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# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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

## 1 NAME

HISTORIC  
Dallas Union Terminal  
AND/OR COMMON

## 2 LOCATION

STREET & NUMBER

400 S. Houston Street

— NOT FOR PUBLICATION

CITY, TOWN

Dallas

CONGRESSIONAL DISTRICT

Alan Steelman

STATE

Texas

— VICINITY OF

CODE  
048

COUNTY

Dallas

CODE  
113

## 3 CLASSIFICATION

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

## 4 OWNER OF PROPERTY

NAME

City of Dallas

STREET & NUMBER

500 S. Ervay

CITY, TOWN

Dallas

— VICINITY OF

STATE

Texas

## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC

Dallas County Courthouse

STREET & NUMBER

Houston Street

CITY, TOWN

Dallas

STATE

Texas

## 6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Dallas Historic Sites Survey

DATE

June - September, 1974

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

City of Dallas Planning Office

CITY, TOWN

Dallas

STATE

Texas

# DESCRIPTION

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

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DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Dallas Union Terminal, located between Jackson and Young Streets at 400 S. Houston Street in downtown Dallas, is an excellent example of the Beaux-Arts Classicism that pervaded architecture in America around the turn of the century. Designed by the noted Chicago architect Jarvis Hunt in 1914, the building was completed and opened to the travelling public in October, 1916. As is typical of the style, the east, or main, facade is composed of five parts, arranged in a symmetrical order in an "ABCBA" pattern. Coupled columns of the Roman fluted Doric order divide the central portion into three equal openings behind which are the three enormous arched windows of the main waiting room on the second floor. The base of this level is composed of Vermont granite to a six foot height with Tiffany white combed enameled brick above. This same brick comprises the majority of surface treatment of the building. A moulded sandstone water table encircles the building at the mezzanine level, clearly defining the ticket lobby and baggage areas from the main waiting room level.

The central portion of the facade is further emphasized as the focal point of the composition in that its surface plane is advanced four feet from the two wings on either side. Ornate Grecian urns flank either side of the central opening of the portico, while rosettes and cartouche motifs further adorn the walls. A simple cornice and parapet with turned balusters comprise the entablature which caps this section, as well as encircling the building.

The wings on either side of this central portion are dominated by tripartite mullion windows with transoms and nine lights per sash. The entablature over these windows is composed of a cornice supported by consoles. Below these windows are groups of six doors through which the stair hall on the south end and company offices on the north end are entered. The adjoining wings which terminate the facade composition possess Roman fluted Doric pilasters and decorative cast iron spandrels with festoon and cartouche motifs.

The north and south facades of the terminal building are rather flat planes, contrasting with the undulations of advancing and receding planes of the east front. Only large double windows with horizontal lintels and decorative supporting consoles, along with a finely detailed cast iron marquee over the carriage entrance on the north facade, diminish the severity of the brick walls. The west facade, or track side, has its

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symmetrical configuration complicated by the existence of a concourse and midway over the ten platform tracks. Windows appear in groups of two and four in random fashion, further diminishing the symmetrical quality of the scheme.

The plan of the building is perhaps its most significant architectural feature. The architect provided for a separation of functions in an endeavor to increase the efficiency of circulation. The first floor was designed to accommodate ticket and baggage handling facilities. A large semicircular ticket kiosk with fourteen windows occupied the space between the two central entrances. The baggage room occupied the opposite (west) end of the ticket lobby. The carriage entrance with its ornate marquee was housed in the north end along with the hospital and other offices. The south end of this level accommodated the stairs to the second level and the family waiting room. Patrons could by-pass the ticket lobby and baggage room completely by taking the stairs directly to the train gates.

