

Los Angeles County Hall of Justice

211 West Temple Street
Los Angeles, California 90012



Hall of Justice, ca. 1930

HISTORIC STRUCTURE REPORT

Prepared for:

County of Los Angeles
Department of Public Works
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I. Project Information

This Historic Structures Report (HSR) and its Historic American Building Survey (HABS) Photographic and Narrative Documentation was prepared as a mitigation measure* for Alternative 2** Repair and Reuse of the County of Los Angeles Hall of Justice as part of the Environmental Assessment/Environmental Impact Report (EA/EIR), dated April 2004. The EA/EIR was prepared in accordance with the California Environmental Quality Act (CEQA) and its implementing guidelines, the National Environmental Policy Act (NEPA), and Council of Environmental Quality (CEQ) regulations for implementing NEPA. The County of Los Angeles Chief Administrative Office (CAO) is the lead agency under CEQA. The Federal Emergency Management Agency (FEMA) is the lead agency under NEPA.

This HSR and HABS documentation also satisfies Stipulation V. (Recordation) of the Memorandum of Agreement (MOA) between FEMA, the California State Historic Preservation Office (SHPO) and the County of Los Angeles for the proposed seismic retrofit and rehabilitation of the Hall of Justice, Los Angeles, California.

The County of Los Angeles is proposing to repair and rehabilitate the Hall of Justice in response to severe damage caused by the January 17, 1994 Northridge earthquake. Following the earthquake, the Hall of Justice was deemed unsafe for occupancy and was vacated. The primary purpose of the project is to rehabilitate the Hall of Justice by seismically retrofitting the earthquake damaged building, that was historically used as a jail and court facility, and refurbishing the building interior for office use, while preserving and restoring selected historic features. Through the repair of the building, the County would be able to reopen the facility for governmental office use including the County Sheriff's Department, District Attorney, Recreation and Parks and other County Agencies.

* Mitigation measures proposed to minimize adverse effects (Alternative 2) can be found in the draft EA/EIR. Impact Sciences, "Draft Environmental Assessment/Environmental Impact Report, Volume 1 Documentation, County of Los Angeles Hall of Justice Repair and reuse Project," April 2004, p. 4.11.3-32.

** Alternative 2: Repair and Reuse Alternative. See draft EA/EIR. Ibid., p. 2.0-1.

Acknowledgements

The large format HABS photography for this recordation was completed by Tavo Olmos in May/June 2005. The written documentation was prepared in June 2005, by Historic Resources Group, LLC of Los Angeles, California. The narrative is based on site inspections and research of historic sources and photographs conducted by Historic Resources Group, LLC. Supplementary material was provided by the County of Los Angeles Department of Public Works and project architect, Nadel Architects, Inc.

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II. Introduction

A. Purpose

With a firm commitment to preserve the historic elements of the Hall of Justice, the County of Los Angeles seeks to further investigate the conditions of the extant historic structure and site features. This Historic Structure Report will augment prior studies of the site to create a comprehensive record of the site's history, significance, current conditions, conservation needs, and future potential. The County of Los Angeles intends to utilize this report to guide future preservation efforts, rehabilitation efforts, new construction and regular maintenance. The County which has been a good steward of this historic resource, and is now planning a major renovation will continue to use accepted practices and standards for the stabilization of the historic structure and site features.

The purpose of an Historic Structures Report (HSR) is to document the historic features of the site and evaluate their existing conditions. Analysis of the Hall of Justice and its features will provide stewards of the property with recommendations for the rehabilitation and continued maintenance of the remaining character-defining features of the Hall of Justice.

B. Approach

An Historic Structure Report is the primary type of document used to guide treatment and use of historic structures managed by the National Park Service (NPS). Caretakers of historic sites (including cities, counties, state governments and preservation organizations) use such documents to provide base line data on the current condition of their facilities and to assist in analyzing rehabilitation options.

