

# Los Angeles Union Station

## TEA-21 Improvements

Section 106 Review

**January 9, 2001**

Completed by:

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**FTA Project Number CA-03-0504-01**

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**ATTACHMENT:** Offenhauser/Mekeel Architects. *Los Angeles Union Station TEA-21 Pedestrian Improvements*, November 16, 2000 (includes landscape design of South Patio).

## INTRODUCTION

This report provides an analysis of the effects of the project currently proposed for Union Station in Los Angeles. ~~The historic resource involved in the project is the railroad passenger depot for the city of Los Angeles, Los Angeles Union Passenger Terminal, which is listed in the National Register of Historic Places under that name. The property is commonly known as Los Angeles Union Station and is so referred to in this report. The Area of Potential Effects for the project is confined to the Union Station property itself, since all work proposed takes place within the interior of the building or within an exterior courtyard within the confines of the building.~~

Pedestrian improvements and historic preservation work have been financed through a Federal grant under the legislation known as the Transportation Equity Act for the 21st Century or TEA-21 (1998).

The master agreement states:

j. Historic Preservation. The Recipient agrees to facilitate compliance with Federal historic and archaeological preservation requirements of section 106 of the National Historic Preservation Act, as amended, 16 U.S.C. § 470f; Executive Order No. 11593, "Protection and Enhancement of the Cultural Environment," 16 U.S.C. § 470 note; and the Archaeological and Historic Preservation Act of 1974, as amended, 16 U.S.C. §§ 469a-1 et seq. as follows:

(1) In accordance with Advisory Council on Historic Preservation regulations, "Protection of Historic and Cultural Properties," 36 C.F.R. Part 800, the Recipient agrees to consult with the State Historic Preservation Officer concerning investigations to identify properties and resources included in or eligible for inclusion in the National Register of Historic Places that may be affected by the Project, and agrees to notify FTA of any such properties that will be affected.

(2) The Recipient agrees to comply with all Federal requirements to avoid or mitigate adverse effects on those historic properties.

This report is prepared in compliance with the master agreement to discuss the character-defining features of the property which will be affected by the current project, and to determine whether the project as a whole will have an adverse effect on the historic character or the historic fabric of the property.

## THE NATIONAL REGISTER OF HISTORIC PLACES

As stated above in Section J, Part 1, a property listed in the National Register of Historic Places is considered a historic property for purposes of the National Historic Preservation Act and thereby for Section 106 review.

The National Register is “an authoritative guide to be used by federal, state, and local governments, private groups, and citizens to identify the nation's cultural resources and to indicate what properties should be considered for protection from destruction or impairment.” The National Register is administered by the National Park Service. However, the federal regulations explicitly provide that National Register listing of private property "does not prohibit under federal law or regulation any actions which may otherwise be taken by the property owner with respect to the property." Listing in the National Register assists in preservation of historic properties through: recognition that a property is of significance to the nation, the state, or the community; consideration in the planning for Federal or federally assisted projects (as in the case of the current project); eligibility for Federal tax benefits; consideration in the decision to issue a surface coal mining permit; and qualification for Federal assistance for historic preservation, when funds are available.

To be eligible for listing in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. The criteria for listing in the National Register follow the standards for determining the significance of properties. Sites, districts, or structures of potential significance are eligible for nomination. In addition to meeting the criteria, the property nominated must also possess historic integrity (see below). A property is eligible for the National Register if it is significant under one of the following criteria for evaluation:

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

Historic integrity is defined as the “ability of a property to convey its significance.” The qualities

that define integrity are location, design, setting, materials, workmanship, feeling, and association.<sup>1</sup> Union Station is generally considered to have high historic integrity.

Union Station was listed in the National Register of Historic Places on November 13, 1980 under Criterion A for its historical significance and Criterion C for its architectural significance. Since the station, now sixty-one years old, was at that time forty-one years old, the registration also cites Criteria Consideration G for buildings less than fifty years old. Fifty years is considered the length of time necessary to gain proper historical perspective on the significance of a property; therefore a property listed before it is fifty years old must be demonstrated to have exceptional importance.

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<sup>1</sup>*National Register Bulletin #15, 44.*

## THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Because Union Station is listed in the National Register, the proposed project must conform to the Secretary of the Interior's Standards for Rehabilitation (the Standards) to avoid adverse affect to the property. In accordance with the National Transportation Act, TEA-21 funds may only be granted to projects which will have no adverse effect on historic resources. A project demonstrated to conform to the Standards will, by definition, have no adverse effect on the historic resource.

The Secretary of the Interior's Standard for Rehabilitation are as follows:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## PROJECT DESCRIPTION

The TEA-21 Grant awarded to Catellus Development Corporation for the current project at Union Station is divided into four subprojects, as follows:

- 12.94.01 Interior Renovation: ceiling, electrical and blinds  
Ceiling Restoration and cleaning, and interior electrical upgrades throughout the building.
- 12.94.03 Courtyard Landscaping Improvements  
Restoration of historic landscape elements, upgrades to irrigation, signage, and painting.
- 12.94.05 Pedestrian Tunnel Improvements  
Signage, lighting improvements, and circulation improvements in the tunnel that provides access to the train platforms.

*The above subgrant is discussed in two separate sections in this report; see 3. and 4. below)*

- 12.94.09 ADA Upgrade to Restrooms  
New restrooms to comply with current code and ADA standards are to be placed in a space adjacent to the train concourse.

*This portion of the project does not affect spaces with historic material in them. This is noted on page 17 at the end of the chart regarding effects to the train concourse area.*

For purposes of this report, the scope of work is divided into four sections as follows:

1. Cleaning of the ceiling of the Lobby, South Vestibule, Waiting Room, and Original Ticket Concourse.
2. Rehabilitation of landscape and hardscape features of the South Patio.
3. Improvements to the Train Concourse and Passenger Arrival and Departure Lobby.
4. Improvements to the Tunnel that provides access to the train platforms, including new lighting and signage.

## **WAITING ROOM, LOBBY, TICKET CONCOURSE, AND SOUTH VESTIBULE CEILINGS**

The current project includes the cleaning of the ceiling of the waiting room, ticket or main concourse, and south vestibule. These are the station's most significant interior spaces, and the decorative ceilings are among their important character-defining features.

### **Historic and Current Appearance**

The four ceiling areas to be cleaned have similar features. The lobby, waiting room, ticket/main concourse, and south vestibule have pitched ceilings, resembling the underside of a gabled roof. As described by the conservator, "the ceiling is comprised of a suspended metal lath and plaster formed into beams, coffers, and corbels into which Celotex acoustical perforated tiles have been set." The ceiling of the ticket or main concourse also includes plaster trusses which are designed to resemble wood beams. According to the conservator, the ceilings received an intentional patina and craquelure when it was first completed in order to make the ceiling appear aged. The conservator indicates that the ceilings were created by Herman Sachs circa 1937-1939, as Union Station was originally being completed.<sup>2</sup>

Though the ceilings have darkened with the accumulation of dirt over time, the conservator has determined that the ceilings have not been generally overpainted. Some areas of damage show the following problems: flaking, loss, damage from water cleaning methods, delaminating acoustical tiles, and overpainting which does not match the originally intended appearance of the ceiling.

### **Scope of Work**

According to established conservation methods, a small patch of the ceiling was cleaned to test various cleaning systems and to determine the original appearance of the ceiling. Due to the build-up of many years of soot and particulate matter on the ceiling, the original appearance of the ceiling has been obscured for many years.

The spot testing of systems for cleaning the ceiling and the preparation of the scope of work has been carried out by Tatyana M. Thompson & Associates, Inc., of Santa Monica. The written description of the proposed scope of work provided to Catellus Development Corporation in February, 2000 serves as the basis for the information below.<sup>3</sup>

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<sup>2</sup>*Los Angeles Union Station Ceiling Restoration Project; Technical Section Part VII.*  
Tatyana M. Thompson & Associates, Inc., February 2000.

<sup>3</sup>Tatyana M. Thompson & Associates, Inc., February 2000.

Character-defining Feature	Proposed Work
<p><b>Lobby, South Vestibule, and Waiting Room:</b> Plaster coffers, beams, surrounds, and corbels; Celotex acoustical tiles. Plaster surfaces are painted in an oil-based paint with a water-based glaze. Oil-based paint and an oil-based glaze appears on the acoustical tiles.</p>	<p><b>Consolidate</b> painted surfaces with reversible adhesives and heat iron with a protective film. Remove residual adhesive.</p>
	<p><b>Clean</b> ceiling through vacuum and brush methods. Remove surface grime with dry-cleaning pads made of vulcanized rubber. No aqueous systems to be used due to failure of these systems in test patches.</p>
	<p><b>Fill</b> lost areas over size of ½" x ½" with approved filling compound, not to overflow onto original material.</p>
	<p><b>Varnish</b> with thin surface coating applied by brush. Appearance of final surface coating to match that of original surface.</p>
	<p><b>Repaint</b> only those areas which have been recently overpainted with high quality paints and glazes to match the varnished historical paint in tonality and appearance.</p>
	<p><b>In paint</b> all losses, previous overpainting, and disfigurements, including areas previously damaged by cleaning with water. Inpainting shall match color, texture, and sheen of surrounding historic paint. Overpainting of adjacent original surfaces to be avoided.</p>
<p>Acoustical tile wall surfaces adjacent to historic ceilings</p>	<p>Water stains and other similar damage to be treated in the same manner outlined above.</p>

Character-defining Feature	Proposed Work
<p><b>Ticket or Main Concourse:</b>  Oil painted with water-based glaze on plaster ground and support  Oil-based paint and glaze on Celotex acoustical panels  Plaster beams</p>	<p><b>Consolidate</b> painted surfaces with reversible adhesives and heat iron with a protective film. Remove residual adhesive.</p>
	<p><b>Reattach</b> acoustical tiles per recommendation of structural engineer in accordance with the Secretary of the Interior's Standards for Rehabilitation.</p>
	<p><b>Clean</b> ceiling through vacuum and brush methods. Remove surface grime with dry-cleaning pads made of vulcanized rubber. Additional grime to be removed with the solvent Naptha and a soft, cotton, clean cloth, changing cloth frequently.</p>
	<p><b>Fill</b> and texture lost areas over size of ½" x ½" with approved filling compound, not to overflow onto original material.</p>
	<p><b>Varnish</b> with thin surface coating applied by brush. Appearance of final surface coating to match that of original surface.</p>
	<p><b>Replicate</b> missing and patched acoustical tiles to match the existing historical tiles in appearance, texture, and color.</p>
	<p><b>In paint</b> all losses, previous overpainting, and disfigurements, including areas previously damaged by cleaning with water. Inpainting shall match color, texture, and sheen of surrounding historic paint and be done with conservation standard reversible paint. Overpainting of adjacent original surfaces to be avoided.</p>

## **Effects of Proposed Work**

The proposed work conforms to the Secretary of the Interior's Standards for Rehabilitation as well as the Code of Ethics of the American Institute for Conservation of Historic and Artistic Works, and therefore will have no adverse effect on the historic character of the decorative ceilings. The scope of work will return the original finish of the ceilings to their historic appearance, and as a result of the testing carried out before commencement of the project, the selected methods will not damage the historic materials and finishes.

## **SOUTH PATIO**

The South Patio is located directly south of the main waiting room of Union Station. A high, open arcade screens the south patio from the parking lot to the west. A historic wall with door openings divides the space from an adjacent new patio belonging to the recently constructed Los Angeles Water and Power building on the south side. Several doors allow communication with the waiting room on the north side of the patio and the current ticket concourse on the east side. The south patio is a significant character-defining space of the station, one of two outdoor patios which were a part of the circulation and waiting spaces for arriving and departing passengers. The *Initial Study for Rehabilitation and Reuse: Survey of Conditions* (Hardy Holzman Pfeiffer Associates, August, 1991) classifies the South Patio as one of the “main exterior areas” of the station (Section B6), and it is a significant character-defining space.

### **Historic and Current Appearance**

The South Patio currently has hardscape, principally brick paving, which is historic, and a combination of historic and non-historic plant material. Many original plantings have been replaced with varieties that were not found historically in the space. The patio was used as a circulation and meeting space for arriving train passengers and for people who arrived to meet them at the station. The arched openings on the east wall of the patio were originally unglazed, facilitating the circulation of both air and pedestrians between the south concourse and the patio.

The patio is divided into four quadrants by brick walkways leading to a round, central space, also paved in brick. The central area of the patio is biaxially symmetrical in plan. A wider, perimeter walkway surrounds the planting beds, which are located in the quadrants. Where the crossing paths meet the perimeter path, there are pairs of light standards in the form of large, square piers carrying two nested shades; these metal shades are square in plan and flare upwards. Two parallel rows of three trees are planted in round beds to the west of the central area. The rows lead to the west arcade. Four similar small, round beds hold trees on along the east wall as well.

Plans for the original planting scheme and elevations for the patio have been used by the landscape architect in preparation of the proposed design. Further evidence of the historic appearance of the South Patio is found in many photographs and tourist post cards which were produced in the years after the station’s completion. Post cards are not an accurate indicator of historic colors (in this case of flowers, paving, etc.) but as they were most often based directly on black and white photographs, they impart reliable information about the buildings, the size and location of various plants, and the hardscape and furnishings of the patio. Historic photographs (see Appendix B) show the size of the trees in the station’s early years.

Historic plans and post card images indicate the current benches are historic outdoor furnishing elements. The original trees in the patio were pepper trees, which appear to have been planted near-fully grown in the courtyard. Other identifiable plants in the simple scheme are bird of paradise

planted adjacent to the light standards, low box hedges surrounding the planted beds, and low-growing species of flowers within the box border.

### Scope of Work

The majority of the work proposed for the South Patio will affect only the plantings and moveable furnishings. The only exception is the creation of a fountain in the center of the patio (see below). Overgrown plants which no longer express the historic design concept and species which have replaced those originally specified for the patio will be replaced with appropriate, historically specified plants and trees. Vines and espaliered trees will be planted along the north and south sides of the patio between the arched openings in the south arcade and between the doors on the north wall. Information about the scope of work is adapted from the schematic design drawings and later updates provided to Catellus Development Corporation by the project landscape architect, Melendrez Babalas Associates.

Affected Feature	Character-Defining?	Proposed Work
Cruciform layout: original paving and all planter beds	Yes	To remain unchanged; paving to be repaired and replaced where necessary (for exception, see next item)
Fountain concept; not executed historically	No	A circular fountain is to be added to the center of the patio. Source: a 1937 street elevation of the building shows a fountain in the center of the south patio which would be visible through the central bay of the west arcade. Though the fountain was not fully designed or executed historically, the concept is in keeping with the historic design of the patio and is therefore compatible. Installation of the fountain will involve removal of some original paving in center of patio.
Myrtle box hedges	Yes	The hedges were meant to be low in height to surround low, flowering ground cover. These have overgrown, and will be replaced with new plants of the same species to return hedges to the originally intended effect. Source: original drawings and specifications; historic post card views of the patio.

Affected Feature	Character-Defining?	Proposed Work
Original/historic Mexican fan palms	Yes	Retain in place; no change
Magnolia trees in four central quadrants	No	To be replaced with the original species, California pepper trees. Source: original drawings and specifications; historic post card views of the patio.
Carrot Wood trees in six circular planters at west end, four planters along east wall.	No	To be replaced with the originally specified and planted species, olive trees. Source: original drawings and specifications.
Historic pedestal light fixtures	Yes	Retain in place; no change
Irrigation system	No	Improvements to irrigation will involve some temporary removal of the paving. The historic pavers will be reinstalled once piping is installed.
Historic outdoor furniture	Yes	Some original benches remain in the patio, and five additional ones have been located in storage and will be reused. Any additional furnishings for the patio will be similar in design and material to the historic examples. Source: Drawings of the benches, dating to the 1930s and post card views of the patio.
Wood doors between the South Patio and the current ticketing area	No	These archways were originally open and unglazed. Ten-light, wood frame doors were located in storage, and will replace the similar, ten-panel doors now in place (which are not historic).

## **Effects of Proposed Work**

The proposed scope of work will have no adverse effect on the character-defining materials and features of the patio. The removal of historic brick paving from the center of the space for addition of a fountain does not constitute an adverse effect, as the vast majority of the paving, which extends throughout the patio, remains intact. The fountain itself is compatible with the existing scheme and was indicated in historic concept drawings, as noted above. Historic plantings still extant will remain. Plant material which is overgrown or has replaced original species will be replanted with originally specified plant material.

## TRAIN CONCOURSE AND PASSENGER LOBBY

The train concourse and passenger arrival and departure lobby are located east of the waiting room, between the waiting room and the tunnel which provides access to the train platforms. The train concourse and passenger lobby act as the transitional space for arriving and departing passengers moving among the trains, ticketing area, and waiting room. The train concourse and passenger lobbies are character-defining spaces, though they are secondary in importance to larger, more formal spaces such as the waiting room and original ticket concourse.

In the proposed project, the historic train concourse and the historic passenger arrival and departure lobby are combined under the name "train concourse." In this section, however, the terms *historic train concourse* and *proposed train concourse* are used to distinguish the smaller, historic space from the larger, proposed space which combines the historic concourse and passenger lobby.

### Historic and Current Appearance

The historic train concourse is divided into two long zones by a row of structural piers running north to south. The historic passenger arrival and departure lobby is located directly east of and parallel to the historic train concourse, separated from the concourse by structural piers (identical to those just noted) which are spanned by infill material. This infill material dividing the historic train concourse from the passenger lobby consists of thin, stained plywood walls that frame departure gates used by Amtrak (non-commuter train) passengers. Seven of the eight column bays are filled with these gates; the gate has been removed from the northernmost column bay.

The area contains historic decorative features such as a patterned tile floor, decorative glazed tile wainscoting on walls and around base of structural piers, and ceiling coffers and ceiling-mounted light fixtures in the easternmost bays.

Changes have been made to Union Station which have significantly altered its pattern of use. When the station was originally built, rail passengers took a singular and well planned route from the front entrance at Alameda. First they purchased tickets at a large "Ticketing Concourse" by the entrance, then proceeded through the length of the Waiting Room (where they waited), and then to the "Departure Gates" at the train concourse when the train was called. Passengers were then escorted through the tunnel to the tracks.

Today, the train concourse use has radically changed. While still serving Amtrak departures, it now houses the Amtrak and Metrolink ticketing and information functions and rest rooms added in 1983 and subsequent projects; it serves as the station entrance for large numbers of subway riders and for rail passengers who bypass the front entrance; it is the a connector between downtown Los Angeles and two major high rise office buildings and a major transit plaza; and it handles arriving rail passengers heading for baggage claim, taxis, rental cars, and long haul buses.

This dramatic change in function from rail terminal to multimodal transportation center has given Union Station new life. But it has also created problems within the Train Concourse area, as the layout, signage, and lighting are inadequate to handle the cross traffic and large volumes of pedestrians.

### **Scope of Work**

The scope of work within the train concourse and passenger lobby are needed to ease the traffic flow, adequately light the area, and provide orientation in a currently confusing space. The space is now used by arriving, departing, and ticketing passengers from Amtrak, Metro Red Line, Pasadena Blue Line (opening in 2003), Metrolink trains, and bus lines. Currently the departure gates divide the train concourse (the western and central zones) from the passenger arrival and departure lobby (the eastern zone). The project proposes to integrate these three zones into a single space. New ceiling treatments in the form of a series of shallow coffers similar to those in the adjacent passenger lobby are to be created in the central zone, and some existing lighting is to be moved into a different configuration. This will ameliorate the major cross traffic congestion which is currently occurring. It will also enable passengers searching for the various track and subway entrances and ticketing to see their destinations, which they are unable to do today.

Light levels currently fall below any accepted standard. The combined space will be relit, increasing light levels by retrofitting most of the historic fixtures; adding torchieres to gently highlight the columns and provide an alternative to pure downlight; adding some new ceiling fixtures; and uplighting the stepped tunnel entrance.

The coffered effect of the plaster ceiling in the eastern zone will be repeated in the central zone. This modification will serve to integrate the newly combined spaces architecturally, since these spaces currently are separated by light level, ceiling treatment, and the departure gate infill within the north-to-south line of columns. The historic, Moderne strip lighting in the western zone will largely remain, to accentuate the circulation path between ticketing and baggage claim and enhance pedestrian orientation.

New signage will be added to orient passengers, consistent with current pedestrian use patterns. Some historic signs, long since removed, will be reconstructed (using up-to-date messages) and new signs designed and added, compatible with the station's current graphics system and prior renovations.

Affected Feature	Character-Defining?	Proposed Work
Departure gates and other infill between piers	Yes	Infill panels, doors, and soffits are to be removed to allow the central and eastern zones to function as a continuous space. Side panels, doors, and metal frames will be retained in storage.
Information counters	Yes	Originally, the five piers separating the eastern and central bays had freestanding, built-in counters around their west sides. Two counters at the north end have been removed previously, and the tile floor has been poorly patched. The remaining counters will be removed and stored in the proposed project, and the floor properly patched.
Piers	Yes	Lighting sconces will be mounted on the piers. Electrical conduits will be brought down the exterior face of each pier from the ceiling. The attached conduits and lights will be a reversible condition and designed and finished in an appropriate and compatible manner.
Shallow coffers in eastern zone located adjacent to the tunnel.	Yes	No change to the coffers themselves. Existing historic light fixtures and housings will remain in place, maintaining the existing physical configuration. Only the lamp holders and bulbs will be retrofitted to supplement the light level in the space.
Ceiling surface and profile	Yes	A series of coffers, echoing those in the eastern zone, are to be added to the central zone. This will involve removing acoustical tile and cutting into the existing flat ceiling. The height and pitch of the ceiling will remain.

Affected Feature	Character-Defining?	Proposed Work
Acoustical ceiling tiles	No	Acoustical tiles were originally employed on character-defining ceilings in Union Station, including those which were decoratively painted. These rectangular tiles have no decorative treatment, and will be removed in the center zone (where new coffers are added) and in the western zone. The new coffers and surrounding surface will be finished in plaster or drywall. Adjacent spaces will retain the original acoustical tile.
Train board casing	Yes	The board will remain in place with no changes. The electronic face of the train board is not historic, but the Moderne style wood and metal casing surrounding the board is a character-defining feature.
Soffits to either side of the train board	No	The soffits, which do not carry character-defining features, will be removed.
Continuous, rectangular track of fluorescent lights in the central and western zones; smaller square track south of the train board	Yes	The light track is a historic feature, and consists of a plain, metal framework defining a continuous series of rectangular lights. Part of the larger, rectangular light track will remain in place, and part will be reconfigured to run in a north-to-south line in the western zone.
Ticketing area	No	The existing, non-historic ticketing area is not a part of the proposed work.
Interior space adjacent to the south of the tunnel entrance	No	No character-defining features are present in this area. The current offices (not original spaces) will be removed and new restrooms will be installed in the space.

several different types of transportation, including Amtrak trains, Metrolink trains (regional commuter rail), and Metro Red Line trains (the local subway system), and public bus lines. In the past, pedestrian travel in the space was significantly more limited in volume and complexity, and only departing passengers used the train concourse, and arriving passengers exited through the area where tickets are now sold and passed outside to the south patio. Today, more fluid circulation in a more open space is needed since both arriving and departing passengers moving in a number of directions use the space (see circulation diagram, sheet A-0.4 in the attached plans).

