North Carolina Department of Cultural Resources

State Historic Preservation Office

Ramona M. Bartos, Administrator

Governor Pat McCrory
Secretary Susan Kluttz

Office of Archives and History
Deputy Secretary Kevin Cherry

September 28, 2015

David Valenstein
Federal Railroad Administration
1200 New Jersey Avenue SE
Washington, DC 20590

david.valenstein@dot.gov

Re: Install PIDS at Charlotte Amtrak Station (CLT), Mecklenburg County, ER 15-2088

Dear Mr. Valenstein:

Thank you for your letter of September 3, 2015, concerning the effect of the above-referenced undertaking. We have reviewed the information about the Charlotte passenger train station and proposed work and offer the following comment.

The Southern Railway Passenger Station is an important example of Modern concrete architecture in Charlotte. It meets Criterion C for Architecture and **is eligible for listing in the National Register of Historic Places**. It was designed by Walter Hook & Associates in 1962, and the building's distinctive pre-cast structural system is its defining design and organizational feature. Also, the building, including its entrance canopy and trackside platform is formal in its spatial organization, in that symmetry was strictly imposed on the station's exterior and its interior functions and spaces. The building's repeating tapered cast concrete posts and beams, including the highly finished expressed roof structure place this building within the theme of "structuralist" modern design. By filling in the space between the waiting room's concrete posts with a continuous vertical and horizontal band of windows, the rough aggregate concrete panel walls are clearly non-loadbearing. However, they do serve to "ground" the building and contrast with the more streamline smooth-finished concrete structural system.

The railroad station shares some design characteristics with the 1967 Home Federal Building in Charlotte designed by The Freeman-White Associates, the successor firm to Walter Hook & Associates. In broad terms both buildings are Modern in design, with their expressed structural systems being predominant. The concrete work of Kenzo Tange in Japan relates to both buildings. The 1966 North Carolina Mutual Life Insurance Building in Durham also comes to mind. This perspective on concrete architectural design in the late 1950s and 1960s is more relevant to the Southern Railway Passenger Depot than the 'Contemporary" and "Mid-Century Modern" approach.

Based on the information and plans provided for the installation of the Passenger Information Display Systems (PIDS), we concur that the undertaking will not adversely affect the historic station, if installed as outlined.

The above comments are made pursuant to Section 106 of the National Historic Preservation Act and the Advisory Council on Historic Preservation's Regulations for Compliance with Section 106 codified at 36 CFR Part 800.

Thank you for your cooperation and consideration. If you have questions concerning the above comment, contact Renee Gledhill-Earley, environmental review coordinator, at 919-807-6579 or environmental.review@ncdcr.gov. In all future communication concerning this project, please cite the above referenced tracking number.

Sincerely,

Renee Gledhill-Earley

for Ramona M. Bartos

cc: John Winkle, FRA, John.Winkle@dot.gov
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PHASE I PRELIMINARY HISTORIC EVALUATION

1. **Station Name:** Charlotte (Southern Railway Passenger Station)
2. **Station Location:** 1914 North Tryon Street, Charlotte, North Carolina 28206
3. **Station Code:** CLT

4. **Date Submitted to Amtrak:** November 21, 2014, Revised July 22, 2015

5. **Evaluation Prepared by:** Mark Edwards, Jeremy Hollins, Lauren Bridges, Sarah Champion, and Marvin Brown

6. **Date Station Constructed:** 1962

7. **Major Station Modifications:** There have been no major station modifications since its construction. The largest modification occurred in 2002, when the interior and exterior of the station were renovated, including modifications to the waiting room, installation of a new ticket counter, and new benches.

8. **Station Individually Listed, or Eligible for Listing, in the National Register of Historic Places (NRHP):** This station is not individually listed or previously determined individually eligible for listing in the NRHP.

9. **Date NRHP Listed:** N/A

10. **NR Information System ID Number:** N/A

11. **Station Listed in State or Local Register, if they exist:** The station is not listed in a state or local register.

12. **Station Located within, or Nominated for Listing, within a Historic District:** This station is not located within, or nominated for listing, within a historic district.

13. **Station Located on Tribal Land or Potential Native American Interest:** This station is not located on tribal land or within an area of potential Native American interest (Bureau of Indian Affairs 2014).

14. **Contact Information – SHPO, NRHP Coordinator, Section 106 Reviewer (if specified):**

Ramona Bartos
Administrator and Deputy State Historic Preservation Officer
North Carolina Department of Cultural Resources

Attachment 5

Cultural Resource Information

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15. Contact Information – Potential Consulting Parties, Historic Organizations:
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HISTORIC CONTEXT, BRIEF STATION DESCRIPTION, HISTORIC ELEMENTS, AND CHARACTER-DEFINING FEATURES:

16. *Historic Context:*

Charlotte's history, growth, and development have been linked in part to the railroad industry since 1852, and the Southern Railway since the early 1900s. The city was first developed in the 1750s as a trade and agricultural settlement near the Yadkin and Catawba Rivers. Following the local gold rush in 1799 and the railroad's arrival, Charlotte developed as a regional center for trade, commerce, and industry. By the early twentieth century, this reputation was then strengthened when the Southern Railway began operations in the area.

Charlotte, located in Mecklenburg County, is the largest city in North Carolina. The area was first settled in 1755 when Thomas Polk, uncle of future United States President James K. Polk, built a residence at the crossroads of two well-traveled American Indian trading paths between the Yadkin and Catawba Rivers. The city was officially founded in 1768, named after Queen Charlotte of Mecklenburg-Streilitz, who had become Queen Consort of King George III of England the year before. The city's nickname is the "Queen City," reflecting its connection to Queen Charlotte (The Great American Stations 2014).

Not long after the Revolutionary War, Mecklenburg County played a role in an agricultural revolution that shaped the urban development of the South. In 1793, Eli Whitney invented the cotton gin in Georgia. The machine allowed cotton to be cheaply cleaned so that it could be spun into thread. All over

the South, a plantation economy quickly developed to produce short-staple cotton to fill the new demand. Short-staple cotton was a heartier and coarser strain of cotton that could grow successfully in a variety of climates and soils. Plantations, operated with slave labor, were largely self-sufficient, producing their own food, clothing and implements, and supplied adjoining small farms. The plantations had little need for urban manufacturing or trade, except with river towns through which raw cotton was shipped to Northern or English mills. Mecklenburg never had plantations on the scale of the rich lands of the low-country counties, but it was very much a part of the plantation economy. Eventually, Mecklenburg had 30 plantations, most growing some cotton crops, located on the Catawba River. At that time, most plantations in Mecklenburg shipped their crops overland to Cheraw, South Carolina, head of navigation on the Yadkin/Pee Dee river system, as opposed to going through Charlotte (Hanchett 2014).

Two events lifted Charlotte from its minor place on the periphery of the plantation economy: the discovery of gold in 1799, and the coming of the railroad in 1852. These events spurred early trade and economic growth. Before the California Gold Rush in 1849, Charlotte was an early center of gold production with rich veins of gold that were found throughout the area. By 1835, production was so heavy that the United States Treasury opened a branch mint in Charlotte. The Charlotte Gold Rush brought miners, engineers, and metallurgists to the city, and is credited with the establishment of local banks. It made the city the trading center not just for Mecklenburg County, but for a region of several counties as miners brought their gold in to be assayed and smelted (Hanchett 2014).

While the gold rush brought settlers and boosted the economy, the arrival of the railroad in 1852 led to Charlotte becoming the state's largest city. Charlotte was first reached by the Charlotte and South Carolina Railroad, which connected the South to Columbia, South Carolina. As one of the first railroads in western North Carolina, the Charlotte and South Carolina Railroad gave the city an advantage over the half-dozen similar sized settlements in the region. In 1854, North Carolina began work on a state-owned railroad from Raleigh and Goldsboro to Charlotte, in part to connect the eastern cities with the railroad to Columbia. This North Carolina Railroad, passing through Greensboro and Salisbury, made Charlotte an important railroad junction. It also connected the city to the rest of North Carolina, for it was finally as easy to go east to Raleigh as it had been to go south down the river valleys to Columbia and Charleston, South Carolina.

Charlotte's importance increased with addition of two more lines in the next seven years. In 1860, a railroad company known as the Atlantic, Tennessee, and Ohio Railroad began running trains out of the city. The line only went from Charlotte to Statesville, North Carolina, despite the claim of its name. Its rails were dismantled by Confederate forces late in the Civil War to repair more vital rail links, and it did not reopen until 1874 as part of the Atlanta and Charlotte Air Line Railroad. In 1861, the first leg of the Wilmington, Charlotte and Rutherford Railroad connected Charlotte and Lincolnton, North Carolina (Hanchett 2014).

With four railroads converging in the city, Charlotte became an excellent location for trade and industry. Between 1850 and 1860, the population boomed from 1,065 to 2,265. In 1862, it appeared that the existing naval yard at Norfolk, Virginia, might be lost to Union forces, and Charlotte became home of the Confederacy's Naval Yard. All machinery and stores were packed up and sent inland to Charlotte for the duration of the war. Charlotte was chosen because of its already established iron works and because of the railroad network that connected it to seaports.

