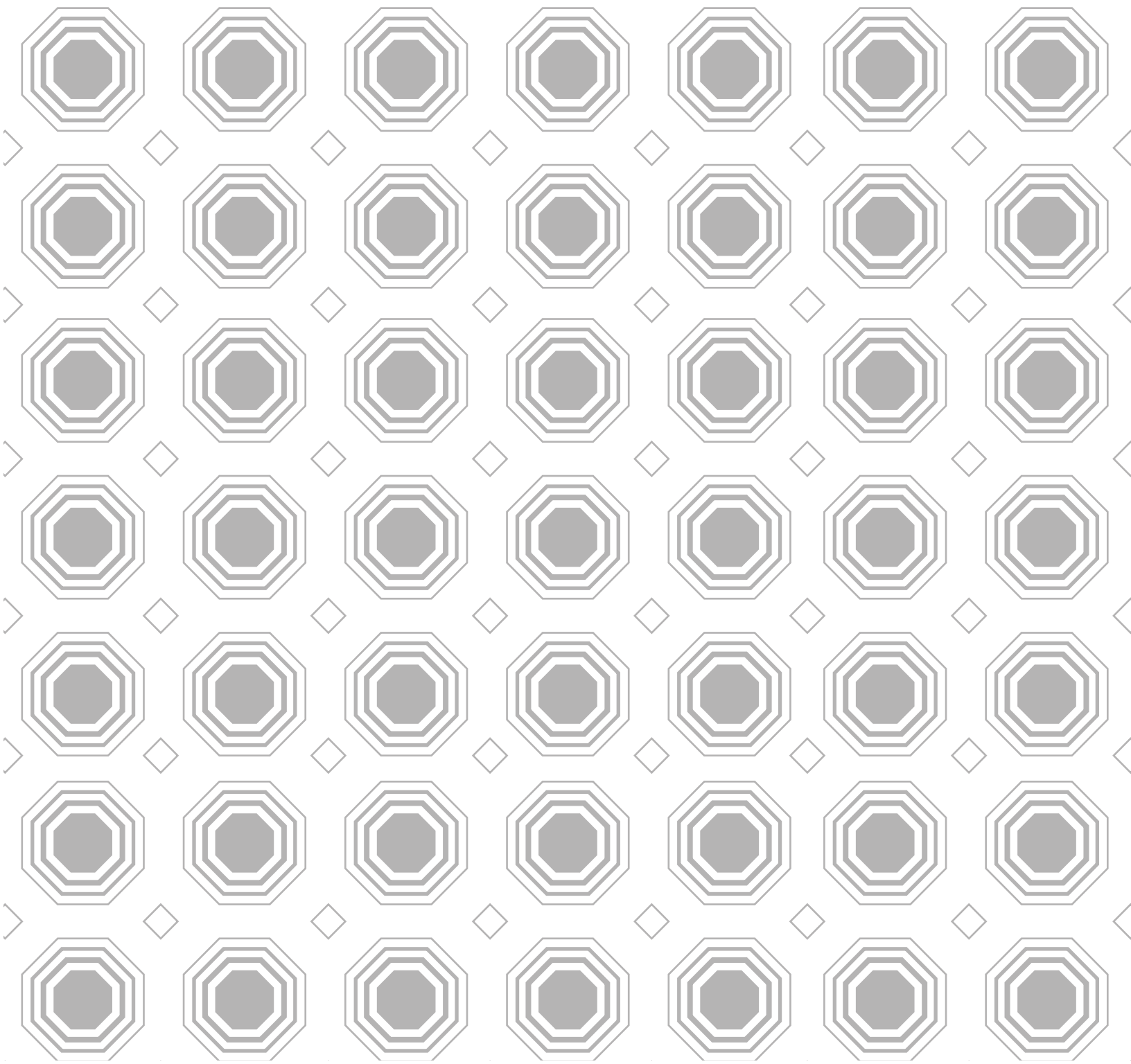


WASHINGTON UNION STATION

HISTORIC PRESERVATION PLAN: VOLUME II



WASHINGTON UNION STATION

HISTORIC PRESERVATION PLAN

VOLUME II of III

Prepared For

THE WASHINGTON UNION STATION

HISTORIC PRESERVATION PLAN PARTNERS

Union Station Redevelopment Corporation (USRC)

National Railroad Passenger Corporation (Amtrak)

Akridge

Union Station Investco (USI)

Prepared By

BUILDING CONSERVATION ASSOCIATES, INC. (BCA)

329 RACE STREET

PHILADELPHIA, PENNSYLVANIA 19106

Raymond M. Pepi

Dorothy S. Krotzer

Michele Boyd

Marlene Goeke

Danius Glinskis

Emily Rinaldi

Meredith Keller

Dean Koga

Lauren Drapala

Beth Bailly

Alexandra Marshall

JUSTICE & SUSTAINABILITY ASSOCIATES, LLC.

DHK ARCHITECTS AND ENGINEERS

KARELL ARCHEOLOGICAL SERVICES

JEANNE GIORDANO LTD.

WHITNEY COX ARCHITECTURAL & INTERIORS PHOTOGRAPHY

GRAE STUDIO

JUNE 2015

HISTORIC PRESERVATION PLAN

TABLE OF CONTENTS

VOLUME I

1.0	INTRODUCTION	PAGE
1.1	EXECUTIVE SUMMARY	3
1.2	OVERVIEW OF THE HISTORIC PRESERVATION PLAN	5
1.2.1	Impetus	5
1.2.2	Area of Focus	5
1.2.3	Sponsors and Project Team	5
1.2.4	Civic Engagement	6
1.2.5	Methodology	7
1.2.6	Overview of HPP Organization	8
2.0	DOCUMENTATION AND HISTORICAL ANALYSIS	
2.1	Primary Study Area	11
2.1.1	Boundaries of the Study Area	11
2.1.2	Historic Resources and Locations, Including Limitations	11
2.2	Archival Research Methodology	11
2.2.1	Archival Sources Consulted	11
2.2.2	Notable Archival Sources	12
2.3	Historic Station Building	12
2.3.1	Historical Overview and Architectural Description	13
2.3.2	Alterations Chronology	54
2.3.3	Graphic Documentation of Alterations	69
2.3.4	National Register Status	113
2.4	Terminal Rail Yard	123
2.4.1	Historical Overview and Architectural Description	123
2.4.2	Alterations Chronology	131
2.4.3	Graphic Documentation of Alterations	135
2.4.4	National Register Status	141
2.5	Assessment of Existing and Potential Historic Resources in the Secondary Study Area	149
2.5.1	Introduction	149
2.5.2	Methodology	150
2.5.3	General Character of the Study Area	157
2.5.4	Existing Historic Architectural Resources in the Secondary Study Area	158
2.5.5	Potentially Eligible Historic Architectural Resources in the Secondary Study Area	159
2.5.6	Viewsheds	179
2.6	Summary of Assessment of Potential Archeological Resources in the Primary Study Area	181

HISTORIC PRESERVATION PLAN

TABLE OF CONTENTS

3.0	EXISTING CONDITIONS	PAGE
3.1	Summary of Findings	185
3.1.1	Introduction	185
3.1.2	Methodology	185
3.1.3	Conditions Observed	186
3.1.4	Conclusions and Recommendations	188
3.2	Graphic Documentation of Conditions Assessment	190

VOLUME II

4.0	CONSIDERATIONS FOR PRESERVATION AND DEVELOPMENT	
4.1	Preservation Philosophy	3
4.1.1	Preservation Zones	5
4.1.2	Preservation Zone Graphics	6
4.2	Preservation Design Considerations	35
4.2.1	Introduction	35
4.2.2	Exterior	39
4.2.3	Interior	91
4.2.4	Supplemental Graphics	145
4.3	Comparative Case Studies	169
4.3.1	Atocha Railway Station: Madrid, Spain	169
4.3.2	Denver Union Station: Denver, Colorado	171
4.3.3	Grand Central Terminal: New York, New York	174
4.3.4	King’s Cross Station: London, United Kingdom	177
4.3.5	St. Pancras International Railway Station: London, United Kingdom	180
5.0	FRAMEWORK FOR IMPLEMENTATION: HISTORIC PRESERVATION REVIEW PROCESS	185

HISTORIC PRESERVATION PLAN

TABLE OF CONTENTS

VOLUME III

APPENDICES

- A. Glossary of Historic Preservation Plan Terms
- B. Index of Archival Materials
- C. National Register Nominations for Washington Union Station
- D. Data Sheets for Assessment of Existing and Potential Historic Resources Surrounding the
Primary Study Area
- E. Archaeological Assessment for Washington Union Station
- F. Photographic Documentation of Select Statuary and Clocks at the Historic Station Building
- G. *The Secretary of the Interior's Standards for Rehabilitation*
- H. Applicable Historic Preservation Laws
- I. Bibliography



Figure 2-1. Washington Union Station, looking northeast, c. 1910. (Library of Congress)

4.0 CONSIDERATIONS FOR PRESERVATION AND DEVELOPMENT

4.1 PRESERVATION PHILOSOPHY

The *Secretary of the Interior's Standards for the Treatment of Historic Properties*, a series of best-practices developed by the National Park Service for maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations, consists of four distinct approaches:

- **Preservation** refers to the retention of remaining historic materials and elements. The focus is on keeping the historic property intact and repairing historic materials rather than removal and replacement.
- **Restoration** is about bringing an extant property (or elements thereof) back to its exact appearance during a specific historic period.
- **Reconstruction** refers to re-creating a lost historic property or lost elements of a property according to documentary and/or physical evidence.
- **Rehabilitation** incorporates Preservation while acknowledging that adaptive re-use of a historic property necessitates change to facilitate the new use or uses. In addition, if feasible, Rehabilitation can incorporate Restoration and Reconstruction. Selective demolition of historic fabric is sometimes undertaken in this approach when preservation is not feasible for the new use. It is very important that demolitions not radically change the

historic architectural character of the building. Rehabilitation is the most flexible treatment in terms of both protecting historic architectural character and accommodating contemporary uses.

For the Washington Union Station complex, an overall philosophy of Rehabilitation is appropriate because it emphasizes protection of existing historic fabric while allowing for compatible change. The *Secretary of the Interior's Standards for the Rehabilitation of Historic Properties* can be found in Appendix G.

Most of the historic fabric in the Union Station complex has some level of significance and the preservation philosophy of the Historic Preservation Plan (HPP) incorporates the retention of historic fabric as a primary consideration. Deteriorated historic fabric should be repaired rather than replaced. New design that touches historic fabric should be compatible with the architectural vocabulary of the original Beaux Arts design. New design that is freestanding from historic fabric can depart from the historic design vocabulary but should still be compatible with the historic fabric. Replication of lost historic features should be based on adequate documentary evidence.

Compatible additions and alterations are those that are consistent with and do not harm or detract from the historic orientation, setbacks, scale, proportion, rhythm, massing, height, materials, colors, roof shapes, details, and ornamentation of the historic property that

make up its architectural character.¹ In addition, to the fullest extent possible, additions and alterations should strive to be reversible. Reversible changes are those that could be removed in the future without harm to the essential form and fabric of the historic architecture.

It is important to keep in mind that change may involve carefully considered selective removal of historic fabric for essential programmatic reasons. There are a variety of reasons why this may be the case. When removal of historic fabric is part of a proposed change, the critical role of the HPP is to ensure that careful evaluation takes place early in the planning process and results in consideration of the following options in the order presented:

- An alternate approach that avoids removal of historic fabric; or
- In the event that the first approach is not feasible, an alternate approach that minimizes the impact on historic fabric; or
- If neither of these first two options is possible, a plan to mitigate unavoidable removals of historic fabric.

PERIOD OF SIGNIFICANCE

In order to apply the Rehabilitation philosophy to Union Station, there must be an understanding of the significance of the historic architecture. This understanding must reflect:

- The original design and its importance in history.
- The period when the station complex was important in history (its “period of significance”).
- The extent and condition of existing historic fabric (its integrity, or the degree to which the historic property conveys its significance).

A period of significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics that qualify it for listing in the National Register of Historic Places. A property must retain the key character-defining features and materials dating from the period of its historic significance to be eligible for

the National Register. The extent to which a building retains its character-defining features directly affects its degree of integrity (as discussed in the following section) and its selected period of significance. Currently, the period of significance for Union Station is 1903-1912, which represents the dates of the station’s construction and the completion of Columbus Plaza. To evaluate the period of significance, BCA assessed the history of the station complex to the present day via creation of an alterations chronology informed by archival research. This assessment resulted in a framework of five major architectural periods in the history of the complex that facilitate a more complete understanding of the complex’s physical evolution:

- **1903-1914: Construction of the station in its original form.** Beginning when construction starts for Washington Union Station, this period includes all built fabric that was in place up until the installation of the lawn panels on Columbus Plaza in 1914.
- **1915-1970: Operation of the station in its original form (with moderate alterations).** This period begins when all of the character-defining elements of Union Station are in place and includes all changes to the building that occur while it was under the stewardship of the Washington Terminal Company, including the electrification of the terminal rail yard in 1934-1935. Because there is a significant increase in the number of alterations to the property after World War II, this period can be divided into two sub-periods: 1915-1940 and 1941-1970.² The overall period ends when construction begins for the National Visitor Center and the new municipal subway or Metrorail by the Washington Metropolitan Area Transit Authority.
- **1971-1984: Metrorail/National Visitor Center.** Beginning with the start of construction for the Metrorail and the National Visitor Center in 1971, this period includes the substantial alterations and modifications to the station as part of these major improvements. It ends in 1984 before the station’s major rehabilitation begins.
- **1985-1989: Major rehabilitation.** This period begins in 1985 and encompasses the station’s

² Because virtually no evidence of alterations made during these periods remains, these sub-periods will not be delineated in the Changes Over Time graphics.

¹ District of Columbia State Historic Preservation Office, “Additions to Buildings.”

major rehabilitation by Harry Weese & Associates, Benjamin Thompson & Associates, and others. It ends after the rehabilitation and the initial tenant fit-out are complete.

- **1990–Present: New development.** This period includes any changes that occurred after the 1980s rehabilitation period was complete and includes tenant alterations and later modifications to building fabric within the historic station building.

Following BCA's assessment of the existing archival documentation and a study of the station's history, the project team performed an existing conditions survey to understand the degree and condition of extant historic fabric to assess the station's integrity. The team notes that:

- Of all of the architectural periods in the station's history, the most physical fabric survives from 1903-1914, 1934-1935 (electrification of the terminal rail yard), and 1985 to the present. The architectural character of the complex is defined by the fabric of the 1903-1914 period as opposed to the later changes.
- Generally, properties eligible for listing in the National Register are at least 50 years old. Properties less than 50 years of age must be exceptionally important to be considered eligible for listing.
- During the period from 1903 to 1964 (the 50-year cut-off date) and beyond to 1970, the station complex was consistently operated as a train station according to the intentions of its original designers and owners.
- However, no notable physical evidence of significant alterations made to the complex between the time of its substantial completion in 1914 and 1970 survives, with the exception of the electrification of the terminal rail yard in 1934-1935.
- Because alterations from 1985 and after are less than 50 years old, they do not meet the basic criteria for National Register designation. Nor does current research indicate that the architectural designs for the station rehabilitation performed in the 1980s or later development possess any exceptional significance. This is not to say that

further research could not find otherwise in the future. However, on the basis of the research conducted within the scope of this HPP, alterations that occurred to the station complex after 1964 should not be considered as contributing or significant features.

Based on these considerations, the recommended period of significance for the station complex is 1903-1914/1934-1935, when it attained the characteristics that contribute to its significance as embodying the distinctive characteristics of Beaux-Arts design and for its association with the development of rail transportation in the District of Columbia and in the United States. This period of significance reflects the existing physical fabric and provides an important direction for rehabilitation.

An argument could be made to broaden the period of significance to 1970 to reflect the time when the station was operated by the Washington Terminal Company as a rail terminal prior to cessation of operations for the construction of the National Visitor Center. However, the lack of surviving architectural fabric from this period makes this option less compelling. Since insensitive alterations (not extant) occurred at the station complex after 1914 and before 1970, an unintended and unacceptable consequence of this alternative period of significance would be that a non-existing element in the station complex dating from 1914 to 1970 could be considered a lost historic resource eligible for replication.

4.1.1 Preservation Zones

In order to achieve the goal of preserving the maximum quantity of historic fabric while allowing for necessary alterations, the various architectural spaces and components within the complex have been divided into three "Preservation Zones" based on the zones developed by the General Services Administration for federally owned historic buildings.³ Each historic component of the station complex is slotted into a zone on the basis of its significance and integrity.

The criteria for placing a particular architectural component (e.g., interior spaces, façades, roofs, structural features, etc.) within a zone include whether the component defines the character of the station complex; whether the component has historic, architectural, or artistic merit; and whether the

³ See General Services Administration, "Preservation Note 38."

component is close to its original form or has been altered. The Rehabilitation preservation philosophy will be applied to all zoned spaces and components regardless of which zone they are in. Non-historic spaces and elements (additions and alterations made from 1985 to the present) are not zoned.

ZONE 1: RESTORATIVE TREATMENTS

Zone 1 spaces and components represent elements of the station complex that define the architectural or artistic character of the station complex; that are of the highest historic, architectural, or artistic merit; and that retain the greatest quantity of original fabric. Typically these are the primary and most important spaces in the Beaux-Arts design.

Restoration is the primary treatment for these spaces and components. Alterations should be minimally visible. Historic components in Zone 1 should be retained. Alterations should preserve the historically important geometry and plan of the space, finish, materials, and decorative and architectural features. Reversibility is particularly critical for Zone 1 spaces and components. Certain code-mandated work, such as life-safety, environmental, ADA accessibility, and other unforeseen requirements may be justification for altering the spaces; however, such work will be done in keeping with the historic character of the space/component and in such a way as to minimize change to historic fabric.

ZONE 2: COMPATIBLE ADAPTIVE USE TREATMENTS

Zone 2 contains important spaces and components which define the architectural or artistic character of the station complex, but which have been substantially altered from their original form. Typically these are the secondary spaces in the Beaux-Arts design.

It is critical to note that Zone 2 spaces and components still retain substantial degrees of historic fabric and/or form that must be protected and, ideally, restored to some degree. In some cases, this fabric/form is visible. In other cases, historic features and finishes may survive beneath contemporary finishes.

Compatible adaptive use is the primary treatment for these spaces and components. Retention and repair of historic fabric should be the primary consideration, with compatible additions and alterations to support contemporary use.

ZONE 3: RENOVATION TREATMENTS

Zone 3 contains components of the station complex, such as service and mechanical areas and tenant spaces, that have lost most of their historic fabric and form (and therefore integrity) through past interventions. Typically these are the tertiary spaces in the Beaux-Arts design.

Renovation is the primary treatment for Zone 3 spaces and components. New construction is appropriate for Zone 3. When planning for new construction in Zone 3 spaces, impacts of additions and alterations on spaces and components in neighboring, higher, zones should be considered.

STRUCTURAL WALLS/TERMINAL RAIL YARD ZONES

Two features of the station complex are not specifically categorized into Zones 1–3: the structural walls of the historic station building and the terminal rail yard. Both of these features contribute to the historical significance of the station complex. However they are each appropriate for a more customized approach to design considerations.

Exposed historic structural elements may require a variety of interventions, including seismic or structural reinforcement and penetrations, to accommodate new uses in keeping with a Rehabilitation philosophy. Proposed changes to structural elements should be evaluated in light of their nearest zone/adjacent zone.

The terminal rail yard has been substantially altered over time to respond to ongoing changes in capacity needs, safety, and technology, and the need for change will continue through time. Moreover, while a substantial amount of extant historic fabric from the period of significance still exists, many elements of the original design are missing, i.e., monumental power plant, inspector's office, turntable, milk platform, express tracks, signal bridges, and interlocking towers.

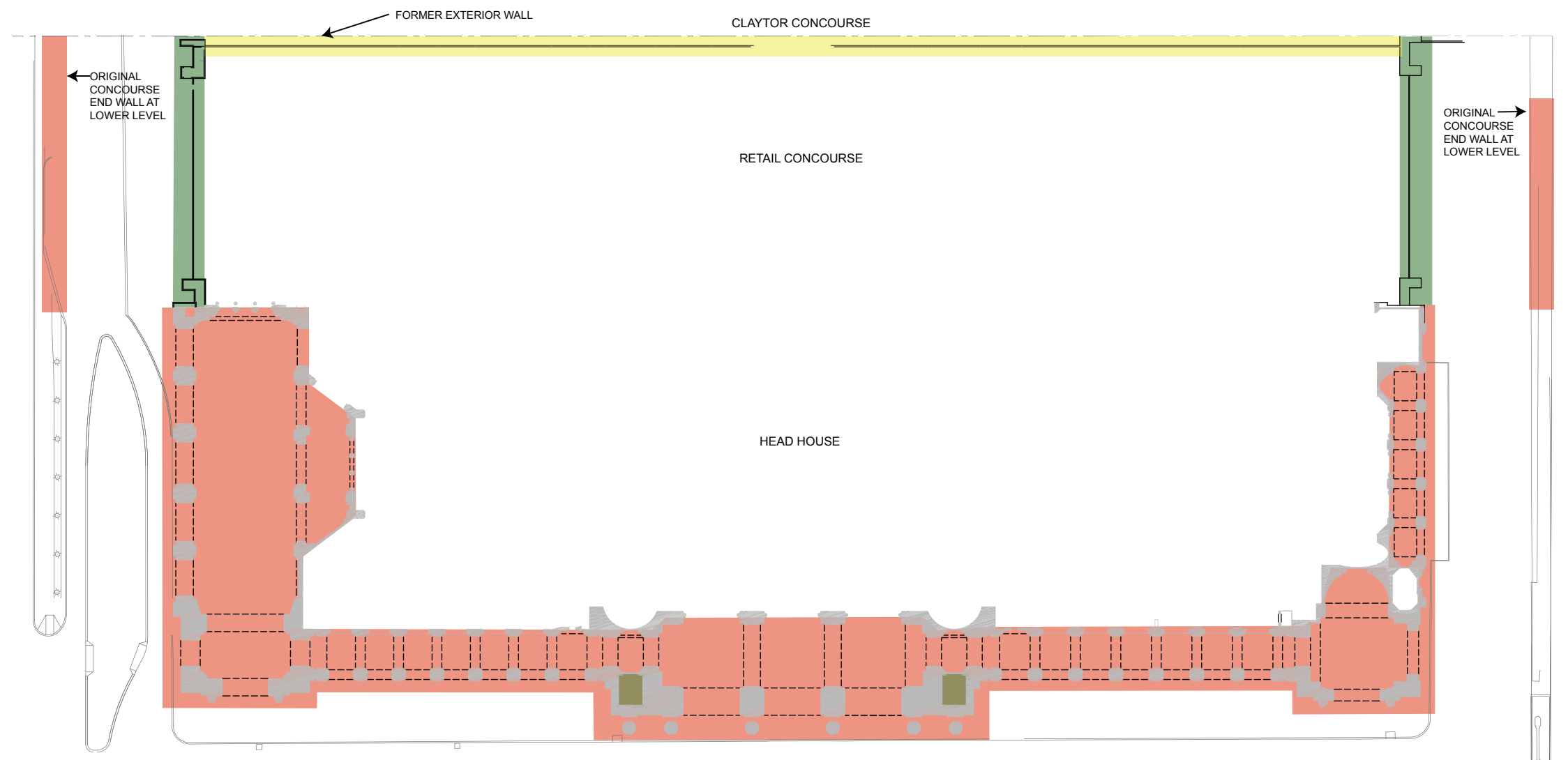
4.1.2 Preservation Zone Graphics

See the attached color-coded Preservation Zone graphics that illustrate spaces and components by zone. Note that structural walls are colored gray in plan to identify them as existing historic fabric. When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and the materials that make up the historic space and/or element.

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:
When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING—EXTERIOR (IN PLAN)

PRESERVATION ZONES

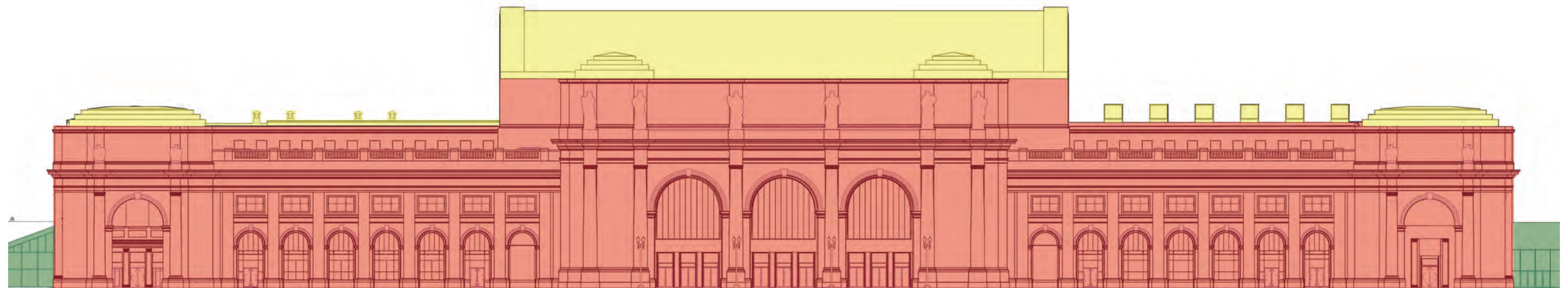
HISTORIC STATION BUILDING—EXTERIOR (IN PLAN)
PRESERVATION ZONES

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:

When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING— SOUTH FAÇADE PRESERVATION ZONES

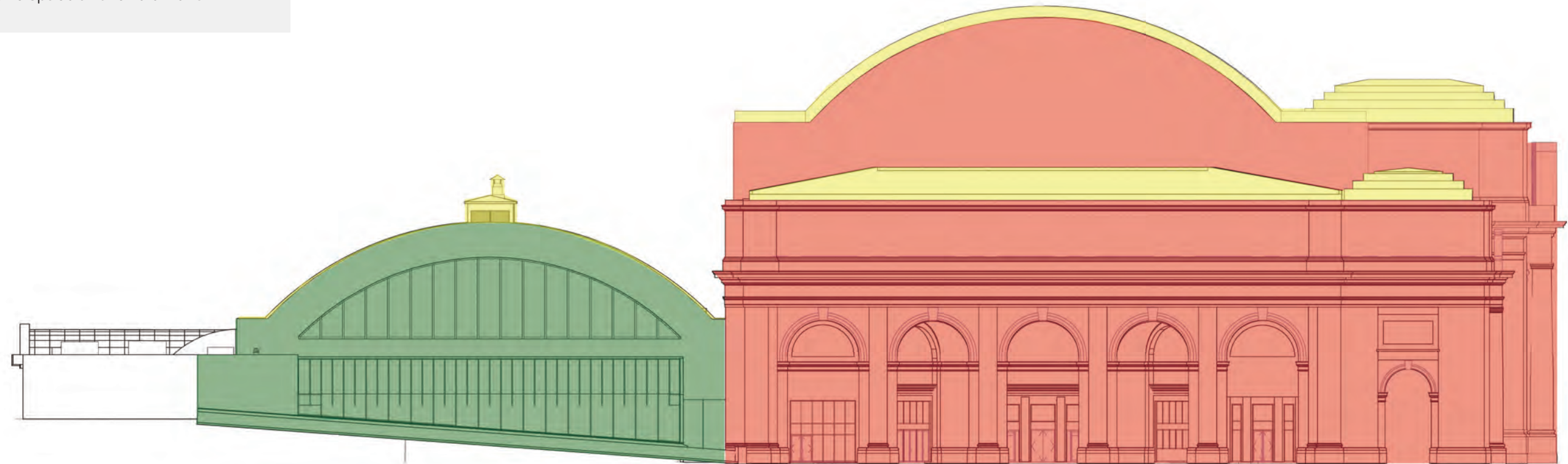
**HISTORIC STATION BUILDING—SOUTH FAÇADE
PRESERVATION ZONES**

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:

When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING—WEST FAÇADE PRESERVATION ZONES

**HISTORIC STATION BUILDING—WEST FAÇADE
PRESERVATION ZONES**

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:

When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING— EAST FAÇADE PRESERVATION ZONES

