

United States Department of the Interior
National Park Service

MAY 22 2015

National Register of Historic Places Registration Form
National Register of Historic Places
National Park Service

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.

1. Name of Property

Historic name Stuhr Museum of the Prairie Pioneer

Other names/site number HL00-027

Name of related multiple property listing N/A

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

2. Location

Street & Number 3133 Highway 34

City or town Grand Island State Nebraska County Hall

Not for publication Vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

Applicable National Register Criteria: A B C D

Michael J. Auer SHPO/Director 05-18-2015

Signature of certifying official/Title:

Date

Nebraska State Historical Society

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 of 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):

Jim Schultz Signature of Keeper 6-29-2015 Date of Action

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State

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	
<u>1</u>	<u>1</u>	Buildings
<u>1</u>	<u>0</u>	Sites
<u>1</u>	<u>0</u>	Structures
<u>0</u>	<u>0</u>	Objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions.)

RECREATION AND CULTURE: Museum

Current Functions (Enter categories from instructions.)

RECREATION AND CULTURE: Museum

7. Description

Architectural Classification (Enter categories from instructions.)

Modern Movement: New Formalism

Materials (enter categories from instructions.)
Principal exterior materials of the property:

Foundation: Concrete
Walls: Stucco, Glass, Concrete
Roof: Standing Seam Metal, EPDM

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Name of Property**County and State****Description**

Summary Paragraph (Briefly describe 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.)

The Stuhr Museum of the Prairie Pioneer is a reinforced concrete New Formalist building constructed on a round artificial island within a round man-made pond, located on the south-western outskirts of Grand Island, Nebraska at the intersection of US Highways 34 and 281. The building was designed by Edward Durell Stone in 1963 and was constructed between 1966 and 1967. Stone was the nationally recognized architect of the Kennedy Center for the Performing Arts in Washington, D.C., the North Carolina State Legislative Building, and the American Embassy in New Delhi, among many other projects. The grounds were designed by Stone's son, Edward Durell Stone Jr., a landscape architect based in Florida. The building is a two story, square building surmounted by a pyramidal roof with skylights located over a central open space. The building is constructed of concrete masonry units (CMU) and was faced in a stucco and marble chip matrix known as Granulux. The roof is of concrete waffle construction. Decorative bas relief square designs line the cornice of the flat roof and are also found on the ceiling of the wide overhang at the intersection of the twelve columns surrounding the building. The exterior walls are punctuated by thin vertical glass curtain walls from the plinth to the roof. The interior consists of two floors with a two story atrium lit by a pyramidal skylight. The atrium has four square pools with fountains and a curving double monumental staircase that accesses the second floor gallery. The museum is approached via a tree lined drive from the north that circumnavigates the round pond to the causeway that crosses the pond on the south side and directs visitors to the main entry. A contributing structure—the museum sign—and non-contributing ticket office are located along the drive. The museum is currently undergoing an extensive rehabilitation designed to repair the building and update mechanical and other systems. Despite changes to accommodate new building codes and museum practices, the building retains high integrity and the architects are working to preserve the building's characteristic New Formalist elements.

Narrative Description (Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable.)

General Background

The Stuhr Museum of the Prairie Pioneer was constructed as, and remains, a museum that contains artifacts and ephemera that interprets and celebrates the pioneers of the central Nebraska prairie region. The building was designed in 1963 but construction did not occur until 1966-1967. The building was opened to the public in July of 1967.

The building is undergoing rehabilitation according to the Secretary of the Interior Standards. The process began with a Master Plan in 2007, a fundraising campaign, and construction began in January of 2014. The work will be complete and the building will reopen to the public in July 2015. The purpose for the work is to update the systems, and provide an environment that is conducive to today's standards for museums.

Museum Setting

The Stuhr Museum of the Prairie Pioneer is located on 207 acres in a rural setting, south of the city of Grand Island. Upon approach, the building is first visible at a distance of about 1,500 feet from the highway that passes to the west, revealing the striking geometry of the building against the flat plains. The building is approached from the north along a tree lined boulevard, centered on the north elevation of the building. A contributing concrete sign stands at the entry to the drive. The sign, made of concrete features two concrete columns supporting a concrete slab decorated with incised squares on the fascia. A concrete panel below the slab and between the columns contains the museum name in applied letters and is decorated with a square geometric design within a larger circle, reflecting the overall plan for the museum. The design of three repeating squares in a circle represents the square pyramidal dome over the center of the square museum building on the square plinth located on the circular island. The panel is flanked on the south by a smaller concrete sign and is fronted by planters. A concrete, one-story non-contributing ticket office with drive-through dating to 1976 is located along the drive near the entrance off US Highway 34.

Stone's museum building is centered on a round island with a diameter of 440'-0", which itself is located in a round lake with access from the south side of the composition. An asphalt paved lane circles the island at the edge, and is for access to the loading dock at the rear (north) side of the building. The road connects to the mainland via a causeway. The rest of the

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ground of the island, other than the plantings in the plinth, is a grass lawn so that the building stands free from any vegetation and is seen clearly and squarely symmetrical from all sides without obstruction. When the entrance boulevard reaches the edge of the lake, the visitor is directed to turn right to drive around the west side of the lake to parking on the south side. The visitor then walks across the causeway on the south side of the lake to the island and directly into the main entry of the museum. The island is not centered in the lake but is much closer to the south end of the lake (figure 1). The effect is a wide expanse of water on the north upon approach, and a short walk across the causeway to the main doors.

The building sits on a plinth that rises 3'-6" above the ground, and is 177'-0" square, which allows for the use of a 3'x3' grid as an organizational tool for the design of the building. The plinth provides a patio surrounding the building that is 30'-0" wide.

Each side contains 9'x9' planting beds set within the plinth of the building. The front, or south contains 6 and the three remaining sides contain 8. Plans indicate that the south was to have 8 planters as well (figure 2). Two on each side originally contained crabapple trees that bloomed white. The original trees died many years ago but will be replanted with new crabapple trees in the spring of 2015. The entire perimeter of the plinth, other than at the main entry centered on the south and loading dock centered at the north side, contains a continuous planting bed that is 2' wide. This original contained a hedge that outgrew the bed and is also being replaced with a new hedge in the spring of 2015, to restore the original intent and aesthetic of the landscape of the building.

Originally the wide walkway from the causeway to the south (front) of the building terminated in steps up to the plinth. As this was not ADA accessible, the steps were removed and replaced with a wide concrete walkway that slopes up from the causeway to the level of the plinth. This was done in the early 1990s.

Museum Building Exterior

The building is a perfect square in plan, 120 feet long on each side, and the plan is aligned on a 3' x 3' grid. The building is two stories without a basement and is built on a concrete slab on-grade with a peripheral frost wall of poured-in-place concrete. The building contains a full height portico that surrounds the building on all four sides. The portico roof is contiguous with the roof of the building and is of poured-in-place concrete waffle slab construction (figure 3). The waffle slab is exposed on the interior of the building and on the portico, creating the aesthetic of one continuous roof that is unbroken when viewed from the interior through the floor to ceiling windows. The waffle slab is painted white, as it was when first constructed. The waffle slab extends 21'-0" beyond the exterior walls, again observing the 3' grid. The roof is supported by 12 columns, four on each side. The columns and the exterior walls of the museum are constructed of concrete masonry units (CMU) that was faced with a product that was popular briefly in the mid-60s called Granulux, in an off-white color finish (figure 4). Granulux is a textured stucco-like material that was hand troweled, and contains marble chips to give the finish luster and sparkle, simulating textured marble slabs. Stone specified precast concrete panels which were substituted by Granulux to save construction costs. The columns are 3'x3', and are set back 12' from the edge of the roof, making for a deep overhang that accentuates the horizontality of the roof edge.

The exterior of the building is currently being repaired and restored. The Granulux exterior was cracking, peeling and failing. Granulux is no longer available so a new system was applied to the exterior of the building with similar characteristics to Granulux. The new system is known as Masterwall ReCote, a contemporary textured stucco material that was hand applied and troweled as was the Granulux to replicate the texture and color of the original finish as closely as possible, complete with marble chips in the matrix to provide the luster of the original finish.

The roof is flat, with a newly installed EPDM roof over rigid insulation, replacing the original ballasted roof that contained decades of patches and several leaks. The center of the roof is punctuated by a pyramid of standing seam metal, each side containing a large skylight divided into four lites. The pyramid is open to the interior, giving height and importance to the center 2 story open gallery.

The first floor height is 9'-0" from floor to ceiling and the second floor is 10'-0" from floor to the underside of the exposed waffle slab ceiling.

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The center of each elevation contains a double set of glass doors that are 9'-0" tall, and each pair contain sidelites, making the assembly over 9'-0" wide. These curtain wall assemblies continue to the underside of the slab, with spandrel panels concealing the second floor slab assembly.

These doors were replaced with curtain wall 7' tall doors with a transom in the early 1990s. As part of the 2014-15 rehabilitation, the replacement door assemblies have been replaced with nine foot doors to replicate the original aesthetic and proportion.

The exterior walls are divided into three bays on each side of the doors, with matching curtain wall glass assemblies from the ground to the underside of the waffle slab of the roof, and spandrel panels concealing the second floor slab while maintaining the strong vertical aesthetic of the window assemblies. Each window assembly is 2'-6" wide. Originally the window frames were thermally unbroken of steel construction, painted dark brown.

All of the original windows were single pane and the frames were not thermally broken. As part of the current rehabilitation, the windows have been replaced with thermally broken units and are double pane tempered glass, for the sake of providing a stable environment for the artifacts. The original window frames were steel and painted brown. The new frames are anodized steel with a dark bronze integral finish, replicating the original color. The configuration of the windows remains the same as original.