At the close of the Civil War, skilled workers from the naval yard and gold mines helped support a boom period following the war's end in 1865. In the first half of 1867 alone, "twelve stores and some seventy-five other buildings, many of them dwellings, some of industrial character were built in Charlotte," according to local historian LeGette Blythe (Hanchett 2014). During the five years after the war the city grew remarkably, with money from the reopened gold mines and capital furnished by northern industrialists driving development. In 1871 a fourth bank was established, another indication that Charlotte was fast becoming a "leading industrial center" (Hanchett 2014).

The Elizabeth City and Norfolk Railroad (a predecessor to the Norfolk Southern Railway) was established January 20, 1870, and in 1881 the line opened, running south from Berkley, Virginia, across the Eastern Branch of the Elizabeth River from Norfolk, via Elizabeth City to Edenton, North Carolina. The company entered receivership in 1908, and in 1910 was reorganized as the Norfolk Southern Railway. In the same year, it built a branch from Chocowinity (also known as Marsden) on the main line south of Washington west to the isolated section to Raleigh at Zebulon. (This became the main line to Charlotte via Raleigh, while the old line to New Bern became a branch.)

In November 1911, the Norfolk Southern Railway formed the Raleigh, Charlotte and Southern Railway (RC&S) as a consolidation of several smaller companies; the RC&S was merged into the Norfolk Southern Railway in 1912. At the time, only the Raleigh and Southport Railway connected to the other Norfolk Southern Railway lines. In 1914, the Norfolk Southern Railway built a line from Varina on the former Raleigh and Southport Railroad southwest to Colon and from Mount Gilead west to Charlotte, giving it a continuous line, using former branch lines from Colon to Mount Gilead. On January 1, 1974, the Southern Railway bought the Norfolk Southern Railway and merged it into the Carolina and Northwestern Railway, but kept the Norfolk Southern Railway name. In 1982, the Carolina and Northwestern name was brought back to free up the Norfolk Southern name for the planned merger of the Southern Railway with the Norfolk and Western Railway. The new Norfolk Southern Railway was formed in 1982 (Norfolk Southern Railway Company Historical Society 2014).

The original Southern Railway station was located near the intersection of Trade Street and 4th Street in downtown Charlotte. Architect Frank Milburne designed this Spanish Mission Revival style station soon after 1900 and it was constructed in the early 1900s. Milburne fashioned a series of stations in this style. Legend holds that President Woodrow Wilson once asked whether the Charlotte Station was fireproof. When told that it was, Wilson supposedly said, "What a pity" (Charlotte-Mecklenburg Historic Landmarks Commission 2014). Between March and October 1962, as discussed further below, the Southern Railway built a new passenger station about two miles northeast of downtown Charlotte. The railroad then demolished its former downtown station (*Southern Architect* 1964). The station subsequently came under the operation of Amtrak.

By the late 1990s, a strong partnership between Amtrak and the state resulted in enhanced passenger rail services that led to increased ridership. The North Carolina Department of Transportation (NCDOT) and Amtrak expanded the Charlotte waiting room, added a ticket window, and more comfortable benches that replaced the original wood furniture in 2002 (The Great American Stations 2014).

Modernism in Charlotte and North Carolina

Two citywide architectural historic surveys of modernist architecture have been conducted in North Carolina. Sherry Joines Wyatt & Sarah Woodard completed their *Post World War Two Survey* of Charlotte in 2000. In 2008 Ruth Little followed her survey of the state capital with *The Development of*

Modernism in Raleigh, 1945-1965. Together, these reports provide insight into the forces that led to the construction of modernist buildings in the two cities and elsewhere in the state in the decades following World War II.

Mattson, Alexander and Associates summarize the historical background sections of the Wyatt and Woodard Charlotte report in their 2008 Lynx light-rail corridor survey report, which addressed portions of the city that were heavily developed after the war:

> By the late 1940s and 1950s, Charlotte's architectural development had begun to reflect the modernism movement that had gained wide popularity after World War II. Charlotte proved fertile ground for modernist architecture which championed the clean lines and geometric forms of industrial design and displayed a postwar optimism that industrialization and technological innovations were the answers to contemporary needs and aspirations. Although the city's home builders largely remained conservative in their stylistic choices, modernism influenced all aspects of commercial and industrial construction. By the 1950s new office buildings, factories, truck terminals, drive-in restaurants and other automobile-oriented businesses, as well as selected houses and residential enclaves, conveyed elements of the modernist movement. Postwar architects and builders demonstrated modernist design in myriad ways, but its basic principles emphasized unadorned, geometrical forms that expressed function while employing the latest materials. Across Charlotte and its suburbs, modernist buildings displayed such emblematic features as flat roofs, cantilevered upper floors and balconies and smooth, and often intersecting, wall planes that incorporated continuous bands of windows or expanses of glass that flooded interiors with natural light (Mattson, Alexander and Associates, Inc. 2008:35).

The Wyatt and Woodard report includes recommended National Register evaluation criteria, separating post-war buildings into five categories: commercial, industrial, institutional, residential, and subdivision. Transportation-related resources are not directly addressed, but the report's recommendations for commercial buildings broadly apply to transportation:

> The resource must retain sufficient architectural features to identify its original function and the activities surrounding that function. Factors such as integrity of design, materials, workmanship, setting and association will be of particular importance to those properties significant for their historic function. Properties significant because of their architecture should be outstanding, intact representatives of either their particular type or the Modernist style. In some cases, groups of commercial buildings . . . may be eligible for listing on the Register as districts. Thus, their integrity of setting, location, design, feeling, and association are important.

Little generally draws similar conclusions for Raleigh's post-war architectural history and buildings. She also provides National Register evaluation criteria for various building types and categories in Raleigh that are broadly applicable to Charlotte. Although Little omits a specific transportation type, her detailed design considerations for commercial buildings are equally relevant to an assessment of the National Register eligibility of the Charlotte Amtrak station:

> A high level of integrity of design, workmanship, and materials is necessary for National Register eligibility of individual buildings. It is important that the features that express

> the Modernist aesthetic still be in place. For example a building set on steel stilts should not have the original open space enclosed. A high-rise office building must retain its original exterior materials. However interior remodeling does not necessarily render a building ineligible. The lower public spaces, such as entrance lobbies, generally have the most impressive architectural finishes and are the most significant interior spaces. Upper office floors were designed to be reconfigured and remodeled to suit the needs of changing tenants. Nevertheless, even if all interior spaces have been altered, the building's iconic landmark power, its street presence, may outweigh interior alterations.

With the history of modernism in Charlotte in mind, the defining features and eligibility of the Charlotte Amtrak station can be addressed, following a summary of its history and appearance.

Walter Williams Hook, Sr. and the Charlotte Southern Railway (Amtrak) Station

Walter Willams Hook, Sr. designed Charlotte's Southern Railway Station, now the Amtrak Station, in 1962 at the end of a long and illustrious architectural career in Charlotte. Hook was born in the Charlotte area on July 19, 1902. His father was Charles Christian "C.C." Hook, and his mother was Ida MacDonald Hook (Findagrave.com; Ancestry.com).

Walter Hook followed in the footsteps of his father. C.C. Hook practiced architecture in Charlotte from 1890 until his death in 1938. He was one of the first leaders of North Carolina's architectural profession in the late nineteenth and early twentieth centuries (Michael 2009). Walter attended the University of North Carolina for two years and then moved to New York to study architecture at Columbia University from 1921 through 1923. In 1923 he started his career as a draftsman in his father's office. Two years later the two went into partnership as the firm of Charles C. and Walter W. Hook. Upon his father's death, Hook took over the firm, which he renamed Walter Hook and Associates in 1946 (Michael 2009; *Southern Architect* 1958:24; Koyl 1955:255; Koyl 1962:324).

An obituary in the *Southern Architect* (1963a:22) listed some of Walter Hook's commissions in Charlotte and elsewhere in the state:

> Hook, president of Walter Hook and Associates, Inc., designed more than 750 buildings in the Carolinas, including schools, hospitals, banks, office buildings and many other public buildings. His most outstanding designs in Charlotte include the North Carolina National Bank Building, the Central YMCA, the new Southern Railway [Amtrak] Station, many of the buildings at Douglas Municipal Airport, and the Queen [sic] College Auditorium.
>
> Sometimes called "Mr. Hospital" by his fellow architects, some 250 of his firm's project were hospitals, including [in North Carolina] the State Hospital in Raleigh, the State Hospital in Morganton, the Wilson Sanatorium, the Veterans Administration Hospital in Salisbury, the original Charlotte Memorial Hospital, and major portions of Charlotte's Presbyterian and Mercy Hospitals.

