

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Union Station (Additional Documentation)

other names/site number Grand Central (Passenger) Station; (Grand) Union Depot

Name of Multiple Property Listing African American Resources in Portland, Oregon, from 1851 to 1973 MPS

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

street & number 800 NW 6<sup>th</sup> Avenue  not for publication

city or town Portland  vicinity

state Oregon code OR county Multnomah code 051 zip code 97209

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination     request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property     meets     does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:     national     statewide   X   local

Applicable National Register Criteria:   X   A     B   X   C     D

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date \_\_\_\_\_

Oregon State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register     determined eligible for the National Register
- determined not eligible for the National Register     removed from the National Register
- other (explain:) \_\_\_\_\_

Signature of the Keeper Date of Action \_\_\_\_\_

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
 (Check only **one** box.)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2		buildings
3		site
3	1	structure
		object
<b>8</b>	<b>1</b>	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

- TRANSPORTATION / rail-related
- COMMERCE/TRADE / business
- COMMERCE/TRADE / restaurant
- LANDSCAPE / plaza
- LANDSCAPE / parking lot

**Current Functions**  
 (Enter categories from instructions.)

- TRANSPORTATION / rail-related
- COMMERCE/TRADE / business
- COMMERCE/TRADE / restaurant
- LANDSCAPE / plaza
- LANDSCAPE / parking lot

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

- LATE VICTORIAN / Queen Anne
- LATE VICTORIAN / Romanesque

**Materials**  
 (Enter categories from instructions.)

- foundation: CONCRETE
- walls: BRICK
- STUCCO
- roof: METAL
- other: TERRA COTTA

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### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

### Summary Paragraph

Located at 800 NW 6<sup>th</sup> Avenue in Portland, Oregon, Union Station was listed in the National Register of Historic Places in 1975 under Criterion A in the area of Transportation, and under Criterion C for its architectural merit.<sup>1</sup> This Additional Documentation (AD) adds two more areas of significance, both under Criterion A, for Ethnic Heritage: Black and Commerce, under the *African American Resources in Portland, Oregon, from 1851-1973* Multiple Property Documentation (MPD) Form.<sup>2</sup> Under this MPD, Union Station falls within the “Commercial and Professional Buildings” Associated Property Type.<sup>3</sup> A “Boundary Clarification” that decreased the nominating boundary, provided a resource count, and expanded the bibliography was approved in 1989. The nominated area currently includes the main Queen Anne and Romanesque-style train station building and the adjacent annex, both of which were put into service in 1896 and designed by highly regarded Kansas City architects Van Brunt & Howe, as well as canopies, platforms, train tracks, and forecourt open areas. One resource, a pedestrian bridge, was constructed within the nominated boundaries after 1989 and does not contribute to the property’s significance. This AD does not amend the boundaries of the property or the arguments for its significance in the areas of Transportation or Architecture, but it does identify an additional period of significance (1896-1971) and character-defining features associated with the two newly added areas of significance, Black History and Commerce.

Character-defining features relating to the property’s importance to Black History and Commerce (many of which were previously identified as related to Union Station’s significance in the areas of Architecture and Transportation) were present during the added period of significance of 1896-1971, and include its exterior “public areas” such as the northeast-side train platforms and canopies, and the front passenger drop-off and pick-up areas. The southwest, “city-facing” areas retain a visually open character, which would have enabled passengers and porters to quickly find one another; while the proximity to vehicular drop-off and parking would have enabled travelers to easily transport luggage directly to the front of the station, where it could be handled by Redcaps. On the northeast side of the station, exterior platforms and canopies retain the original layout of train tracks and platforms, all filtering from under the Concourse shed in either direction to covered platforms, where luggage carts would have been stored (see **Figure 4, Site plan**, and **Figure 11**); the fast, choreographed work of Black porters, cooks and waiters moving supplies and bags to or from trains would have occurred daily along these constrained platforms. Passenger canopies with single central supports were functionally designed to impede passengers and staff as little as possible.

Character-defining interior spaces or features relating to African American employment include the main hall and waiting room, the Union Station (Wilf’s) restaurant, and the baggage handling room, though these have been altered to some degree over time. Specifically, characteristics of the waiting areas related to the history of Black railroad employment are their opulent finishes such as polished marble walls, and tall windows; relating to a bygone sense of travel as a service industry for well-dressed passengers. The restaurant, too, would have offered travelers a meal within a uniquely curved dining

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<sup>1</sup> Paul Hartwig and D. W. Powers III, Oregon State Highway Division, “Union Station,” National Register of Historic Places Registration Form (Washington, D.C.: U.S Department of the Interior, National Park Service, 1975), as amended in 1989.

<sup>2</sup> Catherine Galbraith with Caitlyn Ewers, Kerrie Franey, Matthew Davis, and Brandon Spencer-Hartle, “African American Resources in Portland, Oregon, from 1851 to 1973,” National Register of Historic Places Multiple Property Documentation Form (Washington, D.C.: U.S Department of the Interior, National Park Service, 2020).

<sup>3</sup> Ibid, F-152.

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area, with fancy furnishings and tablecloths. The baggage room retains its functional character out of the sight of passengers, with concrete floors, metal lockers, and exposed brick walls.

Finally, character-defining features also include iconic and distinctive features of the station, especially its highly visible clock tower with added neon signs, the apse-ended volume of the main hall, and the red metal roof, which are wayfinding markers from various points in the city. As Black Portlanders made their way to and from Union Station for their jobs, they would have regularly looked for these features and felt a sense of purpose and association with the place that was one of Portland's showcases during this period, and also the primary employer for Black Portlanders for about 75 years.

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### **Narrative Description**

Union Station is located in Portland's northwest quadrant, not far from the west bank of the Willamette River and constructed on an axis parallel to the river's edge, roughly southeast to northwest. The overall site, approximately 7 acres, includes the iconic 130-year-old primary station building and the annex building of the same vintage, both in a Queen Anne/Romanesque style and faced with red brick and grey pebbled stucco. The primary terminal building features a clock tower almost 150' tall, with arched openings, neon signage (added in 1948), and a hipped red metal-tile roof. The buildings together create an asymmetrical composition of vertical tower elements and cascading forms which are designed to be seen from various vantage points across Portland. Passengers enter the station on its southwest side, and the working train tracks and platforms run parallel to the building along its northeast side.

### **Setting**

The setting of the Union Station site is dominated by the Broadway Bridge, completed in 1913, which is overhead at the far northwest end of the main station building. The bridge crosses the Willamette River perpendicularly (SW to NE), on the same axial grid as the Union Station orientation, and was painted a red color to match the roof tiles of the station.<sup>4</sup> The wrapping Broadway ramp descends as it curves towards the south to join the surrounding grid of streets, more closely aligned with true directions. On the other side of the NW Broadway ramp is a large open lot which was occupied by Portland's main U.S. Post Office until several years ago. A large mixed-use development is planned there.

To the south and west are the more typical 200' square downtown commercial blocks. Just south of the site, light rail tracks follow NW 6<sup>th</sup> Ave. northwards toward the station, and turn east on NW Irving St., where they continue towards the Steel Bridge. Beyond the designated boundary of the site to the southeast is an open truss pipe-steel tower (c. 2024) holding lights above the tracks, and just south of the train tracks is a small two-story brick building known as the Interlocking, switching, or "VC" tower (1914).

To the northwest, outside of the designated boundary, there is a second open truss pipe-steel tower where NW 9<sup>th</sup> Avenue crosses the tracks. Taller contemporary apartment buildings and a few older warehouse buildings line the tracks and fill many of the blocks in this direction.

To the northeast, past the three tracks and single platform canopy that are within the property's designated boundary, there are two additional train tracks and another separate platform canopy just outside of the boundary. Continuing to the northeast, there is a gravel staging and storage area roughly 30' wide, and then low-rise apartment buildings between the Union Station property and the Willamette River.

The following descriptions, especially related to the buildings and structures, rely in part on the work of two historic researchers, Patricia Erigero and George Kramer. The documents produced by these

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<sup>4</sup> George Kramer, "Broadway Bridge," National Register of Historic Places Registration Form (Washington, D.C.: U.S Department of the Interior, National Park Service, 2012), NRIS No. 12000930, 5.

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authors, in 1987 and 2015, respectively, were both commissioned by the Station property owner, the Portland Development Commission (PDC), now Prosper Portland.

**TABLE 1: Identified Resources at Union Station<sup>5</sup>**

Resource ID	Name/Description	Year Built	Eval. (Crit. A: Black History, Commerce)	Resource Count	Resource Type
1.0	Primary Terminal	1896 (1930), as modified	Contributing	1	Building
1.1	Nursery ("Diaper Depot")	1944		-	(part of above)
1.2	Concourse (High) Shed	1905, as modified		-	(part of above)
2.0	Annex Building	1896, as modified	Contributing	1	Building
3.0	Front Yard Landscape	1896, as modified	Contributing	1	Site
4.0	Front Driveway	c.1891, as modified /vacated in 2004	Contributing	1	Site
5.1	Track No. 1	1896, as modified	Contributing (5.1-5.3)	1	Structure
5.2	Track No. 2	1896, as modified		-	(part of above)
5.3	Track No. 3	1896, as modified		-	(part of above)
6.0	Platform Canopy No. 1 (incl. concrete platform)	1905, as modified	Contributing	1	Structure
7.1	Block Y front plaza/island	1920, as modified	Contributing (7.1-7.3)	1	Site
7.2	Block Y NW Station Way R-O-W	1920 (2003), as modified		-	(part of above)
7.3	Block Y Parking Area	1920, as modified		-	(part of above)
8.0	North Shed (pre-engineered metal shed)	1963	Contributing	1	Structure
9.0	Pedestrian Arch Bridge	2000	Non-historic; added post-1989 addendum	1	Structure
<b>TOTALS</b>			<b>CONTRIBUTING</b>	<b>8</b>	
			NON-CONTRIBUTING	1	

**(1.0) Primary Terminal Building Exterior:**

The Union Station primary terminal building is a series of connected and cascading volumes, oriented in plan along a southeast-to-northwest axis. Its long northeast side (referred to as east on the original drawings) fronts the train tracks. Its southwest side, with a striking and picturesque composition of vertical tower

<sup>5</sup> Table 1 is modified from George Kramer, "Portland Union Station Tracks and Building Project," Section 106 (Updated) Determination of Eligibility Documentation for Portland Development Commission, 2015, 29. See also Table 2, Section 10 in this document.

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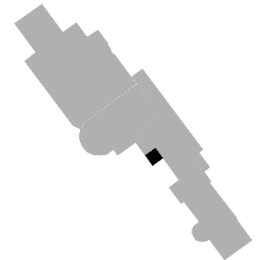
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elements and a large projecting apse-ended volume, faces downtown. The building, with pressed brick details as well as stuccoed sand and pebble finish, is primarily two- and three-story, with some one-story components and a multistory tower, and has a unifying hipped roof of red metal tiles.<sup>6</sup> Windows are primarily wood double-hung four-over-one. The unglazed red terra cotta heads and sills are part of a continuous brick band around the building that connects the second and third level windows, a typically Queen Anne style architectural detail. At the vertical outer edges of all openings, bricks are radiused. For descriptive purposes, the volumetric components that make up the building are the clock tower and south wing, the main hall, the passenger vestibule, the baggage/north wing, and two open shed structures, one attached and one semi-attached (not shown on in-text diagrams below; see **Figures 5b** and **5c** for plans).

### **Clock tower**

#### Massing

The tallest element by far at 144' high is the clock tower, integrated in the primary terminal and located to mark the northern end of NW 6<sup>th</sup> Ave., once the main approach to the station.<sup>7</sup> The tower was completed in 1898 with the installation of the clock.<sup>8</sup> The tower is capped with a pyramidal roof and flag tower and with neon signage installed in 1948 reading "UNION STATION" and "GO BY TRAIN" above a large round clock face on its four sides (**Photograph 1**). Decorative pressed brick "quoining" runs up the corners, providing an Italianate influence, with a pebbled stucco finish at the tower faces. Openings are symmetrical and centered on each side, each with brick quoining surrounds. The base of the tower is attached to the rest of the building at the ground, second, and third levels, with two sides of the tower extending down to grade.



#### Fenestration

At ground level, openings in the tower façade face southeast, towards a recessed area under the wrapping canopy, and southwest. The two southeast openings (both dating from 1930) are single doors. One is a typical historic wood panel door with multipane glass lights, with a four-over-one window directly above it in the same opening.<sup>9</sup> The other is a metal and glass door, with a similar window above it and an air conditioning unit in the window. Facing southwest is a four-over-one wood window and another single metal door with window above it, this one with metal grating. At the second and third floors, there are three four-over-one double-hung wood windows, two facing southeast and one facing southwest. The head and sill of these openings are part of a continuous band around the building. As the tower breaks free of the building, a narrow arched double-hung Romanesque window, six-over-six plus a half-round transom, sits below an inset multi-paned glass and wood door and a Juliet balcony held on scrolled brackets at each of the four tower faces. Above these are the clock faces. The clock itself, made by the Seth Thomas Company, has black roman numerals on its four white glass faces, each 12' in diameter.<sup>10</sup>

<sup>6</sup> Surface finish: Patricia C. Erigero, "A History of Portland Union Station Structures: Buildings, Architects and Clients," prepared for the Portland Development Commission, August, 1987; 31. The roof material was called Terneplate, an alloy of lead and tin which was painted red; see "Portland's Union Station," *The Columbian* [Vancouver, WA], July 27, 1980, 15.

<sup>7</sup> Erigero, 33, and Rolla J. Crick, "Repairman puts ticktock back into tower clock," *Oregonian*, April 7, 1984, B4. Dimension is to the peak of the hipped roof, noted on Van Brunt & Howe drawing of the west elevation as 144'-3 3/8" (sheet 31, Nov. 19<sup>th</sup>, 1892, Portland City Archives #M3931).

<sup>8</sup> Mary L. Weaver, ed., "Window to the Past," Northwest Rail Museum, Inc., 1987.

<sup>9</sup> Erigero, 64.

<sup>10</sup> Crick 1984, B4.

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## South Wing

### Massing

A three-story rectangular wing which encloses the clock tower on two sides transitions to two stories and then a single story at its southeast end. Before it transitions to two stories, the three-story bar turns ninety degrees to create a southwest-projecting bay. The hipped roof of the two-story wing is about 1 ½ stories tall, and hides an attic at the third floor level. A one-story flat-roofed volume, half-round in footprint, projects towards the southwest from the two-story end of the building and contains a restaurant (Wilf's). The wall at this half-round projection forms a short parapet with stone coping

(**Photograph 1**). On the southeast end of the building, a rectangular one-story volume has a complex roof, with a central shed roof sloping down to the southeast (and roofed in standing-seam metal) between two parallel hipped roofs. Mechanical units are located on the central roof area. Building façades are generally banded at head and sill levels of window openings. The brick base extends up to about 7' from the ground and is capped with a projecting brick sill, slightly sloped. The sill sits on a ledge of pressed brick in a continuous curved bracket shape and detailed below with a row of decorative pressed bricks in a modified egg-and-dart motif (**Photograph 8**).

Between the one-story and two-story volumes of the south wing is a secondary vertical chimney. The chimney, square in plan, has a pair of blind arches at the top on all sides. Its corners repeat the "quoining" motif in pressed brick, with pebbled stucco at the flat sides. A much shorter interior chimney is near the southeast end of the one-story volume (**Photograph 4**).

The three-story portion of the northeast elevation has a slightly protruding full-height bay with its own hipped roof as it connects to the two-story volume. The southeast wall of this three-story bay above the two-story roof has metal roof tiles set vertically (**Photograph 6**).

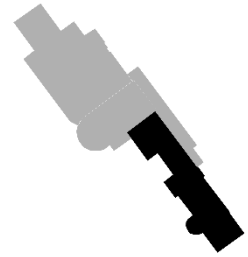
### Fenestration

Moving southeast from the engaged clock tower wall, the ground floor fenestration is mostly four-over-one windows above the brick base. At the southwest wall, there is one pair of these, then a pair of very wide wood doors with four-pane windows and eight-pane transoms above them. A typically-sized door is then located under one of another pair of four-over-one windows, with one more pair of windows facing northeast in the projecting three-story bay. The southwest wall of this bay is not covered by the wrapping canopy and has two pairs of windows, each with a fabric awning. There is one more pair of windows in the two-story volume, then a double-door restaurant entry (added in a 1930 renovation) with a single large 18-pane transom above.<sup>11</sup> A canopy held on metal posts extends out to the curb, leading to the pair of doors. The projecting round end of the restaurant has three pairs of tall wood double-hung four-over-one windows, extending down into the 7' high brick base, each with a transom above. Each window also has a shed awning. At the second and third floors, windows are four-over-one double-hung wood windows, almost always in pairs, all with vertical brick exterior corners radiused. These windows are all fitted with individual striped fabric shed-style awnings. In the roof, two small shed dormers face southwest and one faces southeast, with four-pane horizontally-oriented multipane windows. Another dormer, this one hipped, has a doorway facing southwest that provides access to a fire escape (added c. 1930) where the three-story and two-story volumes connect.<sup>12</sup>

The single-story façade at the southeast end (**Photograph 4**) continues the tall brick base of the building with five high windows above it, interspersed with panels of pebbled stucco trimmed with brick "quoining." A pair of wood and glass doors (likely not original) with a multipane transom is centered on the elevation. Only two of the five windows are the original four-pane configuration; two on the left have been replaced and the center one infilled with a round duct and panel. Tall black vertical metal fencing extends the planes of the

<sup>11</sup> Erigero, 64.

<sup>12</sup> Erigero, 74.



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building walls on either side to form a rear service enclosure around the southeast façade where dumpsters and bins are stored. At the upper level of the two-story volume facing southeast, there are four openings in the wall: a short window at the west corner, and a pair plus a single of the four-over-one double-hung windows.

Continuing around the building to the northeast façade, starting from the single-story volume, there are four high four-pane windows above the base, one of which has been infilled with a projecting air conditioning unit. The northeast roof here has a single modified dormer with no window and a flat roof. At the two-story volume, the wall steps slightly out towards the northeast. Ground-level openings are mostly vertically aligned with uppers, but four of these lower openings are doorways; one a pair of double doors, all with transoms above them, two of which are fitted with individual fabric canopies. Two are taller windows, extending down into the brick base, and three windows stop at the top of the brick base. The upper level has four pairs plus a single window, all four-over-one. A small shed-roofed dormer in the roof of the two-story volume has a four-pane window.

The windows in the three-story bay facing northeast are triplets, all four-over-one wood double hung windows, aligned vertically (**Photograph 6**). The three at the second floor are taller than those on the ground or third level, and those at the ground level stop at the brick base. Just north of this bay is the nursery addition (described below under passenger vestibule and nursery).

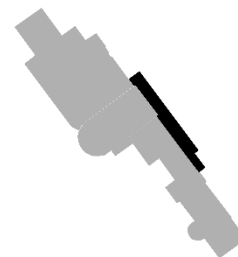
Above the nursery addition, there are three levels of openings; three short four-pane windows at the transom level of the ground floor, and four-over-one wood double hung windows (a pair and a single) on the second and third levels. The second-floor single window above the nursery has a fixed transom and a smaller four-over-one wood window below it.

Continuing moving to the northwest along the northeast wall, above the passenger vestibule roof, the second and third levels have six pairs of four-over-one windows, and there is a single small shed-roofed dormer in the roof. This concludes the south wing.

### **Passenger Vestibule and Nursery**

#### Massing

The passenger loading vestibule was built as a “lean-to” during original construction and was not enclosed until a major 1929-31 remodeling.<sup>13</sup> Its shed roof is constructed of wood joists with painted metal roofing on top, and its walls are mostly glass. One wall of the concourse shed (described below) is supported on (or through) the roof of the passenger vestibule. This glassy linear volume continues northwest past the slightly projecting façade of the main hall, lapping the baggage/north wing. The shed roof continues further to the northwest even as a wall on the northwest end of the passenger vestibule volume encloses the space. At the far southeast end of the linear vestibule, a small boxy one-story painted concrete plaster volume with flat roof is attached (the nursery, constructed in 1944; resource 1.1).



The utilitarian concourse (high) shed (resource 1.2) extends out perpendicularly from the northeast façade of the building. In a 2015 comprehensive assessment of the property by George Kramer, he describes it as “a steel framed gable-roofed structure that runs perpendicular to and above Tracks 1-4, east of the main waiting room,” of “approximately 65'-0” by 85'-0”” in size.<sup>14</sup> The concourse shed itself is held about 15’ away from the northeast wall of the upper building, but is connected to the one-story passenger vestibule roof. The metal roof of the concourse shed is supported on exposed steel trusses, and at north and south it overlaps the lower platform “umbrella” canopies (resource 6.0), which do not continue beneath the concourse shed. The concourse shed was initially built in 1905 (or possibly earlier), and has been extended over time to cover

<sup>13</sup> “Interior of Station to be Remodeled,” *Oregon Journal*, July 21, 1929, 4.

<sup>14</sup> Kramer (2015), 27.

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multiple tracks and platform canopies and then shortened again (see, for example, **Figure 9**, a 1938 photo as well as the first photo in the 1975 nomination).<sup>15</sup>

### Fenestration

Openings in the nursery include a pair of wood double-hung four-over-six windows facing southeast, with horizontally-oriented panes, a single plain wood door with (covered) transom and three four-over-six windows facing northeast. The door has a small concrete step. There are several noticeable cracks in the walls. Some mechanical equipment is located on the roof of the nursery addition, and a large black pipe extends from the wall just above the nursery down into the concrete sidewalk.

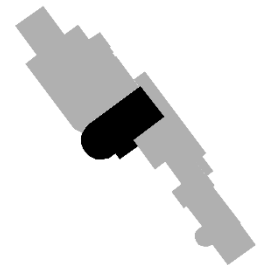
Openings in the single-story passenger vestibule include a fixed metal and multipane glass panel with a six-pane transom at the southeast end, next to the nursery. The glass and metal wall structure in this long shed is generally broken into a series of panels, each typically sized with nine vertically-proportioned panes above a solid painted concrete-stucco base and six panes at transom level above door height. The panels can vary, and sometimes have more or fewer panes depending on the bay size and whether there are person-door openings. Bays are sometimes divided by projecting concrete pilasters. Facing northeast towards the tracks is one full-bay sliding track door at the south end, with a solid panel metal base and fixed multipane transom windows above the metal track. Continuing along this single-story façade, there are various permutations of metal and glass track doors, swinging doors, and fixed glass walls. Track doors appear to be fixed closed.

Still facing northeast, above the passenger vestibule's last three-panel metal and glass track door aligning with the projecting bay of the main hall, is a neon sign with two arrows reading "station." The northwest wall has a pattern of five panels (as described above), two of which are wide doors, fixed closed, with metal bases, suspended on a track just below the transom level. A plain triangular infill panel with stucco finish fills in above the glass wall. This concludes the passenger vestibule and nursery exterior description.

### **Main Hall**

#### Massing

The south and north wings of the primary terminal building are interrupted by a higher perpendicular volume, the main hall, extending out to the southwest in a half-round apse with a half-conical roof. A projecting ground-level metal-roofed canopy with decorative black cast iron columns and a wood slat soffit runs around the apse; it was extended in 1923 past the clock tower towards the southeast.<sup>16</sup> A series of bronze pendant light fixtures with glass lamps hang from the soffit. At the south end of the ground level, between the start of the curved wall and the point where the three-story bar connects, is a small entry vestibule, which projects from the southeast wall of the main hall. Looking at the building's northeast side, the main hall can be perceived only by a slightly protruding wide bay, with a hipped roof. (The linear one-story shed-roofed volume attached to the northeast side of the main hall is described in the passenger vestibule section, above.)



#### Fenestration

The windows in the rounded end of the building are pairs of wood double-hung two-over-one windows with patterned glass, above the brick base. Similar windows occur at the second level, but with clear glazing. A double band at the window heads is filled above each window with a terra cotta panel with a winged wheel motif. Third-level windows are four-over-one. Striped shed awnings are fitted into the second and third level window openings.

The same pattern extends around the apse to the southeast and to the northwest sides of the main hall volume. At the southeast side, the vestibule has two sets of triplet bronze doors with bronze transoms above.

<sup>15</sup> Kramer (2015), 14.