The roof fascia is decorated with 3'x3' precast concrete panels that contain one of Edward Durell Stone's signature design details, incised squares within squares, which reflect the overall plan of the building and which are found on the interior of the building as well as the sign at the entrance to the museum property.

Museum Building Interior

The main entry of the building is centered on the south façade. Originally, the building contained a set of double doors at the south side and a matching set of double doors on the north side for deliveries and servicing the building. By code, these exits were deemed insufficient for the occupancy of the building. New door assemblies, matching those on the north and south, have been constructed on the east and west sides of the building. Functionally, the west doors access the children's gallery in the building and will be an asset for indoor/ outdoor activities. The east doors open onto the plinth, and new steps to the ground have been added on this side, to increase versatility for indoor/ outdoor activities.

Upon entering the building, the gift shop occupies the area to the left (west) of the door, and restrooms and multi-purpose room occupies the right (east side). A visitor typically walks between these spaces along a wide entry area into the center area known as the water garden. The ceiling is open to the roof and the pyramid structure on the roof with skylights. In the four corners of the water garden are shallow square pools of water with ceramic tile sides and bottom. A short fountain bubbles water above the surface at the center of each pool.

The four pools in the water garden are less than two feet deep, and originally did not contain railings (figure 5). This was a seamless and clean look for the pools, and the walkways in between were like land bridges connecting to the grand stair. But soon after the opening, it became apparent that the guard-less pools were a hazard, as patrons were inadvertently falling into the pools. Picket style railings were quickly added to enclose the pools, thereby making the space safer, but diminishing the full effect of the crisp edges of the pools and the crossing bridges in the center, as well as partially obscuring the lower portion of the grand double stair. As part of the current rehabilitation, the non-original railings will be removed and replaced with tempered glass. There will be no rail on the top, and there will be a single simple clamp at each corner to hold the glass rails together. They are bolted to the vertical edge of the pools, standing off from the crisp terrazzo edge of each pool. The effect is that safety is maintained, and being clear glass, one can now see Stones original intent of seeing the pools in their entirety along with a virtually unobstructed view of the grand double stair.

From the center of the space one can walk up the curved double staircase to the second level. The stair treads and the floor in this area is finished with terrazzo. West of the water garden is a gallery along the west exterior wall. East of the water garden is the multipurpose room. The walls of the multipurpose room and the audiovisual room are wood paneled with a dark stain. All spaces other than the multipurpose room and the audiovisual room are painted white, as they were originally and as they are now.

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The double stairway is the main architectural focal point inside the building (figure 6). The visitor catches a glimpse of it as one enters the main entry. The stairs are fully revealed as the visitor ventures deeper into the building to the light filled water garden. The stair treads and risers are made of terrazzo. The structure of the stairs is finished in plaster painted white and the stairs seem to float. The two curving stairs meet at a landing at the second floor. The railing is dark stained oak atop thin white painted steel balusters. The stair does not contain newel posts. A matching rail lines the overlook on the second floor to the water garden below.

Above the water garden, suspended from the pyramidal skylight, centered over the pools, are four planters. These planters are square, 6'x6', with a shallow basin and a light that shines down from the center of the planter. The edge is perforated with small squares to carry on the square motif of the building. Originally these planters contained living hanging plants. It was realized early on that having plants and associated moisture in a museum was counterproductive to the quality of the environment of the building so the living plants were replaced with artificial plants. Maintenance of the living plans was also an issue as they were suspended approximately 18' above the floor. The planters have been cleaned and painted, and uplighting installed in each bowl, to increase the light level in the space. Artificial plants will not be reinstalled.

The second floor contains four walled off areas that contain restrooms, storage, an elevator, and two stairs. The periphery of second floor is entirely open as the main gallery for the building (figure7).

Additional Building Modifications and Integrity

The north side of the building contains the mechanical and electrical rooms, storage, and the curatorial office, storage and work spaces, including a kitchen. The original kitchen cabinetry was insufficient, and worn out. A newly outfitted kitchen has been constructed to better serve the use of the building.

The original fixture count in the restrooms was inadequate for today's code compliance, plus there were no ADA accessible stalls. Materials used such as laminated plywood at the under counters were failing and deteriorating. The restrooms were reconfigured and expanded to meet the standards of today.

Several interior finishes such as floor tiles and textured plaster contained hazardous materials and it was necessary to abate them. Building systems such as mechanical and electrical had never been updated. It became increasingly difficult to repair the mechanical system which was at the end of its useful life. The mechanical system was completely replaced to provide an efficient and controllable system that would help preserve and protect the collections. The electrical system was completely replaced, as outlets were grossly insufficient and the lighting no longer met the standards necessary for museum use. A sprinkler system was added throughout. The main floor contains a dropped ceiling, so the sprinkler piping and heads have been concealed. Concealing the piping and heads was impossible on the second floor, as the finish ceiling is the waffle slab structure, but the piping was thoughtfully placed to align with the ceiling grid and painted out white to match the finish of the ceiling to minimize its visual effect.

The CMU exterior walls were not insulated as designed. New furred walls of metal framing and drywall over insulation have been added to insulate the interior of the building, for the sake of providing a stable environment for the artifacts. For most of the interiors, the plaster has been repaired, and repainted in the original off-white color. The terrazzo flooring has been restored and polished. The waffle slab has been patched and cleaned and painted its original color, white. The double stair in the water garden was not altered in any way as part of the Rehabilitation project, other than a fresh coat of paint, in the original color, on the underside of the stairs. The hanging planters were not altered other than adding lighting to the bowls for up lighting the pyramid, and the artificial plant material was removed, which was not original to the building. Overall, the building has been upgraded to better serve its intended purpose, while the architects intent and aesthetic has been preserved.

The effect on the historic integrity is minimal. Original systems were failing, the building was not insulated, and the building did not meet egress or restroom standards for today's visitor comfort and safety, as well as the proper preservation and display of the artifacts. These were the driving factors behind the rehabilitation of the building. Although failing material was replaced, and some could not be, such as the Granulux because it is no longer available, or all of the finish materials that contain hazardous compounds, the intent and aesthetic has been maintained, and in some cases, restored or closer to the original intent, such as with the precast fascia, or the open vista in the water garden accomplished by the use of glass transparent rails. The building has high integrity of design, location, setting, association and feeling. While the building's

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integrity of materials and workmanship has been impacted by modifications over the years, the current rehabilitation has been respectful of the original design, techniques, and materials, using methods and products that closely mirror the original. Therefore, in total the building retains high integrity and reflects the stylistic elements that characterize Stone's 1960's work.

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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 a grave.
- D** A cemetery.
A reconstructed building, object, or structure.
- E** A commemorative property.
- G** Less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1963-1967

Significant Dates

1963-1967

Significant Person

(Complete if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stone, Edward Durell (architect); Stone, Edward Durell Jr. (landscape architect); Gorlin, Henry (consulting engineer); Cosenti Associates; mechanical engineer

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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.)

The Stuhr Museum is a classic example of Edward Durell Stone's New Formalist architecture, and is eligible under Criterion C: Architecture at the state level of significance. The museum building is an excellent example Stone's unique approach to ornament and the combination of Modernist elements with Classical influences that reflected his Beaux-Arts training. The building integrates elements found in larger, earlier projects into a compact geometric whole. It also possesses many of Stone's characteristic design elements that are found in his most significant buildings, such as the U.S. Pavilion in Brussels and the U.S. Embassy in New Delhi, and also in his smaller commissions such as the Ponce Art Museum in Ponce, Puerto Rico and the City Hall in Paducah, Kentucky. The Stuhr Museum incorporates concrete waffle roof construction, geometric ornamentation, a play between orthogonal and circular design, and the use of monumental interior courtyards with fountains. The building should be recognized as significant as a little known example of Stone's distinctive architecture and for its dramatic setting. The plains of central Nebraska presented a tabula rasa that allowed Stone to produce a nearly perfect geometric expression of his New Formalism architectural theory.

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

Background

Grand Island was settled in 1857 by 32 German settlers from Iowa on an island formed by the Platte and Wood Rivers in the vast prairies of central Nebraska territory. The island had been named previously by French traders who called it La Grande Isle. The chosen location was strategic as its location was destined to be on future rail lines heading west. The Union Pacific Railway arrived in 1866, the St. Joseph & Western (later St. Joe & Grand Island) in 1878, and the Burlington in 1884. The city prospered and grew steadily as an agricultural hub to a current population of approximately 50,000.

By the early 1960s a movement grew comprised of prosperous Grand Island residents to find a way to commemorate and celebrate their rural roots. One of those residents was Leo Stuhr, born in 1878 and a son of an original Grand Island settler Peter Stuhr. Leo majored in chemistry at the University of Nebraska in Lincoln and graduated in 1901. He began a career in beet sugar at the American Crystal Sugar Company back home in Grand Island and later moved on to serve in management positions in beet sugar factories in Rocky Ford, Colorado and Oxnard, California. He returned to Grand Island in 1908 to work the family farm. Stuhr served in the Nebraska House of Representatives in 1917-1918 and then became Nebraska's first Secretary of Agriculture in 1918. President Herbert Hoover appointed him to the Federal Farm Board in 1930.

Stuhr later became the founder of the Hall County Historical Society and donated \$25,000 and 35 acres for a museum to commemorate the history of the county. A board was formed for the construction of the museum and Stuhr was named president. After attending the first meeting in 1961, Leo Stuhr suddenly and unexpectedly died.