In addition to the increase and changes in pedestrian use of the concourse and passenger lobby, the system for departure has changed, with the gate system minimally used. Most passengers using the station today are Metrolink regional rail passengers, not Amtrak passengers. Therefore, the gates have become vestigial features which now impede efficient pedestrian use of the train concourse and passenger lobby. Because of changes to interior circulation, both arriving and departing passenger traffic now passes through the space (see circulation diagram, sheet A-0.4).

The changes to the ceiling are designed to provide further lighting in the train concourse and passenger lobby, and to equalize the light levels between the two spaces in order to bring them to a similar level. Lighting will also serve to further orient passengers. For example, in the western zone of the concourse a long track of light will emphasize the cross axis, perpendicular to the main path of travel, along which the ticket counters are located at the southern end.

## TUNNEL

The tunnel is not considered a character-defining feature of the facility, both in the present assessment of Historic Resources Group and according to the *Initial Study for Rehabilitation and Reuse: Survey of Conditions* (Hardy Holzman Pfeiffer Associates, 1991).

### Historic and Current Appearance of the Tunnel

A pedestrian tunnel connects the train concourse, where passengers would gather prior to boarding, with the platforms from which passengers would board the trains. The tunnel is straight in plan, commencing at the station in the west and currently terminating at the Patsouras Transit Plaza in the east.

The tunnel has a low level of light provided by three sources. The first system is pairs of round, recessed lights with glass diffusers in the ceiling which follow the course of the tunnel. The second source is a long, non-original track of fluorescent lighting which follows the top of the wall. A third source is the glass block skylights in the eastern half of the tunnel. A photograph of uncertain date but taken prior to the connection of the tunnel to the Patsouras Transit Plaza (which occurred in 1992) shows only the recessed, overhead lights.

The tunnel itself is an important component of the Union Station complex. As the only passenger link between the station itself and the train platforms, the tunnel's position in this configuration is its most important aspect in historic terms. However, the tunnel is a utilitarian space and does not contain character-defining architectural or decorative features like those which are seen throughout the rest of the station.

The interior of the tunnel has been completely remodeled and partially rebuilt,<sup>4</sup> with the wall, floor, and ceiling finishes altered, including the addition of long tracks of cove lighting. The tile wainscot is not an historic finish. Track number signs were located at the entrance to each platform, though these have now been removed; some examples have been located in storage on the premises. Since the tunnel was considered a utilitarian space, it was not photographed and published as extensively as other parts of the station. The project architect has located a photograph of unknown date which shows the appearance of the tunnel prior to the last alterations noted above.

### Scope of Work

The scope of work for the tunnel consists of three parts: lighting improvements, signage

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<sup>4</sup>The tunnel was affected by construction of the Metro Red Line, a project which took place in stages between 1983 (when it received environmental clearance, including Section 106) and 1995 (when construction was completed and the line opened).

improvements, a handrail, and an artistic treatment to add visual interest to the west end of the tunnel. Information comes from the schematic design drawings provided to Catellus Development Corporation by the project architect, Offenhauser/Mekeel Architects dated October 9, 2000.

The fluorescent cove lighting running the length of the tunnel will be removed and new cove lighting installed in the same location. These fixtures will have a continuous louvered baffle to redirect light to the walls and the ceiling to reduce the glare coming from the fixture itself.

Currently, the only signage for arriving and departing rail passengers using the tunnel is located in the feeder tunnels which lead to the platforms, so that a passenger is unable to see the number of the track until he or she reaches it. The direction of connecting modes of transit is not indicated. The signage program will direct passengers to numbered platforms as they progress through the tunnel and to connecting transit.

Affected Feature	Character-Defining?	Proposed Work
Painted concrete wall and ceiling surfaces	No	Signage to be added to tunnel includes track numbers, direction to baggage claim, and direction to connecting forms of transit. The signage programs will be attached to the walls and ceilings.
Linear fluorescent cove lighting	No	Cove lighting will be replaced and faced in a louvered baffle in order to direct more light to the ceiling and to the wall below, to reduce glare.
Round lights mounted in ceiling	No	Lights will be left in place with no changes.
Tiled wall surfaces	No	The top four rows of tiles will be removed and replaced with a new top row of decorative tile with a scalloped or similar profile. The wall tiles are not historic, and will be otherwise left in place. A hand rail will be added near the new top level of the wainscot, attached through the tile.

Affected Feature	Character-Defining?	Proposed Work
Tunnel adjacent to track entrances	No	Non-historic signage (including an electronic sign board) will be lowered for better visibility. Historic signage for track numbers, found in storage, will be re-installed. Non-historic backlit panels will be removed.
Colored concrete floor	Yes	Over half of the current floor is a replication of the historic floor. A large amount of the original floor was removed for the construction of the Metro Red Line. The floor will be left in place with no changes.

### Effects of Proposed Work

None of the work proposed for the tunnel will impact character-defining features, as the tunnel contains no historic character-defining features aside from the floor which remains unaltered. The work will also have no impact on any adjacent historic spaces or features. The work does not alter the circulation patterns within the station or the configuration of the tunnel and tracks.

## CONCLUSION

The scope of work discussed in this document consists of rehabilitation work, adaptation of the existing spaces for contemporary patterns of use, and removal of some minor historic elements to accommodate those new uses.

The rehabilitation component of the project overall consists of the historic rehabilitation of the South Patio landscaping and the restoration of the ceilings of the major interior spaces. As described in each respective section above, this work will not have an adverse effect on Union Station. The ceiling restoration is being executed according to published industry standards. The landscape project in the South Patio is based closely on historical documentation, and the only element being added, the fountain, was envisioned by the architects during design of the station and appears in concept drawings.

The only historic material to be removed in the full scope of the project is limited to the departure gates in the train concourse. The gates, doors, information counters and associated signage will be carefully removed, crated, and stored securely on the premises. These gates served an important function when the station was operated exclusively for Amtrak and earlier rail line passengers as opposed to commuter rail passengers. Today, however, the gate function is minimally used and will be moved to other areas of the station so that passengers from Metro Rail, Metrolink, and various bus systems may use the concourse as a transitional area among several modes and systems of transit. The gates have not only lost their original function, but now are impeding the efficient use of the space.

As discussed in each section above, the proposed project conforms to the Secretary of the Interior's Standards for Rehabilitation and therefore will have no adverse effect on Union Station. The TEA-21 grant is being used to restore historic features and spaces as well as to encourage and facilitate those uses which have created a new and significant role for Union Station as a transit hub for the Los Angeles region in the twenty-first century. These needs will be met with little alteration to the Station, in a manner which does not compromise its historic integrity.

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~~Bradley, Bill. *The Last of the Great Stations: Fifty Years of the Los Angeles Union Passenger Terminal*. Interurban Press, 1992.~~

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Offenhauser/Mekeel Architects. *Schematic Design, Los Angeles Union Station TEA-21 Pedestrian Improvements*, August 30, 2000 (includes landscape design of South Patio).

Tatyana M. Thompson & Associates, Inc. *Technical Section, Part VII, Los Angeles Union Station Ceiling Restoration Project*, February 9, 2000.

U.S. Department of Transportation, Southern California Rapid Transit District. *Final Environmental Impact Statement: Los Angeles Rail Rapid Transit Project/Metro Rail*. December, 1983.

**APPENDIX A:**

**PHOTOGRAPHS OF EXISTING CONDITIONS**

Waiting Room, Lobby, Ticket Concourse,  
And South Vestibule Ceilings

Pages A1 - A5

South Patio

Pages A5 - A9

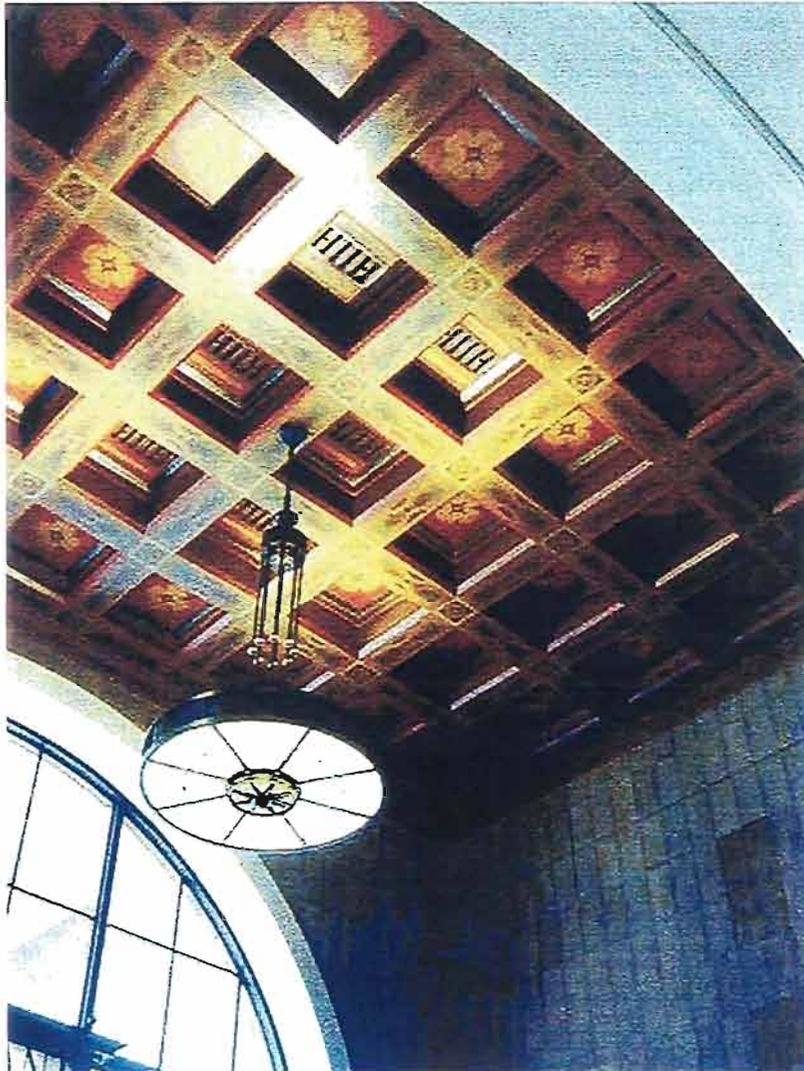
Train Concourse and Passenger Lobby

Pages A10 - A16

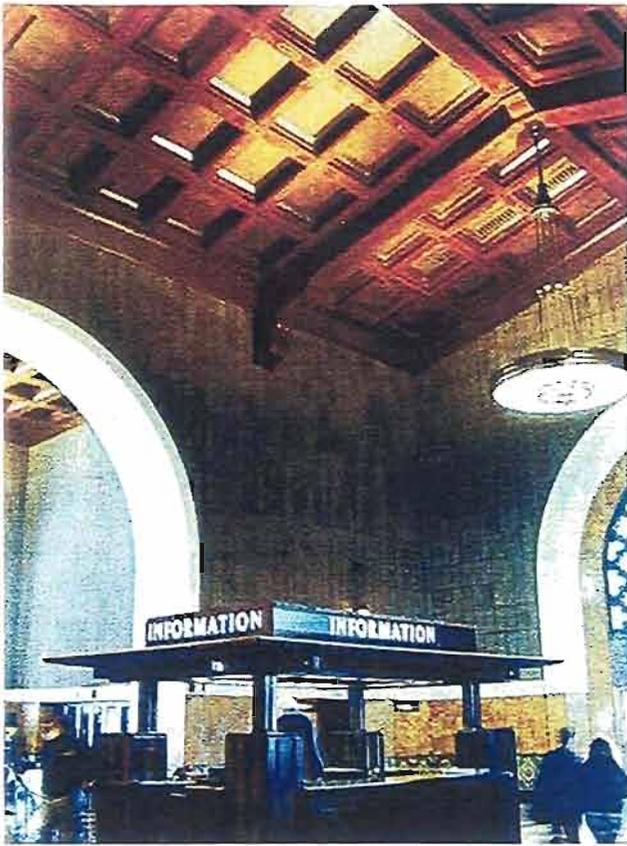
Tunnel

Pages A17 - A21

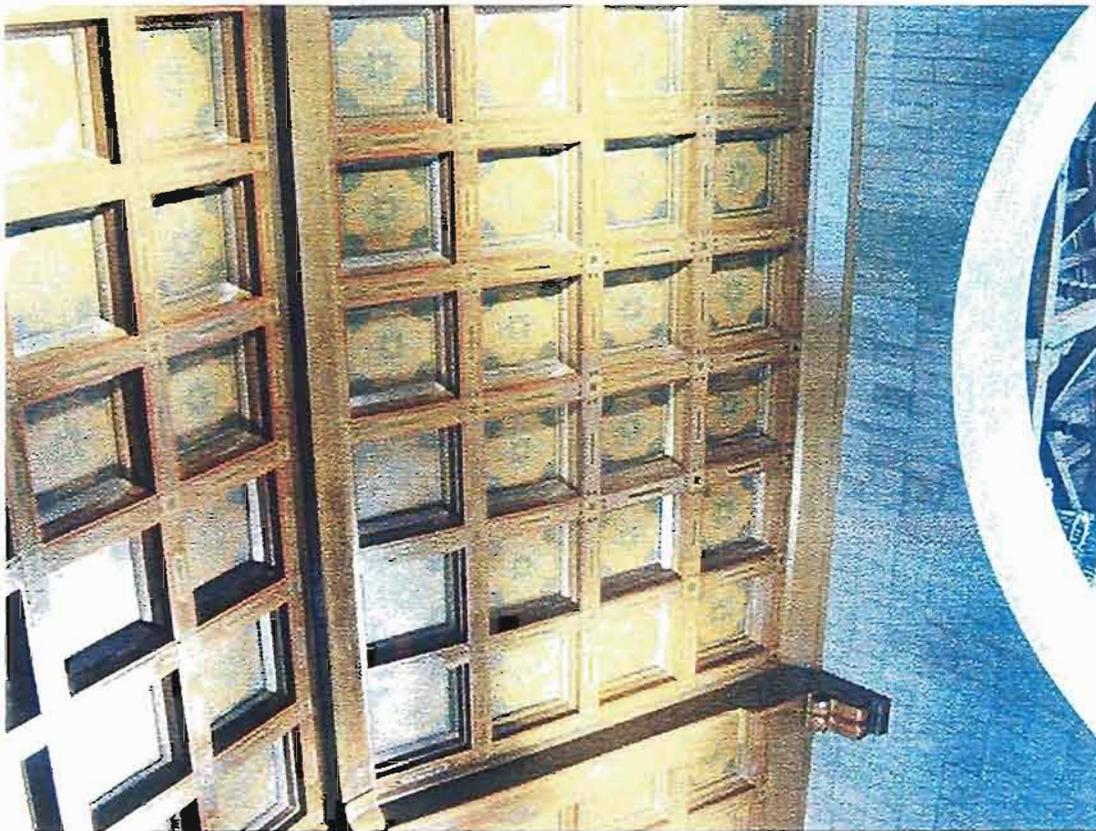
**CEILING RESTORATION:  
SOUTH VESTIBULE, LOBBY, TICKET CONCOURSE,  
AND WAITING ROOM**



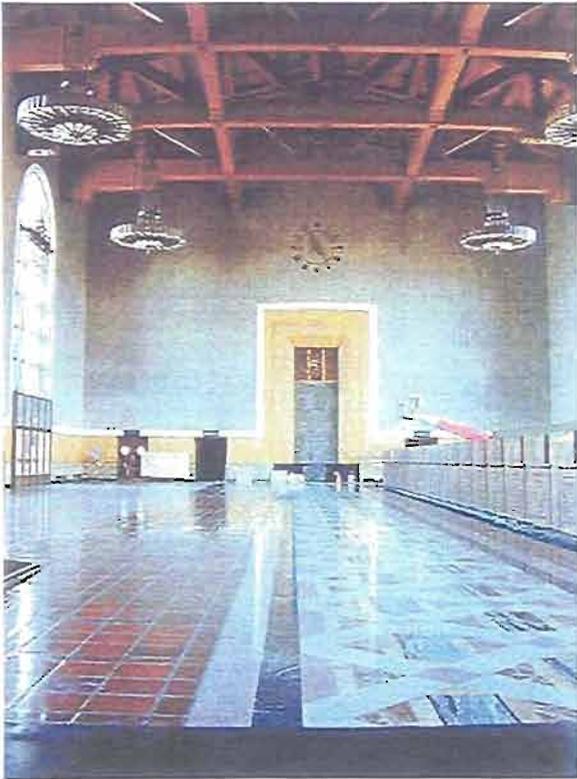
**SOUTH VESTIBULE CEILING AND ADJACENT ACOUSTICAL TILE WALL SURFACE**



LOBBY



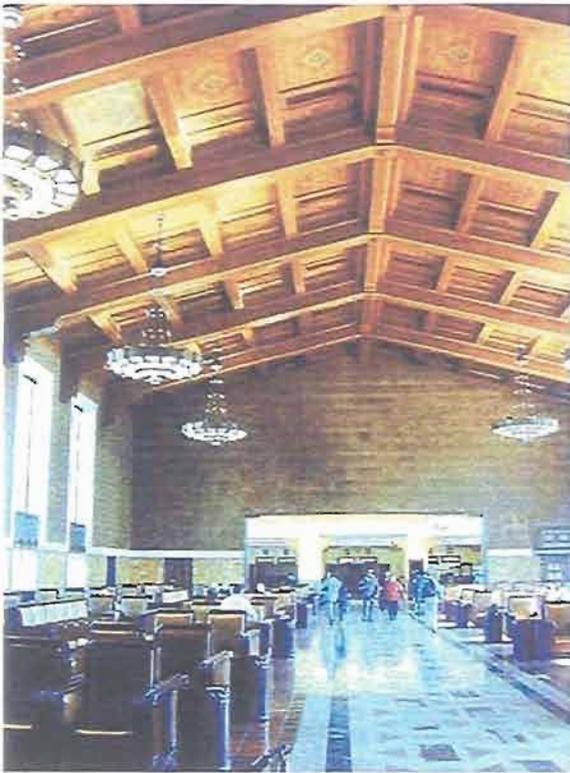
DETAIL OF LOBBY CEILING



HISTORIC TICKET CONCOURSE



DETAIL OF CEILING OF TICKET CONCOURSE



WAITING ROOM, VIEW EAST



WAITING ROOM CEILING

## SOUTH PATIO



VIEW WEST



VIEW NORTHEAST



**CARROT WOOD TREES TO BE REPLACED BY OLIVE TREES**



**SMALL MAGNOLIA TREES (TO LEFT AND RIGHT OF LIGHT STANDARD) TO BE REPLACED BY PEPPER TREES**



SUNBURST PATTERN IN CENTER OF PATIO. NEW FOUNTAIN TO BE CONTAINED IN CENTRAL AREA OF PATTERN, PRESERVING STARBURST AND CONCENTRIC RINGS



DETAIL OF CENTRAL SUBURST PATTERN IN PAVING



**EXAMPLE OF DAMAGED PAVING TO BE PATCHED WITH REPLACEMENT BRICK WHERE NECESSARY**



**TYPICAL CONCRETE-EDGED PLANTER BEDS IN EACH QUADRANT. OVERGROWN MYRTLE HEDGES**



LEFT: NONORIGINAL DOORS ON EAST SIDE OF SOUTH PATIO IN ARCHWAY THAT WAS ORIGINALLY OPEN AND UNGLAZED. RIGHT: DOORS FOUND IN STORAGE, WHICH WILL REPLACE NON-ORIGINAL DOORS TO SOUTH PATIO.