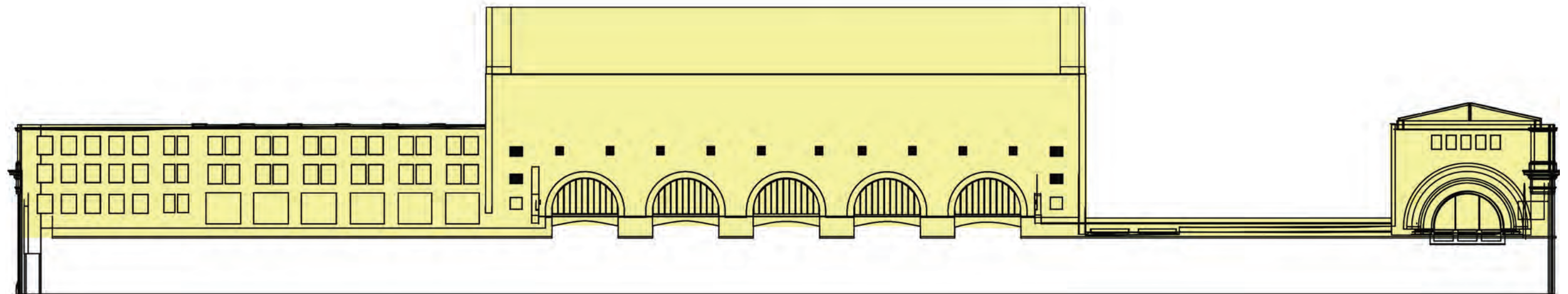
**HISTORIC STATION BUILDING—EAST FAÇADE
PRESERVATION ZONES**

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

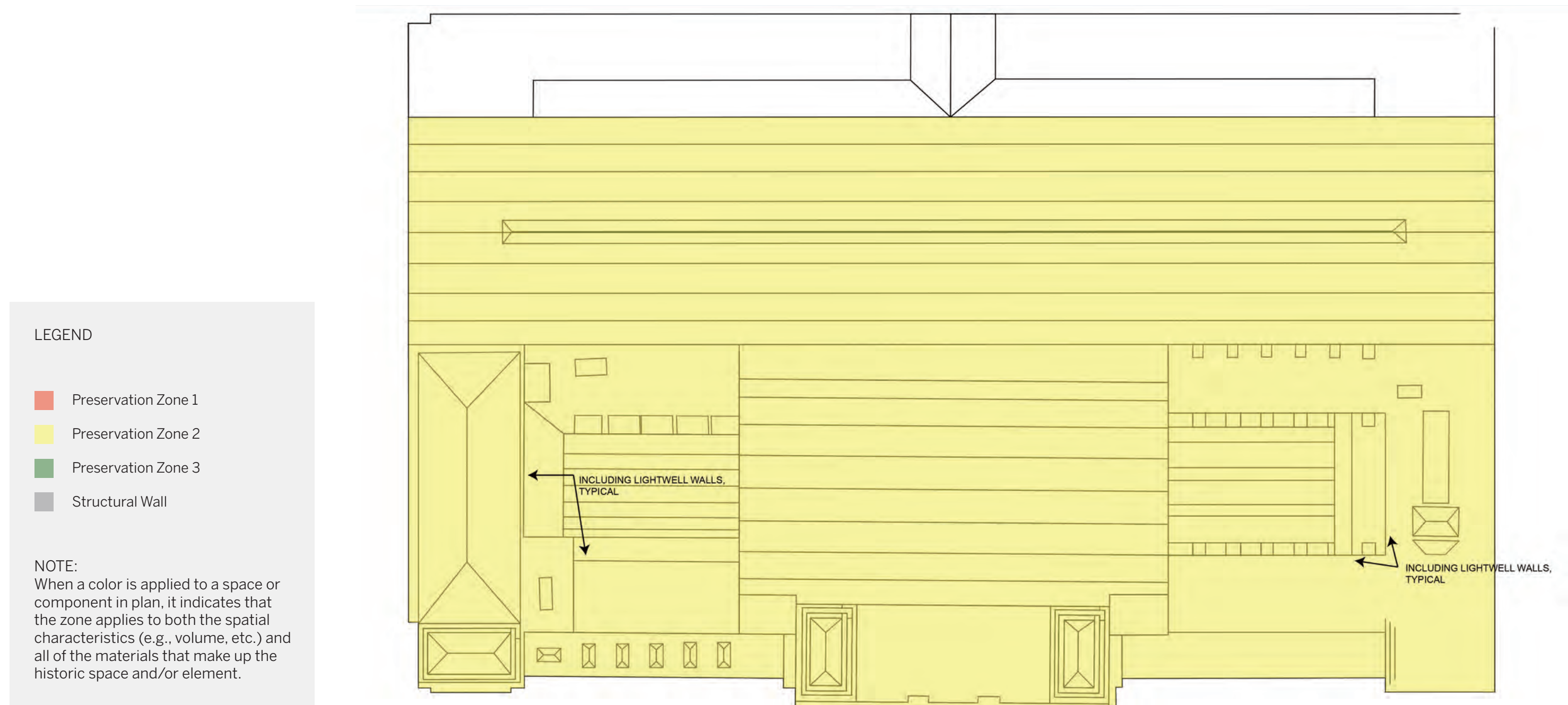
NOTE:

When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



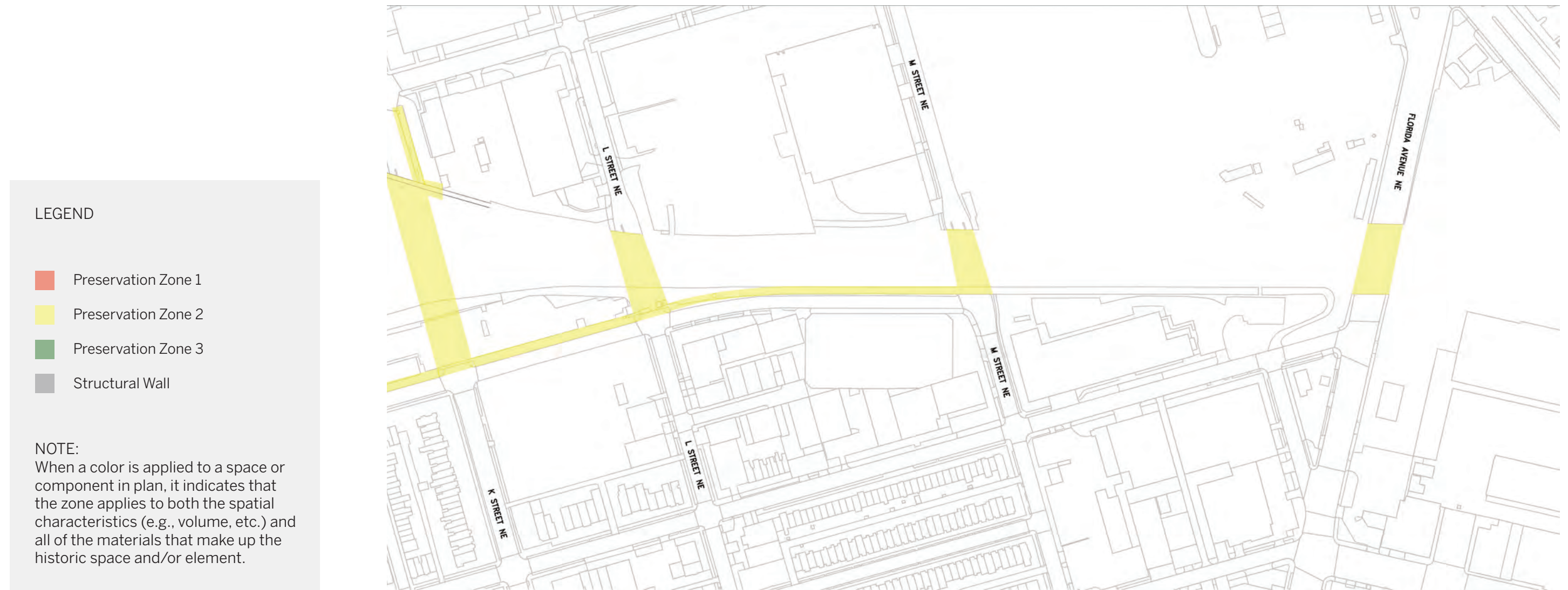
HISTORIC STATION BUILDING—NORTH FAÇADE PRESERVATION ZONES

**HISTORIC STATION BUILDING—NORTH FAÇADE
PRESERVATION ZONES**



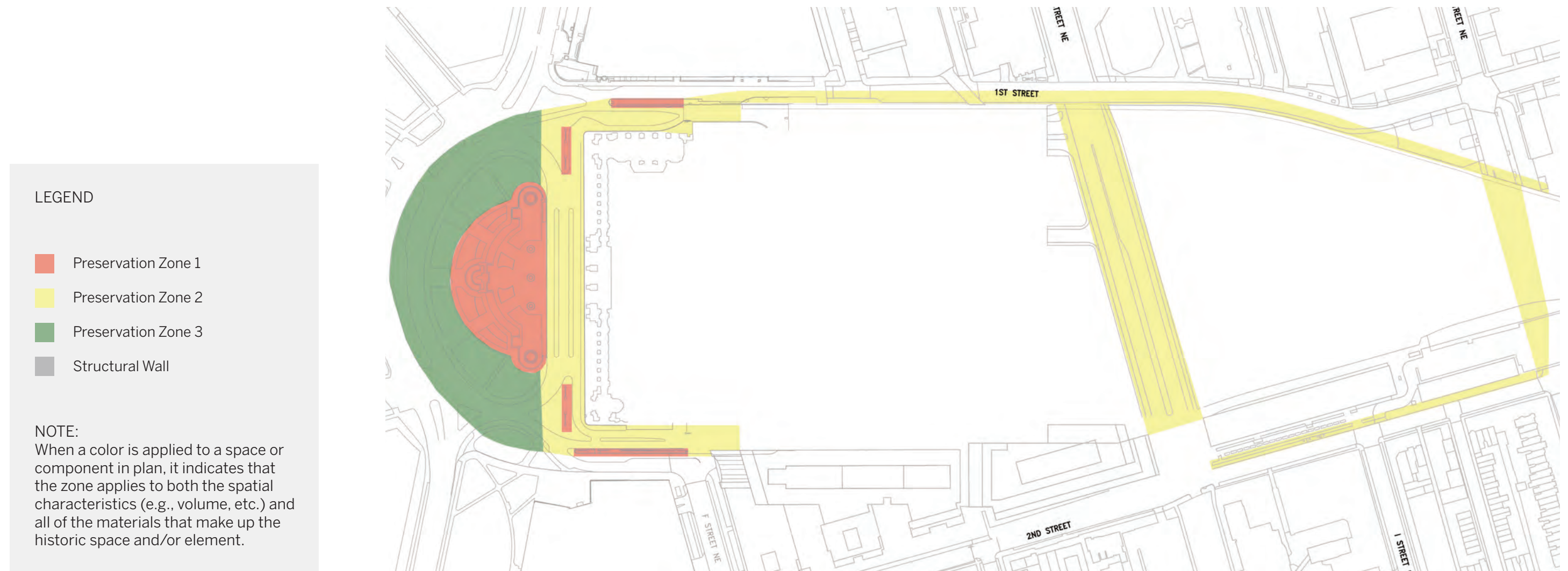
HISTORIC STATION BUILDING—ROOF PRESERVATION ZONES

HISTORIC STATION BUILDING—ROOF PRESERVATION ZONES



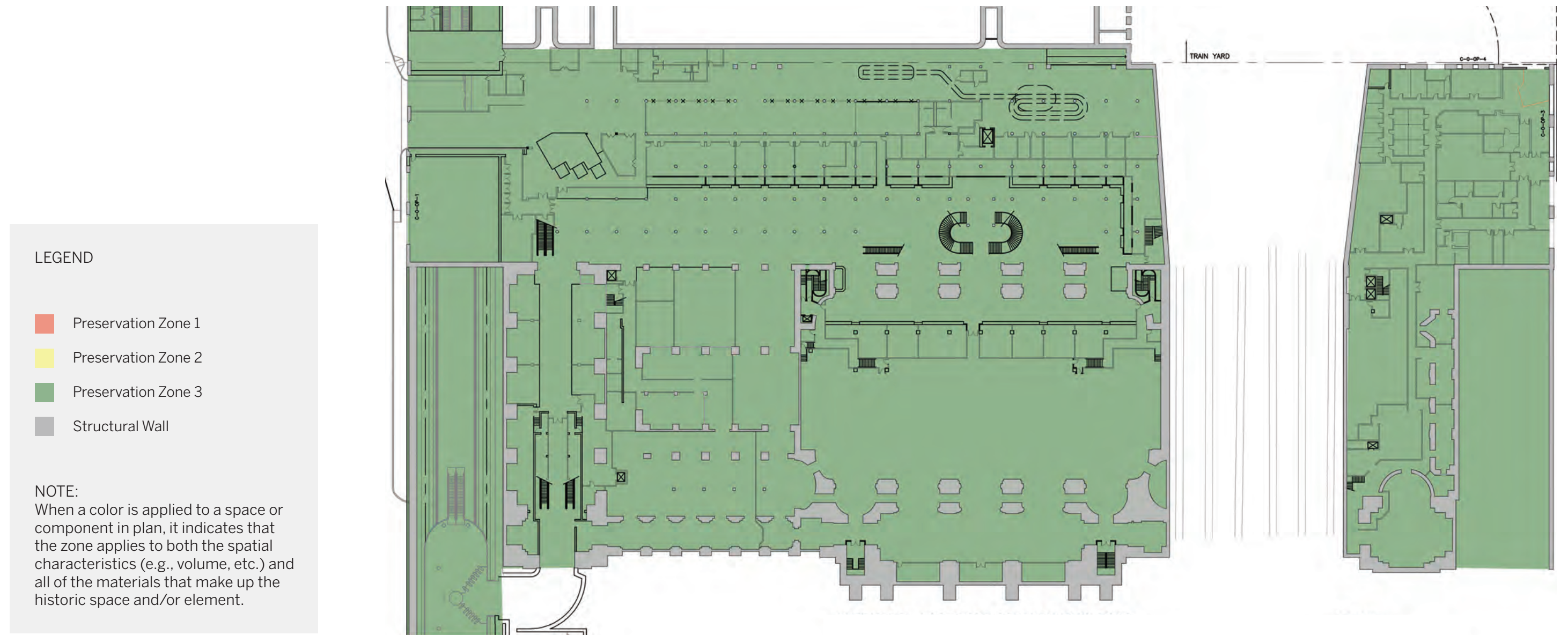
RETAINING WALL AND UNDERPASSES—NORTH END PRESERVATION ZONES

RETAINING WALL AND UNDERPASSES PRESERVATION ZONES



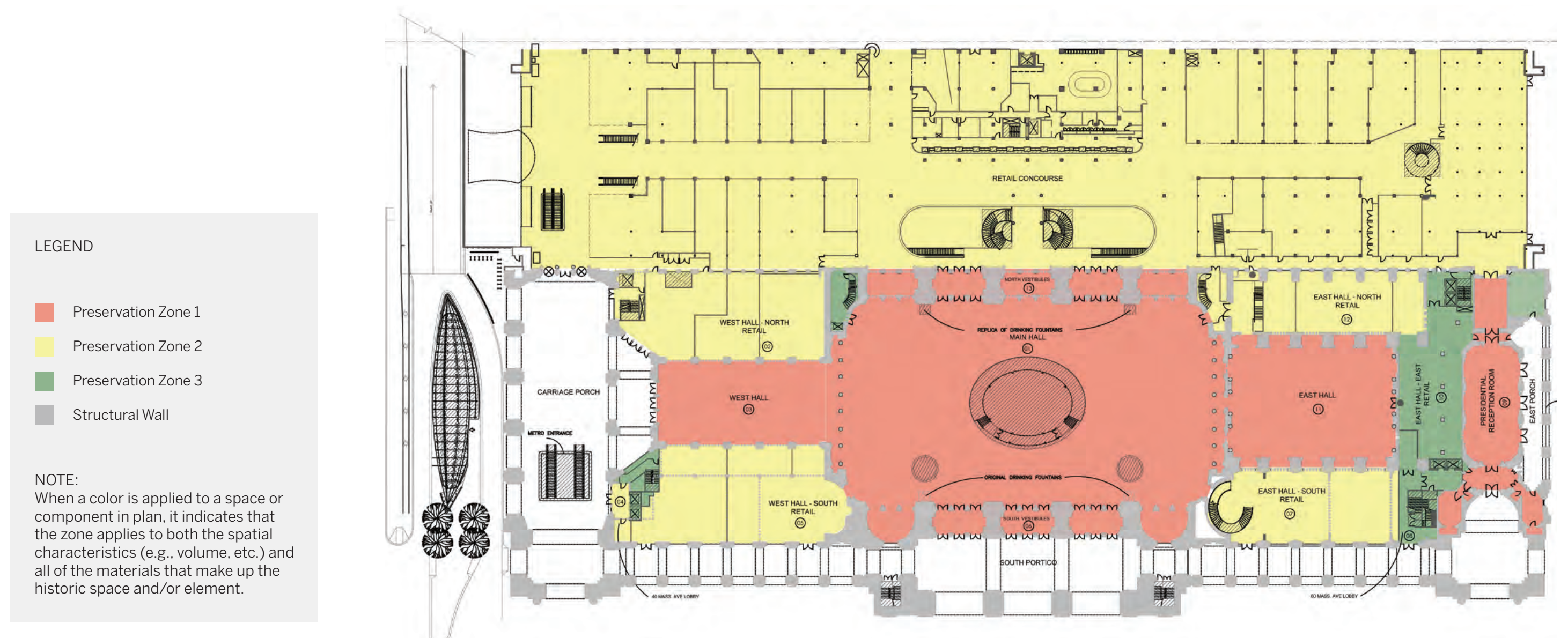
COLUMBUS PLAZA, BALUSTRADES, RETAINING WALL AND UNDERPASSES—SOUTH END PRESERVATION ZONES

COLUMBUS PLAZA, RETAINING WALL, UNDERPASSES PRESERVATION ZONES



HISTORIC STATION BUILDING—LOWER LEVEL PRESERVATION ZONES

HISTORIC STATION BUILDING—LOWER LEVEL PRESERVATION ZONES



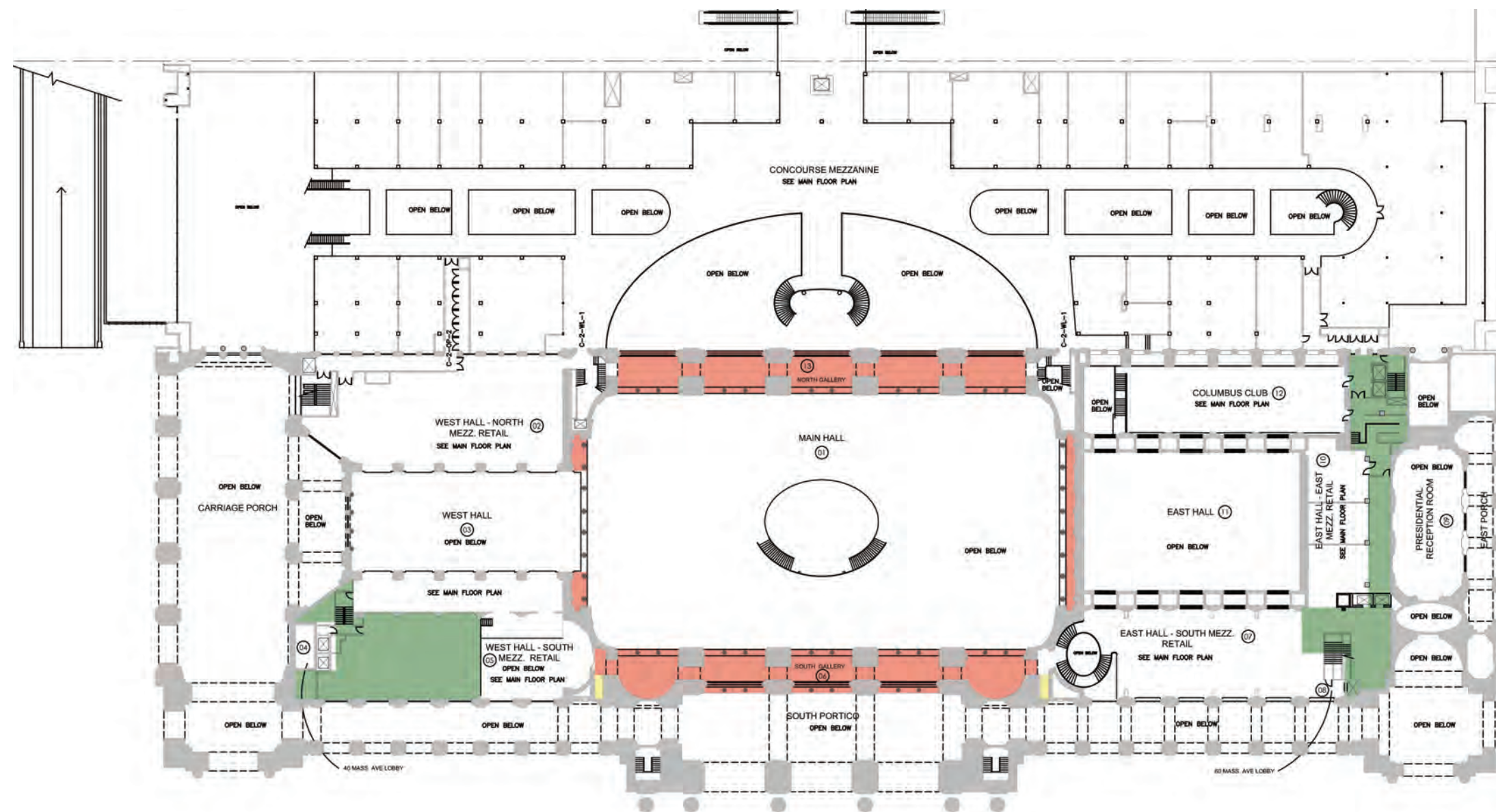
HISTORIC STATION BUILDING—MAIN LEVEL PRESERVATION ZONES

HISTORIC STATION BUILDING—MAIN LEVEL PRESERVATION ZONES

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:
When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING—MEZZANINE LEVEL PRESERVATION ZONES

HISTORIC STATION BUILDING—MEZZANINE LEVEL PRESERVATION ZONES

LEGEND

Preservation Zone 1

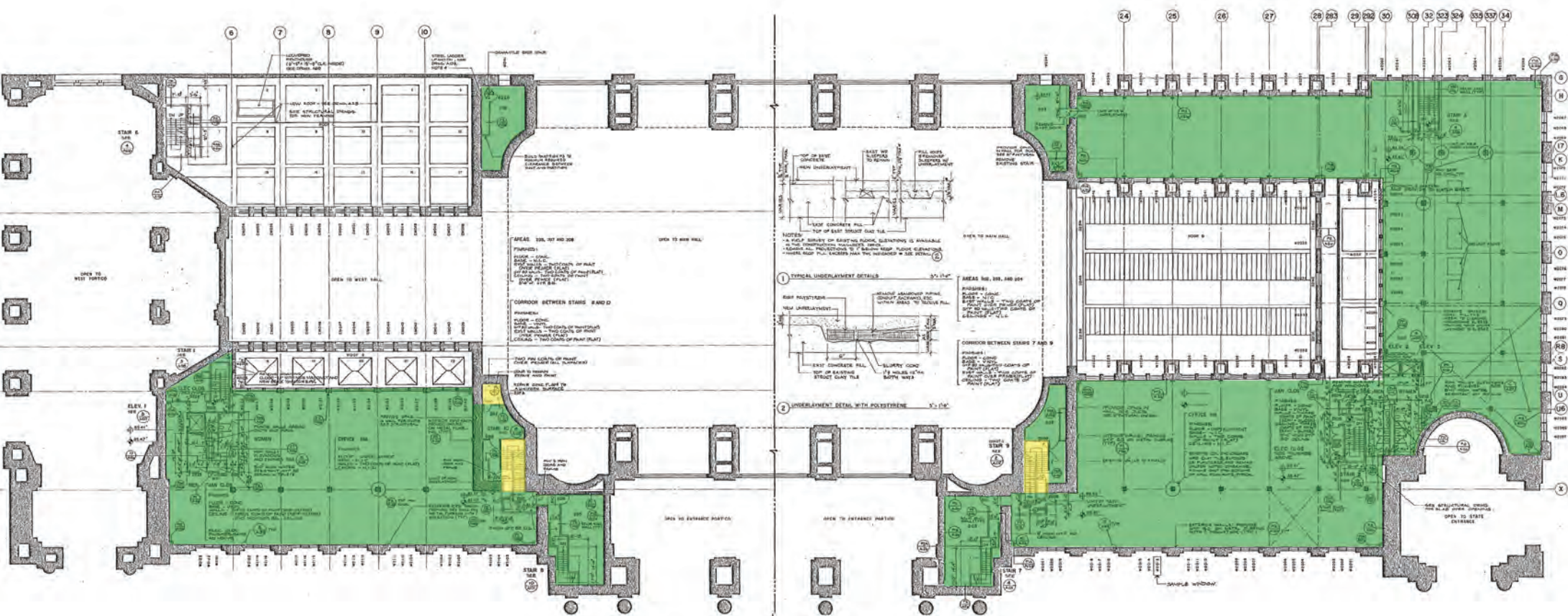
Preservation Zone 2

Preservation Zone 3

Structural Wall

NOTE:

When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING—SECOND FLOOR PRESERVATION ZONES

HISTORIC STATION BUILDING—SECOND FLOOR PRESERVATION ZONES

LEGEND

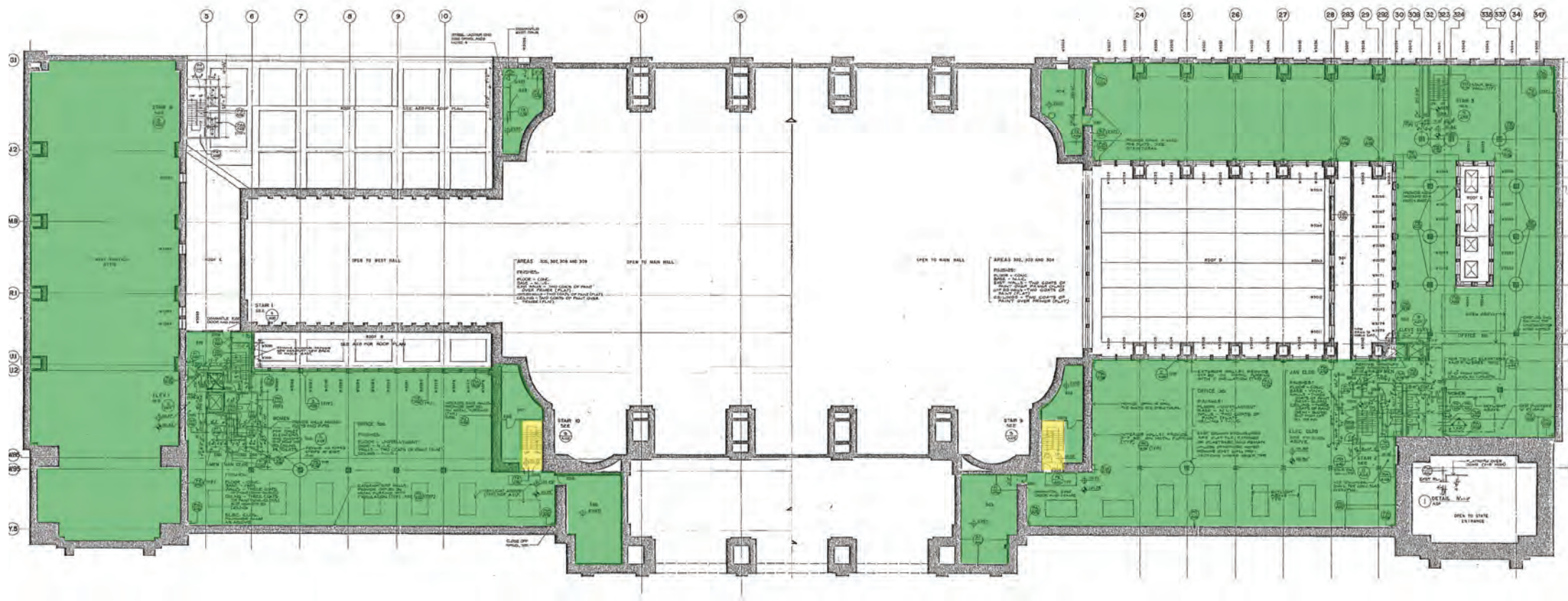
Preservation Zone 1

Preservation Zone 2

Preservation Zone 3

Structural Wall

NOTE:
When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



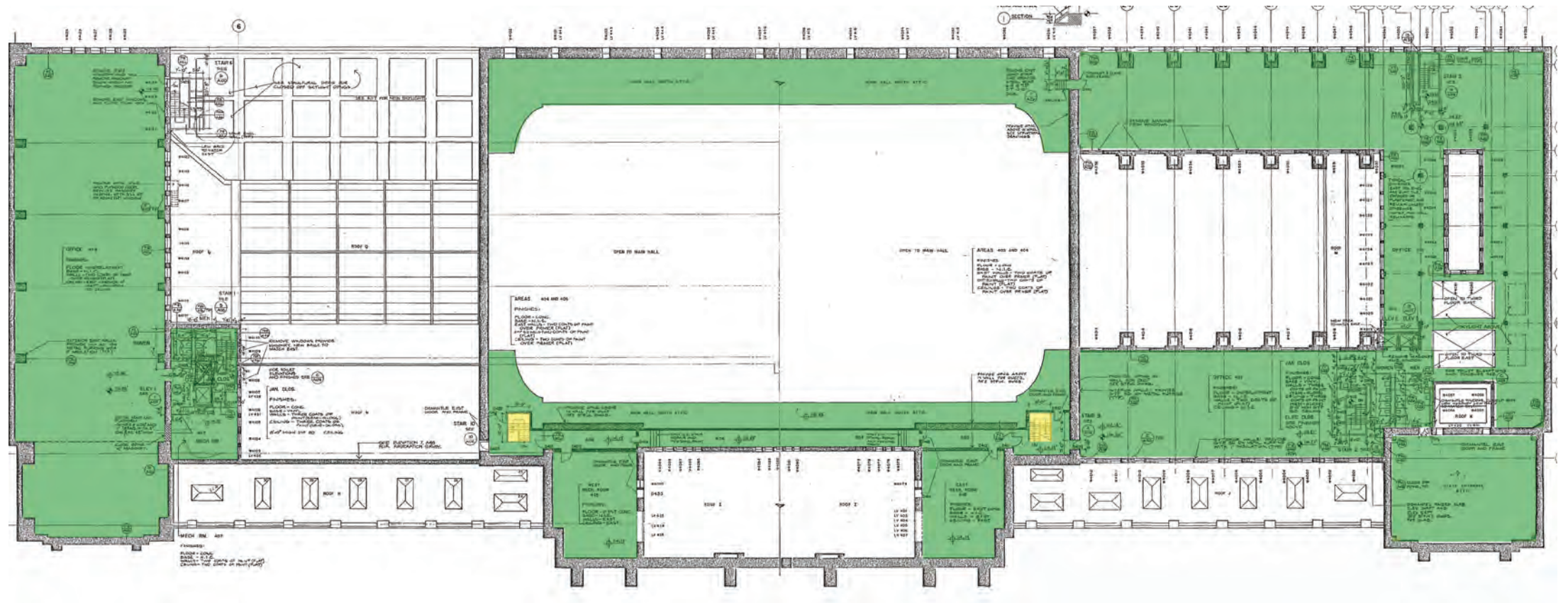
HISTORIC STATION BUILDING—THIRD FLOOR PRESERVATION ZONES

HISTORIC STATION BUILDING—THIRD FLOOR PRESERVATION ZONES

LEGEND

- Preservation Zone 1
- Preservation Zone 2
- Preservation Zone 3
- Structural Wall

NOTE:
When a color is applied to a space or component in plan, it indicates that the zone applies to both the spatial characteristics (e.g., volume, etc.) and all of the materials that make up the historic space and/or element.