The new museum board president was S.N. "Bud" Wolbach, a bright, learned, man and gifted leader. Bud was the youngest board member, in his early 40s, and had just taken over from his father as President of the First National Bank. Knowing nothing about museums, he wrote every major museum in the United States to enquire who they would choose to design a museum for them. The overwhelming answer was Edward Durell Stone, in great part for his design for the Museum of Modern Art (MoMA) in New York. Bud, with wife and children, flew to New York and visited Stone in his office, unannounced. Stone was apparently intrigued, and flew to Grand Island the following February to visit the Wolbach's and to view the site.

Upon touring the area, Stone was inspired by the flatland plains and the Oglala Aquifer that lies below most of Nebraska. This led to the design of the Island, a reference to Grand Island itself, and the pools in the building, to interpret the history and importance of water in the region.

Born in Fayetteville, Arkansas, in 1902, Edward Durell Stone attended the University of Arkansas from 1920 to 1923, after which he moved to Boston where his brother was an architect. Stone studied architecture at Harvard Massachusetts Institute of Technology. Stone won a Rotch Travelling Fellowship in 1927 and left MIT before finishing his degree to visit the avant-garde modernist architecture of Europe. Upon returning to the United States in 1929 Stone settle in New York.

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The beginning of his career coincided with the beginning of the Great Depression. However, he soon made a reputation for designing International Style homes and gained national recognition after being published in *Architectural Forum* in 1935 for the Mandel House in Mount Kisco, New York, described as the first International Style house on the East Coast. This led to larger commissions including The Museum of Modern Art in New York in 1935.

By the 1960s Stone was an internationally renowned architect of the modern movement, and several of his most notable buildings are from this decade, such as the Kennedy Center for the Performing Arts (1962), the National Geographic Society Building (1964), and the former United States Department of Transportation Building (1969) all in Washington DC, the General Motors Building (1964) in New York City and Busch Stadium (1966, demolished) in St. Louis. Edward Durell Stone died in New York City in 1978 at the age of 76.

Criterion C: Architecture

The Stuhr Museum is a significant example of Edward Durell Stone's unique approach to modern architecture, called New Formalism. New Formalism was a mid-century reaction against the minimalist modernism of architects such as Mies van der Rohe. The style blended modern and classical elements to create buildings that were expressive, ornamented, and monumental in character.¹ Major architects designing in this style included Stone's contemporaries Philip Johnson and Minoru Yamasaki. The style, while popular among clients (as evidenced by Stone's extensive catalogue of work) was not well received by critics and historians; Stone's work has been labeled as "kitsch" and modernist historian William Curtis wrote that New Formalist architects "indulged in grand axes, symmetry, expensive materials or tell-tale arches, to disguise an essentially bogus and skin-deep understanding of the nature of monumentality" where "classical allusions were there in abundance; classical principles were almost entirely lacking."² Despite these criticisms, New Formalism was a significant style that foreshadowed the development of post-modernism and was, during the late 1950s and 1960s, one of the most popular styles for civic and institutional buildings in the United States.

The open plains on the outskirts of Grand Island provided Stone and his son, landscape architect Edward Durell Stone, Jr., a blank canvas. The resulting museum building drew from Stone's established geometrical vocabulary and is among Stone's most unique works in terms of setting and integration between building and landscape. The Stuhr Museum is a perfectly square, two story peripteral building on a square podium set upon a circular island within a circular pond. The approach to the building establishes its monumentality, and allows the visitor to view the building from multiple angles as they circumambulate the pond to reach the museum's entrance. The widely spaced columns and fascia recall classical motifs, while the simplified decoration, extensive white surfaces, strong horizontality, and use of reinforced concrete all speak to international style modernism. Stone's combination of the two traditions, classical and modern, was characteristic of his firm.

The importance of the building's plan is reflected in the decoration of the building, specifically the use of the incised squares along the roof fascia and on the entrance sign. The squares mirror the plan and organization of the building, with the central square corresponding to the central atrium covered by the pyramidal dome, followed by the square plan of the building, and then the square plan of its plinth. The entrance sign to the museum goes one step further, placing the incised squares within a circle, representing the island and pond that form the important setting of the building. Therefore, Stone's decorative scheme for the building directly mirrors the greater organizational principles of the overall composition.

Stone's design for the Stuhr built upon his earlier work, which explored the interaction between circles, triangles, and squares. For example, Stone's design for the American Pavilion at the 1958 Expo in Brussels, Belgium, is a series of circular buildings centered on the main pavilion, which was fronted by a circular water feature on a triangular site.³ The central pavilion featured an innovative structure with a cable stayed main roof, metal mesh walls, and metal columns supporting a projecting concrete roof, with trees were planted between the columns.

¹ Robert Craig, "Formalism" *Grove Encyclopedia of American Art, Volume 1*. Ed. Joan M. Marter (New York: Oxford University Press, 2011) 241

² Craig, 241; William J. R. Curtis, *Modern Architecture since 1900* 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 1996): 517.

³ Rika Devos, "Building of the month, The American Pavilion of Expo 58" Twentieth Century Society (December 2006) www.c20society.org.uk/botm/the-american-pavilion-of-expo-58/, accessed 4/2/2014

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A similar pattern is repeated on a grander scale in Stone's United States Embassy in New Delhi, India. Completed in 1959, the rectilinear embassy rises from its site on an elevated podium, accessed by a grand stair, directly referencing classical temple forms. Tall, thin metal columns support a thin slab roof that soars over the concrete screen walls. A circular pool with fountains is located in front of the embassy, requiring visitors to walk around the feature to reach the stairs up. Here, Stone's design contrasts the geometries of the building and the fountain, and establishes the need to circumambulate a circular fountain as part of the approach to the building. The importance and influence of the embassy building was readily pointed out by the Grand Island press as the date for the Stuhr Museum's opening approached; for example, the *Grand Island Independent* pointed out that the embassy "is surprisingly similar to in outward appearance to the Stuhr building" but the Stuhr design "...transforms the same basic elements, including water, into something more substantial and down to earth."⁴ The newspaper also took to printing elevation photographs of the two buildings side-by-side to reinforce the similarities in design (figure 8).⁵

The Stuhr Museum design continued Stone's experimentation with various geometries. The museum design dates to 1963, shortly after he was approached by Stuhr Museum board president, S. N. Wolbach, and Dr. James Shaffer, the museum director, in 1962.⁶ The open site allowed Stone to again experiment with large water features, which were not possible with his more urban commissions. The square building on its podium rises over a circular island and pond, which must be circled to reach the entry. This design is a culmination of Stone's interplay between circles and other shapes that began with the Brussels Pavilion. Instead of fronting the building with a circular water feature, the building is placed within it, repeating the pattern also established by the Brussels Pavilion of incorporating significant interior water features such as pools, fountains, or water gardens. The offset location of the island further adds to the dramatic setting of the building. The setting is enhanced by the landscaping, designed by Stone's son Edward Durell Stone, Jr., which incorporated the use of trees and shrubs to reinforce the geometric aspects of the design and focus the visitor's attention on the museum building.

The building itself incorporated later design features from other Stone projects, such as the use of concrete columns, waffle slab roofs, and applied geometric designs. The building's design is based on a basic 3'x3' grid which organizes all aspects of the design. The building's concrete columns, vertical bands of dark windows, and a pyramidal skylight or dome are apparently derived from Stone's 1960 North Carolina State Legislative Building (figure 9). The interior featured a central atrium with four pools and a curvilinear stair that echoes Stone's design of Ponce Museum of Art in Ponce, Puerto Rico (designed 1963, constructed 1965) (figure 10).

A contemporary 1963 design, almost identical in exterior appearance, is Stone's City Hall for Paducah, Kentucky (figure 11). Like the Stuhr, it is a square building atop a podium with twelve columns, tall, narrow windows, a waffle slab roof, and pyramidal lantern or skylight. However, its setting in downtown Paducah limited Stone's ability to design the surrounding site. The Stuhr, while lacking the dramatic use of triangular geometries found in the city hall's windows, waffle slab, and bas reliefs, gains significance from its dramatic setting that allows for a greater appreciation of the building's form.

Stone's museum design and Stone Jr.'s landscape plan were forced to adapt to the changing requirements and resources of the Stuhr Museum. The original site, located to the east of Grand Island on US 30, became unsuitable when Swift selected a nearby location for their new meat packing plant (figure 12).⁷ The new location was to the west of Grand Island on US Hwy 34, and provided over 200 acres of land for the new museum, compared to only 60 at the previous location. Edward Durell Stone, Jr had to revise his extensive landscaping plan, which included the use of a creek as an extensive water feature to connect various outdoor exhibits via boat tours (figure 13, 14).⁸ Revisions were also required following the acquisition of the John Thieszen farm machinery collection in 1965.⁹ The new plan, which required extensive planting of trees and other plants and the construction of a larger exhibit hall for the acquired machinery collection, omitted the creek and adopted a more traditional layout for the outdoor exhibits, but also allowed for a more dramatic approach to the museum with a

⁴ "Architect for the Stuhr Museum, Edward Durell Stone is World Renowned" *Grand Island Daily Independent*, July 27, 1967.

⁵ "New Delhi and Grand Island" *Grand Island Daily Independent*, July 29, 1967.

⁶ James B. Shaeffer, "The Stuhr Museum of the Prairie Pioneer" *Plains Anthropologist* 8 No 21 (August 1963), 207.

⁷ "Stuhr, Museum Roots Deep in Nebraska Soil," *Grand Island Daily Independent*, July 27, 1967.

⁸ *The Stuhr Museum: Where A Pioneer Heritage Lives for Tomorrow* (1963)

⁹ "Edward Stone Jr. Sees Great Things for Museum," *Grand Island Daily Independent*, July 27, 1967.

Stuhr Museum of the Prairie PioneerHall County, Nebraska**Name of Property****County and State**

longer front drive.¹⁰ Other changes included the use of alternative materials, such as Granulux, in the construction of the museum building itself.