The journal (1963a:22) also lauded Hook's professional architectural and civic commitments to his city and state:

> Long a member of The North Carolina Chapter of the American Institute of Architects [AIA], Walter Hook served as President of the group from 1936 to 1938 having served as Vice President in 1934-1935, and as a member of the Executive Committee for a number of years. In 1949, Mr. Hook was elected a Fellow of The American Institute of Architects . . . Hook had also served on the Charlotte-Mecklenburg Planning Commission and as Chairman of the North Carolina Building Code Council.

An Associated Press obituary referred to Hook as "one of the Carolinas' most widely known architects" (*High Point Enterprise* 1963). Hook's prominence is suggested by his position in 1958 as one of only six North Carolina architects to be a Fellow of the AIA (*Southern Architect* 1958:24).

Buildings designed by Hook in addition to those mentioned in the *Southern Architect* obituary included: the Belk Chapel at Charlotte's Queens College in 1950 (*Gastonia Gazette*); the 140-bed Robeson County Memorial Hospital in Lumberton, North Carolina in 1952 (*Robesonian*); Iredell Memorial Hospital in Statesville, North Carolina in 1954 (*Statesville Landmark*); the 97-bed Cherokee County Hospital outside of Gaffney, South Carolina in 1954 (*Gaffney Ledger*); the Charlotte Municipal Air Terminal, in 1954 (Koyl 1955:255); the American Commercial Bank in Charlotte, also in 1954 (Mattson, Alexander and Associates 2008:37); the Princeton School Gymnasium in Princeton, North Carolina in 1957 (*Southern Architect)*; and the 1961 North Carolina National Bank skyscraper in Charlotte (*Southern Architect* 1963b).

Walter Hook and Associates remained in operation following Hook's sudden death due to a heart attack in 1963. In 1965 it took on the new name Freeman-White Associates, Architects. Now FreemanWhite, it continues to practice in Charlotte as a healthcare design firm and has offices elsewhere in the United States and England (Hood 1999; FreemanWhite.com).

In the 1950s and early 1960s, Walter Hook designed buildings in a range of styles. To conform to the classical design of Queens College, in 1950 he produced Belk Chapel, a brick temple-front building with a portico of six, white, full-height Ionic columns supporting a garlanded triangular pediment. Robeson County Memorial Hospital (1952) and Iredell Memorial Hospital (1954) are classically organized buildings with bands of windows and squared columns that reflect a modernist influence. Gaffney's Cherokee County Hospital, also of 1954, embraces the International style, however, with long horizontal bands of recessed windows and an off-center portico partially supported with tapered columns suggestive of the columns that would adorn the Southern Railway Station. That hospital; the glass-paneled facade of the Charlotte Municipal Air Terminal; and the American Commercial Bank building—"one of Charlotte's finer examples of small-scale, office modernism" (Mattson, Alexander and Associates 2008:37)—mark 1954 as a turning point in Hook's practice. His later identified designs are almost all Mid-Century Modernist.

Three of Walter Hook's finest modernist buildings—the Dowd YMCA, the North Carolina National Bank, and the Southern Railway (Amtrak) Passenger Station—were built in Charlotte in the late 1950s/early 1960s near the abrupt end of his career. The YMCA building, a drawing of which *Southern Architect* included in a 1958 biographical sketch of Hook, remains a striking Mid-Century Modernist design. Decoratively patterned concrete panels and pilasters separate the recessed bands of windows of the seven-story building; a tall glazed stair tower rises at one of its side elevations; and a concrete barrel vault supported by a parabolic arch shields its central entry (Portillo 2015).

The North Carolina National Bank, also known as the NCNB Building and now 200 South Tryon, was reportedly the Southeast's largest all-welded, rigid-steel-frame building when erected in 1961. It was built with two below-grade levels, a four-story base, a twelve-story tower, and a penthouse. Its once-

monolithic base, originally faced with "sunset red" granite panels, had windows added during renovations in 2001. The tower retains its gray anodized aluminum skin. From 1961 until 1971, the building was Charlotte's tallest (*Southern Architect*, November 1963:12-13; Historic Charlotte 2009).

The Southern Railway (Amtrak) Passenger Station is an equally well-executed modernist building, with a horizontal rather than vertical emphasis. In all important design features, it remains intact.

17. *Station Description:*

The Charlotte Station was constructed in 1962, in the Contemporary architectural style with Mid-Century Modern detailing. The building's flat roofline with flat overhanging canopy, geometric sharp and clean lines, sloping geometric pebble pressed concrete wall, large glass windows, and metal canopy are all reflective of the Mid-Century Modern styles which were popular in the 1950s and 1960s. The Mid-Century Modern style was first developed in the mid-1930s and became popular after World War II during the post-war construction boom. This style used modern materials such as reinforced concrete, glass, and steel and was defined by clean lines, simple shapes and unornamented facades. The style was influenced by the earlier International and Bauhaus styles popular in Europe, and eventually transitioned into the more utilitarian Contemporary style. The Contemporary style was very popular between 1950 through 1970, with the flat roof subtype and exposed roof beams deriving from the earlier modernism of Prairie and Craftsman styles. Often these Contemporary properties are one-story in height, contain various combinations of wood, brick, and stone wall cladding, and omit traditional detailing.

The building is located near the center of the town of Charlotte, northeast of the town's original business district. The property is bounded to the east by an asphalt surface parking lot and open space with railroad and shipping related infrastructure, to the north by an asphalt surface parking lot and North Tryon Street and open green space, to the west by open green space and shipping and railroad related infrastructure, and to the south the double tracked rail lines and shipping related infrastructure. The station is located parallel to the existing rail tracks along its south elevation and is located just east of the residential community of Lockwood. Surrounding areas are comprised primarily of open green spaces, shipping and railroad related infrastructure, and small residential communities.

The building is one story tall with an irregular, square, three-block form and a flat roof with slightly varying roof heights based on the building section. The roof has overhanging flat eaves with exposed rafter beams at the north and south elevations. A metal canopy supported by metal poles extends across the north elevation of the building. There are security lights and cameras affixed underneath the canopy. The exterior of the north end of the building is clad with large pebble pressed concrete walls cast in a slight projecting downward sloping angle, with rows of metal and glass ribbon windows along the cornice. The south end of the building is clad in masonry arranged in a running bond, with a stone foundation. The northern block of the building serves as a waiting area and ticketing office. The central block comprises of Amtrak agent offices, restrooms, and storage. With the southern block providing areas for more baggage handling, Heating, Ventilating, and Air Conditioning (HVAC) equipment, and the tunnel towards the platform.

The building's north elevation faces towards an asphalt surface parking lot and North Tryon Street. This elevation serves as an entry into the station and is part of the larger northern block that comprises the waiting area and ticketing offices. This elevation is centered by two large full-height fixed commercial windows. There are two sets of glass double doors between these large windows, each with large

square transoms above and rectangular sidelights, stretching the entire height of the wall. Large rectangular ribbon windows line the cornice of this elevation, and then turn downward at the wall junctions to create a vertical full-height corner window encased by a corner steel pilaster. There is a metal canopy with a flat roof, supported by steel poles, that extends past each end of this elevation.

The building's east elevation faces towards an asphalt surface parking lot. The north end of this elevation displays the same rectangular ribbon windows as the north elevation, which line the cornice, then turn downward at the wall junctions to create a vertical full-height corner window encased by a corner steel pilaster. Additionally, the walls of this northern block are of the same large pebble pressed concrete walls cast in a slight projecting downward sloping angle seen on the north elevation. The central block on this elevation projects out further eastward and is partially enclosed by a chain link fence. The roof overhang on this block is supported by two steel poles, and has three security cameras affixed to it. There are two symmetrically arranged flush metal double doors with metal transoms on this elevation serving as employee only entrances. Additionally, under the overhanging eaves there are HVAC systems and security lighting affixed to the wall. The south end of this east elevation is completely enclosed by a chain link fence. There is a concrete tunnel that leads to the platform which does not contain any window or door fenestration. There is a detached shed location behind the gated fence.

The building's south elevation faces towards the platform and is enclosed by a chain link fence. The east end of this elevation contains two hopper windows with small rectangular transoms and small rectangular lights above and beneath them. These hopper windows are separated by a large steel pilaster. Metal security lighting is affixed to the cornice, and a small walkway leads through the covered tunnel area. The center of this elevation contains the unadorned concrete tunnel that leads to the platform. The west end of this elevation displays three additional hopper windows with small rectangular transoms and small lower rectangular lights, one infilled with an HVAC unit. The walkway to the tunnel is gated off with a full-height chain link fence. Additionally, on the west end of this elevation, a large masonry wall encases the building's HVAC and electrical related boxes. Behind this walled off area, two rectangular ventilators are affixed to the west end of the wall.

