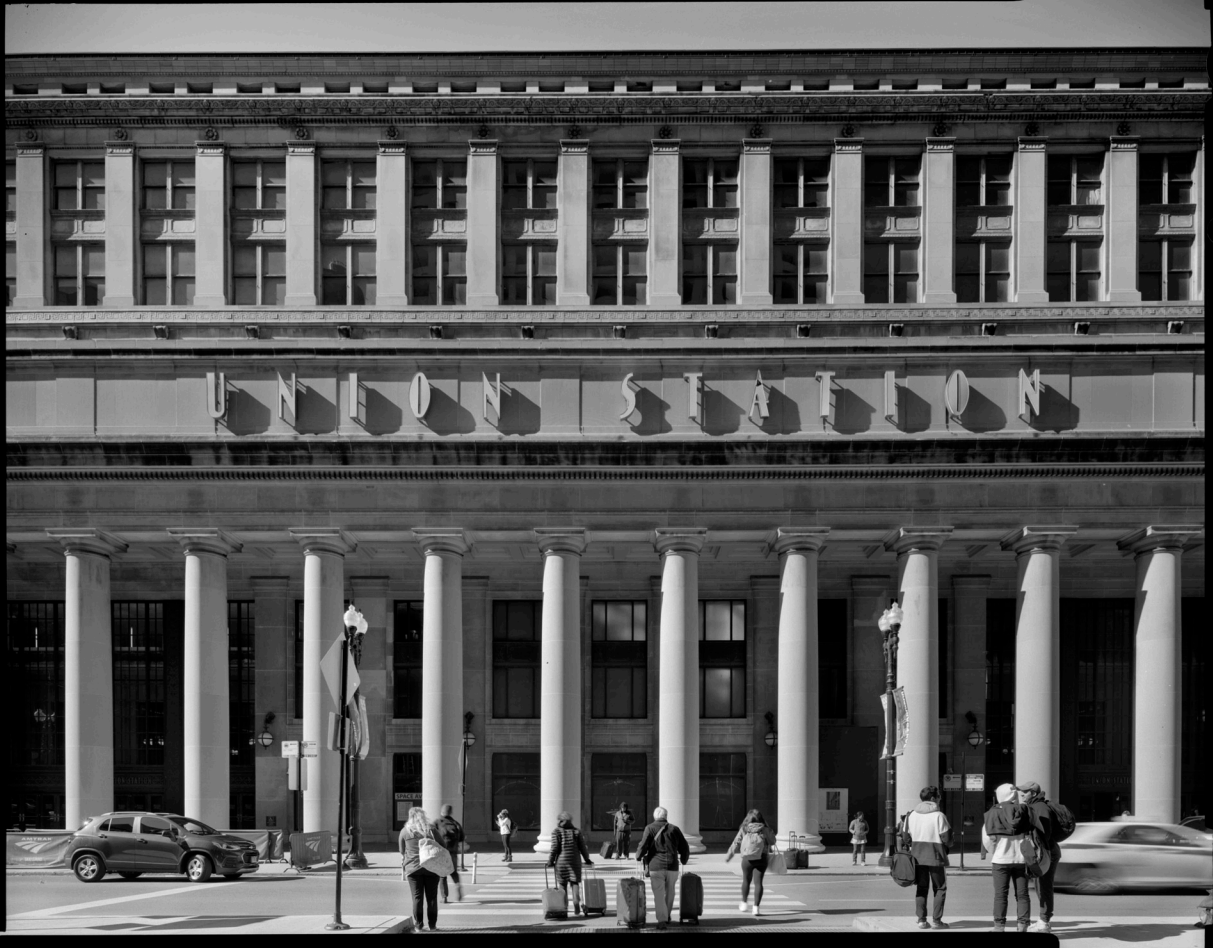
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UNION STATION

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BUSES ONLY

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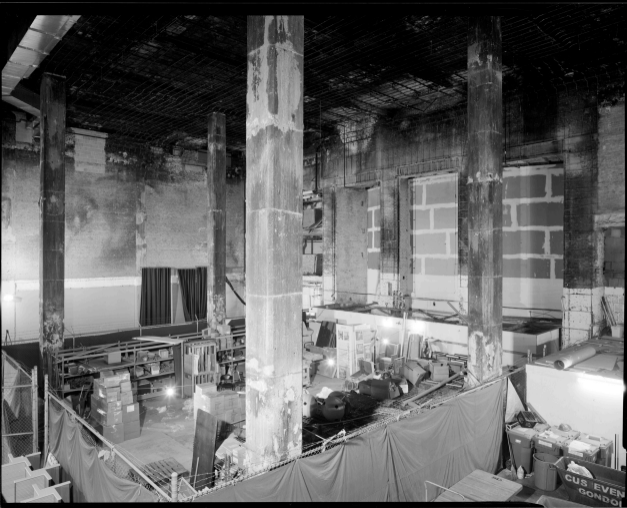




























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Gourmet Salads
Entrees
Grab & Go

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CHICAGO UNION STATION
500 West Jackson Boulevard
Chicago
Cook County
Illinois

HABS No. IL-1249

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
Midwest Regional Office
601 Riverfront Drive
Omaha, NE 68102

HISTORIC AMERICAN BUILDING SURVEY

CHICAGO UNION STATION

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- Historic Image 14: Workers unloading baggage from Zephyr car Union Station, Chicago 1948
- Historic Image 15: Union Station Train Shed Canopies



Historic Image 1
Chicago Union Station Headhouse, Concourse and Train Sheds 1924
Chicago Architectural Photographing Company
Chicago History Museum ICHi-i31909



Historic Image 2
Chicago Union Station Headhouse, aerial view looking northwest
Chicago History Museum ICHi-i176238



Historic Image 3
Great Hall, West Wall
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 4
Great Hall North Grand Staircase looking toward Great Hall
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 5
Fred Harvey Lunch Room
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 6
Fred Harvey Restaurant (Dining Room)
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 7
Chicago Union Station Barbershop
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 8
Ticket Counter
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 9
Retail arcade, northeast corner of concourse building
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 10
Chicago, Illinois. Union Station Concourse 1943
Delano, Jack, photographer
Library of Congress LC-USW3-015485-E



Historic Image 11
Chicago, Illinois. Union Station Train Concourse 1943
Delano, Jack, photographer
Library of Congress LC-USW3-01541-E



Historic Image 12
Union Station Concourse Interior, Looking East 1950
Photographer W.C. Radebaugh
Chicago History Museum ICHi-065063



Historic Image 13
Drug Store / Shoppers Mart, northeast corner of concourse building
Fred Harvey Hotels Collection, AZ 326 Box 4.
Courtesy of University of Arizona Libraries, Special Collections



Historic Image 14
Workers unloading baggage from Zephyr car Union Station, Chicago 1948
Newberry Library, Chicago [Daily Life Along the Chicago, Burlington and Quincy Railroad].



Historic Image 15
Union Station Train Shed Canopies
Chicago History Museum IChi-i176253