<sup>16</sup> Erigero, 54.

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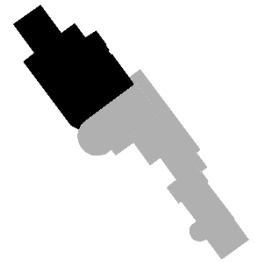
At the upper levels above the metal canopy, the pattern continues but there is no last pair of second floor windows before the wall intersects with the south wing. At the northwest, there is a fire escape outside one of the pairs of the third floor windows, extending down to the roof above the baggage wing.

The second and third level openings in the northeast wall of the main hall above the passenger vestibule are six four-over-one wood double hung windows, the third floor windows slightly shorter than the second. At the hipped roof bay above, a single four-pane window is set in a shed dormer.

## Baggage/North Wing

### Massing

On the north side of the main hall, aligned in plan with the south wing, is a two-story wing with a third level tucked under its tall, hipped roof. A series of dormers projecting from the roof, added in 1930, provide daylight for this third level.<sup>17</sup> The material of the dormer sides is painted metal panel. At the northeast corner of the three-story north wing is a wide, slightly projecting bay, with its own hipped roof and another hipped dormer at the third level, lower than the other dormers. At the ground level, the floorplate almost doubles from that of the second floor, extending to the southwest almost as far as the end of the rounded apse in the main hall (**Photograph 2**). Most of this ground floor area in the north wing is the baggage handling room (see **Figure 5a**, ground floor plan). The original baggage handling room was expanded and repaired in 1923 following a fire.<sup>18</sup> The roof at this one-story area is flat and parapeted (at northwest and southwest). Northwest of the parapeted volume is a gabled “porch roof” supported on metal truss columns, which once extended further out to the southeast and has been truncated at some date after 1948.<sup>19</sup> At the northwest end there is a one-story volume, T-shaped in plan, with the shop forming the base of the “T” at the northernmost end of the building. The shop structure has both a gabled roof at the west and a shallowly-pitched shed roof (made of standing-seam metal roofing, not tiles) at the east.<sup>20</sup> This shallow roof has three visible flat skylights (**Photograph 7**). Further back, at the northeast part of the “T” shaped volume, there is another gable end, this one with a lower roof segment flared up and out to the northeast on wood brackets. The gable end itself is solid brick with some visible remnant wood and metal ledges, likely truncated in 1963 when the metal north shed (resource 8.0) was erected.<sup>21</sup> **Figure 6** shows the original two-gable roof layout at the north.



### Fenestration

The one-story southwest façade of the north wing has a projecting metal canopy cantilevered above the openings, encircling the main hall apse and continuing north to cover most of the wall on this side. Windows are four-over-one double-hung wood, in pairs above the 7' high brick base. Wood-panel doors, the width of a pair of windows, occur at two locations and have pairs of four-pane transoms. At the north end of the façade, a projecting gable roof held on metal truss columns covers one additional large doorway with a pair of wood paneled doors. The flat roof of this one-story parapeted area features five hipped glass skylights and one gabled glass skylight (see **Photograph 2**; one of the hipped skylights is out of the photo to the left). The second level, significantly further back from the one-story portion of the building at this side, has a typical arrangement. All openings are four-over-one wood double-hung windows which extend up to the underside of the roof soffit, with five pairs and a group of four at the north end. The third level, entirely within the roof slope, has unique window openings all within hipped dormers, added c.1930.<sup>22</sup> Three pairs of four-over-one

<sup>17</sup> Erigero, 65.

<sup>18</sup> Kramer (2015), 4.

<sup>19</sup> Album of June 1948 flood photographs (no photographer noted): Runciman collection Box 9, Pacific Northwest Chapter (PNWC) Archives and Library, National Railway Historical Society

<sup>20</sup> Sanborn Fire insurance map, 1908 corrected to 1926, OHS Union Station Collection #1872, OrHi 100817.

<sup>21</sup> Erigero, 70. The 1908 corrected to 1950 Sanborn Fire Map of the station shows the two gables intact at the northern extension of the building.

<sup>22</sup> Erigero, 65.

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wood double hung windows are located within slightly wider dormers and three single four-over-one wood double hung windows are in narrower dormers. One taller dormer with a pyramidal cap, the location of the added elevator, has a mostly plain pebbled stucco face with single arched multipane window above the third level.<sup>23</sup> This dormer was built in 1946, but may have been the location of a previously-added (c. 1930) dormer to match the others.

The fenestration of the northeast-facing side of the north wing has three tall wood windows that extend down into the brick base, then one four-over-one window held above the brick base. Three of these four windows have window-mounted A/C units mounted in them. There is staining and efflorescence on the brick in this area, mostly due to a vertical wall-mounted black pipe but also below the taller A/C unit.

Second-level windows above the shed roof are paired four-over-ones, and at the north-end projecting bay are four evenly-spaced matching four-over-one windows. The majority of these have a window A/C unit inserted. At the third level, the dormers either have single six-over-one windows or pairs of four-over-one windows. Several of these windows also have window-mounted A/C units.

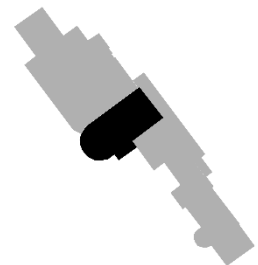
The northwest end of the baggage wing continues the same pattern of four-pane windows above a brick base. In the northwestern shop wall, two panelized wood garage doors face northwest; the larger of these on the east end of the shop sits up at a loading dock height. Between them, just above the base, is a small jalousie window. The shop's gable end has a pair of arched openings with a four-pane window in each.

The end wall of the three-story north wing has one small area of northwest-facing wall that extends to the ground floor. A pitched standing-seam metal roof extends from the passenger vestibule on the northeast around to the northwest end of this volume. The fenestration below this shed roof is a tripartite composition of a wood panel door with glazed top and sidelights, and three transom windows above the door. Above the shed roof, there are three windows at the second level, and two hipped dormers at the third level with a flat multipane skylight between them. One dormer has a pair of four-over-one windows; the other dormer has a window and a solid door cut down into the slope of the roof, with a metal "gangplank" exit northwestward to the lower roof area. This concludes the description of the baggage and north wing exterior.

### **Primary Terminal Building Interior:**

#### **Ground level**

The main public entrance into the primary terminal building is via the south-facing bronze doors of the entry vestibule. The entry vestibule was created in 1930 after a stair was removed.<sup>24</sup> Past the second set of doors, one steps into the soaring main hall. The hall is finished with polished marble on the walls, travertine flooring, and an elaborately coffered ceiling with rosettes (**Photograph 9**). The marble, imported from Italy, is an ivory color with brown and tan veining. The modified interior finishes, openings, and other details were completed in 1931.<sup>25</sup> To the left (west) in the rounded apse end is the wood-paneled ticket counter with a marble base. A series of blind arches run along the northwest and southeast sides of the room, with smaller rectangular openings within them. These openings to the entry vestibule and to the passenger vestibule (and train tracks beyond) on the northeast are each filled with three glazed bronze doors and three large pivoting bronze windows above. Bronze informational and directional signs, added in 1989, project from the wall and are overlaid in neon at some of these openings.<sup>26</sup> Seating is on wood benches, each one a huge back-to-back wood construction. A central marble information desk is an elongated octagon in footprint, with a swinging wood panel providing entry into the open center of the desk.



<sup>23</sup> The small tower form (elevator over-run) was added in 1946, see Erigero, 69.

<sup>24</sup> Erigero, 58.

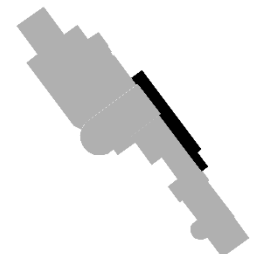
<sup>25</sup> The work was designed by Pietro Belluschi, then in Albert E. Doyle's architectural office.

<sup>26</sup> "Remodeling Job Restores Charm to Union Station," *Oregonian*, January 4, 1990, 1.

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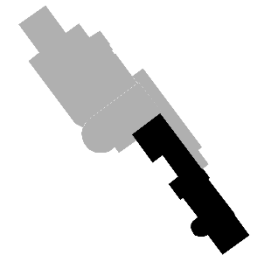
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The three openings to the northeast lead to a one-story linear space with a shed roof: the passenger vestibule, where passengers queue before boarding a train. Southeast of the main hall, this linear space is divided and becomes the first class lounge.<sup>27</sup> Finishes in the queuing areas include concrete floors, sloped open-joint wood ceilings, and rows of airport-style seating with metal arms and legs and upholstered seats (**Photograph 11**). Finishes in the lounge feature the original exterior wall of the station, including the windows (below the transoms, a white panel has been affixed over the lower windows) and a painted narrow wood slat ceiling with suspended bronze lights and glass shades. The flooring is a composite wood-look, and internal walls have a wood-paneled wainscot.



Finally, at the south end of the linear passenger vestibule is the 1944 nursery addition. The nursery structure is unused and has furniture remnants stored inside; paint and lath are peeling. A small sink and toilet room is inside along the west wall of this addition. The transom above the exterior doorway is covered up on the interior and finished over with plaster.

To the southeast of the main hall is the secondary waiting room area, a linear space that was also reconfigured in the 1930-1931 renovation (**Photograph 10**). Previously, as shown in an 1892 plan, a wide NW-SE corridor extended from the Main Hall all the way to the southeast end of the building, with a lunch room and a barber shop to one side, and an “emigrants” waiting area, restrooms, and a women’s waiting room on the other.<sup>28</sup> Today a café/gift shop is partitioned off with wood and glass walls (partitions date from the 1980s; **Photograph 10**) between the square plastered columns of what was the central corridor. The large waiting room on the northeast side of the original corridor is finished with polished grey-veined marble on the floor and as a wainscot on the walls, with painted plaster above. A series of scenes of natural landmarks around the western United States are displayed around the room.<sup>29</sup> Orate painted box beams above divide the long room’s ceiling into a series of squares, each with four half-round pendant light fixtures. Tall pairs of double-hung windows on the northeast wall have a white covering, though uncovered multipane transoms above allow glimpses into the track-side lounge.



Men’s and women’s restrooms are located just south of the secondary waiting room. Finishes likely date from the 1980s; floors are a small ceramic tile, walls tiled with large square tile up to the top of the stalls; toilet stalls have grey metal dividers. The women’s room can be accessed from the northeast, through a small anteroom which still has bordered terrazzo floors. Both restrooms, with projecting metal signs with cutout letters reading “men” and “ladies,” are accessed from an original corridor extending southeast from the secondary waiting room through an arched opening. This corridor once led into the station restaurant.<sup>30</sup> Now the corridor turns northeast at a solid wall to end in a pair of wood and glass double doors to the exterior with multipane transoms above. Floors in the corridor are terrazzo with finished borders, and painted wall board walls and ceiling. A series of doors in the NW-SE corridor are wood with glass transoms. A small multipane

<sup>27</sup> The lounge dates from 1996, according to an article by Ron Cowen, “Make a stop at Portland’s Union Station,” *The Statesman Journal*, October 21, 1999.

<sup>28</sup> Van Brunt & Howe, Amended First Floor Plan, April 20, 1892; Portland City Archives # 3909.

<sup>29</sup> These images (photographs?) are without any identifiable signature or date and appear faded. They may date from the 1932 renovation. Examples include “Pinnacle Rock,” “Mt. Shasta Reflection,” and “Bryce Canyon,” which is partly covered by the partition walls of the newsstand.

<sup>30</sup> The interior connection was likely closed in 1975. It was still open in 1968; see September 1968 photographs (no photographer noted): Runciman collection Box 2, Pacific Northwest Chapter (PNWC) Archives and Library, National Railway Historical Society

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wood window is set high in the northwest wall of the SW-NE corridor. Between the men's room and the east-west leg of the corridor is a series of three storage rooms, once one larger assembly room.<sup>31</sup>

The restaurant space (Wilf's) is not accessible from the interior of the station. It has its own exterior entry doors and vestibule. The restaurant also includes a primary dining room taking up the west rounded end extending back to the east side of the building, and several smaller rooms as well as back-of-house kitchen, restroom, and service areas. The entry vestibule north of the dining room has black and white linoleum tile, painted walls, and a pair of wood multipane glazed doors leading to the primary dining room (**Photograph 12**). South of the primary dining space, a double-loaded corridor extends to a pair of double doors on the south end of the building, part of the original layout. Private dining rooms are on either side of the corridor, both with two exposed brick walls and a painted wood wainscot on the other walls. The commercial kitchen is at the southeast corner and the restrooms are at the southwest corner of the building. These two spaces, and possibly other areas in the restaurant as well, were remodeled in 1975.<sup>32</sup> Finishes in the kitchen include a suspended panel ceiling, built-in metal counters and sinks, and polished stained concrete floor. In the bathrooms, there is white ceramic tile up to the midpoint of the walls and black and white linoleum tile floors.

To the north of the main hall is the north wing, consisting primarily of the baggage handling room, shop, and north foyer at the ground floor. Two of the four arched openings from the main hall lead to the north foyer, which has a stair and elevator at its east end and two pairs of exterior doors at its west end. The other two arched openings in the north side of the main hall lead to niches occupied by a series of wood phone booth partitions (now with privacy doors removed and almost all without a telephone) and some vending machines, and at the furthest east niche, labeled "Station Master," a built-in counter with marble base and dark wood panels matching the design of the ticket counter.



In the north foyer (**Photograph 13**), the southwest double-door exits are now utilized for bus loading. The finishes are similar to those in the secondary waiting hall southeast of the main hall, with a wainscot of polished grey striped marble, alternating-direction polished travertine flooring, and rows of airport-style leather seating against the walls. Above, several skylights alternate with suspended bronze and glass light fixtures, and walls and ceilings are painted plaster or gypsum board. Several pairs of wood and glass doors along the northwest wall, with operable 12-pane transoms above, lead to the baggage claim area, which occupies the zone between the north foyer and the baggage handling and storage area. The baggage claim area has a tile wainscot and terrazzo floors with border, and features round metal columns and built-in wood counter along the middle, dividing a customer area from an employee area. Four-pane interior windows are on the northeast and southwest ends of the room.

The baggage handling area is a large open warehouse space with concrete floors and round painted wood columns (some of which have slightly flared capitals; others have no capitals) supporting large beams encased in painted narrow wood slats (**Photograph 14**). The ceiling is also painted wood slats, and there are several skylights above. The interior walls on the southwest side and the northwest side are exposed brick. The northwest wall has several large openings, one infilled with a plaster wall, with through-bolted concrete lintels. An overhead door with fixed multipane transom leads out to the northeast side of the station along the tracks.

<sup>31</sup> Erigero, 63 (**Figure 21**), plan of remodeled station c. 1930. The Assembly room was divided some time after 1936 ("Thomas Will Talk at Union Station, *Oregon Journal*, April 23, 1936, 1)

<sup>32</sup> City of Portland historic plumbing permit # 0194716, owner Wilf Nofield; accessed at [Portlandmaps.com](http://Portlandmaps.com). The previous tenant from 1955 was Dussin's Union Station Restaurant and the Iron Horse Lounge (with model railroad along the cocktail bar).

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The northernmost volume of the north wing is the shop (**Photograph 15**). The shop has a split floor level; the east side is higher where one enters, made of painted wood planks, and there is a central stair down to the lower area on the west side where there is a concrete floor. Woodworking machines are located on the east side raised area. The ceiling on the east side of the room slopes down towards the northwest wall, and consists of painted wood open joists resting on painted brick walls. On the west half, the ceiling is gabled, again with open wood joists.

### Second level of Primary Terminal

There is a second level on either side of the main hall, but there is no connection from one side to the other at this level (see **Figure 5b**). Both the southeast and the northwest ends have a series of leased offices double-loaded from a linear corridor. The southeast end has two stairs but no elevator; the northwest end has a single stair and an elevator, installed in 1946. The entire northwest side of the building, including the baggage handling area and offices above, suffered significant fire damage at the end of 1922, and was subsequently rebuilt and enlarged.<sup>33</sup>

Second floor communal spaces include corridors, stairs, and restrooms. The north-side stair, at the interior side of the north foyer, is somewhat austere in design. The skirtboard, risers, and treads are all a dark-stained wood, with a simple horizontal groove in each riser, and round wood handrails attached to the walls. The other stair, at the south side, has similar risers and wall-mounted handrails, but also features a vertical wood baluster with delicate square verticals and chunky square corner posts, and the treads are a stained concrete. The corridors on both areas of the second floor are generously sized, with a wood beadboard wainscot and deep baseboard trim (**Photograph 16**). Floors are polished wood. A series of wood-framed openings along the corridor each hold a three-pane hopper transom window above a wood and glass door. Each door has a bronze mail slot and wood panels at the bottom and three smaller windows both above and below a larger glass pane in the center. Two bronze horizontal bars have been affixed across the center pane in the door. The corridor ceilings have pendant lights with glass shades. Typical restrooms such as the one at the north wing (see **Figure 5b**, Second floor plan) have a linoleum floor, painted wood toilet stall dividers, and painted plaster walls. A row of coat hooks and some furniture (several chairs and a table) provide a homey feel.

Office spaces at the second level have a range of finishes. Almost all have carpet tile or carpet, and many have acoustic tile lowered ceilings. Walls are painted vertical wood (with electrical wiring on top) or more often a smooth painted plaster (also with electrical on the surface). Where there is still a high plaster ceiling, some offices have a small crown molding. The interior trim around the windows, an intricate but not especially wide or deep painted wood molding, appears to be retained throughout. Radiators are either decorative iron or a more contemporary steel.

### Third level of Primary Terminal

The third level (see **Figure 5c** and **Photograph 17**) of the main terminal building is similar in finish and layout to the second level, but includes a large central area above the ceiling of the main hall, which is primarily the offices for Amtrak. These offices, like the second floor offices described above, are finished with carpet tile and painted walls and ceilings. Linear fluorescent fixtures are overhead. Painted wood built-in cabinetry is located on some of the interior walls of these offices.

Within the primary corridors of the third floor, there are some differences compared to the second floor in the openings to the offices on either side. The vast majority of the corridor doors have two rows of three smaller lites below a single larger lite, and have no bronze bar. Both the doors and wood wainscot on this level are painted. The third floor also includes an attic space above the two-story portion of the south wing. This attic space is divided into open chainlink "cages" for tenant storage.

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<sup>33</sup> "Fire Loss Limit Is Set at \$50,000," *Oregonian*, November 27, 1922, 4.

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### Attic and clock tower of Primary Terminal

Access to the inside of the clock tower is via either the second or the third level of the building. The clock tower has an internal wood stair and intermittent wood floor levels. Walls are exposed brick. The topmost floor has a central shed structure which houses the clock mechanism; metal pipe arms extend above the shed to each of the four clock faces, to turn the hands (**Photograph 18**). Signatures of people who have visited the topmost floor of the clock tower cover the wood housing structure. Light comes in through the translucent clock faces on all four sides. A round hole in one corner of the top floor allows the clock weight, on a pulley, to slowly drop. An open metal ladder with exterior cage extends up to a hatch opening in the roof structure.

Attics are located above the third floor level, and above the second floor at part of the south wing (see **Figure 5c**, Third floor plan and described under third floor level, above). Typically, the attics have open floor joists with insulation between them; wood walkways are laid over these to allow for access. A network of pipes and wires sits on these floor joists. The upper roof structure is also open wood joists but with no insulation; wide wood planks are visible atop the joists. At several points there are fire walls between attic areas; these are finished in galvanized sheeting and have a central doorway.

### Basement of Primary Terminal

The primary terminal building has typically only a crawl space underneath the ground level. However, there is a full basement beneath the clock tower. A door just south of the café/gift shop leads to a small vestibule with several electrical panels and hexagonal tile flooring. From this vestibule, a wood door with regular round holes drilled in it leads to a steep open wood stair descending to the south. This lower room has concrete finishes and metal electrical panels and equipment.

## **(2.0) Annex Exterior**

### Massing:

The detached annex building was designed and built at the same time as the primary station building and is part of the overall composition. It is built on the same orthogonal grid as the primary building, but its northwest wall is situated about 62 feet away from the southeast wall of the station and its central long axis is further east. It features a secondary vertical element, the 80' tall steam stack; as well as another semi-circular form in footprint at the southeast end.<sup>34</sup> A two-story component with hipped roof occupies the northwest end, and the steam stack is at the central southwest side. A one-story volume with hipped and half-conical roof makes up the southeast end. Several short chimney forms have been removed over time.<sup>35</sup> Red pressed brick makes up a smooth, 7' tall brick base to the building, matching the primary terminal. Above the brick base, there are panels of pebbled stucco and terra cotta trim. There is a slightly projecting concrete foundation. Fenestration, like that in the terminal building, is deeply inset, with radiused brick on both vertical sides of each opening. Doorways have multi-pane transoms, with tops aligning with the tops of the high four-pane windows.

### Fenestration:

The long southwest side of the building, 125'-6" long, has four wood and glass doorways, one of which is located in the one-story volume (**Photograph 8**). These doors are in their original locations, but may not be original.<sup>36</sup> Five ground-level windows and three pairs of second-story windows punctuate the taller volume, all of which are fitted with individual striped awnings. Horizontally-oriented four-pane windows sit above the

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<sup>34</sup> Van Brunt & Howe, Architects. Sheet 36, "Annex Building, Union Passenger Station," dated Dec. 6, 1892. Oregon Historical Society: MSS 3053-2.

<sup>35</sup> Photos taken circa 1961 such as one by Herman D. Pippy, "Portland Union Station," show two small hipped-roof chimneys on the one-story ridgeline of the Annex, which appear to not be original. Photos accessed at <https://digital.library.cornell.edu/catalog/ss:20433377> These may have been removed in 2003-2004 when the Annex was re-roofed (see City of Portland permit 2001-148759-000-00-CO).

<sup>36</sup> Erigero, 74.

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wrapping brick base at the one-story portion of the building. Three of these face southwest and they continue in a regular spacing around the south and east round end. A single shed-roofed dormer is located in the lower roof facing southwest.

The northeast side ground level has a total of four doors, two of which enter the lower volume. These doors, wood and glass, all have a raised step threshold. Two doors have an eight-pane transom, another has an air conditioning unit at the transom, and the fourth door is a wider metal door with louvers, infilled side panels, and two eight-pane transoms. Windows in the ground level of the higher portion are tall four-over-one wood double-hung windows, cut down into the brick base level. One additional northeast-side ground-level window sits above the brick base in the two-story volume and matches the rest of the four-pane windows extending around the one-story portion. At the upper level, there are six pairs of wood windows, two-over-one. There is a single shed dormer with four-pane window in the roof, as well as a metal pipe chimney.

A single doorway at the northwest end leads to the interior stair. The rest of the fenestration at the northwest façade consists of three upper and three lower windows.

### **Annex Interior**

Ground-level office spaces bookend a central boiler room in the Annex. The office spaces at the north end are divided on either side of a central stair. They have painted beadboard wainscot with painted lath and plaster or wall board at upper walls and ceiling, inexpensive carpet (painted wood floor at west side), ornate metal radiators, internal sinks and toilet rooms, and suspended fluorescent lights. Openings have painted decorative wood trim.

The central space is strictly utilitarian. The boiler room floor is sunken about 4' from grade, with open steel stairs descending from the doors on either side. Walls are painted brick above a few feet of concrete, the floor is stained concrete, and the ceiling is the underside of the gabled roof, with no insulation between the joists.

At the south apsidal end, the office is one large room currently occupied by the Pacific Northwest chapter of the National Railway Historical Society. The walls up to the level of the window sills are painted vertical beadboard, with a decorative molding at the top. The upper walls are painted brick, and there are shallow arches over each of the four-pane windows, which have been filled in with a wood panel above the glazing. The interior (north) wall is entirely painted brick. The ceiling is made of painted narrow wood slats, and lighting is by suspended fluorescent tube fixtures. The floor is concrete.

The upper level consists of a corridor with office spaces on either side (see **Figure 5b**). The carpeted corridor has a painted vertical board wainscot and office doors are paneled wood and glass, with operable glass transoms. The corridor ends in a solid padlocked door leading to an electrical room overlooking the space below (the boiler room). Office finishes are painted wall board or plaster walls and ceiling, and carpet. There is ornate painted trim around windows, and some (but not all) spaces or walls have painted wood trim at the top. There are cast-iron radiators with ornate pressed patterning, and offices have small bathrooms with relatively contemporary fixtures. Suspended rectangular fluorescent fixtures provide lighting.