HISTORIC STATION BUILDING—FOURTH FLOOR PRESERVATION ZONES

HISTORIC STATION BUILDING—FOURTH FLOOR PRESERVATION ZONES

4.2 PRESERVATION DESIGN CONSIDERATIONS

4.2.1 Introduction

The following section includes a series of design considerations meant to provide preservation guidance to be considered whenever a proposed project or Section 106 undertaking is considered within the HPP PSA. These design considerations provide practical applications of the Rehabilitation philosophy identified for the Union Station Complex in Section 4.1 Preservation Philosophy, and, as a key part of the Historic Preservation Plan, are intended to maximize preservation benefits.

This section includes two parts, “General Preservation Design Considerations” (below) and “Preservation Design Considerations by Space/Element” (on the following pages). The former are relevant for all zones, while the latter includes design considerations for Zones 1 and 2, as well as structural elements and the terminal rail yard. Design considerations are organized by individual space or element and include customized preservation guidance for each space/element.

Please note that the following design considerations do not make recommendations for signage and lighting.

GENERAL PRESERVATION DESIGN CONSIDERATIONS

The following general preservation design considerations apply to all zones:

- *The Secretary of the Interior’s Standards for Rehabilitation of Historic Properties* should be followed throughout the design process.
- Changes and alterations to historic and non-historic fabric should respect the historic character of the station complex.
- In instances where changes have already occurred at the historic station building and an opportunity exists for a restorative treatment, it is important at the minimum to maintain the overall architectural lines of the historic Beaux Arts design (i.e., horizontal or vertical moldings, roof outlines, etc.) when a fully restorative treatment is not feasible.
- If removal of historic fabric cannot be avoided, consider salvage and appropriate re-use of removed historic fabric. Although the extent of remaining and lost historic fabric throughout the station complex was preliminarily assessed as part of this HPP, further assessment to identify all remaining historic components is recommended during the planning process for proposed alterations/additions. As part of this additional assessment, the implementation of investigative probes to determine if any historic fabric survives beneath contemporary finishes may also be required. If historic fabric is discovered, it should be documented and assessed for appropriate treatment.
- Design guidelines for new construction throughout the historic station complex should be established, clearly communicated, and implemented as soon as possible to ensure design excellence.
- Guidelines for temporary installations throughout the station complex should be established, clearly communicated, and implemented so that neither such installations nor the infrastructure required for such installations will damage historic fabric.
- Retail has always played an important role at Union Station by providing services and amenities to travelers. Commercial development to provide financial support for the operation and maintenance of Union Station is a key goal of the Union Station Redevelopment Act of 1981 (PL 97-125), and long-term lease arrangements are currently in effect. Therefore, retail will continue to have a critical role in the station complex, and thoughtful consideration should be given to the location and design of retail entities to ensure that they are compatible with its historic character while retaining necessary functionality.

PRESERVATION DESIGN CONSIDERATIONS BY SPACE/ELEMENT

The following pages include design considerations organized by space or element, with exterior elements being addressed first followed by interior elements. Exterior elements include: the station exterior; Columbus Plaza; retaining walls and underpasses; and the terminal rail yard. Interior elements are limited to historic spaces in the station building, including structural elements. Within each of these broad categories, the spaces/elements have been further organized by Preservation Zones, as defined in Section 4.1.1 Preservation Zones and as illustrated in the graphics in Section 4.1.2 Preservation Zone Graphics.

Historic character-defining features have been listed for each Zone 1 and 2 space/element and, in most cases, are illustrated through historic and contemporary photographs. The lists of existing historic character-defining features are based on archival research and assessment of physical conditions. They are comprehensive, but not necessarily exhaustive. The accompanying photographs are intended to show key visual attributes of historic elements/spaces (e.g., specific historic features or the extent of volume that the space had originally). Historic images, when available, are paired with contemporary views. They are not necessarily included to suggest that a space be returned to its original historic appearance, although this may be an option in some instances.

In addition to the character-defining features, “Overall Design Considerations” and “Specific Design Opportunities” are provided for each Zone 1 and 2 space/element. The Overall Design Considerations include a series of preservation goals presented as actions or approaches to be “included” or “avoided” in the design process and are largely derived from the *Secretary of the Interior’s Standards*. The Specific Design Opportunities, which have been included for the majority of the spaces/elements, are suggestions for particular actions to be explored that would further the preservation goals outlined in the Overall Design

Considerations, but are not intended to represent all of the possible options for the Zone 1 and 2 space/elements.

Due to the highly altered nature of these spaces and because little or no historic fabric remains, no design considerations or opportunities have been identified for Zone 3 spaces/elements. Zone 3 spaces/elements can be renovated as needed for new uses, or they can be restored to their historic uses or appearances if this approach would support the station’s functional/programmatic needs. Any proposed work in Zone 3 needs to consider visual impacts and other indirect effects on adjacent Zones 1 and 2.

Exterior Preservation Design Considerations (by Space/Element)

Preservation Zone 1

- Headhouse, South Façade, and South Portico
- Headhouse, West Façade, and Carriage Porch
- Headhouse, East Façade, and East Porch
- Concourse, East/West Façade (Lower Level)
- Columbus Plaza
- South Balustrades and Rostral Columns
- East/West Balustrades

Preservation Zone 2

- Headhouse and Concourse Roof
- Headhouse, North Façade
- Headhouse, Light Wells
- Retaining Walls (First and Second Streets)
- Underpasses at H, K, L, and M Streets and Florida Avenue

Terminal Rail Yard Zone

- Terminal rail yard to New York Avenue

Interior Preservation Design Considerations
(by Space/Element)

Preservation Zone 1

- Main Hall
- West Hall
- East Hall
- Presidential Reception Room

Preservation Zone 2

- Retail Concourse
- West Hall-South Retail
- West Hall-North Retail
- East Hall-South Retail
- East Hall-North Retail and Columbus Club
- Stairs 9 & 10
- Stair 207A
- 40 Massachusetts Avenue Lobby
- Concourse, North Façade

Structural Elements Zone

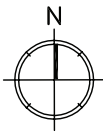
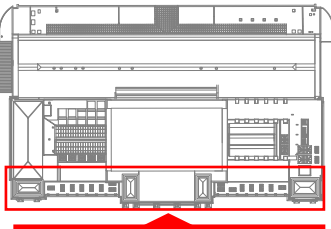
- Structural elements of historic station building



H-S-1. South façade, c. 1913-25. (Library of Congress)



H-S-2. South façade, 2014.



Existing Historic Character-Defining Features

- 626’ long monumental façade.
- White Bethel granite in ashlar coursing with quarter-inch-thick flush mortar joints and bush-hammer finish.
- Four-story vaulted central pavilion linked by arcaded, vaulted loggias to two flanking terminating pavilions, each dominated by a large triumphal arch, at east and west.
- Central barrel-vaulted pavilion pushed forward to emphasize the main entrance to the station.
- Six massive Ionic columns placed symmetrically across the facade of the central pavilion to frame the three portals, two on either end and one in front of each pier supporting the main arches.
- Large and capacious South Portico composed of three triumphal arches, which measure 29’ wide by 48’ high, modeled after the Arch of Constantine in Rome.
- Three vestibule openings at the main entrance in the central pavilion framed by large arches and divided by a wide entablature that rests on four engaged Doric columns, separating the lower zone of each arch into three entrance bays of paired exterior doors below transom lights of fixed plate glass.
- Above the entablature, the upper zones frame large, semi-circular windows with ornamental iron grilles in a Grecian pattern of triangular panes of glass.
- Six granite statues of Roman legionnaires on the cornice above the six columns.
- Wide attic story.
- Inscriptions written by Charles W. Eliot at the attic story of the three pavilions. At the central pavilion, they are paired with biblical passages.
- Colossal sculptural group, *The Progress of Railroading*, by sculptor Louis Saint-Gaudens, whose six draped allegorical figures stand 18’ tall on the cornice at the attic level above each column.
- Three double-hung windows at the second story above each loggia arch.
- Ten windows facing the open loggias with cast-iron mullions, transoms with dentil molding, and eagles of ornamental iron at the top of each mullion.
- Three former windows, now doors, with cast-iron mullions, transoms with dentil molding, and eagles of ornamental iron at the top of each mullion.
- Deep balustrade on top of the loggias, screening the windows of the attic story from the street.
- Pairs of massive Ionic columns topped with monumental sculpted eagles framing the triumphal arches at the east and west pavilions.
- Continuous base course, entablature, and cornice line that runs above each loggia and wraps around the terminating pavilions, with the exception of the central pavilion where the scale is enlarged and the cornice is higher.
- Exterior doors paneled in mahogany with cast-bronze hardware, some with glazing and some without.
- Ornamental bronze bracket chandelier.
- Office entrance in the recessed arch of the easternmost bay of the east loggia with wood and glass doors and a single transom light of hinged plate glass surrounded by a grille of ornamental iron and glass in a Grecian pattern with ornamental iron eagles on brackets at the cornice level.

Existing Historic Character-Defining Features (cont.)

- Entrance to Presidential Reception Room (State Entrance) at east pavilion with coffered half-dome ceiling ornamented with rosettes and two segmented Ionic columns, a pair of paneled, mahogany exterior doors set within a hollow-chamfered door surround of matching granite blocks, and an inset granite sculptural seal above the portal.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the south façade and through the South Portico. See Figures H-S-1 through 6 and H-S-9 and 10.
- Protecting and preserving existing significant historic volumes within the South Portico. See Figures H-S-7 and H-S-8.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the south façade and through the South Portico that are currently open. See Figures H-S-1 through 6.
- Installing new architectural or mechanical elements that obscure views into and out of windows to protect natural daylight and views. See Figures D-1 and D-2 in Section 4.2.4 Supplemental Graphics.
- Enclosing or dividing the South Portico with partitions.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

HEADHOUSE, SOUTH FAÇADE DESIGN CONSIDERATIONS



H-S-3. View from station to Capitol, 1911. (Library of Congress)



H-S-5. View along E Street, 1916. (Historical Society of Washington, D.C.)



H-S-7. East view in South Portico, c. 1907-20. (Library of Congress)



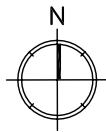
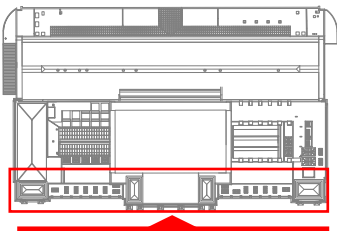
H-S-4. View from station to Capitol, 2014.



H-S-6. View along E Street, 2014.



H-S-8. East view in South Portico, 2015.



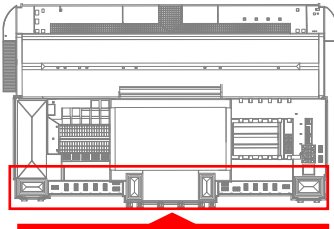
HEADHOUSE, SOUTH FAÇADE DESIGN CONSIDERATIONS



H-S-9. West view into South Portico, 1911. (Library of Congress)



H-S-10. West view into South Portico, 2014.



HEADHOUSE, SOUTH FAÇADE DESIGN CONSIDERATIONS



H-W-1. West façade, c. 1908-10. (Library of Congress)



H-W-2. West façade, 2014.

Existing Historic Character-Defining Features

- White Bethel granite in ashlar coursing with quarter-inch-thick flush mortar joints and bush-hammer finish.
- Five monumental open arches forming the exterior façade of the Carriage Porch.
- Continuous base course, entablature, and cornice line providing continuity with the south elevation.
- Wide attic story.
- Grooved, vaulted, cement-plaster barrel vault ceiling of Carriage Porch.
- Along the north wall of the Carriage Porch, a large masonry arch framing an opening that leads directly into the Retail Concourse, divided by a wide entablature that rests on two engaged Doric columns in antis between pilasters. Two ornamental iron eagles perch on the cornice at the attic level above each column.
- These four vertical elements separate the lower zone of the arch below the entablature into three entrance bays of paired exterior doors with transom lights of fixed plate glass.
- Above the entablature, the upper zone frames a large, semi-circular window with an ornamental iron grille in a Grecian pattern.
- Recessed arched portals at north and south sides of Carriage Porch.
- Office entrance defined by four pilasters at southeastern corner of the Carriage Porch.
- Ornamental bronze bracket chandeliers.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the west façade and through the Carriage Porch. See Figures H-W-1 through 12.
- Restoring significant historic views that are currently obscured. See Figures H-W-5 and 6.
- Protecting and preserving existing significant historic volumes within the Carriage Porch. See Figures H-W-7 through 10.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

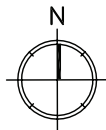
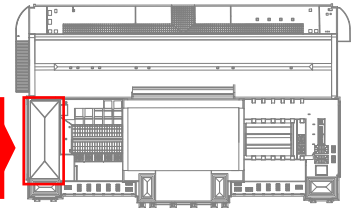
AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the west façade and through the Carriage Porch. See Figures H-W-1 through 12.
- Installing new architectural or mechanical elements that obscure views into and out of windows to protect natural daylight and views. See Figures D-1 and D-2 in Section 4.2.4 Supplemental Graphics.
- Enclosing or dividing the Carriage Porch with partitions.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Reopening the north portal (former baggage room access) and south portal (former taxicab counter) on the Carriage Porch to create an information or retail counter that references the historic use of these features. See Figure H-W-9, 10, 13, and 14.



HEADHOUSE, WEST FAÇADE DESIGN CONSIDERATIONS



H-W-3. Area outside Carriage Porch, c. 1908-1910. (Library of Congress)



H-W-5. Southwest corner, 1916. (Library of Congress)



H-W-7. Carriage Porch, facing south, c. 1907-1920. (Library of Congress)



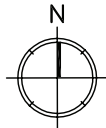
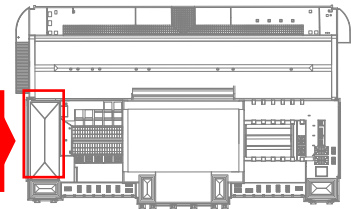
H-W-4. Carriage Porch, facing north, 2014.



H-W-6. Carriage Porch, facing east, 2014.



H-W-8. Carriage Porch, facing south, 2014.



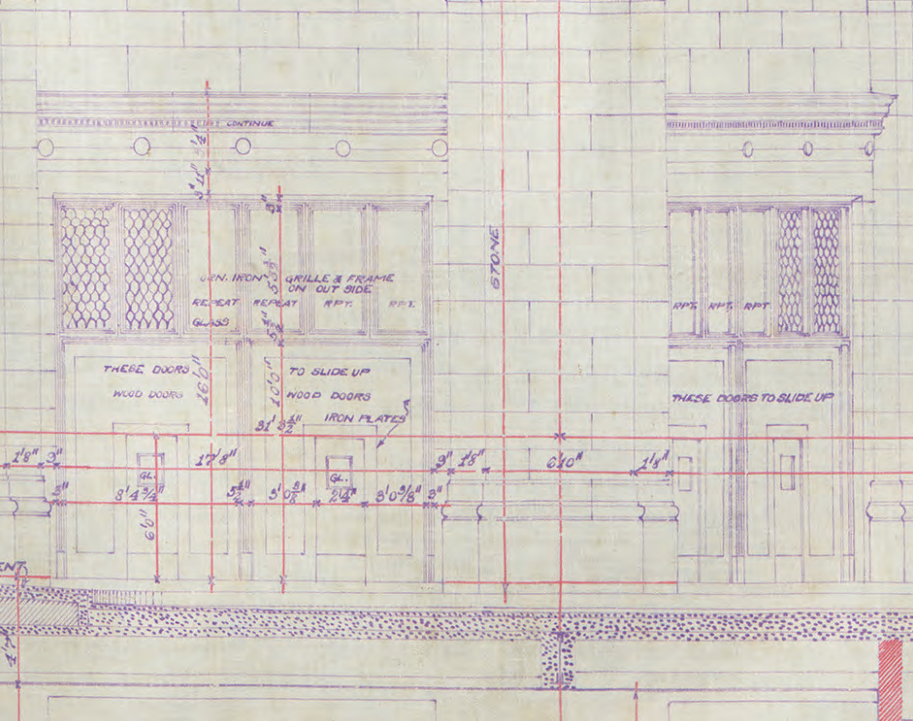
HEADHOUSE, WEST FAÇADE DESIGN CONSIDERATIONS



H-W-9. Carriage Porch, east wall, showing portion of taxicab counter, 1914. (Library of Congress)



H-W-11. Carriage Porch, facing east, 2014.



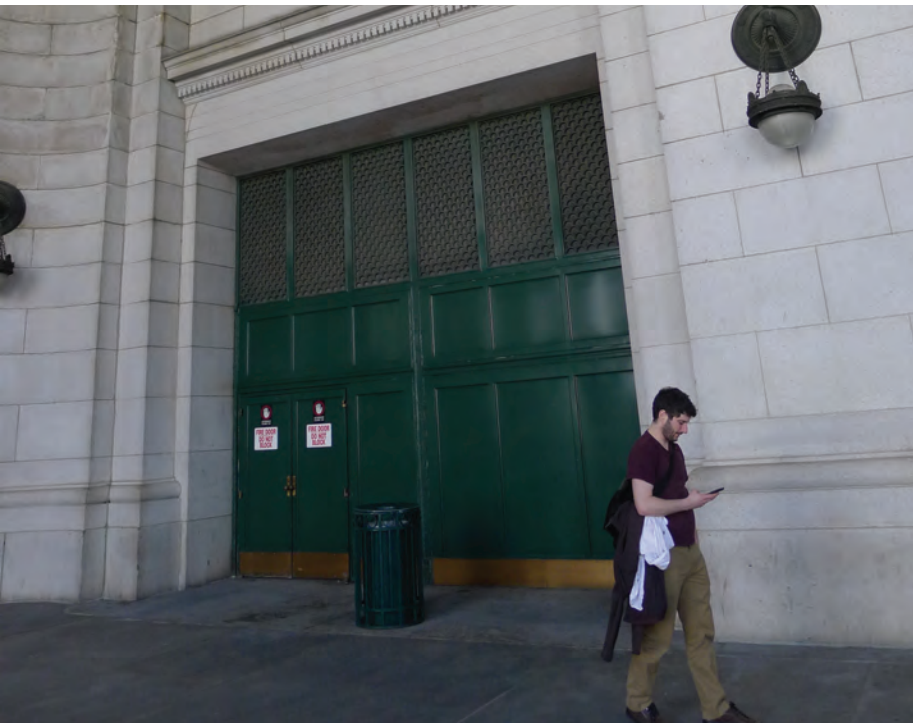
H-W-13. Burnham & Co. drawing of Carriage Porch, east wall, 1905. (Library of Congress)



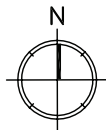
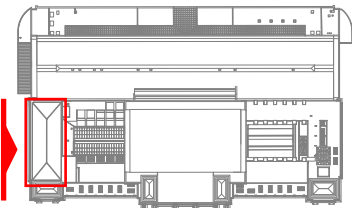
H-W-10. Carriage Porch, east wall, showing former taxicab counter, 2014.



H-W-12. West façade, 2014.



H-W-14. Carriage Porch, east wall, 2014.



HEADHOUSE, WEST FAÇADE DESIGN CONSIDERATIONS



H-E-1. East façade, c. 1906. (Library of Congress)

Existing Historic Character-Defining Features

- White Bethel granite in ashlar coursing with quarter-inch-thick flush mortar joints and bush-hammer finish.
- Five monumental open arches forming the exterior façade of the East Porch.
- Continuous base course, entablature, and cornice line providing continuity with the south elevation.
- Wide attic story.
- Seven tripartite double-hung windows above the arches.
- Three center bay portals in the west wall of the East Porch, which each contain a pair of paneled, mahogany, exterior doors covered by a flat hood and surmounted by a round-arched window of fixed plate glass with an ornamental iron grille in a Grecian pattern.
- Two double-sash windows framed by a wide architrave and surmounted by a flat hood on either side of the East Porch.
- A single, paneled, mahogany exterior door at the north end of the East Porch that leads to the north vestibule of the Presidential Reception Room. It is surmounted by a transom of fixed plate glass.
- On the south wall of the East Porch, covered by a flat hood, a single, paneled, mahogany exterior door that leads to the president's retiring room (now part of the former restaurant space); a door of similar design on the north wall originally led to a room to be used by invalids arriving to or departing from the station (now also part of the former restaurant space).
- Ornamental bronze bracket chandeliers.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the east façade and through the East Porch. See Figures H-E-1 and 2.
- Protecting and preserving existing significant historic volumes within the East Porch. See Figures H-E-1, 2, 7 and 8.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the east façade and through the east porch that are currently open. See Figures H-E-1, 2, 7 and 8.
- Installing new architectural or mechanical elements that obscure views into and out of windows to protect natural daylight and views. See Figures D-1 and D-2 in Section 4.2.4 Supplemental Graphics.
- Dividing the East Porch with partitions.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

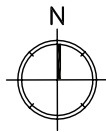
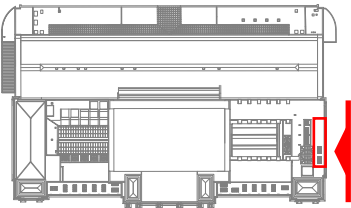
Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Removing the glass window/door infill in the large arches on the East Porch to reestablish it as an outdoor space as it was used historically. See Figures H-E-3 through 6.



H-E-2. East façade, 2014.



HEADHOUSE, EAST FAÇADE DESIGN CONSIDERATIONS



H-E-3. East Porch, facing north, 1938. (Library of Congress)



H-E-5. East Porch, facing northwest, 1929. (Library of Congress)



H-E-7. East porch, facing north 2014.



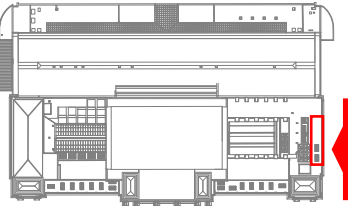
H-E-4. East Porch, facing north, 2015.



H-E-6. East Porch, facing north, 2015.



H-E-8. East porch ceiling, 2014.



HEADHOUSE, EAST FAÇADE DESIGN CONSIDERATIONS



C-EW-1. East façade, facing south, c. 1913-25. (Library of Congress)

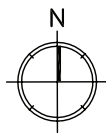
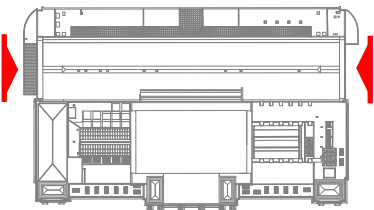
Existing Historic Character-Defining Features

- Nine courses of rough-faced Potomac stone atop a 3'-tall base course of tooth-chiseled masonry.
- Original openings to lower level, including original metal grille.



C-EW-2. East façade, facing south, 2015.

*Discussion of modern concourse ends can be found in Section 4.2.3 Interior Design Considerations.



Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the east and west façades of the lower level concourse. See Figures C-EW-1 through 6.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the east and west concourse façades that are currently open. See Figures C-EW-1 through 6.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Removing the non-historic concrete ramp side walls.
- Creating alternate entrances at the lower level through existing historic openings. See Figures C-EW-3 through 7.

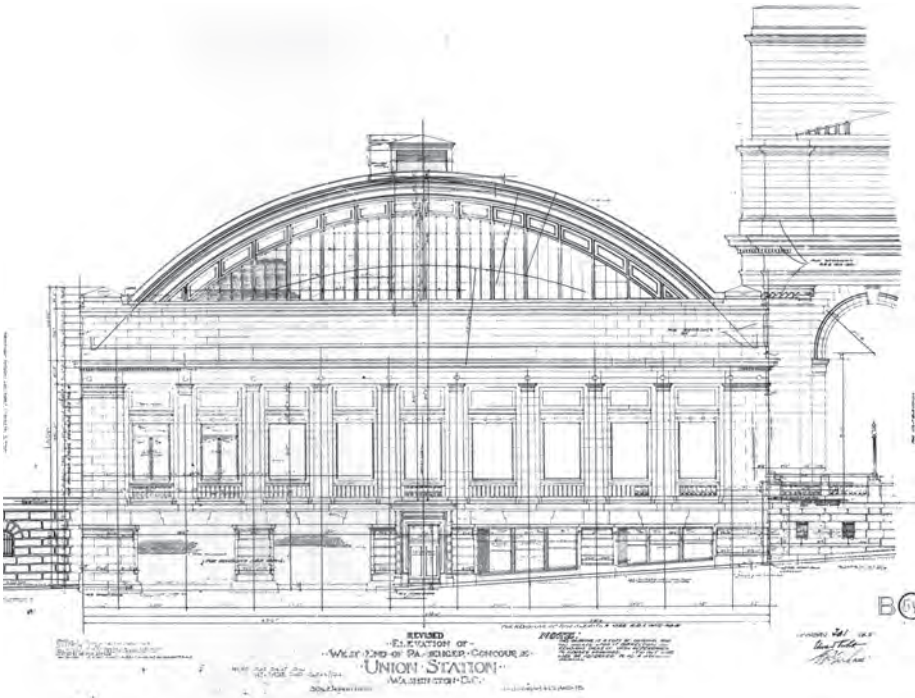
CONCOURSE, EAST/WEST FAÇADE DESIGN CONSIDERATIONS



C-EW-3. West concourse end, c. 1908-10. (Library of Congress)



C-EW-5. East concourse end, facing northwest, 1929. (Library of Congress)



C-EW-7. Burnham & Co. drawing of west concourse façade, 1905. (Library of Congress)



C-EW-4. West concourse façade, lower level, 2014.

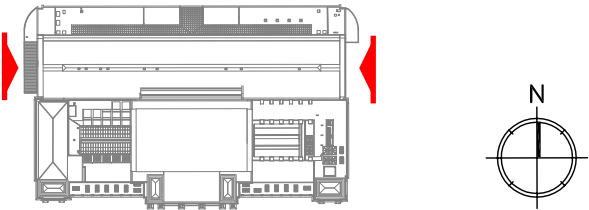


C-EW-6. East concourse façade, facing northwest, 2014.



C-EW-8. East concourse façade, facing west, 2014.

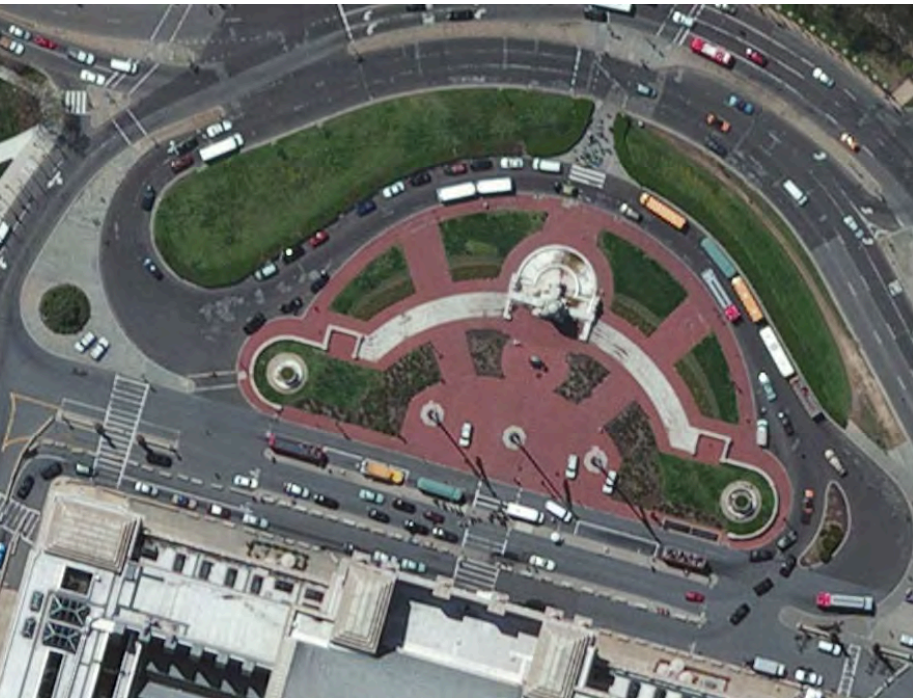
*Discussion of modern concourse ends can be found in Section 4.2.3 Interior Design Considerations.



CONCOURSE, EAST/WEST FAÇADE DESIGN CONSIDERATIONS

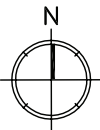
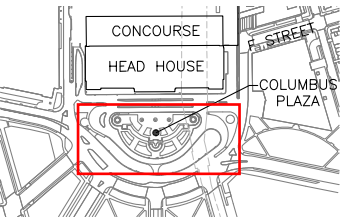


CP-1. Columbus Plaza, facing southeast, c. 1921-22. (Library of Congress)



CP-2. Aerial photograph, 2014. (Bing maps)

*These design considerations were developed in conjunction with the National Park Service.