HISTORIC OUTDOOR FURNITURE

## TRAIN CONCOURSE AND PASSENGER LOBBY



HISTORIC TRAIN CONCOURSE, VIEW SOUTHWEST



HISTORIC PASSENGER ARRIVAL AND DEPARTURE LOBBY, VIEW SOUTHEAST



**PASSENGER LOBBY FROM WEST END OF TUNNEL; VIEW WEST**



**PASSENGER LOBBY, VIEW WEST THROUGH GATES  
DEPARTURE GATES FROM PASSENGER LOBBY; VIEW WEST**



**DIFFERING LIGHT LEVELS AND CEILING TREATMENTS IN LOBBY (LEFT) AND CONCOURSE (RIGHT)**



**DEPARTURE GATES: INFIL BETWEEN HISTORIC TRAIN CONCOURSE AND PASSENGER LOBBY, VIEW SOUTHEAST**



**DEPARTURE GATES AND INFORMATION COUNTERS, AND ASSOCIATED SIGNAGE AND CLOCK**



**DEPARTURE GATE AND INFORMATION COUNTER FROM TRAIN CONCOURSE,  
VIEW SOUTHEAST**



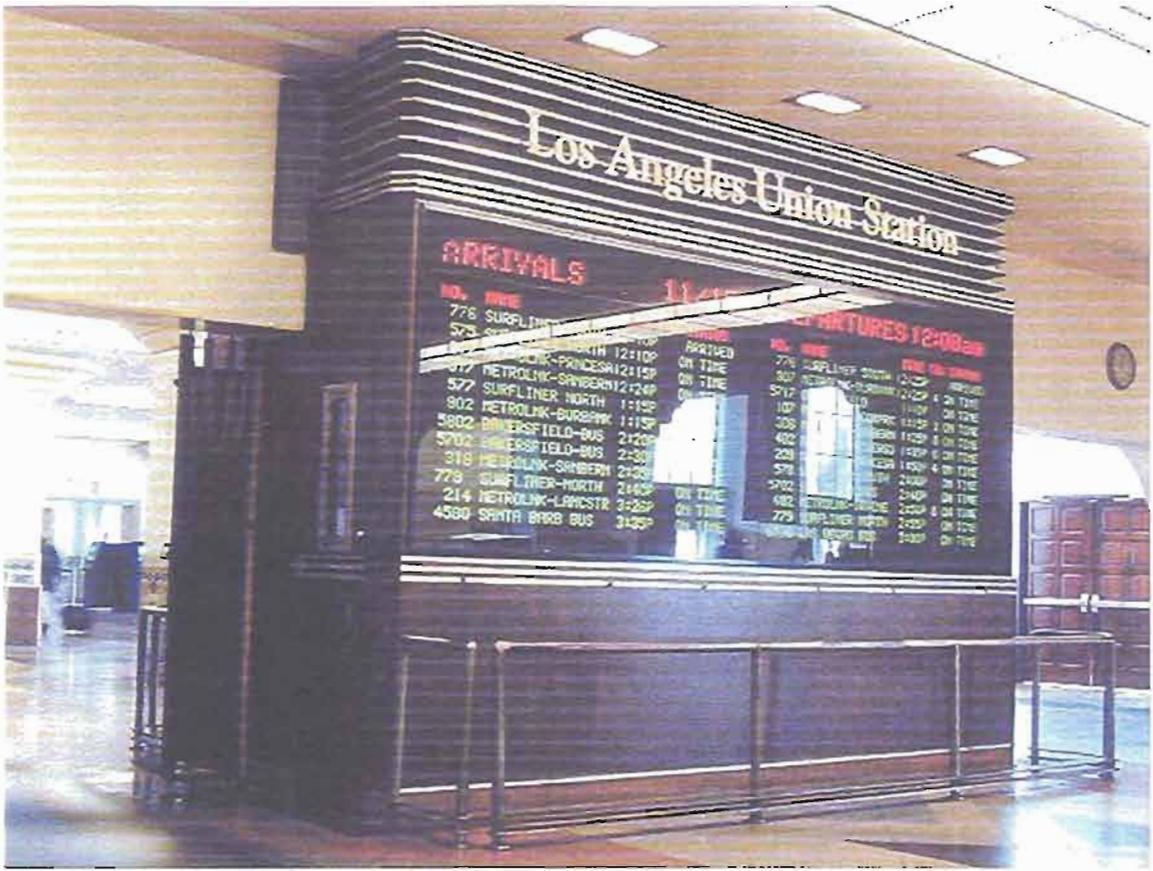
**DEPARTURE GATE FROM PASSENGER LOBBY, VIEW WEST**



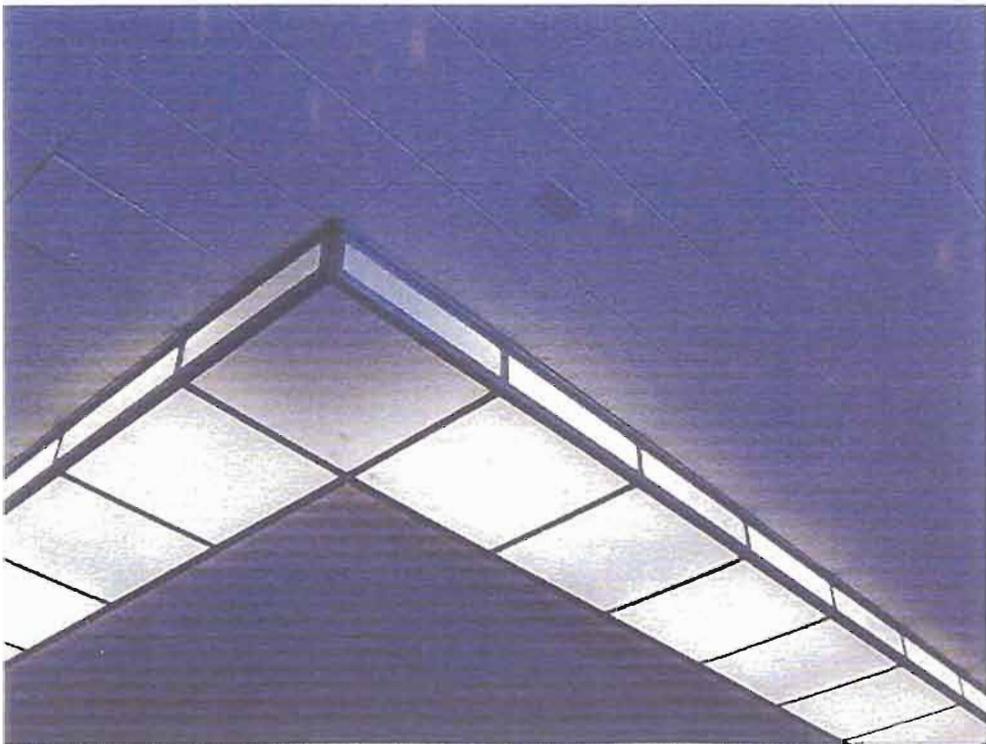
**DETAIL OF DEPARTURE GATE IN TRAIN CONCOURSE**



**SQUARE CEILING LIGHTS FROM TRAIN CONCOURSE TO BE REMOVED AND REINSTALLED IN NEW RESTROOMS**

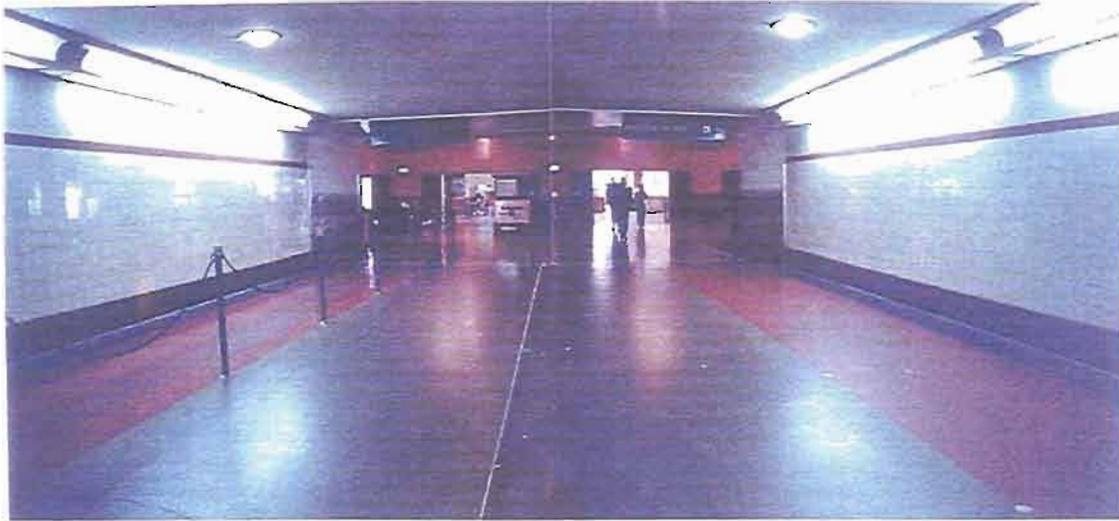


TRAIN BOARD, VIEW SOUTH: SOFFITS TO EITHER SIDE TO BE REMOVED



ACOUSTICAL CEILING TILES (TO BE REMOVED) AND CEILING TRACK, WHICH WILL BE RECONFIGURED

**TUNNEL: TOP AND BOTTOM, VIEW WEST. CENTER, VIEW EAST**





**TUNNEL WEST ENTRANCE (RIGHT) AT PASSENGER LOBBY**



**WEST END OF (NON-HISTORIC) COVE LIGHT FIXTURE  
AND COVERED CEILING PROFILE OF TUNNEL**



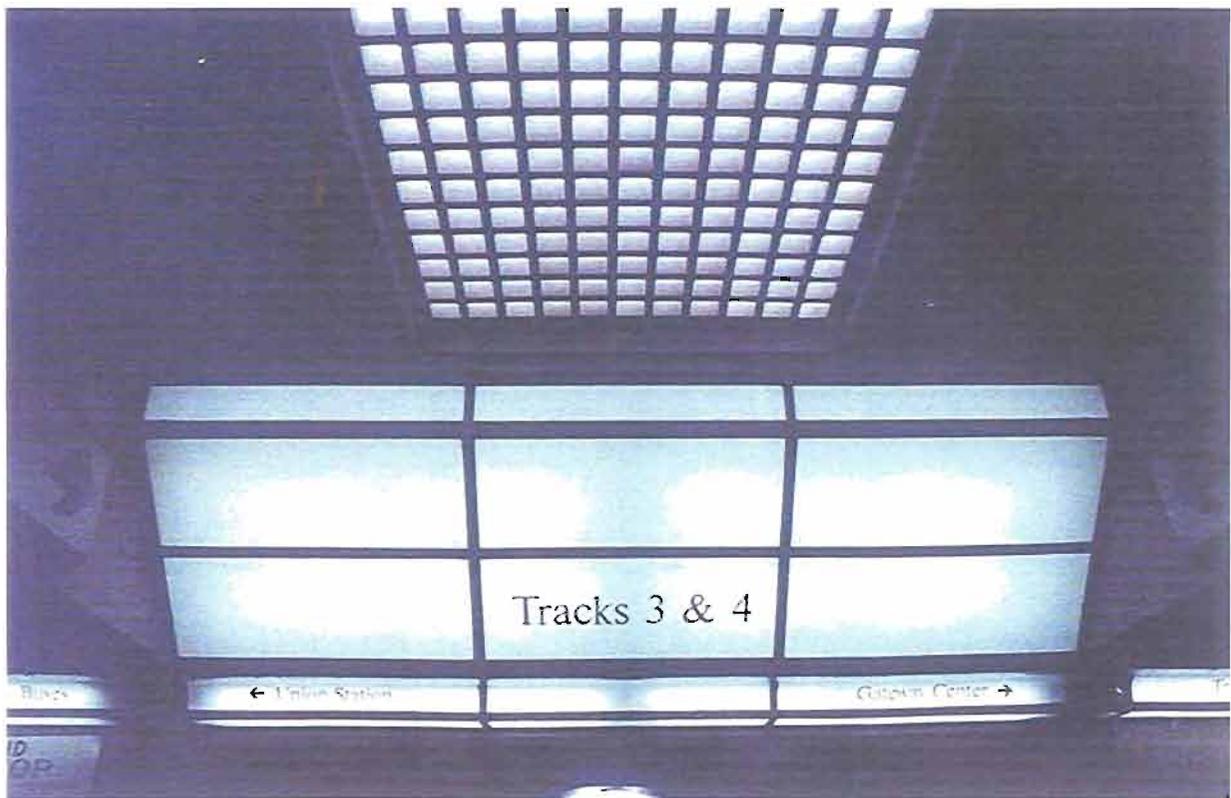
NON-HISTORIC TILE WAINSCOT IN TUNNEL; BORDER AT TOP IS PAINTED ON



TUNNEL: CONCRETE FLOOR AND NON-HISTORIC WALL TILE



**TRACK ENTRANCES AT EAST END OF TUNNEL (VARIED CEILING HEIGHT IS NOT A HISTORIC CONDITION)**



**TRACK ENTRANCE: NON-HISTORIC BACKLIT PANEL TO BE REMOVED;  
NON-HISTORIC GLASS BLOCK SKYLIGHT TO REMAIN**



**TYPICAL SOUTH SIDE TRACK ENTRANCE WITH STAIRS TO PLATFORM AND RAMP BEHIND; STAIR RAILING IS NOT HISTORIC**



**TYPICAL NORTH SIDE TRACK ENTRANCE WITH RAMP TO PLATFORM**

**APPENDIX B:**

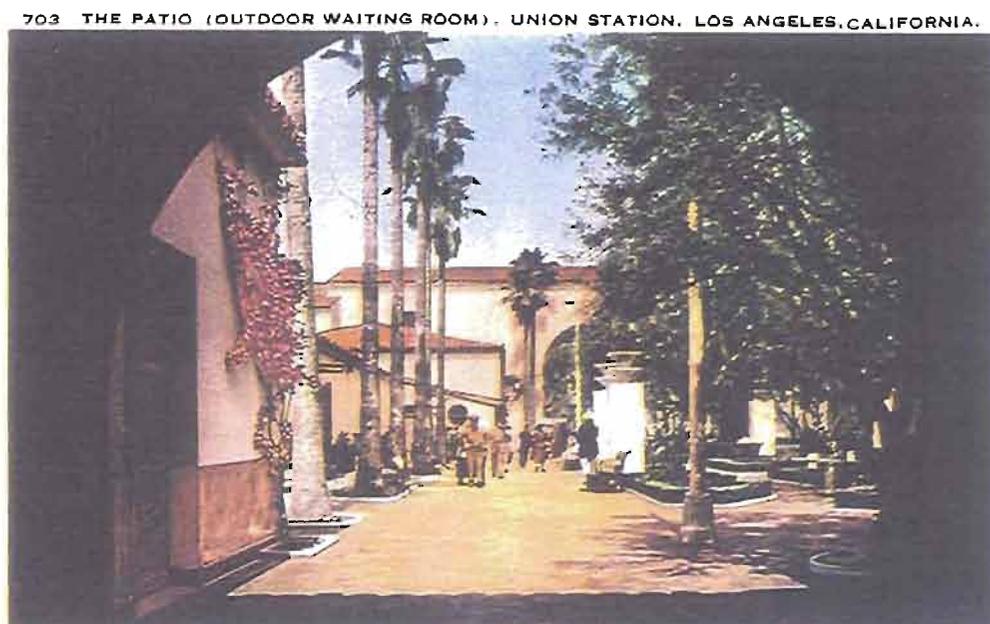
**HISTORICAL DOCUMENTATION AND IMAGES**

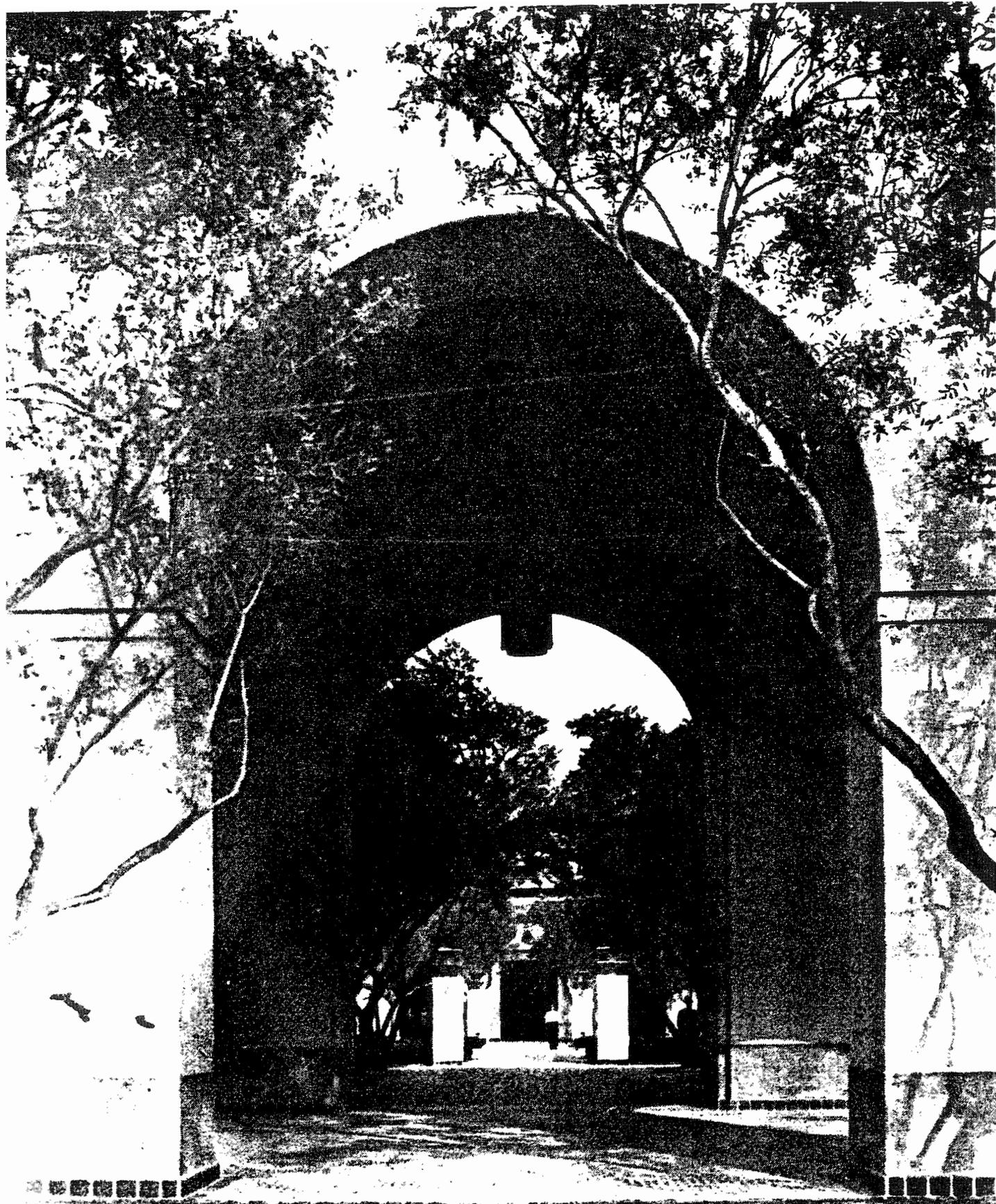


South Patio: view northwest

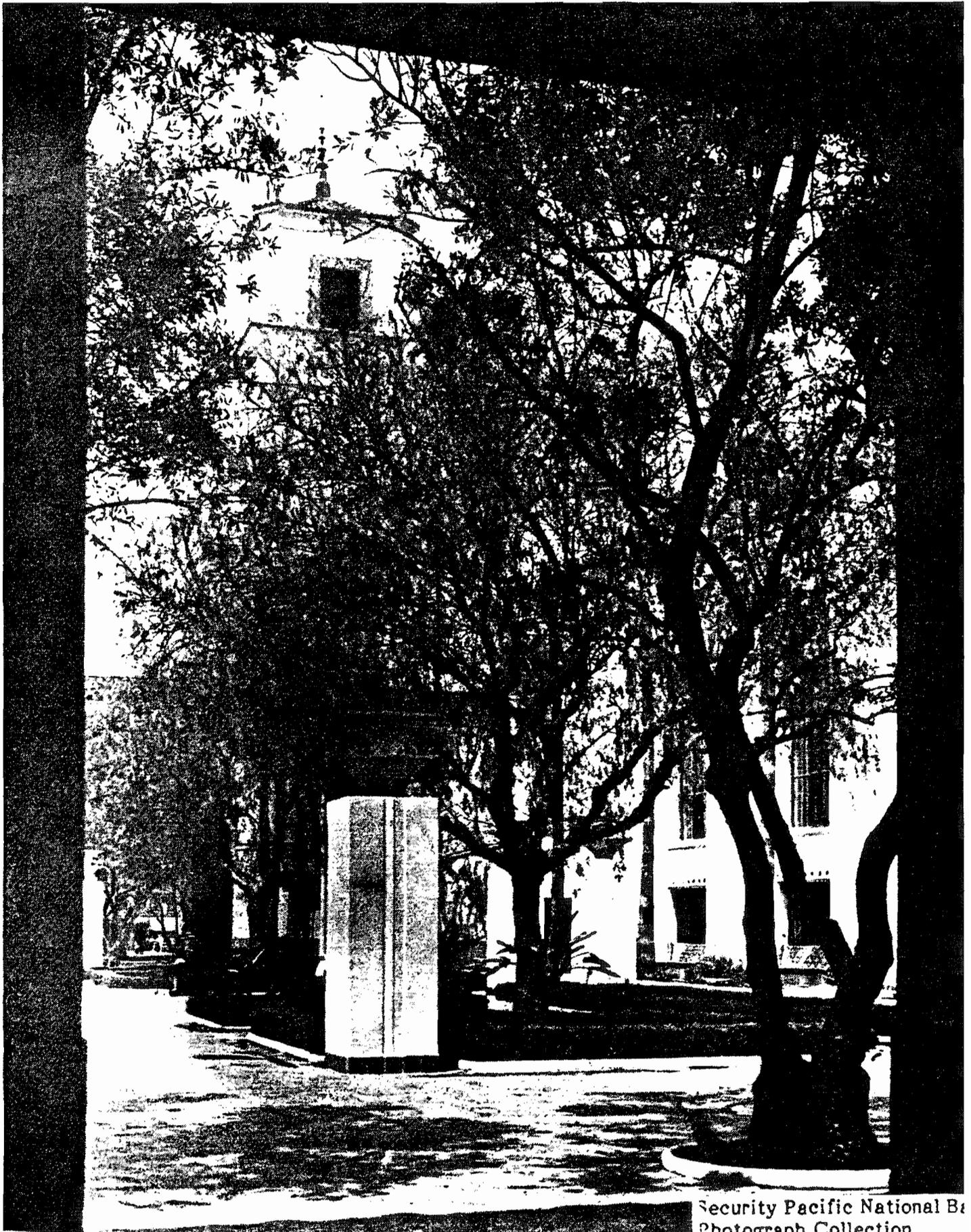


South Patio: view west

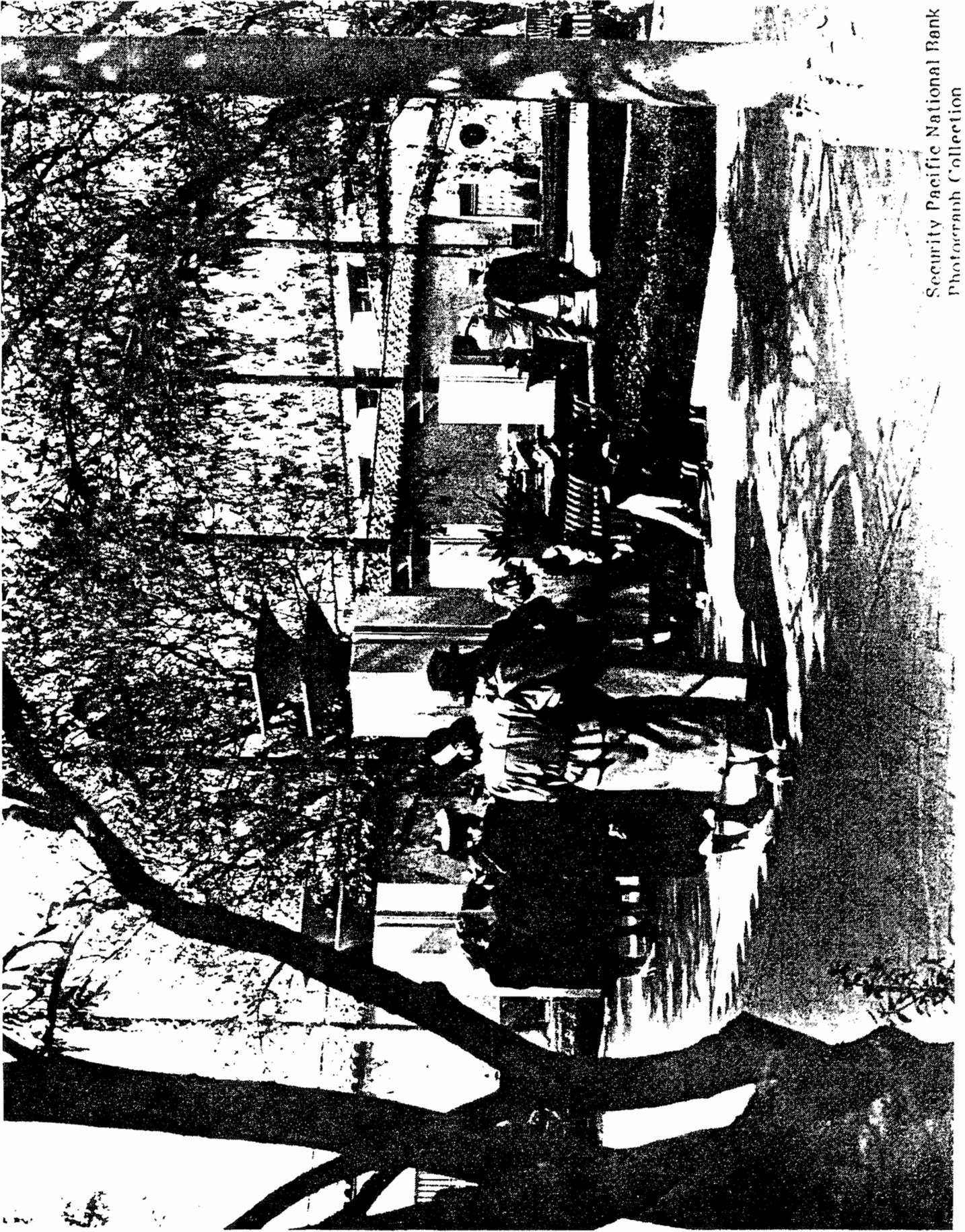




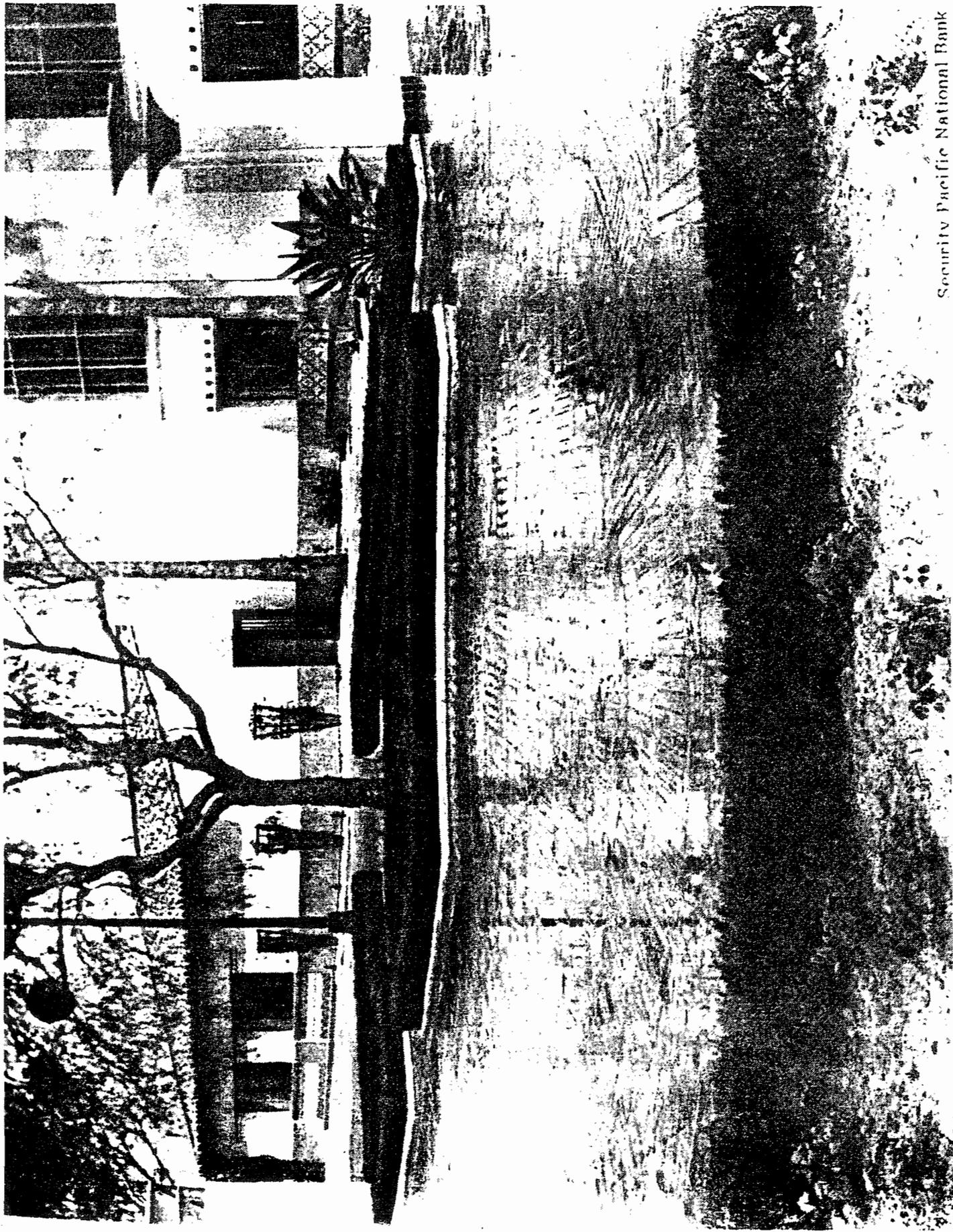
Security Pacific National Ba  
Photograph Collection  
Los Angeles Public Library



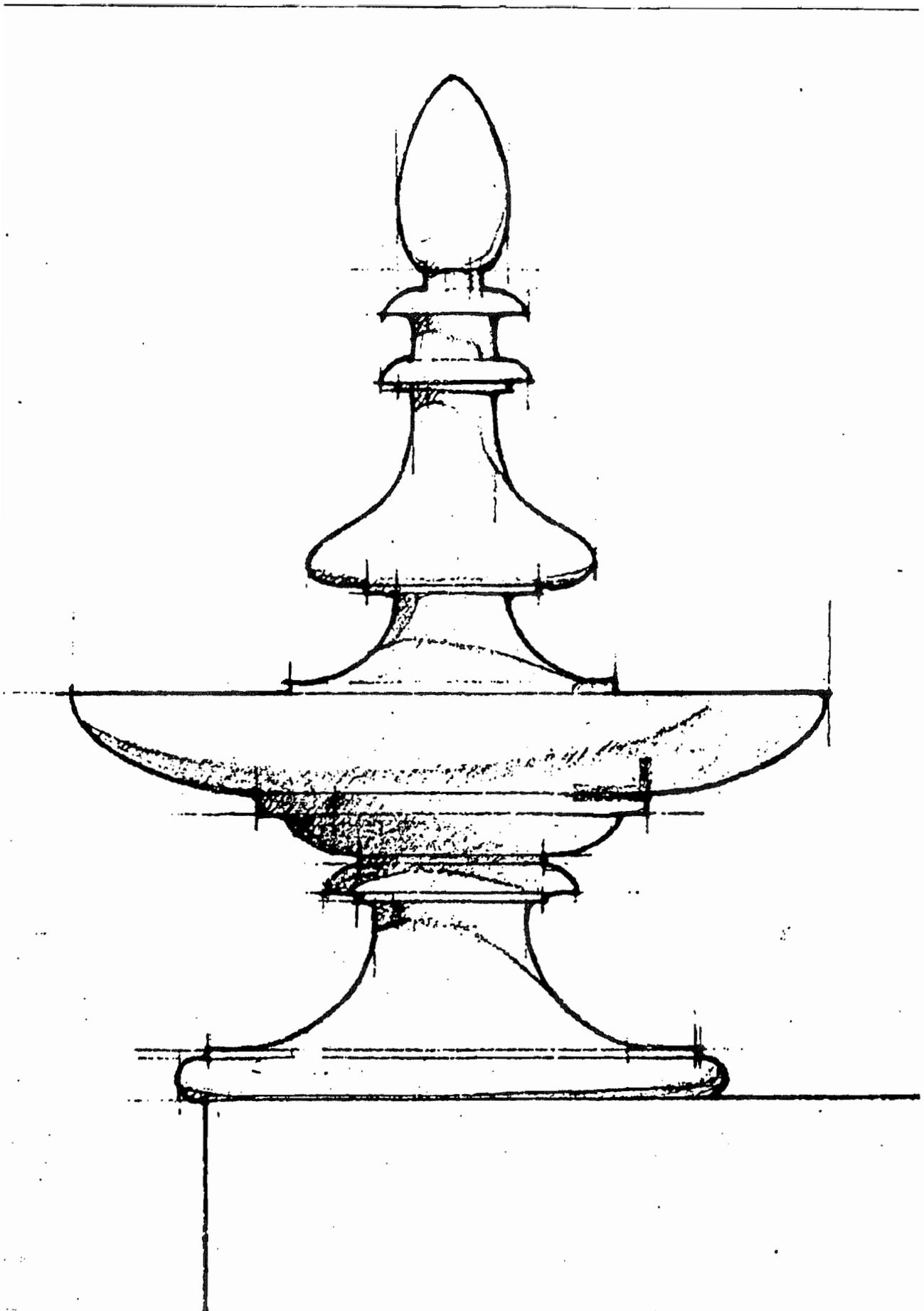
Security Pacific National Bank  
Photograph Collection  
Los Angeles Public Library



Security Pacific National Bank  
Photograph Collection



Security Pacific National Bank



6-85-F-8 Station (shown in plan) Main Entrance, LA

E.W. Hook, S.A., Chief Designer

October 23, 1938

File 50-158

P. W. H. Kirkbride  
Engineering Committee, LAUPT  
San Francisco, California

Dear Sir:

Landscaping

In the meeting of the Architectural Subcommittee this morning Mr. Christie notified the other members of the committee that he desired to have an alternate proposal made on younger and smaller trees, somewhat as indicated in his letter to the committee, dated October 24, 1938. In consideration of this alternate, the committee has requested that I write you and explain the reasons why trees of the size specified were considered desirable.

South patio contains 4 California peppers. The height specified by Mr. Tomson, in order to provide the architectural effect, is 25' to 30'. A tree of this height spreads approximately the same dimension, and according to custom, as determined by the approved practice of the Horticultural Institute, is moved in a 7' box. Another consideration in connection with these trees is the necessity for a clear headroom of 8', and with a tree of this size this clearance can be provided only by a selection of the material. If the height and spread of this tree were reduced, the clearance would be reduced also, and if an attempt were made to provide the required headroom by trimming, the effectiveness of its irregular branch growth would be largely destroyed.

The same comments apply to the olive trees, of which there are 10 in the south patio and 8 directly west of the main arcade. Mr. Tomson has selected the Hevidillo olive which has a rather dark and shiny leaf in contrast to the drab gray of the Mission olive, and a rather dark trunk structure. Here again the olive grows with an irregular branch structure so that if a smaller tree were selected and trimmed to provide the clearance, it would be quite destroyed as far as symmetry is concerned and would not give the effect desired, even now or in later years when it had acquired a fuller growth. This olive tree is slow growing and the size specified, being practically full grown, would not require any more than normal pruning to keep it under control during future years.

The problem, both in connection with the California peppers and the Nevidillo olives, and for that matter the Magnolias in front of the building, is that of headroom. The Magnolias are specified at a height of 15'. This automatically places them in a 30" box, but a reduction in box size reduces height of tree and brings down the clearance. The Magnolias must give automobile clearance. This matter of clearance, even with the trees as specified, requires individual selection of every tree to provide this clearance; we cannot accept the run of the grove even with these specifications.

The principal item of expense, probably 90%, in the moving of the tree is its handling, as all of these trees will be handled by crane or other mechanical apparatus, and it makes little difference as far as expense is concerned whether the weight is reduced a ton and the box dimension reduced in size. The height of the palm trees was determined by the architectural effect. In the front of the building, as practically all of the landscaping has been eliminated, it is felt by Mr. Tomson that the desired effect would not be had in the use of materially smaller trees. Here again the cost of a tree with a trunk 10' or 15' shorter probably would not reduce the cost of the tree at all. Same comments apply to the palm trees in the south patio.