### **(3.0) "Front Yard" /Open space in front of the Primary Terminal**

#### Overall description/massing:

The "front yard" or "rose garden" is the open, mostly landscaped area generally east of the original north-south alignment of NW 6<sup>th</sup> Ave. It extends southward to the north side of NW Irving St. The 1989 Boundary Clarification calls it the "[f]ront yard on the southwest front of the terminal which was improved with lawn and bedding plants in the historic period."<sup>37</sup> North of the entry to Wilf's Restaurant, there is a narrow landscaped

<sup>37</sup> Hartwig and Powers, Amendment/Continuation sheet 10:1.

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border along the base of the building extending to the overhead canopy. South of the restaurant entry, the planted open space has curving linear beds of roses interspersed with grass. A few taller shrubs such as a rhododendron are planted just south of the projecting rounded end of the restaurant. Further south are several larger deciduous trees interspersed with grass.

Completed in 1943 and removed in the late 1940s, a combination Red Cross depot canteen and USO lounge, possibly only for white servicemen, once stood in the rose garden area (see **Figure 10**). The building fronted the sidewalk along what was then NW 6<sup>th</sup> Ave. (and now is part of the front driveway), south of Wilf's Restaurant.<sup>38</sup> The existing design of the rose beds in this area appears to generally follow a plan done in the late 1920s, though the rose beds may have been removed during WWII for a time.<sup>39</sup> This area has consistently served as a landscaped setting for the front of the station and provided respite from the hard surface of the roadway. As part of the passenger experience shared by African American porters and Redcaps, the front yard is contributing to the Station's historic significance.

#### **(4.0) Front Driveway**

The front driveway/vehicular dropoff for Union Station consists of two former streets at right angles to each other, NW Johnson St. and NW 6<sup>th</sup> Ave. The alignment and layout of the station itself was designed around the intersection of these two streets, which were platted in 1872 and paved (for the first time), with drainage, around 1881.<sup>40</sup> The clock tower marks the visual end point of NW 6<sup>th</sup> Ave. as one approaches the station from the south, though this important axial relationship is somewhat obscured by the "wobble" in the roadway introduced in 2004. The tower's relationship to NW Johnson St. is newly visible from further west, a visual termination which had not been visible since at least 1955 when the Post Office facility (demolished in 2023) was constructed. The original street alignments of these two streets meet at the inset "notch" in the floor plan next to the clock tower (see **Figure 6**, Sanborn map).

These segments of two streets were both vacated as city streets in 2004 and altered slightly in layout at the two points of entry into the driveway; at the south end (of what was part of NW 6<sup>th</sup> Ave.) and at the west end (of what was part of NW Johnson St.). The driveway is still recognizable as part of Portland's street system and is finished in most ways (paved, with curbs and sidewalks) as streets. The driveway therefore retains integrity as part of the overall Station property and especially as part of the front area where Black employees of Union Station would have assisted travelers.

#### **(5.0- 6.0) Tracks, Platforms, and Canopies**

##### Overall description/massing:

Starting at the northeast outer side of the station building and moving away from the building, the existing tracks (resources 5.1 through 5.3) are numbered in order. Only tracks 1, 2, and 3 are within the existing designated boundary and are together counted as a single historic resource. Tracks no. 1 and 2 converge at the north and south ends of platform canopy no. 1. Track no. 3 joins this track near the Interlocking (VC) tower at the south (outside of the designated historic boundary) and near the crossing with NW 9<sup>th</sup> Ave. on the north (also outside the designated boundary). The tracks are held on typical wood railroad ties and bedded in gravel. At several points along these tracks, there are rubber mats over the gravel both between the tracks and between the tracks and the platforms. The mats protect the ground below from chemicals, oil, or other possible pollutants. An asphalt and concrete walking surface underneath the concourse shed is raised to the level of the train tracks, allowing easier passenger access out to the further platform. The tracks have been serially upgraded, moved, and modified as the requirements of new rail equipment and technology demand.

<sup>38</sup> Virginia Corning and Clara Shepard, "Portland Depot Canteen: It's Known from Rome to Ryukyus," *Oregonian*, June 24, 1945, 54.

<sup>39</sup> See **Figure 8**, 1928 plan.

<sup>40</sup> "Portland Street Improvements During 1880," *The West Shore*, January 1881, 16-17.

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In addition to the “high shed” or concourse shed (resource 1.2, see above under primary terminal), there are lower perpendicular canopies, often referred to as “umbrella” canopies or platform canopies (**Photograph 5**). There are two existing platform canopies, again numbered in order as one moves away from the building. Only platform canopy no. 1 (serving tracks 2 and 3) is within the existing designated boundary. The canopy is noncontiguous, stopping entirely underneath the concourse shed, but counted as a single resource along with its platform.

The platforms are covered in asphalt and stand less than 6” above the top of the tracks. The platform (umbrella) canopies have a continuous hipped roof constructed with red ribbed metal roofing (installed in 1990) with open trusses underneath, and held up on a series of central painted steel columns, each bolted to a raised concrete base. The columns are made up of four steel angle shapes which are bolted together and flare outward at the bottom. At the top, they also flare in two directions extending to the outer edges of the canopies.

At its peak, Union Station had five platform canopies serving ten tracks along its northeast side.<sup>41</sup> By 1962 there were four platform canopies, and by 1975, only the two current platform canopies remained.<sup>42</sup> Platform canopy no. 1 (resource 6.0) is shorter than platform canopy no. 2, which serves tracks 4 and 5 (these are outside the historic boundary of the nominated site). Platform canopy no 1 runs approximately 1,708 feet in length.<sup>43</sup> The physical components of the canopy, especially its roof, have been altered over time, but the design and materials are consistent with its early construction.

### **(7.1-7.3) Parking Forecourt/“Block Y”**

#### Overall description/massing:

The open forecourt in front of the Primary Terminal, original Block “Y” of Couch’s Addition in NW Portland, is bounded on the west by NW Broadway as it forms the Broadway bridge ramp, on the south by NW Irving Street as it mediates between the height of the ramp and the Union Station ground plane, and on the north and east by the dropoff driveway (resource 4.0) in front of the station entry. The block is not mentioned in the 1975 nomination, but the entire Block Y was clearly shown within the original 1975 boundary for the Union Station historic designation and was counted in the 1989 Boundary Clarification. It was not added to the City’s local historic designation until 1990.<sup>44</sup> This area has been reconfigured and re-paved numerous times, but has (since the 1920s) remained an open forecourt. Its visually open character historically would have enabled passengers and Redcaps to quickly find one another in the hubbub of transition.

A city street named NW Station Way, installed in 2003, cuts the block diagonally in two, from southeast to northwest (resource 7.2, **Photograph 3**).<sup>45</sup> There are street lighting poles with twin lamps (used in historic areas of the city) installed along the sidewalks, and a masonry sculpture, about 9’ tall and formed of stacked narrow stone, sits just north of the NW Irving Street right-of-way, on the sidewalk next to a bronze “Benson bubbler” drinking fountain. There is historic precedent for an angled vehicular roadway or driveway across the block, as seen in a 1928 proposed layout for the front landscaping and parking (**Figure 8**).

Between the angled NW Station Way and the driveway is a triangular plaza (resource 7.1), with a raised circular planter in the corner closest to the primary terminal. A series of radial walkways separated by low clipped shrubs and palm trees take up the other side of the plaza. Wood slat benches and gooseneck metal light poles are located in the center.

<sup>41</sup> There were numerous tracks on the west side of the Broadway ramp as well in the 1930s

<sup>42</sup> Aerial views of the site, PortlandMaps.com.

<sup>43</sup> Kramer, 26.

<sup>44</sup> City of Portland Land Use case HLDZ 39-90, applicants National Railway Historical Society PNW Chapter and Friends of Union Station.

<sup>45</sup> Post-construction survey (#59421) by City of Portland Office of Transportation identified the street segment as NW 6<sup>th</sup> Avenue, though it is officially NW Station Way.

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A triangular commercial vehicular parking lot makes up the southwest corner (resource 7.3) of the original Block Y. The parking lot was reconfigured in 2003, though most of Block Y has been used for parking, primarily serving Union Station, since the mid-1920s.

### **(8.0) North Shed**

There is a semi-attached structure at the north end of the primary terminal; the north shed, a 1963 “Butler building” type pre-engineered structure.<sup>46</sup> The large 1963 shed has an asymmetrical gabled roof and is open on all sides. It is only lightly connected to the primary terminal building. Looking down on the unpainted shed roof, there are regular sections of patches which appear to be corrugated fiberglass, acting as skylights to let in more light to the area below (**Photograph 7**). The north shed replaced a 1915 mail shed in the same approximate location. It is outside the period of significance for the existing nomination. However, the 1963 shed was present during the very end of the added period of significance for Black history and Commerce, which ends in 1971. While there is no evidence that the shed had a direct relationship to any of the jobs held by African Americans at the station, the north shed was part of the working landscape of the Station in which Black employees moved and interacted during the period of significance, and is therefore contributing.

### **(9.0) Pedestrian bridge and elevator tower**

Designed by ZGF Architects and constructed in 2000, an arched steel pedestrian bridge with a suspended metal walkway, with stairs and vertical glass elevator towers at both ends, was installed to provide direct pedestrian access across the train yard and tracks (**Photographs 4 and 5**). The bridge extends from the landscaped area just west of the Annex building and extends northeast to residential developments along Naito Parkway (outside of the nomination boundary). Because it was constructed after 1971, the pedestrian bridge is outside of the period of significance and therefore noncontributing.

## **Alterations**

### *Alterations within the period of significance (up to 1971):*

The first significant alteration to the primary station building after it was put in service in 1896 was the installation of the clock in the clock tower in 1898, according to original design. George Kramer’s 2015 assessment provides a brief discussion of early changes to the primary terminal building that had not been discussed in the 1975 nomination. With footnotes as provided in the document (but renumbered), it reads:

Multiple sources document that Union Station remained largely unchanged after 1896 although clearly modifications, particularly on the track-facing side [...] did occur. In 1907 modifications to the interior created a smoking room and a new barber shop.<sup>47</sup> In 1909 a single-story brick addition was added to the baggage room at the northern portion of the Station.<sup>48</sup> A mail shed/canopy was built at the terminal’s northern end in 1915.<sup>49</sup> In 1916 the interior of the main waiting area was modified, with the ticket area moved to the western, rounded, end of the space and the original news stand that had occupied that area since construction shifted to the east.<sup>50</sup> In 1922 an electrical fire damaged the northern portion of the station, which was further damaged by water during fire suppression. Significant roof damage, as well as water damage to the waiting room were reported

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<sup>46</sup> The Butler company first developed a pre-engineered gabled metal building or structure, and the term “Butler building” is often used as a generic term for such a structure.

<sup>47</sup> *Daily Journal of Commerce*, 13-Jun-1907, 1:4. Raecolith Company served as the contractor.

<sup>48</sup> Erigero dates this addition to the early 1920s, which may or may not refer to a second brick project following the demolition of an earlier corrugated metal shed. The 1909 “1-Story Brick Baggage Room” was valued at \$10,000. (City of Portland Building Permit #15970, Bingham & McClelland, General Contractors).

<sup>49</sup> Erigero, 1987:51.

<sup>50</sup> City of Portland Building Permit #61375, dated December 1916. Horn-Sanderson served as the contractors.

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as the major impacts.<sup>51</sup> Reconstruction of this area after the fire is likely linked to a significant expansion of the original Baggage Handling Room that was designed and built in 1923. Another fire, in November 1937, damaged the building once again.<sup>52 53</sup>

As noted in Patricia Erigero's 1987 report, there were a number of functional changes in the early 1900s to the tracks and sheds on the northeast side of the building, including construction of the "umbrella" canopies and the concourse shed (c.1905) and later extensions and additions to these (1913-1914), and shifts to the tracks to accommodate the Broadway Bridge supports.<sup>54</sup>

The major remodel of 1929-31 was a redesign primarily of the interior ground floor passenger areas, especially the main hall and south wing. However, some other notable alterations occurred at this time, including enlarging the main entrance, creating a new additional exit at the north foyer, the enclosure of the passenger vestibule, and some upstairs office revisions (1930).<sup>55</sup> The renovation design was led by Pietro Belluschi working in the office of A. E. Doyle. The 1975 nomination discusses the changes:

The waiting-room interior with its wood paneling fixtures and ceiling beams supported by Romanesque columns and flat-iron scrollwork was removed and replaced with marble floors, walls, and fixtures, and a bronze beamed and coffered ceiling in a neoclassic style. This remodelling [sic] is one of the early works of the noted Pacific Northwest architect Pietro Belluschi, and though somewhat different in appearance than the original, is sensitive to the over-all character of the building.<sup>56</sup>

There were at least two notable changes during WWII; one the addition of a separate Red Cross canteen and lounge building for service members, removed at the end of the war; and the other the addition of the nursery, a small flat-roofed volume at the northeast side of the primary terminal, attached to the south end of the passenger vestibule, and still extant. At some date after 1936, a public assembly room in the south wing was divided for other uses. Now three storage rooms, the assembly room location is on the northeast side of the central corridor.<sup>57</sup>

Patricia Erigero lists the exterior changes to the station building in the period from 1946 to 1963:

In 1946, the Southern Pacific Railroad installed, at its own expense, the only elevator in the building, which is located in the north wing near the interior stairs. In 1948, the blue and golden neon [...] signs were mounted on the tower [...] In 1950, the [Electric Products] company installed a smaller neon sign on the newsstand in the interior of the building. In May, 1948, the heating system was modified. In June, 1949, the ramp and overhead pedestrian walkway leading to the Broadway Bridge was dismantled [... see **Figure 10**]. In 1963, the steel shed [...] was built to shelter an automated mail sorting system [and...] the north end of the east gable-roofed wing at that end of the station was truncated.<sup>58</sup>

Outside the primary terminal and within the designated site boundary, vehicular parking areas on the Station property were developed in quite a few places, and then reduced again. Commercial buildings on "Block Y"

<sup>51</sup> *Oregonian*, "Fire Loss Limit is Set at \$50,000," 27-November-1922, 4:2-5.

<sup>52</sup> See City of Portland Building Permit #235851.

<sup>53</sup> Kramer (2015), 4.

<sup>54</sup> Erigero, 43-44.

<sup>55</sup> "Work Completed on Upper Floor of Union Station," *Oregon Journal*, February 2, 1930, 22.

<sup>56</sup> Hartwig and Powers, 7:1.

<sup>57</sup> It is not clear when the Assembly room was partitioned, though the latest newspaper article referencing its use is "Thomas Will Talk at Union Station," *Oregon Journal*, April 23, 1936, 1. Likely it was repurposed during WWII.

<sup>58</sup> Erigero, 69-70.

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just in front of the station were demolished in 1920 and the City of Portland took over the parcels, developing them with a mix of vehicular surface parking, drive aisles, and landscaping.<sup>59</sup> Sometime between 1948 and 1962, angled surface parking was striped along the northeast wall of the south wing of the primary terminal building (and later removed), as well as in a paved lot just west of the annex which still remains.<sup>60</sup> Between 1962 and 1975, the full area of "Block Y" that is now both 7.1 and 7.2 was dedicated to vehicular parking, with no planted areas remaining except in what would become the plaza (7.3). See the second photo in the 1975 nomination.

*Alterations after 1971:*

Changes to interior areas of the primary terminal building after the 1971 end to the period of significance but prior to the 1989 Boundary Clarification include:

- "Stripping" of the paneled wainscot and wood pilasters in the dining room of the Union Station restaurant in the 1970s, leaving exposed brick walls,
- Blocking of the central corridor in the south wing at the restaurant space in the 1970s, eliminating the connection physically and visually to the restaurant from the station;
- Enclosure of the café/giftshop in the south wing in the 1980s (also within what had been the corridor),
- 1930s-era seating was replaced in the south waiting room in the 1980s,
- Windows in the east-side wall of the passenger vestibule were covered, and
- Offices on 2<sup>nd</sup> and 3<sup>rd</sup> floors were modified over decades, many with lowered acoustic-tile ceilings, fluorescent lighting, and other inexpensive finishes.<sup>61</sup>

Alterations to the property subsequent to the 1989 Boundary Clarification include:

- The Portland Development Commission (PDC, now Prosper Portland) purchased Union Station and its associated 31 acres in 1987. In 1990, work completed included:<sup>62</sup>
  - Brass lamps at ticket counters and hanging cut-glass fixtures in the ceiling of the entry canopy were installed;
  - Neon blade signs at the interior were installed, calling out areas such as "Baggage Dept," "Newsstand," "Telephones," and "Lounge."
  - An exterior water sprinkler system was installed, along with new landscaping;
  - Bathrooms were remodeled;
  - Tile at the roof was repaired and repainted;
  - The coffered ceiling in the main hall was repaired and interior repainted, and wood floors upstairs refinished.
- In 2000, the pedestrian footbridge with elevator towers at both ends was constructed over the tracks and platforms.
- In 2003, NW Station Way was cut diagonally across the "Block Y" parking forecourt, the parking lot was reconfigured, and the triangular pedestrian plaza in front of the station was constructed.
- 2004 saw masonry repairs around the clock tower and a new corridor ceiling near the baggage claim desk. Roof work to replace cracked joists in 2004 was followed by replacement of metal roof tiles on the northern upper roof in 2009.<sup>63</sup>

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<sup>59</sup> Erigero, 47.

<sup>60</sup> Aerial views of Station property, dated 1948, 1962, 1975, and later, accessed at PortlandMaps.com ("gallery").

<sup>61</sup> Erigero, 70-71.

<sup>62</sup> "Remodeling Job Restores Charm to Union Station," *Oregonian*, January 4, 1990, 1.

<sup>63</sup> Andrew Giarelli, "Union Station has more needs than funds," *Oregonian*, May 3, 2007, B3.

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In the vicinity of the property but outside of the designated property boundary, Portland's light-rail and bus transit mall was extended in 1994 north along NW 5<sup>th</sup> and 6<sup>th</sup> Avenues to Union Station. Just south of the Annex building, NW Irving Street was extended southeast on a diagonal, with a circular plaza at the north end of 5<sup>th</sup> Avenue. By 2009, this street extension and plaza were demolished and replaced with a large transit staging area extending south to NW Hoyt St. (see **Figure 3**, tax map; the street is still visible as a separate tax lot south of the station).

As of 2026, planned future changes in the vicinity include new buildings and physical improvements to the Broadway Corridor and Post Office site, directly west of the Broadway ramp. Utility and infrastructure work has been underway since 2023 on that site, and an extension of NW Johnson St. will provide a restored connection through the old Post Office site to the front door of Union Station.

### **Integrity**

As described by the National Park Service, historic integrity is the composite of seven qualities; location, design, setting, materials, workmanship, feeling, and association. Union Station meets the MOD's integrity requirements for the "Commercial and Professional Buildings" Associated Property Type. For those commercial buildings with significance under Criterion A, the MPD notes that "integrity of association, location, and feeling are of comparatively higher importance than design, setting, materials, and workmanship".<sup>64</sup>

Overall, the Union Station retains excellent historic integrity to convey its significance as the primary workplace and employer for the Black community in Portland, Oregon for the entirety of the 1896-1971 period. The exterior of the primary depot terminal building and the annex retain almost unchanged design and materials from their initial construction. Exterior areas such as the curbside front driveway and the tracks and platforms along the northeast side of the building are also much as they were during the period of significance, with very strong associations with the work of Black porters, cooks, waiters, and car cleaners. The interior areas of the primary terminal where Black employees of the station or the railroads would have worked, including the main hall and secondary waiting rooms, the restaurant, and the baggage handling area, retain at least their design and general layout. The South wing assembly room has been partitioned into three rooms and is in use as storage, so that space is no longer able to convey its original size or use. The baggage handling room has been changed several times in its specific features and in the partitioning of smaller rooms and storage areas within its larger area, but retains the wood slat ceiling, concrete floors, and brick walls of a working support space for the functioning of the Station. The main hall and secondary waiting rooms both retain their finishes, layouts, and features from the 1929-1931 remodel.

### Location and Design

Union Station is in its original *location* and has been changed very little from its original 1890s *design* and 1929-1931 update. The exterior of the buildings as well as the front exterior landscape areas, where passengers would have been dropped off and Redcaps would have helped with luggage, still have the same design, layout, and features. The interior layout of the Primary terminal building has seen some alterations to areas where Black railroad or station employees would have worked. The most impactful change is that the central corridor, which still runs through the restaurant in the South wing, has been blocked off (c. 1975, after the end of the period of significance) from the station interior. Also in the South wing, three storage rooms have been created out of one larger Assembly Room once used by public figures and by the Pullman Porters Benefit Association, an early company-sponsored union. The design of the main hall and secondary waiting rooms, North foyer and other North wing spaces all generally retain the layout and features they had after the Belluschi-led renovation of 1929-1931.

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<sup>64</sup> Galbraith, et al, F-155.

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### Setting

The *setting* of Union Station has changed over time, but the station has always had a strong relationship to the city and to the surrounding block pattern, despite its construction on an axial grid not shared by the surrounding city blocks. Some of the notable changes that have occurred over time in immediate proximity to the station site include the construction of the Broadway Bridge in 1913; the demolition of the commercial development on Block Y across from the station in the mid-1920s and the establishment of parking there; the removal of the freight yards across Broadway Street to the west in the late 1930s; the construction of the main post office in 1955 across Broadway Street/the Broadway ramp (and the subsequent demolition of that building in 2023); the 1994 addition of light rail along a number of streets and properties to the south, and the development of low-rise apartment buildings to the northeast, where there were once multiple rows of train tracks and open yards. None of these alterations over time have had a negative impact on the setting of Union Station; the dense and changing urban development surrounding the station has been a feature of its setting since construction of the facility began.

### Materials and Workmanship

The property retains most of its original *materials* and *workmanship* throughout the exteriors of the two buildings, as well as the tracks, platforms, canopies, and other functional features. The annex illustrates a mix of historic features and finishes with contemporary interior office finishes and partitions. The interior of the primary station building includes multiple areas that were historically part of the working environment for Black employees such as Pullman Porters, Redcaps, dining car cooks and waiters, and employees of the Union Station restaurant and janitorial staff. Some of the interior areas of the Primary terminal building (in addition to areas that were changed in the 1929-1931 renovation that have achieved historic significance), have also seen changes to finishes, such as the restaurant space having its finishes stripped to bare brick.

Specific to the Main hall, North foyer, and secondary waiting room, the elegance of polished marble and travertine finishes, as well as the soaring, elaborate ceilings, massive wood bench seating, and overscaled bronze doors recall the era of travel as a luxury, when services such as those provided by porters could be expected. The upstairs corridors retain polished wood floors and wood wainscots as well as the rhythm of the beautifully detailed doors and transoms along generously-proportioned hallways; again recalling another era in which businessmen ran the train companies and employees might seldom come upstairs. Finishes in the back-of-house baggage handling room such as the painted narrow slat ceilings, exposed brick walls, concrete floors, and even massive through-bolt plates provide the working character these spaces have had since the period 1896 to 1971.

### Feeling and Association

Overall, the *feeling* and the *associations* of Portland's Union Station are retained and can be conveyed through existing physical features. The modern feeling of the station is somewhat altered, as compared to its character/feeling during the period of significance of 1896 to 1971: though the station is still used for passenger rail travel and associated services and activities, it no longer has the importance and energy it once did. A 2020 thesis by Brandon Geiger described this well:

Even though a passenger terminal may have physically stood the test of time, modern society often forgets the high activity levels and the critical role that terminals played in society. Considering the relatively insignificant role that passenger rail holds in the twenty-first century, it is unsurprising that most terminals do not evoke feelings of liveliness or cultural significance. Instead, unrehabilitated stations often come with a rather hushed environment, vastly differing from the bustling feeling that was common within these structures during their periods of significance.<sup>65</sup>

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<sup>65</sup> Brandon Jay Geiger, "Reviving Portland Union Station: Innovative Approaches to Passenger Terminal Rehabilitation," [Terminal/thesis project], University of Oregon Masters Degree in Historic Preservation, 2020, 20.