The building was opened in 1967 after several delays in selecting the site, obtaining funding, and coping with flooding. The opening coincided with Nebraska's centennial, and became intertwined with statewide celebrations. The opening drew attendees from across the state and the nation, including Stone and Dr. John Brew, director of the Peabody Museum at Harvard.¹¹ The opening of the building triggered a week-long celebration in Grand Island known as Prairie Pioneer Days.¹² The Omaha World Herald stated that the Stuhr Museum "in all probability will prove to be the most lasting cultural contribution of Nebraska's Centennial Year."¹³ The building was also described as the "Taj Mahal of the prairie."¹⁴ The *Lincoln Evening Journal* wrote that "...in lasting value, the museum--sugar white, modernistically, yet simply, square and appearing to be floating above a circular blue moat—is certain to become one of the state's major attractions, architecturally as well as historically."¹⁵ Thereafter, the museum became the centerpiece of a 207 acre complex that included outdoor exhibits, relocated buildings, and for a time a tourist railroad. A reconstructed railroad village was due to open with the museum in 1967, but due to the Platte River floods and financial difficulties, the outdoor exhibits were not ready for another year.¹⁶

The museum is one of only two identified high-style New Formalist buildings in Nebraska, the other being the Sheldon Museum of Art, located on the Lincoln campus of the University of Nebraska. Designed by Philip Johnson and constructed in 1963, the museum is a rectilinear building on a high podium accented by a rhythmic use of pilasters that delineate coved bays flanking a three bay entry articulated by a basic concrete columns that give the building a monumental character. Philip Johnson's design, like Stone's Stuhr Museum, creatively combines classical form and vocabulary with Modernist simplicity and materials to produce a monumental but accessible building. Other new-formalist buildings in Nebraska are primarily vernacular interpretations of the style, mostly applied to commercial buildings and local civic structures. None approach either the Stuhr or the Sheldon in design quality or architectural significance.

Criteria Consideration G

The Stuhr Museum, while not completed until 1967, was originally designed in 1963 after Stone's firm was approached by Board President Wolbach and Museum Director Dr. Shaeffer. The museum's design shares its primary characteristics with Stone's work from the early 1960s and late 1950s. Its greatest significance, however, is its setting. The building's location on a circular island, within a circular pond, and approached by a long drive is the culmination of Stone's experimentation with circular and orthogonal elements, and creates a monumentality that is only matched by his most significant buildings such as the U.S. Embassy in New Delhi. Such a design was only possible in an area such as Grand Island, and was not repeated in his later work. Therefore, the building and site possess sufficient architectural significance as to wave the 50 year requirement under Criteria Consideration G.

¹⁰ "Edward Stone Jr. Sees Great Things for Museum," *Grand Island Daily Independent*, July 27, 1967.

¹¹ "Stuhr Museum Dedicated Sunday" *Grand Island Daily Independent* July 31, 1967.

¹² "Next Week in Grand Island" *Grand Island Daily Independent* July 29, 1967.

¹³ "Dedication at 4 Today At Museum of Pioneer" *Omaha World Herald*, July 30, 1967.

¹⁴ "Stuhr Museum Dedicated Sunday" *Grand Island Daily Independent* July 31, 1967.

¹⁵ "Land of Pioneer is Recalled by Stuhr Museum Setting" *Focus: Nebraskaland's Weekly Magazine* (Lincoln, NE: Lincoln Evening Journal, June 18, 1967)

¹⁶ "Face Lifting Brightens Stuhr's Outdoor Exhibit" *Grand Island Daily Independent*, Jun 8, 1968.

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State

9. Major Bibliographic References

Bibliography (Insert bibliography here – cite the books, articles and other sources used in preparing this form.)

Newspapers:

Grand Island Daily Independent, 1967-1968
Omaha World Herald, 1967

Interviews:

Black, Joseph, Executive Director, Stuhr Museum of the Prairie Pioneer, personal interview

Price, Pamela former Executive Director, Stuhr Museum Foundation, personal interview

Primary sources:

James B. Shaeffer, "The Stuhr Museum of the Prairie Pioneer" *Plains Anthropologist* 8 No 21 (August 1963): 207-209.

"Land of Pioneer is Recalled by Stuhr Museum Setting" *Focus: Nebraskaland's Weekly Magazine* (Lincoln, NE: Lincoln Evening Journal, June 18, 1967)

The Stuhr Museum: Where A Pioneer Heritage Lives for Tomorrow (1963)

Secondary Sources:

Craig, Robert. "Formalism." *Grove Encyclopedia of American Art, Volume 1*. Ed. Joan M. Marter. New York: Oxford University Press, 2011. 241-242.

Curtis, William J. R. *Modern Architecture since 1900*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 1996.

Rika Devos, "Building of the month, The American Pavilion of Expo 58" *Twentieth Century Society* (December 2006)
www.c20society.org.uk/botm/the-american-pavilion-of-expo-58/, accessed 4/2/2014

Stone, Hicks. *A Son's Untold Story of a Legendary Architect*. New York, New York: Rizzoli New York, 2011.

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)
Stuhr Museum of the Prairie Pioneer

Historic Resources Survey Number (if assigned): HL00-027

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
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10. Geographical Data

Acreage of property Appx. 41 acres USGS Quadrangle Grand Island

(Use either the UTM system or latitude/longitude coordinates. Delete the other.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

- | | | | | |
|----|----------|-------------------------|-----------|-------------------------|
| 1. | Latitude | <u>See attached map</u> | Longitude | <u>See attached map</u> |
| 2. | Latitude | _____ | Longitude | _____ |
| 3. | Latitude | _____ | Longitude | _____ |
| 4. | Latitude | _____ | Longitude | _____ |

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

The boundary starts at the southernmost point of the curved curb of the parking lot opposite from the Stuhr Museum causeway and continues east along the curve of the curb to a point directly east of the centerpoint of the Stuhr Museum pond where it turns east and proceeds 100 feet to a point where it turns north and proceeds 1310 feet to a point where it turns west and proceeds 1142 feet to a point where it turns south and proceeds 1310 feet to a point where it turns east and proceeds 100 to the intersection with the circular drive around the Stuhr Museum pond where it turns and follows the curve of the curb of the drive back to the initial point. See attached map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the Stuhr museum, island, pond, circular drive, approach, and landscape features including tree plantings and open fields that are essential to Edward Durell Stone’s design and which were completed in 1967. The boundary excludes portions of the museum that were completed at later dates or where later additions to the museum property outside of the period of significance.

11. Form Prepared By

name/title Greg Munn, AIA; Ruben Acosta, NR and CLG Coordinator
organization BVH Architects; NeSHPO date April 15, 2015
street & number 440 N 8th Street, Ste 100; 1500 R St. telephone (402)475-4551; (402) 471-4775
city or town Lincoln state NE zip code 68508; 68501
email gmunnn@bvh.com; ruben.acosta@nebraska.gov

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to map.
- **Additional items:** (Check with the SHPO for any additional items.)