In 1991 revisions to the guidelines that direct cultural resource management activities allowed for greater flexibility in format and levels of research for Historic Structure Reports. The proposed ultimate treatment, level of significance of the resource, and threats to the condition of the resource were noted as variables to be taken into consideration when establishing the scope of such documents. At the same time, NPS emphasized that the documents:

should focus explicitly on issues related to building fabric and should address all aspects of construction history—including recordation of preservation treatment...and recommends that the content and organization of an Historic Structure Report be structured to ease its use as a reference in decision-making.¹

¹ Billy G. Garrett, "Revision of the National Park Service Guidelines for Historic Structure Reports," in *Standards for Preservation and Rehabilitation*, West Conshohocken, Pennsylvania: American Society for Testing and Materials, 1996, 109.

The following policy statements direct the preparation of an HSR:

- Historic Structure Reports are reference documents for the purpose of minimizing the loss of significant fabric during restoration or rehabilitation work.
- Historic Structure Reports should be defined to include: physical history and condition and specifics of actual treatment.
- Historic Structure Reports should be restricted to information bearing directly on historic material and character. In particular, historical research should be focused on the development and use of the structure.
- Historic Structure Reports should not unnecessarily republish information available from other convenient sources, although all such documents can be contained in an HSR format.
- Historic Structure Reports should be required whenever existing information about the physical history and condition does not provide an adequate basis upon which to address anticipated management or owner issues and when impeding development could have a significant adverse effect.
- Historic Structure Reports should be prepared for the entire structure. Time and money spent on an Historic Structure Report should be limited by management or owner objectives and the structure's significance.
- Historic Structure Reports should be written for primary audiences, maximize the use of existing reliable information, and minimize its reformatting.
- Historic Structure Reports may be undertaken on an incremental basis when time and resources are limited.
- Flexibility in formatting an Historic Structure Report is important to maximize communication between the professionals preparing the report and the management or the owner, to allow the use of existing information, and to use new information for other purposes.

The current definition of an Historic Structure Report was developed and refined by the National Park Service and published in technical materials and in the Association for Preservation Technology (APT) *Bulletin* of 1997. Discussion of Historic Structure Reports in that *Bulletin* uses a definition that was used as the basis for this report. This definition states that:

An Historic Structure Report is to provide a definitive analysis of the physical history of a structure through research and trained observation. In addition to documenting significance, history, and condition, the Historic Structure Report then serves as the vehicle to determine appropriate subsequent rehabilitation and maintenance efforts. The National Park Service, APT, ASTM, and others have prepared technical materials to assist professionals in preparing Historic Structure Reports according to current standards. In particular:

(The ASTM Guide) provides a list of reference documents related to Historic Structure Reports, a discussion of their

significance and use, approaches and procedures for preparing and using Historic Structure Reports Historical research, site inspection, methods of documentation, field testing and sample review, laboratory testing and materials analysis, evaluation of research and inspection results, and development of treatment recommendations are addressed, in addition to content, organization, application, and distribution of Historic Structure Reports.²

The Historic Structure Report for the Hall of Justice presents an itemized review of elements of construction and an evaluation of conditions. The Treatment component of this report will guide the County in establishing standards for the retention, repair, and maintenance of historic elements and materials.

The effort which produced the present document consists of several elements: first, research into archival, published, and oral sources which illuminate the physical history of the building; second, on-site analysis of the current conditions of the building's materials and features which would guide the recommendations for treatment; and third, a format which allows users to easily access information about existing conditions and proposed treatments.

C. Organization of Report

This document reflects the current methodology of NPS on the subject of Historic Structure Reports and is therefore organized into the following parts:

Historical and Architectural Information. This section consists of an historical background and context which establishes a period of significance; a chronology of development which details the physical construction, alterations, and use of the building. It presents the results of field research, and the documentation of existing interior and exterior conditions based upon visual observation. It includes an evaluation of materials and features and their period of construction, installation or modification. Elements or features that are deemed character-defining or significant are identified to guide in their retention and maintenance.