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However, the feeling of the station still evokes the period in which travel was a convenient, even luxurious, activity. The experience provided to travelers included the aesthetic enjoyment of the extant polished marble, bronze fittings, and polished wood of the station interiors, but also the expected services and attention of the passenger-facing staff, mostly Black waiters, cooks, porters, and Redcaps.

The *association* of the property with African American employment in the railroad industry is conveyed through many of the station's extant and iconic physical features relating to its status and visibility within the city as well as its use as a rail station and passenger hub for travel services. Union Station continues to operate as a passenger railroad terminal, with additional uses in the building, many of which were developed as services for travelers. The service-oriented, "working" spaces such as the exterior driveway and entry areas and the platforms, canopies, and tracks; and the interior baggage area, restaurant, and the waiting rooms for passengers; are the places where African Americans in the uniforms of their jobs would have been helping travelers move their luggage, get a meal, or hail a cab during the entire period of significance. More specifically, the front driveway, originally two city streets whose junction defined and fixed the front of the primary terminal building, retains its use as passenger drop-off, most of its layout, and its visual openness towards the front plaza and parking beyond.<sup>66</sup> The interior circulation layout has not been appreciably altered, though the restaurant has lost its direct connection to the rest of the Primary terminal.

The Station's essential relationship with the city surrounding it also remains almost unchanged. In addition to the building's location in a densely-developed urban area and its extremely intact and highly visible exterior features such as its clock tower and red metal-tile roofs, its continuity of use is important in maintaining the building's integrity of feeling and association.

While African Americans continue to work for Amtrak, lease office space in the building, or work for the owner agency of the property, the special relationship forged between Black employment in Portland and the railroad industry is in the past. The building no longer functions as a place of economic belonging to the Black population of Portland in the way that it once did. This important relationship, however, does still exist as a historic association that defined and affected the background and history of many families of African Americans in Portland.

### **Integrity Requirements of the *African American Resources in Portland* MPD**

As a Commercial and Professional property significant under Criterion A for Ethnic History: Black and Commerce, Union Station is required to retain integrity as specified in the *African American Resources in Portland, Oregon, from 1851-1973* MPD in order to be eligible for listing. For commercial buildings that are significant under Criterion A, integrity of association, location and feeling are of a comparatively higher importance than design, setting, materials and workmanship.<sup>67</sup>

- Union Station retains integrity of *association* with Black history and commerce. Black railroad workers from the period 1896 to 1971 would not only recognize the property, they would find its relationship with the city surrounding it, and the patterns of travelers arriving and departing, almost unchanged. At the interior, they would be familiar with the circulation layout and the extant major features, and would be able to easily point to the places they had waited for trains, carried luggage, or hauled supplies to the trains.
- The *location* of Union Station in NW Portland has not been altered, so the property fully retains its integrity in this area.

<sup>66</sup> The very address of the station property: 800 NW 6<sup>th</sup> Avenue, references the importance of 6<sup>th</sup> Avenue, even though 6<sup>th</sup> Avenue as a city street no longer extends past the property at all.

<sup>67</sup> Galbraith et al, F-155.

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- The property retains its *feeling* and use as a late nineteenth century train station. Though certainly the station is nowhere near as crowded as it would have been during most of the period of significance, the station's features and finishes still illustrate the time when travel was a service industry and well-dressed passengers were provided with every comfort.
- The property also retains integrity of *design, setting, materials, and workmanship* as described previously in this section.

Union Station retains integrity, including integrity of association, location, and feeling with regard to its significance in the areas of Ethnic History: Black and Commerce, and the property therefore has integrity to convey its significance under Criterion A in the areas of Black History and Commerce under the MPD.

### Conclusion and Character-defining features

The primary station building, outbuildings, grounds, and features of the property still retain integrity to convey Union Station's association with Black History and Commerce. Surviving features at the exterior related to the building's association with these themes include:

- The general organization of the station property in relation to the downtown city blocks. The front of the station breaks the pattern of surrounding downtown development and faces a dense urban block pattern, and the clock tower terminates the northern end of NW 6<sup>th</sup> Ave. (and the eastern end of NW Johnson St.). Black workers helped passengers move through the station to the back side of the station and the tracks, canopies, and other working features of train travel.
- Highly visible architectural features of the Station including its clock tower, its red tiled roofs, and its imposing Main hall volume would have not only served as waymarking elements for Black railroad workers throughout the city, but also would have communicated a sense of pride to these workers, knowing that they were part of making the station function.
- The paved and visually open front driveway, originally part of two city streets whose junction defined and fixed the front of the primary terminal building, vacated (and altered slightly in alignment at the south end and at the west end) in 2004, where Redcaps would have assisted passengers.
- Platform canopy 1 and Tracks 1-3 within the existing nomination boundary, running parallel to the northeast side of the primary terminal building, where many Black employees of the railroads would have assisted passengers and loaded or unloaded train supplies; and
- The visually open forecourt plaza, diagonal NW Station Way street alignment, and parking area within "Block Y," all of which would have been a part of the busy loading and unloading of luggage and travelers and where Redcaps would have assisted passengers; though these all have changed over time.

At the interior, character-defining features include:

- The entry vestibule and both the primary main hall waiting area and secondary waiting room, where passengers interacted with Redcaps and other workers;
- The Union Station restaurant (Wilf's), where Black cooks and waiters would have served patrons, though it has been altered and finishes removed over time;<sup>68</sup>
- The baggage area in the north wing, where Redcaps, dining car waiters and cooks, and other Black employees would have kept fresh uniforms, helped load and unload bags, and stored various items for train travel between trips, though it was rebuilt and added to in the 1920s and has been otherwise altered over time.

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<sup>68</sup> The restaurant has hired both Black and non-Black employees.

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

ETHNIC HERITAGE: BLACK

COMMERCE

TRANSPORTATION

ARCHITECTURE

**Period of Significance**

1893-1971

**Significant Dates**

1896, Union Station completed

1971, Amtrak took over all passenger service

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation** (if applicable)

N/A

**Architect/Builder**

Van Brunt & Howe, architects (1890s)

Wakefield & Bridges, contractors (1890s)<sup>69</sup>

A. E. Doyle and Pietro Belluschi, architects  
(interior, c.1930)

<sup>69</sup> Erigero, 25.

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**Period of Significance (justification)**

Union Station's period of significance under Criterion A in the areas of Ethnic Heritage: Black and Commerce is 1896-1971. The beginning of this date range reflects the completion and first use of the station as a passenger terminal, with African Americans employed from the very beginning both at the station as well as on trains. The end of the period is when Black employment at Union Station began to decline precipitously. 1971 is the date that the National Passenger Rail Corporation, known as Amtrak, took over operation of all trains in and out of Portland, marking the unification of passenger rail service across the United States. Black railroad-related employment across the U.S. declined after the merger, including in Portland, and Union Station after that date was no longer a major employer of Black Portlanders.<sup>70</sup>

The nomination Boundary Clarification approved in 1989 discussed, but did not definitively identify the Union Station's period of significance under Criteria A (Transportation) and C (Architecture): 1893 to 1945, or 1893 to 1939. 1893 is the start of the identified period of significance, although the station was not finished or put in service until Valentine's Day 1896.<sup>71</sup> Whether or not the initial period of significance as amended ended in 1939 ("the year in which the stage was set for World War") or 1945 ("the year which marked peak use of the passenger station at the time of the Second World War"), the period of significance for Black history overlaps and extends beyond either of these dates, to 1971.

The totality of the period of significance for Union Station, then, is 1893-1971.

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**Criteria Considerations (explanation, if necessary)**

N/A

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Union Station in Portland, Oregon, was individually listed in the National Register of Historic Places in 1975 with a boundary clarification in 1989. The 1975 nomination documents the property's significance under Criterion A in the area of Transportation and under Criterion C in the area of Architecture. The property is also eligible for inclusion in the National Register as part of the *African American Resources in Portland, Oregon, from 1851-1973* Multiple Property Submission (MPS).<sup>72</sup> As demonstrated in this additional documentation, the property meets the general and property-specific registration requirements established by the MPD, including significance under Criterion A in the areas of Ethnic Heritage: Black and Commerce, under the contextual theme of "Business and Employment" and as a "Commercial and Professional Building" Associated Property Type. The property is locally significant to Black history and commerce as the single largest employer of African Americans in Portland during the period starting in 1896, when the station was completed and put in service, to 1971, when Black employment at Union Station went into a decline after Amtrak took over passenger rail across the country. The significance of railroad jobs at Union Station to Portland's African American community was not only economic; it held a cultural bond that shaped where families lived, provided the opportunity to earn a steady income without back-breaking labor, hosted Black union organization meetings, and fostered a sense of belonging that was unmatched by that of any other employer or commercial location in Portland. These associations between the Black community in Portland and Union Station persist across generations.

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<sup>70</sup> Vernon Gaskin, interview by Michael Grice, June 16, 1983, Oregon State University Special Collections & Archives Research Center (accessed at <http://scarc.library.oregonstate.edu/oh29/gaskin/>), 10:30-10:42; Christopher Lydon, "Rail Men Face Job Disruptions When Amtrak's Service Starts," *New York Times*, April 30, 1971, 1; "Redcaps Get a Reprieve but Union Protests Plan," *New York Times*, September 14, 1977, 24; Willie Rice, interview by Michael Grice, September 1, 1985, "Part 1," Oregon State University Special Collections & Archives Research Center (accessed at <https://scarc.library.oregonstate.edu/oh29/rice1/index.html>), [Transcript] p. 7.

<sup>71</sup> Mary L. Weaver, ed., "Window to the Past," Northwest Rail Museum, Inc., 1987 (Oregon Historical Society collection 1082). The station was subject to several long delays (at least one of 2.5 years duration) during its construction.

<sup>72</sup> Galbraith et al, F-152.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

### **Black Employment in Portland and in the Pacific Northwest prior to Union Station's construction**

Oregon became a state in February 1859. It was the only state to enter the Union with an exclusion clause in its constitution disallowing Black people.<sup>73</sup> Nevertheless, a small number of Black people were living in Oregon prior to statehood and chose to remain, while other Black people came to Oregon in spite of such exclusionary laws. The 1860 census counted African Americans in fourteen of Oregon's nineteen counties, including Multnomah County, with jobs such as barber, laundress, farmer, mechanic, shinglemaker, shoemaker, and "slave."<sup>74</sup>

As would become the case in Oregon upon arrival of railroads, labor of Black Americans supported the development of railroad transportation across the United States during the second half of the 1800s. Enslaved men constructed nearly every railroad in the South before the Civil War. During the war, and after its conclusion in 1865, the labor of free Black men continued to expand the nation's rail network.<sup>75</sup> Black laborers were increasingly recruited to various places in the North and West, including the Pacific Northwest, to work in other difficult or demanding conditions such as coal mines.<sup>76</sup> Oregon's Black population increased noticeably in the period between the 1880 and 1890 census, from 487 persons to 1,186.<sup>77</sup>

In 1883, a group of Black community members marched in a Portland parade celebrating the completion of the first transcontinental railroad line into the city.<sup>78</sup> The arrival of the railroad represented a major gain for local Black employment, offering the chance to obtain jobs that were extremely limited otherwise. Railroad companies up and down the west coast sought Black labor for many customer-facing service jobs on trains beginning in the 1870s and 1880s.<sup>79</sup> Railroads specifically sought Black workers for two reasons: first because they were cheaper than hiring white men, and second because African Americans especially from the South were considered proficient in customer service.<sup>80</sup>

More Black men and their families began to move to Portland to take jobs as porters, waiters, and other employees of the railroad companies serving Portland, including the Southern Pacific, Northern Pacific, Great Northern, Union Pacific, and Spokane, Portland & Seattle companies.<sup>81</sup> During this period, many railroad companies had their own small passenger terminal and/or freight buildings in various locations in Portland, Albina, and East Portland.<sup>82</sup>

<sup>73</sup> McLagan, 51.

<sup>74</sup> Oregon Northwest Black Pioneers, *Perseverance: A History of African Americans in Oregon's Marion and Polk Counties*, (Salem, OR: Oregon Northwest Black Pioneers, 2011), 15. The term "slave" was used in the census despite Oregon's status in the Union as a free state.

<sup>75</sup> National Park Service. "African American Railroad Workers." Golden Spike National Historical Park. 2025. <https://www.nps.gov/gosp/learn/historyculture/african-american-railroad-workers.htm>

<sup>76</sup> See "Marshfield," *Capitol Journal* [Salem, OR], December 3, 1895, 2 (noting that 60 Black men had arrived to work at the Beaver Hill coal mine) and "Negro Miners," *Morning Daily Herald* [Albany, OR], May 17, 1891, 1 (noting that 650 Black men arrived in Seattle to take picketing miners' places at the camps of the Oregon Improvement Co. near Franklin, WA.)

<sup>77</sup> Galbraith et al, E-15.

<sup>78</sup> McLagan, 76.

<sup>79</sup> For example, see "The Second-Class Tourist Service," *Oregonian*, March 8, 1889, 2: "The cars, comfortably fitted up, and in charge of colored porters, now run with every train... [and] also run on the Oregon express between [San Francisco] and Portland..."

<sup>80</sup> Galbraith et al, E-42.

<sup>81</sup> E. Shelton Hill, interview by Michael Grice, "E. Shelton Hill Oral History Interview, Part I," July 7, 1983 (OSU Special Collections & Archives Research Center, at <http://scarc.library.oregonstate.edu/oh29/hill1/>, transcript p.6); Hartwig and Powers, 8:1.

<sup>82</sup> The Sanborn Fire Insurance Map for Portland of 1889 (1b), for instance, shows a small passenger building and larger freight house, both for Northern Pacific, located at NW 2<sup>nd</sup> and Glisan. A temporary depot for the O.W. R. & N. Co.

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While specific names of Black Americans employed in Portland are hard to verify in the late 1880s and early 1890s, evidence of Black employment with the railroads can be found from this period.<sup>83</sup> The (Portland) City Directory of 1889 lists Frank Golden, for example, as a railroad porter working for the Oregon Railway and Navigation Co. (O.R.& N.).<sup>84</sup> Allen E. Flowers, another member of Portland's small early Black community, worked for Northern Pacific on the trains between Portland and Seattle from 1885 to 1900, starting more than ten years before Union Station was completed.<sup>85</sup> Flowers rose through the ranks to become the Porter-In-Charge on Northern Pacific's Portland-Seattle line. This position was one of the most desirable jobs available to Black Americans at the time. Flowers' earnings allowed him to purchase property throughout Portland, including multiple homes on NE 1st Avenue in the City of Albina (later annexed to the City of Portland), directly across the Willamette River from Union Station.<sup>86</sup>

### **Black Employment and Residential Patterns in Portland 1890 to 1940**

Portland's new Grand Central Station or Grand Union Station, as the Station was commonly called during its design and construction, was built between 1892 and 1896, with some long delays during construction before the Station was put into service. The (Grand) Union Station was to provide passenger facilities for all the railroads serving Portland. The site had previously been the site of a small lake called Couch Lake, which was filled in during the dredging of the Willamette River in 1891.<sup>87</sup> Union Station is the oldest major passenger station in continuous operation on the West Coast, and is the only major railroad hub in Oregon.

As explained in the *African American Resources in Portland, Oregon, from 1851-1973* MPD, Portland's Black population from the 1870s through the early twentieth century developed in close proximity to Union Station.<sup>88</sup> In 1890, 92% of the small Black population in Portland lived on the west side of the Willamette River in NW Portland, though there was no formal restriction on where Black people could reside in the city until about 1920.<sup>89</sup> Many lived five blocks south of Union Station at the Golden West Hotel (707 NW Everett Street).<sup>90</sup> E. Shelton Hill, who had worked as a dining car waiter among other railroad-related jobs, recounted that in the heyday of the Golden West Hotel there were always quite a few single African American men coming through town, though some local railroad employees, especially waiters, did have a family in Portland.<sup>91</sup>

There were not many job opportunities outside of the railroads for the Black community at this time, but as the small Black population grew around the turn of the 20<sup>th</sup> century, employment arose in support of the needs of the community itself, such as in boarding houses, restaurants, and saloons. Railroad magnate Henry Villard

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was located at NW 5<sup>th</sup> and Johnson at about the same time; "Temporary Depot," *Oregonian*, July 20, 1888, 5. Regarding Albina and East Portland; these separate municipalities were annexed into Portland in 1891.

<sup>83</sup> The 1890 U. S. Census forms from most states, including Oregon, were destroyed in a fire, so identifying African Americans working for the railroad from this period of time is more difficult.

<sup>84</sup> R. L. Polk City Directory for Portland, 1889.

<sup>85</sup> Kimberly S. Moreland, et al, "History of Portland's African American Community (1805 to the Present)," Portland Bureau of Planning, February 1993, 9.

<sup>86</sup> Kimberly S. Moreland, *African Americans of Portland*. Charleston, South Carolina, Arcadia Publishing, 2013, p. 37.

<sup>87</sup> Carl Abbot, Working Waterfront Coalition. "The Heritage and Future of Portland's Industrial Heartland," 2008. p.10. Couch Lake was also filled with ballast from incoming ships and gravel from Albina; see Mary L. Weaver, ed., "Window to the Past," Northwest Rail Museum, Inc., 1987.

<sup>88</sup> Galbraith et al, E-16.

<sup>89</sup> McLagan, 89. Members of the Portland Realty Board adopted a change in 1919 mandating that its members refuse home sales to Black Americans in existing all-white neighborhoods, and allowing the sale of properties to "Negroes and Orientals" only within the Albina District on the east side of Portland. See Kim Moreland, "Otto and Verdell Rutherford House," National Register of Historic Places Registration Form. National Park Service, 2015, NRIS #14001076; 13.

<sup>90</sup> Galbraith et al, F-153 and E-45.

<sup>91</sup> Hill (part I), transcript p.6.

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had also completed a prestigious hotel in downtown Portland in 1890; the Portland Hotel (now demolished).<sup>92</sup> To staff the hotel, 75 Black men were brought from North and South Carolina and Georgia.<sup>93</sup>

The opportunities of the 1890s, predominantly due to the arrival and expansion of railroads, led to a marked demographic shift in Portland. From 1890 to 1900, the percentage of Oregon's Black population living in Multnomah County grew from 40% to 77%, indicating that Black Americans from rural areas in the state had come to seek new employment at Union Station.<sup>94</sup> Hundreds of Black people from outside Oregon had come as well, following the railroad from their home states. Many were the families of Black railroad men who had already relocated to Oregon. By 1910, Portland's Black community numbered 1,045 –a 444% increase from twenty years earlier.<sup>95</sup>

The construction of the Steel Bridge (1912) and Broadway Bridge (1913) enabled African Americans working for the railroads to more easily move across the Willamette River to the city's east side, where they could still walk or take streetcars across either of these bridges to their jobs, following the visual anchor of the Union Station clock tower and its iconic red roofs.<sup>96</sup> By 1940, Portland's Black population had shifted almost entirely to the east side of the Willamette River, in an area known as Lower Albina.<sup>97</sup> This area was described as "a 25-block area bordered by the east-side water-way and Union avenue, and from the Steel bridge to Russell Street."<sup>98</sup>

During World War I, the Great Migration from the American south to the cities of the north and west began, when poor Europeans were no longer coming to the U.S. and yet war production created many jobs that demanded hard physical labor. Immigration to the U.S. dropped more than ninety percent from 1914 to 1918. To replace the immigrant labor pool and alleviate the labor crisis, northern steel mills, railroads, and packinghouses began to actively recruit Black men from the Jim Crow South.<sup>99</sup> During this period, many newcomers to Oregon from the South hoped for work on the railroads or at Union Station. Verdell Burdine recalled her family's migration from Oklahoma to Coos Bay, Oregon, by way of Union Station, in 1913, to find a place without tornadoes.<sup>100</sup>

But while Black families often left the South due to the region's prejudices, they found that many of those same inequalities existed in Portland as well. Racial discrimination in Oregon was common in the 1920s. Although it was no longer enforceable, Oregon's Constitution still excluded Black residency, voting, and employment.

As the number of Black Americans in Portland increased, discriminatory practices became more visible. Businesses near Union Station routinely excluded Black Americans from service. In the 1910s and 1920s, signs reading "No Colored Trade Wanted" and similar were frequently seen in downtown restaurants.<sup>101</sup> But whether or not such a sign existed, it was the norm for Portland's white-owned businesses to restrict patronage to Black customers during the early decades of the 1900s.<sup>102</sup>

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<sup>92</sup> Galbraith, et al, E-43.

<sup>93</sup> McLagan, 90.

<sup>94</sup> McLagan, 80-87.

<sup>95</sup> Galbraith et al, E-15 to E-17.

<sup>96</sup> Stuart McElderry, "Building a West Coast Ghetto: African-American Housing in Portland, 1910-1960," *The Pacific Northwest Quarterly*, Vol. 92, No. 3, Summer, 2001, 137.

<sup>97</sup> Galbraith et al, E-19.

<sup>98</sup> "Factual Survey Made of Increase in Negro Population," *Oregonian*, October 4, 1942, 7.

<sup>99</sup> Isabel Wilkerson, *The Warmth of Other Suns*, (New York: Vintage Books, 2010), 161.

<sup>100</sup> Metropolitan Group, "Reminiscences about Union Station in Portland, Oregon (1956-1996)." Oregon Historical Society Library, Coll 1082, Folder #1.

<sup>101</sup> National Association for the Advancement of Colored People. "NAACP of Portland, Oregon records, 1914-1955," Microfilm 195, Reel #1 (1918-1920s). Oregon Historical Society, Oregon Black History Project records, 1844-1981.

<sup>102</sup> McLagan, 115-116.

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Portland's small Black community was especially vulnerable during the early 1920s, when the Ku Klux Klan (KKK) was at its peak in Portland.<sup>103</sup> The KKK, a white supremacist organization, used violence and intimidation to assert control over social and political life in the communities where its chapters (called "Klaverns") were located. The state's largest Klavern was in Portland, and was led by Fred Gifford, who had worked as a telegraph operator for Southern Pacific Railroad at Union Station for over 30 years.<sup>104</sup>

### **Black Railroad employment in Portland 1896 to 1971**

#### *Construction/heavy labor railroad jobs*

Black Americans found work as "Gandy dancers," so named for the dance-like way these crew members moved as they worked.<sup>105</sup> Gandy dancers laid track beds, positioned cross ties, aligned rails, and drove steel spikes to secure the track. These segregated crews continued to be employed across the U.S. into the 1930s and 1940s, mostly doing repairs and maintenance in the later decades.<sup>106</sup> No specific evidence has been found to indicate that Black men worked to construct the rail lines in the Portland region, or worked on site preparation or construction of the Station, but it is likely that some Black crews were employed in these tasks. On trains, Black men could also be found working in the engine car, where they shoveled coal into furnaces that converted water into steam and powered the train.<sup>107</sup> Prior to the conversion of trains from steam to diesel or electric, even Black children in Portland and in other locations could find work wiping soot from the engine car's windows.<sup>108 109</sup>

#### *Porters/Redcaps*

A fleet of porters were needed at Union Station to assist passengers boarding or departing the trains, to transport and load heavy luggage (see Figures 12 and 15), and to perform janitorial duties.<sup>110</sup> As early as the 1890s, these employees began wearing red caps to distinguish themselves from other employees, so that passengers could quickly find them for assistance.<sup>111</sup> Redcaps would load passengers' luggage on the train, explained one Redcap employee, "before the people got on so when they got out there it'd be there."<sup>112</sup> Redcaps were rewarded by passengers with tips for their speed and exceptional service, making the role highly competitive among potential employees. These men were hired by the train company in charge of the station (the Northern Pacific Terminal Company, for example, who ran Union Station until 1987), but their actual salaries were very minimal.<sup>113</sup> A 1914 order prohibiting tipping and increasing the salaries of the

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<sup>103</sup> Galbraith et al, E-123 to E-125.

<sup>104</sup> Ben, Bruce. "The Rise and Fall of the Ku Klux Klan in Oregon During the 1920s." *Voces Novae*, Vol. 11, No. 2, 2019, 19.

<sup>105</sup> The name may also have been derived from a Chicago-based company that made railroad tools. Historical marker text by E. Tennessee State Univ., accessed at <https://www.hmdb.org/Photos6/616/Photo616877o.jpg?10192021121000PM>.