The building's west elevation faces towards an additional detached railroad office, railroad-related infrastructure, and open space. The northern block of this elevation displays the same rectangular ribbon windows as the north elevation, which line the cornice, then turns downward at the wall junctions to create a vertical full-height corner window encased by a corner steel pilaster. Additionally, the walls of this northern block are of the same large pebble pressed concrete walls cast in a slight projecting downward sloping angle seen on the north and east elevations. A satellite dish is affixed to the south end of this northern blocks roof. The central block on this elevation projects out further eastward and is partially enclosed by a metal hand railing and concrete steps leading down into a basement entry. There is a single hopper window with small rectangular transom and small lower rectangular light centered on this elevation.

The building's exterior and immediate setting include hardscape elements such as concrete sidewalks and pebble pressed concrete benches, as well as large trash receptacles. There are landscaped grassy areas with bushes west and south of the building. Gutter downspouts, security cameras, and security lighting are affixed to the walls.

The station's interior spaces used by Amtrak include the waiting area, restrooms, baggage area and ticketing offices. The waiting room has terrazzo tile flooring, and the same large pebble pressed concrete walls as seen on the exterior. The ceiling is covered with acoustical paneling with fluorescent

lighting, and there are wooden benches, vending machines, and Amtrak informational booklets available for passengers. The ticketing office is located in the southeastern portion of the waiting room and enclosed by plaster and glass walls. The ticket office is defined by clerestory glass windows beneath the structural concrete beam, and which mimic those of the building envelope. The structural beam is a continuous structural element which exits the plane of the main station building and forms the roofline of the lower rear (platform side) wing. The central block restroom area contains the same masonry wall cladding as the exterior, and the same terrazzo tile flooring as the waiting area. The interiors of the restrooms either have plaster and masonry walls or tile flooring with square tile walls. The Amtrak ticketing and personnel offices have makeshift beadboard room separators, masonry and plaster walls, large terrazzo tile flooring, and fluorescent lighting. The storage areas have concrete masonry unit block walls, large terrazzo tile flooring and fluorescent lighting; and the concrete tunnel to the platform has concrete flooring, tiled walls and fluorescent lighting.

Various design constraints and program requirements contributed to the station's appearance. Charlotte required that the station relocate as part of a mid-century grade separation program. For its new building, the city gave the Southern Railway a long, narrow strip of land about two miles north of Charlotte's city center. An "exceedingly small volume of passenger traffic" required a relatively small facility. Hook's selection of an exposed precast concrete framing system for the entire project was prompted not only by aesthetic considerations. He also had to respond to the need to erect a station with minimal interference to ongoing rail operations within a tight construction schedule that extended only from March to October in 1962 (*Southern Architect* 1964:11). He skillfully worked within these constraints to design a striking modernist building.

18. *Character-Defining Features:*

As a building designed in the Contemporary architectural style with Mid-Century Modern detailing, the following are major character defining features important to the property's design, significance, and historic integrity:

- Irregular geometric building form with horizontal emphasis
- Flat roof with various roof heights
- Flat overhanging canopy with stylized concrete supports
- Geometric sharp and clean lines
- Sloping geometric pebble pressed concrete wall
- Large glass windows
- Metal canopy
- Tunnel area and materials
- Window and door materials, bays, and arrangements, as the original symmetrical fenestration is important to the property's appearance, character, and form; such as the use of aluminum and other metal in windows and as spacers between windows
- Interior tiling and use of masonry and pebble pressed concrete paneling

19. *Previous NRHP Eligibility Evaluations:*

The Charlotte Station has not been formally evaluated for listing in National, state, or local historic registers.

Based on the history and design of the station; the history of modernism in Charlotte, Raleigh, and North Carolina recounted by Wyatt and Woodard, Mattson and Alexander, and Little; and National Register evaluation guidelines proposed by Wyatt and Woodard and by Little, the Southern Railway (Amtrak) Passenger Station is recommended as eligible for NRHP listing under Criterion C for its role within the advent of modernist architecture in Charlotte, and the local influence of the designer, Walter Hook Associates. It retains almost all of its character-defining features and continues to stand in association with an active rail line in its original location. Accordingly, the station has a high level of integrity of location, design, setting, materials, workmanship, feelings, and association. Previous alterations are minor, have occurred primarily to the interior of the station, and do not take away from its strong modernist presence.

These preliminary findings should be substantiated through additional research, further field investigations, a comprehensive historic integrity analysis, and agency consultation with the State Historic Preservation Office (as needed).

HISTORIC IMAGES:

Figure 1: Original Southern Railway Station 1957 (PWRR 2014)

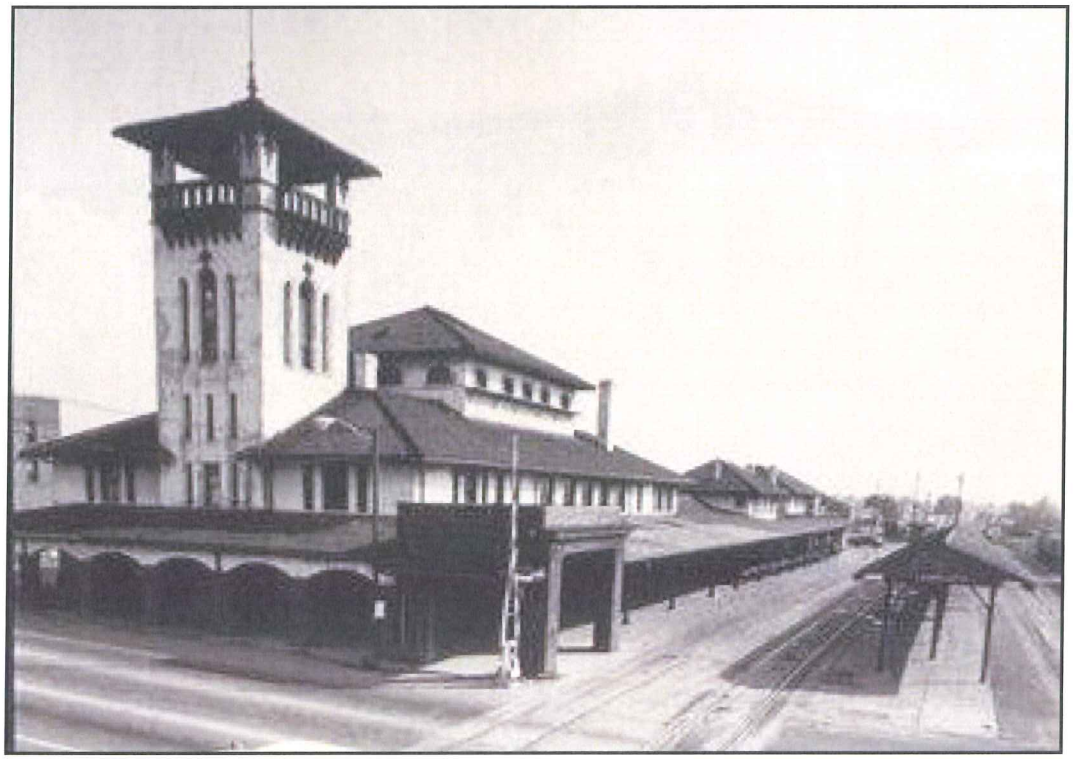

Figure 2: Original Southern Railway Station 1961 (PWRR 2014)

Figure 3: Charlotte Station 1994 (PWRR 2014)

Figure 4: Charlotte Station 2005 (Trainweb.org 2014)

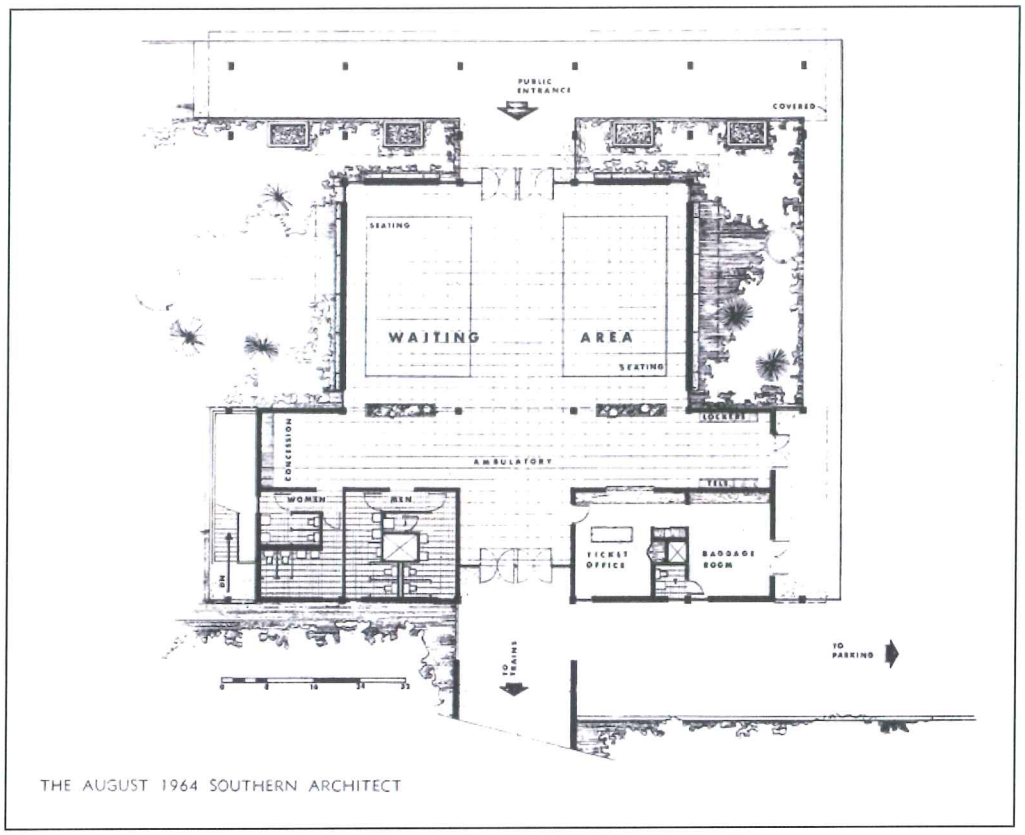

Figure 7: Southern Railway [Amtrak] Passenger Station (*Southern Architect,* August 1964)