Mr. Tomson, in writing his specifications and in determining his tree heights, has considered the fact that all the trees specified are readily available from several sources so that competition in bidding is necessary. There are only two instances where some scouting is going to be necessary to find the tree specified, and that is the case of the two twin fan palms in the south patio, and if necessary to avoid paying a premium for these twins, the same effect can probably be acquired by using separate trees set closely together.

I have given Mr. Christie a copy of a rendering made by Mr. Tomson of the south patio. I believe that it illustrates better than words what I have attempted to describe above. I have also given him two prints showing the elevation of the front of the depot and the walls of the south patio, on which are indicated the heights of the trees specified. I believe that this, too, illustrates the effect

October 28, 1938  
File 80-153

Mr. Tomson has in mind and the probable result if the heights and spreads were materially reduced. All these, with exception of the California peppers are slow growers and the entire landscaping scheme is based upon an immediate effect as far as the landscaping architecture is concerned without waiting a considerable period for trees of larger size to attain their growth. In the case of the California peppers it is desired that they grow considerably larger than the sizes specified.

Mr. Tomson will be very glad to go to San Francisco to explain to you in person, and more fully, what I have attempted to explain in this letter. If this meets with your approval, I will so arrange.

Bids are now out for the trees specified and are available on Monday, October 31st. I would like to suggest to you that the results of these proposals be tabulated and referred to you and other members of the Engineering Committee who are considering securing prices on much smaller material.

Yours truly,

- Messrs:

M. C. Blanchard  
L. T. Jackson  
C. F. Donatin

H. L. Gilman  
R. J. Wirth  
J. H. Christie

3 - Mr. Tommy Tomson

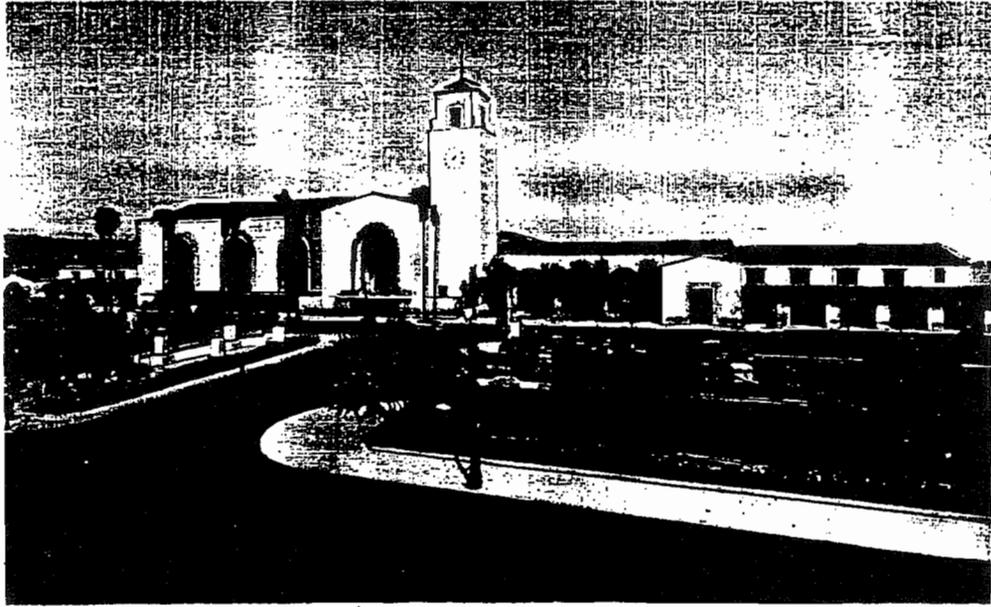
M:PP





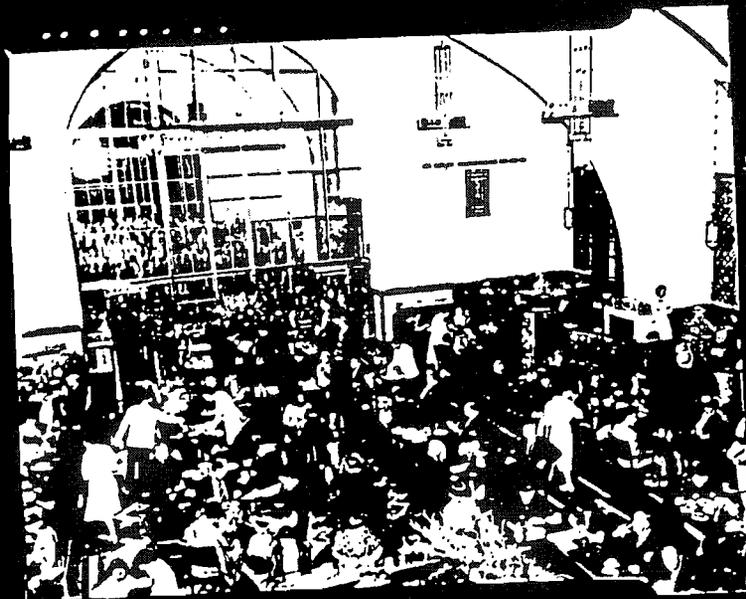
*Corridor, Los Angeles Union Station. Consulting Architects, John and Donald B. Parkinson; Construction Engineer, A. J. Barclay; General Contractor, Robert E. McKee; Plaster Contractor, Elwood E. Schwenk.*

28-NEW UNION STATION, LOS ANGELES, CALIFORNIA

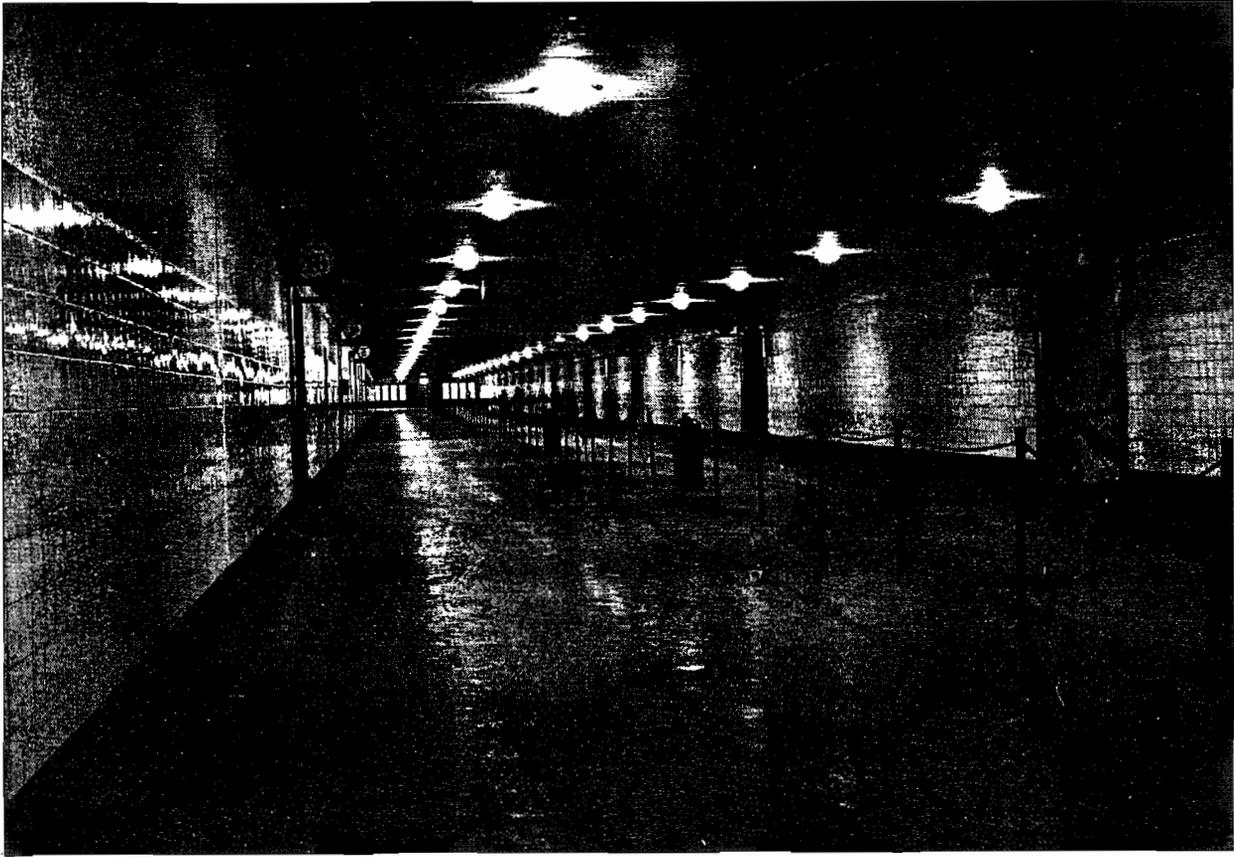


RECENTLY COMPLETED AT A COST OF. \$11,000,000

45366







*Mark Effle*

**TUNNEL, DATE UNKNOWN (pre-1992)**

*The Last of the Great Stations: Fifty Years of the Los Angeles Union Passenger Terminal, p. 95.*

**APPENDIX C:**

**TATYANA M. THOMPSON & ASSOCIATES, INC.**  
*Technical Section, Part VII, Los Angeles Union Station Ceiling  
Restoration Project, February 9, 2000.*

**TECHNICAL SECTION  
PART VII**

**LOS ANGELES UNION STATION  
CEILING RESTORATION PROJECT**

Report prepared by:

Tatyana M. Thompson  
Tatyana M. Thompson & Associates, Inc.  
1453-B 14th Street  
Santa Monica, California 90404  
9 February 2000

For Catellus Development Corporation

## REFERENCE SECTION

### PRELIMINARY GENERAL REMARKS

The following is an examination report and proposal for treatment of the decorative ceilings found at the Los Angeles Union Station in the following four areas: 1) Waiting Room, 2) Lobby, 3) Ticket Concourse and 4) the South Vestibule. The purpose of this study is to provide a preliminary assessment of condition in these areas, to describe conservation testing procedures and the testing results, to provide recommendations for conservation treatment and to provide a scope of work for painting contractor.

The foremost concern in formulating the following document was the preservation of all historic painted material and the original intent of the artist. Every effort was made to determine the original appearance of the ceilings and to take into consideration the effects of age and patina. Aesthetic considerations in conjunction with determining the original effect and intent of the artist have been important concerns and considerations in determining the course of treatment. All recommended treatment is in accordance with the Code of Ethics of the American Institute for Conservation of Historic and Artistic Works (AIC) and with the Standards for Rehabilitation of the Secretary of the Interior (36 CFR Section 67.7 Section 409.1).

### CONDITION ASSESSMENT

The four decorative pitched ceilings were executed circa 1937-1939 by Herman Sachs at the time of construction of the building. The ceilings are in an Italianate manner to imitate a painted wooden ceiling with beams, coffer surrounds, corbels and inset decorative panels. The painted decoration has been executed in generally dark earth tones with some colorful abstract stenciled embellishment. The materials and methods of application encountered in the painted decoration in the four areas were extremely similar. The substrates consist of plaster and Celotex acoustical tiles. The design appears to have been executed in an oil medium upon which has been applied glazes of unknown substances. These glazes were probably tinted or colored to enhance the aged appearance and to unify the visual elements of the ceiling. A very pronounced craquelure pattern is evident on the painted plaster and is assumed to be intentional. The combination of glaze and craquelure pattern was presumably executed in order to imitate the texture, craquelure and patina of an old work of art, probably the artist's conception of an aged wooden ceiling. The creation and simulation of aged and degraded (in appearance) European and particularly Italian ceilings was in favor and fashion in Los Angeles in the 1920's and 1930's. Examples of such ceilings are seen at Los Angeles City Hall, Los Angeles City Public Library, Royce Hall at U.C.L.A., Powell Hall at U.C.L.A., Griffith Observatory, Hoose Library at U.S.C. Often these ceilings are somewhat dark in tonality, again in an attempt to simulate an aged ceiling. The ceiling at Union Station would fall into this category.