<sup>106</sup> Professor McKinley Burt, "More Adventures in Learning: I've Been Working on the Railroad," *The Portland Observer*, May 16, 1990, 2.

<sup>107</sup> Oregon Black Pioneers. "All Aboard: Railroading and Portland's Black Community." Exhibit: Oregon Historical Society, 2013.

<sup>108</sup> Vernon Gaskin, interview by Michael Grice, June 16, 1983, Oregon State University Special Collections & Archives Research Center. Accessed at <http://scarc.library.oregonstate.edu/oh29/gaskin/>.

<sup>109</sup> According to "O.W.R.R. & N. Notes" in *The Union Pacific Magazine*, November 1929, p.52, Southern Pacific's "Red Electric" trains were completely discontinued in late 1929, and steam train service into Portland Union station was discontinued by about 1915.

<sup>110</sup> "Tipping Culture Puzzles Public," *Oregonian*. May 1, 1949, page 84.

<sup>111</sup> Patricia Romero, "The Early Organization of Red Caps, 1937-1938." *Negro History Bulletin* 29, No. 5 (1966), page 101. <http://www.jstor.org/stable/24766506>.

<sup>112</sup> Cliff Jackson, interview by Michael Grice, "Cliff Jackson Oral History Interview, Part I," August 23, 1983. <http://scarc.library.oregonstate.edu/oh29/jackson1>, Transcript p.4.

<sup>113</sup> The Northern Pacific Terminal Co. changed its name to the Portland Terminal Co. in 1965.

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Redcaps was used to fire men who did pocket tips, and in some cases Japanese porters were hired in the place of the dismissed Black men.<sup>114</sup> The order was soon rescinded and salaries went back to the old level.<sup>115</sup>

Redcaps also could assist passengers from the front of the Station all the way through the Station onto the train, or from the trains to street transportation (see **Figure 16** illustrating Redcaps assisting passengers past sandbags in 1948). Phil Reynolds, who began work at Union Station in 1919 and retired as supervisor of Redcaps at Union Station in 1954, was succeeded by Clarence E. Ivey in that position until he, too, retired in 1960.<sup>116</sup> The men recalled assisting presidential entourages when Franklin Roosevelt and Harry Truman visited Portland on separate occasions, pushing “President Roosevelt’s mother, who was using a wheelchair, through Union Station.”<sup>117</sup> Redcaps would have worked in many areas of Union Station, predominantly the front parking, entry, and driveway areas (see **Photograph 3**); the baggage and passenger waiting areas inside the primary terminal (see **Photographs 9, 10, and 14**); and the northeast-side platform areas.

### *Pullman Porters*

George Pullman started the Pullman Company, which operated and manufactured sleeping cars, shortly after the completion of the first Transcontinental Railroad to California in 1869.<sup>118</sup>

Over 20,000 Black Americans worked for the Pullman Company. Pullman required that each car have a Black porter to render top-quality service to its patrons. Supervisors were white. Porters kept the cars meticulously clean, shined shoes, carried luggage, and performed other tasks as requested. [...] The Pullman Company required the porters to wear uniforms, which the porters had to purchase. The Company also required its porters to live near the stations, since they needed to be on call for unscheduled duty.<sup>119</sup>

Pullman porters worked for the Pullman Company, not the railroad company, and therefore had some differences in their experience compared to other Black railroad workers. The porters would follow their assigned sleeper car as it made various connections from train to train, so their travels could be unpredictable. As they traveled long distances, though, Pullman porters were able to see the emerging cities of the West. Over time, many of these workers chose to relocate their families from the South to the Black communities in northern and western cities, including Portland.<sup>120</sup>

A monthly wage for Portland-based Pullman Porters in 1890 was reported to range from \$8 to \$15. The salary increased to \$25 per month in 1912, and \$45 per month in 1917.<sup>121</sup> Although they interacted with fewer passengers than waiters, Pullman porters had a higher salary.<sup>122</sup> These salaries were far from a true living wage, but tips were common.

The work was not without its challenges, however. Pullman porters frequently worked 20-hour days in the 1920s.<sup>123</sup> They were allowed only four hours sleep per night while on trips and could be severely penalized for sleeping while on duty, according to a report on the Pullman Company’s practices printed in the *Oregon Labor*

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<sup>114</sup> “Railroad News: Again It Is Permissible to Tip Porters at Portland Union Station,” *Oregon Journal*, November 16, 1914, 13.

<sup>115</sup> Ibid.

<sup>116</sup> “Friends Fete Boss Red Cap,” *Oregonian*, September 5, 1954, 8.

<sup>117</sup> “Death Takes Ex-City Man,” *Oregonian*, September 27, 1964, 34.

<sup>118</sup> Galbraith et al, E-42.

<sup>119</sup> Kara Brunzell et al, “Southern Pacific 16<sup>th</sup> Street Station and Tower,” National Register of Historic Places Registration Form. National Park Service, 2025, NRIS #MP100011288; 19.

<sup>120</sup> Ethelda Dorsey-Burke, “Ordinary Men—Extraordinary History: A Proud Pullman Porter.” *TAM Blog*, Tacoma Art Museum, 2021. <https://www.tacomaartmuseum.org/tamblog-proud-pullman-porter/>

<sup>121</sup> McLagan, 80-87; “Misfits,” *State Rights Democrat* [Albany, OR], July 25, 1890, 4. Also, “Pullman Porters’ Pay \$27.50 Month,” *Oregonian*, April 6, 1915, 3.

<sup>122</sup> James Brooks, interview by Michael Grice, 1983, at <https://scarc.library.oregonstate.edu/oh29/brooks/index.html>

<sup>123</sup> World Art Foundation Inc. (6:29-7:50); McLagan, 80-87.

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*Press* in 1915.<sup>124</sup> The racial power dynamics on the train also caused stress. A longstanding tradition of the Pullman Company was to encourage passengers across the U.S. to call every Pullman porter “George” after the name of the company’s founder, George Pullman. Poor passenger behavior went unchecked, as any retaliation or resistance could cost Black workers their jobs.<sup>125</sup>

Pullman porters worked on the trains, but at the Union Station property they had areas in the north wing baggage rooms where uniforms and personal effects could be stored. Pullman porters in the 1920s attended union meetings in the south wing’s assembly room (now divided and used as storage). They also would have worked on the platform areas loading and unloading items onto the Pullman coaches, such as towels and bed linens (see **Photograph 5**).

#### *Chair car porters*

Chair car porters worked in the non-sleeper train cars. Their tasks included cleaning, lighting cigarettes, providing newspapers and other items, and selling snacks and sandwiches from carts. A 1927 article counseled white women travelers on how to “avail themselves of the conveniences at hand...The porter will get you a small table for writing... [h]e will help you find a lost article, stow away your hat from the dust, put your flowers in the ice box overnight, or do any other little service for you.”<sup>126</sup> Like waiters, chair car porters could earn more in tips than they did in salary. In 1945, Daniel Allen left his \$2.60 per hour job at a Portland shipyard to take a \$0.68 per hour job as a chair car porter for Union Pacific, knowing that he would end up making more after tips.<sup>127</sup> Wages for chair car porters in Portland rose to \$0.93 per hour by 1949. However, earnings were undercut by the fact that workers had to pay out of pocket for meals, uniforms, and overnight lodging while away from home.<sup>128</sup>

Chair car porters worked on the trains, but would have stored uniforms and personal items in the north wing baggage areas of Union Station (see **Photograph 14**). They also would have been responsible for loading and unloading various items from the platform areas, and would have also likely gone upstairs on occasion (such as payday), to the offices of the company employing them.<sup>129</sup>

#### *Dining car waiters and cooks*

Railroads provided meal services for their passengers, and hired Black men as cooks aboard trains.<sup>130</sup> Hours before the first trains departed Union Station each morning, cooks would load in ice, food, and supplies on huge wagons. Kitchen cars had no ramps, so workers had to hand or toss each item up to someone inside the train.<sup>131</sup> Despite the exhausting work and schedule, cooks ate for free while on the train.<sup>132</sup>

Dining car waiters and cooks traveled on the trains and were hired directly by a rail company such as Union Pacific. They ate in the dining car (behind a “segregated” curtain) and slept at best in a dormitory car and at

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<sup>124</sup> “Abstract of Report of the United States Industrial Relations Commission,” *Oregon Labor Press*, October 23, 1915, 7.

<sup>125</sup> Oregon Hidden Legacy. “The Legacy of Michael “Chappie” Grice: Journey on the Rails” documentary, 2024 (10:30-10:42). <https://www.youtube.com/watch?v=Xqx66iIhcFgU>; William Rice, interview by Michael Grice, 1985 (part 1). At <https://scarc.library.oregonstate.edu/oh29/rice1/index.html>

<sup>126</sup> Florence Riddick Boys, “On the Train,” *Western Breeders Journal/Rural Spirit*, August 15, 1927, 12.

<sup>127</sup> Daniel Allen, interview by Michael Grice, June 16, 1983. Accessed at <https://scarc.library.oregonstate.edu/oh29/allen/index.html>

<sup>128</sup> “Tipping,” *Oregonian*

<sup>129</sup> Various rail lines would have occupied various offices within the station. Northern Pacific Terminal Co., for instance, advertised in 1943 as being in room 208.

<sup>130</sup> While there may have been a few Black women dining car cooks, evidence has not yet been found to support that possibility.

<sup>131</sup> World Art Foundation Inc. *Black Families and The Railroad in Oregon* documentary, 1985. (15:30 - 17:11). <https://world-arts-prod.s3.amazonaws.com/website/railroad.mp4>

<sup>132</sup> George Canada, interviewer unknown, August 19, 1983. Accessed at <https://scarc.library.oregonstate.edu/oh29/canada/audio-canada.html>

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worst on the floor of the dining car after meal service concluded, rearranging the furniture and rolling out cots.<sup>133</sup> <sup>134</sup> In the dining car, waiters would attend to guests during meal services. Workers had to maintain the highest standards for personal appearance and service, including the ability to balance food and drink trays while moving about the train.<sup>135</sup> In the 1920s, Portland-based railroad waiters routinely worked 16-hour days, with few opportunities to eat or even sit down.<sup>136</sup> Waiters worked together to create memorable experiences for passengers, and pooled their tips after each shift. This strategy helped to make waiters the best-paid Black workers on the train.<sup>137</sup>

E. Shelton Hill, who worked as a dining car waiter out of Union Station during summers while he was in college in the 1930s, pretended to have prior experience to get hired.<sup>138</sup> Mr. Hill noted that there were no promotion opportunities except in the hierarchy of waiters, so the “pantry man” was the top position, followed by the “linen man,” the “silver man,” and on down.<sup>139</sup> Due to discrimination, dining car waiters were not allowed to be stewards, who supervised the dining car and its workers, until the 1960s, even though experienced waiters were often more knowledgeable about the job than the (white) steward.<sup>140</sup> Like Pullman porters, dining car waiters were often expected to do whatever needed doing for the passengers. Vernon Gaskin, a dining car waiter who worked for Union Pacific and then for Southern Pacific from the 1920s into the 1970s, recalled assisting women in labor, people who were ill, victims of crime, and handling all sorts of other situations.<sup>141</sup> <sup>142</sup>

According to one source, some Pullman Porters, cooks, and dining car waiters in Portland who worked the Southern Pacific lines to Oakland were, for about four years, part of a bootlegging enterprise in the period starting in January 1916 when Oregon’s Prohibition law went into effect. Liquor was still legal in California during this time until 1920, when Federal Prohibition went into effect.<sup>143</sup> Several arrests were made in Portland and a newspaper article in the *Oregonian* claimed that the fines were paid by the headquarters of the ring in San Francisco: “Heretofore the negro porters and Pullman employees have simply laughed at the heavy fines which have been assessed against them.”<sup>144</sup> The underworld was undoubtedly a lure for men limited to so few means of legal employment during this period.

Like Pullman porters, dining car cooks and waiters would have worked in areas of Union Station along the tracks and had a small storage area within the north baggage wing.

### *Car cleaners*

Car cleaners had to work efficiently and quickly to clean the train seats, floors, bathrooms, and other surfaces, as there was often a limited turnaround time before an arriving train car needed to be in use again. Car cleaning, for the Pullman Co. as well as for a railroad company (e.g. Northern Pacific, Southern Pacific, etc.), was one of the very few railroad jobs that both Black women and men were hired to do.<sup>145</sup> The expectation seemed generally to have been that cleaning was the lowest of menial jobs and would be performed by Black women. Figure 18, a 1948 Pullman ad, illustrates who was the typical “customer” (a sleeping white man) and

<sup>133</sup> Gaskin, Transcript 8-9.

<sup>134</sup> E. Shelton Hill, interview by Michael Grice, “E. Shelton Hill Oral History Interview, Part 2,” July 7, 1983. OSU Special Collections & Archives Research Center. At <https://scarc.library.oregonstate.edu/oh29/hill2/audio-hill2.html>

<sup>135</sup> World Art Foundation Inc. (17:56 - 18:33).

<sup>136</sup> Gaskin, 1983.

<sup>137</sup> Hill, 1983 (part 1); Rice, 1985 (part 1).

<sup>138</sup> Hill, Transcript p.3.

<sup>139</sup> Ibid, Transcript p.5.

<sup>140</sup> Ibid, Transcript, p.6.

<sup>141</sup> Gaskin, Transcript p.6.

<sup>142</sup> Galbraith et al, E-95.

<sup>143</sup> Chandler, J. D., “Weird Portland,” blog entry about the Golden West Hotel, July 26, 2015, accessed at <https://weirdportland.blogspot.com/2015/07/golden-west-hotel.html>

<sup>144</sup> “Liquor Ring Found,” *Oregonian*, August 30, 1917, 17.

<sup>145</sup> Determined by looking at “Death Benefits, Pensioners and Recent Deaths” in 1925 and 1926 issues of *The Pullman News*; women’s names listed as having been employed various numbers of years as a car cleaner.

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who did the jobs to provide this service (smiling Black men and women, except for a white male conductor, repairman, and inspector). In a 1924 issue of the *Pullman News*, Mrs. Louesa “Mother” Waddy is pictured, a Pullman car cleaner in Portland who also operated a boarding house called the “Pullman Porters’ Rest.”<sup>146</sup>

Car cleaning was done from track areas outside of Union Station, although the train cars were at various times moved to other freight yards for deep cleaning and repair.

#### *Union Station service workers: Restaurant waiters, cooks, washroom attendants*

At Union Station, railroad companies employed Black Americans in service positions. The station has its own onsite restaurant, where Black cooks prepared and served meals (see **Photograph 12**).<sup>147</sup> Black janitors and bathroom attendants kept the station clean, put up holiday displays, changed light bulbs, and generally attended to any light maintenance in the station or the Annex office spaces and common areas.<sup>148</sup>

#### *Pullman Laundry workers, mail services, and other train-related suppliers*

Some examples of “off-site” employment were the local laundries contracted to clean and press linens for the dining cars, towels, and bed linens and the prompt deliveries of laundry to and from the station; U.S. mail sorting and deliveries, and food and beverage suppliers, who also would have been required to make deliveries to meet a specific incoming train.<sup>149</sup> African American workers were likely involved in some of these services in Portland.<sup>150</sup>

### **Labor Issues in Black Railroad Employment prior to WWII**

Railroad workers, especially Black workers, endured grueling hours for little pay. Workdays often lasted 16-20 hours. It was not uncommon for onboard workers to travel 11,000 miles per month on their way to and from Union Station. As their base wages were generally very low, Black workers depended on tips to make adequate pay to survive.

Beginning in the early 20th century, though, monthly wages did begin to increase. Petitions circulated by Black railroad employees requested a raise from \$25 per month in 1912; by 1920, average wages had risen to up to \$60 per month. Waiter pay was tied to the number of hours they worked during the month, meaning the highest-earning waiters were working as many as 400 hours per month.<sup>151</sup> These improved wages were not given willingly by the companies, but were earned as a result of the collective organizing of Black railroad employees.

From at least the 1920s into the 1950s, the Union Station primary terminal building hosted meetings of developing as well as formally organized Black unions. Many Black labor organizations worked to address the low wages and poor working conditions of their members. The Pullman Porters Benefit Association of America (PPBA of A) was formed in 1915, initiated by the Pullman Sleeping Car Company to prevent Pullman porters from organizing an independent union.<sup>152</sup> The national PPBA of A had a Portland-based chapter (lodge No. 26) as early as 1916, and by 1924 lodge meetings were held three times a month in the Assembly Room of Union

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<sup>146</sup> “Portland, Ore.,” *The Pullman News*, February 1924, 332.

<sup>147</sup> “-,” *The Advocate*, September 15, 1923, 1 [noting that Jerome Harris had taken a position in the Union Depot restaurant]. Also see “Scott Holloway,” Obituaries. *Oregon Daily Journal*. December 14, 1968, 3.

<sup>148</sup> “Charmed with South,” *The Advocate*, February 6, 1926, 1.

<sup>149</sup> The 1892 plan of the second floor of the Union Station Annex building (Van Brunt & Howe) labels spaces as a laundry, drying room, and ironing room, but it is not clear if these facilities were constructed and if so, who worked there.

<sup>150</sup> No direct proof of Black persons holding these jobs has been found at Union Station or in Portland, but there are examples in other places in the region. For example, a Black railroad mail clerk in the 1890s named W. A. Hemphill worked for Southern Pacific on a line between Southern Oregon and California.

<sup>151</sup> Preston Valien, “The Brotherhood of Sleeping Car Porters.” *Phylon (1940-1956)* 1, no. 3 (1940): 224-226.

<https://www.jstor.org/stable/271990>

<sup>152</sup> The Pullman History Site, <https://www.pullman-museum.org/labor/>, accessed Sept. 15, 2025.

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Station.<sup>153</sup> Notes from those meetings were published weekly in *The Advocate*, the longest-running local Black newspaper prior to WWII.<sup>154</sup> Women were also active supporters, with a Ladies Auxiliary of the PPBA of A hosting events for local and visiting porters and typically serving lunch at meetings.<sup>155</sup> The PPBA of A in some ways mirrored the structure of a fraternal organization such as the Masonic Lodge or the Elks. The social bonds between the Pullman Porters were often long-lasting. Pullman Porters in Portland organized special interest clubs, and formed a performing group called the “High Steppers” in 1923 (see Figure 13).<sup>156</sup>

In 1925, A. Philip Randolph, a New York-based labor rights advocate who fought to improve the working conditions and salaries for the porters, formed the Brotherhood of Sleeping Car Porters (BSCP), a national organization that represented all Pullman attendants, including maids. The BSCP was recognized by the American Federation of Labor in 1929, and became the legal representation of Pullman Porters in 1935. Railroad companies viewed the BSCP as a threat to its bottom line, and in fact, Mr. Kelly Foster, the owner of Portland’s Royal Palm Hotel, had been fired for locally organizing the Porters.<sup>157</sup> The Pullman Co. ultimately reached an agreement with the BSCP in 1937. The union was the first African American labor union to sign a collective bargaining agreement with a major corporation.<sup>158</sup> BSCP’s efforts would result in higher wages and a large reduction in monthly work hours, from 400 to 240 on average. As part of these national organizing efforts, Randolph visited Portland at least six times between 1927 and 1954.<sup>159 160</sup>

The BSCP was vocal in its efforts, but not all organizing for Black labor unions was done in the open. Otto Rutherford, a dining car waiter for Union Pacific, described coalitions that had to meet in backrooms of Union Station, with meeting details passed person to person.<sup>161</sup> Over the decades, collective organizing continued to improve conditions. The BSCP would successfully continue reducing monthly work hours, with a 1949 reduction of 35 hours, to only 205 hours per month for porters.<sup>162</sup>

### **WWII in Portland: Disruption and Change in Black Employment**

By 1940, Portland’s Black population stood at 1,930.<sup>163</sup> A 1941 industrial survey of Black employment was cited in a report by the Portland Urban League, noting that 98% of local Black workers were working for the railroad in some capacity, and that only 1% of Black workers were employed in private industry and domestic

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<sup>153</sup> “Mr. Samuel Won Servitor’s Hearts,” *Oregonian* August 29, 1916, page 8. The Assembly Room was located in the south wing of the primary terminal, on the northeast side of the central corridor. The space has been divided into three storage rooms currently used as storage by the restaurant.

<sup>154</sup> “P.P.B.A of A. Notes,” *The Advocate*, March 29, 1924, page 1.

<sup>155</sup> “P.P.B.A of A. Notes,” *The Advocate*, February 23, 1924, page 1.

<sup>156</sup> “Portland, Ore.” *The Pullman News*, December 1923, p. 265

<sup>157</sup> Martha Anderson, “The Brotherhood: A Study in Black unity,” *Portland Observer*, February 12, 1976, 14.

<sup>158</sup> The BSCP was Portland’s first Black labor union, though as early as 1898 there was an Afro-American League, whose members did protest publicly on occasion in response to grievous events against Black people such as an 1898 attack in North Carolina. See Michael Munk, *The Portland Red Guide*, 2<sup>nd</sup> Ed. Portland State University: Ooligan Press, 2011, 11.

<sup>159</sup> “Negro Feels Pupils Urged By Elders in Race Action,” *Oregonian*, October 8, 1954, 36. Randolph’s visits to Portland included dates in 1927, 1929, 1932, 1949, 1951, and 1954.

<sup>160</sup> Although not adopted, there was a 2018 proposal to rename Portland’s Union Station after A. Philip Randolph; see. “Proposal Made to Rename Portland’s Union Station,” Daily Journal of Commerce, April 27, 2018, <https://djcoregon.com/news/2018/04/27/proposal-to-rename-portlands-union-station-surfaces/>

<sup>161</sup> Otto Rutherford, interview by Michael Grice, 1983. At <https://scarc.library.oregonstate.edu/oh29/rutherford/index.html>

<sup>162</sup> “Porters’ Union President Opposed to Robeson Ideas,” *Oregonian*, October 10, 1949, page 17.

<sup>163</sup> U.S. Bureau of the Census. Sixteenth Census of the United States: 1940. Population — Volume 2, Characteristics of the Population. Washington: U.S. Government Printing Office, 1943, p.67.

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service.<sup>164</sup> If this statistic was in fact accurate, it overwhelmingly demonstrates that the railroad had remained the main economic opportunity for Black workers in Oregon throughout the Great Depression.<sup>165</sup>

That December, the United States entered World War II, and the West Coast mobilized for war. As described in the MPD "African American Resources in Portland, Oregon from 1851 to 1973," Henry J. Kaiser opened the first of ultimately three large shipyards in the Portland region in 1941, opening new employment opportunities for Black workers in Portland.<sup>166</sup> Thousands of Black workers came to Portland, where they were met with an acute housing crisis. Many newcomers eager to start work at the Kaiser Shipyards were at first, houseless, forced to sleep in cars, churches, and other public places at the onset of their new life in the city.<sup>167</sup> Desperately needing to find and retain workers for these wartime industries, Kaiser constructed Vanport, a company town just north of Portland which would become the second-largest city in Oregon in the 1940s. By May 1945, over 6,300 Black residents were counted among Vanport's 30,800 residents.<sup>168</sup> Vanport was destroyed in the spring of 1948 after devastating flooding broke a railroad dike and washed buildings off their foundations.

Though skilled Black workers in the shipyards were opposed by most of the (all-white) unions, the shipyards briefly overtook the railroads as the major employer of nonwhite workers on the West Coast during the war.<sup>169</sup> As of March 1, 1944, the three Kaiser shipyards in the Portland-Vancouver area reported 4,182 non-white employees.<sup>170</sup> By the beginning of 1945 in Portland, more than 8,700 Black workers were employed in war-related industries. The vast majority of these jobs were unskilled.<sup>171</sup>

Railroad travel was especially busy during WWII, in part because gasoline was rationed and Americans elected to leave their cars at home. However, many Black workers had left their railroad positions to take jobs in the shipyards, leaving Union Station and its trains understaffed.<sup>172</sup> Black railroad workers were tasked with visiting Vanport to try and recruit men to leave the shipyards for railroad jobs.<sup>173</sup> The companies also paid Black recruiters to travel to the South and return with men willing to work at Union Station. For example, E. Shelton Hill became a Union Pacific recruiter himself, after having come to Portland from Oklahoma in the 1930s to work as a dining car waiter for Union Pacific.<sup>174 175</sup>

To entice new Black workers, railroad companies offered increased wages and better working conditions than before. By the end of the 1940s, Black railroad employees routinely made \$230.00 per month, while working fewer than 250 hours.<sup>176</sup> Wages for Black workers improved enough that in 1946, all 53 Redcaps working at Union Station donated a day's pay for a neighborhood charity drive.<sup>177</sup> As a bonus, families of Black railroad

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<sup>164</sup> E. Shelton Hill, Industrial Secretary of the Urban League, "The Occupational Status of the Negro Worker in the Portland Area," December 7, 1950 (accessed at Portland City Archives, AF/172569). The survey cited in the report has not yet been located.