Figure 8: Dowd YMCA, Charlotte: Walter W. Hook, 1958 (Modern-Vision c2015)

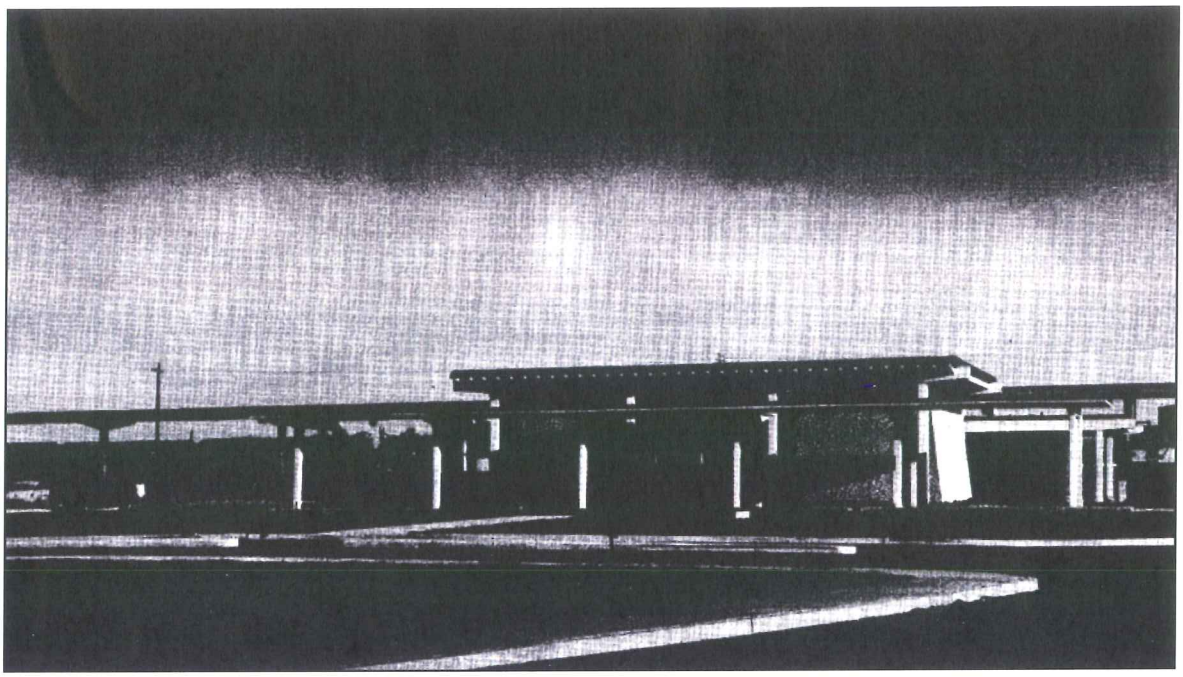

Figure 5: Southern Railway [Amtrak] Passenger Station (*Southern Architect,* August 1964)

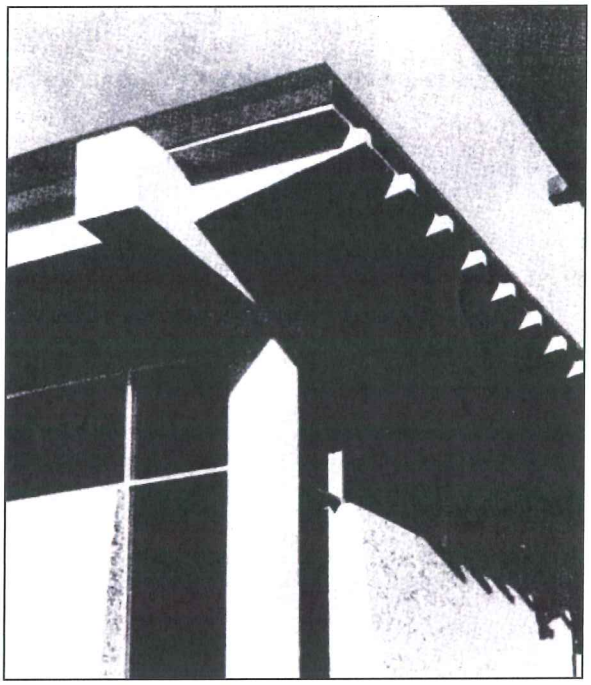

Figure 6: Southern Railway [Amtrak] Passenger Station (*Southern Architect,* August 1964)

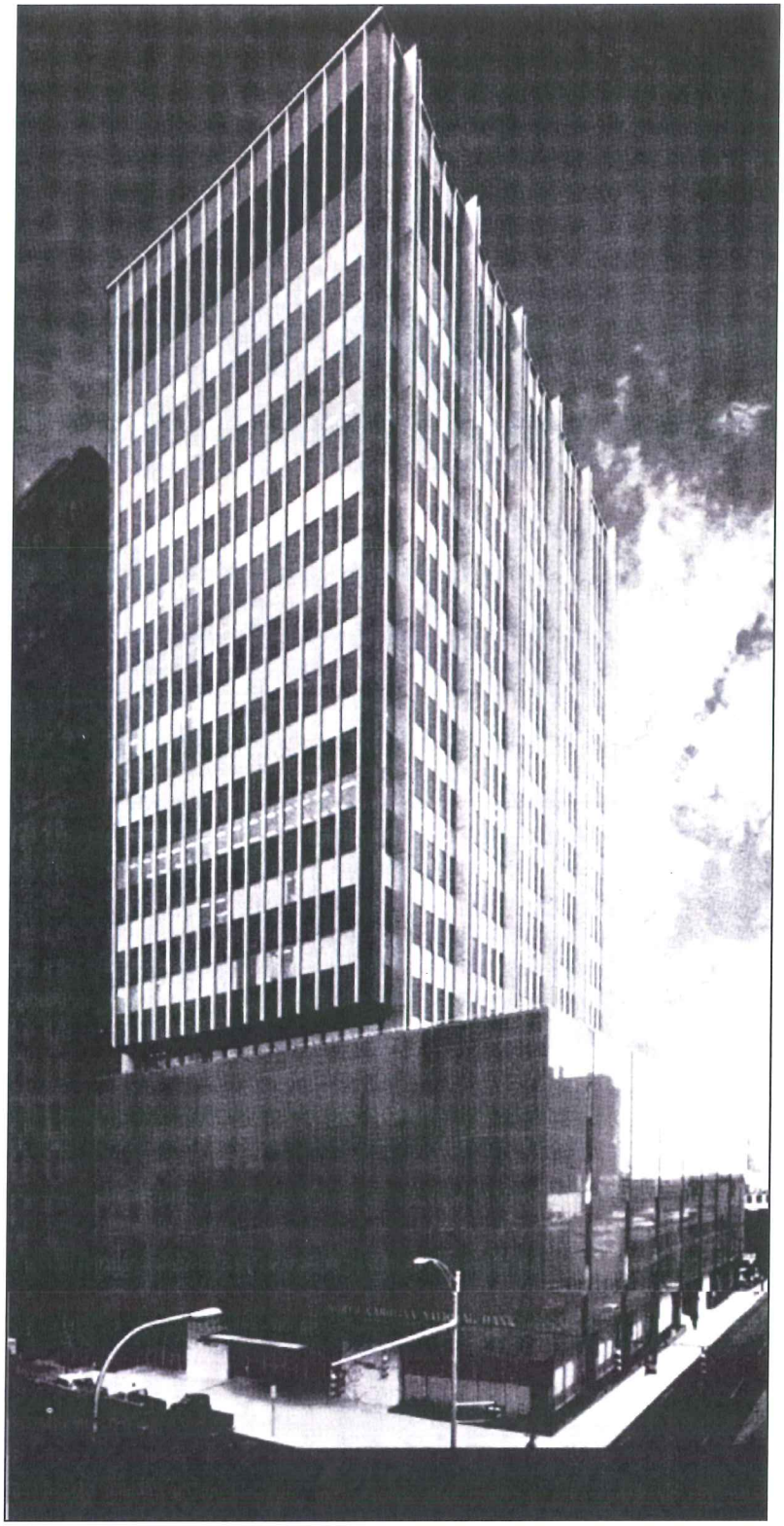

Figure 9: North Carolina National Bank Building, Charlotte: Walter W. Hook, 1961 (*Southern Architect,* November 1963)