Recommendations. Recommendations in this document are based on the observations and conclusions established by the earlier chapters. They include general treatment recommendations, applicable programmatic recommendations and cost estimates.

Record of Treatment. This section documents future work at the site. No current project data is included in this section, but data from the Hall of Justice repair and rehabilitation project and subsequent maintenance and rehabilitation projects should be compiled to create a complete record of all work at the site. It should consist of completion reports that

² Deborah Slaton and Alan W. O'Bright, "Historic Structure Reports: Variations on a Theme," *APT Bulletin: The Journal of Preservation Technology*, Volume XXVIII, Number 1, 1997, 3.

summarize the intent of the work, methods used to accomplish the work, time and cost requirements. A description about the history of the site based on physical evidence discovered during construction may also be part of the record of treatment.

This portion of the document can also include technical data such as copies of field reports, material data sheets, field notes, correspondence, accounting spreadsheets, and contract summaries.

D. Administrative Data

Ownership

The entity legally responsible for the building's preservation is the County of Los Angeles.

Cultural Resources

In order for a building to qualify for listing in the National Register, the California Register, or as a locally significant property, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated.

The Hall of Justice has been determined eligible to be listed in the National Register and the California Register of Historical Resources. The building is not designated at the local level. An explanation of these designations follows.

National Register of Historic Places

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

To be eligible for listing in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. For projects that receive Federal funding, the Section 106 clearance process must be completed. State and local regulations may also apply to properties listed in the National Register.

The Hall of Justice has been determined eligible for listing in the National Register of Historic Places. This determination was made by the State Office of Historic Preservation (OHP) through a consensus review at the request of FEMA.

California Register of Historical Resources

The California Register of Historical Resources is an authoritative guide used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.

The criteria for eligibility for listing in the California Register are based upon National Register criteria. The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register of Historic Places (Category 1 in the State Inventory of Historical Resources) and those formally Determined Eligible for listing in the National Register of Historic Places (Category 2 in the State Inventory).
- California Registered Historical Landmarks from No.0770 onward.
- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion in the California Register.

Other resources that may be nominated for listing in the California Register include:

- Historical resources with a significance rating of Category 3 through 5 in the State Inventory. (Categories 3 and 4 refer to potential eligibility for the National Register, while Category 5 indicates a property with local significance.)
- Individual historical resources.
- Historical resources contributing to historic districts.
- Historical resources designated or listed as a local landmark.

The Hall of Justice was automatically listed in the California Register because it was determined eligible for listing in the National Register, or Category 2 in the State Historical Resources Inventory.³

Recommendation for Cataloguing of Materials

Copies of this Historic Structure Report should be kept in the offices of the County of Los Angeles Department of Public Works, Los Angeles Public Library and filed with the Los Angeles County Historical Landmarks and Records Commission.

³ It should be noted that some technical reports and other sources have incorrectly stated that the building is listed as Category 3 in the State Inventory. The building was officially determined eligible by FEMA and OHP.

III. Historical and Architectural Information

HABS Narrative Documentation

A. Building Information

Los Angeles County Hall of Justice
211 West Temple Street
Los Angeles, California 90012

Location

The Hall of Justice is located on the southern parcel of the block bound by West Temple Street to the south, North Spring Street to the east, North Broadway to the west and Aliso Street to the north, which is just south of the Hollywood (101) Freeway in downtown Los Angeles.

Present Owner

The Hall of Justice is owned by the County of Los Angeles.

Present Use

The building is currently vacant.

Significance

The Hall of Justice is an architecturally and socially significant civic structure in downtown Los Angeles. It is fourteen stories in height and includes a basement, roof-top penthouses, and a distinctive mansard roof parapet. Designed with elements of the Beaux-Arts Classicism and Italian Renaissance styles, its exterior facades are excellent examples of tripartite division and include unique decorative motifs that mix classical references with southwestern images.