<sup>165</sup> Hill, 1983 (part 1).

<sup>166</sup> Galbraith et al, E-53.

<sup>167</sup> Stuart McElderry, "Vanport Conspiracy Rumors and Social Relations in Portland, 1940-1950," *Oregon Historical Quarterly*, Vol. 99, No. 2 (Summer, 1998), 145.

<sup>168</sup> City Club Bulletin, 57-58.

<sup>169</sup> Galbraith et al, E-54.

<sup>170</sup> Florence Murray, ed., *The Negro Handbook 1946-1947* (New York: Current Books, Inc, A. A. Wyn, 1947), 101

<sup>171</sup> Galbraith et al, E-53.

<sup>172</sup> Metropolitan Group, OHS Coll 1082, Folder #1.

<sup>173</sup> World Art Foundation Inc. (22:42 - 23:08).

<sup>174</sup> Ibid, (8:12 - 11:10)

<sup>175</sup> Lonnie Wilson, interview by Michael Grice, 1980s. Oregon State University Library Special Collections & Archives Research Center, accessed at <https://scarc.library.oregonstate.edu/oh29/wilson/index.html>

<sup>176</sup> "Tipping," *Oregonian*

<sup>177</sup> "Red Feathers for Red Caps," *Oregonian*, October 5, 1946, page 10.

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workers could get yearly passes for free train travel.<sup>178</sup> The railroad companies had emerged from WWII offering stronger protections and benefits for Black workers especially.

### **Women in Railroad Work**

When the U.S. entered the Second World War, many men enlisted. As one example, 7,200 men left Southern Pacific to join the military effort in just one year.<sup>179</sup> To fill these railroad positions, women all over the U.S., including Oregon, were asked to lend their labor for work that had previously been only performed by men.<sup>180</sup> By 1943, the number of American women in the railroad industry climbed beyond 100,000, accounting for roughly 7.5 percent of all railroad employees. Approximately one third of them were Black women.<sup>181</sup> But WWII was not the first time women had been asked or allowed to hold jobs in the male domain; during World War I Oregon women had taken on “practically all forms of railroad activity, from clerical work to engine wiping. They are, however, prevented from doing such manual tasks as track work...”<sup>182</sup> With men returning to the industrial workforce after both World War I and II, women were expected to vacate these positions, stepping aside to again let men fill the vast majority of railroad jobs. Outside of wartime periods, women were employed by railroads mostly as maids or coach cleaners.

### **Railroad employment for Black Americans after WWII: the Decline**

As the Civil Rights Movement gained momentum, in June, 1952 the U. S. Supreme Court ruled that the Railway Labor Act prevented unions from “using their positions and power to destroy colored workers’ jobs in order to bestow them on white workers.”<sup>183</sup> The Supreme Court also found that an agreement between the Brotherhood of Railroad Trainmen and the St. Louis-San Francisco railway threatened Black train porters with loss of their jobs “because they are not white and for no other reason.”<sup>184</sup> The old order— in which Black labor was relegated to low paying railroad positions with no promotions or skills training— was beginning to change.

Though the BSCP was the most famous, other Portland-based unions supporting Black workers organized in the 1950s. In 1955, the Protective Order of Dining Car Waiters Local No. 465 had over 200 Portland-area members: 163 waiters, pantrymen, and bar waiters, 26 lounge and parlor car porters, 12 stationary pantrymen, 12 porter waiters-in-charge, 1 porter waiter, and 2 waiters-in-charge.<sup>185</sup>

The mode of travel for Americans also shifted profoundly after WWII, a change that started as early as the 1920s when car ownership became common. Although many Americans traveled by train for economic reasons during the Great Depression and WWII, by the end of the war, Americans largely deserted trains in favor of driving and flying to destinations. For those still riding trains across the U.S. in the postwar years, services were cut to curtail costs and simply because the culture of travel as a luxury was changing. Union Station began making carts available to customers to wheel their own bags to the train in the late 1960s or

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<sup>178</sup> Metropolitan Group, OHS Coll 1082, Folder #2.

<sup>179</sup> Lily A. Blouin, Mae G. Wright, and Kaopua Sutton, “African American Women and the Railroads,” National Railroad Hall of Fame [website], November 20, 2017, accessed at <https://www.nrrhof.org/african-american-women-and-the-rr>

<sup>180</sup> “Southern Pacific Hiring Women,” *Southern Oregon Miner* [Ashland, OR], December 3, 1942, 2.

<sup>181</sup> Blouin et al

<sup>182</sup> “Railroads are to Retain Women in Many Positions,” *Oregon Journal*, May 26, 1919, 4.

<sup>183</sup> Thomas C. Holt, *The Movement: The African American Struggle for Civil Rights* (New York: Oxford University Press, 2021), 4, 121. Also see National Park Service, National Historic Landmarks Theme Study “Civil Rights in America: A Framework for Identifying Significant Sites,” (National Park Service, 2002 revised 2008), 17. The National Park Service defines the Modern Civil Rights Movement as 1954-1964. “On School Segregation Supreme Court to Rule,” *Oregon Journal*, June 9, 1952, 12.

<sup>184</sup> Ibid.

<sup>185</sup> Union Pacific Railroad Co. Seniority Roster Form 2546, January 1, 1955. *Verdell Burdine and Otto G. Rutherford Family Collection*, 1880s-1980s. Special Collections and University Archives, Portland State University Library, Portland, Oregon.

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early 1970s. "That," said Cliff Jackson, recalling his time as a Redcap at the station, "was the end of my career."<sup>186</sup>

Despite the changes, Black workers could still reliably count on employment opportunities at Union Station through the 1960s. Especially in the changing legal and labor landscape of the times, the work was respectable, and pay was competitive. Railroad work also became an important avenue for Black college students, who were regularly hired as porters when they came home for the summer. Michael "Chappie" Grice, a third-generation Portland railroad employee, recalled that it took him seven years of working as a teacher to earn as much as he did in wages and tips as a seasonal railroad porter in the 1960s.<sup>187</sup>

The federal Civil Rights Act, which was passed in 1964, prohibited race-based discrimination in employment. While this meant greater opportunity for Black railroad workers to rise into supervisory positions, it also meant that Black workers would no longer be limited to jobs in the same few employment sectors.<sup>188</sup> In time, it was no longer necessary for Black Americans to be hired exclusively for most railroad roles. When Amtrak took over the passenger railroad system nationwide in 1971, they began hiring white workers for positions that had historically only been offered to Black workers.<sup>189</sup>

Though railroads prior to 1971 had been eliminating jobs for years, the start of national Amtrak service meant that a number of men who had worked up to what they termed the "red apple" jobs on passenger trains were bumped down into freight jobs.<sup>190</sup> Further, Amtrak immediately began eliminating Redcap services, not all at once but along various routes and stations.<sup>191</sup>

Willie Rice, who had been a dining car waiter based in Portland before and after the 1971 Amtrak merger, said that Amtrak began to hire whites in positions that had traditionally been 99% held by African Americans, and Black employment dropped to less than 50% of Amtrak employees after the merger.<sup>192</sup> Rice felt that conditions were significantly worse for Black employees as well, with no seniority recognition, longer hours, and fewer hands to do the work.

As the number of Black Portlanders working at Union Station declined in the 1960s and 1970s, there were increasing efforts to preserve the legacy of the local Black railroad experiences. Black railroad workers formed bonds with one another that were greater than simply that of co-workers. They often spent more time with their fellow railroad workers than they did with their own families, and they supported each other in times of need.<sup>193</sup> The Railroad Senior Citizen's Association (RSCA) was formed in 1964 to help maintain these connections. The RSCA met monthly at Union Station and hosted annual events around Portland. In 1984, the RSCA member directory listed almost 150 living members, with regular meetings continuing through the decade.<sup>194</sup>

By the 1990s, the unique Black employment heritage at Union Station became less visible to passengers. However, generations of people who passed through the station recall with fondness the care and attentiveness of the Black men and women whom they encountered in their travels. One Idaho woman recalled how the generous hospitality she received from Union Station's employees forever shaped her positive impressions of Black Americans: "They were very proud, clean, and courteous."<sup>195</sup> For the Black community,

<sup>186</sup> Jackson, [Transcript] page 5.

<sup>187</sup> Oregon Hidden Legacy, (11:26 - 11:34).

<sup>188</sup> Gaskin.

<sup>189</sup> Ibid, (10:30-10:42).

<sup>190</sup> Christopher Lydon, "Rail Men Face Job Disruptions When Amtrak's Service Starts," *New York Times*, April 30, 1971, 1.

<sup>191</sup> "Redcaps Get a Reprieve but Union Protests Plan," *New York Times*, September 14, 1977, 24.

<sup>192</sup> Rice, [Transcript] p. 7.

<sup>193</sup> Dorsey-Burke, "Ordinary Men."

<sup>194</sup> Railroad Senior Citizens Association Member Directory, 1984-1986. *Verdell Burdine and Otto G. Rutherford Family Collection*, 1880s-1980s. Special Collections and University Archives, Portland State University Library, Portland, OR.

<sup>195</sup> Metropolitan Group, OHS Coll 1082, Folder #2.

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the memories carried across generations. “Friendship. Yeah, that’s it... [we were a]ll on one team...we came a long way as Black workers,” explained Vernon Gaskin about the lasting bonds of Black railroad workers at Union Station and on the trains.<sup>196</sup>

### Comparative Properties

This section compares the Union Station property with other major centers of Black employment in Portland during the period 1896 to 1971.

#### *Portland Hotel*

The Portland Hotel was located on the block that is now Pioneer Courthouse Square in downtown Portland, fourteen blocks south along NW (and SW) 6<sup>th</sup> Avenue from Union Station. The eight-story hotel was designed in 1882-1883 and completed in 1890, with high hipped roofs and an exterior of pebble-dash stucco, red brick, and terra cotta (materials soon to be used on Portland Union Station).<sup>197</sup> The hotel catered to affluent travelers and operated a shuttle service to and from Union Station. From the time it opened, the Portland Hotel provided employment to approximately 75 Black men who were recruited to work in the hotel.<sup>198</sup> These jobs were considered some of the best available for Black Portlanders and as a result, turnover was slow.<sup>199</sup> The hotel faced hard times in the Great Depression and became run-down during the 1940s. It was demolished in 1951.<sup>200</sup>

The employment positions at the Portland Hotel for Black men were initially filled by recently emancipated men brought from the South.<sup>201</sup> The hospitality provided to white customers, like that provided on trains for white passengers, therefore reinforced “notions of superiority” held by the white ownership (and client base) for both of these businesses.<sup>202</sup> The jobs held by Black Portlanders at Union Station, however, remained relatively stable for a longer period; at least 75 years (1896 to 1971), as compared to those held at the Portland Hotel for about four decades, from 1890 until 1930 when many waitstaff were replaced by white women.<sup>203</sup>

#### *Golden West Hotel*

In 1906, the Golden West Hotel opened on NW Everett Street, just blocks from Union Station. The hotel was founded by William Allen, a native of Tennessee who had previously opened the Climax Café near Union Station.<sup>204</sup> Allen leased an existing apartment building and turned it into a hotel, specifically to provide rooms to the Black railroad men passing through Portland for work. Black entertainers, athletes, and other luminaries also stayed at the Golden West; there were very few other lodgings where Black people were welcomed.<sup>205</sup> Recognizing the city’s limited lodging options for Black Americans, Union Pacific (and perhaps other companies) covered their employees’ first night’s stay in Portland at the Golden West.<sup>206</sup> Many Black railroad men and their wives listed the hotel as their place of residence during the early decades of the 1900s.<sup>207</sup> The

<sup>196</sup> Gaskin, transcript p.6.

<sup>197</sup> Leland Roth, “Portland Hotel,” entry for *Oregon Encyclopedia*, updated 2023. Accessed at [https://www.oregonencyclopedia.org/articles/portland\\_hotel/](https://www.oregonencyclopedia.org/articles/portland_hotel/).

<sup>198</sup> McLagan, 90.

<sup>199</sup> As one example, E. D. Cannady, who co-founded one of Portland’s first Black newspapers, the *Advocate*, ran the coat check room for some thirty years. See G. Douglas Nicoll, “The Rise and Fall of the Portland Hotel,” *Oregon Historical Quarterly*, Vol. 99, No. 3, Fall 1998, 320.

<sup>200</sup> Roth, “Portland Hotel.”

<sup>201</sup> Galbraith et al, E-43.

<sup>202</sup> Ibid.

<sup>203</sup> Nicoll, 319-320.

<sup>204</sup> Caitlyn Ewers, Matthew Davis, and Kimberly Moreland, “Golden West Hotel.” National Register of Historic Places Nomination Form. (Washington, DC: U.S. Dep’t of the Interior, National Park Service, 2022), NRIS #MP100007456, p.14.

<sup>205</sup> Ibid, 15.

<sup>206</sup> Hill, 1983 (part 1).

<sup>207</sup> McLagan, 81-82; United States Census Bureau. Oregon Census (1910): Multnomah County. Portland, Ward 2, ED 128, Sheet 1B.

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Golden West itself became a gathering place for the Black community. Restaurants, music venues, and other services occupied its lower level, including such long-standing businesses as Waldo Bogle's barbershop and Richardson's Confectionary.<sup>208</sup> Though the Golden West closed in 1930, the building (707 NW Everett Street) is still extant and was listed on the National Register of Historic Places in 2022 under the *African American Resources in Portland, Oregon, from 1851-1973* MPD.

The period of employment of Black Portlanders who worked at the Golden West or its various allied service businesses is 24 years, comparatively about a third of the period of significance for Union Station, at 75 years. The type of employment was also quite different; the Golden West and the associated enterprises was run by and for the Black community whereas railroad employees were working for the majority-white railroad operators and serving a majority-white passenger population.

### *Kaiser Shipyards*

Employment at the three Portland-area Kaiser Shipyards in the period from 1941 to 1945 provided an unprecedented, though fleeting, opportunity for Black men and women to earn significantly higher wages than at any other job at that time, including railroad work.<sup>209</sup> Just prior to the end of WWII, an estimated 96% of the Black labor force in the Portland region were employed by the shipyards, according to a survey published in the newspaper at that time.<sup>210</sup> However, this statistic masks a number of realities for the Black community. First, though Black workers did benefit from wartime industries, they benefitted far less than white workers at the Kaiser shipyards during the war, since Black wartime workers were actively barred from lucrative, skilled jobs and shut out of many unions such as the Boilermakers local No. 72.<sup>211</sup> Second, an influx of some 20,000 Black in-migrants to Portland to work in the shipyards radically changed the size of Portland's African American population.<sup>212</sup> While some of the Black labor force already in Portland shifted towards shipyard jobs during the war, the vast majority of the African American population in Portland at its peak (about 22,000 people) were newcomers. Even before the war ended, the Kaiser yards laid off 2,000 Black workers, so the surge of wartime employment came to a rapid close for African Americans.<sup>213</sup> By 1947, Portland's Black population was already less than half of its peak as Black workers and families departed Portland when wartime industries closed.<sup>214</sup>

The employment of Black Portlanders at the Kaiser shipyards was spread across at least three different ship building locations in the larger Portland region, as compared to railroad work based from a single point within city limits: Union Station. Wartime work for Black Portlanders was also temporally extremely brief as compared to the 75-year, multi-generational experience of employment at Union Station.

### *Union Station*

As noted in the *African American Resources in Portland, Oregon from 1851 to 1973* MPD, railroad jobs, especially Pullman porters, "were generally coveted among members of the African American community, as they offered a reliable income, opportunity for travel, and a career free of heavy manual labor."<sup>215</sup> This held true for the entire 75 years of the period of significance, a period longer than any other single employer or location in Portland. Even during WWII, when the majority of the Black workforce in Portland was in wartime industry, "about 1,100 remained engaged in service positions with the railroads and hotels."<sup>216</sup> If this was a low point for the number of Black employees, Union Station and the railroads that operated there still employed

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<sup>208</sup> McLagan, 83-84. Also Galbraith et al, F-153.

<sup>209</sup> Galbraith et al, E-57.

<sup>210</sup> Galbraith et al, E-57

<sup>211</sup> Galbraith et al, E-53 to E-55. The Boilermakers Union controlled some 75% of skilled jobs at the Kaiser Yards, and refused to admit Black members: John Linder, "Liberty Ships and Jim Crow Shipyards," *Oregon Historical Quarterly*, Vol.120 No. 4, 2019, 525.

<sup>212</sup> Galbraith et al, E-23.

<sup>213</sup> Linder, 539.

<sup>214</sup> Galbraith et al, E-57.

<sup>215</sup> Galbraith et al, E-42.

<sup>216</sup> Galbraith et al, E-57.

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quite a number of Black men, probably well over half that total. Union Station is still extant, still functioning, and possesses excellent integrity.

## Conclusion

During the period 1896 to 1971, railroad work offered Black men (and a limited number of women) unmatched opportunities for relatively reliable economic stability over time. Wages provided to Black railroad workers afforded some men the opportunity to purchase property, even during the 1920s when racism was especially virulent in Oregon. Further, Union Station itself became the nucleus of Black community. By about 1920, there were a number of African American residences, boarding houses, and gathering places in immediate proximity to Union Station, including the Pioneer Billiards Parlor just south of NW Glisan St. on NW Broadway St., the Colored American Club at NW Glisan St. and NW 9<sup>th</sup> Ave., and the aforementioned Golden West Hotel.<sup>217</sup>

Black employees of the railroad companies provided an opportunity for (predominantly) white passengers to interact with their fellow Portlanders. In an overwhelmingly white and somewhat segregated city, these interactions mattered.<sup>218</sup> In the uniforms of their positions, Black employees provided care and attention to train passengers, perhaps working to change the prejudices of some travelers.

It is difficult to overstate the importance of Union Station to the Black community and vice-versa in Portland, especially within the area of employment. The Station is the only property that was a long-standing center of employment for Black Portlanders during the 1851-1973 period covered by the MPD, with Union Station offering significant employment opportunities to Black Portlanders for 75 years. It also served as a place of labor organizing and was often the initial catalyst that brought many Black workers, and ultimately families, to Portland. Black employees helped to make Union Station efficient and further made the experience of traveling a true service industry, so the railroads and specifically Union Station benefitted from the work of its Black employees. No other property, whether extant or not, in the City of Portland had as much impact on the Black community as Union Station. Within the context of Black History and Commerce in Portland, Oregon, the property represents African American perseverance and solidarity as the location of the first Black unions in Portland, and was the single most important source of income and community across generations of Black Portlanders.

## Application of the *African American Resources in Portland, Oregon, from 1851 to 1973 MPD*

The MPD was developed to build on previous scholarship about the Black experience in Portland, Oregon, and to encourage historic nominations of specific properties related to that experience.<sup>219</sup> Over the entire period of the MPD, from 1851 when Portland was founded until 1973 when urban renewal programs in inner North and Northeast Portland were terminated, Portland has not only been overwhelmingly white-majority in population, but has also actively worked to disenfranchise and exclude Black persons in various ways. The MPD provides a framework with which to understand the lived experience of Black people in seven different historic contexts ranging from Settlement Patterns to Civil Rights, plus a historic background. The MPD also establishes nine different Associated Property Types, including "Commercial and Professional Buildings," the property type of Union Station.

Union Station, as a property significant under Criterion A in the areas of Ethnic Heritage: Black and Commerce and under the MPD's context for "Business and Employment," meets all of the General Registration Requirements provided in the MPD page F-148:

1. The property is located within the 2019 City of Portland city limits.

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<sup>217</sup> William Toll, "Permanent Settlement: Japanese Families in Portland in 1920," *Western Historical Quarterly*, Vol. 28 No. 1, Spring 1997, 19.

<sup>218</sup> For settlement patterns as well as the percentage of Black residents in Portland, see Galbraith et al, E-15 to E-38.

<sup>219</sup> Galbraith et al, E-3.

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2. The property is significant at the local level of significance, which aligns with the characterization that the majority of resources under this MPD will be eligible at the local level of significance.
3. The property retains its significant association with Portland's African American history and demonstrates significance through the MPD's Context II, Business and Employment.
4. The property is eligible for inclusion in the National Register of Historic Places under Criterion A, under the Ethnic Heritage: Black area of significance.
5. The property has integrity to convey its significance under Criterion A in the areas of Ethnic Heritage: Black and Commerce. Furthermore, the building retains its key character-defining features, as detailed in Section 7.
6. The property falls under the MPD's "Commercial and Professional Buildings" property type and meets the required property-specific registration requirements (below). Furthermore, this property is identified within the MPD as an example of this property type.<sup>220</sup>

Union Station also meets all of the property-specific registration requirements for the Commercial and Professional Buildings property type as outlined in the MPD pages F-152 to F-154, as follows:

1. The property is associated with Portland's African American community during the MPD's 1851-1973 study period, because it was the local headquarters and the primary station for most of the railroad companies that served Portland and employed African Americans, exclusively for some jobs, during the 1896-1971 period of significance. Further, the first Black railroad-related unions in Portland were organized and met at the station. The property therefore possesses a "significant association with African American employment in the railroad industry during the early twentieth century."<sup>221</sup>
2. The nominated property draws its significance from the MPD's Context II, Business and Employment.
3. The nominated property retains the required property-type-specific aspects of integrity for Criterion A (association, location, and feeling) as detailed in Section 7 of this nomination.

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<sup>220</sup> Galbraith et al, F-153.

<sup>221</sup> Ibid.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** 7.0 acres

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1	<u>45.529082°</u>	<u>-122.676812°</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

**Verbal Boundary Description** (Describe the boundaries of the property.)

No changes are proposed to Union Station’s nominated boundary as part of this Additional Documentation. Some of the tax lots have changed since the 1989 Boundary Clarification and are listed below to clarify which tax lots or areas are within or partly within the nominated boundary. Tax lot information is from Multnomah County Survey and Assessor’s data, accessed March 2026 at [sail.multco.us](http://sail.multco.us).

The nominated boundaries are entirely within the 2019 City of Portland city limits, as required by Section G, Geographical Data, of the *African American Resources in Portland, Oregon, from 1851 to 1973* MPD. The property is therefore eligible for listing under the geographic parameters of the MPD.

**TABLE 2:**

<b>Multnomah County Tax Lot (Property ID)</b>	<b>Resources on or partially on the tax lot (see Table 1, Section 7)</b>	<b>Portions of the tax lot <u>not</u> included in the nominated boundary</b>
<b>Partial 1N1E34BD 1200</b> (R141472)	<b>1.0</b> , Main terminal; <b>2.0</b> , Annex; <b>3.0</b> , Front yard landscaping; <b>4.0</b> , Front driveway; <b>5.1-5.3</b> , Tracks 1-3; <b>6.0</b> , Platform Canopy 1; <b>9.0</b> Pedestrian Bridge	The area that includes Platform Canopy 2 and Track 4 is not included in the nominated boundary, as noted in the 1989 boundary clarification.
<b>Partial 1N1E34BD 1201</b> (R626121)	southern end of <b>5.1-5.3</b> , Tracks 1-3; <b>6.0</b> , Platform Canopy 1	The area that includes Platform Canopy 2 and Track 4 is not included in the nominated boundary, nor is the area more than about 10’ south of the southern end of Platform Canopy 1.
<b>1N1E34BD 2301</b> (R636518)	<b>7.1</b> , Front plaza “island”	
<b>NW Station Way</b> (part of the original Bl. Y)	<b>7.2</b> , city street between NW Irving St. and NW Johnson St.	
<b>Segment of NW Station Way</b> (part of the original Couch’s Add. Bl. 194)	Triangle of city street north of NW Johnson St. (see <b>Figure 3</b> )	
<b>N1E34BD 2300</b> (R141480)	<b>7.3</b> , Commercial parking lot.	
<b>Partial 1N1E34BB 1306</b> (R533588)	<b>5.1-5.3</b> , Tracks 1-3; <b>6.0</b> , Platform Canopy 1 (all north of Broadway Bridge)	The area that includes Platform Canopy 2 and Track 4 is not included in the nominated boundary, nor is the area from NW 9 <sup>th</sup> Avenue south to about 10’ north of the north end of Platform Canopy 1.