Existing Historic Character-Defining Features

- 940' long by 540' wide plaza.
- Two levels joined by shallow steps.
- Red brick paving laid in a herringbone pattern.
- Lawn panels.
- Two granite bowl fountains.
- Two granite balustrades.
- Three 112' steel flagpoles with granite pedestals, bronze bases, and surmounting globes and eagles.
- Central Christopher Columbus memorial fountain.
- Views to and from the Plaza to the U.S. Capitol (to the south) and Union Station (to the north), and internal views to the Columbus Fountain.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Preserving existing and reintroducing lost historic circulation patterns and features.
- Preserving historic views and the open spatial character of the Plaza by controlling vegetation.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric and features that characterize the Plaza.
- Damaging historic fabric that characterizes the Plaza during new construction, alterations, or additions.
- Introducing new features that are incompatible with the historic character of the landscape.
- Blocking significant historic views. See Figures CP-3 through 8.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Reinstating water and conserving the fountains to reanimate the Plaza and regain historic grandeur.
- Removing non-contributing features in the Plaza that are not compatible with the historic character of the property.
- Creating a vibrant contemporary use of this outdoor space. See Figures CP-7, 9 and 10.

COLUMBUS PLAZA DESIGN CONSIDERATIONS



CP-3. Facing north, c. 1916-17. (Library of Congress)



CP-5. View from Columbus Plaza to Capitol, 1918. (Library of Congress)



CP-7. Columbus Plaza, facing southeast, 1919. (Library of Congress)



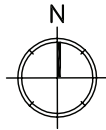
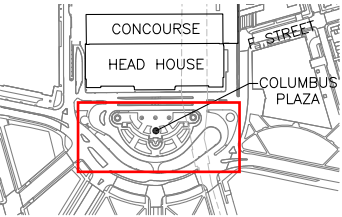
CP-4. Facing north, 2014.



CP-6. View from Columbus Plaza to Capitol, 2014.



CP-8. Columbus Plaza, facing southwest, 2014.



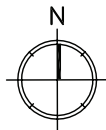
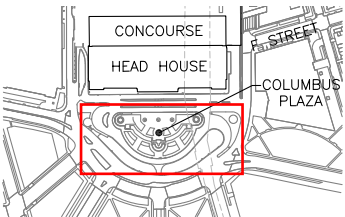
COLUMBUS PLAZA DESIGN CONSIDERATIONS



CP-9. Columbus Plaza, facing north, c. 1916-17. (Library of Congress)



CP-10. Columbus Plaza, facing west, 1925. (Library of Congress)



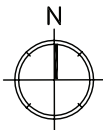
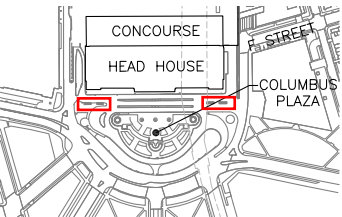
COLUMBUS PLAZA DESIGN CONSIDERATIONS



B-S-1. West end of south façade, 1914. (Library of Congress)



B-S-2. West end of south façade, 2014.



Existing Historic Character-Defining Features

- 30' high rostral columns.
- Iron globe lampposts mounted on granite balustrades.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the balustrades and columns. See Figures B-S-1 and 2.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views of the balustrades and columns that are currently open. See Figures B-S-1 and 2.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Restoring original length and previously removed elements (balustrade, lampposts) of these features. Consider using previously salvaged materials if possible. See Figures B-S-1 and 5.

SOUTH BALUSTRADES AND ROSTRAL COLUMNS DESIGN CONSIDERATIONS



B-S-3. South and west balustrades, facing east, c. 1908-15. (Library of Congress)



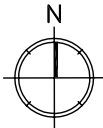
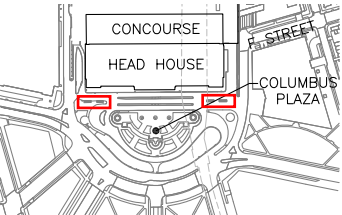
B-S-5. South balustrades, east section, facing northwest, c. 1914-15. (Library of Congress)



B-S-4. South balustrades, west section, facing east, 2014.



B-S-6. South balustrades, east section, facing north, 2014.



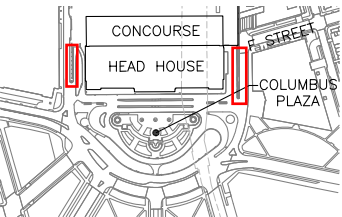
SOUTH BALUSTRADES AND ROSTRAL COLUMNS DESIGN CONSIDERATIONS



B-EW-1. Southwest corner of station, c. 1907-10. (Library of Congress)



B-EW-2. Southwest corner of station, 2014.



Existing Historic Character-Defining Features

- Granite balustrades with lampposts.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing significant historic views to and from the balustrades. See Figures B-EW-1 and 2.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views of the balustrades that are currently open.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Recreating previously removed sections of the west balustrades, including balustrades and lampposts. Consider using previously salvaged materials if possible. See Figure B-EW-1.

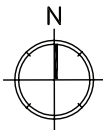
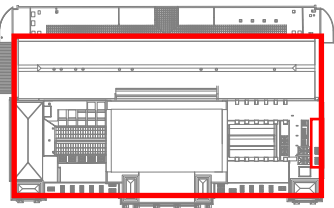
EAST/WEST BALUSTRADES DESIGN CONSIDERATIONS



HC-R-1. Aerial photograph, c. 1921-22. (Library of Congress)



HC-R-2. Aerial photograph, c. 1980s. (Library of Congress)



Existing Historic Character-Defining Features

- Stepped pyramidal granite features at both the east and west pavilions and either end of center pavilion.
- Barrel-vaulted roof with granite coping over Main Hall.
- Segmentally arched vaulted roof over Retail Concourse, 45' high in the center and 22' at the springing line above the main floor.
- A monitor along the centerline of the Retail Concourse roof.
- A high barrel vault with inset skylight panels of ribbed wire glass and copper cladding over the West Hall.
- Continuous saw-toothed skylight monitors over the East Hall.
- Saw-tooth monitors over the West Hall-North Retail space.
- Pyramidal skylights to provide natural light.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing significant historic views to and from the roof.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the roof.
- Blocking or covering historic skylights.
- Installing rooftop additions/mechanical equipment that is visible from the public way, damages historic fabric, or blocks views of historic features.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Reinstating concrete book tile roofing or visually similar material over the Main Hall in keeping with historic design.
- Reopening the historic skylights (currently blocked) over the West Hall-North Retail space.
- Reopening the historic skylights (currently blocked) over the Retail Concourse.

HEADHOUSE AND CONCOURSE, ROOF DESIGN CONSIDERATIONS



H-N-1. North façade of headhouse (as seen from F Street), 2014.



H-N-2. North façade of headhouse from concourse roof, 2014.

Existing Historic Character-Defining Features

- Red brick.
- Five arched window openings.

Overall Design Considerations

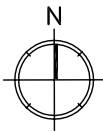
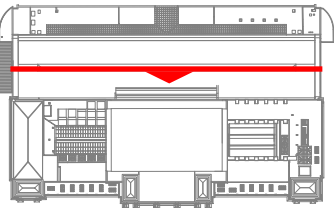
Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing historic views to the north façade.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views to the north façade that are currently open along F Street. See Figure H-N-1.
- Installing new architectural or mechanical elements that obscure views into and out of windows to protect natural daylight and views. See Figures D-1 and D-2 in Section 4.2.4 Supplemental Graphics.



HEADHOUSE, NORTH FAÇADE DESIGN CONSIDERATIONS



H-L-1. Light well above East Hall, 2014.

Existing Historic Character-Defining Features

- Buff pressed brick at upper walls and a white glazed brick at lower walls.
- Terra cotta trim.
- Double-hung windows.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

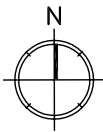
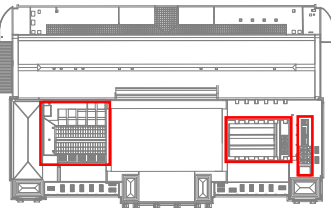
- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving historic access to natural daylight.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Installing new architectural or mechanical elements that obscure views into and out of windows to protect natural daylight and views. See Figures D-1 and D-2 in Section 4.2.4 Supplemental Graphics.



H-L-2. Light well above skylights at second floor offices, 2014.



HEADHOUSE, LIGHTWELLS DESIGN CONSIDERATIONS



RW-1. Retaining wall along First Street, facing northeast, c. 1914-45. (Library of Congress)

- Existing Historic Character-Defining Features**
- Rusticated ashlar sandstone walls with sandstone coping.
 - Circular indentations visible in individual stones added to facilitate the use of a kerb-lifter during construction.
 - Height from 5 to 35 feet above the surface of the ground, with the greatest height being on the west side to the north of the station.
 - Surviving ornamental iron railing decorated in a Grecian pattern strung between round granite posts.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

- INCLUDE:
- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
 - Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
 - Ensuring that changes/alterations are reversible and compatible.
 - Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

- AVOID:
- Removing or covering surviving historic fabric.
 - Damaging historic fabric during new construction, alterations, or additions.
 - Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
 - Increasing the size/scale of non-historic interventions.

- Specific Design Opportunities**
- Preservation benefits could be maximized by implementing the following, where possible:
- Restoring the walls to their original heights.
 - Recreating the railings where they have been previously removed.
 - Removing the non-historic concrete ramp walls.



RW-2. Retaining wall along First Street, facing northeast, 2014.

*Some sections of retaining wall are owned and/or maintained by others outside the HPP Partners.



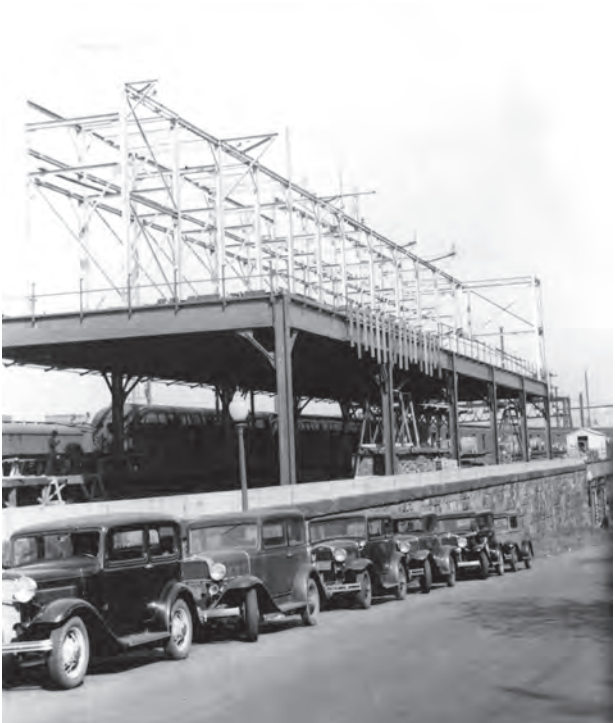
RETAINING WALLS DESIGN CONSIDERATIONS



RW-3. Retaining wall along First Street, facing east, c. 1914-45. (Library of Congress)



RW-5. Retaining wall along First Street, facing southeast, c. 1907-10. (Library of Congress)



RW-7. Retaining wall along Second Street, facing north, c. 1935-36. (Historical Society of Washington, D.C.)



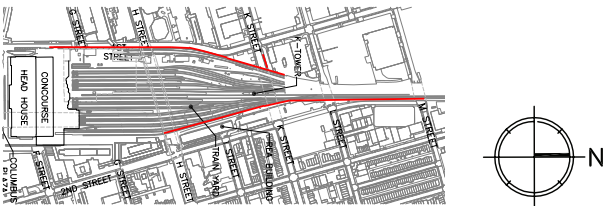
RW-4. Retaining wall along First Street, 2014.



RW-6. Retaining wall along First Street, facing south, 2014.



RW-8. Retaining wall along Second Street, facing south, 2014.



RETAINING WALLS DESIGN CONSIDERATIONS

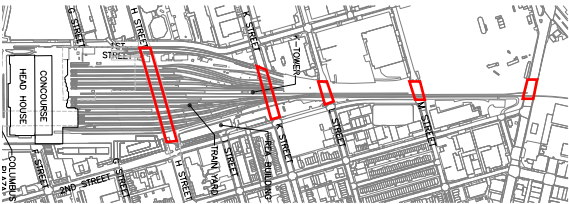


UN-1. K Street underpass, facing east, 2014.



UN-2. M Street underpass, facing west, 2014.

*Some underpasses or sections of underpasses are owned and/or maintained by others outside the HPP Partners. Most are maintained by the District Department of Transportation (DDOT).



Existing Historic Character-Defining Features

- Rusticated ashlar sandstone walls.
- Masonry abutments.
- Steel columns.
- Box girders.
- Bridge decking.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Protecting and preserving existing historic volumes, as well as existing historic views of and through the underpasses. See Figures UN-5 through 7.
- Protecting and preserving historic access to natural daylight that enters at the edges of the underpasses.
- Preserving passage through the underpasses.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking or covering historic access to daylight.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Reopening the historic H Street underpass for a public use.
- Reinstating prismatic glass tile, as used in the original design, or similar translucent material to illuminate the underpasses at H Street, K Street, M Street, and Florida Avenue bridges.

UNDERPASSES DESIGN CONSIDERATIONS



UN-3. L Street underpass, looking east, 2014.



UN-5. K Street underpass, facing east, 2014.



UN-7. M Street underpass, facing west, 2014.



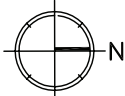
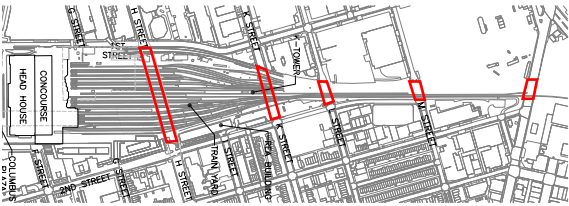
UN-4. H Street underpass, facing west, 2014.



UN-6. M Street underpass, 2014.



UN-8. Florida Ave. underpass, facing north, 2014.



UNDERPASSES DESIGN CONSIDERATIONS



TRY-1. Terminal rail yard, facing south, 1925. (Library of Congress)



TRY-2. Terminal rail yard, facing south, 2014.

Terminal Rail Yard Zone

The terminal rail yard is a unique component of the Primary Study Area. It has always been a utilitarian, functioning system of tracks and infrastructure designed to move trains. Because of its highly functional purpose, it has been substantially altered over time to respond to ongoing changes in capacity needs, technology, and safety. At the time of this plan’s development, Amtrak is developing plans to modernize the Northeast Corridor in response to current and anticipated capacity demands, advancements in rail technology, and safety and security enhancements. As a result, the terminal rail yard will be redeveloped over the near and long term. Because of the terminal rail yard’s history of change and its anticipated continual change, it should be viewed differently than the exterior and interior spaces of the building and therefore it is assigned a unique preservation zone.

The terminal rail yard was designed according to Beaux Arts principles of symmetry, order, and ornament. Rail yard structures were sited in a logical and symmetrical way. The placement of the power plant on the west balanced that of the Express Building (currently REA Building) on the east.* Rail yard features also exhibited classical ornament in keeping with the design of the station building, including Ionic capitals and fluting on the umbrella shed columns, the decorative cornice and arched bays of the Express Building, and the tile roofs of the Express Building and K Tower. Train passengers have historically had a visual connection with these features and the yard.

For a description of the terminal rail yard as built in 1908 and a discussion of the 1930s electrification, see Section 2.4.2 Changes Over Time. Many elements of the original design have been removed, including the monumental power plant, the inspector’s office, a turntable, the milk platform, the express tracks, 15 signal bridges, and two interlocking towers (one near New York Avenue and one at the north entrance to the First Street Tunnel.) In addition, ownership of the rail yard has been divided over time among multiple entities. However, the existing terminal rail yard does contain extant historic fabric and features from the periods of significance: 1908-1913 and 1934-1935 (electrification) as well as extant visual connections to adjacent features, such as the REA Building and the station building.

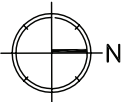
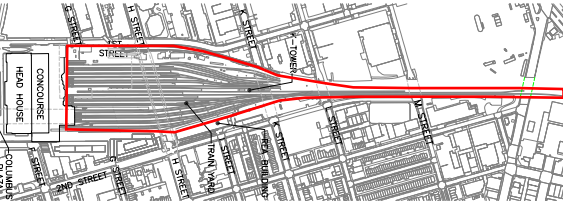
Existing Historic Character-Defining Features

- Overall terminal rail yard footprint and configuration. See Figure TRY-1 and Figures 1-44 and 1-45, Volume I, Section 2.4.4 National Register Status.
- Historic platform configuration. See Figure TRY-1.
- Umbrella sheds with cast-iron Ionic columns and V-shaped roofs.
- Rusticated ashlar sandstone retaining wall between high- and low-level tracks.
- Remaining elements of the interlocking system:
 - » Three signal bridges: steel frames with concrete foundations and wood decking (from 18 original signal bridges).
 - » K Tower: First- and mezzanine-level brick walls, partial projecting second level clad in copper panels, large windows around second level with views of entire rail yard.
 - » Switches and cast iron pneumatic switch-valve enclosures.
- REA Building: Two-story brick with Indiana limestone trim, consecutive bays of round brick arches, red Spanish tile roof.
- Mile and property boundary markers.
- Steel catenary poles with concrete foundations.
- North opening of First Street tunnel.
- Substation 25A: Steel framing with concrete foundation, one-story brick enclosure at second level with double-hung wood windows.

Overall Design Considerations

- The following should be considered in the planning stages for the terminal rail yard re-design:
- Respect elements of neighboring zones, e.g., the relationship of the terminal rail yard to east/west retaining walls, underpasses, and the historic station building.
 - Maintain historic visual connections between rail passengers and trains and train movement.
 - Consider salvage and re-use of functionally or technologically obsolete historic fabric as well as interpretation of salvaged and/or lost historic fabric.
 - Document any historic fabric and features to be removed prior to removal.

*Although historically part of the terminal rail yard, the REA Building is not currently owned by an HPP Partner.



TERMINAL RAIL YARD DESIGN CONSIDERATIONS



TRY-3. Aerial photograph, facing north, c. 1921-22. (Library of Congress)



TRY-5. Terminal Rail Yard, facing southeast, 1943. (Alfred Eisenstaedt/The LIFE Picture Collection/Getty Images)



TRY-7. View from K Tower, 1943. (Alfred Eisenstaedt/The LIFE Picture Collection/Getty Images)



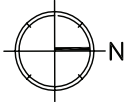
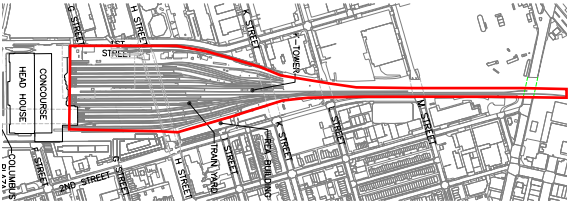
TRY-4. Aerial photograph, facing north, 1980s.



TRY-6. Aerial photograph, facing southeast, c. 1980s. (Library of Congress)



TRY-8. View from K Tower, 2014.



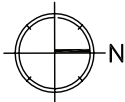
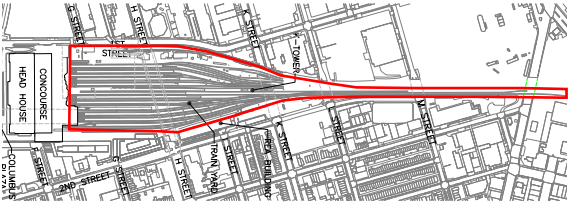
TERMINAL RAIL YARD DESIGN CONSIDERATIONS



TRY-9. Terminal rail yard with power plant (demolished), facing northeast, c. 1914-34. (Library of Congress)



TRY-10. View south, from platform to rear of concourse, 1962. (Library of Congress)



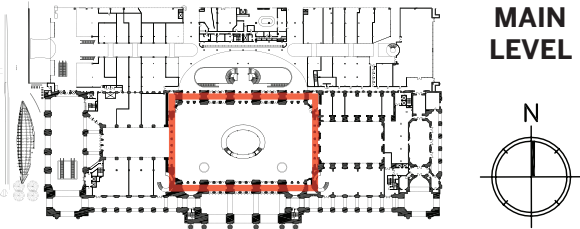
TERMINAL RAIL YARD DESIGN CONSIDERATIONS



MH-1. Main Hall, facing west 1908-10. (Library of Congress)



MH-2. Main Hall, facing west, 1986-2000. (Library of Congress)



Existing Historic Character-Defining Features

- 120’ wide by 219’ long monumental open volume.
- Formal and ceremonial grandeur.
- North and south gallery spaces.
- Massive, 90’ high, plaster Roman barrel vault, decorated with sunken coffers.
- Twelve masonry piers and granite ashlar walls.
- Round arches that create coffered alcoves along the north and south walls.
- A peristyle of 36 freestanding Doric marble columns topped by a classical entablature with 36 plaster statues of helmeted Roman legionnaires.
- Colonnades of eight columns between the Main Hall and East and West Halls. Pairs of columns in antis between the piers along the north and south walls.
- A Roman-arched portal at each of the four corner piers.
- Magneta Company clock above the east colonnade, framed by elaborate terra cotta ornament of wreathes, swags, and fasces.
- Eight arched windows: three on the south wall and five on the north wall.
- Ornamental iron window grilles decorated in a Grecian pattern.
- 72-foot-wide arches at the eastern and western ends: the east arch is filled with a window divided into a Grecian pattern by an ornamental iron grille and the west wall is left open.
- Three main entrance vestibules along the south wall, framed by paired columns in antis between the piers.
- Two granite drinking fountains that occupy the fronts of the two end piers, and two semi-circular alcoves between the vestibule and the corner piers.
- Five vestibules along the north wall, framed by paired columns between the piers.
- 120 “sun-burst” lighting fixtures attached to the granite panels of the coffered ceiling and marble floors in the vestibules.
- Flat, recessed panels on the sidewalls of the vestibules decorated with 6-foot-wide grilles of ornamental iron.
- Select wood door frames and transoms.
- Replica red-and-white marble tile floor. (Not a historic feature but an accurate replication contributing to the room’s architectural character.)

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures MH-1 and 5 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic volume and significant historic views that are currently obscured. See Figures MH-1 and 5 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Removing non-original accretions.

Overall Design Considerations (cont.)

INCLUDE:

- Protecting and preserving historic access to natural daylight, such as through the West Hall ceiling skylight and the arched windows on the north, south, and east walls of the Main Hall. See Figures MH-1 through 5, MH-7, and L-1 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric for new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of exterior windows to protect access to natural daylight and views. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Inserting new floor levels, suspended ceilings, or permanent partitions.
- Creating large-scale new openings in the floor, such as those required for vertical circulation or visual connection.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Removing the Center Café to open up significant historic views and support wayfinding by reinstating the historic volume and openness that is visible in Figures MH-1 and 5 and V-1 in Section 4.2.4 Supplemental Graphics.
- Removing the 1980s stone planters to reinstate historic circulation pattern and openness.
- Removing accretions from the north/south balcony spaces that are visible from the Main Hall.
- Removing the retail from vestibules between the Main Hall and Retail Concourse to reinstate the historic circulation pattern and improve wayfinding.
- Booths used for retail or informational purposes should utilize a model that is in keeping with the character of the historic booths or compatible with the historic design. See Figure MH-11.
- Holding retail to perimeters in keeping with historic design. See Figure MH-1.
- Reinstating the monumental lettering above the door openings at the north wall (which historically directed travelers to train gates) to enhance the connection to train travel and improve wayfinding in a way that is in keeping with historic character. See Figure MH-7.

MAIN HALL DESIGN CONSIDERATIONS



MH-3. Main Hall, facing east, undated. (AMT Catalog)



MH-5. Main Hall, facing west, 1936. (Library of Congress)



MH-7. Main Hall, facing northwest, 1936. (Library of Congress)



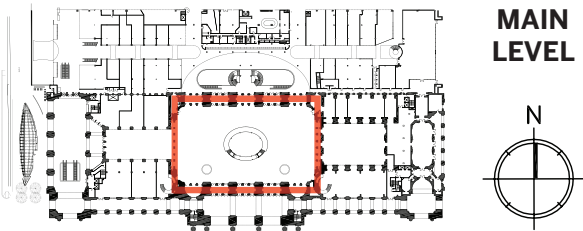
MH-4. Main Hall, facing east, 2014.



MH-6. Main Hall, facing west, 1980s. (Carol Highsmith, Library of Congress)



MH-8. Main Hall, facing west, 1988. (Carol Highsmith, Library of Congress)



MAIN HALL DESIGN CONSIDERATIONS



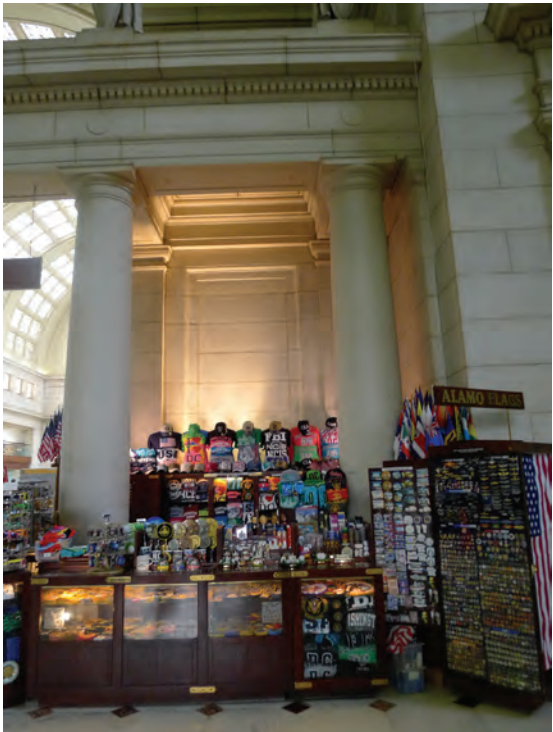
MH-9. Main Hall, northwest corner, 1908. (Library of Congress)



MH-11. Main Hall, facing northwest, c. 1908-10. (Library of Congress)



MH-13. Main Hall, southwest corner, 1920. (Library of Congress)



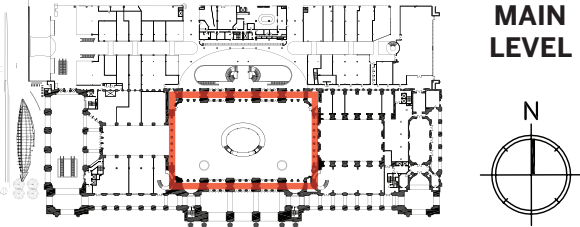
MH-10. Main Hall, northwest corner, 2014.



MH-12. Main Hall, facing northwest, 2015.



MH-14. Main Hall, southwest corner, 2015.



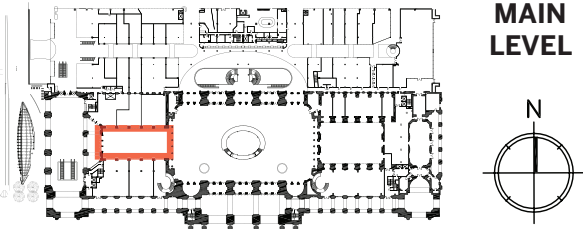
MAIN HALL DESIGN CONSIDERATIONS



WH-1. West Hall, facing southeast, 1908. (Library of Congress)



WH-2. West Hall, facing southeast, 2014.



Existing Historic Character-Defining Features

- 50' wide by 100' long open volume. See Figure WH-1.
- Formality and grandeur.
- Barrel-vaulted roof of glass skylights set in a metal grille.
- Interior walls of white Bethel granite.
- Arched plaster wall at west.
- Fifteen square clerestory windows with ornamental iron grilles in a Grecian pattern on the north and south walls between the springing line of the West Hall's barrel-vaulted roof and the room's stringcourse.
- A wide, classical entablature encircling the perimeter of the room.
- Replica red-and-white marble tile floor. (Not a historic feature but an accurate replication contributing to the room's architectural character.)

AT THE WEST WALL:

- Four engaged Doric columns between three bays of exterior doors below transom lights of fixed plate glass.
- A large clock by the Magneta Company set in an ornamental terra cotta surround in the transom space over the middle door.
- Four plaster statues of helmeted Roman legionnaires on the cornice level.
- Original metal access panels.

AT THE EAST WALL:

- Eight freestanding Doric columns provide an open and direct visual and spatial connection with Main Hall.
- Eight plaster statues of Roman legionnaires on the cornice level facing the Main Hall.

AT THE NORTH AND SOUTH WALLS

- Five large openings representing former openings to the ticket and baggage desks defined by six large pilasters.
- Bronze memorial plaques.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures WH-1 and 7 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight entering through ceiling skylight and clerestory windows. See Figures WH-2 and D-1 and 2 in 4.2.4 Supplemental Graphics.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of clerestory windows to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Blocking or covering historic skylights and laylights to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Inserting new floor levels, suspended ceilings, or permanent partitions.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Replacing the existing balconies in the north/south openings with less visually obtrusive balconies.
- Configuring benches to allow through-movement and circulation that existed historically. See Figure C-1 in Section 4.2.4 Supplemental Graphics.
- Replacing the existing vertical metal non-historic air-supply ducts in the marble floor with new, less obtrusive equipment.

WEST HALL DESIGN CONSIDERATIONS



WH-3. West Hall, facing south, 1942. (Library of Congress)



WH-5. West Hall, facing west, 1948. (Library of Congress)



WH-7. West Hall, facing east, 2014.



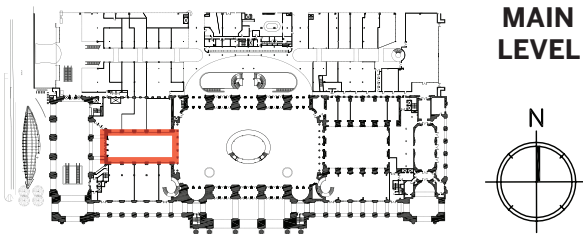
WH-4. West Hall, facing south, 2014.



WH-6. West Hall, facing west, 2014.



WH-8. West Hall, facing west, 2014.