PHOTOGRAPHS OF EXISTING CONDITIONS:

Figure 10: View of the north elevation, facing south

Figure 11: View of the west elevation, northern block, facing east

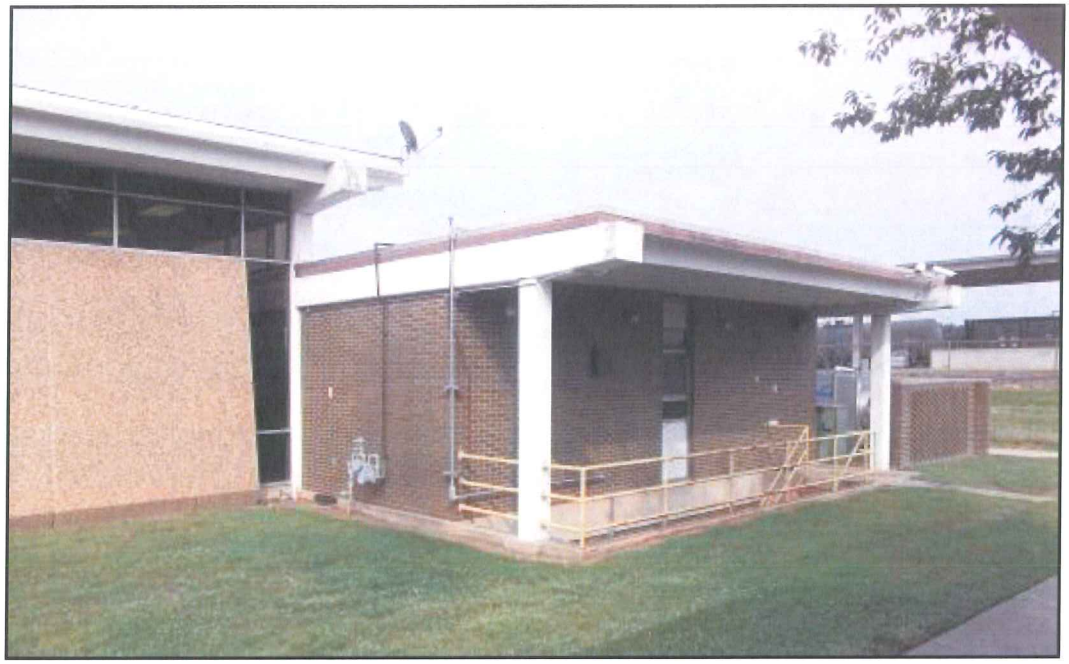

Figure 12: View of the west elevation, central block, facing southeast

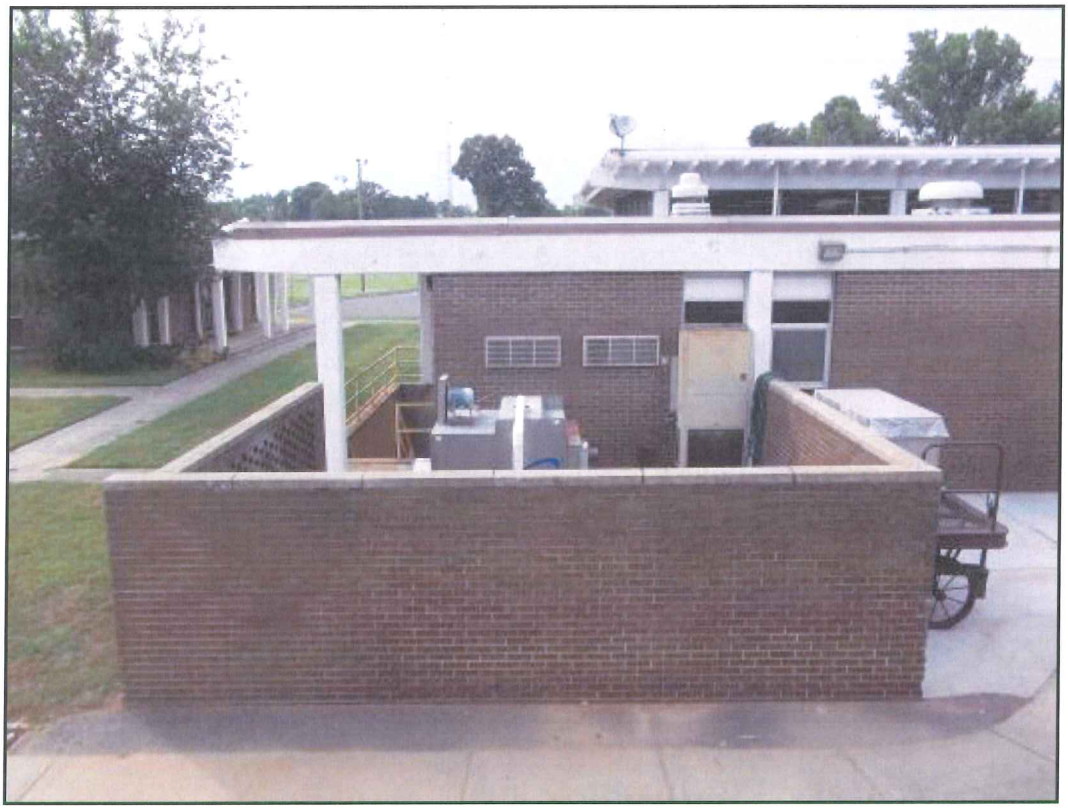

Figure 13: View of the south elevation, western end, facing north

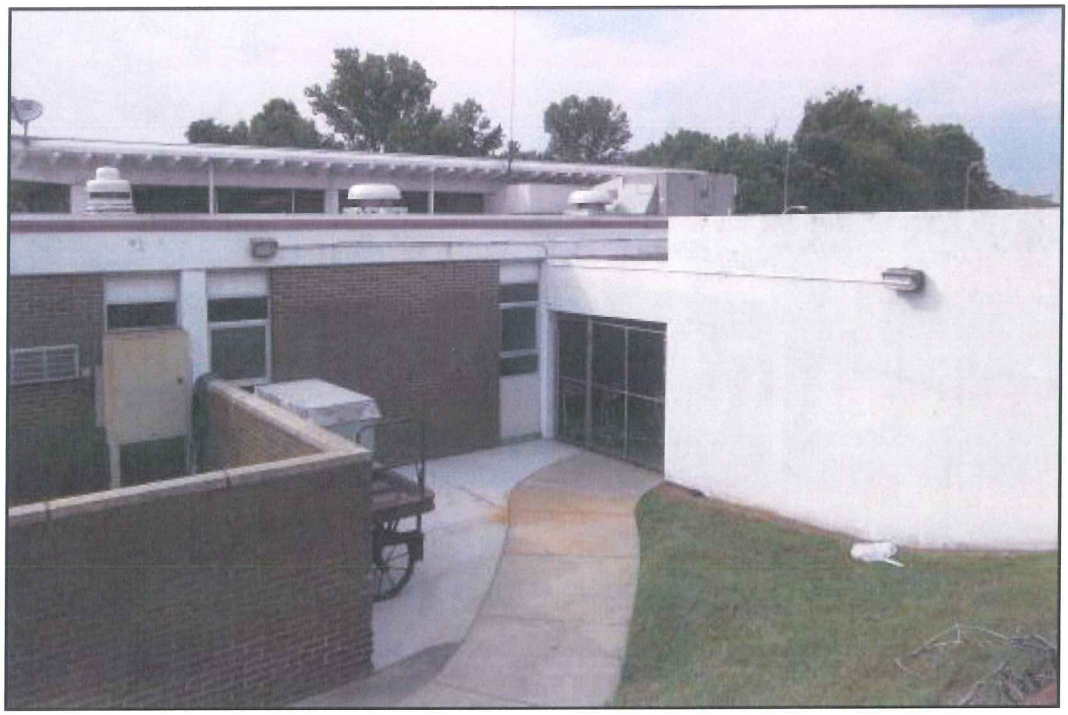

Figure 14: View of the south elevation, and tunnel block, facing northeast

Figure 15: View of the east elevation and north elevation extended canopy

Figure 16: View of the east elevation, northern block, facing west

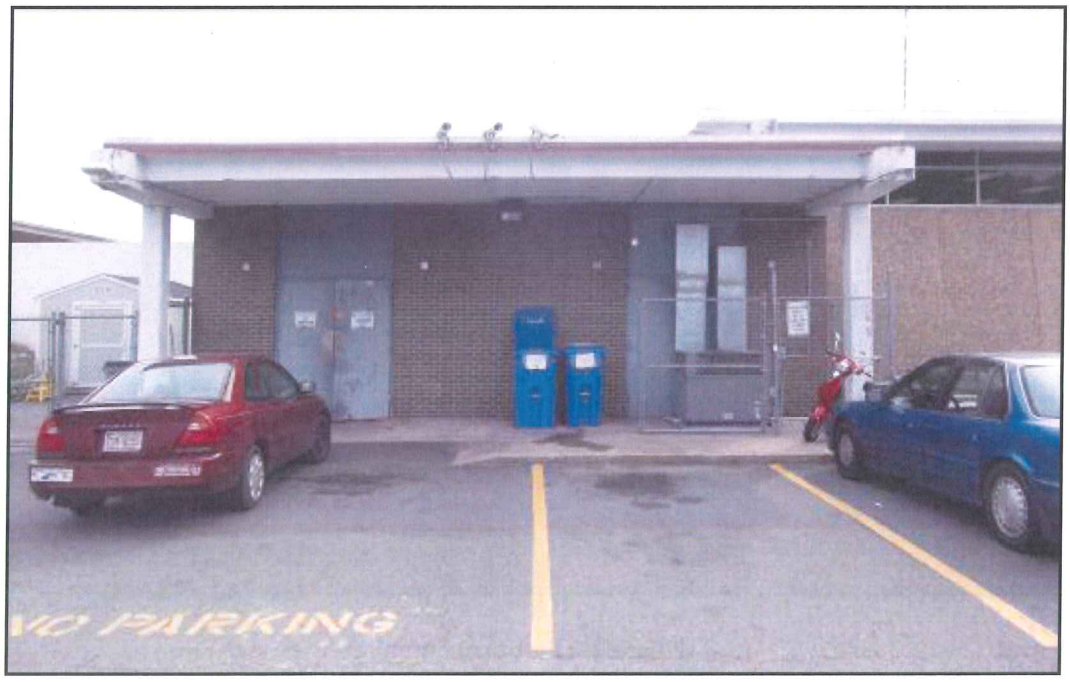