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State

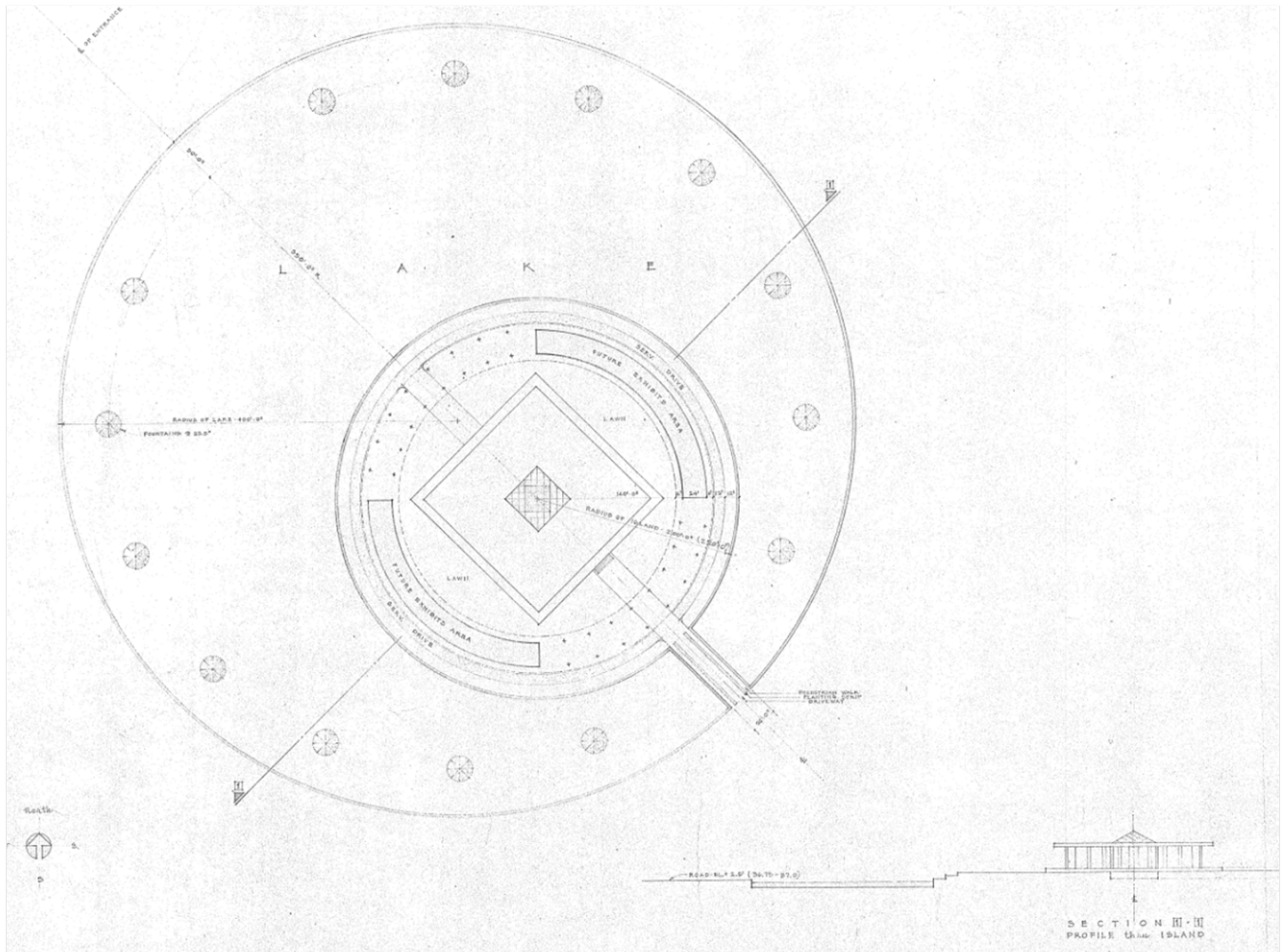
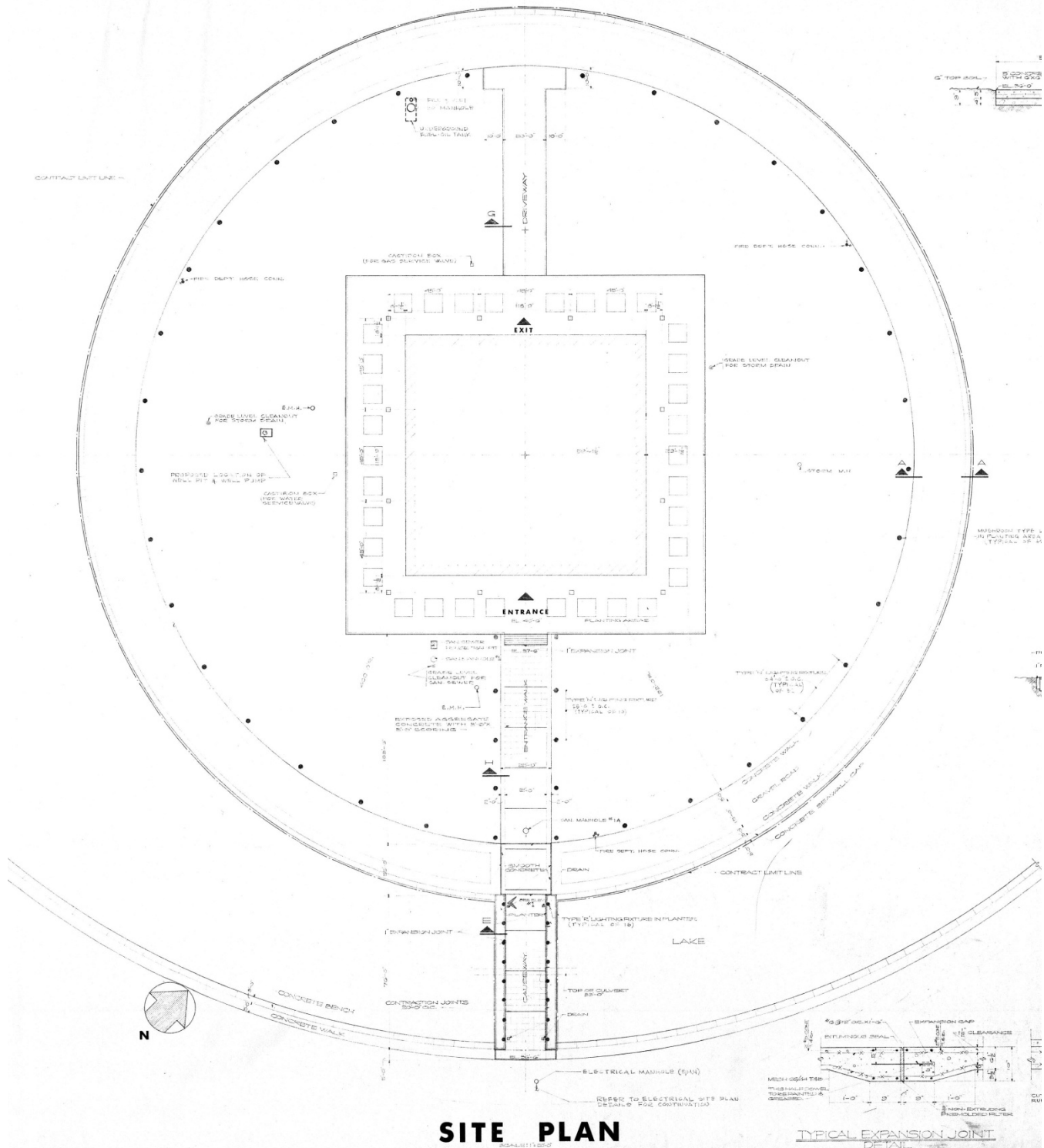


Figure 1: 1964 Site Plan and section showing the initial building, island and pond layout and orientation. The orientation of the building and causeway would be modified when the museum obtained a new site to the southwest of Grand Island. (Stuhr Museum of the Prairie Pioneer)

Stuhr Museum of the Prairie Pioneer
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SITE PLAN

Figure 2: Stuhr Museum Site plan showing planters and layout of the central island as originally designed in 1963. The orientation of the building on the island would be changed when the location of the museum was moved to southwest Grand Island. (Stuhr Museum of the Prairie Pioneer)

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Figure 3: Stuhr Museum construction, 1967. Visible is the waffle slab roof and concrete structure. (Stuhr Museum of the Prairie Pioneer)



Figure 4: Construction photograph showing CMU wall construction and preparation of museum plinth. (Stuhr Museum of the Prairie Pioneer)

Stuhr Museum of the Prairie Pioneer
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Figure 5: Historic view of water garden showing pools and curvilinear stairs. Note the absence of railings around the pools.
(Stuhr Museum of the Prairie Pioneer)

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Figure 6: Detail of Stairs and pools. (Stuhr Museum of the Prairie Pioneer)



Figure 7: Second floor gallery space under construction. (Stuhr Museum of the Prairie Pioneer)

Stuhr Museum of the Prairie Pioneer
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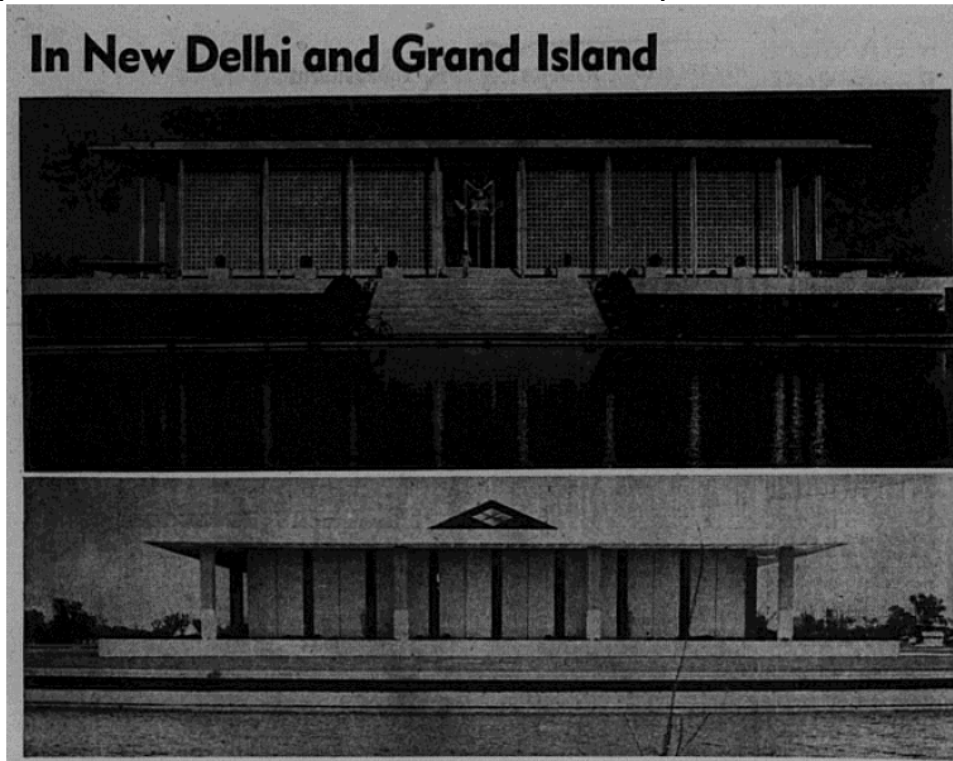


Figure 8: The Grand Island Daily Independent compared the Stuhr Museum to Edward Stone's most famous work, the U.S. Embassy in New Delhi. (*Grand Island Daily Independent*, July 1967)



Figure 9: The exterior of the Stuhr Museum borrows heavily from Edward Stone's 1960 North Carolina State Legislature Building, including the use of vertical window bands, concrete columns, and pyramidal domes. (Wikimedia Commons)

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Figure 10: The Stuhr incorporates the double curving stairs over interior water features of Stone's contemporary 1963 design for the Museo de Arte, Ponce, Puerto Rico. Note as well the contrast between the circular design of the atrium and stairs and the geometric design applied to the second floor fascia. (Discoverpuertoricousa.com)

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Figure 11: Paducah City Hall. The building shares a very similar plan and details to the Stuhr Museum. Differences include a triangular pattern waffle slab roof, projecting windows, and a larger pyramidal dome (not visible). (Flickr, army.arch, 2009)

Stuhr Museum of the Prairie Pioneer
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Country Club 7

Map shows location of former museum site. Present location southwest of Grand Island at Intersection of Highways 34 & 281.