Generally, the ceilings are comprised of suspended metal lath and plaster formed into beams, coffers and corbels into which Celotex acoustical perforated tiles have been set. (See attached drawings details A, B and C from original working plans. These have been provided for information purposes only and may not reflect the exact configuration of the present ceilings). The acoustical tiles appear to be friable and to have been attached to the substrate with adhesive and screws. The screws have been painted, as observed in the Waiting Room. Intermittent gouges, scratches and loss to both plaster and paint are evident. Please see the following for specific description of each area.

Flaking and delaminating paint as well as blind cleaving paint was encountered in each of the sample painted plaster areas examined. Some areas exhibited random and scattered flaking, while other areas exhibited very severe flaking. In many areas paint losses are evident. Some of these losses are visible from the floor, but many more are visible at closer range. Unless the flaking, delamination and cleavage are consolidated, much more extensive paint loss will occur in the future. Evidence of damage from water and bird droppings was also observed in the form of vertical streaks and drips. Please see the description of each area for specific details regarding paint condition.

The ceiling in its present condition appears generally unified, although probably somewhat darker than it appeared upon completion in 1939. With the passage of time, the ceiling has accumulated a significant layer of grime. It is also possible that the glaze has darkened somewhat since 1939 as well. A grime deposit is evident overall, with the horizontal planes and the cantilevered planes having accumulated a heavy layer of blackish particulate matter. The area of the Lobby closest to the front door appeared the darkest, presumably the result of heavier build-up of particulate matter due to greater proximity to the open doors and particulate matter generated from the exterior. Bird droppings were observed intermittently, particularly in the Ticket Concourse. Fly specks and both white and yellowish/brown deposits of unknown material were also scattered overall.

These areas do not have any climate control and the ceilings are, therefore, presumably subjected to large swings in temperate and relative humidity. The entrance door when open, allow particulate matter to enter from the exterior. Pigeons were also observed in the Waiting Room. It is assumed that the windows are not treated with ultra-violet filtering films. All of these conditions can have a deleterious consequences on the ceilings, either alone and sometimes aggravated in combination.

## CONSERVATION TESTING PROCEDURES, RESULTS AND OBSERVATIONS

All testing and examination was carried out in small, specific areas believed to be representative of each of the four project areas. General conclusions were made with the assumption that they are representative of each area tested.

A wide range of aqueous, dry cleaning and solvent systems were tested to determine their efficacy and to determine the solubility of the grime layer and paint layers. These systems demonstrated a general spectrum of system potency. Additionally, a wide range of solvents were tested to determine the sensitivity of the paint layer and to test the possible existence of a surface coating. These systems demonstrated a general spectrum of system potency. The following is a list of systems tested:

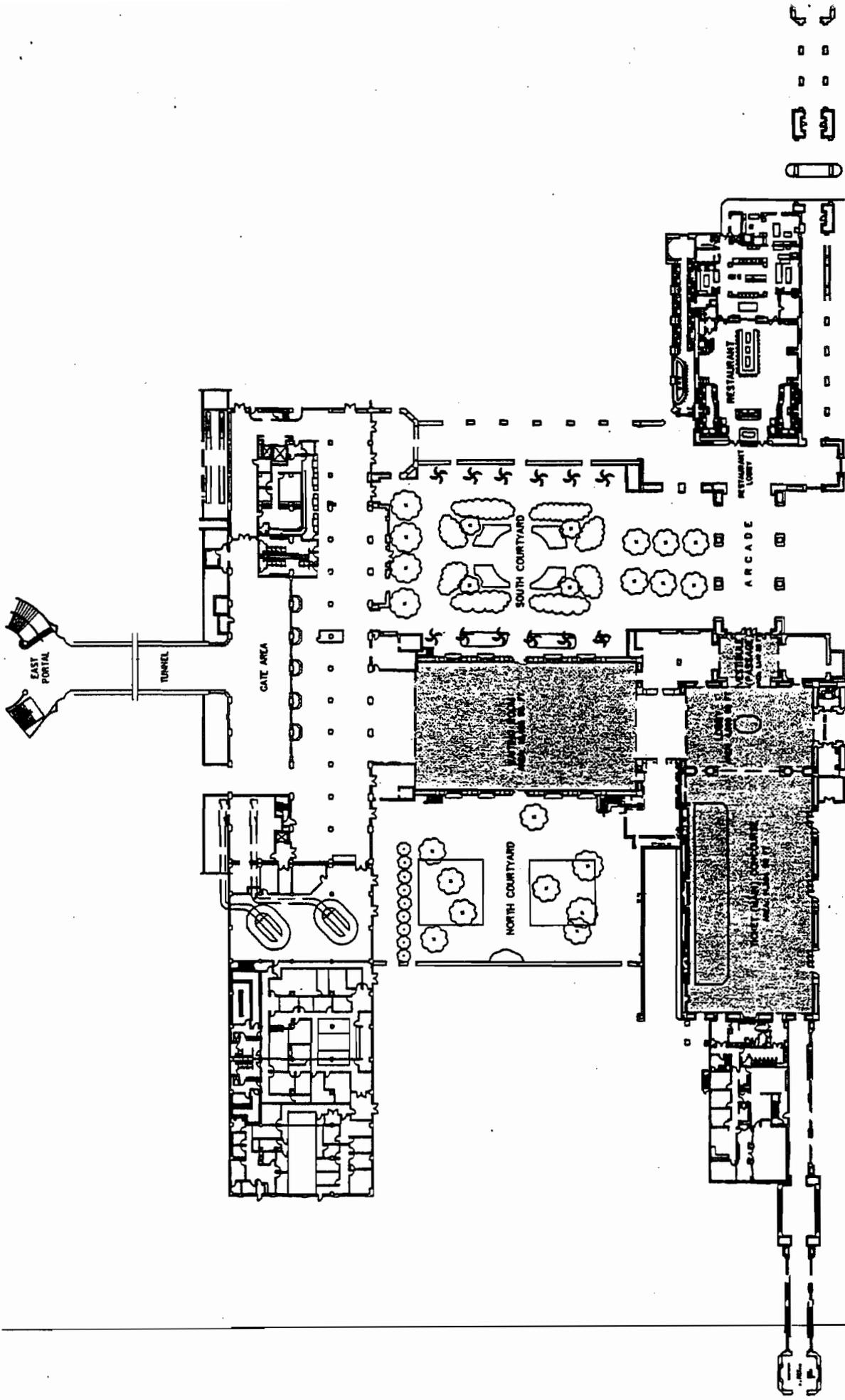
1. Distilled water.
2. 2 % Citric acid in distilled water.
3. 5% Triethanolamine (TEA) in distilled water.
4. 5% NH<sub>4</sub>OH in distilled water.
5. 5% Triton X 100 in xylene.
6. Naptha.
7. Ethanol.
8. Xylene.
9. Acetone.
10. Dry cleaning sponges.

Aqueous systems were tried first to test the solubility of the grime layers. Unfortunately, the glaze encountered in all four areas was instantly soluble in all aqueous systems. It is assumed, therefore, to be either a water-based glaze or a very degraded natural resin glaze. Water-based glazes are sometimes used over an oil-based paint to create a faux craquelure. Cleaning with all aqueous systems results in a very blanched (whitened), rubbed and uneven paint layer. The aqueous systems severely attacked both the glaze and paint layer by removing the glaze, and blanching and slightly dissolving the paint layer. This procedure caused overall such a severely compromised appearance that removal of the grime layer with any aqueous system appears to be impossible.

Because water soluble surfaces and surfaces susceptible to blanching were encountered, it was necessary to find an effective non-aqueous system to remove the grime layer. Soft dry-cleaning pads made of vulcanized rubber (used for dry cleaning paintings, murals and frescoes to remove surface grime) proved effective in most instances in removing heavy accumulation of built-up particulate matter on the horizontal and cantilevered planes and some grime on the other surfaces. While the visual difference on the horizontal and cantilevered planes was marked at close range, it became much less apparent from the floor. Non-aqueous solvents systems were tested in addition to the dry cleaning pads and found to remove some additional blackish surface grime. Minimal visual improvement was noted from the floor.

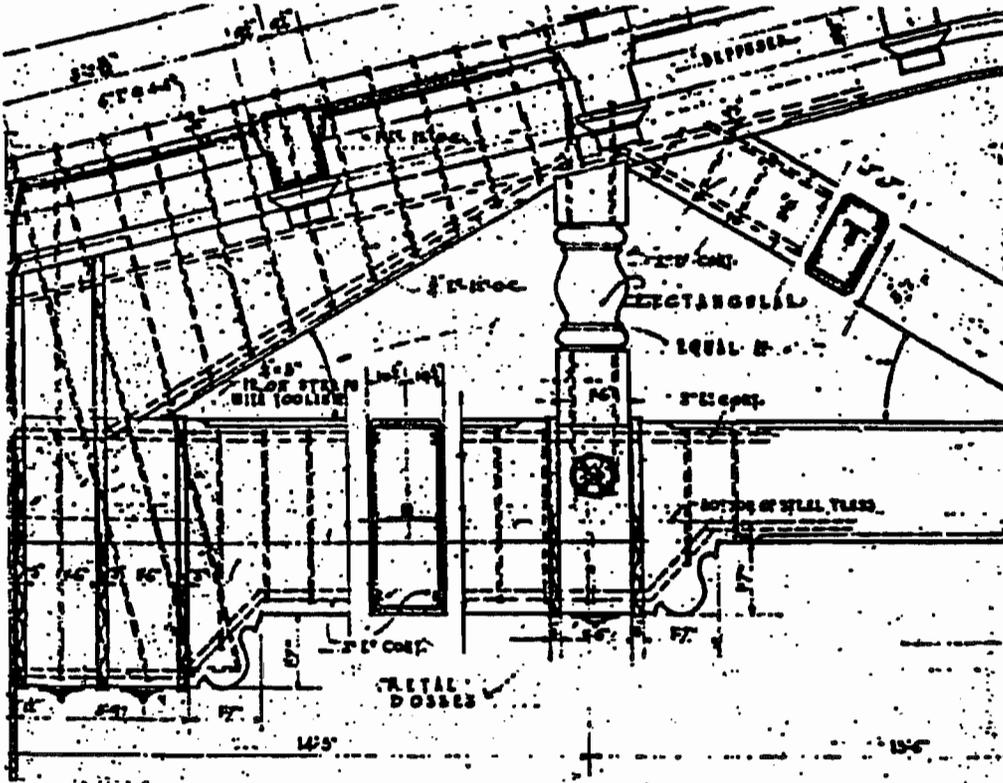
Flaking, delaminating and cleaving paint was observed intermittently overall on the painted plaster. The paint is extremely unstable and precarious in many areas.

Materials analysis could reveal the composition of the glaze.

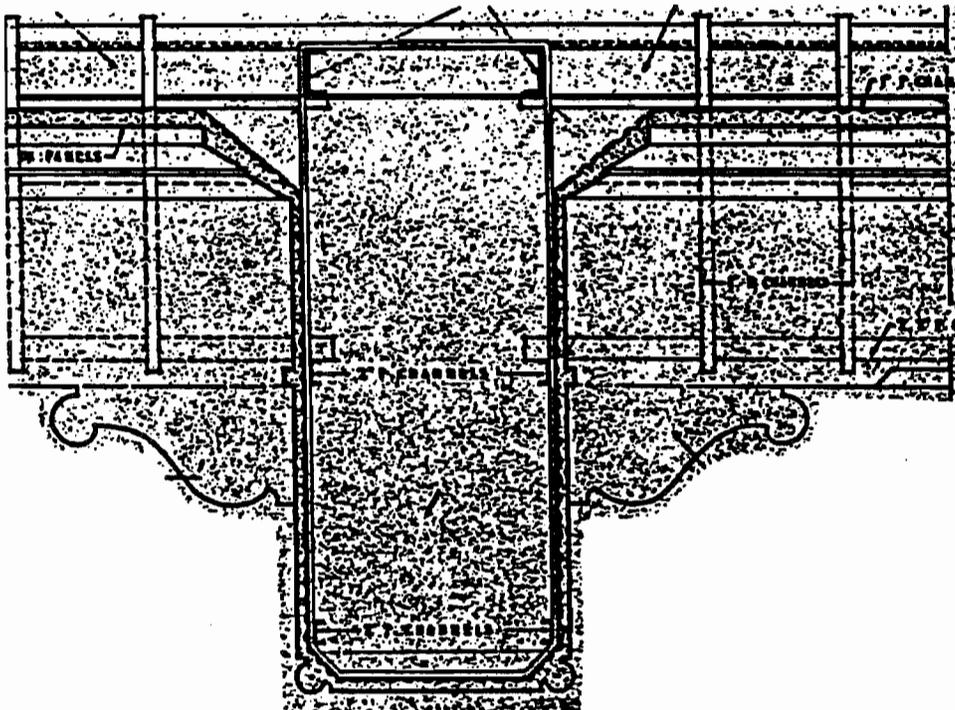


**LOS ANGELES UNION STATION**  
**EXISTING FIRST FLOOR PLAN**  
*Ceiling Restoration Key Plan*

**CATELLUS DEVELOPMENT CORPORATION**

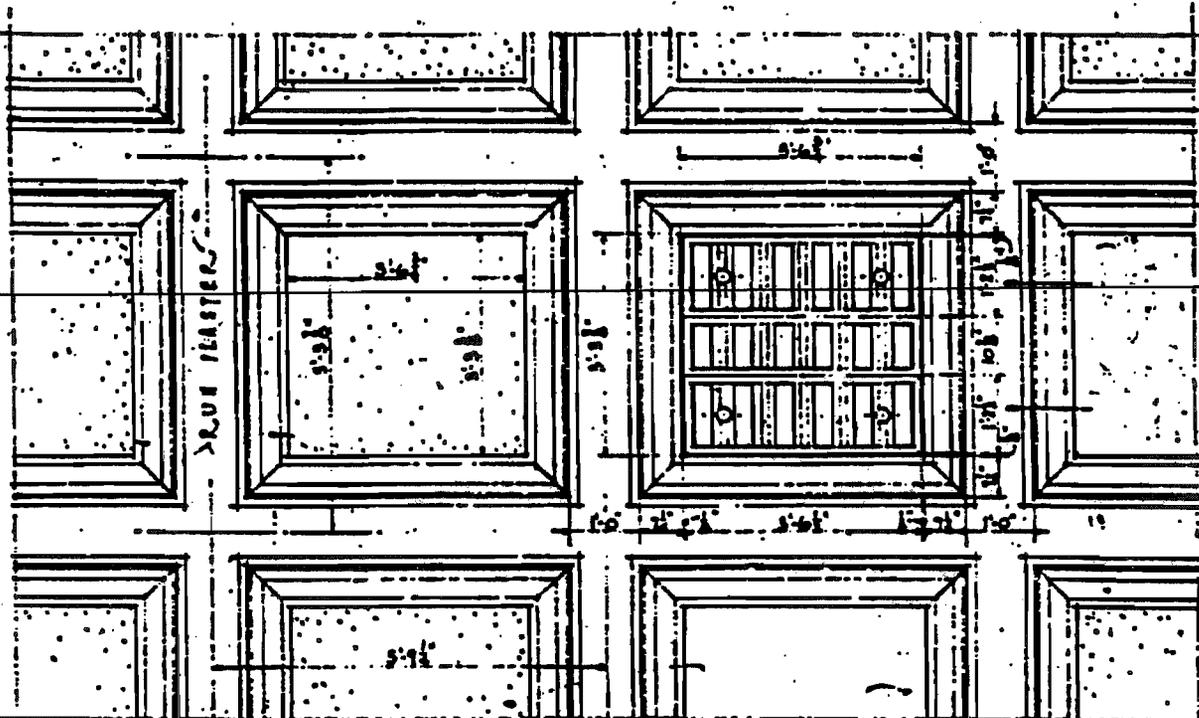


TICKET CONCOURSE



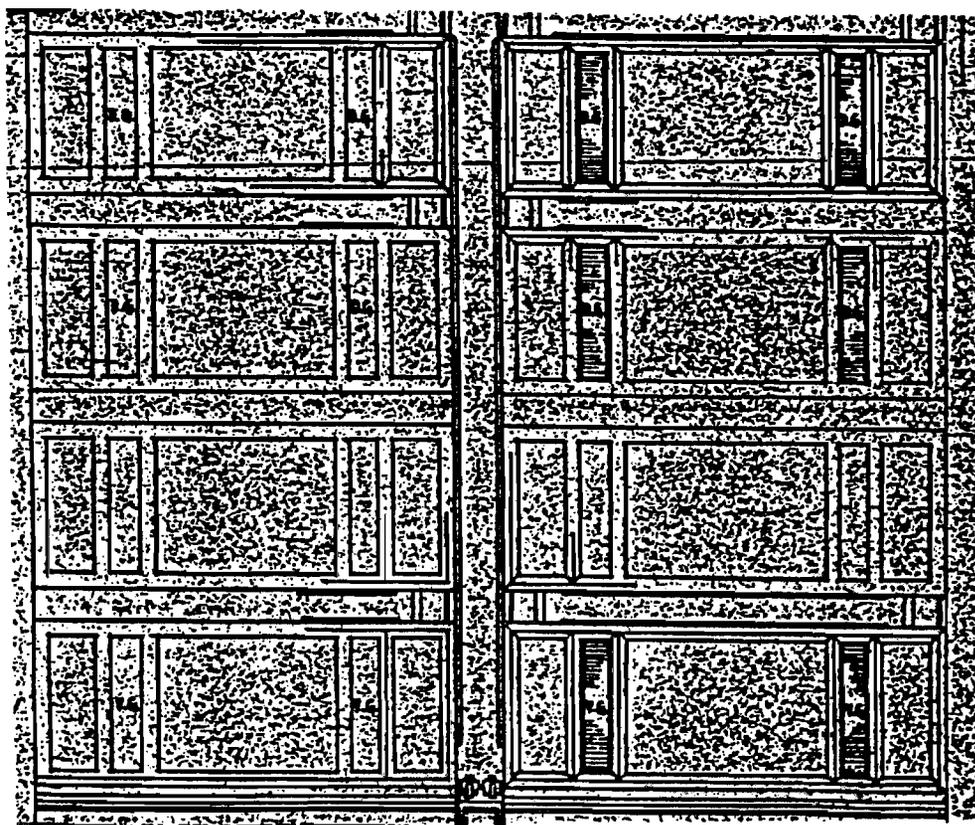
WAITING ROOM

TYPICAL EXISTING CONDITION DETAIL



PLAN 'X-X' OF CEILING

VESTIBULE



WAITING ROOM

TYPICAL EXISTING/PARTIAL CEILING PLANS

## SCOPE OF WORK

### PREFACE

The foremost concern in formulating the following document was the preservation of all historic painted material and the original intent of the artist. Every effort was made to determine the original appearance of the ceilings and to take into consideration the effects of age and patina. Aesthetic considerations in conjunction with determining the original effect and intent of the artist have been important concerns and considerations in determining the course of treatment. All recommended treatment is in accordance with the current Code of Ethics of the American Institute for Conservation of Historic and Artistic Works (AIC) and with the Standards for Rehabilitation of the Secretary of the Interior (36 CFR Section 67.7 Section 409.1). All work performed by contractor shall conform with these standards.

The paint layer is presently in a very unstable condition in scattered locations overall and will require consolidation to preserve the original historic paint fabric. The precarious condition of the ceiling is the most serious conservation issue and shall be addressed before all other concerns. No other component of the treatment can commence before consolidation without severe damage to the paint layers from mechanical action. All consolidation shall be carried out with a reversible adhesive, as specified.

Once the flaking and loose paint is consolidated and stabilized, vacuum, dry and solvent cleaning can be completed. A heavy layer of blackish sooty particulate matter is present on all horizontal and cantilevered planes as well as on all the metal vents. Due to severe sensitivity to all aqueous systems, the ceilings cannot be cleaned with any aqueous systems without extreme compromise to the paint and glaze layers. Therefore, no aqueous systems shall be used. Vacuuming, dry cleaning and solvent cleaning do remove a significant amount of grime on the horizontal and cantilevered planes and some surface grime and dirt in the other areas and, therefore, shall be the primary cleaning agents used on this project. While the visual improvement after cleaning is subtle, it is recommended that the grime that is removable by dry and solvent systems (as specified) be cleaned. As grime can become more insoluble over time, the present opportunity shall be taken to remove the grime while access is available. The sample cleaning tests are small relative to the size of the entire ceiling and it is likely that cleaning could contribute to an overall brighter appearance.

The ceiling areas including tile and plaster materials shall be coated with a reversible conservation standard varnish, B-72, pending review and evaluation of sample surface coating. The coating would act as an additional consolidant to the local consolidation. It would allow for aqueous cleaning in the future and would therefore arrest further build up of grime on the original fabric. It is also possible that the application of a surface coating will resaturate the colors slightly, thus making the entire appearance of the ceiling somewhat brighter. In order that the ceiling not appear shiny or unevenly saturated following varnishing, application will require strict control, review and approval. Contractor shall apply test area as specified. CDC shall evaluate test and if the application of a surface coating does not

## **SUMMARY OF WORK**

Provide decorative painting conservation to include, but not limited to, the consolidation of painted surfaces, cleaning of the painted surfaces, application of a surface coating, inpainting of paint loss, disfigurements and repainting, reattachment of delaminating acoustical tiles and replication of acoustical tiles with the intent to preserve all historic material. Work to be completed on the ceilings in the following areas shall include all coffers, beams, surrounds, corbels and acoustical Celotex tiles:

1. Waiting Room
2. Lobby
3. Ticket Concourse
4. South Vestibule

as shown on the Ceiling Restoration Key Plan (page 169).

## **GENERAL SUBMITTAL REQUIREMENTS**

Contractor shall provide or obtain the following and submit for CDC's review and approval prior to commencing any work:

- A detailed staging and work plan identifying all means, methods and materials required to perform the work, including approximate area takeoffs of existing ceilings and each type of work to be performed.
- Samples of work in accordance with the requirements listed. No consolidation, cleaning, filling, inpainting/painting, varnishing or replication shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship. No work is to commence until the the samples have been approved by CDC's Representative. See specific Scope of Work for each area.
- In addition to the sample requirements in (B) above and prior to commencing work, Contractor shall identify, document, and submit to CDC the locations and extent of consolidation and tile replacement work within each module. For purposes of work delineation and inspection, each module shall be defined as a portion of the ceiling consisting of six (6) bays or other extent as approved by CDC's Representative. CDC's Representative shall review each module and advise as to conformance with contract documents.
- A plan to attach all ceiling tiles that are loose or dislodged. The plan shall not alter the appearance of the tile and shall be prepared and signed by a California licensed structural

## WAITING ROOM

Tested by: T. Thompson and D. May

Date: January 3, 2000

### Condition:

The paint medium appears to be oil on plaster ground and support, and a oil-based medium on Celotex acoustical panels. The acoustical tiles are somewhat friable. A water-based glaze is presumed to be on the painted plaster. An oil-based glaze is presumed to be present on the acoustical tiles. A pronounced craquelure pattern is present overall, except on Celotex acoustical tiles. Both the paint layer and glaze are extremely sensitive to water. Intermittent extensive flaking is evident as previously described. Discolored repainting is evident at the juncture of each small interior flat beam. There is associated flaking and losses. There is evidence of old loss at these areas, presumably reason for the overpainting. Previous overpainting is intermittently evident. Evidence of previous cleaning test is located two bays south of area described below. This is an example of the unattractive appearance caused by cleaning with water. Additionally two coffers have been recently repainted in colors that are different than the original colors. These areas were apparently cleaned with water, removing the glaze and blanching the under colors. The replication was then presumably created to match the damaged under colors without glaze. The resulting appearance is not in keeping with the artist's original intent to create an aged and patinated ceiling. These areas will require adjustment in order that they are returned to an appearance that is identical to the original.