Figure 17: View of the east elevation, central block, facing west

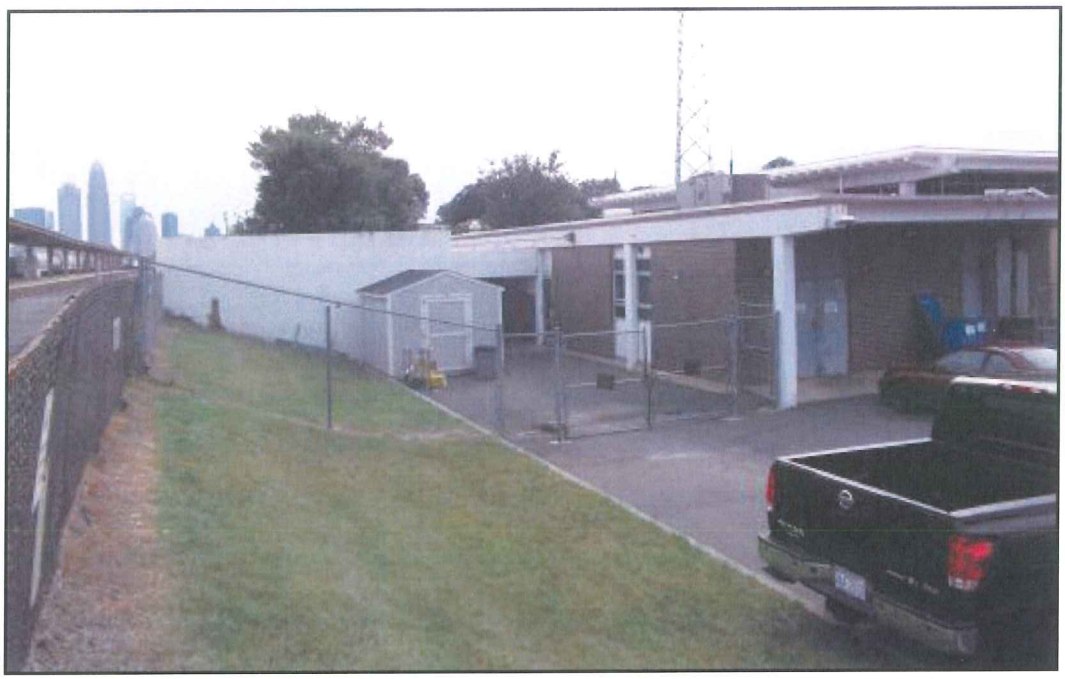

Figure 18: View of the east and south elevation, and tunnel portion, facing west

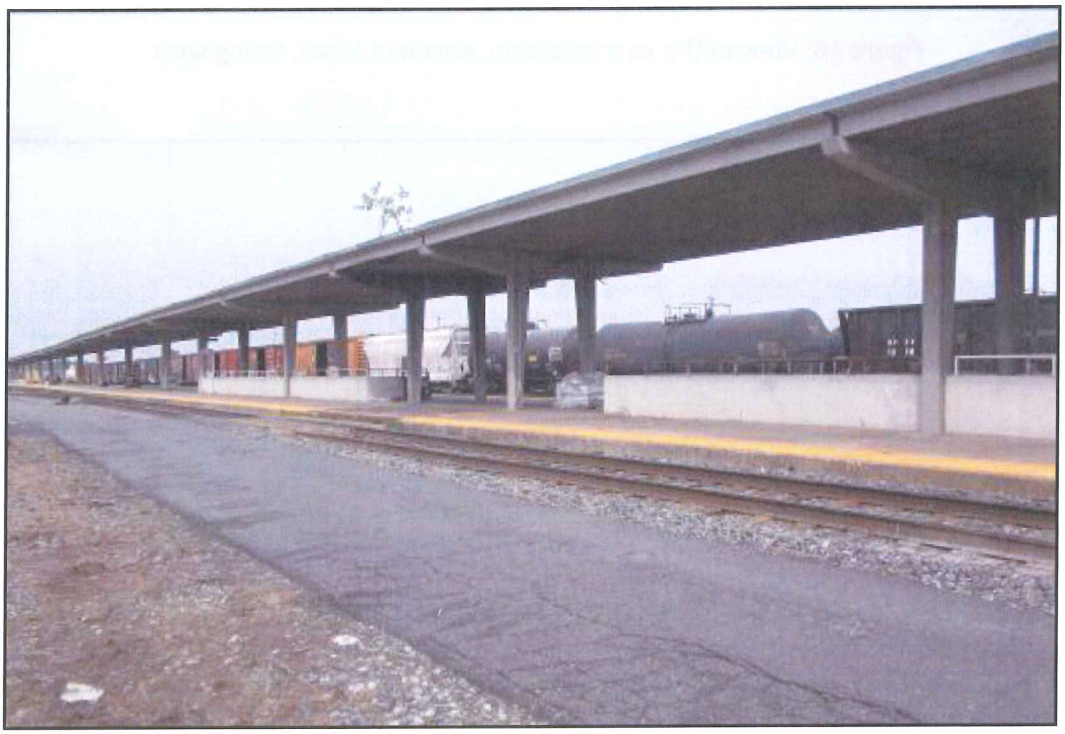

Figure 19: Platform detail

Figure 20: Waiting area detail

Figure 21: Ticketing office detail

Figure 22: Restroom detail

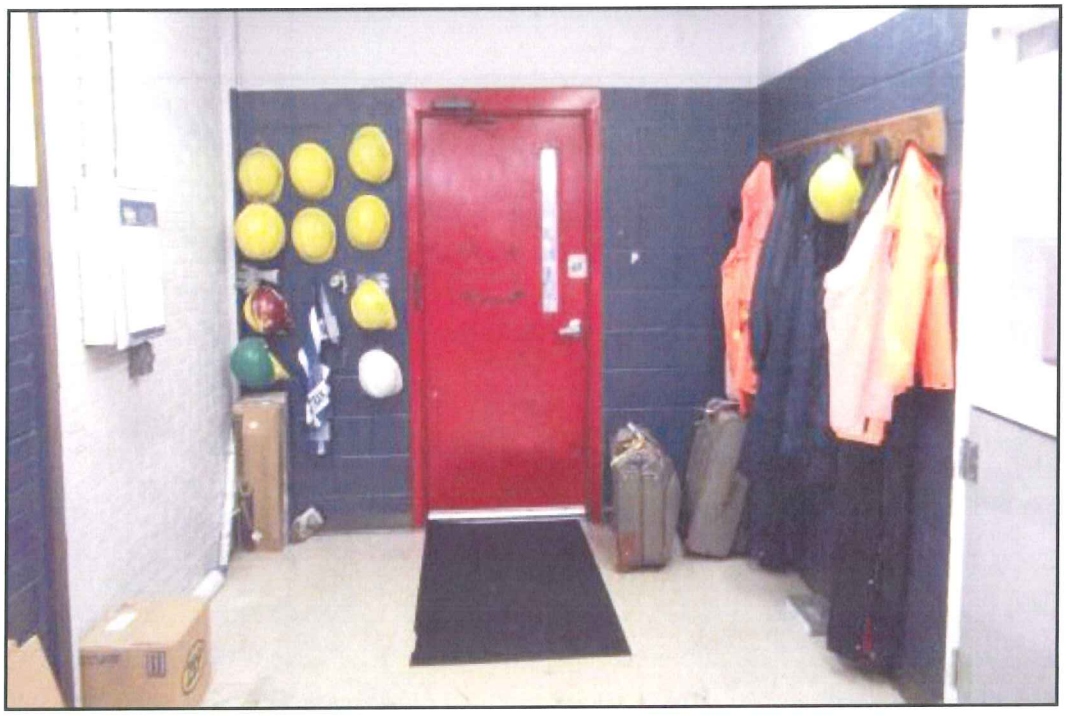

Figure 23: Storage area detail

Figure 24: Tunnel detail

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Attachment 1

Project Location Aerial Map

CLIENT AMTRAK			
PROJ Charlotte, NC CLT PIDS Installation			
REVISION NO 0	DR BY	KAF	05/08/15
SCALE	CHK BY	MRE	05/08/15
	PM	MRE	