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**Total** (existing) area in the nominated boundaries, which are not amended as part of this Additional Documentation, is approximately 7.0 acres. This is the same area noted in the 1989 Boundary Clarification.<sup>222</sup>

**Boundary Justification** (Explain why the boundaries were selected.)

Refer to the 1989 boundary clarification for justification of the nominated boundaries.

**11. Form Prepared By**

name/title Zachary Stocks, Mariah Rocker, and Kristen Minor, for the City of Portland date April 1, 2026  
organization Portland Bureau of Planning and Sustainability telephone \_\_\_\_\_  
street & number 1810 SW Fifth Avenue, Suite 710 email \_\_\_\_\_  
city or town Portland state OR zip code 97201

**Additional Documentation**

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

<sup>222</sup> Hartwig and Powers, Amendment/Continuation sheet 10:1.

Union Station (Additional Documentation)  
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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

**Name of Property:** Union Station (Additional Documentation)  
**City or Vicinity:** Portland  
**County:** Multnomah **State:** Oregon  
**Photographer:** Kristen Minor  
**Date Photographed:** Unless noted otherwise, September 23, 2025

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photograph 1 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0001  
Clock tower, south wing, and front yard; looking north.
- Photograph 2 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0002 [December 13, 2025]  
North wing on left and Main hall, looking southeast.
- Photograph 3 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0003 [January 23, 2026]  
Parking area on right, NW Station Way, and front plaza, looking southeast
- Photograph 4 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0004 [October 23, 2025]  
Southeast end of Primary Terminal; looking north.
- Photograph 5 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0005 [October 23, 2025]  
Southeast end of Annex on left, Platform Canopy 1 on left; looking northwest.
- Photograph 6 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0006 [October 23, 2025]  
Northeast façade and Nursery addition, looking east.
- Photograph 7 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0007 [December 13, 2025]  
Northwest end of Primary Terminal and North shed; looking southeast.
- Photograph 8 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0008  
Annex northwest and southwest façades, looking east.
- Photograph 9 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0009 [November 22, 2025]  
Interior main hall and information desk, looking east.
- Photograph 10 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0010 [October 23, 2025]  
Interior secondary waiting room and café/gift shop, looking north.
- Photograph 11 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0011 [October 23, 2025]  
Interior passenger vestibule, looking northwest at the north end.
- Photograph 12 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0012 [November 7, 2025]  
Interior restaurant dining room, looking west.

Union Station (Additional Documentation)  
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- Photograph 13 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0013  
Interior North foyer, looking southeast.
- Photograph 14 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0014  
Interior of baggage handling room, looking south
- Photograph 15 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0015  
Interior of shop, looking north from higher floor level
- Photograph 16 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0016  
Interior second floor (south) primary hallway, looking southeast.
- Photograph 17 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0017  
Interior third floor (north) primary hallway, looking southeast.
- Photograph 18 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0018  
Interior clock tower at top, looking southwest.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

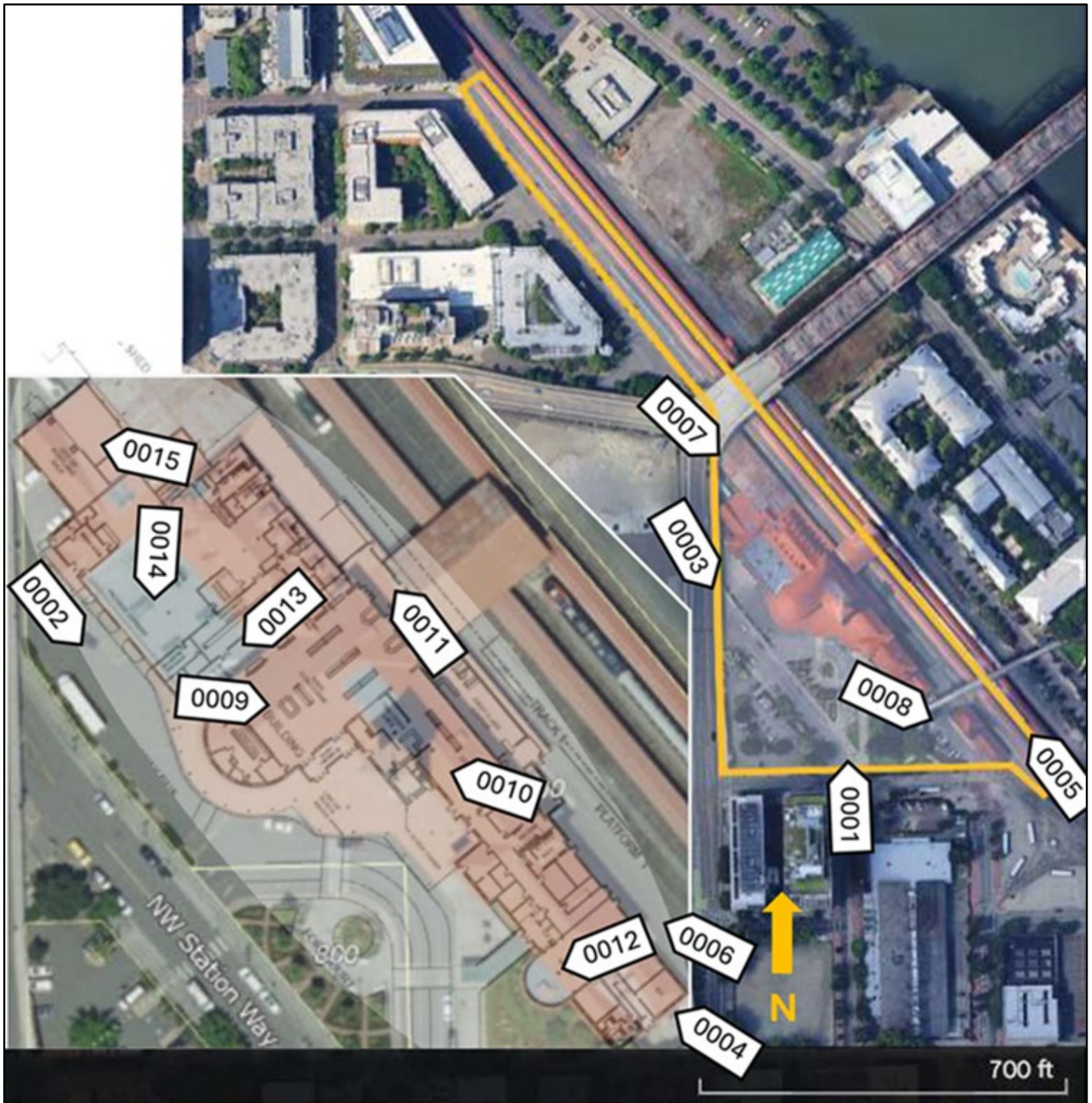
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

## Union Station (Add'l Documentation)

Name of Property  
Multnomah County, Oregon  
County and State  
*African American Resources in  
Portland, Oregon, from 1851-1973*  
Name of multiple listing (if applicable)

Section number Additional Documentation Page 52



**Photograph Location Map:** Inset on left is an enlargement of the primary terminal building/ground floor plan. Photographs 0016, 0017, and 0018 are at upper levels of the Primary terminal building and not shown here.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

### Union Station (Add'l Documentation)

Name of Property

Multnomah County, Oregon

County and State

*African American Resources in  
Portland, Oregon, from 1851-1973*

Name of multiple listing (if applicable)

Section number Additional Documentation Page 53

### List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

**Figure 1.** Regional Location Map

**Figure 2.** Local Location Map (showing existing boundary)

**Figure 3.** Tax Lot Map

**Figure 4.** Site Plan

**Figure 5a.** Ground Floor Plan, likely dowa/IBI Group Architects, 2016.

**Figure 5b.** Primary Terminal and Annex Second Floor Plans, dowa/IBI Group Architects, 2016.

**Figure 5c.** Third Floor Plan, dowa/IBI Group Architects, 2016.

**Figure 6.** Sanborn Fire Insurance Map, 1908-1909, showing Union Station and vicinity.

**Figure 7.** 1913 Union Station photograph looking southeast. "Block Y" on the right has a commercial building on it supporting billboard signs. Portland City Archives, A2009-009.11.

**Figure 8.** 1928 plan of proposed rose gardens/Station Grounds. OHS\_ BB723\_Coll142\_F14\_002.

**Figure 9.** 1938 aerial photograph looking northwest at Union Station and the Broadway Bridge. Portland City Archives, A2010-001.138.

**Figure 10.** 1943 image looking southeast at the Union Station forecourt plaza and front parking areas, with pedestrian ramp in the foreground and Red Cross canteen in back. Portland City archives AP/10509.

**Figure 11.** June 1948. Looking east at baggage carts surrounded by floodwaters at the southeast end of Platform canopy 1. Oregon Historical Society, #007947.

**Figure 12.** c.1900, woman boarding a train in Portland assisted by a porter. OHS #OrHi 24858.

**Figure 13:** Photo of the "High Steppers" in Portland, Oregon, in *The Pullman News*, December 1923, 265.

**Figure 14:** Photo of her father in Portland, Oregon by Ethelda Dorsey-Burke; c.1940s. Accessed at <https://www.tacomaartmuseum.org/tamblog-proud-pullman-porter/>, December 22, 2021.

**Figure 15.** May 1949. "Redcap Raymond Wilson wheels cart with thirty pieces of luggage at Portland's Union Station." Oregon Historical Society, # 006191.

**Figure 16.** June 1948. "Porters assisting passengers from Union Station stand on sandbag barrier to flood, last to be removed; NW Irving." Looking southeast from the Front yard area. OHS # 014794.

**Figure 17.** April 1968. "Recaps await the arrival of Union Pacific's *City of Portland* at Portland Union Station." Accessed at <https://passengertrainjournal.com/what-was-it-the-red-caps-were-saying/>, September 10, 2022.

**Figure 18.** Pullman ad, *Life* magazine, Vol. 24, No. 4, January 26, 1948, 113.

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Figure 1. Regional Location Map



Map uses Google Earth imagery data 5/11/2024.  
Union Station (Primary terminal building) is at Latitude 45.529082; Longitude -122.676812.

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**Figure 2.** Local Location Map.  
Nominated boundary (unchanged from 1989 Boundary Clarification) is shown in gold.



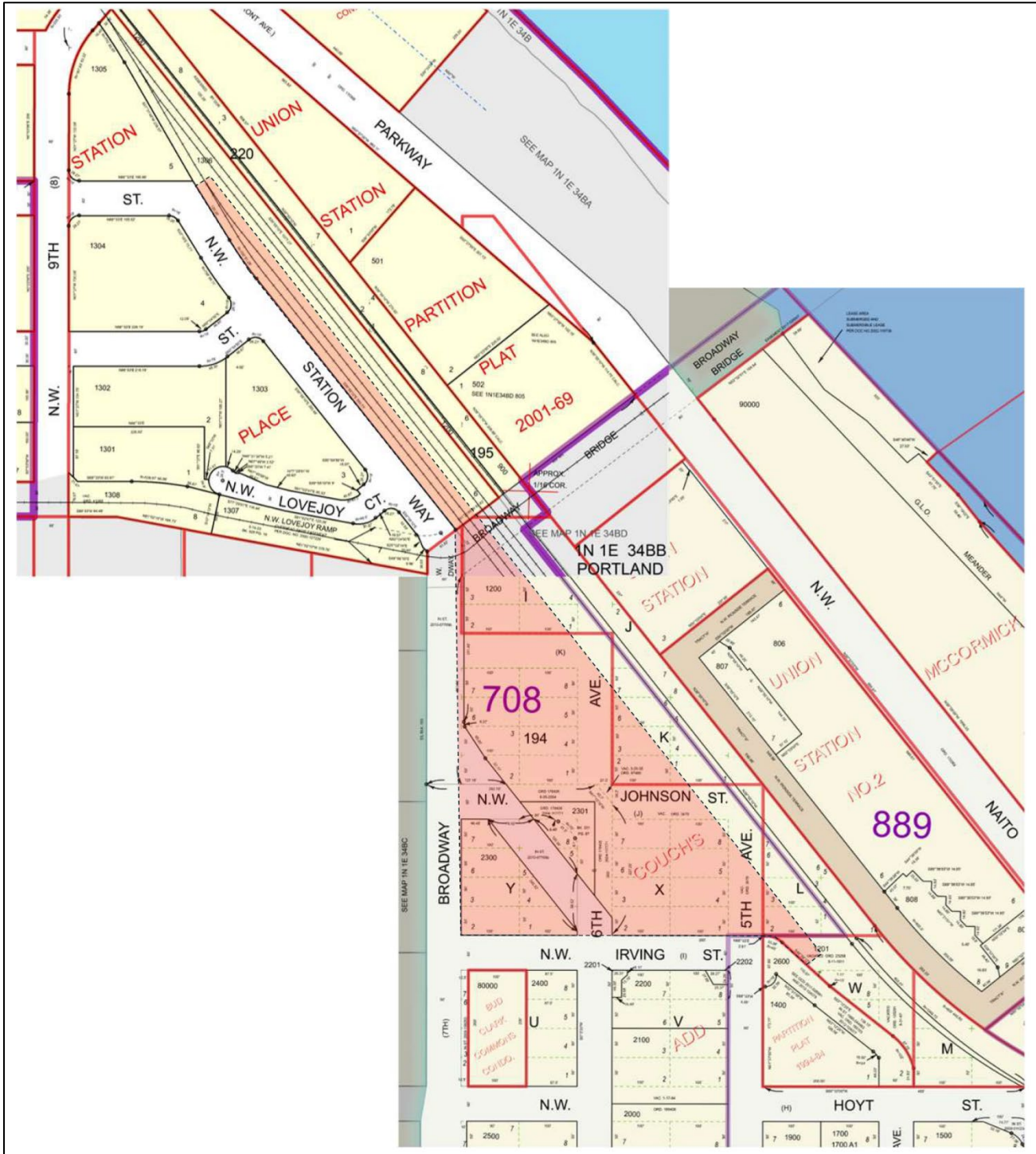
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**Figure 3.** Tax Lot Map(s): 1N1E 34BB and 1N1E 34BD.  
Nominated boundary (unchanged from 1989 Boundary Clarification) is shown dashed and tinted orange.



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**Figure 4.** Site Plan (Keyed to Table 1, Section 7).  
Nominated boundary (unchanged from 1989 Boundary Clarification) is shown in gold.



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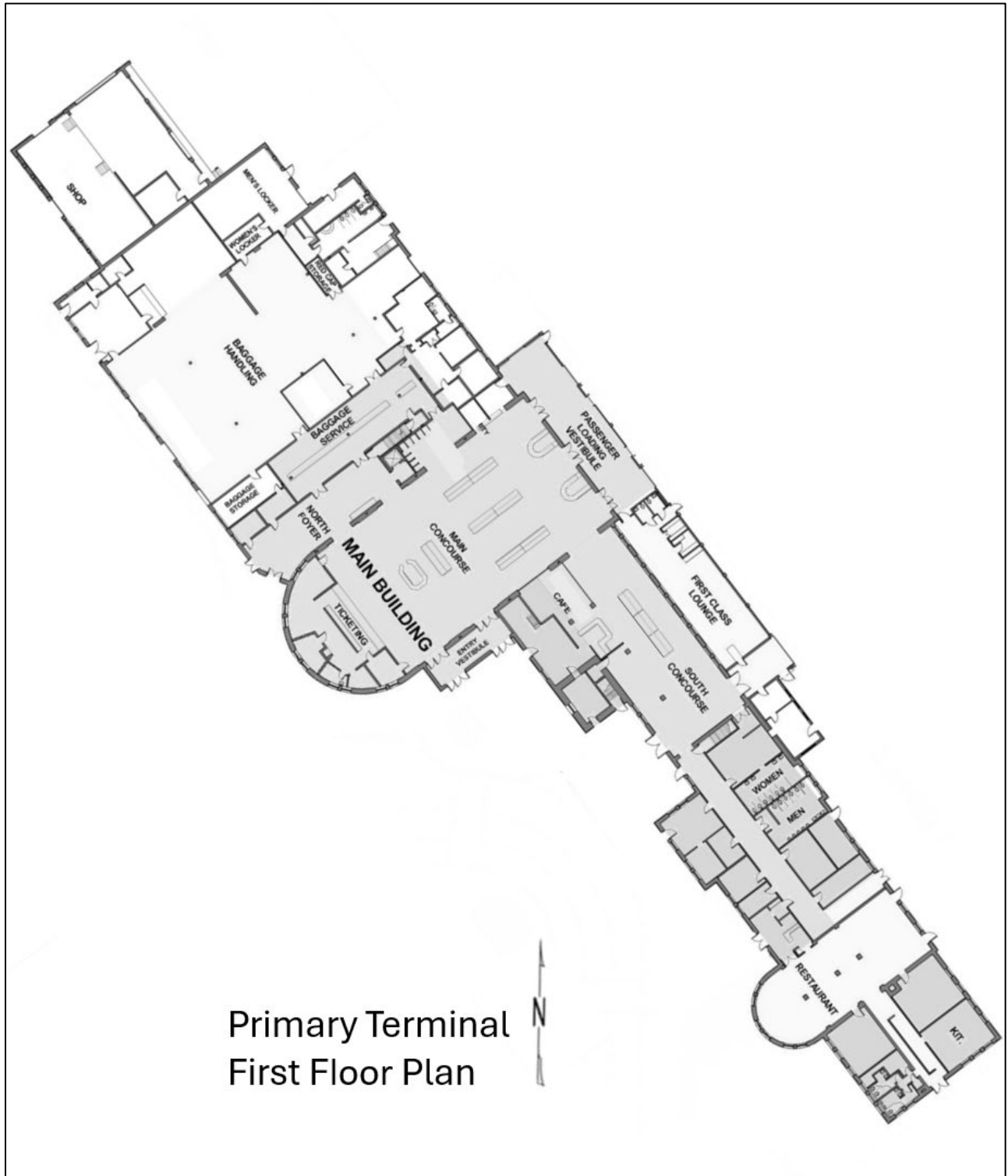
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**Figure 5a.** Primary Terminal First Floor Plan. Unattributed in Kramer (2015); probably dowa/IBI Group, 2016.



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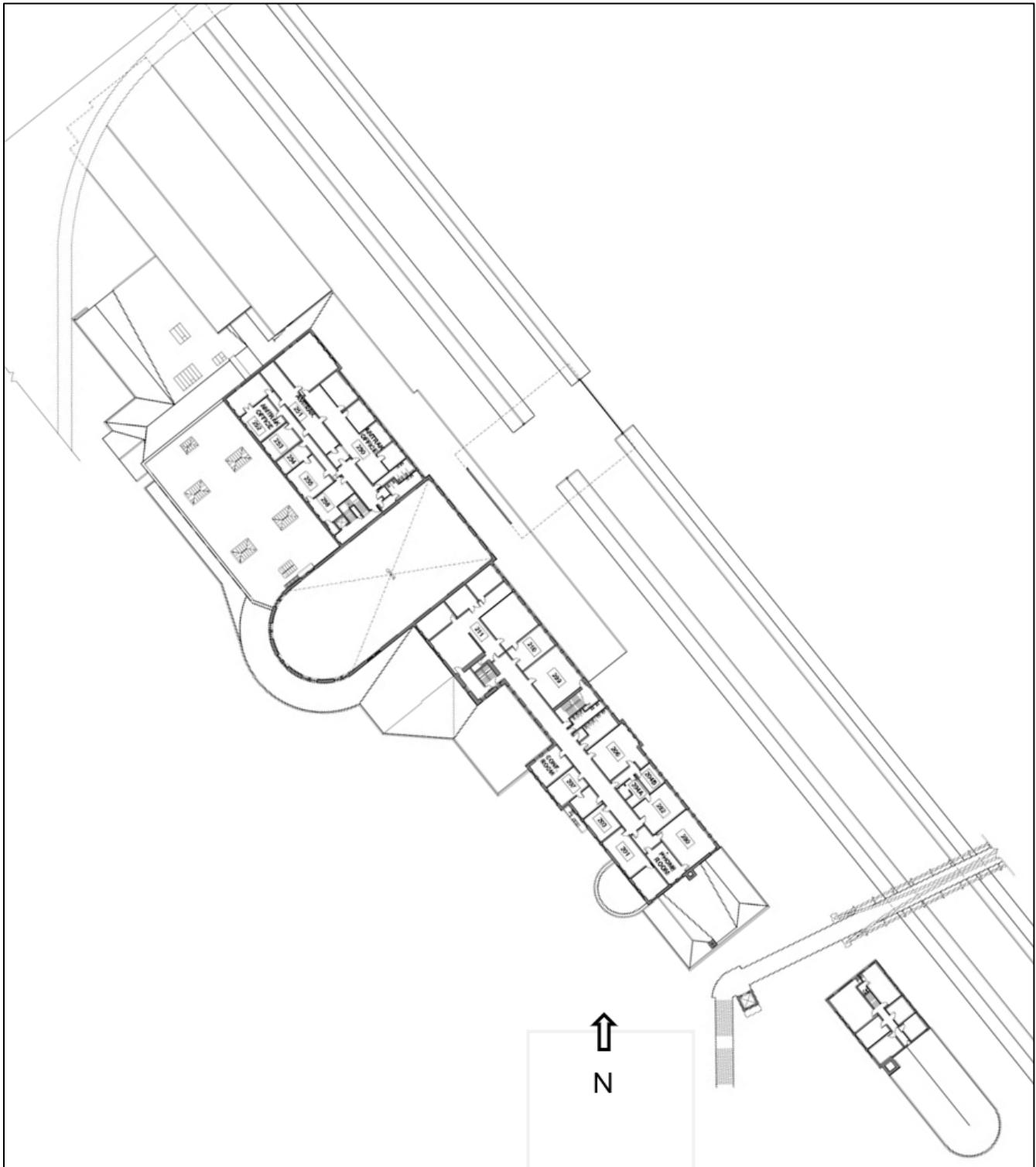
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**Figure 5b.** Primary Terminal and Annex Second Floor Plans, dowa/IBI Group Architects, 2016.