Figure 12: Map showing original location of the museum site. The current location is to the southwest of the city (The Stuhr Museum: Where a Pioneer Heritage Lives for Tomorrow)

Stuhr Museum of the Prairie Pioneer

Hall County, Nebraska

Name of Property

County and State

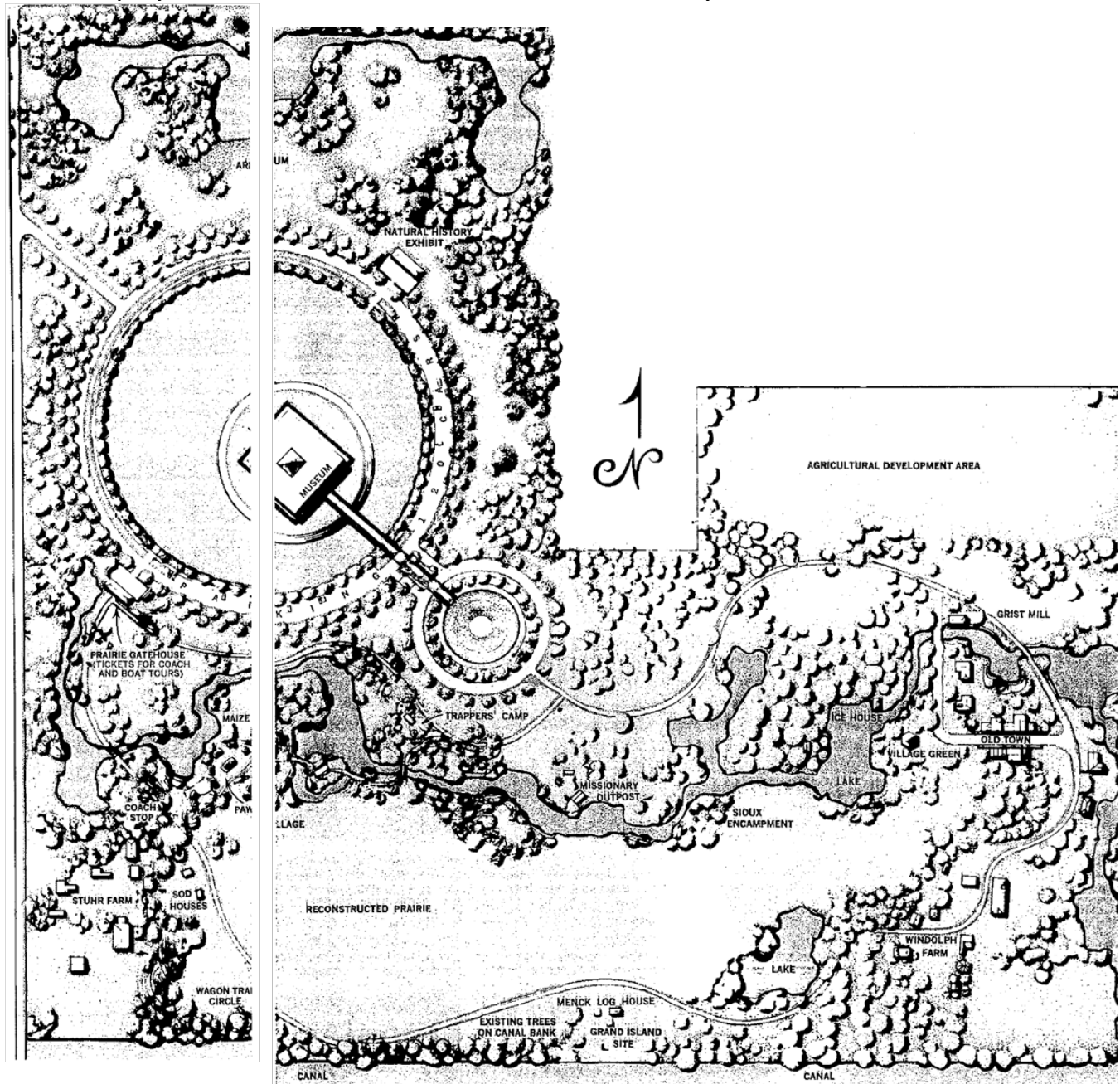


Figure 13: Original landscape plan for the Stuhr Museum by Edward D. Stone, Jr. for the first location of the museum. (The Stuhr Museum: Where a Pioneer Heritage Lives for Tomorrow)

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Figure 14: Concept art for the Stuhr Msuseum produced by Stone Architects. (The Stuhr Museum: Where a Pioneer Heritage Lives for Tomorrow)

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State



Figure 15: Completed Stuhr Museum building, 1967. (Stuhr Museum of the Prairie Pioneer)

Stuhr Museum of the Prairie Pioneer
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Hall County, Nebraska
County and State

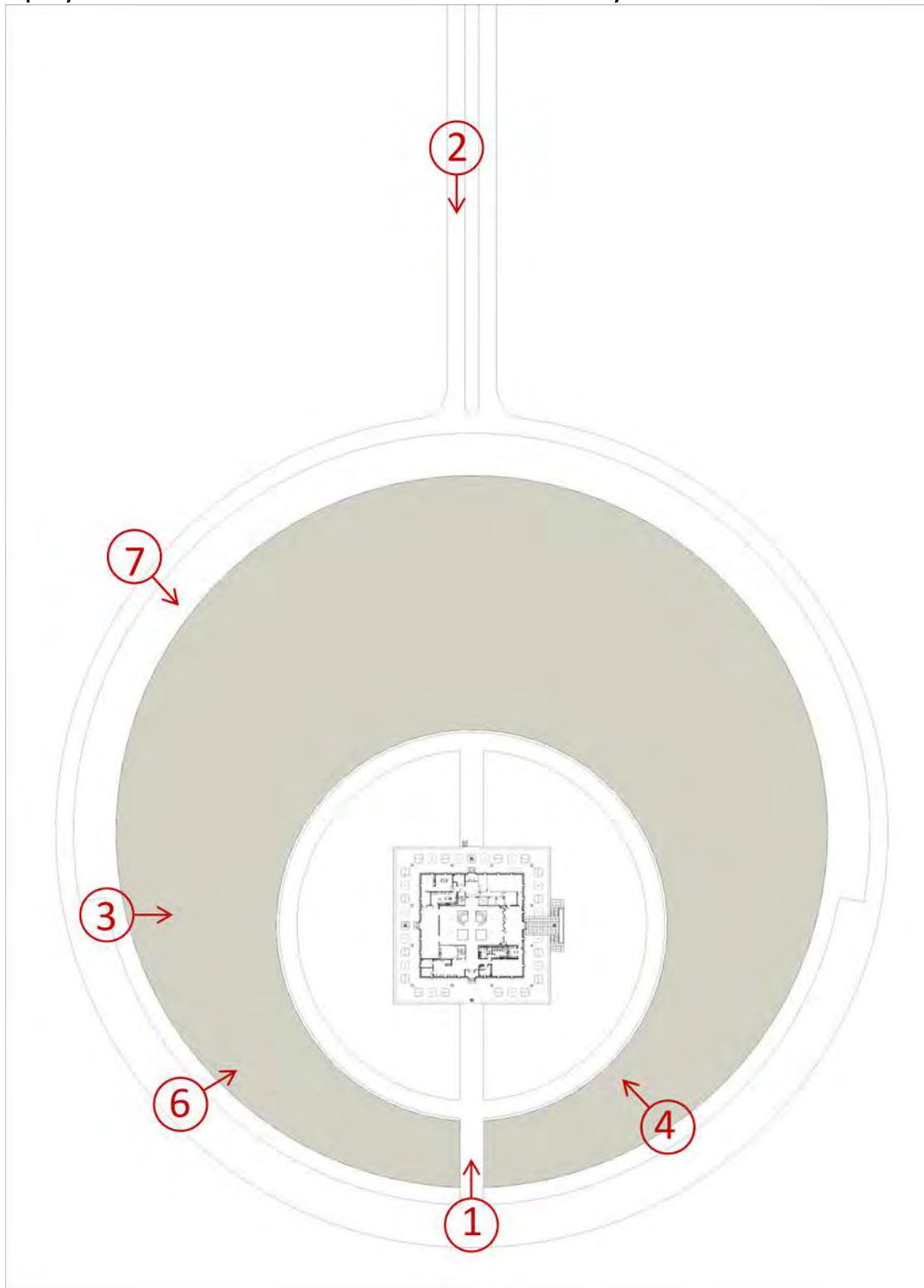


Figure 16: Photo Site Key—exterior photos. See photo list for captions.