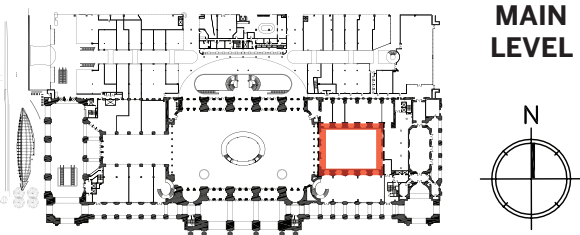
WEST HALL DESIGN CONSIDERATIONS



EH-1. East Hall, facing southeast, c. 1921-22. (Library of Congress)



EH-2. East Hall, facing southeast, 2014.



Existing Historic Character-Defining Features

- Formality and grandeur.
- Ceiling of coffered metal-panel laylights divided by plaster ribs.
- Thirty-two Ionic scagliola columns creating a peristyle that defines the perimeter of the hall.
- Recessed alcoves at the north and south walls.
- Scagliola piers in between columns.
- Two original doorways at the center of the east and west walls framed by classical surrounds and surmounted by flat hoods.
- Two painted panels on the east wall.
- A wide, classical entablature.
- Six clerestory windows along the north and south walls above the alcoves framed by painted panels.
- Decoratively painted panels along the east and west walls above the entablature.
- Marble flooring.
- Six ornamental urn light fixtures suspended from the ceiling.
- Ten ornamental bracket chandeliers.
- Marble column bases and baseboards.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures EH and 2 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight that enters through ceiling skylight and clerestory windows. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking important historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of clerestory windows to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Blocking or covering historic skylights and laylights to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Inserting new floor levels, suspended ceilings, or permanent partitions.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Reducing the number of openings on north and south walls in keeping with original design. See Figure EH-8.

EAST HALL DESIGN CONSIDERATIONS



EH-3. East Hall, facing northeast, 1908. (Library of Congress)



EH-5. East Hall, facing southwest, undated. (www.streetsofWASHINGTON.com)



EH-7. East Hall ceiling, 2014.



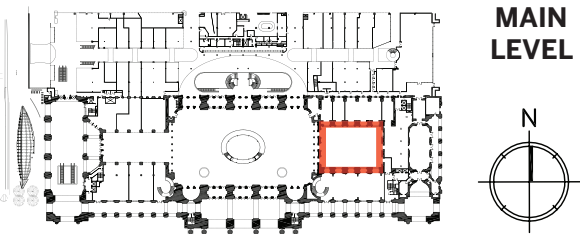
EH-4. East Hall, facing northeast, 2014.



EH-6. East Hall, facing southwest, 2014.



EH-8. East Hall, facing south, 2014.



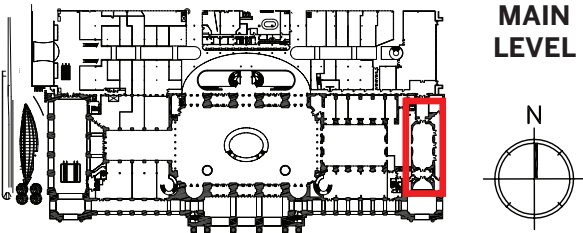
EAST HALL DESIGN CONSIDERATIONS



PR-1. Presidential Reception Room, facing south, c. 1910-20. (Library of Congress)



PR-2. Presidential Reception Room, facing south, 2014.



Existing Historic Character-Defining Features

PRESIDENTIAL RECEPTION ROOM

- 30' wide by 70' long open volume with vaulted 28' high ceiling.
- Formal and ceremonial grandeur.
- Natural light from the East Porch.
- At the east wall: Three pairs of mahogany-and-glass paneled doors with large semi-circular transoms and ornamental iron grilles designed in a Grecian pattern.
- At the west wall: two recessed wall panels.
- At the east and west walls: six bays formed by large piers framed by Ionic pilasters.
- At the north and south walls: engaged Ionic columns framing entry portals.
- Sculptural presidential seals above the entry portals.
- Paired and paneled monumental mahogany doors with bronze hardware.
- 12" square white marble floor tiles set in pattern with 3" squares of red marble.
- Decorative paint scheme including ceiling, walls, moldings and ornamental plaster and featuring gold and aluminum leaf, brown, brownish blues, soft reds, and green.
- Three brass suspended ceiling fixtures and eight brass wall sconces.

NORTH VESTIBULE

- Rectangular plan.
- Barrel-vaulted coffered plaster ceiling.
- Paneled plaster walls at east and west.
- Paired mahogany doors at north.
- Sculptural presidential seals over north and south doors.
- Marble floor, if extant.

SOUTH VESTIBULE

- Oval plan.
- Barrel-vaulted ceiling decorated with ornamental plasterwork.
- All mahogany paneled doors.
- Tall Ionic columns framing each of six door openings.
- Floor and baseboard of white marble.
- Concealed lighting in the coves of the cornice at the springing lines of the room's ceiling vault.

RETIRING ROOMS

- Eight-sided oval plans.
- Marble flooring, wood wainscoting, paneled walls, dentiled crown moldings, and ornamental plaster ceilings.
- Window in east wall of east retiring room (currently concealed).
- Private entrance to East Porch in north wall of east retiring room.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures PR-1 and 2 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight that enters the Presidential Reception Room through the East Porch. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing non-original accretions.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of exterior windows to protect access to natural daylight and views. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Inserting new floor levels, suspended ceilings, or permanent partitions.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Exposing and restoring original marble floors, if they exist.
- Removing non-historic glass doors separating interior spaces. See Figure PR-12.
- Closing the non-historic opening on the west wall and restoring the west wall to its original configuration.

PRESIDENTIAL RECEPTION ROOMS DESIGN CONSIDERATIONS



PR-3. Presidential Reception Room, facing northwest, c. 1919-20. (Library of Congress)



PR-5. Presidential Reception Room, facing northeast, 2014.



PR-7. North vestibule, facing south, 2014.



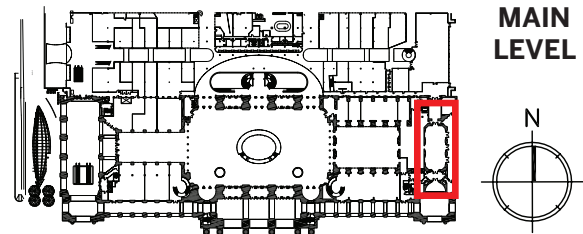
PR-4. Presidential Reception Room, facing northwest, 2014.



PR-6. Presidential Reception Room, facing south, 2014.



PR-8. North vestibule, facing north, 2014.



PRESIDENTIAL RECEPTION ROOMS DESIGN CONSIDERATIONS



PR-9. South vestibule, facing east, 2014.



PR-11. South vestibule, ceiling, 2014.



PR-13. Door hardware, 2014.



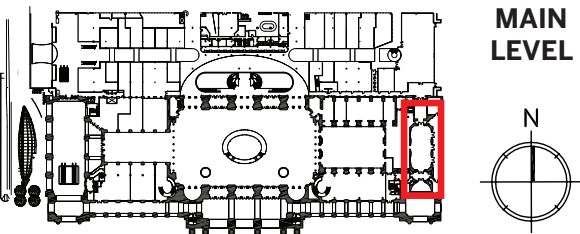
PR-10. South vestibule, facing west, 2014.



PR-12. South vestibule, facing south, 2014.



PR-14. South vestibule, facing northeast, 2014.



PRESIDENTIAL RECEPTION ROOMS DESIGN CONSIDERATIONS



PR-15. East retiring room hallway from south vestibule, 2014.



PR-17. East retiring room, facing south, 2014.



PR-19. West retiring room, facing south, 2014.



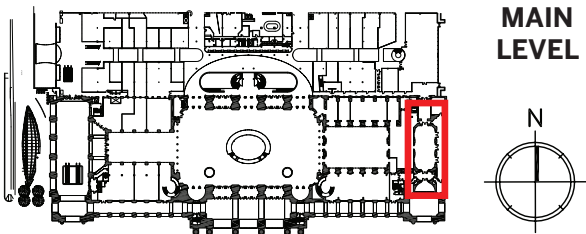
PR-16. East retiring room, facing north, 2014.



PR-18. East retiring room, facing north, 2014.



PR-20. Former invalid room, facing north, 2014.



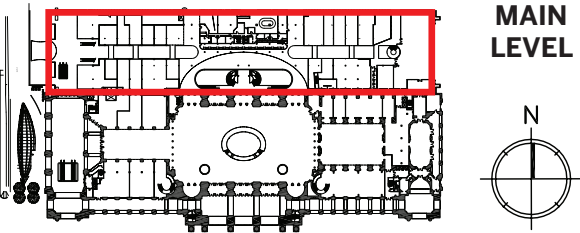
PRESIDENTIAL RECEPTION ROOMS DESIGN CONSIDERATIONS



RC-1. Retail Concourse, facing west, c. 1905-10. (Library of Congress)



RC-2. Retail Concourse, facing west, 2014.



Existing Historic Character-Defining Features

- 630' long x 130' wide monumental open volume (shortened from 760') linking headhouse and trains.
- Segmentally arched, single-span coffered ornamental plaster vault with skylights (now closed).
- Openings through the south wall to the Carriage Porch on the west and the Presidential Reception Rooms on the east.
- Five entryways in the center of the south wall, connecting to the Main Hall through a series of vestibules.
- Classically inspired entry surrounds of glazed terra cotta divided by tall Ionic columns topped by an architrave, frieze, and dentiled cornice on the south wall.
- Paneled double doors of solid mahogany to the Presidential Reception Rooms.
- Eleven bays of vertical casement windows with transoms above and one bay of doors that provided illumination and access to the former lunchroom (now filled in).
- Remaining historic elements of the north and south walls. (Note: BCA recommends that the north wall be further assessed to determine the full extent of remaining historic fabric.)

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures RC-1 and 2 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic volumes and significant historic views that are currently obscured. See Figures RC-1 and 2 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic access to natural daylight. See Figure D-1 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains (as stated in the general preservation design considerations). This is particularly important at the north and south walls.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

Overall Design Considerations (cont.)

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Blocking or covering historic skylights and laylights. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.
- Increasing existing obstructions of historic views
- Inserting new floor levels, suspended ceilings, or permanent partitions.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Restoring the historic sense of grandeur and open volume by removing, modifying, or replacing existing mezzanine. Options include (but are not limited to):
 - Removing the north/south mezzanine bridges located in the center of the mezzanine to open up views of the monumental ceiling. See Figures RC-1 and 2.
 - Replacing the existing mezzanine with a new mezzanine that maximizes the openness of the space.
 - Limiting a new mezzanine to the more highly altered north wall.
 - Removing the non-historic mezzanine and/or other retail spaces completely if space is no longer used for retail.
- Opening views and connections to the station exterior at the east and west through modification of concourse ends. (See Figures E-1 through E-5) Options for modification include:
 - Accurate reconstruction of previously removed concourse ends (based on historic photographs and drawings).
 - Innovative new construction at concourse ends that refers to removed ends without being a literal reconstruction.
 - Redesigning the existing end walls in a way that allows natural light to enter and provides an additional means of entry, without reconstructing or referencing removed ends.
- Reopening the historic skylights to restore use of natural daylight. Artificial alternatives such as back-lighting are also an option, although reintroduction of natural daylight is preferable.
- Exposing/restoring the north and south walls where currently obscured. See Figure RC-8.
- Closing the non-historic cross-vault openings to the Main Hall to restore historic springline of the concourse ceiling vault and eliminate visual connection between the two spaces that was not present historically. See Figures RC-9 and 10.
- Relocating non-historic stairs/escalators that provide access to the lower level from current position to restore original circulation connection between Main Hall and Retail Concourse.

RETAIL CONCOURSE DESIGN CONSIDERATIONS



RC-3. Retail Concourse, facing northeast, c. 1921-22. (Library of Congress)



RC-5. Retail Concourse, facing east, c. 1921-22. (Library of Congress)



RC-7. Retail Concourse, facing southeast, 1938. (Library of Congress)



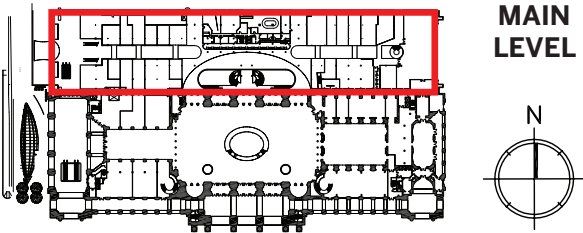
RC-4. Retail Concourse, facing southeast, 2015.



RC-6. Retail Concourse, facing east, 2014.



RC-8. Retail Concourse, facing southwest, 2014.



RETAIL CONCOURSE DESIGN CONSIDERATIONS



RC-9. Retail Concourse, facing southwest, c. 1905-10. (Library of Congress)



RC-11. Retail Concourse, facing east along south wall, 2014.



RC-13. Retail Concourse, south wall at mezzanine level, 2014.



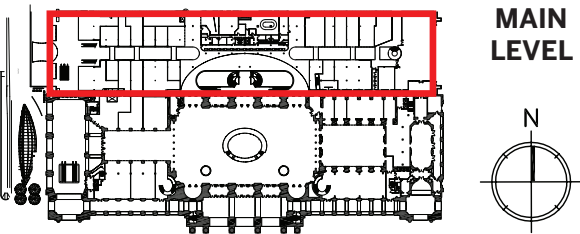
RC-10. Retail Concourse, facing southwest, 2014.



RC-12. Retail Concourse, facing west along south wall, at mezzanine level, 2014.



RC-14. Retail Concourse, south wall at mezzanine level, 2014.



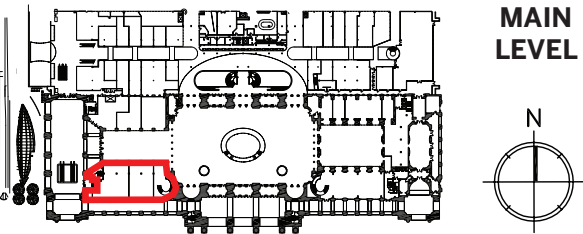
RETAIL CONCOURSE DESIGN CONSIDERATIONS



WH-SR-1. West Hall-South Retail (former smoking room), facing west, c. 1908-20.
(Library of Congress)



WH-SR-2. West Hall-South Retail, facing southwest, 2014.



Existing Historic Character-Defining Features

- Plaster barrel-vaulted ceiling.
- Curved apse wall with plaster pilasters and arched niches and a rounded granite arch opening to the Main Hall at east end of room.
- Plaster pilasters on the north and south walls that were part of the former Smoking Room.
- Plaster springcourse above pilasters.
- Remaining portion of dentiled cornice.
- Large arched windows that open to the South Portico on the south façade of the headhouse.
- Coffered laylights at former ticket office area.
- Decorative plaster cornice at former ticket office area.
- Five large openings to the West Hall.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures WH-SR-1 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic volumes and significant historic views that are currently obscured. See Figures WH-SR-1 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight that enter from the South Portico and through the skylights. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Ensuring that changes/alterations are reversible and compatible.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of exterior windows to protect access to natural daylight and views. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Blocking or covering historic skylights and laylights to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.
- Increasing existing obstructions of historic views.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Opening up windows to South Portico. See Figures WH-SR7 and 8.

WEST HALL-SOUTH RETAIL DESIGN CONSIDERATIONS



WH-SR-3. West Hall-South Retail (former smoking room), facing northwest, undated. (Library of Congress)



WH-SR-5. West Hall-South Retail, facing east, 2014.



WH-SR-7. West Hall-South Retail, facing east, 2014.



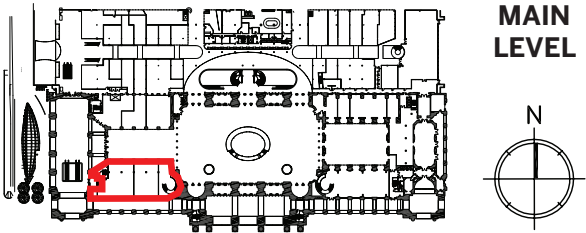
WH-SR-4. West Hall-South Retail, facing northwest, 2014.



WH-SR-6. West Hall-South Retail, facing west, 2014.



WH-SR-8. West Hall-South Retail, facing west, 2014.



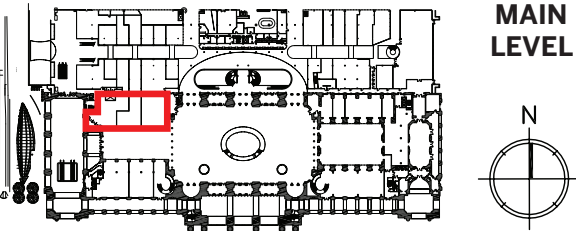
WEST HALL-SOUTH RETAIL DESIGN CONSIDERATIONS



WH-NR-1. West Hall-North Retail, facing southeast, 2014.



WH-NR-2. West Hall-North Retail, facing east, 2014.



Existing Historic Character-Defining Features

- Coffered ceiling with laylights.
- Five large openings to the West Hall.
- Portions of glazed brick and terra cotta at south piers and along north wall.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes.
- Restoring historic volumes.
- Protecting and preserving historic access to natural daylight that enters through the skylights. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions
- Blocking significant historic views that are currently open.
- Blocking or covering historic skylights and laylights to protect access to natural daylight.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.
- Increasing existing obstructions of historic views.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Referencing previously removed windows (possibly with blind windows) to Retail Concourse to reestablish the relationship between the headhouse and concourse that existed historically.
- Recreating (or restoring if existing but covered) previously removed laylights.

WEST HALL-NORTH RETAIL DESIGN CONSIDERATIONS



WH-NR-3. West Hall-North Retail, laylight, 2014.



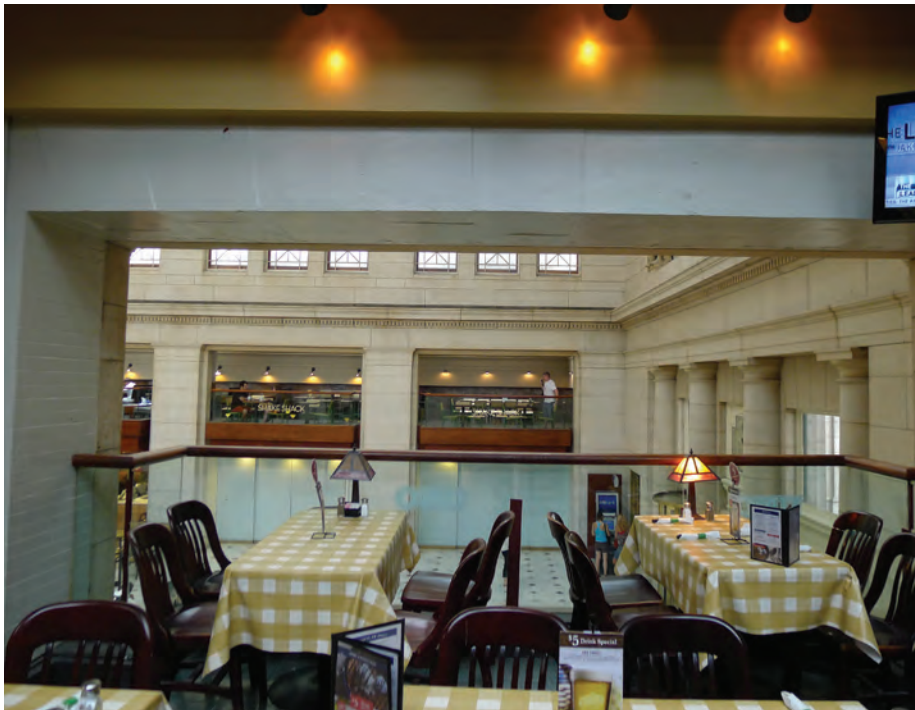
WH-NR-5. West Hall-North Retail, facing east, 2014.



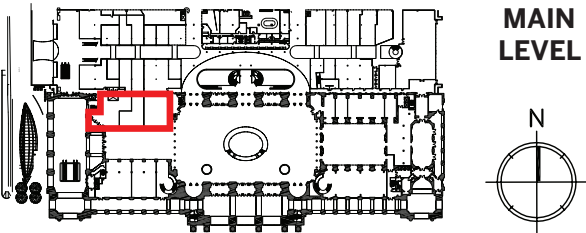
WH-NR-7. West Hall-North Retail, north wall, 2014.



WH-NR-4. West Hall-North Retail, facing southeast, 2014.



WH-NR-6. West Hall-North Retail, facing south, 2014.



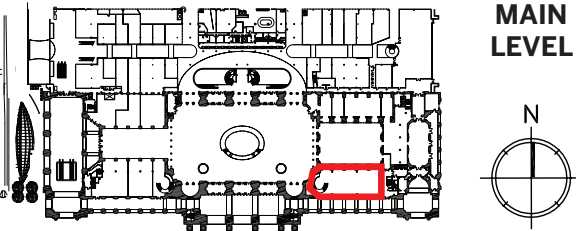
WEST HALL-NORTH RETAIL DESIGN CONSIDERATIONS



EH-SR-1. East Hall-South Retail (former women’s waiting room), facing east, 1908. (Library of Congress)



EH-SR-2. East Hall-South Retail, mezzanine level, facing east, 2014.



Existing Historic Character-Defining Features

- Barrel-vaulted ceiling that springs from three shallow piers along the north and south walls in the former women’s waiting room area.
- Dentiled cornice and flat plaster ceiling over the former women’s toilet area.
- Lunette plate glass windows covered by ornamental iron grilles in a Grecian pattern (currently filled with mirror).
- Large windows on the south wall that open to the South Portico.
- Curved apse wall with niche at west end and rounded arch opening to the Main Hall.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures EH-SR-1, and 3 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic volumes and significant historic views that are currently obscured. See Figures EH-SR-1 and 3 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight that enters through the windows on the south wall. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating lost features based on physical or documentary evidence, if compatible with current or new use.

Overall Design Considerations (cont.)

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures EH-SR-6 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of exterior windows to protect access to natural daylight and views. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.
- Increasing existing obstructions of historic views.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Restoring the historic open volume and visibility of existing historic fabric by removing or reducing the size of the existing non-historic stair and/or mezzanine, or by replacing the stair and/or mezzanine with a smaller size/scale/footprint using lighter, more transparent materials.
- Restoring the historic lunette windows to provide natural light.
- Enhancing the understanding that the two historical sections of this space (waiting room and toilets) originally had two different ceiling designs by alluding to the historic separation between the two with design detailing. See Figure EH-SR-7.

EAST HALL-SOUTH RETAIL DESIGN CONSIDERATIONS



EH-SR-3. East Hall-South Retail (former women’s waiting room), facing west, undated. (“Streets of Washington,” www.streetsofthewashington.com)



EH-SR-5. East Hall-South Retail (former women’s waiting room), facing southeast, 1908. (Library of Congress)



EH-SR-7. East Hall-South Retail, mezzanine level, facing south, 2014.



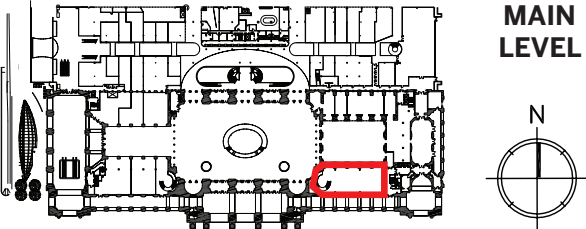
EH-SR-4. East Hall-South Retail, mezzanine level, facing northwest, 2014.



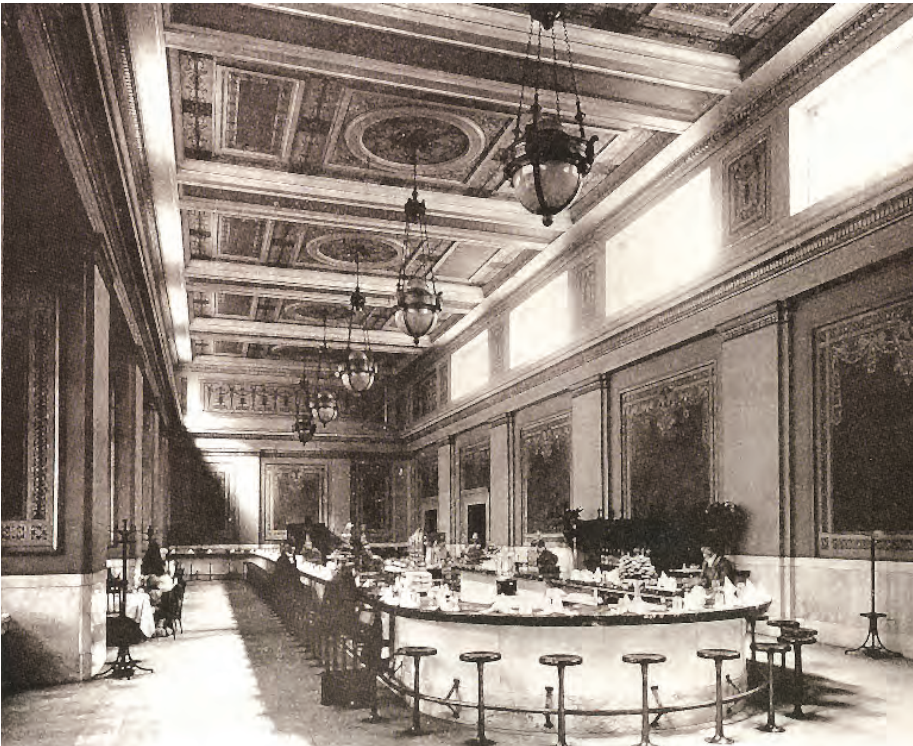
EH-SR-6. East Hall-South Retail, main level, facing east, 2014.



EH-SR-8. East Hall-South Retail, main level, west wall, 2014.



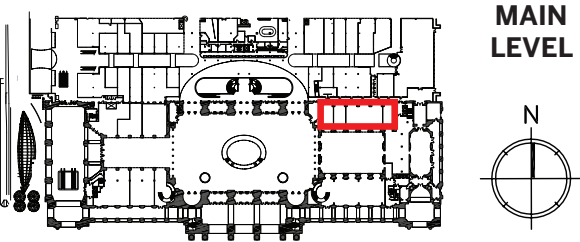
EAST HALL-SOUTH RETAIL DESIGN CONSIDERATIONS



EH-NR-1. East Hall-North Retail (former lunchroom), facing east, c. 1908. (American Architect and Building News, 3 June 1908)



EH-NR-2. Columbus Club, mezzanine level, facing northeast, 2014.



Existing Historic Character-Defining Features

- A Roman arch that serves as the main entrance to the space from the Main Hall.
- Pilasters on the south wall and alcoves on the north wall (since filled in but still extant).
- Molded cornice and ornate plasterwork ceiling.
- Clerestory windows on the north and south walls.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving existing historic views and volumes. See Figures EH-NR-1 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Restoring historic volume and significant historic views that are currently obscured. See Figures EH-NR-1 and V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Protecting and preserving historic access to natural daylight that enters through the clerestory windows. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.
- Recreating previously lost features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Blocking significant historic views that are currently open. See Figures V-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Installing new architectural or mechanical elements that obscure views into and out of clerestory windows to protect access to natural daylight. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.
- Increasing existing obstructions of historic views.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Restoring the historic double-height open volume and Beaux Arts design intention by removing the existing stair and mezzanine infill to create one large space.
- Restoring or recreating the historic windows to the Retail Concourse along the north wall to re-establish the sense of connection with train travel in the original design.
- Closing up non-historic openings to the East Hall to reestablish the line and volume of the historic space.
- Removing the infill between pilasters on the north wall to reestablish original alcoves.
- Restoring the original configuration, including the double-height open volume and curved counter, for use as a restaurant, as it was used historically.

EAST HALL-NORTH RETAIL DESIGN CONSIDERATIONS



EH-NR-3. East Hall-North Retail, main level, facing north, 2014.



EH-NR-5. East Hall-North Retail, main level, facing south, 2014.



EH-NR-7. Columbus Club mezzanine level, facing east, 2014.



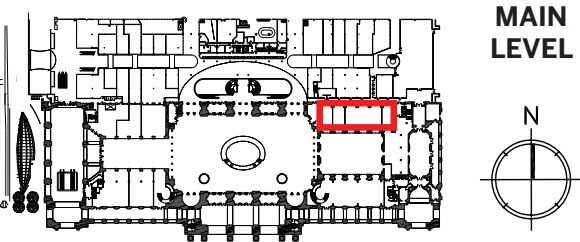
EH-NR-4. Columbus Club, main level, facing east, 2014.



EH-NR-6. Columbus Club, mezzanine level, facing west, 2014.



EH-NR-8. Columbus Club, mezzanine level, facing north, 2014.



EAST HALL-NORTH RETAIL DESIGN CONSIDERATIONS



9/10-1. Stair from 4th Floor, 2014.



9/10-2. Stair from 2nd Floor, 2014.

Existing Historic Character-Defining Features

- Iron newel posts, stringer, risers, and balusters.
- Marble treads.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

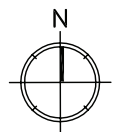
- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Restoring significant historic circulation patterns.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Removing or reducing size and scale of existing non-original accretions incompatible with the historic character, or replacing non-historic accretions with compatible alternatives.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Increasing the size/scale of non-historic interventions.



**SECOND
LEVEL**



STAIRS 9 & 10

DESIGN CONSIDERATIONS



207A-1. Stair looking down, 2014.

Existing Historic Character-Defining Features

- Iron spiral staircase.
- Iron balustrade.
- Plaster walls.
- Opening to rear of peristyle.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric.
- Destroying historic fabric during new construction, alterations, or additions.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.



207A-2. Stair from peristyle in Main Hall, 2014.



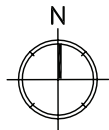
207A-3. Top of stair, 2014.



207A-4. Bottom of stair, 2014.



SECOND
LEVEL



STAIR 207A

DESIGN CONSIDERATIONS



OL-1. Lobby facing south, 2014.



OL-2. Lobby ceiling, 2014.

Existing Historic Character-Defining Features

- Decorative plaster cornice and ceiling.
- Marble wainscoting, corner pilasters, and window sills.
- Windows and transoms overlooking Carriage Porch.
- Marble tile floor.
- Suspended light fixture.