Constructed in 1925, the Hall of Justice was to be part of a collection of local, state, and federal government buildings designed in an attempt to create a master plan for downtown Los Angeles guided by the tenets of the City Beautiful movement, and serve as the civic center for the City and County of Los Angeles. It was designed by the architectural firm of Allied Architects Association, a unique collective of Los Angeles architects formed to design public buildings.

From the time it was built in the mid-1920s until the 1970s the Hall of Justice was the centerpiece of the criminal justice system of Los Angeles. By the 1920s, the population of Los Angeles had grown substantially and crime continued to be an increasing problem. The Hall of Justice was conceived and constructed to address the needs of a growing metropolis. As a single building, the Hall of Justice represented the effort to create a streamlined criminal justice system. All levels of the county criminal justice system were housed in the Hall of Justice, giving the building a strong presence in the community and reinforcing the City and County's commitment to law enforcement.

B. Historical Information

Physical History

Construction and Use of the Hall of the Justice

Completed in December of 1925, the Hall of Justice was designed by the Allied Architects Association as part of the Los Angeles City-County Civic Center, a complex of buildings intended to house city, county, and federal offices in downtown Los Angeles. In addition to the Hall of Justice, the Civic Center was to include the Los Angeles City Hall, the Los Angeles Public Library, a Hall of Records, and various other structures for county and federal departments.

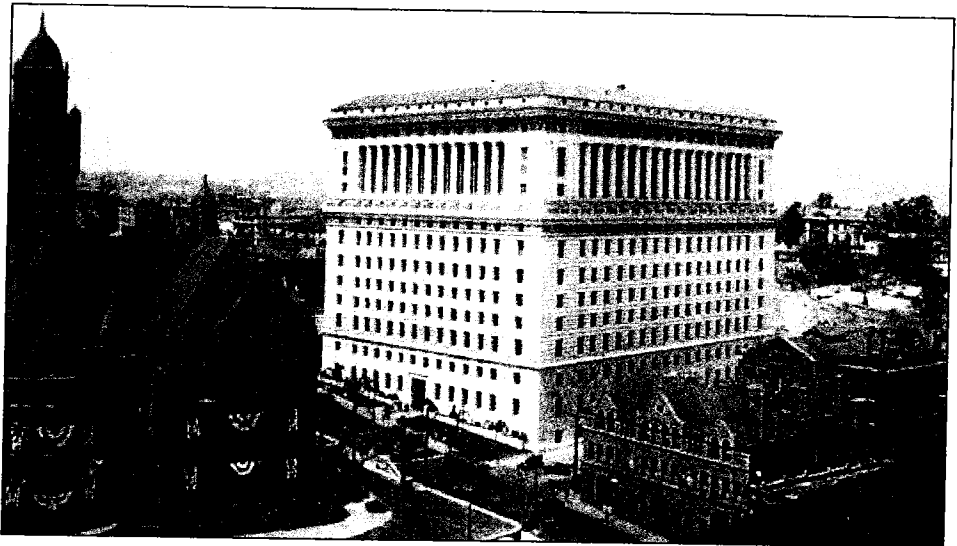


Figure 1: A view looking northwest of the Hall of Justice in downtown Los Angeles, 1928. The old County Courthouse is on the left and the old County Jail and Hall of Justice is on the right. (Los Angeles Public Library Photo Database)

A plan for a new Hall of Justice was published as early as 1920 to replace the old County Courthouse, which sat directly west across Temple Street of the proposed new building.⁴ The old Courthouse was built in 1891 by the San Francisco architectural firm of Curlett, Eisen and Cuthbertson. By the early 1920s it was found that the old Courthouse had become obsolete and was considered structurally unsafe. "The old Courthouse was built to provide for the needs of a community only one-tenth as great, and was long since outgrown. It has for three years been difficult to transact the enormous volume of county business in the obsolete quarters"⁵ In April 1921 the Board of Supervisors approved action to authorize the mechanical department to prepare plans and specifications for the new Hall of Justice building which provide space enough for the county's courts and provide jail facilities in one location. The county had high hopes for their new facility:

⁴ "Old County Courthouse Soon To Go," *Los Angeles Times*, July 24, 1920.