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State

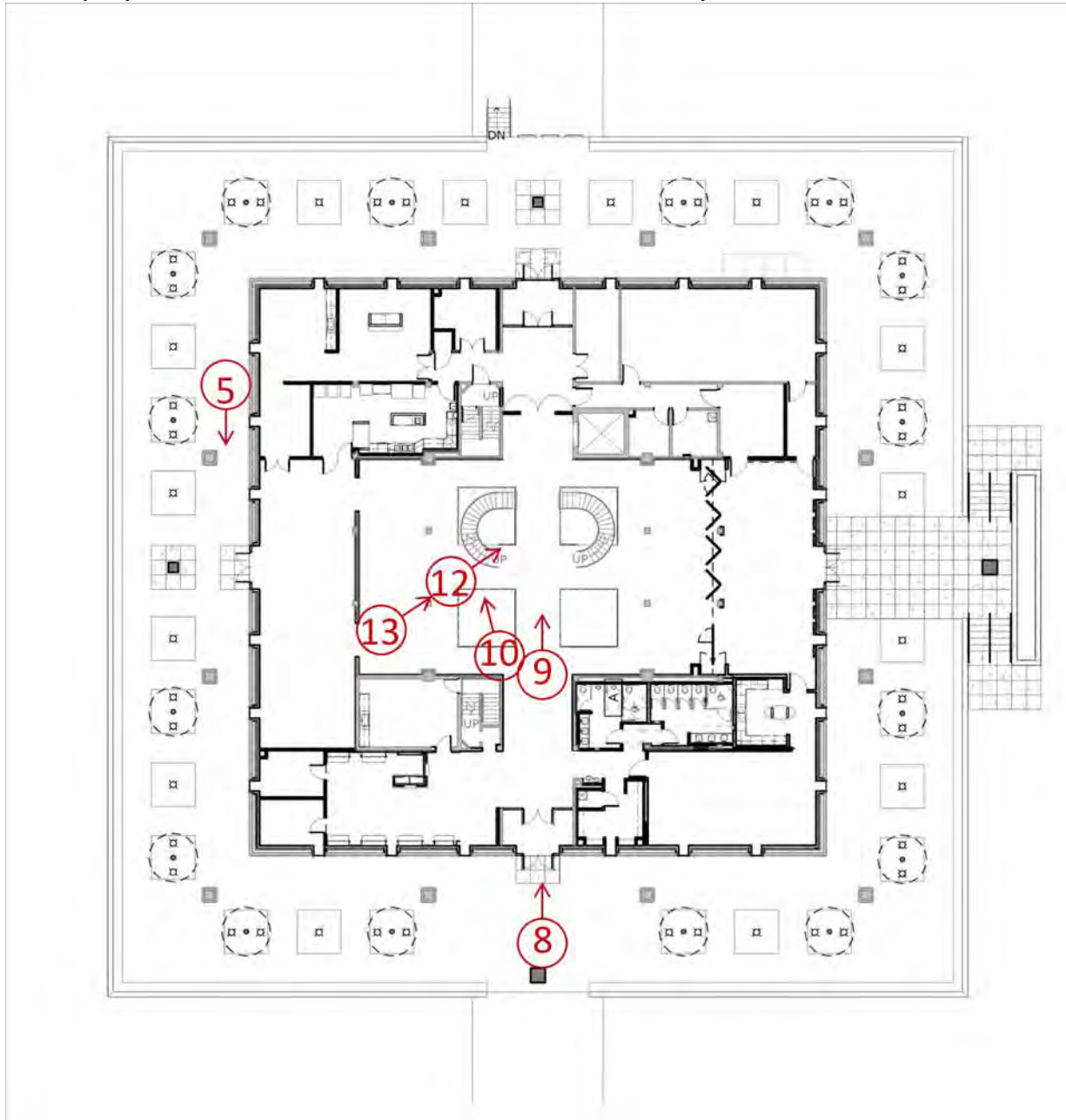


Figure 17: Photos Site Key—interior photographs, first floor.

Stuhr Museum of the Prairie Pioneer
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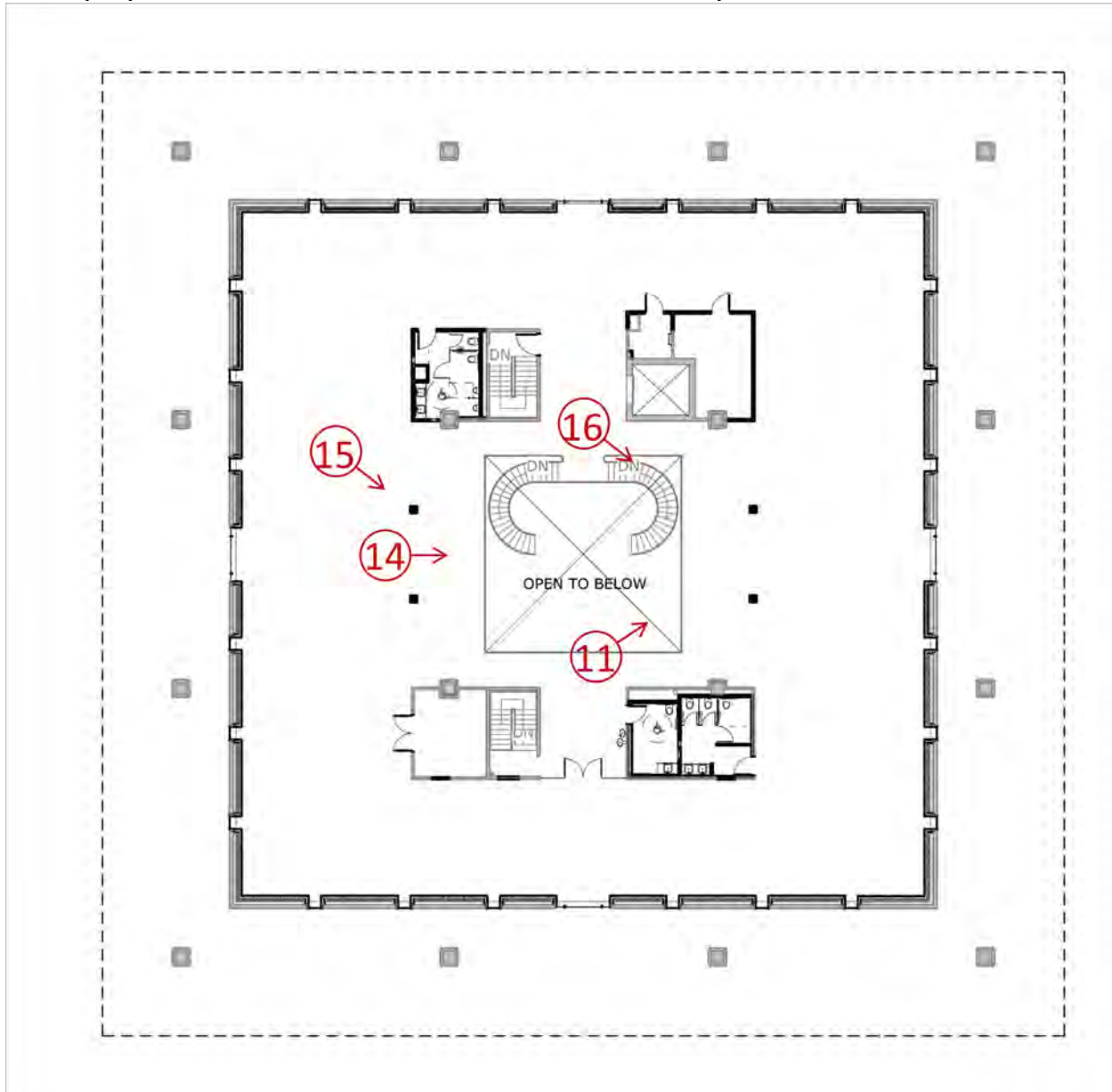


Figure 18: Photo Site Key—interior photographs, second floor.

Stuhr Museum of the Prairie Pioneer
Name of Property

Hall County, Nebraska
County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, 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 Stuhr Museum of the Prairie Pioneer

City or Vicinity Grand Island County Hall State Nebraska

Photographer Greg Munn, Architect Date Photographed March, 2015

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

1. View of entrance (south) façade, camera facing north.
2. View of approach from north and north façade, facing south
3. View of west façade, facing east
4. View of southeast façade, facing northwest
5. Detail view of west façade, facing south
6. View of west façade and causeway, looking east
7. View of island and northwest façade, looking southeast
8. Detail view of main entry, south façade, facing north
9. Interior view of water garden and main stair, looking north
10. Interior view of pools at water garden, facing northwest
11. Interior view of second floor gallery, looking northeast
12. Interior view of skylight dome, looking northeast
13. Interior view of water garden, looking northeast
14. Interior view of second floor gallery, looking east
15. Detail view of second floor waffle slab ceiling, looking southeast
16. Detail of geometric decoration, waffle slab interior fascia.

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.

**Stuhr Museum of the
Prairie Pioneer**

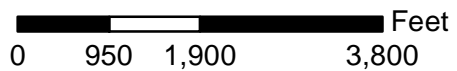
**3133 US Highway 34
Grand Island, Hall Co.,
Nebraska**