An overall layer of grime is evident, as well as, an intermittent heavy, grey-black layer of grime on the horizontal and cantilevered planes and the metal vents.

### Testing Area:

Second bay on North side of Traxx Restaurant patio door. Two small panels on right cleaned with dry cleaning sponges. The panel on the far right has been additionally cleaned with the solvent naphtha.

## WAITING ROOM

### Scope of Work

#### Consolidation:

Provide sample of consolidation in a 2 foot square area in accordance with the specifications listed below. No overall consolidation shall begin until samples are approved by CDC's Representative. Each sample, when accepted, shall serve as a standard for the remainder of the work with regard to quality, appearance, color matching and workmanship.

- Locally infuse all loose, lifting and flaking paint with Beva 371 Adhesive (an ethylene-vinyl acetate copolymer in a 3:1 Beva to naphtha mixture) or approved equal. The consolidant shall be carefully warmed in a double boiler and allowed to flow under the paint from the point of a soft brush. It should immediately draw around and under the paint. An effort shall be made to avoid excess build up of Beva 371. The adhesive shall be allowed to dry for at least 24 hours but no more than 72 hours.
- The loose, lifting and flaking paint shall then be covered with an appropriate sized piece of silicon-coated polyester film. The loose, lifting and flaking paint shall be relaxed, flattened and consolidated to the extent the media will respond using gentle heat and pressure from a Sealector tacking iron. The temperature of the Sealector shall be 150 -155 F. to be verified by temperature strips. The silicon-coated polyester film shall be removed.
- Remove residual adhesive with naphtha, as possible.
- Approximate area of Consolidation: 1,756 units (unit as defined in Part III, Form A).

#### Cleaning:

Provide sample of cleaning in a 2 foot square area in accordance with the specifications listed below. No overall cleaning shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Vacuum ceiling to remove loose particulate matter using gentle aspiration and soft natural bristle brushes.
- Remove surface grime with dry-cleaning pads made of vulcanized rubber (Gonzo Wonder Sponges or approved equal). During the cleaning procedure, contractor shall vigilantly observe

- Repaint and/or glaze areas of recent overpainting in the Waiting Room and Lobby to match the varnished historical paint in tonality and appearance. High quality commercial grade paints and glazes shall be used with the highest light fastness and stability ratings available.

Inpainting:

Provide sample of inpainting in a 2 foot square area in accordance with the specifications listed below. No overall inpainting shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Inpaint all losses, previous overpainting and disfigurements (to include areas previously cleaned with water) that are visible from the floor with appropriate conservation standard reversible paint such as MSA acrylic colors or approved equal. The inpainting is to be confined to the areas of damage only. Inpainting shall match color, texture and sheen of the historic paint surround. Overpainting of any original adjacent historic surfaces shall be avoided. The discolored overpaint shall be toned to match the adjacent original.

## LOBBY

Tested by: T. Thompson and D. May

Date: January 3 - 4, 2000

### Condition:

The paint medium appears to be oil on plaster ground and support, and a oil-based medium on Celotex acoustical panels. The acoustical tiles are somewhat friable. A water-based glaze is presumed to be present on the painted plaster. An oil-based glaze is presumed to be present on the acoustical tiles. A pronounced craquelure pattern is present overall, except on Celotex acoustical tiles. Both the paint layer and glaze are extremely sensitive to water. Intermittent extensive flaking is evident as previously described. Previous overpainting is intermittently evident. Additionally two coffers have been recently repainted in colors that are different that the original. These areas were apparently cleaned with water, removing the glaze and blanching the under colors. The replication was then presumably created to match the damaged under colors without glaze. The resulting appearance is not in keeping with the artist's original intent to create an aged and patinated ceiling. These areas will require adjustment in order that they are returned to an appearance that is identical to the original.

An overall layer of grime is evident as well as an intermittent heavy, grey-black layer of grime on horizontal and cantilevered planes. The bank of coffers nearest the front entrance appear darker than the rest of the Lobby. The cantilevered beams at the perimeter of these beams are distinctly brighter after cleaning.

### Testing Area:

At coffer north and adjacent to the area of recent repainting. The east half has been cleaned with sponges alone and the west half has been cleaned with sponges followed by further cleaning with the non aqueous solvent naphtha. In acoustical tile a small area exhibits a cleaning test with distilled water that has blanched.

## LOBBY

### Scope of Work

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#### Consolidation:

Provide sample of consolidation in a 2 foot square area in accordance with the specifications listed below. No overall consolidation shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Locally infuse all loose, lifting and flaking paint with Beva 371 Adhesive (an ethylene-vinyl acetate copolymer in a 3:1 Beva to naptha mixture) or approved equal. The consolidant shall be carefully warmed in a double boiler and allowed to flow under the paint from the point of a soft brush. It should immediately draw around and under the paint. An effort shall be made to avoid excess build up of Beva 371. The adhesive shall be allowed to dry for at least 24 hours but no more than 72 hours.
- The loose, lifting and flaking paint shall then be covered with an appropriate sized piece of silicon-coated polyester film. The loose, lifting and flaking paint shall be relaxed, flattened and consolidated to the extent the media will respond using gentle heat and pressure from a Sealector tacking iron. The temperature of the Sealector shall be 150 -155 F. to be verified by temperature strips. The silicon-coated polyester film shall be removed.
- Remove residual adhesive with naptha, as possible.
- Approximate area of Consolidation: 930 units (unit as defined in Part III, Form A).

#### Cleaning:

Provide sample of cleaning in a 2 foot square area in accordance with the specifications listed below. No overall cleaning shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Vacuum ceiling to remove loose particulate matter using gentle aspiration and soft natural bristle brushes.
- Remove surface grime with dry-cleaning pads made of vulcanized rubber (Gonzo Wonder Sponges or approved equal). During the cleaning procedure, contractor shall vigilantly observe

- Repaint and/or glaze areas of recent overpainting in the Waiting Room and Lobby to match the varnished historical paint in tonality and appearance. High quality commercial grade paints and glazes shall be used with the highest light fastness and stability ratings available.

Inpainting:

Provide sample of inpainting in a 2 foot square area in accordance with the specifications listed below. No overall inpainting shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Inpaint all losses, previous overpainting and disfigurements (to include areas previously cleaned with water) that are visible from the floor with appropriate conservation standard reversible paint such as MSA acrylic colors or approved equal. The inpainting is to be confined to the areas of damage only. Inpainting shall match color, texture and sheen of the historic paint surround. Overpainting of any original adjacent historic surfaces shall be avoided. The discolored overpaint shall be toned to match the adjacent original.

## TICKET CONCOURSE

Tested by: T. Thompson and D. May

Date: January 3 - 4, 2000

### Condition:

This area is structurally somewhat more complicated than the other areas as it contains a system of beam trusses (see diagram).

The paint medium appears to be oil on plaster ground and support, and a oil-based medium on Celotex acoustical panels. The acoustical tiles are somewhat friable. A water-based glaze is presumed to be present on the painted plaster. An oil-based glaze is presumed to be present on the acoustical tiles. A pronounced craquelure pattern is present overall except on Celotex acoustical tiles. Both the paint layer and glaze are extremely sensitive to water. Intermittent extensive flaking is evident as previously described. Previous overpainting is intermittently evident. Approximately seven areas have missing tiles. One tile that has fallen to the floor appears to have been attached with finishing nails and adhesive. In two areas tiles have been replaced with mismatched solid color tiles. Additionally, approximately twelve areas have detached and delaminating tiles. In many areas some linear darkening is evident along the acoustical tiles, perhaps indicating a displacement of the tiles and incipient detachment. It is assumed that the detachment of the tiles is due to failure of the adhesive. Further investigation is necessary to specify exact locations of detachment. Many gashes and losses are evident to the plaster beams. Pigeon droppings and water damage are evident intermittently.

An overall layer of grime is evident as well as an intermittent heavy, grey-black layer of grime on horizontal and cantilevered planes and metal vents.

### Test Samples:

On the east wall near south east corner. Cleaning test with water revealed a blanched surface. Area tested with dry cleaning sponges and naphtha.

## TICKET CONCOURSE

### Scope of Work

Consult with structural engineer regarding the system of reattachment of the detached acoustical tiles. See General Requirements.

### Consolidation:

Provide sample of consolidation in a 2 foot square area in accordance with the specifications listed below. No overall consolidation shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Locally infuse all loose, lifting and flaking paint with Beva 371 Adhesive (an ethylene-vinyl acetate copolymer in a 3:1 Beva to naphtha mixture) or approved equal. The consolidant shall be carefully warmed in a double boiler and allowed to flow under the paint from the point of a soft brush. It should immediately draw around and under the paint. An effort shall be made to avoid excess build up of Beva 371. The adhesive shall be allowed to dry for at least 24 hours but no more than 72 hours.
- The loose, lifting and flaking paint shall then be covered with an appropriate sized piece of silicon-coated polyester film. The loose, lifting and flaking paint shall be relaxed, flattened and consolidated to the extent the media will respond using gentle heat and pressure from a Sealector tacking iron. The temperature of the Sealector shall be 150 -155 F. to be verified by temperature strips. The silicon-coated polyester film shall be removed.
- Remove residual adhesive with naphtha, as possible.
- Approximate area of Consolidation: 2,576 units (unit as defined in Part III, Form A).

### Reattachment of acoustical tiles:

Provide sample of reattachment in an area of one tile square in accordance with the specifications listed below. No overall reattachment shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Reattach the detached acoustical tiles as per the recommendations of the structural engineer and in accordance with the Standards for Rehabilitation of the Secretary of the Interior (36 CFR Section 67.7 Section 409.1).

### Cleaning:

Provide sample of cleaning in a 2 foot square area in accordance with the specifications listed below. No overall cleaning shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Vacuum ceiling to remove loose particulate matter using gentle aspiration and soft natural bristle brushes.
- Remove surface grime with dry-cleaning pads made of vulcanized rubber (Gonzo Wonder Sponges or approved equal). During the cleaning procedure, contractor shall vigilantly observe the paint surface for any missed areas of flaking and delamination and shall consolidate any such areas. The cleaning procedure shall not remove any original material.
- Additional grime to be removed with the solvent naphtha and soft, cotton, clean cloth, changing the cloth frequently.
- Approximate number of tiles to be readhered: 1200.

### Filling:

Provide sample of filling in a 2 foot square area in accordance with the specifications listed below. No overall filling shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Fill and texture all losses that are over the size of 1/2" x 1/2" with a non-aqueous filling compound, such as Beva Filling Compound or approved equal. The filling material shall not be allowed to overflow onto original material.

### Varnishing:

Provide sample of application of surface coating in an area of two coffers in accordance with the specifications listed below. No overall application of protective coating shall begin until samples are

approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship. Note: If the application of a surface coating does not provide the desired result the application of a surface coating may be deleted from the scope of work.

- A thin surface coating of Acryloid B-72 (ethyl methacrylate copolymer) in a 6-7% solution in xylene and diethylbenzene (1:4.5:.5) shall be applied by brush. The appearance of the final surface coating shall be uniform and applied to match the sheen of the original surface.

#### Replication:

Provide sample of replication of one acoustical tile in accordance with the specifications listed below. No overall application of replication shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Replicate the missing and patched acoustical tiles to match the existing historical tiles in appearance, texture and color.

#### Inpainting:

Provide sample of inpainting in a 2 foot square area in accordance with the specifications listed below. No overall inpainting shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Inpaint all losses, previous overpainting and disfigurements (to include areas previously cleaned with water) that are visible from the floor with appropriate conservation standard reversible paint such as MSA acrylic colors or approved equal. The inpainting is to be confined to the areas of damage only. Inpainting shall match color, texture and sheen of the historic paint surround. Overpainting of any adjacent original historic surfaces shall be avoided. The discolored overpaint shall be toned to match the adjacent original.



## **SOUTH VESTIBULE**

Tested by: T. Thompson and D. May  
Date: January 3 - 4, 2000

### Condition:

The paint medium appears to be oil on plaster ground and support, and a oil-based medium on Celotex acoustical panels. The acoustical tiles are somewhat friable. A water-based glaze is presumed to be present on the painted plaster. An oil-based glaze is presumed to be present on the acoustical tiles. A pronounced craquelure pattern is present overall, except on Celotex acoustical tiles. Both the paint layer and glaze are extremely sensitive to water. Intermittent extensive flaking is evident as previously described. Scattered discolored repainting is evident. Evidence of previous cleaning test is located northeast corner. This is an example of the unattractive appearance caused by cleaning with water. The paint appears blanched, abraded and extremely uneven and discolored.

An overall layer of grime is evident, as well as, an intermittent heavy, grey-black layer of grime on the horizontal and cantilevered planes and the metal vents.

### Test Samples:

Third coffer from north and east wall, one half has been cleaned with sponges. The boxed area demonstrates the blanching and degradation caused by cleaning with water.



## **SOUTH VESTIBULE**

### **Scope of Work**

#### Consolidation:

Provide sample of consolidation in a 2 foot square area in accordance with the specifications listed below. No overall consolidation shall begin until samples are approved by CDC's Representative. Each sample, when accepted, shall serve as a standard for the remainder of the work with regard to quality, appearance, color matching and workmanship.

- Locally infuse all loose, lifting and flaking paint with Beva 371 Adhesive (an ethylene-vinyl acetate copolymer in a 3:1 Beva to naphtha mixture) or approved equal. The consolidant shall be carefully warmed in a double boiler and allowed to flow under the paint from the point of a soft brush. It should immediately draw around and under the paint. An effort shall be made to avoid excess build up of Beva 371. The adhesive shall be allowed to dry for at least 24 hours but no more than 72 hours.
- The loose, lifting and flaking paint shall then be covered with an appropriate sized piece of silicon-coated polyester film. The loose, lifting and flaking paint shall be relaxed, flattened and consolidated to the extent the media will respond using gentle heat and pressure from a Sealector tacking iron. The temperature of the Sealector shall be 150 -155 F. to be verified by temperature strips. The silicon-coated polyester film shall be removed.
- Remove residual adhesive with naphtha, as possible.
- Approximate area of Consolidation: 219 units (unit as defined in Part III, Form A).

#### Cleaning:

Provide sample of cleaning in a 2 foot square area in accordance with the specifications listed below. No overall cleaning shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Vacuum ceiling to remove loose particulate matter using gentle aspiration and soft natural bristle brushes.
- Remove surface grime with dry-cleaning pads made of vulcanized rubber (Gonzo Wonder Sponges or approved equal). During the cleaning procedure, contractor shall vigilantly observe the paint surface for any missed areas of flaking and delamination and shall consolidate any such areas. The cleaning procedure shall not remove any original material.
- Additional grime to be removed with the solvent naphtha and soft, cotton, clean cloth, changing the cloth frequently.

### Filling:

Provide sample of filling in a 2 foot square area in accordance with the specifications listed below. No overall filling shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Fill and texture all losses that are over the size of 1/2" x 1/2" with a non-aqueous filling compound, such as Beva Filling Compound or approved equal. The filling material shall not be allowed to overflow onto original material.

### Varnishing:

Provide sample of application of surface coating in an area of two coffers in accordance with the specifications listed below. No overall application of protective coating shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship. Note: If the application of a surface coating does not provide the desired result the application of a surface coating may be deleted from the scope of work.

- A thin surface coating of Acryloid B-72 (ethyl methacrylate copolymer) in a 6-7% solution in xylene and diethylbenzene (1:4.5:5) shall be applied by brush. The appearance of the final surface coating shall be uniform and applied to match the sheen of the original surface.

### Inpainting:

Provide sample of inpainting in a 2 foot square area in accordance with the specifications listed below. No overall inpainting shall begin until samples are approved by CDC's Representative. Each sample when accepted shall serve as a standard for the remainder of the work as to quality, appearance, color matching and workmanship.

- Inpaint all losses, previous overpainting and disfigurements (to include areas previously cleaned with water) that are visible from the floor with appropriate conservation standard reversible paint such as MSA acrylic colors or approved equal. The inpainting is to be confined to the areas of damage only. Inpainting shall match color, texture and sheen of the historic paint surround. Overpainting of any original adjacent historic surfaces shall be avoided. The discolored overpaint shall be toned to match the adjacent original

## **APPENDIX D:**

### **DOCUMENTATION OF INTERESTED PARTIES PARTICIPATION**

**Summary of Public Participation**

**Correspondence from MTA to Interested Parties:  
Letter, Distribution List, and Attachments A through E.**

**Handout Distributed to Meeting Participants: *the Revised Section 106 Process: a Summary***

**Written Comments Received from Interested Parties**

## **PARTICIPATION OF INTERESTED PARTIES**

Section 106 of the National Historic Preservation Act of 1966 and subsequent amendments state the following regarding the participation and input of the public and interested parties. Regarding public participation, 36 CFR Part 800, Protection of Historic Properties, Subpart B, The Section 106 Process:

(e) *Plan to involve the public.* In consultation with the SHPO/THPO, the Agency Official shall plan for involving the public in the section 106 process. The Agency Official shall identify the appropriate points for seeking public input and for notifying the public of proposed actions, consistent with Section 800.2(d).

(f) *Identify other consulting parties.* In consultation with the SHPO/THPO, the Agency Official shall identify any other parties entitled to be consulting parties and invite them to participate as such in the section 106 process. The Agency Official may invite others to participate as consulting parties as the section 106 process moves forward.

The above-mentioned Section 800.2(d) states:

(d). *The public. - (1) Nature of involvement.* The views of the public are essential to the informed Federal decisionmaking in the section 106 process. The Agency Official shall seek and consider the views of the public in a manner that reflects the nature and complexity of the undertaking and its effects on historic properties, the likely interest of the public in the effects on historic properties, confidentiality concerns of private individuals and businesses, and the relationship of the Federal involvement to the undertaking.

(2) *Providing notice and information.* The Agency Official must, except where appropriate to protect confidentiality concerns of affected parties, provide the public with information about an undertaking and its effects on historic properties and seek public comment and input. Members of the public may also provide views on their own initiative for the Agency Official to consider in decisionmaking.

In order to fulfill these requirements, Catellus Development Corporation (the owner of Union Station) and the Metropolitan Transit Authority (acting as the lead agency on behalf of the Federal Transit Administration) took the following steps to inform the public about the current project and to solicit comment from interested parties.

1. The lead agency and the project team compiled a list of potential interested parties, which included local historic preservation and urban design groups; railroad, train station, and riders' organizations; railway museums; and nearby historic sites.
2. The Metropolitan Transit Authority mailed a packet to those on the compiled list of interested parties on Tuesday, December 5, 2000. Please see copy of the packet (attached), which includes a letter describing the project, the distribution list of interested parties, and annotated plans of major affected areas.
3. On December 18, 2000 Historic Resources Group made attempts to contact all parties on the list by

phone to confirm whether they would attend the meeting, and whether they intended to submit written comments.

4. A meeting for interested parties was held on Wednesday, December 20, 2000 (see below).

### **Telephone Contact**

James Sowell, Manager of Environmental Compliance for the Metropolitan Transit Authority, received a telephone call from Carl Schermeyer of Amtrak. Mr. Schermeyer asked about the level and nature of coordination between Catellus and Amtrak. The response is conveyed in the attached E-mail from HRG to MTA dated December 18, 2000.

Historic Resources Group contacted Jay Oren, Architect and Historic Preservation Officer, of the Los Angeles Cultural Affairs Department. Since Union Station is a Los Angeles Cultural-Historic Monument, the Cultural Heritage staff would ordinarily review the project for the Secretary of the Interior's Standards for Rehabilitation. When contacted, Mr. Oren stated that when a project is being reviewed by the State Office of Historic Preservation for historic tax credits or Section 106 review, he allows that State-level review to take the place of City-level review.

One party contacted by mail, Peter Gagnon, Vice President, Plant, of the Orange Empire Railway Museum, requested more information since he was unable to attend the meeting. Mr. Gagnon contacted Historic Resources Group to obtain photographs of the effected areas, and to discuss the project before and after making an independent visit to the project site. Mr. Gagnon submitted his comments on his own behalf, not on behalf of the Orange Empire Railway Museum. His written comments are attached.

### **Interested Parties Meeting**

Catellus hosted a meeting at their offices, which are located within Union Station, the project site. The meeting was held on Wednesday, December 20, 2000 at 4:00 p.m., a time agreed upon by those who had stated an interest in attending. Present from the project team and the lead agency were:

Catellus Development Corporation, Property Owner/Grantee  
Dean Perton

Offenhauser/Mekeel Architects, Project Architect  
Fran Offenhauser, Architect

Historic Resources Group (HRG), Historic Preservation Consultant  
Christy Johnson McAvoy, Principal  
Jennifer Minasian, Architectural Historian

Metropolitan Transit Authority (MTA), Lead Agency  
James L. Sowell, Manager of Environmental Compliance

***Interested Parties were represented at the meeting by:***

Los Angeles Museum of Railroading  
Josef K. Lesser, Museum Director  
Ron Gustafson

Metropolitan Transit Authority, Library  
James Walker, Archivist

Los Angeles Conservancy  
Ken Bernstein, Director of Preservation Issues

***The agenda for the meeting was as follows:***

**I. Introduction to the project.**

**1. Introduction by Dean Perton about:**

- a. Catellus's ownership of Union Station.
- b. The TEA-21 grant.
- c. Current and anticipated changes in the type and volume of use at the station.

**I. Brief explanation of the Section 106 process by James Sowell, MTA and Christy McAvoy, HRG.**

1. Distribute Section 106 process handout for reference (see attached).
2. Discuss role of interested parties in the Section 106 process, and the importance of public participation to FTA and the State Office of Historic Preservation.

**III. Overview of the project by Fran Offenhauser.**

1. Review project documentation including drawings and boards.
2. Discuss approach to the project and design details with the attendees.

**IV. Walk through at the project site by Dean Perton and Fran Offenhauser.**

1. Ceilings of lobby, vestibule, train concourse, and waiting room.
2. South Patio.
3. Train Concourse.
4. Passenger Arrival and Departure Lobby.
5. Tunnel.

**V. Return to Catellus offices for further discussion with and comments from the Attendees.**

***Comments during the meeting regarding the project included the following:***

*Josef K. Lesser, Director, Los Angeles Museum of Railroading:*

Notes that historically, one of the activities taking place in the South Patio was that patrons of the Fred Harvey Restaurant, adjacent to the Patio to the southwest, were seated in the Patio to wait for tables.

*Ron Gustafson, Los Angeles Museum of Railroading:*

Suggests that information counters removed from the departure gate area may be reinstalled (rather than being kept in storage) for use as car rental counters, etc. within the Train Concourse or adjacent spaces, or used at the new Amtrak queuing location.