⁵ "Great New Courthouse to Rise," *Los Angeles Times*, October 3, 1920.

The jail could be put on the top floor, which would give prisoners plenty of light and air. As for exercise and sunshine, the roof could be arranged for that purpose. Under this plan, there would be no jail breaks. The conditions would be sanitary, and the confinement of prisoners better adapted to instilling into them a more cheerful view of life.⁶

In November 1921, the City Council voted in favor of joining with the county to defray the cost by occupying portions of the new Hall of Justice when completed. The cost estimate at that time was \$2.5 million. Preliminary designs by Allied Architects Association were exhibited to city and county officials in February 1922. By April, the plans had been approved by the Board of Supervisors, and the estimated cost has risen to \$3 million.

In January 1923 excavation work began on clearing the site where the new building would rise. Evans Excavation Company was awarded the job, and the Kress House Moving Company was assigned with moving the Alhambra Hotel 100 feet to the north.⁷ The steel structural work commenced in February 1924. The steel was fabricated by the McClintic-Marshall Company of Pittsburgh. The structure would contain 7,000 tons of steel, 5,000 tons more than any other building in Los Angeles.⁸ The estimated cost in 1924 was \$4 million. The concrete work was completed in October 1924. The Raymond Granite Company of California was awarded the job of supplying the stonework, and the first stone of granite was laid in December 1924. The job of facing the Hall of Justice in granite took 132,000 cubic feet of stone in addition to the manufacture of fifty-six columns.⁹ By this time it was reported that the estimated cost had risen to \$6 million, which would be its final cost.

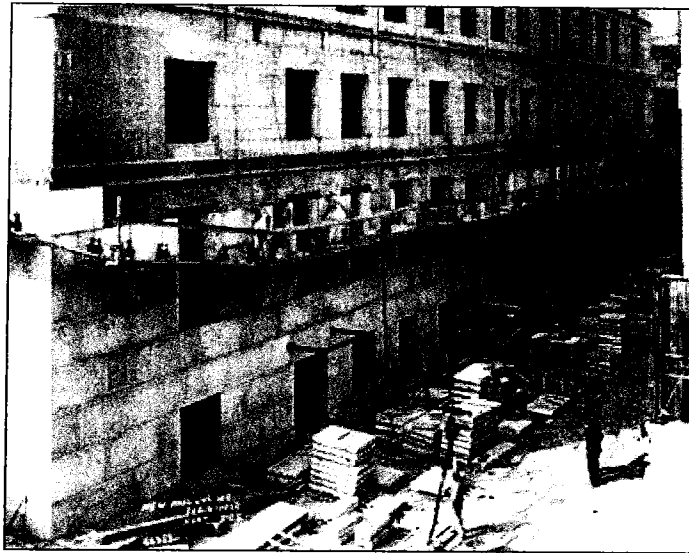


Figure 2: Installing the exterior granite veneer over the concrete and steel structure, 1925. (Los Angeles Public Library Photo Database)

⁶ Plans for New Jail Ordered," *Los Angeles Times*, April 5, 1921.

⁷ "Clear for New Hall of Justice," *Los Angeles Times*, January 6, 1923.

⁸ "Steel Work is Under Way," *Los Angeles Times*, February 6, 1924.

⁹ "Rock Contract Makes Record," *Los Angeles Times*, October 18, 1925.

The cornerstone laying ceremony took place in January 1925. The granite stone was placed at the southwest corner of the building as notable figures from the city, county and state witnessed the event. A copper box filled with mementos of the day was inserted into a cavity in the stone before it was set into place.¹⁰ In April 1925 the Brombacher Iron Works completed the installation of the jail windows. It was said to be the largest job of cast-iron window frames in the west. The frames were made of solid cast-iron and were placed from the eleventh through fourteenth floors. Brombacher Iron Works was also responsible for the steel and ornamental iron stairs throughout the building, which supported slate treads quarried, cut and polished in Bangor, Pennsylvania.¹¹ The new courtrooms, seven for Superior Court and eight for Municipal Court, were paneled in black walnut with three different design schemes.