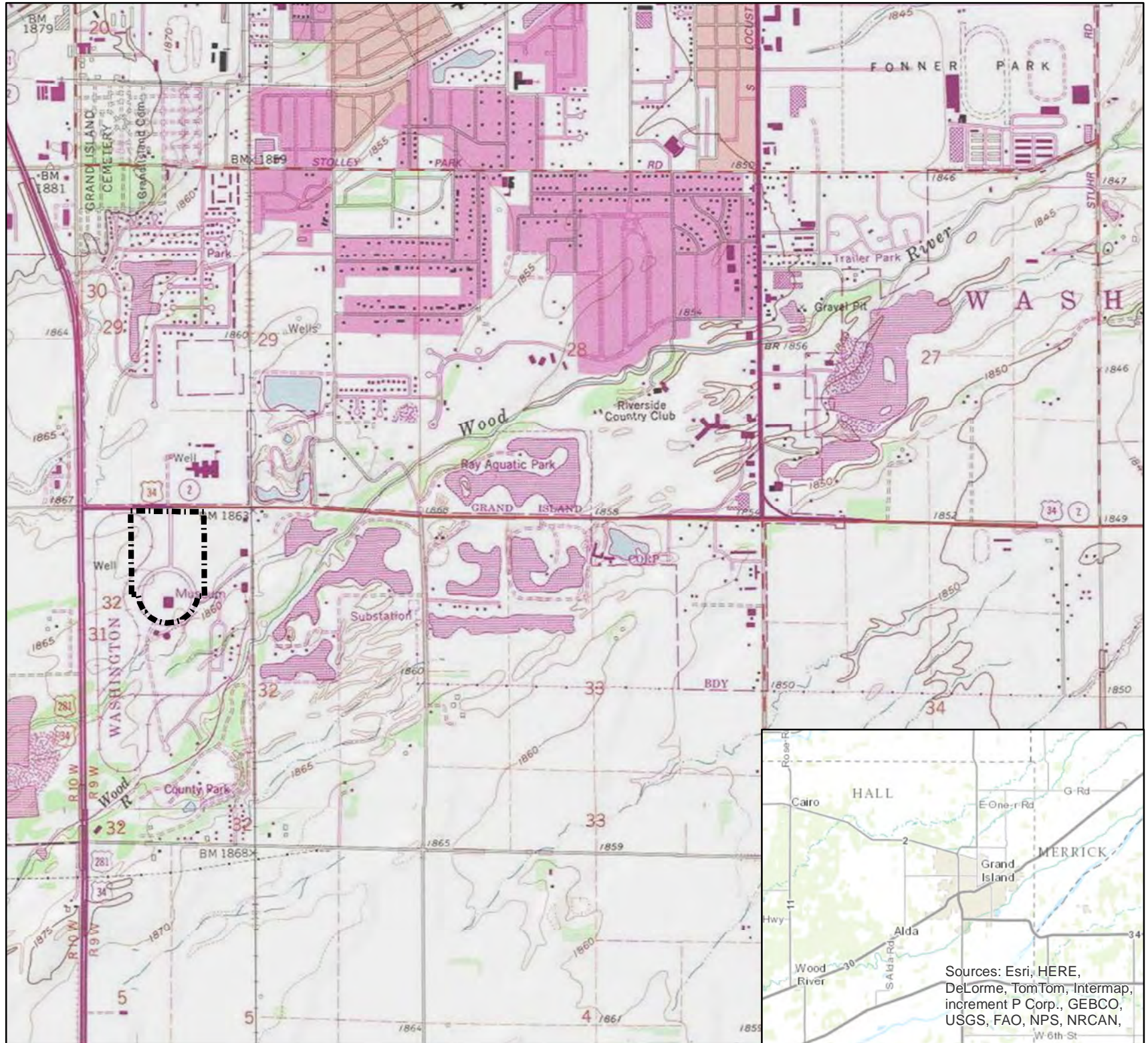
USGS Quadrangle: Grand Island

Legend

 Property Boundary




0 950 1,900 3,800 Feet
1:24,000



Sources: Esri, HERE,
DeLorme, TomTom, Intermap,
increment P Corp., GEBCO,
USGS, FAO, NPS, NRCAN,
W 6th St

**Stuhr Museum of the
Prairie Pioneer**

**3133 US Highway 34
Grand Island, Hall Co.,
Nebraska**

Latitude/Longitude Coordinates:

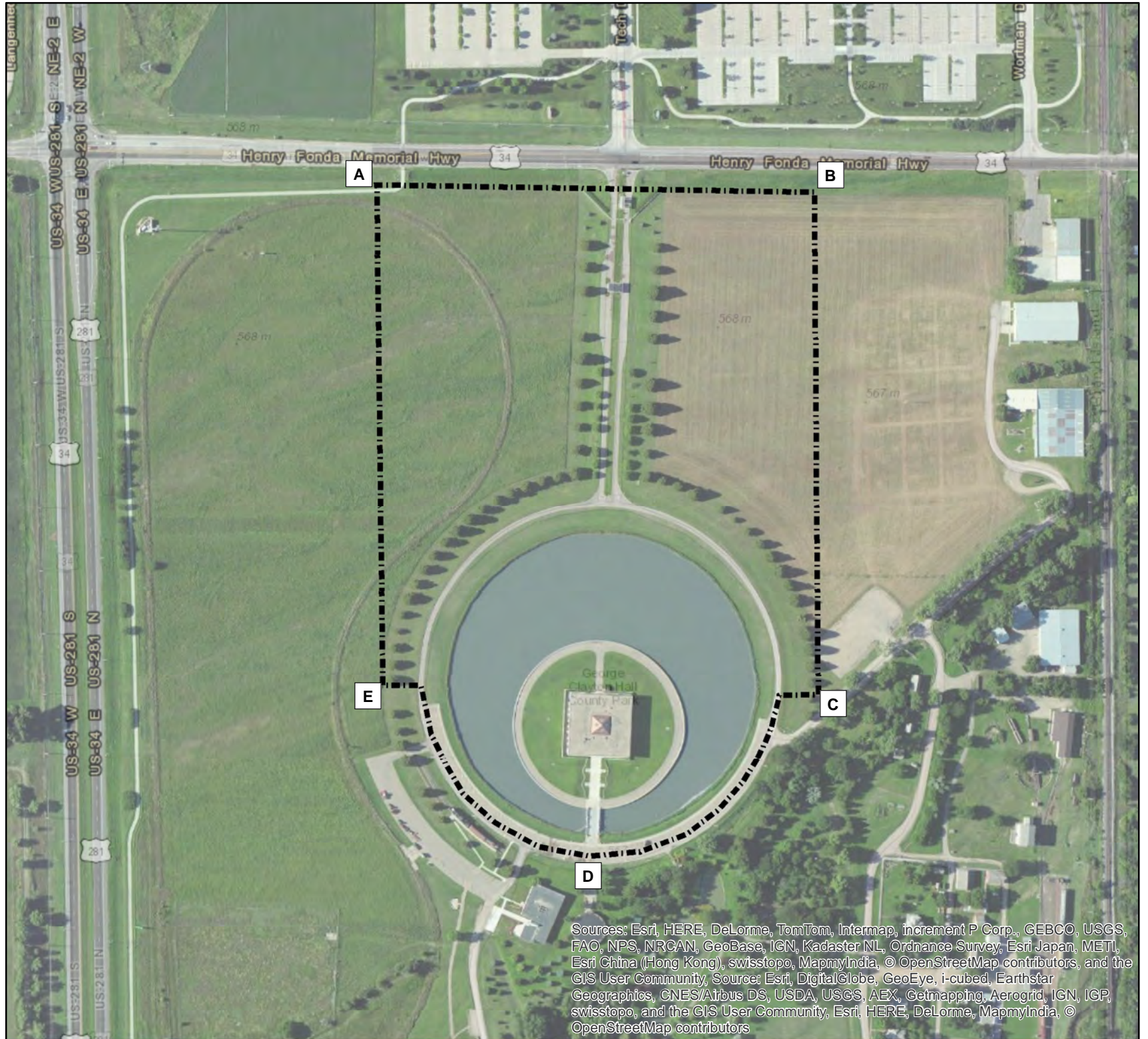
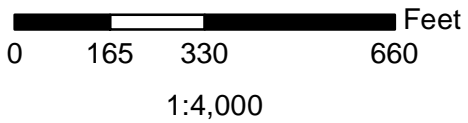
- A) 40.887749, -98.375404
- B) 40.887679, -98.371372
- C) 40.884117, -98.371292
- D) 40.882929, -98.373432
- E) 40.884164, -98.375393

Approx. 41 acres

Datum: WGS84

Legend

 Property Boundary



Sources: Esri, HERE, DeLorme, TomTom, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), swisstopo, MapmyIndia, © OpenStreetMap contributors, and the GIS User Community, Source: Esri, DigitalGlobe, GeoEye, i-cubed, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community, Esri, HERE, DeLorme, MapmyIndia, © OpenStreetMap contributors



UNDER RENOVATION
DRIVE CAREFULLY



NO OPEN FLAME













FULFILLED
WOLBACH

PRESIDENT 1961-2000

RESPONSIBILITY
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LEACH'S LEGACY.

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STUHR MUSEUM
OF THE
PRAIRIE PICTURES

GRAND ISLAND

THIS MUSEUM IS NAMED
ORIGINATOR OF THE IDEAL
COUNTY MUSEUM AND
OF THE HALL COUNTY MUSEUM
WHO BEQUEATHED LAND
OF HIS ESTATE FOR THE
OF THIS BUILDING.

WHILE THE MUSEUM
WITH FUNDS FROM
INSPIRATION AND
CONTRIBUTION HAS
FIRST BENEFACTOR
THIS BUILDING BEA

















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Stuhr Museum of the Prairie Pioneer

MULTIPLE NAME:

STATE & COUNTY: NEBRASKA, Hall

DATE RECEIVED: 5/22/15 DATE OF PENDING LIST: 6/12/15
DATE OF 16TH DAY: 6/27/15 DATE OF 45TH DAY: 7/07/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000396

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 6-29-2015 DATE

ABSTRACT/SUMMARY COMMENTS:

An exceptionally important example of New Formalist design by Ed D. Stone; Stone had matured in his New Formalist approach and this is one of the most regarded examples in the state

RECOM./CRITERIA Accept C

REVIEWER J. Gabbert DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/~~N~~ see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



RECEIVED 2280

MAY 22 2015

Nat. Register of Historic Places
National Park Service

May 19, 2015

J. Paul Loether
National Register—National Historic Landmarks Programs
National Park Service
1201 "I" Street NW, 8th Floor
Washington, DC 20005

RE: Stuhr Museum of the Prairie Pioneer
3133 Highway 34, Grand Island, Hall County, Nebraska

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for the above referenced property to the National Register of Historic Places. This form has met all notification and other requirements as established in 36 CFR 60.

If you have any questions concerning this nomination, please let me know.

Sincerely,

A handwritten signature in blue ink that reads "Ruben A. Acosta".

Ruben A. Acosta
National Register and CLG Coordinator
Nebraska State Historical Society

Enclosure

1500 R Street
PO Box 82554
Lincoln, NE 68501-2554
p: (800) 833-6747
(402) 471-3270
f: (402) 471-3100
www.nebraskahistory.org