Overall Design Considerations

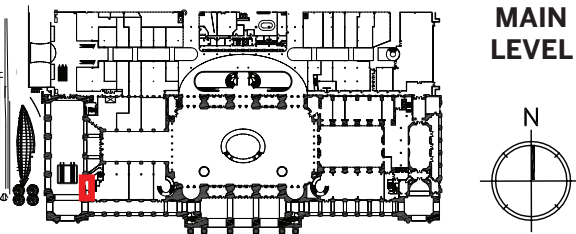
Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Protecting and preserving historic access to natural daylight from the Carriage Porch. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Ensuring that changes/alterations are reversible and compatible.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.
- Installing new architectural or mechanical elements that obscure views into and out of exterior windows to protect access to natural daylight and views. See Figures D-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties.
- Inserting new floor levels, suspended ceilings, or permanent partitions.



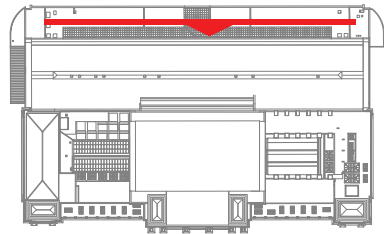
40 MASSACHUSETTS AVENUE LOBBY DESIGN CONSIDERATIONS



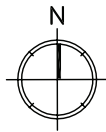
C-N-1. Interior side of north façade wall showing colonnade, facing east, c. 1921-22. (Library of Congress)



C-N-2. South wall of the Claytor Concourse, partially exposed historic cornice, facing southeast, 2015.



MAIN
LEVEL



Existing Historic Character-Defining Features

- Glazed terra cotta cornice.
- Passage between historic passenger concourse and trains.
- Colonnade (may exist beneath contemporary finishes).

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior's Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving, maintaining visibility of, and restoring existing historic fabric to its historic appearance.
- Preserving existing and reintroducing lost historic circulation patterns. See Figures C-1 and 2 in Section 4.2.4 Supplemental Graphics.
- Repairing deteriorated historic materials and features rather than replacing. Where the severity of deterioration requires replacement, the new feature should be compatible in design, color, texture, and materials.
- Conducting investigative probes prior to demolishing contemporary finishes to determine if historic fabric remains.
- Recreating previously removed features based on physical or documentary evidence, if compatible with current or new use.

AVOID:

- Removing or covering surviving historic fabric.
- Damaging historic fabric during new construction, alterations, or additions.

Specific Design Opportunities

Preservation benefits could be maximized by implementing the following, where possible:

- Expose and restore partial or full length of cornice and colonnade.
- Reinststate permeable colonnade to restore open connection between trains and historic passenger concourse and restore access to daylight. See Figure C-N-1.

CONCOURSE, NORTH FAÇADE DESIGN CONSIDERATIONS



SE-1. Interior face of exterior wall in West Hall, 2014.

Structural Element Zone

The structural elements at the historic station building (such as walls, columns, trusses, etc.) play an important role in the overall historic character of the building by defining the form and appearance of the station. Structural elements are assigned a unique preservation zone because they define the overall character of the historic station building regardless of whether they are in a primary public space, such as the Main Hall, or a historically utilitarian, non-public space, such as the basement.

All historic structural elements (walls, columns, etc.) of the historic station building *that were originally designed to be exposed* are integral to the station’s historic character and should be preserved in all zones to the fullest extent possible. Intact exposed structural elements are of greater historic value than those which have already been altered. Structural elements that were designed to be concealed have less historic value than those that were exposed. Exposed structural elements may require a variety of interventions, including seismic or structural reinforcement and penetrations, to accommodate new uses in keeping with the Rehabilitation philosophy. Proposed changes to structural elements should be evaluated in light of adjacent zone(s).

Existing Historic Character-Defining Features

- All structural elements of the historic station building, such as the load-bearing granite ashlar masonry walls at the upper levels and masonry and poured concrete walls at the lower level.

Overall Design Considerations

Any proposed alterations or additions should be in keeping with the *Secretary of the Interior’s Standards for Rehabilitation of Historic Properties*.

INCLUDE:

- Preserving and restoring structural elements that are important in defining the historic character of the station complex.
- Exposing the form of structural elements that were historically exposed and are now covered to the fullest extent feasible.
- Preserving a sense of a historic shape or feature of a wall (e.g., curved wall) when removing parts of a wall to facilitate a new use.
- Maintaining the historic design vocabulary when designing new penetrations in historic walls.

AVOID:

- Removing or concealing historically visible features of structural systems that are important in defining the historic character of the station complex.



SE-2. Walls in location of former theater (currently vacant), lower level, 2014.

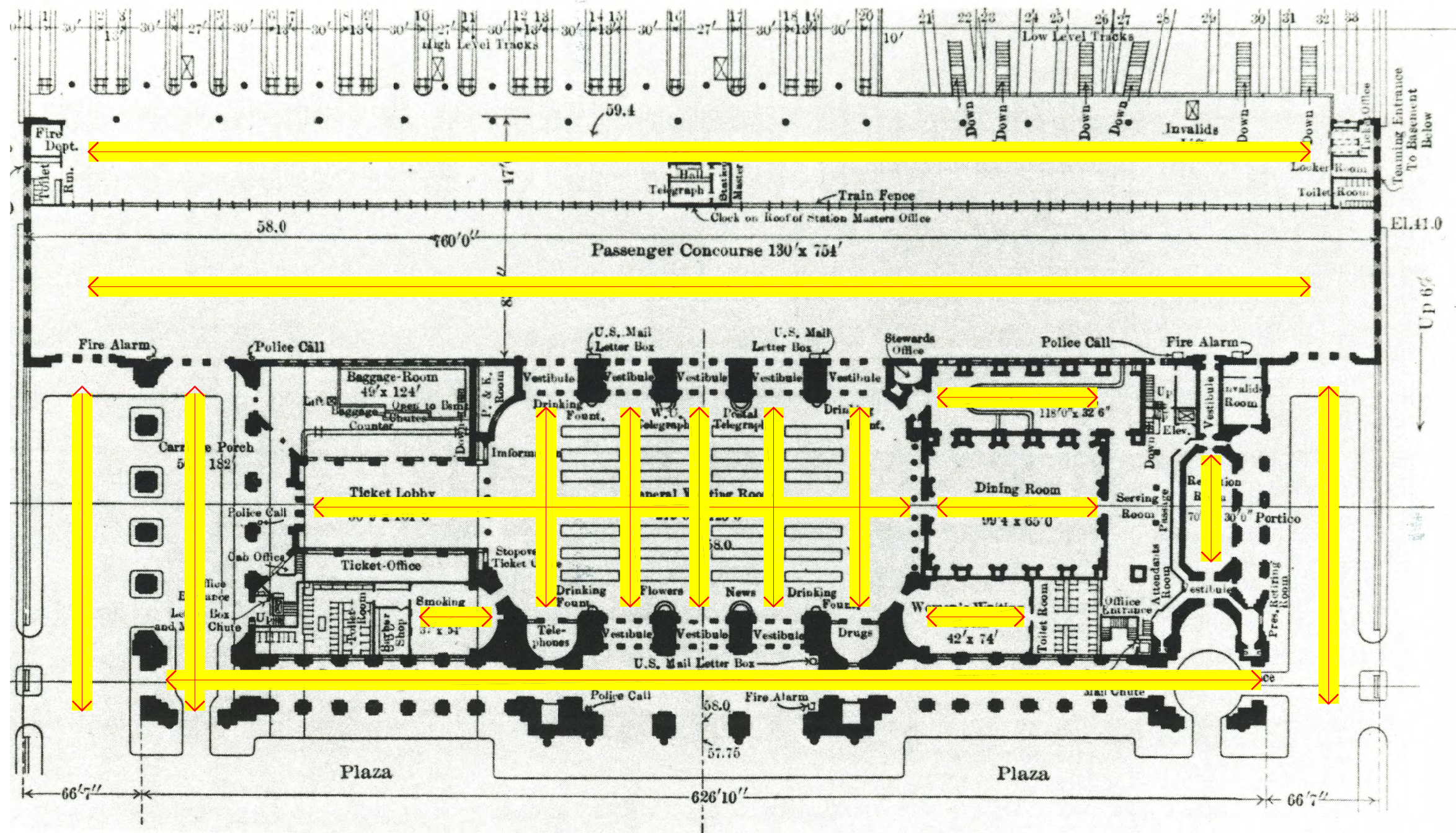


SE-3. Walls in current retail area, lower level, 2014.



SE-4. East-facing exterior wall at lower level, 2014.

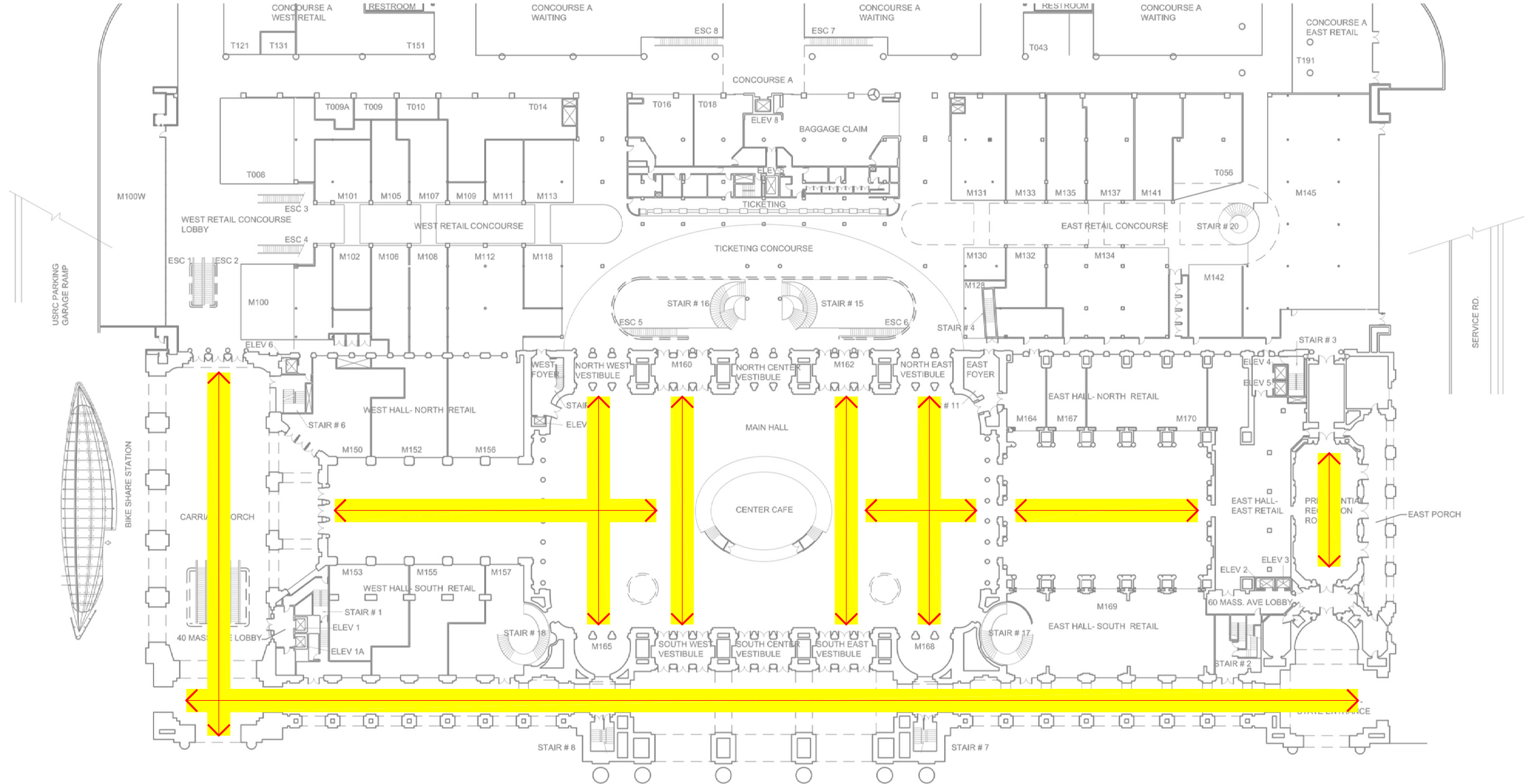
STRUCTURAL ELEMENTS DESIGN CONSIDERATIONS



SIGNIFICANT HISTORIC VIEWS

Figure V-1. Base drawing taken from W. F. Strouse, "Paper No. 1180: The Reconstruction of the Passenger Terminals at Washington, D.C.," *Transactions of the American Society of Civil Engineers* 71 (March 1911): 63.

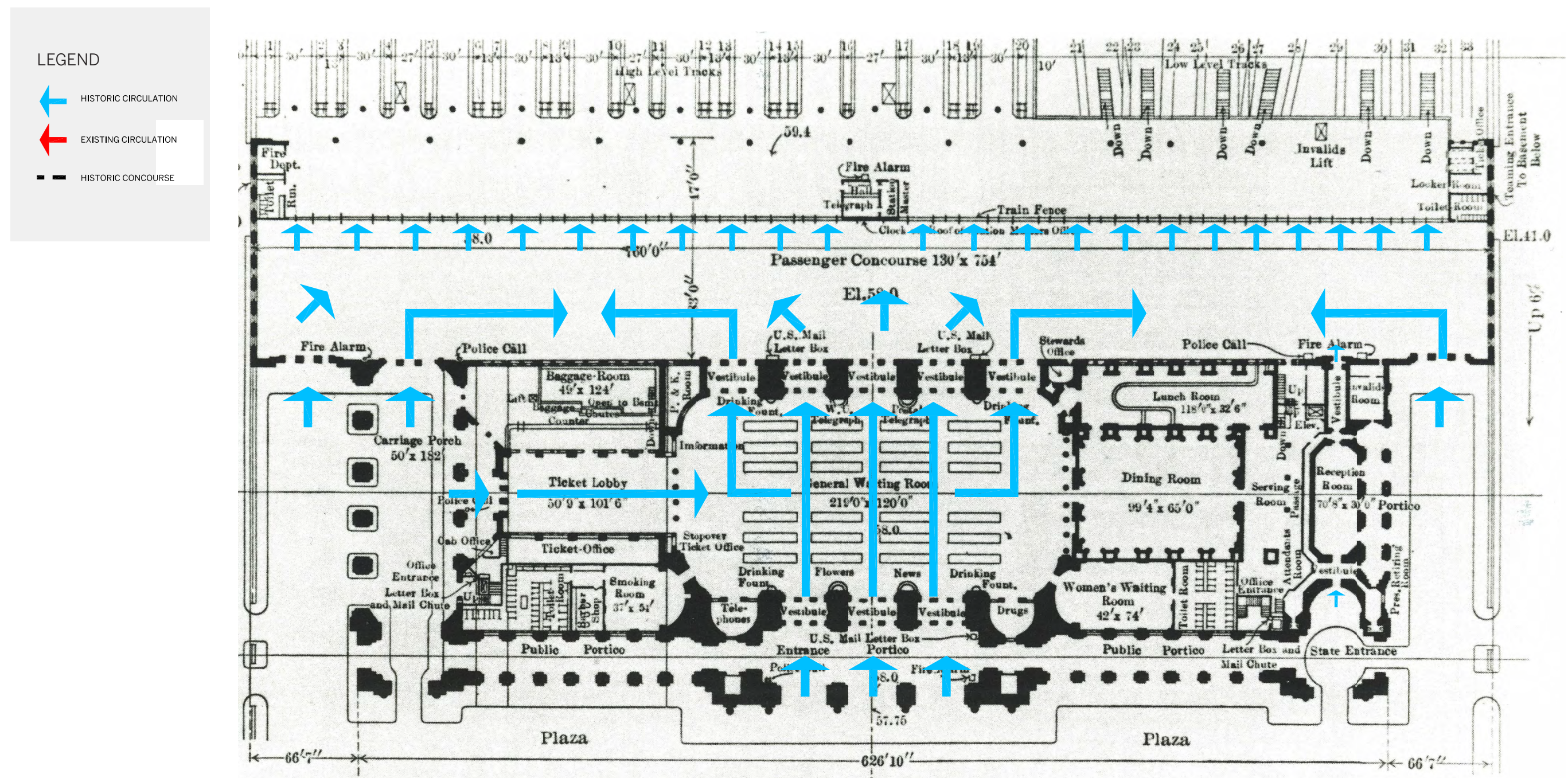
FIGURE V-1. SIGNIFICANT HISTORIC VIEWS



EXISTING HISTORIC VIEWS

Figure V-2. Base drawing by Shalom Baranes Associates Architects.

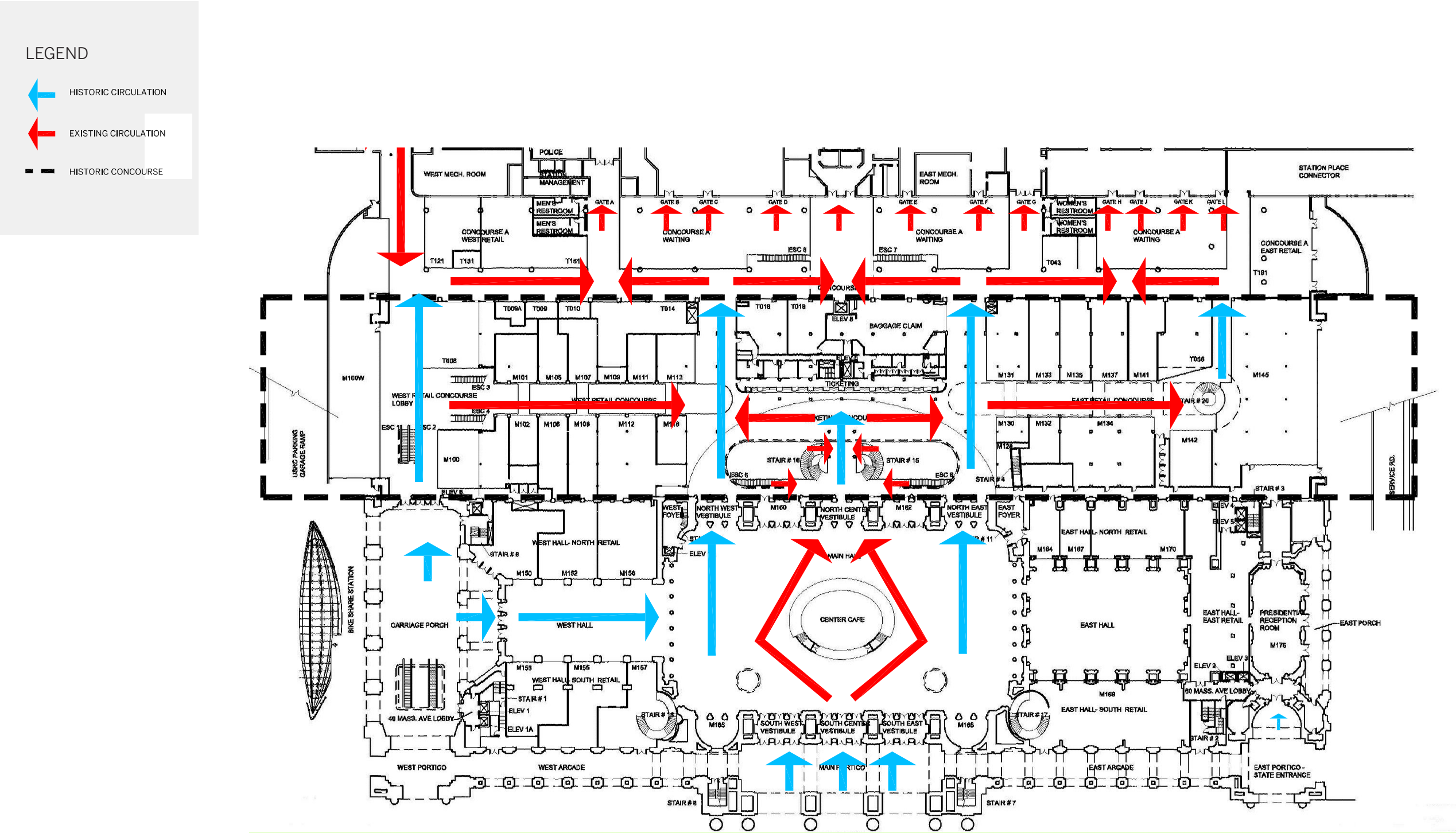
FIGURE V-2. EXISTING HISTORIC VIEWS



SIGNIFICANT HISTORIC CIRCULATION TO TRAINS—MAIN LEVEL

Figure C-1. Base drawing taken from Strouse, "Passenger Terminals," (1911): 63.

FIGURE C-1. SIGNIFICANT HISTORIC CIRCULATION TO TRAINS—MAIN LEVEL



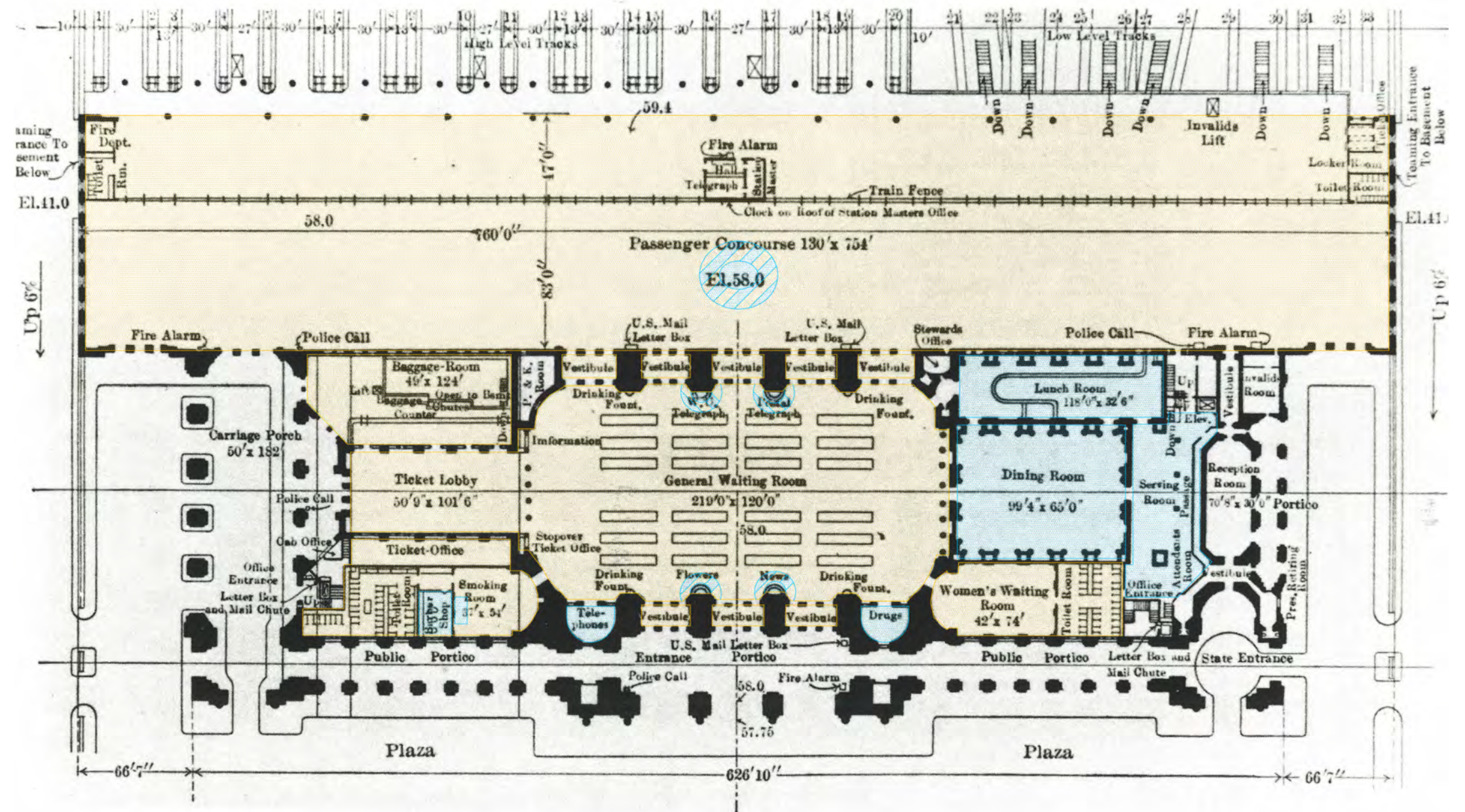
EXISTING CIRCULATION TO TRAINS—MAIN LEVEL

Figure C-2. Base drawing by Shalom Baranes Associates Architects.

FIGURE C-2. EXISTING CIRCULATION TO TRAINS— MAIN LEVEL

LEGEND

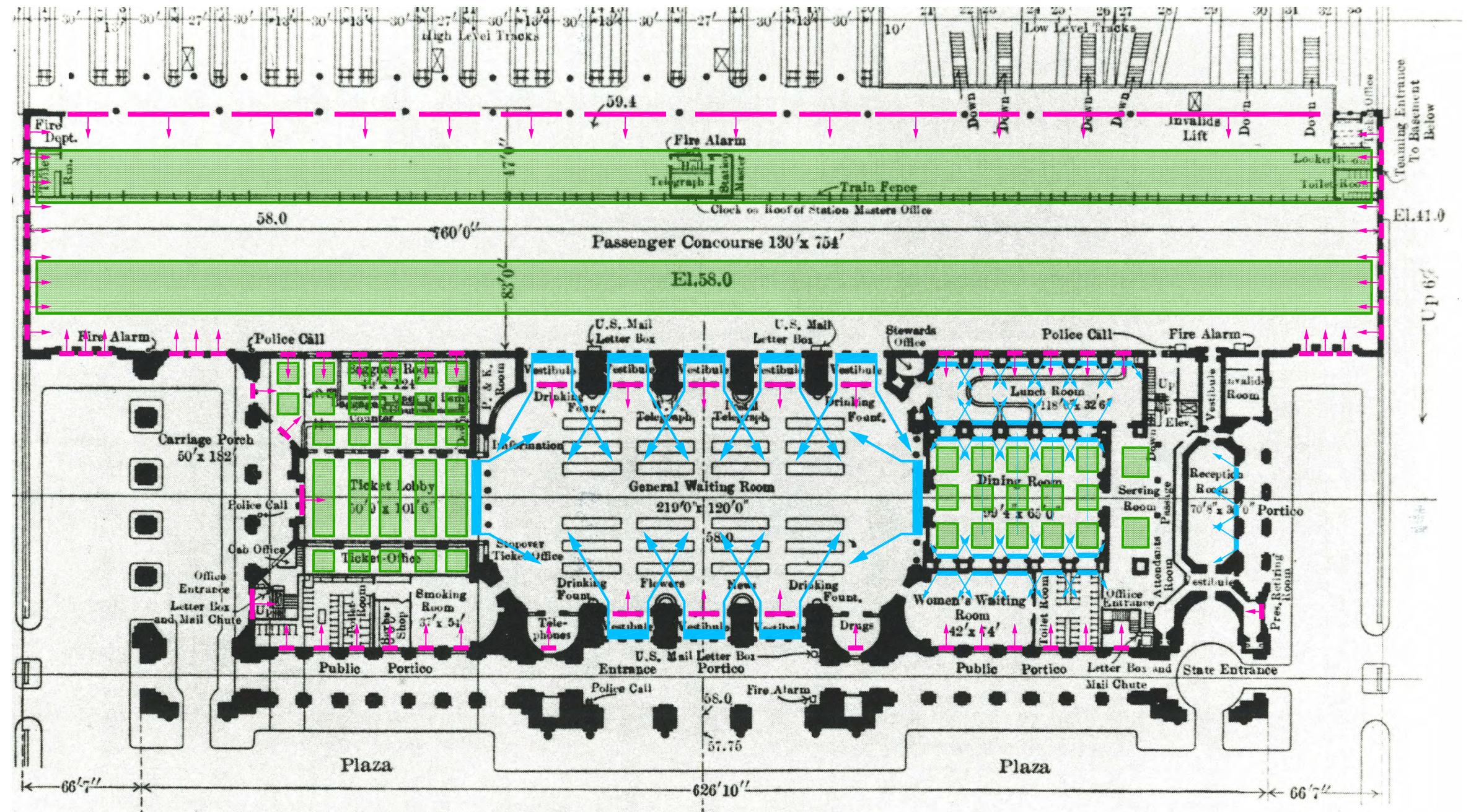
- HISTORIC TRANSPORTATION FUNCTIONS
- HISTORIC RETAIL FUNCTIONS
- HISTORIC RETAIL OVERLAPPING HISTORIC TRANSPORTATION FUNCTIONS



HISTORIC TRANSPORTATION AND RETAIL FUNCTIONS

Figure R-1. Base drawing taken from Strouse, "Passenger Terminals," (1911): 63.

FIGURE R-1. HISTORIC TRANSPORTATION AND RETAIL FUNCTIONS



SIGNIFICANT HISTORIC SOURCES OF DAYLIGHT

Figure D-1. Base drawing taken from Strouse, "Passenger Terminals," (1911): 63.