Construction of the Hall of Justice was not without controversy or mishaps. In October 1923 the Board of Supervisors was accused of extravagance and inefficiency by the Municipal League who wanted the plans checked by outside architects claiming that many of the county-employed workforce was inexperienced, that the exterior granite cladding was too expensive, that the interior light wells would not provide adequate ventilation and that the building would not harmonize with the proposed civic center. The Board of Supervisors did not act on this claim.¹² The following year during a topping out celebration, in May 1924, six men were injured when a hoist carrying them to the ground went out of control and crashed. In December 1924 several local judges protested that the new courtroom facilities would not provide adequate space for jury panels, witnesses and the public. "These little courtrooms will be entirely inadequate and we must see that the plans are changed before it is too late."¹³ The plans were not changed but it was suggested that movable walls be installed to accommodate larger crowds for criminal trials. There is no evidence this ever happened.

Upon its opening in 1926 the jail was praised as "the finest equipped and up-to-date jail anywhere."¹⁴ The disgraceful condition of the former county jail was simply a case of the county outgrowing the capacity of the old facility. Even though the new jail was designed to house prisoners only being held for trial and not for long sentences, it was designed with the utmost care towards security and efficiency. Its outward appearance did not project the form of a jail but of an average civic style building, which happened to hold 700 jail cells behind its façade of granite columns. Double rows of steel bars and doors controlled by a master locking mechanism at each cell block was designed to eliminate escapes, in addition elevators were devoted

¹⁰ "Justice Hall Stone Laid," *Los Angeles Times*, January 27, 1925. The time capsule was filled with copies of local newspapers, articles of incorporation, the County Charter, a telephone directory, Civic Center plans, and an American Flag.

¹¹ "Install Windows in Jail," *Los Angeles Times*, April 12, 1925.

¹² "Civic Building Plan Stay," *Los Angeles Times*, October 23, 1923.

¹³ "Jurist Say New Courts Lack Space," *Los Angeles Times*, December 17, 1924.

¹⁴ "New County Jail Model of Humane Efficiency," *Los Angeles Times*, January 2, 1926.

exclusively for handling prisoners. The new jail was large enough to segregate prisoners, which would eliminate rioting and disease transmission, and there was an artificial ventilating system to provide adequate fresh air in the cell blocks. Other up-to-date features included hospital rooms for men and women, matrons' and officers' dining rooms and quarters, as well as a special dormitory and dining room for juries in need of overnight accommodations.



Figure 3: Typical jail corridor with double row of steel bars.
(Los Angeles Public Library Photo Database)

The first few months of the jail's opening were beset by prisoner complaints and the several attempts at jail breaks. Prisoners were transferred on February 8, 1926, and one day later there was an incident where bars were severed and the grating from a window removed in the prison assembly room on the ninth floor, which was believed to have been a protest against insufficient ventilation. Less than ten days later, two prisoners escaped by using the enclosed fire escape. It was speculated that in the confusion of the move security systems were not yet fully in place. Four more men escaped in the beginning of March claiming they picked the lock to their cells with a fork and a spoon.¹⁵ The Van Dorn Iron Works Company of Cleveland, Ohio who manufactured and installed the lock system and cell bars denied that it was possible for anyone to pick the locks. As it turned out it was the locks on the fire escapes and emergency stairways that were picked, not the jail cells. A practice of allowing prisoners given "trustee" status to walk freely in the corridors was seen as the source of the jail breaks. After several more attempts at prisoner escape, one which resulted in the death of a 16-year old boy who fell from the ninth floor after climbing out a window, the Board of Supervisors opened an investigation on the mismanagement and inefficiency in the new jail. Inquiries were also made into the construction of the jail floors as well. It was found that in the confusion of the move the proper security systems were not yet fully in place. After several months this rash of escape attempts dwindled, control was restored and conditions returned to normal.