Suggests that a fluorescent bulb with a more yellow cast rather than green sheds a warmer light. Fran Offenhauser responds that a lighting consultant has been retained on the project team to deal with these issues and is looking specifically at how to bring more visual warmth to the lighting in the (combined) Train Concourse and Tunnel.

Asks if the building is seismically stable or if upgrades have been done. Catellus and MTA respond that the building has fared well in earthquakes since its construction, including earthquakes that caused damage to other downtown buildings, and does appear to be stable.

*Ken Bernstein, Los Angeles Conservancy:*

At the conclusion of the meeting, states his concurrence on behalf of the Los Angeles Conservancy that the project will have no adverse effect on the historic character of Union Station. Indicates that the Los Angeles Conservancy will not be submitting written comments.

*James Walker, MTA:*

States that he will submit written comments; see attached.

**The packet sent to interested parties, including the interested parties distribution list, and the written comments received, are found in the following pages.**



December 5, 2000

Metropolitan  
Transportation  
Authority

700 Gateway Plaza  
Los Angeles, CA  
90012-2952

To: All Interested Parties (please see distribution list)

Re: LOS ANGELES UNION STATION TEA-21 IMPROVEMENTS

This letter provides an analysis of the effects of a project currently proposed for Los Angeles Union Station. You are being contacted as a potentially interested party according to the requirements of Section 106 of the National Historic Preservation Act of 1966 and its subsequent amendments.

According to Section 106, all undertakings which receive Federal funding must be reviewed for their effect on historic resources (defined as listed in or eligible for listing in the National Register of Historic Places). In this case, pedestrian improvements and historic preservation work have been financed through a Federal grant under the legislation known as the Transportation Equity Act for the 21st Century, or TEA-21 (1998). The undertaking must be found to have no adverse effect on historic resources. This means that the project must conform to the Secretary of the Interior's Standards for Rehabilitation, which are included as Attachment A to this letter.

The historic resource involved in the project is Los Angeles Union Station, the railroad passenger depot and surface transit hub in downtown Los Angeles. Union Station was listed in the National Register of Historic Places on November 13, 1980 for its historical and architectural significance.

The Area of Potential Effects for the project is confined to the Union Station property itself, since all work proposed takes place within the interior of the building or within an exterior courtyard within the confines of the building.

The purpose of the current project is to provide for restoration of some historic elements of the building (items 1 and 2 below) and to improve lighting, circulation, and orientation for Amtrak, Metrolink, and Metro Red Line (and in the future, Pasadena Blue Line) passengers using Union Station (items 3 and 4 below). For purposes of this letter, the scope of work is divided into four sections as follows:

1. Cleaning and repair of the ceiling of the Lobby, South Vestibule, Waiting Room, and original Ticket Concourse.
2. Rehabilitation of the South Patio landscape and hardscape features and addition of a fountain.

3. Improvements to the Train Concourse and Passenger Arrival and Departure Lobby.
4. Improvements to the Tunnel that provides access to the train platforms.

The scope of work for each section and a brief assessment of the effects is found in the following pages.

1. **Cleaning and repair of the ceiling of the lobby, south vestibule, waiting room, and original ticket concourse.**

The proposed project includes the cleaning of the ceilings of the lobby, waiting room, ticket (or main) concourse, and south vestibule. These are the station's most significant interior spaces, and the decorative ceilings are among their important character-defining features.

The scope of work will return the original finish of the ceiling to its historic appearance. As a result of testing carried out before commencement of the project, the selected method will not damage the historic fabric and finishes. Most cleaning is to be carried out using dry cleaning pads. Restoration work in infill areas will duplicate the original color, patina, and texture of the ceiling. Water damage and staining is to be cleaned and repaired on acoustical tile wall surfaces adjacent to the ceilings. The proposed work conforms to the Secretary of the Interior's Standards for Rehabilitation as well as the Code of Ethics of the American Institute for Conservation of Historic and Artistic Works.

2. **Landscape Rehabilitation of the South Patio**

The South Patio is located directly south of the main waiting room of Union Station. A high, open arcade screens the south patio from the parking lot to the west. A historic wall with door openings divides the space from an adjacent new patio belonging to the recently constructed Los Angeles Water and Power building on the south side. Several doors allow communication with the waiting room on the north side of the patio and the current ticket concourse on the east side (these were originally open archways but were filled in prior to this project). The South Patio is a significant character-

defining space of the station, one of two outdoor patios which were a part of the circulation and waiting spaces for arriving and departing passengers.

The South Patio has been replanted and maintained in a style which does not reflect the original intent of the design. The original landscape design, based on historic drawings and specifications, photos, and post cards, was meant to enhance the arriving passenger's sense of having entered a garden setting with plants characteristic of the culture and landscape of Los Angeles. Currently, the historic pepper trees have been replaced with magnolias, and the historic olive trees have been replaced with carrot wood trees. These changes of tree species appear to have happened within the past 20 years. Hedges meant to provide low borders have overgrown. A central fountain was part of the original concept, but was not executed. A compatible fountain is planned as part of the current project. The changes involved in the rehabilitation of the South Patio are being made to encourage people to use the space today for waiting and circulation, a function it had historically which has been lost, partly due to the inappropriately formal character in which the plantings have been maintained in recent years.

The plants within the space now are a combination of historic plantings such as the palm trees, overgrown historic plantings, and nonhistoric plantings which appear to be no more than twenty or thirty years old. The originally specified plants are known from historic photographs and from the original plans. These have been used by the landscape designers as a basis for decisions about what to plant in the South Patio for this project, and for the style and size of how the plants should be maintained. The addition of the fountain is intended to attract more people to the space in order to create more activity around an additional outdoor focal point. In the past, the South Patio was a part of the path of travel for all arriving passengers, so many people used the space in the normal course of passing through the Station. Today, since it is used as an auxiliary space which people must choose to pass through, some form of encouragement is needed to draw people to the space. Rehabilitation of the landscaping, repair of limited areas of damaged brick, and the addition of the fountain is meant to serve this aim.

Historic plantings still extant will remain. Plant material which is overgrown or has replaced original species will be replanted with originally specified plant material. The removal of a limited amount of historic brick paving from the center of the space for addition of a fountain does not constitute an adverse

effect, as the vast majority of the paving, which extends throughout the patio, remains intact. The fountain itself is compatible with the existing scheme and was indicated in historic concept drawings. Original furnishings and lighting standards will remain intact. Catellus has original landscape plans and elevations of the South Patio which are available to view on request.

### **3. Improvements to the Train Concourse and Passenger Arrival and Departure Lobby.**

The Train Concourse and Passenger Arrival and Departure Lobby are located east of the Waiting Room, between that major space and the tunnel which provides access to the train platforms. The Train Concourse and Passenger Lobby act as the transitional space for arriving and departing passengers moving among the trains, ticketing area, and Waiting Room. The Train Concourse and Passenger Lobbies are character-defining spaces, though they are secondary in importance to larger, more formal spaces such as the Waiting Room and original Ticket Concourse.

Please refer to Attachments B through E for floor plans and reflected ceiling plans of the Train Concourse. The scope of work proposes removal of the departure gates, which currently form infill between a row of piers, separating the current Train Concourse and the current Passenger Arrival and Departure Lobby. This infill material consists of the following: a plaster soffit, stained plywood doors and flanking panels with metal trim, gate letters, and freestanding information counters. The clock in the central column bay will either be relocated within the space or stored. Removal of the gates will unite these spaces into one larger space, which will be known simply as the Train Concourse, as noted on the plan (see Attachment D). This modification is necessary due to the dramatic increase in the number of passengers using the space, and because of the fact that these passengers are now using the concourse for connections among several different types of transportation, including Amtrak trains, Metrolink trains (regional commuter rail), Metro Red Line trains (the local subway system), buses, and in the future, Metro Blue Line trains (projected for 2003). Ridership at Union Station reached a peak during World War II, but then declined with the increasing use of automobiles and airlines for long-distance travel. Today, with the various transit systems in use at the Station, the number of passengers far exceeds any previous loads, with approximately 30,000 users per day. It is projected that by the year 2020 the Station will handle up to 170,000

passengers per day. Due to these dramatic increases in volume and complexity of traffic, the Station effectively has a completely different use than it did during its first several decades when it was used solely as a railway station.

In the past, pedestrian travel in the space was significantly more limited than it is today, when more fluid circulation in a more open space is needed. Most of the passengers using Union Station today are Metrolink regional rail passengers, not Amtrak passengers. Therefore, the departure gates have become vestigial features which currently impede efficient pedestrian use of the Train Concourse and Passenger Lobby.

The other change proposed in this space is the addition of shallow coffers and further lighting to the ceiling adjacent to the west of the current departure gates. This change is designed to provide higher light levels in the train concourse, and to bring the light levels to a uniform level (currently, the eastern part (the arrival and departure lobby) is very dimly lit). Augmented lighting will also serve to orient passengers and draw them toward the trains. The ceiling in this area is currently flat and covered with original acoustical tiles. The modified ceiling finish will be painted plaster or drywall. The height of the ceiling will remain the same, with the exception of the depth of the coffers. The coffers will be similar to those existing in the ceiling adjacent to the east of the current departure gates.

The ceiling-mounted track of lighting in the current Train Concourse will be reconfigured in the westernmost part of the space, where the original acoustical tiles will remain. The light track is currently in a rectangular configuration. The west side of the track will stay in place, and the remainder will be moved into line with that part of the track to extend farther north to the baggage claim area and south to the Amtrak ticketing area (see Attachment E, proposed reflected ceiling plan). This change will emphasize this north-to-south axis to direct passengers to these facilities.

The addition of further lighting and shallow ceiling coffers in a currently flat ceiling will be compatible with the current space. The ceiling condition will be reversible, with the exception of the acoustical tile finish and configuration of the light track. The removal of the departure gates, information desks, and track letters will also be reversible, as these items will be securely stored. Additional documentation can be provided by Catellus and MTA.

**4. Improvements to the tunnel that provides access to the train platforms.**

The tunnel, east of the main station building, is not considered a character-defining space of the facility, according to the *Initial Study for Rehabilitation and Reuse: Survey of Conditions* (Hardy Holzman Pfeiffer Associates, 1991). Its configuration in relation to the station building and the tracks is a historic feature of the station, but the tunnel itself is utilitarian in character. A high wainscoting of non-original tile lines the walls. Glass block skylights at the track entrances are not original. The flat concrete upper walls and ceiling are not character-defining. The tunnel contains no historic character-defining features with the exception of the colored concrete floor (of which approximately half has been reconstructed, and which will not be affected by the project). The round light fixtures in the ceiling are original but not character-defining (and will not be affected by the project). The tunnel was formerly impacted by Metro Red Line construction (completed in 1995), which received Section 106 approval.

Signage will be added to the tunnel and upgrades made to improve the lighting levels by replacing the long, florescent cove fixtures which line the tunnel. No alteration to the round, ceiling light fixtures is planned. The scope of work for the tunnel will have no impact on its historic configuration and will not affect any adjacent historic spaces or features, and it does not in any way alter the circulation patterns within the station or the configuration of the tunnel and tracks.

**Registering comments on this project**

The applicant will host a meeting in order to discuss the project and obtain public comment.

Date:	Wednesday, December 20, 2000
Location:	Catellus Development Corporation 800 North Alameda Street, Suite 100 Los Angeles, CA 90012
Time:	7:00 p.m.

Letter to Interested Parties  
Los Angeles Union Station TEA 21 Improvements  
December 5, 2000  
Page 7

RSVP required: Please call James Sowell at (213) 922-7306

Written Comments: Due to James L. Sowell at MTA by Tuesday,  
December 26, 2000

The Catellus offices are located within the north wing of Union Station. The entrance faces Union Station's Alameda Street parking lot. Comments obtained from interested parties in writing or at the meeting will be submitted to the State Office of Historic Preservation along with full documentation of the project and analysis of its potential effect on Union Station. To obtain further information about the project, please contact Jennifer Minasian, Architectural Historian at Historic Resources Group at (323) 469-2349.

Thank you for your participation in this process. We look forward to receiving your comments.

Sincerely,



James L. Sowell  
Manager, Environmental Compliance

JLS/JM/me

Enclosures (incl. Distribution List)

Attachments:	A	The Secretary of the Interior's Standards for Rehabilitation
	B	Demolition Plan, Train Concourse and Passenger Lobby
	C	Demolition Reflected Ceiling Plan, Train Concourse and Passenger Lobby
	D	Proposed Floor Plan, (combined) Train Concourse
	E	Proposed Reflected Ceiling Plan, (combined) Train Concourse

## DISTRIBUTION LIST

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Rail PAC (916) 498-9662  
(contact below)  
1008 10th Street, #703  
Sacramento, CA 95814-3584

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Mr. Allen Wimmergren, President (714) 668-9901  
3478 San Rafael Circle  
Costa Mesa, CA 92626

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Los Angeles Conservancy (213) 623-2489  
Ms. Linda Dishman, Executive Director  
Mr. Ken Bernstein, Director of Preservation Issues  
523 West Sixth Street, Suite 1216  
Los Angeles, CA 90014

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City of Los Angeles  
Department of Cultural Affairs  
Mr. Jay Oren, Historic Preservation Officer (213) 485-8690  
433 South Spring Street, 10th Floor  
Los Angeles, CA 90013

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City of Los Angeles  
Design Advisory Committee to Cultural Affairs  
c/o Haroot Hovanissian (213) 485-9576  
433 South Spring Street, 10th Floor  
Los Angeles, CA 90013

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Orange Empire Rail Road Museum (909) 657-2605  
Peter Gagnon, Vice President, Plant  
P.O. Box 548  
Perris, CA 92572

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Pacific Railroad Society  
P.O. Box 80726  
San Marino, CA 91118-8726

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Los Angeles Museum of Railroading (323) 931-6757  
Mr. Josef K. Lesser, Director  
100 S. Fuller Avenue  
Los Angeles, CA 90036

---

Train Riders Association of California (916) 557-1667  
926 J. Street, Suite 612  
Sacramento, CA 95814-2707

---

El Pueblo de Los Angeles  
Ms. Jean Bruce Poole (213) 680-2525  
Historic Museum Director  
125 Paseo De La Plaza  
Los Angeles, CA 90012

---

Jim Walker, historical archivist  
c/o MTA Library  
One Gateway Plaza  
Los Angeles, CA 90013

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Great American Station Foundation  
Mr. Hank Dittmar, President and CEO  
615 E. Lincoln Ave.  
Las Vegas, NM 87701

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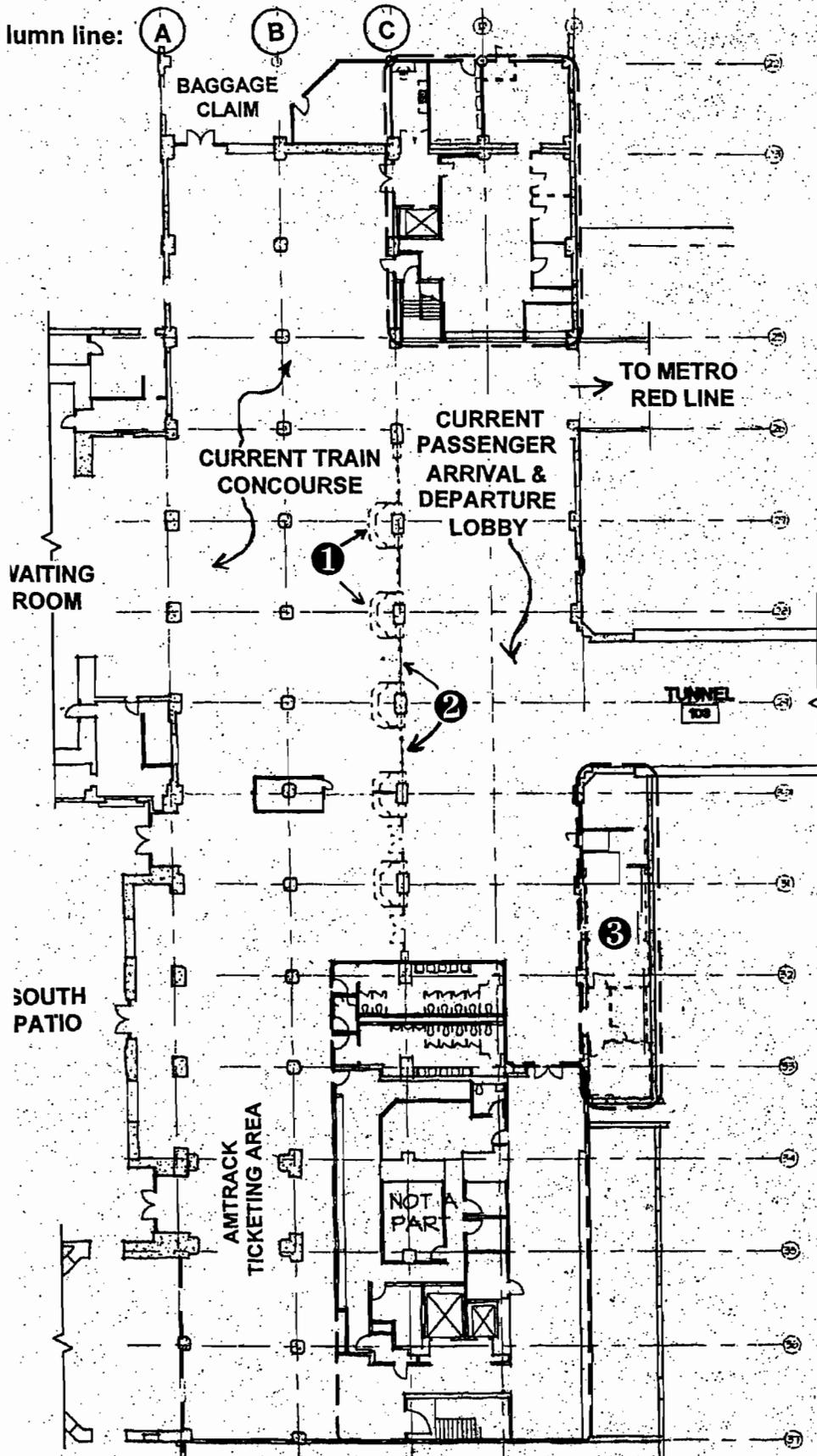
Mr. Dean Pertion  
Catellus Development Corporation  
800 North Alameda Street, Suite 100  
Los Angeles, CA 90012

## **ATTACHMENT A**

### **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic material or alteration of features and spaces shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of skilled craftsmanship which characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive historic feature, the new feature shall match the old in design, color, texture, and other visual qualities, and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



**PRELIMINARY  
NOT FOR CONSTRUCTION**

add file:  
UB-P1-A  
revision:

Offenhaus/Meeke Architects  
8762 Holloway Drive  
West Hollywood, CA 90069  
(310) 659-6600

more/less:

LOS ANGELES UNION STATION  
TEA 21 IMPROVEMENTS  
Catellus Development  
800 N. Alameda St.  
Los Angeles, CA 90012

DESIGN DEVELOPMENT 11/10/00

DEMOLITION  
TRAIN CONCOURSE  
CEILING PLAN

**A-11**

**TRAIN CONCOURSE DEMOLITION PLAN**

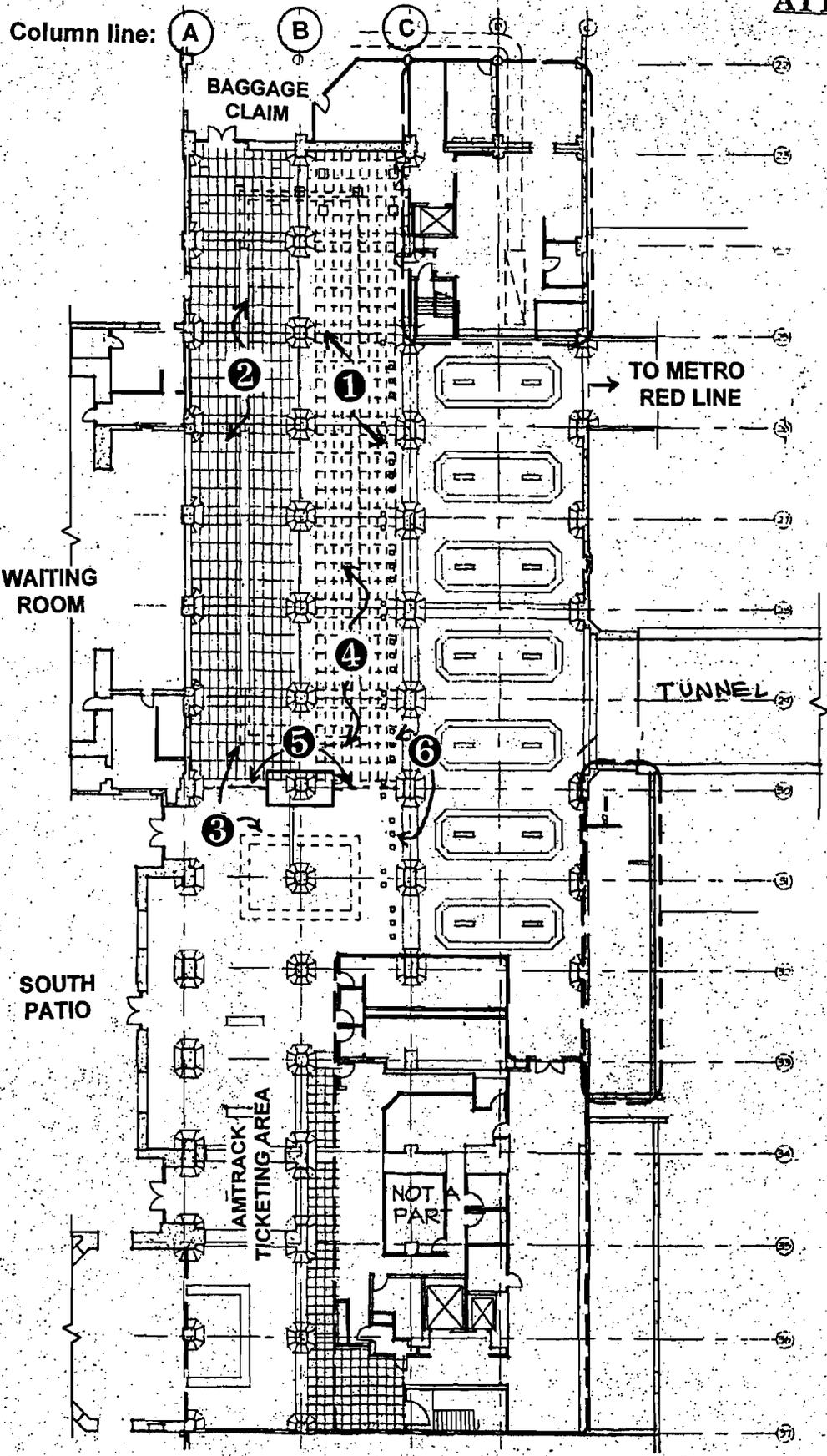
SCALE  
1/8" = 1'-0" **1**

## **Notes to ATTACHMENT B**

### **TRAIN CONCOURSE DEMOLITION FLOOR PLAN**

This drawing shows, in dashed lines, a floor plan of what is to be removed from the current Train Concourse (the space between Column Lines A and C) and current Passenger Arrival and Departure Lobby (the space to the right (east) of Column Line C).