FIGURE D-1. SIGNIFICANT HISTORIC SOURCES OF DAYLIGHT

LEGEND

**EXTANT
HISTORIC**

**MODIFIED HISTORIC
OR NEW SOURCES**



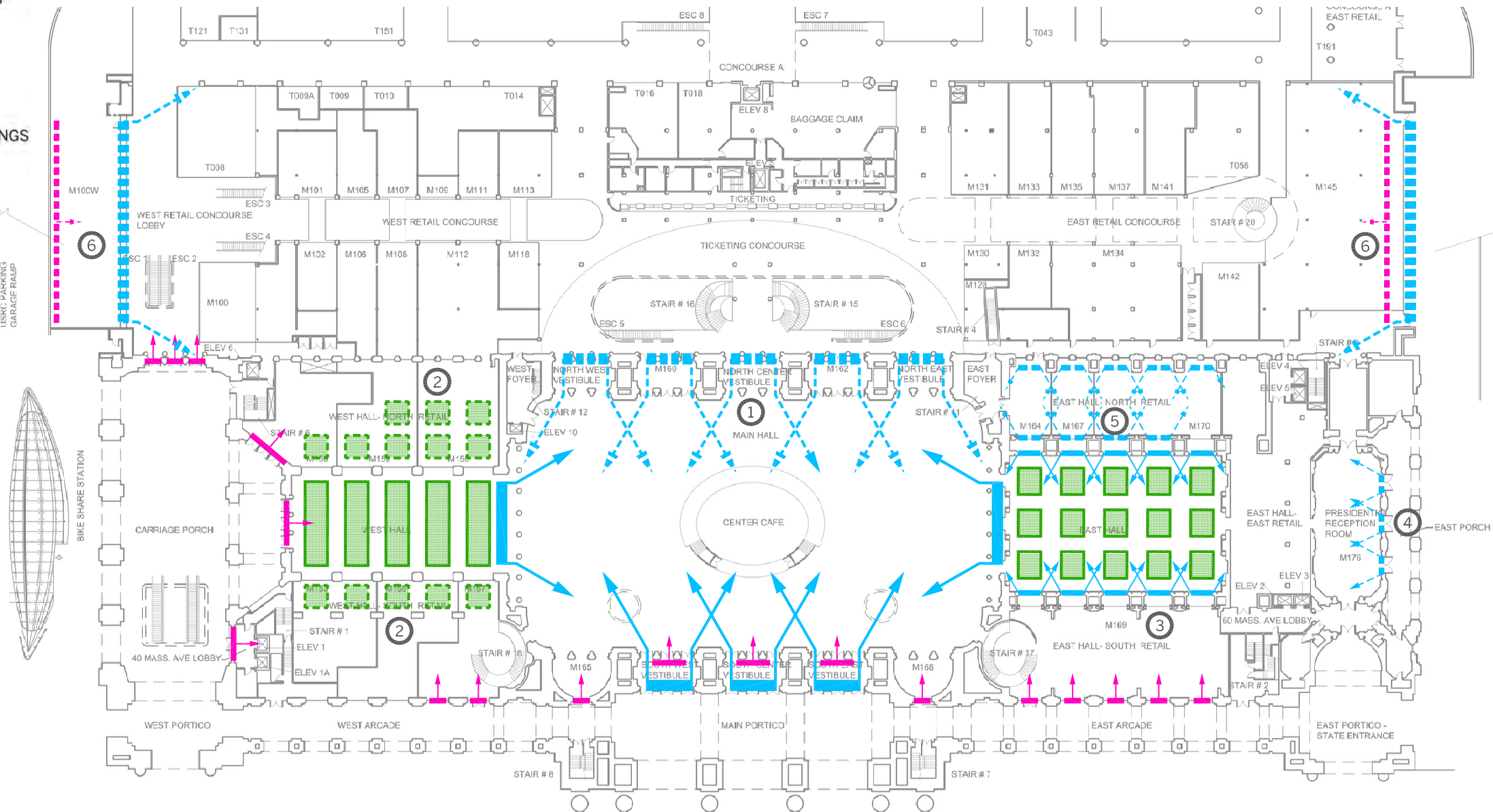
AT - GRADE OPENINGS

SKYLIGHTS

UPPER - LEVEL OPENINGS

NOTES:

- ① ARCHED WINDOWS REDUCED IN SIZE.
- ② SKYLIGHT ONLY AT MEZZANINE LEVEL.
- ③ CLERESTORY WINDOW CURRENTLY OBSCURED.
- ④ LIGHT INFILTRATION REDUCED BY INSTALLATION OF GLAZING IN EAST PORCH ARCHES.
- ⑤ CLERESTORY WINDOW CURRENTLY ADMITS LIGHT ONLY INTO MEZZANINE LEVEL; HISTORICALLY, THESE WINDOWS LIT THE ENTIRE SPACE.
- ⑥ NEW STORE FRONT AND GLAZED END WALL.



EXISTING SOURCES OF DAYLIGHT

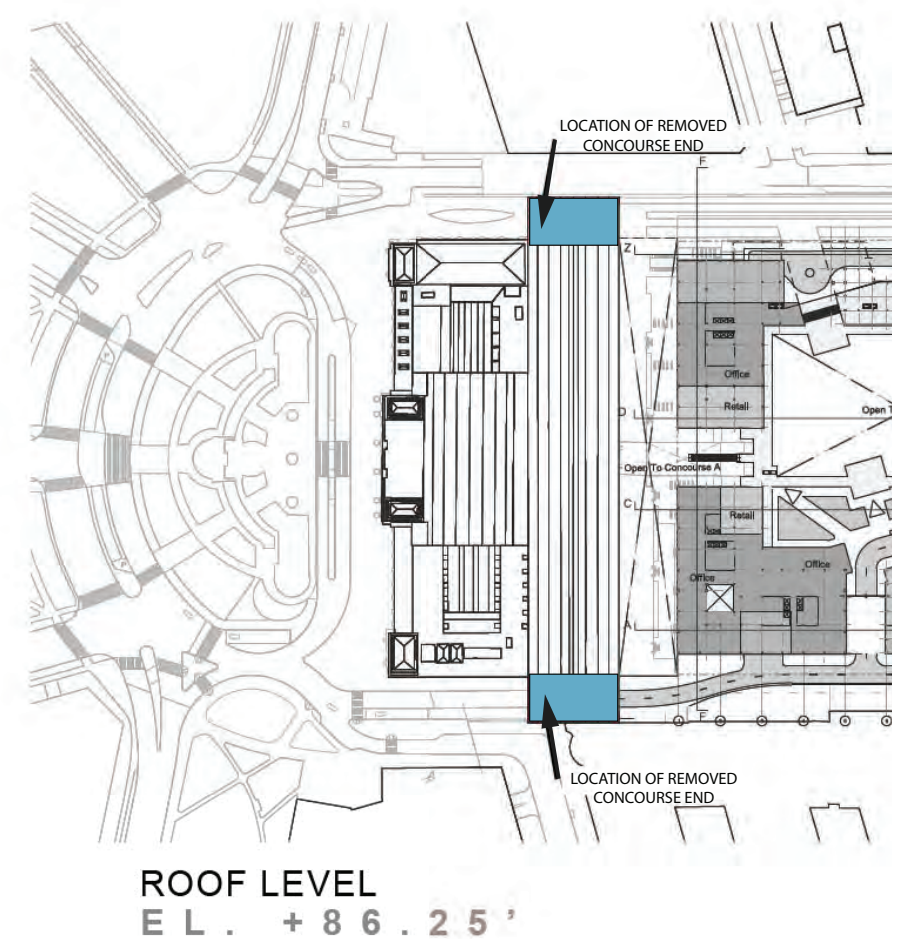
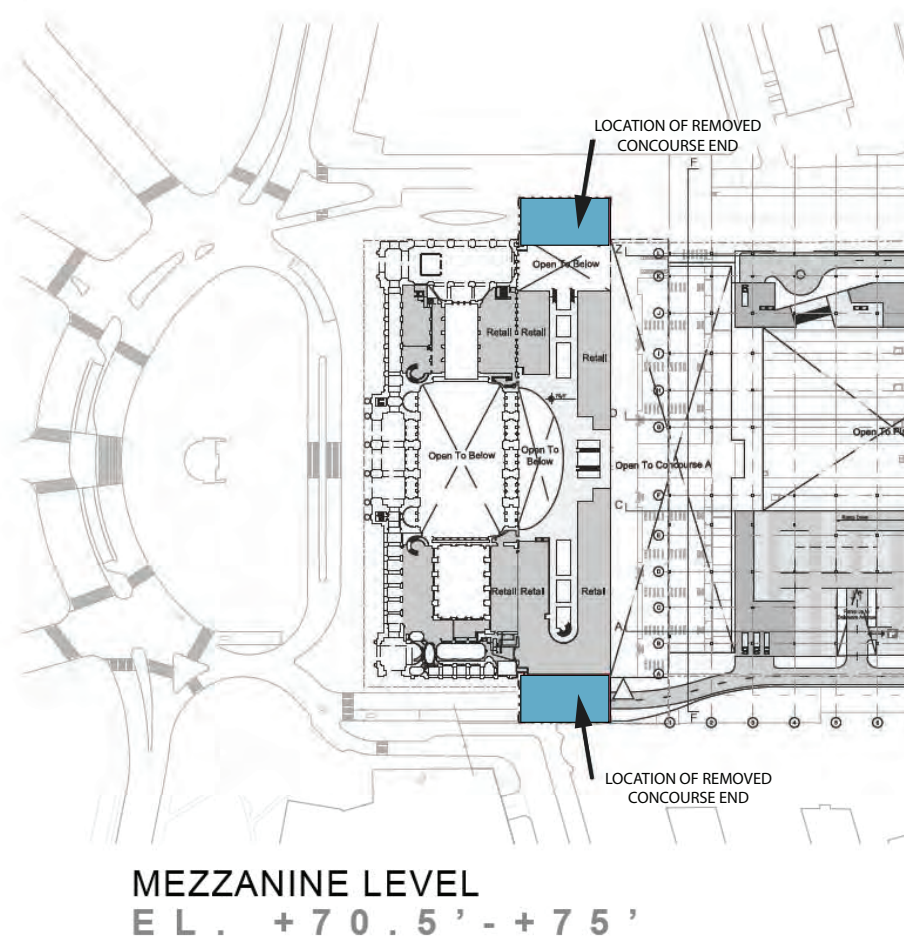
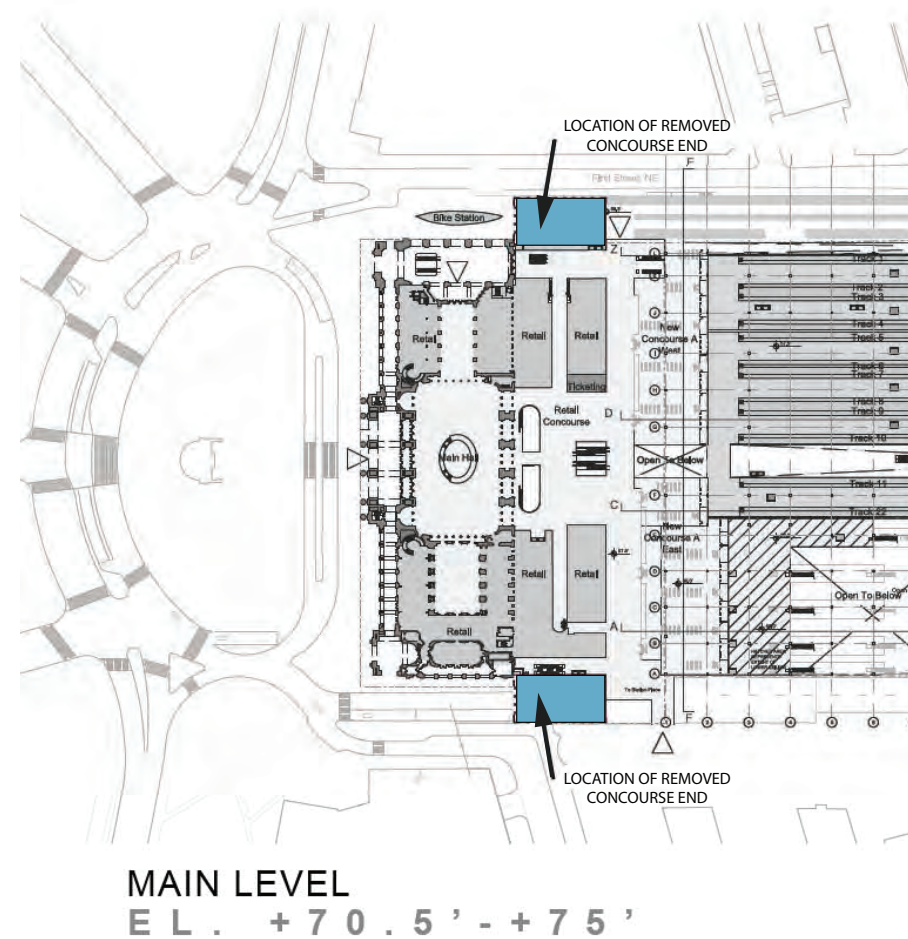
Figure D-2. Base drawing by Shalom Baranes Associates Architects.

FIGURE D-2. EXISTING SOURCES OF DAYLIGHT



SITE PLAN—LOCATIONS OF REMOVED CONCOURSE ENDS

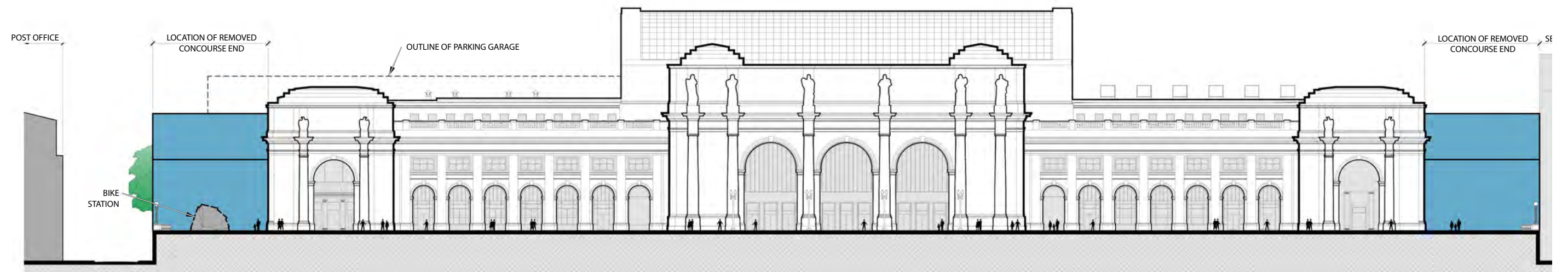
FIGURE E-1. SITE PLAN—LOCATIONS OF REMOVED CONCOURSE ENDS



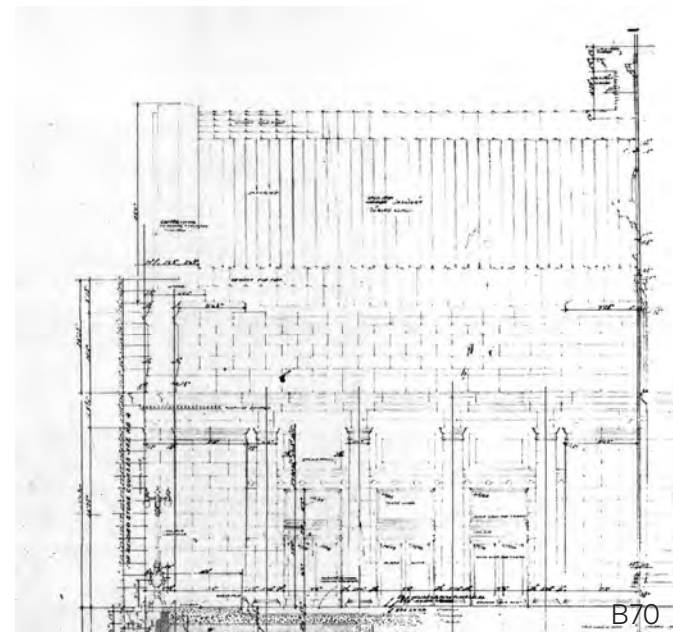
FLOOR PLANS—LOCATIONS OF REMOVED CONCOURSE ENDS

Figure E-2. Base drawing by Shalom Baranes Associates Architects. Graphic by DHK Architects, 2014.

FIGURE E-2. FLOOR PLANS—LOCATIONS OF REMOVED CONCOURSE ENDS



West concourse end from south, c. 1908-1910. (Library of Congress)



Burnham & Co. drawing of south elevation of west end of concourse, 1905. (Library of Congress)

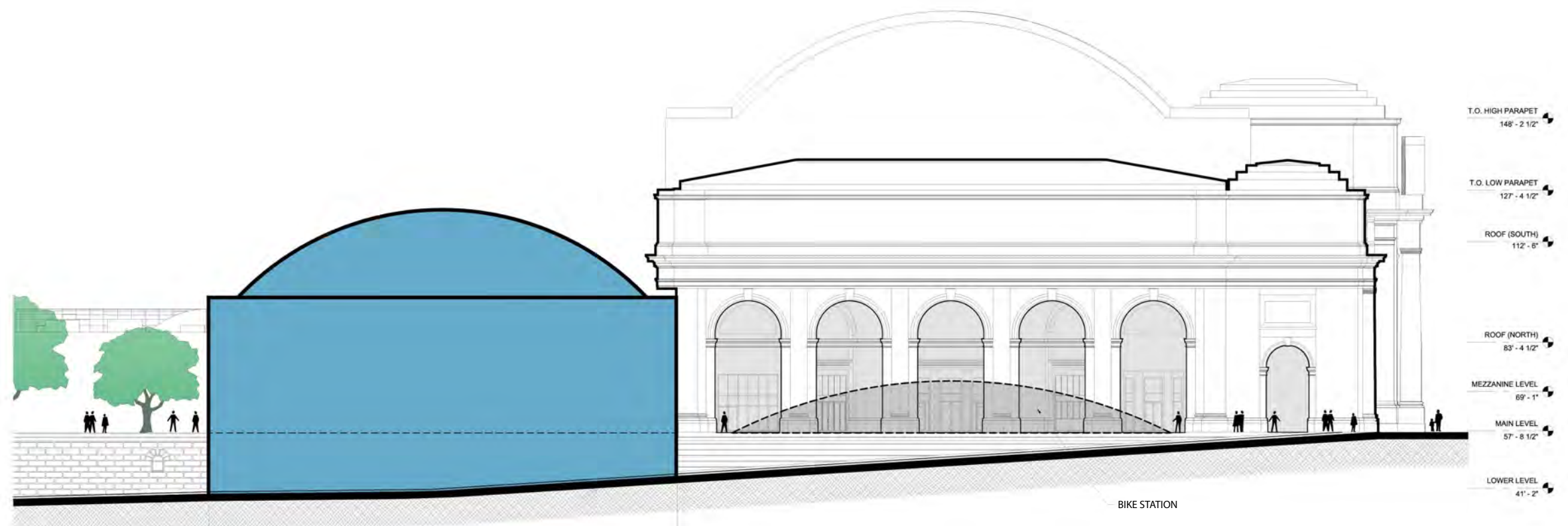


East concourse end from south during construction, c. 1908-1910. (Library of Congress)

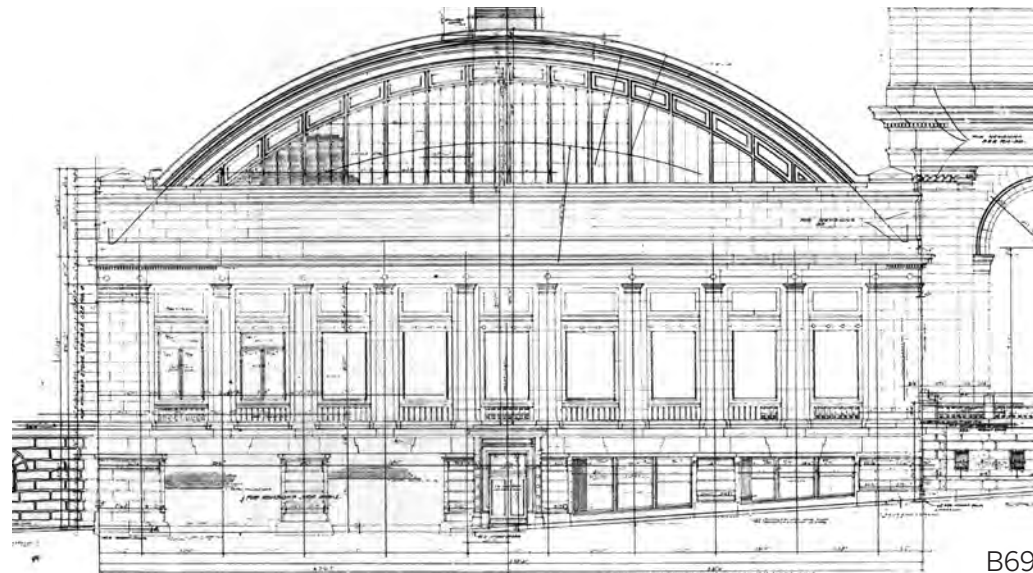
SOUTH ELEVATION—LOCATIONS OF REMOVED CONCOURSE ENDS

Figure E-3. Base drawing by Shalom Baranes Associates Architects. Graphic by DHK Architects, 2014.

**FIGURE E-3. SOUTH ELEVATION—LOCATIONS OF
REMOVED CONCOURSE ENDS**



West concourse end from south, c. 1911-1920. (Library of Congress)



Burnham & Co. drawing of concourse west elevation, 1905. (Library of Congress)

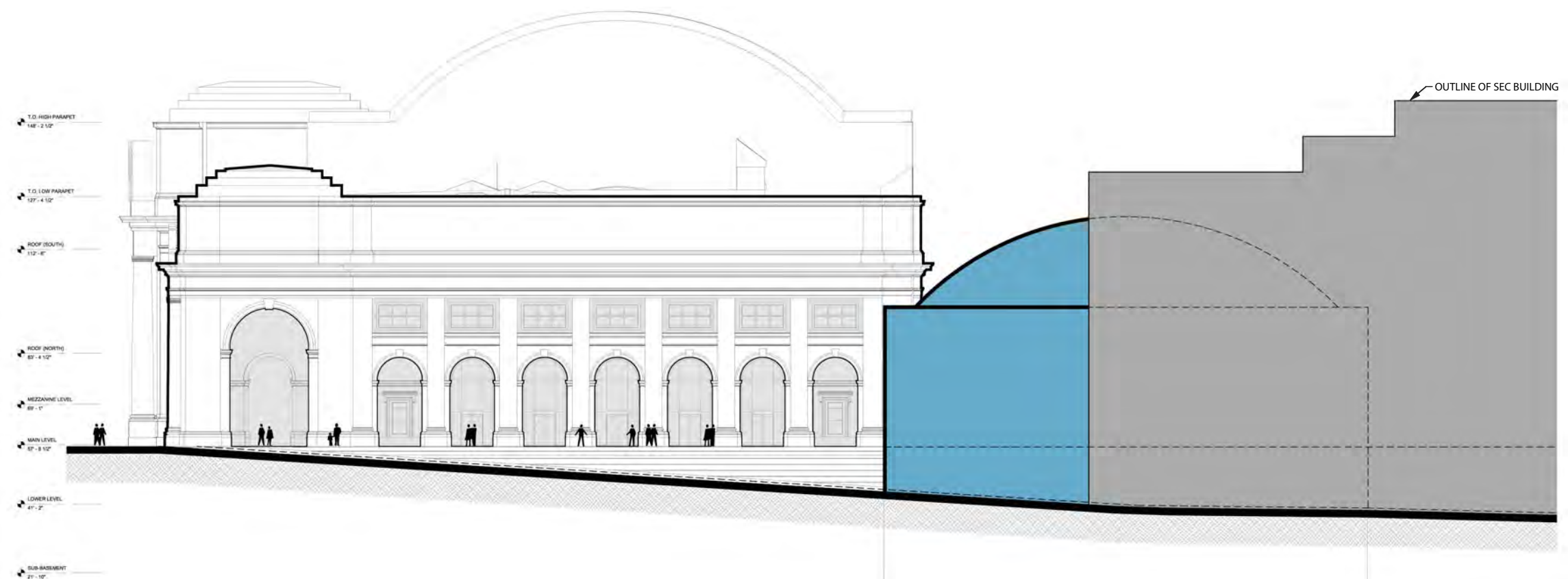


West concourse end from south, detail of door opening, transom, and wall, 1942. (Library of Congress)

WEST ELEVATION—LOCATIONS OF REMOVED CONCOURSE ENDS

Figure E-4. Base drawing by Shalom Baranes Associates Architects. Graphic by DHK Architects, 2014.

**FIGURE E-4. WEST ELEVATION—LOCATIONS OF
REMOVED CONCOURSE ENDS**



East concourse end from south, 1929. (Library of Congress)



East concourse end from south, detail of door openings and transoms, 1925. (Library of Congress)



East concourse end from east, detail of lower-level openings and main level windows, 1934. (Library of Congress)

EAST ELEVATION—LOCATIONS OF REMOVED CONCOURSE ENDS

Figure E-5. Base drawing by Shalom Baranes Associates Architects. Graphic by DHK Architects, 2014.

**FIGURE E-5. EAST ELEVATION—LOCATIONS OF
REMOVED CONCOURSE ENDS**

4.3 COMPARATIVE CASE STUDIES

The following case studies provide examples of major rehabilitation projects at monumental historic rail stations around the world. In each of these examples, historic architecture was leveraged to re-envision the stations as destinations in their own rights. In every case, historic preservation both attracted and enhanced the experience of contemporary rail and station users, from long-distance travelers, to commuters, to tourists, to local residents. These examples are meant to inspire and inform the planning process at Washington Union Station.

4.3.1 Atocha Railway Station: Madrid, Spain

Madrid's Atocha Railway Station opened in 1892 and was designed by Alberto de Palacio in consultation with Alexandre Gustave Eiffel. Eiffel was a French civil engineer and architect. While he is best known for his work on the Eiffel Tower and the Statue of Liberty, Eiffel also designed numerous bridges, viaducts, and railway stations. De Palacio was a Spanish engineer and architect and also a student of Eiffel, who is best known for his work on Madrid's Palace of Velázquez and Crystal Palace in the Parque del Buen Retiro. Together, de Palacio and Eiffel designed a 500-foot-long and 130-foot-high glass and steel structure suspended between two red-brick buildings decorated with terra cotta ornament. The façade facing the Plaza del Emperador Carlos V is highly ornamented, as it historically served as the main entrance to the railway station.

By the 1980s, Atocha was struggling to accommodate the increase in passengers traveling through the station, which was hampered by its lack of modern passenger facilities. In 1990, the City of Madrid, in partnership with the Spanish Ministère des Travaux Public, announced a rehabilitation project for Atocha Railway Station that aimed to reorganize passenger circulation and train traffic as well as modernize the station's infrastructure. Spanish architect José Rafael Moneo Vallés headed the effort to restructure the layout of the station to cope with increased traffic to this transportation hub. Moneo's design removed the historic railway tracks from the center of the 1892 building and redirected all train traffic into a new extension for urban and regional travel that was constructed to the southeast of the historic building. This work prepared the way for the construction of



Figure 2-2. View of Atocha Station from the Plaza del Emperador Carlos V. (undated postcard)

a high-speed railway station in 1992 that was built directly behind the 1892 building.

With the construction of the new high-speed station, the 1892 building was taken out of service. Despite the tight constraints of the overall site and the need for significant new construction, the master plan envisioned the historic building as the centerpiece of the project rather than calling for its demolition. The 1892 building was reimagined as a pedestrian concourse and gathering space, featuring shops, restaurants, and bars. The impressive steel structure and roof of the historic train shed remains visible to the public on the concourse interior and the overall monumental volume remains. All new construction is confined to the periphery. An indoor tropical garden was planted where the station's tracks and platforms once lay at the center of the historic train shed. In 2010, a second renovation further expanded the Atocha Railway Station with the construction of a new parking garage and terminal to separate arriving and departing train traffic. Today, Atocha is Madrid's largest train station, and the city's main hub for both local commuter trains and inter-city trains from all over Spain.



Figure 2-3. View of Atocha Station from the Plaza del Emperador Carlos V after the building's restoration, 2008. (Gryffindor, Wikimedia Commons)



Figure 2-4. View of the interior of the historic train shed after its restoration, 2011. (La Citta Vita, Wikimedia Commons)

PROJECT FRAMEWORK AND PARAMETERS

- The project was managed by Spain's Administrator of Railway Infrastructures (ADIF), a state-owned company under the Ministerio de Fomento.
- Key stakeholders of the project were the city of Madrid, the Spanish transport ministry, and the railway operator Renfe (a state-owned passenger and freight rail transport operator).
- The project was funded by the Spanish government and backed by European Union Banks.
- Spain's Bien de Interés Cultural lists the building as a Level 1 heritage landmark.
- The rehabilitation project sought to restructure and modernize the station's layout to accommodate increased train and pedestrian traffic as well as facilitate the connection between commuter, regional, and high-speed rail lines.
- The preservation goal of the project was to restore the 1892 station building, protecting and preserving the historic volume and view of the train shed roof, while incorporating new retail and restaurant spaces into the station's interior.

HIGHLIGHTS OF THE REHABILITATION

- Atocha now serves as a train complex with commuter, regional, and high-speed rail lines, as well as connections to multiple metro subway lines and nine bus lines. An average of 46 million passengers per year and 94,000 visitors per day pass through the station. The addition of a new high-speed train terminal, new terminal connections to local trains, and the metro subway increased passenger traffic significantly.
- The station serves multiple functions and must simultaneously accommodate commuters, workers, long-distance travelers, retail and restaurant customers, and tourists. The station has been designed to both minimize connection times for travelers/commuters and to provide a relaxing environment for shopping and dining.
- The station's expansions have created seamless functional transitions between the historic and non-historic sections of the building. The new station structures were constructed using materials that are similar to the original building, but with contemporary architectural forms that have their own identity.



Figure 2-5. View of the restored historic train shed and the extension designed by architect José Rafael Moneo Vallés, 2012. (Pavel L Photo and Video/Shutterstock.com)

- The new design reorganized the functional aspects of the original station into the new extension, distributing all track access in the modern section of the building; however, ticketing and waiting areas remained in the original building and were expanded.
- The 1892 building's change of use was sensitively done to preserve the historic character of the original building while incorporating new retail interventions. The use of moveable furniture facilitates creative and vibrant use of the train shed's large open space without interrupting historic views or permanently altering historic fabric. The 2010 renovation has also further integrated smaller eateries and shops with the station platform and waiting areas for commuters to quickly access these facilities when time is limited.