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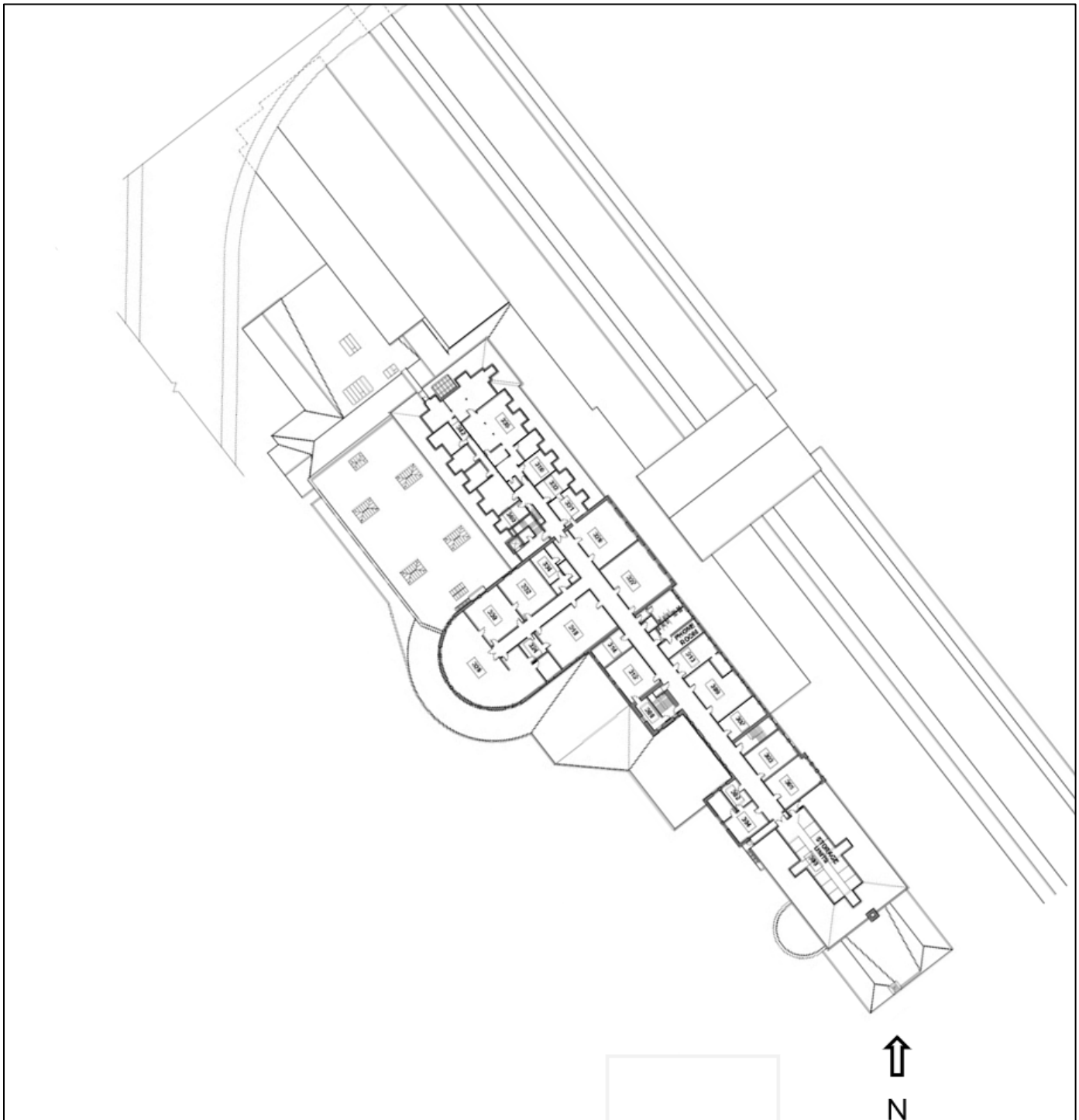
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**Figure 5c.** Primary Terminal Third Floor Plan, dowa/IBI Group Architects, 2016.



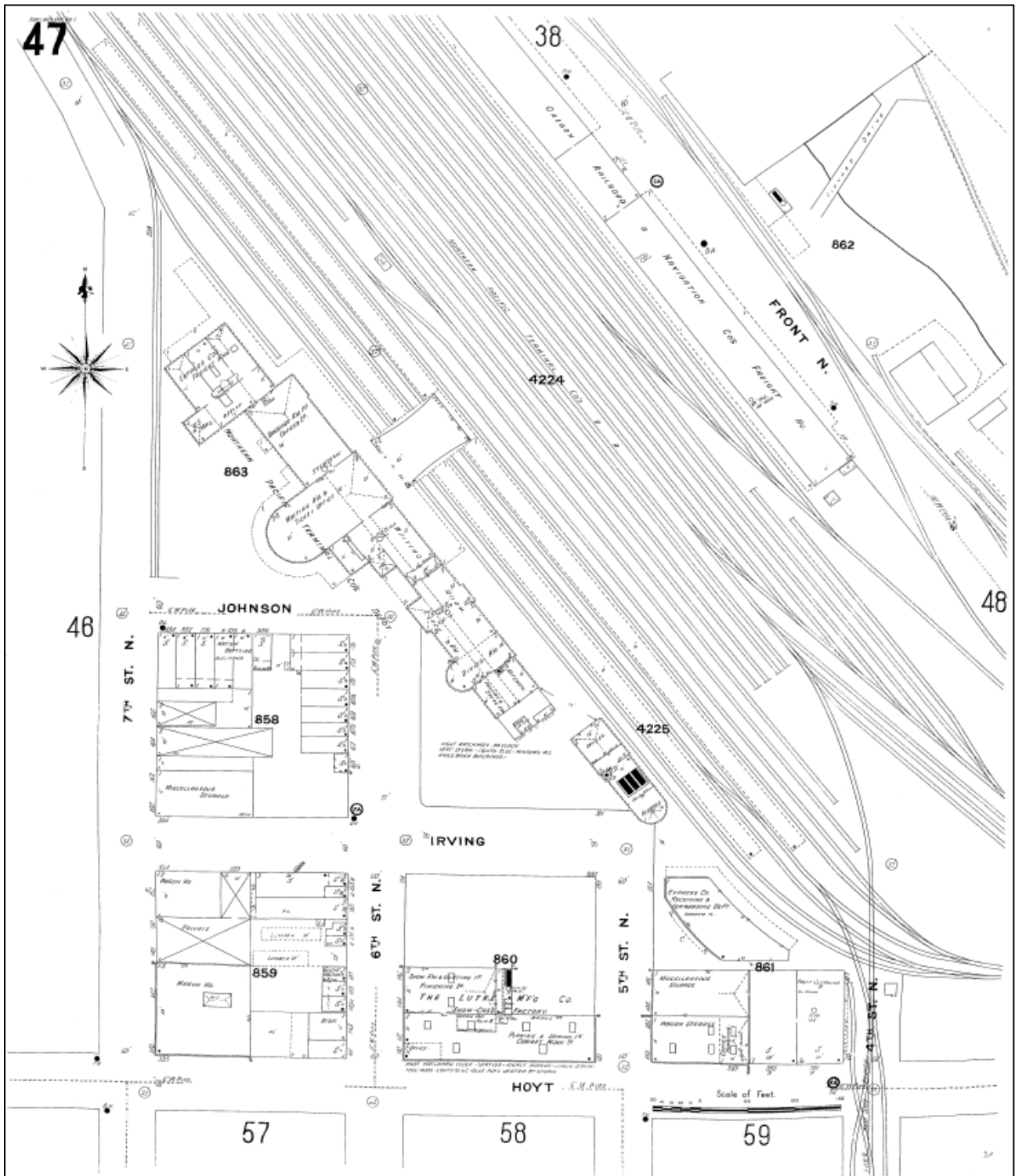
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Figure 6. Sanborn Fire Insurance Map, 1908-1909.



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**Figure 7.** 1913 Union Station photograph looking southeast. "Block Y" on the right has a commercial building on it supporting billboard signs. Portland City Archives, A2009-009.11.



Portland Archives, A2009-009.11.

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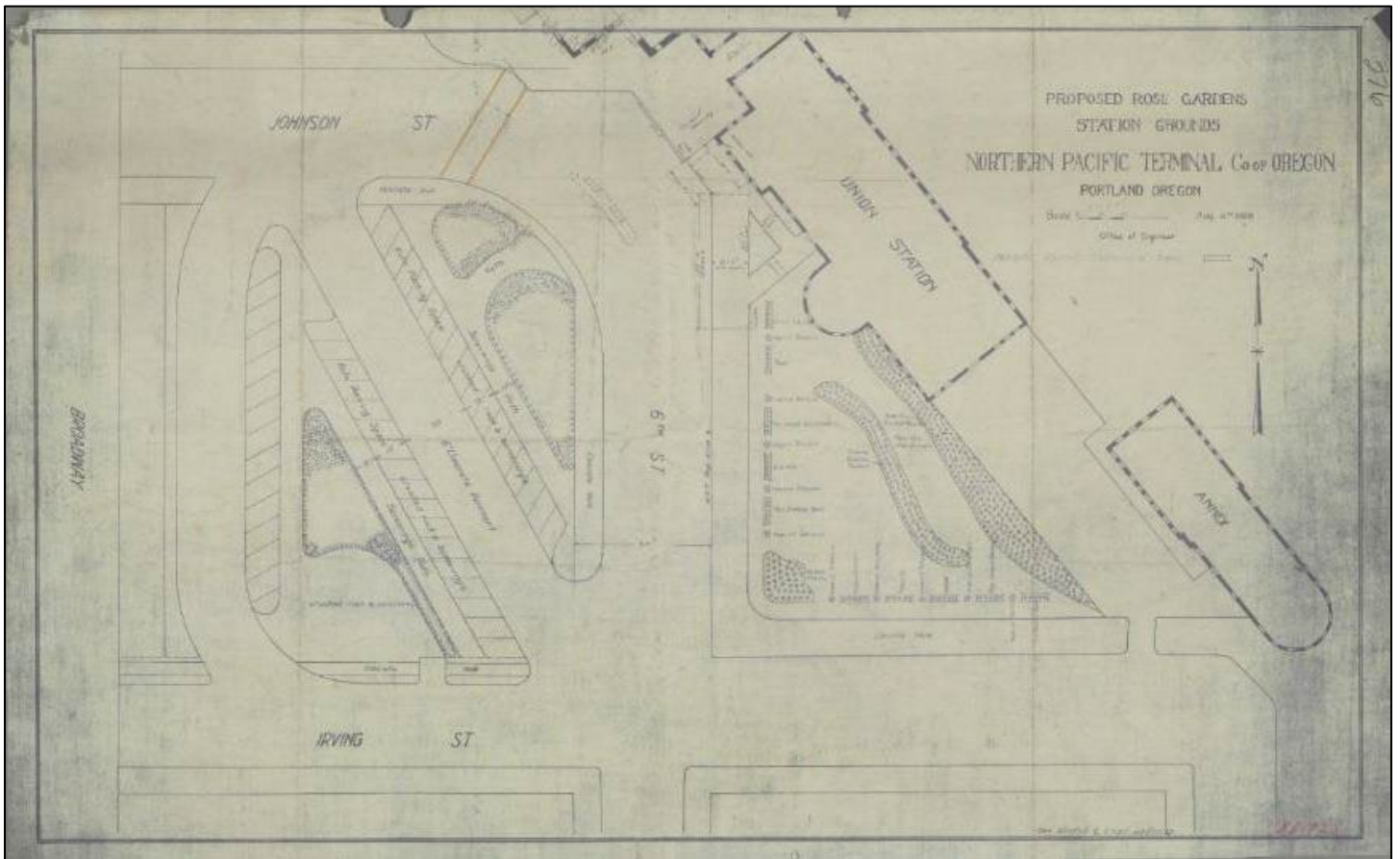
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**Figure 8:** 1928 plan of proposed layout and plantings in front of the station. OHS\_ BB723\_Coll142\_F14\_002.



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**Figure 9:** 1938 aerial photograph looking northwest at Union Station and the Broadway Bridge. Portland City Archives, A2010-001.138.



Portland Archives, A2010-001.138.

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**Figure 10.** 1943 image looking southeast at the Union Station forecourt plaza and front parking areas, with pedestrian ramp in the foreground and Red Cross canteen in back. Portland City archives AP/10509.



City of Portland (OR) Archives, AP/10509.

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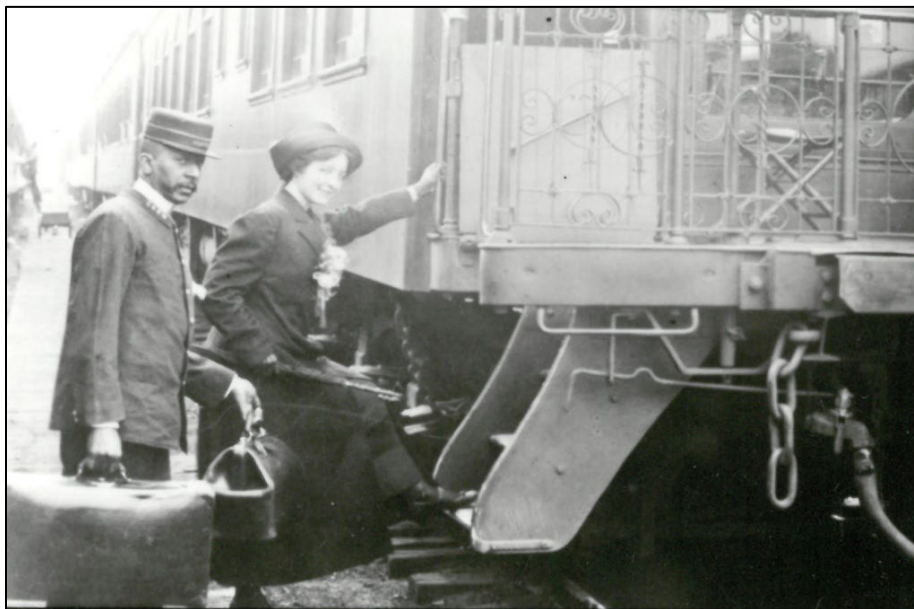
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**Figure 11.** June 1948. Looking east at baggage carts surrounded by floodwaters at the southeast end of Platform canopy 1. Oregon Historical Society, #007947.



**Figure 12.** c.1900, woman boarding a train in Portland assisted by a porter. Oregon Historical Society #OrHi 24858.



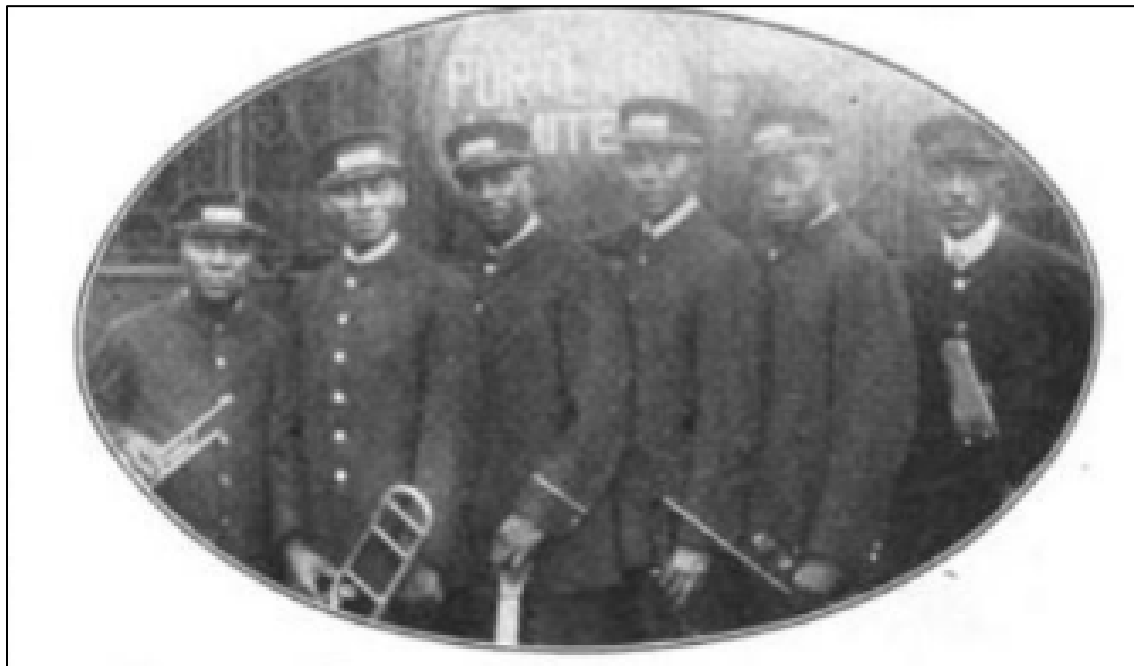
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**Figure 13.** Photo of the “High Steppers” in Portland, Oregon, printed in *The Pullman News*, December 1923, p. 265. The photo is captioned “Left to Right: J. Record, baritone and cornetist; L. L. Lawson, Director Porters Music Club; W. C. Buford, guitar and soprano; C. L. Powe, mandolin and tenor; R. Clark, violin and bass; Wm. Cage, piano and second violin.”



**Figure 14.** Photo of her father in Portland, Oregon by Ethelda Dorsey-Burke; c.1940s. Accessed at <https://www.tacomaartmuseum.org/tamblog-proud-pullman-porter/>, December 22, 2021.



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**Figure 15.** May 1949. "Redcap Raymond Wilson wheels cart with thirty pieces of luggage at Portland's Union Station." Oregon Historical Society, # 006191.



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**Figure 16.** June 1948. "Porters assisting passengers from Union Station stand on sandbag barrier to flood, last to be removed; NW Irving." Looking southeast from the Front yard area. Oregon Historical Society, #014794.



**Figure 17.** April 1968. "Recaps await the arrival of Union Pacific's *City of Portland* at Portland Union Station." Accessed at <https://passengertrainjournal.com/what-was-it-the-red-caps-were-saying/>, September 10, 2022.



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Figure 18. Pullman ad, *Life* magazine, Vol.24, No. 4, January 26, 1948, 113.



*How many people make a good night's sleep?*

-  1. Your host, the friendly Pullman Conductor, supervises the other members of the Pullman crew and his greatest concern is a good night's sleep for you. (That's 1.)
-  2. Then there's the attentive Pullman Porter who's proud of his art in serving you. He prepares your bed, makes sure you have everything you need, and sees that you're "up" at the time you want to be wakened. (That's 2.)
-  3. Before you get on the train, a Pullman Car Cleaner goes over your accommodations "with a fine-tooth comb." She dusts and cleans everything in (and out of) sight—so that you can sleep in pure comfort. (That's 3.)
-  4. When you slip between the crisp, clean sheets of that big soft bed, you can thank the Pullman Launderess for those spotless pillow cases and fresh blankets, too. (That's 4.)
-  5. The Pullman Repairman also sees to it that you sleep well. He makes sure that all the mechanical parts of your car are working perfectly. (That's 5.)
-  6. Finally there's the alert Pullman Inspector who checks every detail before he okays your car. He's the one who's responsible for that wonderful feeling of security you have when you're drifting off to dreamland. (That's 6.)

**These are the six people** directly responsible for the good night's sleep you get when you "go Pullman." Behind them are office workers, superintendents, electricians, car suppliers, and executives. In all, nearly 30,000 Pullman employees help make sure that some 60,000 Pullman passengers sleep well each night.

And here's a fact that helps you sleep. When you "go Pullman" you know you'll arrive, on dependable railroad schedules, right in town, convenient to everything!

**Go Pullman** THE SAFEST, MOST COMFORTABLE WAY TO GET THERE!

© 1948, THE PULLMAN COMPANY

**Union Station (Additional Documentation)  
Multnomah County: OR**

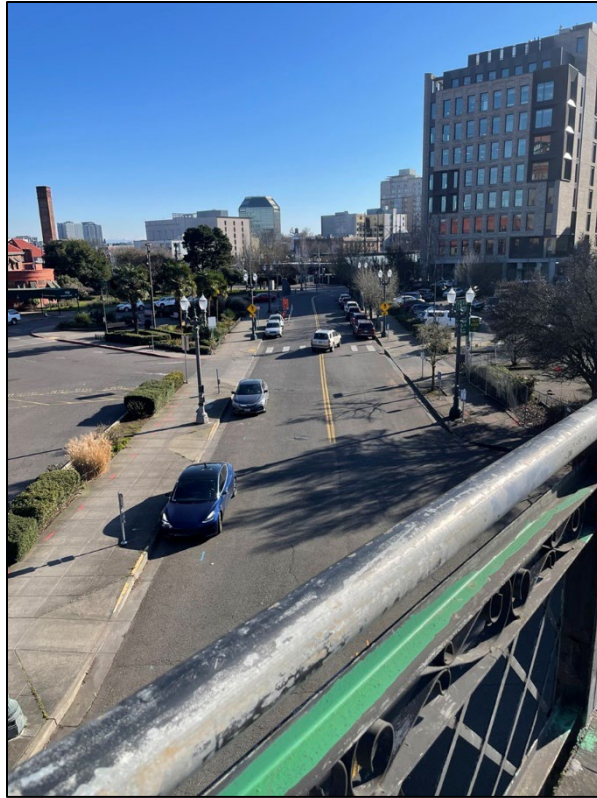


**Photograph 1 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0001**  
Clock tower, south wing, and front yard; looking north.



**Photograph 2 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0002**  
North wing on left and Main hall, looking southeast.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 3 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0003  
Parking area on right, NW Station Way, and front plaza, looking southeast



**Photograph 4 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0004 ]  
Southeast end of Primary Terminal; looking north.

**Union Station (Additional Documentation)  
Multnomah County: OR**

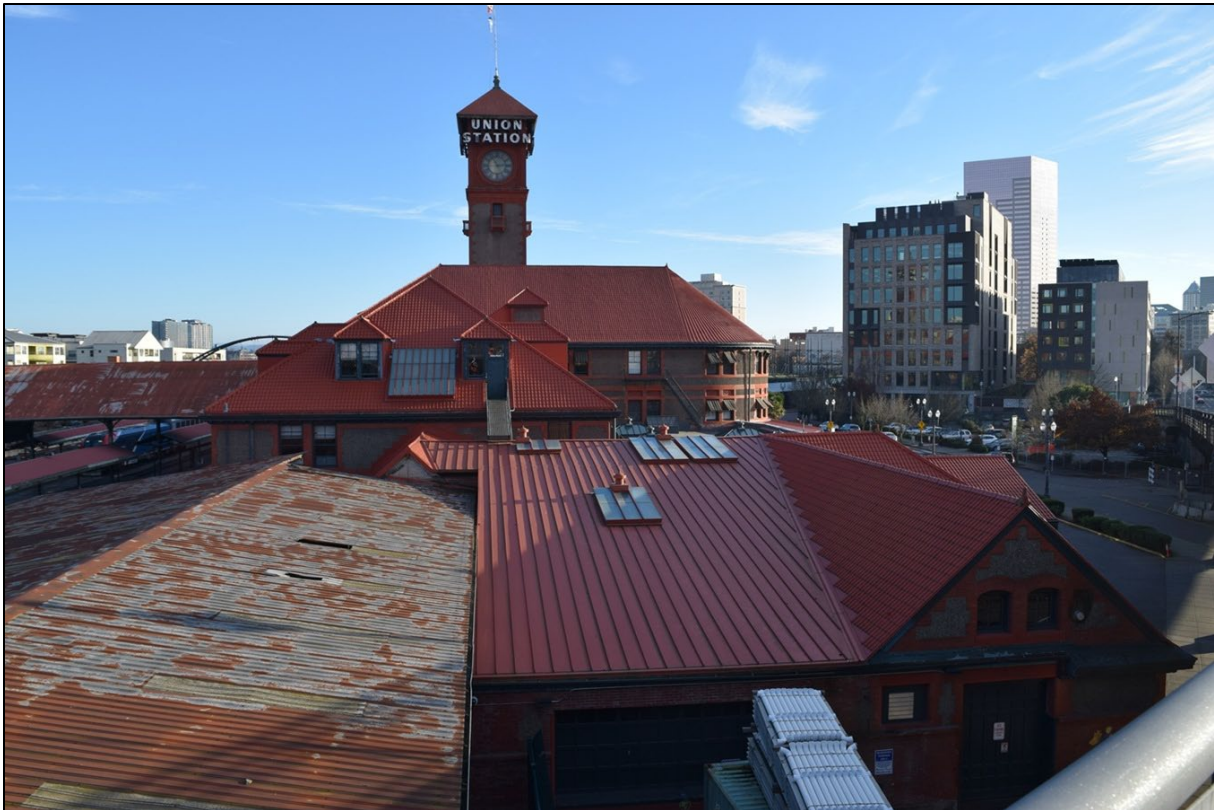


**Photograph 5 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0005  
Southeast end of Annex on left, Platform Canopy 1 on left; looking northwest.



**Photograph 6 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0006  
Northeast façade and Nursery addition, looking east.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 7 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0007  
Northwest end of Primary Terminal and North shed; looking southeast.



**Photograph 8 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0008  
Annex northwest and southwest façades, looking east.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 9 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0009  
Interior main hall and information desk, looking east.



**Photograph 10 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0010  
Interior secondary waiting room and café/gift shop, looking north.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 11 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0011**  
Interior passenger vestibule, looking northwest at the north end.



**Photograph 12 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0012**  
Interior restaurant dining room, looking west.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 13 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0013**  
Interior North foyer, looking southeast.



**Photograph 14 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0014**  
Interior of baggage handling room, looking south.

**Union Station (Additional Documentation)  
Multnomah County: OR**



**Photograph 15 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0015**  
Interior of shop, looking north from higher floor level.



**Photograph 16 of 18: OR\_MultnomahCounty\_UnionStationAmendment\_0016**  
Interior second floor (south) primary hallway, looking southeast.

**Union Station (Additional Documentation)  
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**Photograph 17 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0017  
Interior third floor (north) primary hallway, looking southeast.



**Photograph 18 of 18:** OR\_MultnomahCounty\_UnionStationAmendment\_0018  
Interior clock tower at top, looking southwest.