N

TITLE
Project Location Map

AECOM
12420 Milestone Center Dr.
Germantown, MD 20876

PROJ NO 15304460.20000

FIGURE 1-1

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Attachment 3

Undertaking Location and Construction Information

Attachment 3 – Undertaking Location and Construction Information

CLT – Charlotte Station, NC Rail Station PIDS Project
Charlotte, Mecklenburg County, NC

Located approximately two miles northeast of downtown Charlotte, in the Norfolk Southern rail yard, the Charlotte Station was built by the Southern Railway in 1962 to house passenger service functions and railroad division offices. It is designed in the Contemporary architectural style with Mid-Century Modern detailing. The North Carolina Department of Transportation (NCDOT) and Amtrak expanded the waiting room, added a ticket window, and more comfortable benches that replaced the original wood furniture in 2002.

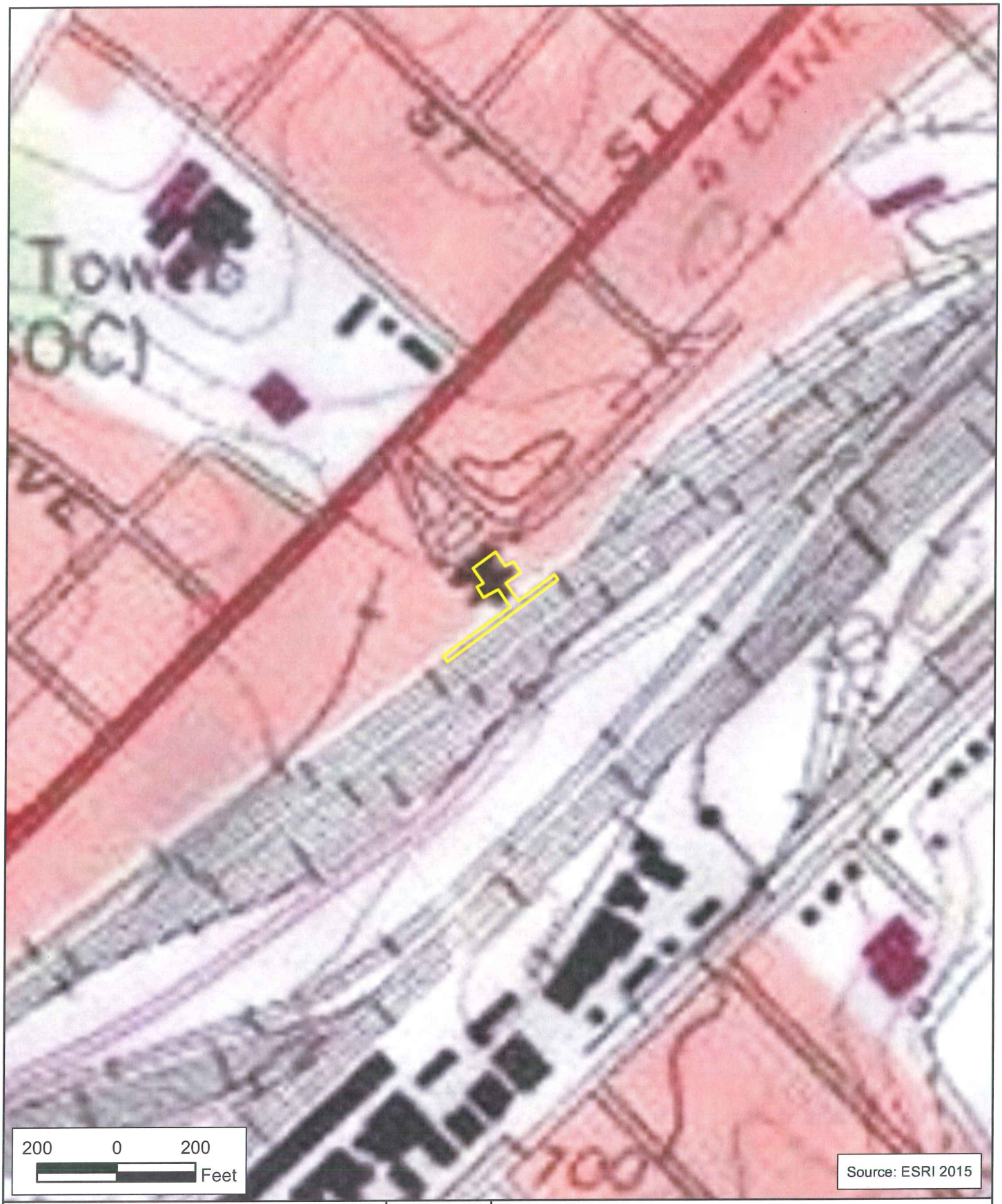
The Project entails installing new Passenger Information Display System (PIDS) server equipment including LCD displays, LED displays, and all conduits and cabling. Improvements include the installation of LED displays suspended from the existing steel and concrete platform canopy. The screens will be oriented to maximize visibility from the station platforms and will be not be visible from the station's interior. The cable routing for the power and communication conduit for the exterior PIDS displays located along the platform will be fed from the power panel in the back hallway of the station. It will be surface mounted and run along the ceiling edge, out the back of the building and run along the ceiling of the tunnel. It will be fed up the column at the base of the tunnel and out in both directions along the north edge of the canopy. In addition, the existing horn speakers on the platform will be replaced. They are mounted approximately on every third canopy support column underneath the canopy structure. No ground disturbance is expected.

Interior improvements will not replace or permanently impact any of the station's character-defining features. Interior improvements consist of the introduction of the PIDS system, including LCD screens, and minimal conduits, and cabling. A modified Amtrak standard E8a single-screen wall mounted 55" LCD train information display will be installed on the column between the waiting room and the platform access tunnel. The display will be mounted at a height of 8' from the floor to the bottom of the display enclosure. A second 40" E8a LCD train information display will be wall mounted in the ticket office underneath the surveillance camera screens. This will allow the ticket agent as well as the passengers the ability to view the screen while they are buying tickets at the window. The cable routing for the power and communication conduit for the interior PIDS display located in the Station Agent's Office will run up along the wall of the server room to the ceiling. It will be fed surface mounted, along the ceiling edge, to the display location and drop down, generally following the conduits for the existing CCTV screens. The power and communication conduit for the PIDS display in the waiting room will run along the ceiling through the hallway, to the display mounted on the column. A PIDS workstation will be located on the desk in the Ticket Office. The existing Public Address (PA) system serving the station interior (consisting of two ceiling mounted speakers, one installed above the restroom entrances, and one in the center of the main waiting area ceiling) will be replaced and the existing speaker wiring will be reused and rerouted to the new PIDS cabinet from the existing PA amplifier.

Overall, the Project will not diminish or affect the property's character-defining features. The property's layout, arrangement, and form will be maintained as part of the interior and exterior improvements. Signage, wiring, and all associated equipment are overall minor, unobtrusive features that will not disrupt the feeling, setting, or character of the station. Therefore, the PIDS improvements will not diminish the integrity of the Charlotte Station.

Attachment 4

Area of Potential Effects Map



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PROJ	Charlotte, NC CLT PIDS Installation		
REVISION NO 0	DR BY	KAF	05/07/15
SCALE	CHK BY	MRE	05/08/15
	PM	MRE	

TITLE
Above-Ground Area of Potential Effects (APE) Topographic Map

AECOM
12420 Milestone Center Dr.
Germantown, MD 20876

PROJ NO 15304460.20000

FIGURE 4-2

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		PM	MRE	

N

TITLE

Above-Ground Area of Potential Effects (APE) Aerial Map

AECOM

12420 Milestone Center Dr.
Germantown, MD 20876

PROJ NO 15304460.20000

FIGURE 4-1

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