4.3.2 Denver Union Station: Denver, Colorado

The first Denver Union Station opened in 1881. The 500-foot-long limestone-and-rhyolite structure was designed by architect William E. Taylor and notably featured a grand clock tower at its main entrance facing Wynkoop Street. It was comprised of two lower wing buildings flanking a larger central mass. Prior to

its construction, eight different railway companies had constructed different passenger depots around the city. To simplify the transfer of freight and passengers, these separate railroad interests merged into the Denver Union Station and Railroad Company in 1879 with the intention of constructing a central station for all passenger and freight train traffic into and out of the city. In 1894, a fire destroyed the interior of the first Union Station's south and central portions. The building was then reconstructed in 1895, maintaining the 1881 interior plan, but greatly altering the building's exterior. The main entrance of the 1881 building was replaced with a new Romanesque Revival clock tower, the original ornament was removed, and the roof was reconfigured into a lower-pitched hipped roof. The railway platforms remained in their 1881 location behind the station building with passengers entering and exiting through the entrance facing Wynkoop Street.

In 1914, Denver Union Station was expanded to accommodate the increase in freight and passenger traffic through the station. Architects Aaron Grove and Thomas Walsh designed a new granite-clad Beaux-Arts/Renaissance Revival building with a grand entrance on the central elevation that featured three



Figure 2-6. View of Denver Union Station from Wynkoop Street, 1915. (Courtesy of The Denver Public Library, Western History Collection, MCC-2394)

monumental arches, a parapet with a large clock in a round arch pediment, a metal canopy, and a mansard roof. They maintained the two 1881 lower wing buildings still extant even after the 1894 renovation, but stripped the exterior stone of these buildings of their character-defining detailing. Grove and Walsh redesigned the station's interior in the Renaissance Revival style, combining the formerly separate functions of vestibule, main hall, and waiting rooms to create a large open space called the Great Hall. The interior featured terrazzo floors, a barrel vault spanning the entire width of the Great Hall, metal light sconces, three large chandeliers, and multi-level arched interior openings. Grove and Walsh did not design the interior with any of the grand interior ornamentation seen in other train stations built during this period; instead they utilized a simple color scheme, some marble paneling, and a simple Columbine motif around the borders of the arched bays.

In the late 1980s, Denver's Regional Transportation District (RTD) and the City and County of Denver (CCD) partnered with the Denver Union Terminal Railway Corporation (DUT) to make improvements to Denver Union Station, upgrading rail platforms and canopies



Figure 2-7. View of Denver Union Station from Wynkoop Street after the building's restoration, 2010. (Darkshark0159, Wikimedia Commons)

as well as making accommodations for bus travel to and from the station. By 1990, the structure's flanking one-story wings had been removed and the passenger platforms shortened. Denver Union Station was listed in the National Register of Historic Places in 1972 and designated as a local Denver historic landmark in 2004.

In 2001, RTD purchased the station in a jointly funded intergovernmental agreement between RTD, CCD, the Colorado Department of Transportation (CDOT), and the Denver Regional Council of Governments (DRCOG). In 2002, the CCD, RTD, CDOT, and DRCOG organized the Denver Union Station project team to develop a master plan intended to enhance the function of Denver Union Station as a transportation center by integrating regional transit into one transportation system. The master plan addressed the need to connect many different transportation modes on one site while restoring and preserving this historic landmark. Through the restoration and redevelopment of Denver Union Station, the project team worked to promote active use of the station, increase ridership, and reconnect the surrounding neighborhoods to the historic station.



Figure 2-8. View of the interior of the Great Hall after its restoration, 2014. (Amy Alethia Cahill, Wikimedia Commons)

The architecture firm SOM was commissioned to convert 20 acres of former rail yards into an urban transit district that serves light rail, commuter and intercity rail, bicycle and bus routes, and pedestrian pathways. They incorporated these new elements into a new open-air Train Hall connected by a pedestrian promenade to a new Light Rail Terminal. SOM also designed an underground bus concourse serving regional, express, and local bus routes. The open-air Train Hall is comprised of a steel canopy clad in tensioned PTFE fabric that rises 70 feet at either end and descends to 22 feet at the center. The Train Hall's design protects the passenger platforms while preserving views of the historic station. The restored Denver Union Station serves as the main circulation and orientation space for the site, as well as integrates new commercial spaces. Portions of the 20-acre site were further developed for mixed-use, transit-oriented development that complements both the historic station and the adjacent Lower Downtown Historic District.

PROJECT FRAMEWORK AND PARAMETERS

- Key stakeholders included Denver's Regional Transportation District, the City and County of Denver, the Colorado Department of Transportation, the Denver Regional Council of Governments, and the Federal Transit Administration.
- The project was managed by the Union Station Neighborhood Company (USNC) and was funded by a combination of federal, state, local, and private sources.
- The rehabilitation project sought to:
 - » Transform Denver Union Station into a hub that integrates regional transit and integrates many different transportation modes in one site.
 - » Connect the surrounding neighborhoods to the historic station by encouraging mixed-use redevelopment on the site.
- The preservation goal of the project was to restore and preserve the historic Denver Union Station while supporting active uses and incorporating new commercial uses including retail, entertainment, and offices.



Figure 2-9. View of the historic station building from the open-air Train Hall designed by SOM, 2014. (Casey Martin/Shutterstock.com)

HIGHLIGHTS OF THE REHABILITATION

- The redeveloped Denver Union Station comprises the historic station building, new commuter open-air Train Hall, a regional bus facility, a new light rail terminal, and a series of interconnected public spaces. The station currently serves only Amtrak, but will soon serve an additional four commuter rail lines.
- The design of the new open-air Train Hall complements the neighborhood and historic building. It is in proportion with and preserves views of the historic building. The exterior of the historic station was fully restored, while the interior was renovated to accommodate new commercial uses as well as better integrate the interior spaces with the public plazas facing the station. Grove and Walsh's minimal interior ornament from the 1914 redesign, such as the plaster ornamental surrounds that border the building's arched windows and the metal light sconces, was retained and restored.
- The historic volume of the Great Hall was maintained. The original brown and tan paint scheme was changed to a neutral white, the historic ticket counters and offices were converted

into the Terminal Bar, and new retail and restaurant spaces were constructed on the periphery of and opening onto the Great Hall. The historic station was also converted to accommodate the new Crawford Hotel. A portion of the ground level of the historic station serves as the hotel lobby, while the station's upper levels were altered into guest rooms for the hotel.

4.3.3 Grand Central Terminal: New York, New York

Grand Central Terminal was constructed in 1903-1913 to the designs of Warren and Wetmore and Reed and Stem for the railroad conglomerate New York Central. It is a grand Beaux-Arts style building, which serves as one of New York City's main transportation hubs, connecting the train and subway as well as car and pedestrian traffic. The station's grand entryway facing 42nd Street is composed of three large arches flanking Corinthian columns. Its centerpiece is a 50-foot high sculpture designed by Jules-Alexis Coutan that stands over the façade's central arch and depicts the Greek gods Mercury, Minerva, and Hercules. Grand Central's Main Concourse is equally grand in its design. Its ceiling, which soars 150 feet above the floor, is decorated with a mural of the zodiac constellations painted by French artist Paul Helleu. The walls are Caen stone, and the floors are Tennessee marble.

Natural light illuminates the space through six 75-foot high arched windows. An innovative system of ramps facilitates the movement of pedestrians and baggage through the station. Grand Central Terminal was designated as a New York City individual landmark in 1967 and as a New York City interior landmark in 1980. It was listed in the National Register of Historic Places in 1975 and became a National Historic Landmark in 1976.

After World War II, the number of daily passengers passing through Grand Central began to decline, and the cost of maintaining the station began to outstrip the amount it collected in income. To increase its revenue, New York Central began selling off real estate above Grand Central's tracks between 46th and 59th Streets. It also sold advertising space to advertisers like Kodak and Newsweek, who erected large advertisements within the main concourse, marring its sense of openness and historic character. In 1958, construction began on the Pan Am Building (now the MetLife Building), which is a 59-story office tower located on the site of Grand Central's former 6-story office and baggage facility. When Metro-North Railroad

took over the terminal in 1982, Grand Central had become primarily a commuter hub. It was covered in dirt and much of its exterior and interior were in a state of disrepair.

In the 1980s, Metro-North undertook a four-year, \$12 million repair program to stabilize the building; however, in 1990, it went even further, announcing a \$240 million dollar revitalization plan for the station, aimed at not only restoring the building, but reimagining the station as a vibrant shopping and dining destination. The architectural firm of Beyer Blinder Belle was selected to create the master plan. The Metropolitan Transportation Authority (MTA), who oversees the Metro-North Railroad, hoped that this new master plan would increase revenue through an expanded retail component, while also restoring the building's former grandeur. LaSalle Partners Inc. and William Jackson Ewing were engaged to implement the revitalization plan that called for the restoration of the transcendental main concourse ceiling, installation of a new staircase to the east balcony matching the historic stair on the west, creation of a 43rd Street passage into the terminal from Lexington Avenue, and removal of



Figure 2-10. View of Grand Central Terminal's Main Concourse, c. 1903–20. (Library of Congress)



Figure 2-11. View of the 42nd Street façade after the building's restoration, 2008. (Eric Baetscher, Wikimedia Commons)



Figure 2-12. View of the Main Concourse after its restoration, 2006. (Diliff, Wikimedia Commons)

office space that had been installed above the ramps to the Oyster Bar restaurant, diminishing the beauty and functionality of the ramp system. Overall, the renovation worked to reinstate important lost views, remove non-historic alterations that were incompatible with the historic design, and replace missing historic elements. Today, Grand Central Terminal is a thriving transit hub and tourist destination, as well known for its shops and restaurants as for its majestic and beautifully preserved historic architecture.

PROJECT FRAMEWORK AND PARAMETERS

- Key stakeholders included the City of New York, the Metropolitan Transportation Authority, Metro-North Railroad, Penn Central Corporation of Cincinnati, the City of New York Landmarks Preservation Commission, and the Municipal Arts Society.
- The project was managed via a combined public-private partnership with MTA funding backed by the New York State government.
- The rehabilitation project sought to:
 - » Create new patterns of circulation for 500,000 visitors per day, integrating Grand Central's

three distinct uses: long-distance incoming, long-distance outgoing, and suburban traffic into a single circulation system handling regional traffic only.

- » Increase Grand Central's revenue stream through an expanded retail component to be integrated into the historic structure.
- The preservation goals of the project were to reinstate important lost views, remove non-historic accretions incompatible with the historic design, restore historic materials, and replicate missing historic elements as well as integrate new additions and alterations in a manner sensitive to the historic design.

HIGHLIGHTS OF THE REHABILITATION

- The 1990s renovation drew on archival drawings as well as a close examination of the building's existing historic fabric. A historic structures report was drafted that documented the building's origins, history, changes over time, and existing conditions. This document informed and guided the rehabilitation.



Figure 2-13. View of the 43rd Street gourmet food market accessed via a new three-story entrance on Lexington Avenue, 2014.

- The original 1913 zodiac mural in the Main Concourse was damaged in the 1930s and subsequently resurfaced and repainted in 1944. The 1913 mural was so severely damaged that there was little left to restore, so the decision was made to clean the 1940s mural without repainting it.
- Improved circulation elements introduced into the station include: a new three-story entrance via the new 43rd Street gourmet food market on Lexington Avenue, the closing down of outdated/underused passageways, new escalators on the east and west sides of the station connecting the upper and lower concourses, and the expansion of the 42nd Street passage to accommodate increased pedestrian use.
- A second staircase on the east end of the Main Concourse was added to further MTA's plan to increase circulation efficiency. Warren & Wetmore originally envisioned two grand staircases for the east and west ends of the Main Concourse, but only the west staircase was ever built.
- The original waiting room to the south of the Main Concourse no longer served commuter-travelers as

a place to gather. Its historic marbles, hardwoods, ornamental plaster and limestone, metal windows, doors and grilles, and the 16-foot high decorative chandeliers were all restored. The waiting room was then repurposed as Vanderbilt Hall, a space to host cultural and commercial events.

- Non-historic insertions in both the Oyster Bar ramps and the Vanderbilt Avenue ramp were removed, reinstating important lost views and restoring the spaces to their original heights and functionality.
- The terminal's series of passageways leading from the core to the surrounding streets were restored and given new retail identities, as was the new 43rd Street entrance and the historic Campbell Apartment. The original suburban concourse on the lower level was redesigned as a new dining concourse. Strict standards were set as to the type of retail and the design of new storefronts to preserve the historic character of the building.

4.3.4 King's Cross Station: London, United Kingdom

King's Cross Station and the adjacent Great Northern Hotel were designed by Lewis Cubitt in 1852 for England's Great Northern Railway. Cubitt was an English civil engineer who spent much of his career designing bridges in South America, Australia, and India. His design of King's Cross and the Great Northern Hotel had to conform to the site's irregular shape, which is bound by a tributary to the west. The historic station is comprised of a double-barreled train shed with one side for arrivals and one for departures, and is fronted by a monumental twin-arched, yellow-brick façade. Between the two monumental arches facing Euston Road is a clock tower topped with decorative brackets and a hipped roof. Articulated as a series of buildings rather than as one structure, the Western Range and the Eastern Range buildings adjoin the main train shed directly to the west and the east. The Great Northern Hotel is located to the west of King's Cross. It is a six-story beige-brick and stone structure, which Cubitt designed with a curved footprint because of its proximity to the adjacent tributary. English Heritage lists King's Cross as a Grade I building and the Great Northern Hotel as a Grade II building.

Since the station's opening in 1852, numerous additions and alterations have been made to Cubitt's design, namely poorly executed extensions to the



Figure 2-14. View of King's Cross Station from Euston Road, 1870-1900. (© York and Son/English Heritage)

station constructed to cope with a steady increase in train traffic. By the late 1990s, the infrastructure of King's Cross could no longer meet the needs of modern-day travel. With the decision to move Britain's first high-speed railway, the Channel Tunnel Rail link, from Waterloo rail station to neighboring St. Pancras, landowners LCR and Exel (now DHL) decided to rehabilitate the King's Cross site. Network Rail, which owns the station building, held an international design competition for the project and awarded John McAslan + Partners the commission. The goal of the redevelopment project was to integrate the restoration of the historic station with the modernization of the station's infrastructure.

McAslan achieved this by first restoring and upgrading the historic train shed and the Eastern and Western Ranges, as well as implementing a large-scale conversion and expansion of the Victorian vaults beneath the platforms that had previously been used exclusively for commercial storage. Next, McAslan designed a new concourse to replace a non-historic extension to the southern façade made in the 1970s. It needed to be three times the size of the 1970s extension to accommodate current and future



Figure 2-15. View of King's Cross Station from Euston Road after the building's restoration, 2014. (Bert Seghers, Wikimedia Commons)

passenger movement throughout the station. The firm designed a monumental semicircular steel diagrid shell structure supported by branching columns at the perimeter to form a cavernous canopy that mirrors the original volumes of the historic structures it adjoins. The steel canopy is structurally independent from the historic buildings—both the Western Range as well as the Great Northern Hotel, and barely touches the Western Range's façade, which delineates the eastern boundary of the new concourse. McAslan ensured that significant historic elements of the station were conserved and enhanced by the structure's innovative modular design, which complements the historic buildings without greatly impacting historic materials.

The Great Northern Hotel, which had closed in 2001, was re-opened in 2013 by Jeremy Robson, owner of RAM, who commissioned Dexter Mornen and Archer Humphries to design the exterior and interior refurbishment, respectively. The redevelopment of King's Cross Station delivered improved passenger facilities, rationalized operational activities, and significantly increased retail opportunities at the station. It also was executed in conjunction with the redevelopment of King's Cross Central, a 67-acre

site north of the historic station. This previously industrial area of the city was transformed into a thriving business and residential community. The wider transformation of the King's Cross area—infrastructure, residential, and commercial changes—now connect the historic station with the substantial King's Cross Central scheme north of the station as well as improved interchange links with the London Underground, St. Pancras Station, Thameslink services, taxis, and buses.

PROJECT FRAMEWORK AND PARAMETERS

- Key stakeholders included the London Borough of Camden, English Heritage, Transport for London, London Underground Limited, British Transport Police, and the King's Cross Development forum. Network Rail owns the station terminal and leases the spaces within, while the former British Rail was the project's main client.
- The project was funded by the National Treasury and cost \$940 million in U.S. dollars.
- The rehabilitation project sought to:
 - » Accommodate 40 million passengers a year (when the project started in 1997),

modernize failing infrastructure, and improve station circulation. The project was a unique combination of re-use, restoration, and new build.

- The preservation goals of the project were to address prior alterations and additions that were not appropriate to the heritage aspect of the station. The local authorities and English Heritage insisted that British Rail develop a historic master plan that would be responsive to the issues while honoring the historic fabric.

HIGHLIGHTS OF THE REHABILITATION

- The station currently serves 45 million passengers per year. The combined stations of King's Cross and St. Pancras accommodate 120 million passengers annually, and are connected below grade through the London Underground's King's Cross/St. Pancras station.
- The non-historic southern concourse, constructed in 1969-73, was demolished, revealing the previously concealed historic façade of the train shed.



Figure 2-16. View of the interior of the Western Concourse designed by John McAslan + Partners and the façade of the historic Western Range delineating the eastern boundary of the new concourse, 2012. (Colin, Wikimedia Commons)

- The design of the newly built Western Concourse is sensitive to the adjacent historic buildings and preserves their original design. The new addition reveals the restored brickwork and masonry of the Western Range and sensitively incorporates the Great Northern Hotel into its circulation plan. The new interventions are sensitive to the historic design of the station building, adjacent hotel, and other surrounding historic properties.
- Passengers can access the Western Concourse through the Great Northern Hotel as well as through the Western Range's ground-level ticket hall or mezzanine-level entrance that leads to a new cross-platform footbridge.
- The northern wing of the Western Range was rebuilt to its original design; it had been destroyed by bombing in World War II and never fully restored.
- The restoration of the train shed included the removal of later alterations to reveal the original south façade, the reglazing of the north and south gables, as well as refurbishment of the eight train platforms. The main train shed's canopy was restored, removing the non-historic green roofing material that had replaced the original glass. The old mid-shed Handyside bridge was removed and a new glass footbridge designed by McAslan was erected in its place, allowing access to every platform as well as the mezzanine level of the new Western Concourse.
- There was no retail in the original station; however, the new design incorporates 30,000 square feet of retail space, the majority of which is located in the new western concourse.
- The King's Cross Central development scheme was implemented simultaneously with the restoration of the railway station on a 67-acre site north of the station. The new development features 50 new buildings, 20 new streets, 10 new major public spaces, the restoration and refurbishment of 20 historic buildings and structures, and the construction of 2,000 new homes. It is expected that 30,000 people will live and work within the newly redeveloped King's Cross Central by 2016.

4.3.5 St. Pancras International Railway Station: London, United Kingdom

Opening in 1868, St. Pancras was built by the Midland Railway Company to connect London to other major English cities. The company commissioned Henry Barlow, chief engineer, and Roland Mason Ordish to design the station's impressive train shed and the overall layout of the site. Architect George Gilbert Scott designed the adjacent Midland Grand Hotel and portions of the station building. English Heritage listed St. Pancras and the Midland Grand Hotel as a Grade 1 building in 1967.

St. Pancras is a brick and stone building comprised of the former Midland Grand Hotel, facing Euston Road, and the station's train shed adjoining the hotel building to the north. Scott oversaw the station building's exterior architectural design, while Barlow and Ordish designed the station's structure. The iron and glass vault of the train shed spans 245 feet and is made up of a series of 25 principal arched trusses linked by longitudinal purlins rising to a slight point at the crown. The interior of the train shed was famously painted a sky blue to give the impression of the roof meeting the sky. The train deck was constructed on an elevated structure 17 feet above the adjoining roads to counteract the natural slope of the land, and the space beneath was rented out for commercial storage.

Evoking medieval church architecture, Scott designed the Midland Grand Hotel in the Gothic Revival style with soaring spires, pointed arches and ogees, grouped colonettes, and trefoils and quatrefoils. It is a red-brick building, featuring alternating graphic red-and-white granite ornamental window surrounds and detailed carvings of birds, beasts, and foliage. This grand hotel was closed in 1935 after it became too expensive to maintain, heat, and repair the plumbing systems. In 1948, the building was used as the headquarters of the British Transport Hotel until they were forced to abandon the building in 1985.

In 1962, British Railways announced plans to demolish St. Pancras station and the Midland Grand Hotel. The public greatly opposed demolition, and successfully lobbied to save St. Pancras and the Midland Grand. However, despite being saved from demolition, British Rail limited its investment in the station's structure throughout the 1960s, 1970s, and 1980s. The glazing to the north gable end was removed, the train shed walls suffered severe water damage, the station clock was



Figure 2-17. View of the Midland Grand Hotel and St. Pancras Station, 1875. (© Harry Bedford Lemere/English Heritage)

removed, and the exterior masonry was in a state of extreme disrepair.

In 1996, St. Pancras was named the terminal link for Britain's new Channel Tunnel that linked Britain to Continental Europe via a high-speed railway line; therefore, the station's infrastructure needed to be modernized for use by the new high-speed trains. The station needed to double in length and required an additional six platforms to serve both international and domestic train traffic. The government organized the London & Continental Railways company to head the project, who selected Foster + Partners to create the master plan for the new station design.

Foster + Partners closely collaborated with English Heritage and the Victorian Society to ensure that their new design was compatible with the historic architecture of both St. Pancras and the Midland Grand, preserved historic fabric, and did not impede on historic views and volumes. Foster + Partners designed a wholly separate concrete-and-glass addition to the historic train shed for international trains and created a new station to the west of the addition for local train traffic. All work was done in conjunction with the restoration of the historic station and hotel. The most



Figure 2-18. View of the former Midland Grand Hotel and St. Pancras Station after their restoration, 2012. (Colin, Wikimedia Commons)

dramatic changes to the historic structure were that the main entrance to the station was moved away from Euston Road to the ground level, and a series of light wells were cut through the platform deck to the old commercial storage area below the station, which was repurposed for new commercial facilities. The new St. Pancras International was opened in 2007, and the Midland Grand Hotel was reopened as the St. Pancras Renaissance Hotel London in 2011.

PROJECT FRAMEWORK AND PARAMETERS

- Key stakeholders included English Heritage, London Borough of Camden, the Victorian Society, Network Rail, Transport for London, London Underground Limited, and Eurostar.
- The cost of the £800 million project was paid for by the U.K. government.
- The rehabilitation project sought to:
 - » Simplify passenger movement and maximize passenger convenience.
 - » Promote railway business by maximizing commercial opportunities and providing superior facilities.



Figure 2-19. View of the east entrance to the new extension designed by Foster + Partners from York Way; 2009. (Mike Peel, Wikimedia Commons)

- The preservation goals of the project were to restore the station and the hotel in compliance with English Heritage requirements.

HIGHLIGHTS OF THE REHABILITATION

- The station now serves as an international train complex for commuter, regional, and high-speed rail lines, as well as connection to the underground subway. It is a high-volume station averaging 200,000 passengers and 50,000 visitors per day. The station flow has been designed to minimize connection times for travelers/commuters, and to provide a relaxing environment for shopping and dining.
- The station expansion has created seamless functional transitions between the historic and non-historic sections of the building. Interior renovations are sensitive to the original materials, and original materials have been restored wherever possible.
- The new extension to St. Pancras station was designed to contrast with the historic architecture, creating a clear visual separation between the old and the new, as well as to protect significant views of the historic train shed and Midland Grand Hotel.



Figure 2-20. View of the interior of the restored train shed, platform deck, and Arcade in the newly modified undercroft, 2010. (Przemslaw Sakrajda, Wikimedia Commons)

- The new addition is separated from the historic train shed by a glass transept extending 73 feet from the north gable to the new addition roof. This glass transept became the new main entrance to the station, with entrances on both the west and east sides. The old entrance to the station was on Euston Road.
- A new public entrance for international travelers was also constructed on Pancras Road. It consists of four openings in the historic structure that were previously shop frontages.
- The undercroft (the area under the platform deck originally used as a commercial storage facility) was repurposed for station facilities. Its original cast-iron pillars and riveted wrought-iron platform structure were maintained; however, the original platform deck was modified with a new reinforced-concrete slab and four new light wells that allow for the movement of passengers and daylight between the first-level platform deck and ground-level undercroft.
- The exterior and interior masonry of the station building was fully restored, the original profiles of the train shed roof's original glazing bars were restored, and the original elevation of the West Side building was reconstructed using Scott's original designs.
- The Midland Grand underwent a similar restoration to its exterior and interior. Also, a new five-floor addition was built north on Midland Road to support the addition of 189 new hotel rooms. The new hotel wing, designed by architects RHWL and Richard Griffiths, honors Scott's design by echoing details of the historic structure.
- New shops and restaurants were introduced into the Arcade (the former undercroft), the Circle (at the north end of the new public concourses), the Market (at the south end of the new public concourses), and the Rendezvous (the platform level). The brickwork was removed on the Arcade level and uniform bays of frameless glazing were introduced, set back from the existing columns that now form a colonnade in front of the shop units.



Figure 2-21. View of the restored historic train shed and the extension designed by Foster + Partners, 2014. (Lucian Milasan/Shutterstock.com)



Figure 2-22. Union Station in Washington, D.C., c. 1910-1925. (Library of Congress)

5.0 FRAMEWORK FOR IMPLEMENTATION: HISTORIC PRESERVATION REVIEW PROCESS

REVIEW AGENCIES*

The Station Complex, as defined for the HPP, consists of the exterior and interior of the historic station building, the Claytor Concourse, Columbus Plaza, and the terminal rail yard north to New York Avenue and south to the north portal of the First Street Tunnel, excluding privately owned property. All of the agencies in the following table have review responsibilities for the full Station Complex at Washington Union Station, unless stated otherwise in the “Responsibilities & Actions” column. These agencies should refer to the HPP for guidance when reviewing proposed projects that will potentially affect historic fabric at Washington Union Station.

AGENCY	LEGAL AUTHORITY	RESPONSIBILITIES & ACTIONS
The U.S. Government, acting through the U.S. Department of Transportation and the Federal Railroad Administration (FRA), owns the station building and parking garage.	Union Station Redevelopment Act of 1981 (USRA) National Environmental Policy Act (NEPA) National Historic Preservation Act of 1966 (NHPA), as amended Section 4(f) of the U.S. Department of Transportation Act of 1966 International Building Code (IBC) and International Existing Building Code (IEBC)	<ul style="list-style-type: none"> • Considers impacts of proposed actions on historic, cultural, and archaeological resources. • The federal agency responsible for compliance with NEPA, NHPA, and Section 4(f) for FRA actions at Union Station. • Authority Having Jurisdiction (AHJ) (i.e., enforces building, fire, and life safety codes at Union Station).
Union Station Redevelopment Corporation (USRC)	A D.C. non-profit corporation established in 1983 following passage of the Union Station Redevelopment Act.	<ul style="list-style-type: none"> • Preserves and restores Union Station's historic and architectural significance, preserves the station's long-term function as a multi-use transportation center, and enhances the retail and amenities within the station. <p>Note: USRC holds 99-year ground lease with FRA, signed in 1985; the retail developer USI holds 99-year sublease with USRC, signed in 1985.</p>

*This document is partially drawn from “Union Station Redevelopment Corporation: General Guide to Federal Historic Preservation Requirements and Processes Related to Union Station,” Prepared by EHT Tracerics, Inc., October 2012.

AGENCY	LEGAL AUTHORITY	RESPONSIBILITIES & ACTIONS
D.C. State Historic Preservation Office (SHPO)	National Historic Preservation Act of 1966, as amended	<ul style="list-style-type: none"> • Consults with federal agencies, such as FRA, in the Section 106 process. Consultation includes assessing and resolving adverse effects to historic properties. • Works with responsible and interested parties (e.g., federal agencies, local government, preservation organizations) to ensure historic properties are taken into consideration at all levels of planning and development.
Advisory Council on Historic Preservation (ACHP)	National Historic Preservation Act of 1966, as amended	<ul style="list-style-type: none"> • An independent federal agency that promotes the preservation, enhancement, and productive use of the nation's historic resources. • Participates in controversial, complex, or precedent-setting Section 106 consultations by working with SHPO, the lead federal agency, and other consulting parties to assess and resolve adverse effects to historic properties based on the <i>Secretary of the Interior's Standards for the Treatment of Historic Properties</i>.
U.S. Commission of Fine Arts (CFA)	Executive Order 3524; Shipstead-Luce Act of 1930 (Public Law 71-231 and Public Law 76-248)	<ul style="list-style-type: none"> • Reviews the designs of construction projects in the National Capital as they affect the federal interest and preserve the dignity of the nation's capital. • Under Shipstead-Luce Act of 1930, CFA jurisdiction includes properties within, fronting, or abutting the grounds of the Capitol, White House, and the Mall Park System.
National Capital Planning Commission (NCPC)	Section 5(a) of the National Capital Planning Act of 1952	<ul style="list-style-type: none"> • Reviews new construction and exterior building projects, major changes in activity that could affect traffic. • Acts as the Federal Government's central planning and development agency in the National Capital Region. • Reviews federal agencies' Master Plans.

AGENCY	LEGAL AUTHORITY	RESPONSIBILITIES & ACTIONS
U.S. National Park Service (NPS), National Capital Region	National Environmental Policy Act (NEPA) National Historic Preservation Act of 1966, as amended	<ul style="list-style-type: none"> • Holds jurisdiction over Columbus Plaza. • Considers impacts of proposed actions on historic, cultural, and archaeological resources.
D.C. Historic Preservation Review Board (HPRB), Acting as the State Historic Review Board	National Historic Preservation Act of 1966, as amended	<ul style="list-style-type: none"> • Authorized by D.C. code to act as state historic preservation review board. • Reviews and comments on a specific Section 106 “undertaking” only if requested by SHPO for the purpose of advising the SHPO. • Does not have approval authority.

