

## Railroad history displayed

"Terminal, Station and Depot" will be on view in the UNL Gallery of Architecture Hall through Sept. 25. This exhibition was prepared by the Historic American Buildings Survey and is being circulated by the Smithsonian Institution Traveling Exhibition Service.

This program is sponsored by the College of Architecture as part of its exhibit program and is open to the public without charge.

In 1875 an architectural critic observed: "Railroad terminals and hotels are to the 19th century what monasteries and cathedrals were to the thirteenth century. They are truly the only real representative buildings we possess."

"Terminal, Station and Depot" is an exhibition that spans one hundred years of America's railroad stations, from the first station built in Baltimore in 1830 to those constructed in the 1920s. The exhibition focuses not only on the

railroad station as a unique architectural structure but also on the need to preserve and use these historic buildings.

Before railroad stations, people bought tickets at local taverns or inns. The first station was patterned after the tollhouses which were familiar to travelers along American turnpikes.

As the railroad station became more sophisticated, there were increasing opportunities for the architect to design different types of structures. Included in the exhibition are photographs of stations that range in design from the gothic style, represented by the Point of Rocks Station in Maryland, the "country depot" style represented by the San Francisco and San Jose Depot, to the "romanesque style" of Henry Richardson as represented by the Wellesly Station in Massachusetts. Other architecturally significant stations include Frank Furness' B & O Station in Philadelphia and Daniel Burham's Station in Washington D.C.

## Human in cannon takes best shot

How does it feel to shoot out of a cannon at 90 mph? Hugo Zacchini, known as the "human cannonball," likened it to "taking off in a very fast jet--without the jet."

Zacchini, who is performing at the State Fair's Kool-Aid circus, said his is the original human cannon ball act, invented by his father in 1922.

The secret to the stunt is in the landing, Zacchini explained. Besides just hitting the net, it is important to hit properly, between the tailbone and the base of the neck.

Zacchini said he has only been hurt twice; he suffered back compressions when the net collapsed.

Zacchini's uniform, a white horse-hide jumpsuit and helmet, provides additional protection. Horse-hide is used because it is tough, but less rigid than leather, he added.

Before he is launched from the silver gun, it is pressurized, aimed and raised to a 45 degree angle. The air pressure, which propels him from the cannon, must be correct or he will overshoot or undershoot the net, Zacchini said.



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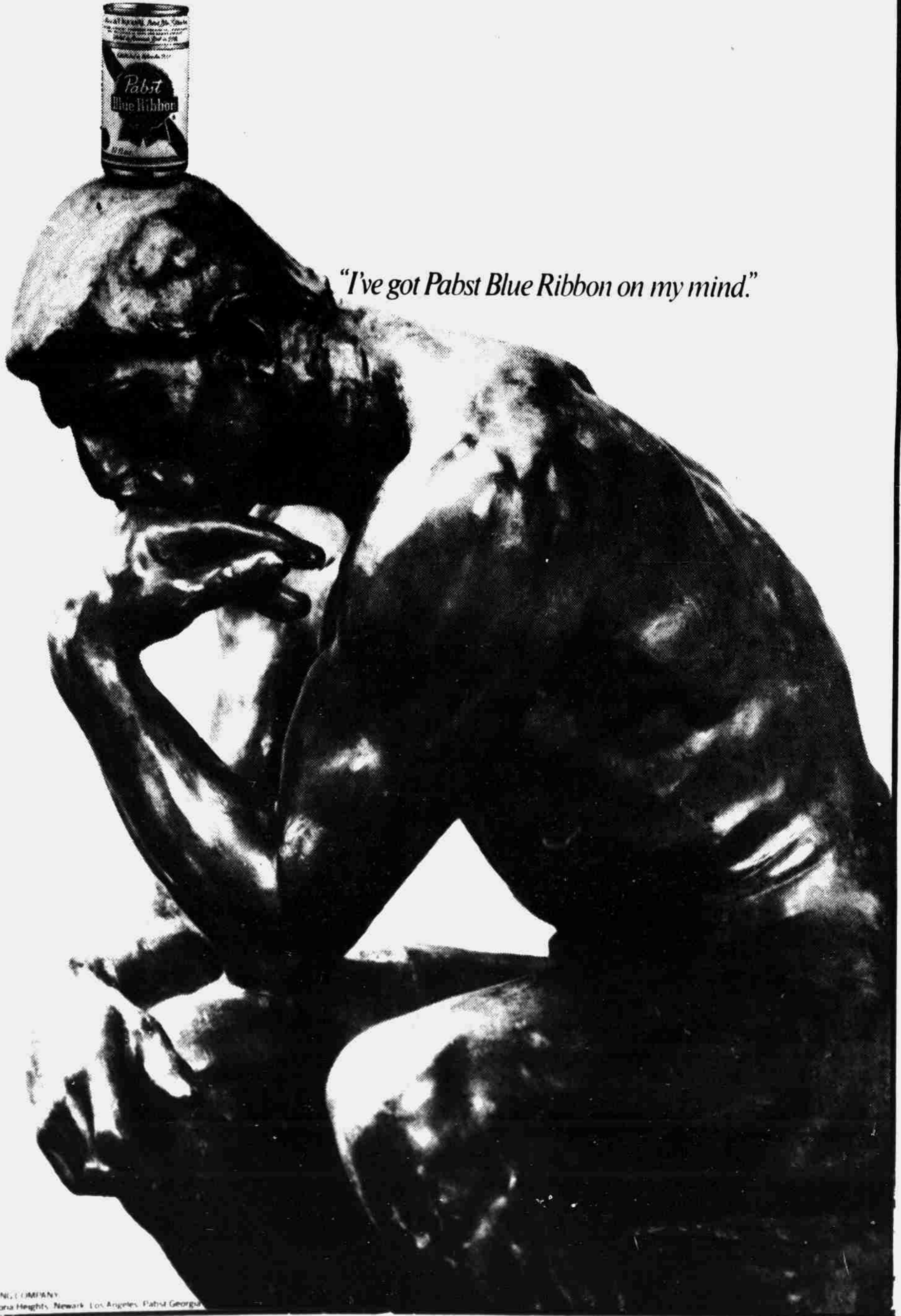
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