The major visual feature of the second floor is the main waiting room, which occupies a central location. This room measures 70 by 132 feet with a ceiling height of 48 feet. High arched windows line the side and end walls, and the space is spanned by a vaulted ceiling. Wall surfaces are of buff colored brick with terra cotta Corinthian pilaster capitals and bases. The ceiling treatment is of creme-colored plaster from which the four cast iron chandeliers with incandescent bulbs are suspended. Furnishings consist of sixteen double wooden benches flanked by radiators in cast iron grilles. The floor surface is of buff-colored terra cotta tiles while the door and window frames are of cast iron with moulded decorative ornamentation. An information kiosk constructed of brick and cast iron with a marble counter top occupies the space between the stair hall and men's smoking room on the south wall.

Surrounding the general waiting room are several smaller waiting areas for specific groups. Along the eastern front of the waiting room is a high portico which overlooks Ferris Plaza. The ceiling is vaulted like that of the waiting room, while cast iron light fixtures with alabaster shades adorn

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the walls. Dining facilities occupy much of the northern end of the second floor. Counter tops, wainscoting, and base boards of Verde antique and white marble add elegance and refinement to the coffee shop and dining room. Coffered ceilings with skylights further embellish these rooms.

The stairway at the southern end leads directly to the "passenger midway", an enclosed passageway extending over the tracks from which the gates opened onto the stairways that led to the individual platforms. A transition circulation area was provided between the midway and the coffee shop in the form of a concourse along the west side of the station, overlooking the tracks.

The third level of the building was occupied by the Union Terminal Company offices and other facilities for many years. This floor occupies the space on both the north and south ends of the station on either side of the waiting room.

Major interior renovations were made to the depot between 1947 and 1950 by the Fort Worth architect Wyatt C. Hedrick. The most extensive adaptations were the closing of the main waiting room and dining room facilities on the second floor, the conversion of the passenger midway and concourse into offices, the construction of a tunnel beneath the tracks and connecting the platforms with the street level entrance, the conversion of the family waiting room on the first floor into a taxi arrival area, and the renovation of the ticket lobby into the main waiting room and coffee shop area.

The station has recently been renovated to accommodate Amtrak as well as "Surtran" bus passengers. Only the westernmost "butterfly" platform shed remains to accommodate the two remaining tracks. The other four sheds and the eight tracks they served, along with the passenger midway, have been razed for safety reasons. Future plans will involve the restoration of the grand second floor waiting room into a hotel lobby to accommodate two interconnecting high-rise hotels, and the conversion of the rest of the facility into an inter-modal transportation center.

# SIGNIFICANCE

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

PECIFIC DATES 1914-1916/ 1947-1950 BUILDER/ARCHITECT Jarvis Hunt/ Wyatt C. Hedrick

## STATEMENT OF SIGNIFICANCE

The Dallas Union Terminal building is one of the finest examples of the Beaux-Arts Classical style in Texas. The building is significant not only for the excellence in its craftsmanship and detailing, but also for its representation of how Beaux-Arts Classicism was interpreted in Texas after its prime popularity on the East and West Coasts. Built at a time when railroad travel was at its peak, the station was used to capacity only prior to 1920 and during World War II. Despite its infrequent use over the last decade, the facility remains virtually intact today.

During the years prior to the construction of a passenger facility for all of Dallas' railroads, the city was served by nine lines using five depots. Preliminary studies for a single station began in 1906, leading to a proposal for two stations to accomodate all the railroads except the St. Louis Southwestern. The citizens of Dallas, which numbered 140,000, disapproved of this plan, and in 1912 the Union Terminal Company was organized to construct a single facility. Stock in the company was owned equally by the member railroads: the Gulf, Colorado, and Santa Fe; the Chicago, Rock Island & Gulf; the Missouri, Kansas, & Texas, the St. Louis, San Francisco & Texas; the Houston & Texas Central; the St. Louis Southwestern; the Trinity & Brazos Valley; and the Texas & Pacific. The Texas & New Orleans Railroad also entered the terminal as a tenant line.

Mr. Jarvis Hunt of Chicago was commissioned as the architect for the project. Chief engineer of the Union Terminal Company was Mr. C. H. Dana, while Mr. F. D. Griffin was the engineer of outside construction. Engineer of buildings was Mr. W. P. Weathers, who worked in conjunction with Mr. J. W. Thompson of St. Louis, general railroad contractor. Construction began in March, 1914, and the terminal opened to passengers on October 8, 1916. An official opening was held six days later on the opening day of the State Fair of Texas in Dallas.