- 1) Information counters are to be removed: counters at the five locations indicated in dashed lines along left (west) side of Column Line C (counters to be stored).
- 2) Departure Gates are to be removed: doors, surrounds, metal trim, associated signage located between columns in Column Line C (items to be stored) at the six locations indicated in dashed lines.
- 3) Non-historic partitions are to be removed from the area where restrooms will be installed; area does not contain historic, character-defining features.



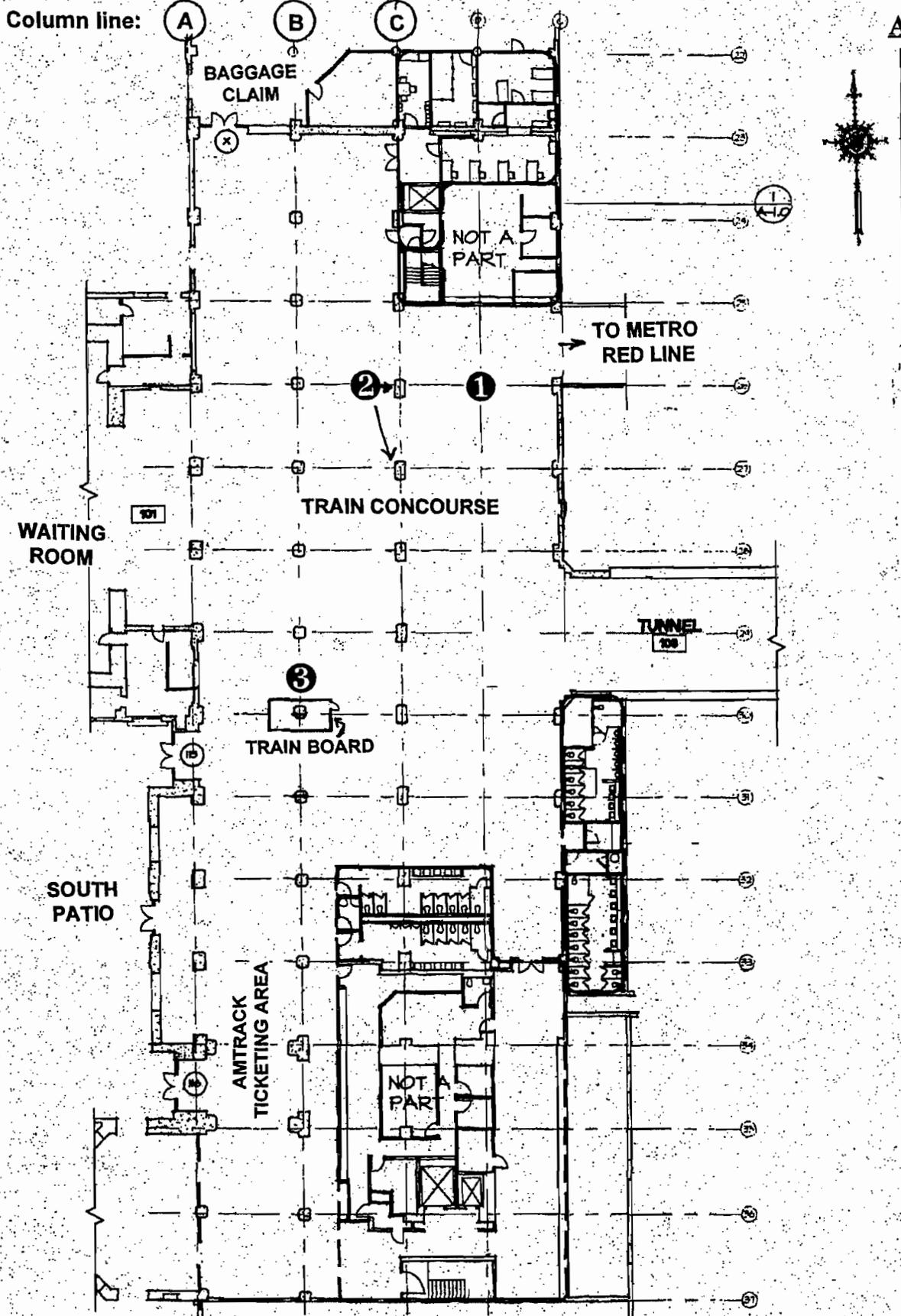
TRAIN CONCOURSE REFLECTED CEILING DEMOLITION PLAN

## **Notes to ATTACHMENT C**

### **TRAIN CONCOURSE REFLECTED CEILING DEMOLITION PLAN**

This drawing shows, in dashed lines, a reflected ceiling plan of what is to be removed from the current Train Concourse and current Passenger Arrival and Departure Lobby.

- 1) Original acoustical tiles to be removed between Column Lines B and C.
- 2) Original acoustical tiles to remain between Column Lines A and B.
- 3) Light track to be partially removed for relocation (see Attachment E). Track currently runs in a rectangular configuration surrounding piers in Column Line B.
- 4) Ceiling to be cut into (between Column Lines B and C) to create shallow coffers similar to those in the adjacent area, which is now known as the passenger arrival and departure lobby (i.e., the area to the right of Column Line C in these diagrams).
- 5) Soffit to be removed to either side of train board. This soffit does not appear to be original material.
- 6) Small, square ceiling lights to be removed and relocated nearby (see new restrooms, Item 5 on Attachment E).



PROPOSED  
TRAIN CONCOURSE PLAN

SCALE  
1/8" = 1'-0" 1

PRELIMINARY  
NOT FOR CONSTRUCTION

add file:  
100-91-01  
revision:

Offenhausen/Mekeel Architects  
8762 Holloway Drive  
West Hollywood, CA 90069  
(310) 651-1111

DATE PLOTTED:

LOS ANGELES UNION ST  
TEA 21 IMPROVEMENTS  
Castellus Development  
800 N. Alameda St.  
Los Angeles, CA 90012

DESIGN DEVELOPMENT 1/1

PLAN  
TRAIN CONCOURSE

A

## **Notes to ATTACHMENT D**

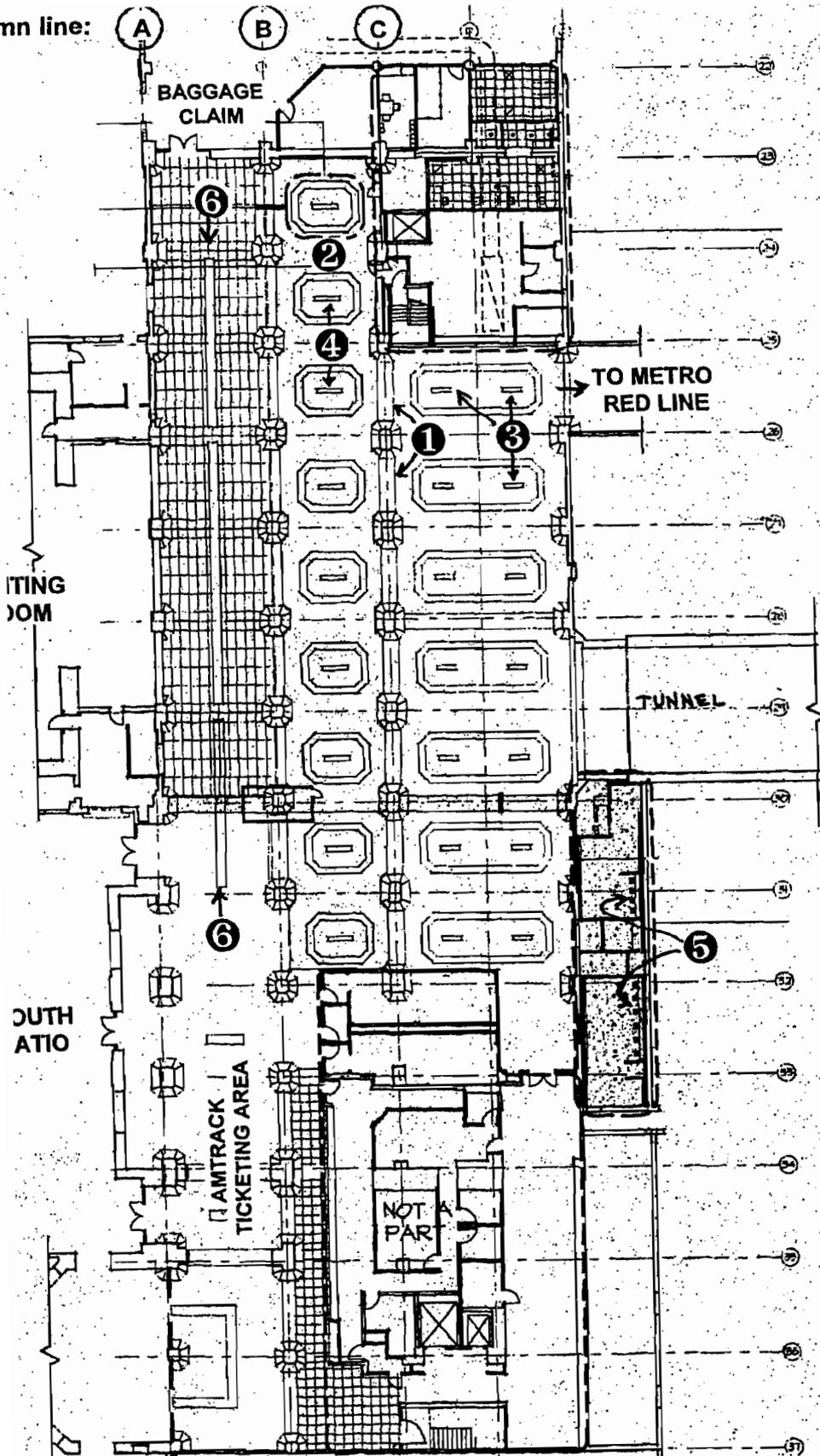
### **TRAIN CONCOURSE PROPOSED FLOOR PLAN**

This drawing shows the appearance of the Train Concourse as a result of the proposed scope of work. This space was historically known as the Train Concourse and the Passenger Arrival and Departure Lobby, as indicated on Attachment B. The space will now be combined to facilitate complex and heavy pedestrian traffic flow.

- 1) (The grid of lines connecting the columns in diagrams is for reference only and does not reflect any change to the existing, historic floor pattern.)
- 2) Where gates and desks are removed, the floor will be repaired with custom tile to match the historic pattern (at each location along Column Line C).
- 3) No changes to existing train board.

nn line:

# ATTACHMENT E



**PRELIMINARY  
NOT FOR CONSTRUCTION**

DATE: 10-27-00  
BY: PFC  
REVISION:

Offenhaus/Meeke Architects  
8762 Holloway Drive  
West Hollywood, CA 90069  
(310) 659-6600

LOS ANGELES UNION STATION  
TEA 21 IMPROVEMENTS  
Catellus Development  
800 N. Alameda St.  
Los Angeles, CA 90012  
DESIGN DEVELOPMENT 11/10/00

TRAIN CONCOURSE  
REFLECTED CEILING  
PLAN **A-3.1**

**PROPOSED  
REFLECTED CEILING PLAN, TRAIN CONCOURSE**

SCALE  
1/8" = 1'-0" **1**

## **Notes to ATTACHMENT E**

### **TRAIN CONCOURSE PROPOSED REFLECTED CEILING PLAN**

This drawing shows the appearance of the Train Concourse in reflected ceiling plan as a result of the proposed scope of work.

- 1) Soffits of approximately four inches in depth are to remain between along ceiling between columns in Column Line C to indicate the line along which the two spaces were historically separated by departure gates.
- 2) Nine new ceiling coffers are designed to provide a space for additional lighting and serve to integrate the east and west sides of the space (coffers located between Column Lines B and C).
- 3) Historic light fixtures are to remain mounted in existing coffers (located to right (east) of Column Line C).
- 4) New light fixtures are to be mounted in new coffers (coffers located between Column Lines B and C).
- 5) Small, square, recessed ceiling fixtures are to be relocated in new restrooms.
- 6) New configuration of linear light track (located between Column Lines A and B)

## The Revised Section 106 Process: A Summary

SECTION 106 of the National Historic Preservation Act of 1966 (NHPA) requires Federal agencies to take into account the effects of their undertakings on historic properties and afford the Advisory Council on Historic Preservation a reasonable opportunity to comment. The historic preservation review process mandated by Section 106 is outlined in regulations issued by the Council. The regulations, "Protection of Historic Properties," were revised May 1999 and are summarized below. They will be codified at 36 CFR Part 800.

### Initiate Section 106 process

The responsible Federal agency first determines whether it has an undertaking that could affect historic properties, which meet the criteria for the National Register of Historic Places.

If so, it must identify the appropriate State Historic Preservation Officer (SHPO/THPO) to consult with during the process. It should also plan to involve the public, and identify other potential consulting parties. If it determines that it has no potential to affect historic properties, the agency has no further Section 106 obligations.

### Identify historic properties

If the agency's undertaking could affect historic properties, the agency determines the scope of appropriate identification efforts and then proceeds to identify historic properties in the area of potential effects. The agency reviews background information, consults with the SHPO/THPO and any Indian tribe or Native Hawaiian organization that may attach religious or cultural importance to them.

If questions arise about the eligibility of a given property, the agency may seek a formal determination of eligibility from the National Park Service. Section 106 review gives equal consideration to properties that have already been included in the National Register, as well as those that meet National Register criteria.

If the agency finds that no historic properties are present or affected, it provides documentation to the SHPO/THPO and, barring any objection in 30 days, proceeds with its undertaking.

If the agency finds that historic properties are present, it proceeds to assess possible adverse effects.

### Assess adverse effects

The agency, in consultation with the SHPO/THPO, makes an assessment of adverse effects on the identified historic properties, based on criteria found in the Council's regulations.

If they agree that there will be **No Adverse Effect**, the agency proceeds with the undertaking and any agreed upon conditions.

If the parties cannot agree or they find that there is an **Adverse Effect**, the agency begins consultation to identify ways to avoid, minimize, or mitigate adverse effects.

### Resolve Adverse effects

The agency consults with the SHPO/THPO and others, who may include Indian tribes and Native Hawaiian organizations, local governments, permit or license applicants, and members of the public.

The Council may participate in consultation when there are substantial impacts to important historic properties, when a case present important questions of policy or interpretation, when there is a potential for procedural problems, or when there are issues of concern to Indian tribes or Native Hawaiian organizations.

Consultation usually results in a Memorandum of Agreement (MOA), which outlines agreed upon measures that the agency will take to avoid, minimize, or mitigate the adverse effect. In some cases, the consulting parties may agree that no such measures are possible, but that the adverse effects must be accepted in the public interest.

### Implementation

If an MOA is executed, the agency proceeds with its undertaking under the terms of the MOA.

### Failure to resolve adverse effects

If consultation proves unproductive, the agency or the SHPO/THPO, or the Council itself, may terminate consultation.

If a SHPO terminates consultation, the agency and the Council may conclude an MOA without SHPO involvement. However, if a THPO terminates consultation and the undertaking is on or affecting historic properties on tribal lands, the Council must provide its comments. The agency must submit appropriate documentation to the Council and request the Council's written comments. The agency head must take into account the Council's written comments in deciding how to proceed.

### Tribes, Native Hawaiians, & the public

Public involvement is a key ingredient in successful Section 106 consultation, and the views of the public should be solicited and considered through the process.

The regulations also place major emphasis on consultation with Indian tribes and Native Hawaiian organizations, in keeping with the 1992 amendments to NHPA. Consultation with an Indian tribe must respect tribal sovereignty and the government-to-government relationship between the Federal Government and Indian tribes. Even if an Indian tribe has not been certified by NPS to have a THPO who can act for the SHPO on its lands, it must be consulted about undertakings on or affecting its lands on the same basis and in addition to the SHPO.

## Jennifer Minasian

---

**From:** Sowell, James [SowellJ@MTA.NET]  
**Sent:** Thursday, December 28, 2000 5:55 PM  
**To:** 'Jennifer Minasian at Historic Resources Group'  
**Subject:** FW: Comments for LAUS TEA-21 Improvements

Jennifer

Here are comments from Mr. Wimmergren who could not attend.

Jim

-----Original Message-----

From: Alan Wimmergren [mailto:alan.wimmergren@altavista.com]  
Sent: Thursday, December 21, 2000 5:21 PM  
To: sowellj@mta.net  
Subject: Comments for LAUS TEA-21 Improvements

Re: Los Angeles Union Station TEA-21 Improvements

To whom it may concern:

On behalf of the Rail Passenger Association of California (RailPAC), I have reviewed the analysis of the proposed project for the Los Angeles Union Station.

In my view, the project as described appears to have no significant adverse effect on historic resources. Rather, the project would provide two significant improvements while staying consistent with the affected area's station architecture - both the ornamentation and the function.

1) The station was originally designed to handle a relatively low number of long distance railroad passengers. These trains' arrivals and departures were spaced out throughout the day, but today's passenger volume is and tomorrow's will be highly concentrated during the weekday morning and afternoon peak periods. Furthermore, when the station opened in 1939, these trains carried relatively few passengers per (long distance) car: about 22 passengers per sleeping car and 44 to 60 passengers per coach car; today's Metrolink bi-level suburban cars carry over 100 passengers per car. (Moreover, Metrolink plans - funding permitting - to buy more cars in order to run longer peak period trains). The station's original floor plan was not designed to handle this greater pedestrian traffic. With the growth of both the Metro Red Line subway's and the Metrolink suburban trains' ridership, the proposed project will significantly improve the pedestrian circulation in the project area.

2) The area that is presently behind (east of) the gates is dimly

it and thus is unattractive to passengers. The proposed changes will  
ring  
lightly more natural light from the west into this area, and will  
reate a  
reater sense of openness as well.

RailPAC appreciates the Metropolitan Transportation Authority  
or  
iving us this opportunity to provide input to this project.

Sincerely,

Alan Wimmergren  
President,

ailPAC

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**James W. Walker, Jr.**  
**411 W. Elm Ave.**  
**Burbank, CA 91506**  
**818/845-4477**  
**(At MTA 213/922-2891)**

December 22, 2000

James L. Sowell,  
Manager, Environmental Compliance  
Metropolitan Transportation Authority  
Mail Stop 99-18-7

Dear Jim:

Thank you for including me in the December 20<sup>th</sup> meeting about the Los Angeles Union Station TEA 21 Improvements. I am writing down some thoughts about this project.

I am happy to see improvements made in the South Patio. Walls and doors were installed some time ago, and arriving (or waiting) train passengers tend not to use this facility as much as when the archways were open (I know that this change was made as an improvement). Included in the proposed signs needs to be one or more that directs passengers to the South Patio. I would hope that the improved patio would not become a hangout for homeless persons.

As to the Train Concourse, I would hope that Amtrak is consulted if it is felt that some of the doors may need to be retained as a holding area, lest Amtrak passengers wander through the tunnel to track platforms before their train is ready to board. In the case of Metrolink passengers, they are informed by signs at tracks the time and destination of trains and ticket machines are on the platforms. MTA users of the Red Line, and the future Pasadena Blue Line need to be able to traverse the tunnels to reach their respective stations. It is useful to always remember that Union Station was built as a train station, and that function needs to be kept in mind when proposing any changes.

Any improvements in tunnel lighting would be great. The fixtures installed in the upper ceiling corners has improved the tunnel already, and the skylights help make this less of a "black hole" than before.

Again, thanks for including me in the meeting and I will be watching for the improvements to be made.

Sincerely,

  
Jim Walker



December 27, 2000

Ms. Jennifer Minasian  
Architectural Historian  
Historic Resources Group  
1728 Whitley Ave.  
Hollywood, CA 90028-4809

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Dear Ms. Minasian,

Thank you accommodating my scheduling needs, and for providing me with an opportunity to comment on the proposed TEA-21 funded modification to the Los Angeles Union Station. I have reviewed the project analysis sent by Los Angeles Metropolitan Transportation Authority on December 5, 2000 and the pictures of the project area enclosed in your mailing of December 19, 2000. I also visited Union Station yesterday afternoon with a visiting colleague from the California State Railway Museum, and we examined the four sections encompassed within the proposal's scope of work.

I would like to complement the project's designers for what appears to be a well thought out and sensitive set of proposed modifications to the station. Clearly, considerable attention has been given to striking an appropriate balance among the competing claims of preservation, function and aesthetics. In general, I find the proposals quite moderate and reasonable. I do have a few concerns in specific areas, identified by section below.

### **Section 2. Rehabilitation of the South Patio.**

The addition of a fountain in the center of the starburst is problematic. That a fountain was originally planned for that space does not alter the historical fact that no fountain was installed during the period in which the station achieved its landmark status. Adding one at this time would seem to be in conflict with the spirit, if not the letter, of standard number 3 of the Secretary of the Interior's Standards for Rehabilitation. Because it removes historic paving, addition of a non-historic fountain would also seem to conflict with standard number 2.

I understand the argument that the space is underutilized, and that usage might be increased by the strong visual and audible focus provided by a fountain. I am not persuaded that this is sufficient justification to ignore the guidelines. Additionally, the under-utilization argument seems to be contradictory to the principal argument justifying the station modifications in the first place – that current and projected increases in passenger flows through the station require removal of vestigial impediments to free circulation. The fountain might very well itself become an obstruction to those flows if station usage increases as projected.

### **Section 3. Improvements to the Train Concourse and Passenger Lobby.**

The proposal calls for removal of the acoustical tile ceiling on the east side of the current Train Concourse and installation of a new, coffered ceiling similar to those in the current Passenger Lobby. The justification for this change is not made clear in the materials provided. The argument that higher, more uniform light levels will be desirable in the combined space does not seem to require the removal of the acoustic tiles or the installation of the coffers. If it did, then one would expect to see the entire expanse of the acoustical tile ceiling proposed for removal, not just the east section of it. Additionally, the proposed change would seem to be at cross purposes to the intent stated in Note 1 to Attachment E, which indicates that short soffits are to be left between the columns in Line C to indicate the historical separation between the two spaces.

Why not leave the ceilings undisturbed as well, with each historic space retaining its original treatment? The fact that the patterns in the tile floor also breaks at this same line lends strength to this viewpoint. If the idea is to preserve indicators of the history of the original spaces in the soffit ~~and the floor, then why confuse matters by removing historical fabric unnecessarily?~~ The analysis also states that the ceiling modifications are not reversible with respect to the track lighting and the acoustical tile. Because this modification seems to be unsupported by any arguments presented in the analysis package, it appears to be in conflict with standard number 2.

The balance of the proposed changes in this section seems justified by the need to open up the circulation patterns in the station. The stated intent to store and conserve the historic fabric is an important mitigation measure.

Again, I would like to thank you and the MTA for this opportunity to comment on the Union Station project. I hope that these remarks may prove useful to you and to other members of the project team. Please feel free to contact me should you have any questions.

Best Regards,

A handwritten signature in cursive script that reads "Peter Gagnon". The signature is written in black ink and is positioned above the printed name.

Peter Gagnon