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At that time the station handled 85 trains per day.

The site chosen for the facility was previously occupied by a flour mill, grain elevator, and several warehouses. Due to its close proximity to the Trinity River, a passenger tunnel connecting the waiting areas to the platforms could not be built. Consequently, a "passenger midway" was built over the tracks connecting the second floor waiting room with the platforms. This design proved to be unsatisfactory with the general public, and in 1947, a new tunnel was built beneath the tracks after the construction of the Trinity River levee.

After World War II, Dallas Union Terminal experienced the same decline in passenger traffic as did other large railroad stations. In an effort to compensate for the traffic decline, the Dallas Times Herald launched a campaign to renovate the station. The Fort Worth architect Wyatt C. Hedrick was employed as the architect for the renovation, with A. J. Rife in charge of the construction work. With the new tunnel completed, the second floor waiting room and dining facilities were no longer needed and were therefore closed. A new waiting room and coffee shop replaced the former ticket lobby on the first floor. In spite of the efforts to attract more passengers, traffic continued to decline until by the mid-1960's, such famous trains as the Southern Pacific's "Sunbeam," the Katy's "Texas Special", and the Texas & Pacific's "Sunshine Special" were mere memories of railroading history. April 8, 1969, saw the last Texas & Pacific "Eagle" pull out of the station, representing an end to private railroad passenger operation at Dallas Union Terminal.

In 1972, the City of Dallas purchased the station building, leaving control of freight tracks and some related facilities to the dwindling Union Terminal Company which finally dissolved in March, 1974. A major restoration was begun in January, 1974, in anticipation of Amtrak's renewing service to the station. The official dedication of the new Dallas Transportation Center was held on March 14, 1974, with passenger service provided by Amtrak and Surtran buses to the new Dallas-Fort Worth Regional Airport. Current proposals

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are to preserve the station structure with minor modifications in order to accommodate a 210 million dollar development project undertaken by Hunt Investment Corporation. The project as proposed would include a luxury hotel, shopping mall, and entertainment facilities on fifty-three acres of the old Union Terminal Company property. The second floor of the station would serve as lobby space for the project while the City of Dallas would retain the rights to the ground floor.

Fildes, Steve. Dallas Union Terminal. Dallas: Building Services Department, City of Dallas, 1975.

**10 GEOGRAPHICAL DATA**

ACREAGE OF NOMINATED PROPERTY five  
UTM REFERENCES

A	1,4	7	0,5	2,20	3,6	2,8	5,0,0	B	1,4	7	0,5	4,0,0	3,6	2,8	4,0,0
	ZONE		EASTING		NORTHING				ZONE		EASTING		NORTHING		
C	1,4	7	0,5	1,8,0	3,6	2,8	1,8,0	D	1,4	7	0,5	1,4,0	3,6	2,8	1,4,0
	ZONE		EASTING		NORTHING				ZONE		EASTING		NORTHING		

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

**11 FORM PREPARED BY**

NAME/TITLE  
Joe R. Williams - Project Director  
Stephen Smith - Restoration Consultant. 2/25/75

ORGANIZATION DATE  
Texas Historical Commission 215/475/3094

STREET & NUMBER TELEPHONE  
P. O. Box 12276, Capitol Station STATE

CITY OR TOWN Texas  
Austin

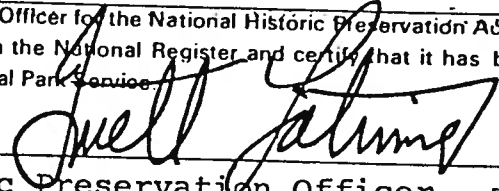
**12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION**

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL  STATE  LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE



TITLE Texas State Historic Preservation Officer DATE February 25, 1975

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

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST: \_\_\_\_\_ DATE: \_\_\_\_\_

KEEPER OF THE NATIONAL REGISTER