¹⁵ "Armed Posses Hunt Convicts," *Los Angeles Times*, March 3, 1926.

Developed by the County of Los Angeles, the Hall of Justice cost just over \$6 million to construct. At the time of its completion in 1925, it was considered the most modern jail facility of its time, and the largest building in Los Angeles County.¹⁶ Designed with elements of the Beaux-Arts Classicism and Italian Renaissance styles, the Hall of Justice allowed for the integration of the criminal justice system by providing space for various departments and organizations in one building. The exterior presented an imposing edifice of strength and control, while the interior design accommodated the diverse needs of the county's criminal justice system. Included in the building were the latest technical innovations, including emergency telephones for guards in the jail and a first-floor morgue with spaces for sixty-eight bodies which, according to the *Los Angeles Times*, "may be kept indefinitely in air-tight, glass-enclosed cells."¹⁷ Although built by the County, the Hall of Justice was intended to be used by other civic entities as well. A 1925 issue of *Southwest Builder and Contractor* reported that the "Los Angeles City Council has decided to enter into contract with the county for space for the police department, police courts, receiving hospital and city prosecutor in the new Hall of Justice at an annual rental of \$67,760."¹⁸



Figure 2: Corridor with airtight crypts on the first floor, 1932. (Los Angeles Public Library Photo Database)



Figure 4: Interior view of the Coroner's Inquest Room on the first floor, 1937. (Los Angeles Public Library Photo Database)

The commitment to all levels of criminal justice was reinforced by the building's interior design. When it opened in 1926, the Hall of Justice included spaces for the sheriff's department, county jail, district attorney's office, city attorney, prosecuting attorney, municipal and superior courts, and the coroner. It has been described as "a masterpiece of practical design" that combined "a jail in the upper four stories...with a complex of courtrooms on the floors just below and offices for the district attorney and other law enforcement agencies at the bottom."¹⁹

¹⁶ Hector Tobar, "Grime and Punishment." *Los Angeles Times*, February 23, 1993, p. B3.

¹⁷ *Ibid.*, p. B3.

¹⁸ *Southwest Builder and Contractor*, January 23, 1925, p. 47.

¹⁹ Allan Parachini, "Policies Handcuff Old Jail, Hall of Justice Facilities Unused Since 1979." *Los Angeles Times*, July 15, 1981, part V, p. 6.

The public spaces, including a grand entrance lobby, occupied the first two floors of the building. The coroner's office and morgue were on the first floor. Offices for the sheriff's department were housed on the second through sixth floors. The district attorney's office was on the sixth floor, and the courts were located on the seventh and eighth floors, with the high ceilings of the courtrooms extending up through the ninth floor. The judges' chambers and jury rooms were also located on the eighth floor. The uppermost five floors housed the jail cell blocks, visitation areas, medical facilities, and a kitchen. Finally, the roof served as an inmate recreation area, library, and laundry.

This division of interior space mirrored the tripartite division of the exterior façades of the building. The divided facades were designed to reflect the three parts of a classical column, but this exterior division also paralleled the interior configuration of the building. The interior spaces were divided into three major groups, and this division was reflected in the allocation of floor levels. The groups of spaces included public circulation areas (floors 1-2), law enforcement and judiciary (floors 2-9), and prisoner detention (floors 10-14). This distinct division of interior use was echoed in the exterior tripartite design.

Los Angeles Allied Architects Association

The Hall of Justice was designed by the Los Angeles Allied Architects Association. The Association was founded in 1921 by thirty-two architects for the purpose of exclusively designing buildings paid for by the proceeds of public tax money. The first Board of Directors included Octavius Morgan (St. Vibiana's Roman Catholic Cathedral), Reginald Johnson (prominent residential architect), Edwin Bergstrom (downtown Broadway and Bullocks department stores and the Pasadena Civic Auditorium), David C. Allison (Royce Hall at UCLA and other educational facilities), and Myron Hunt (Pasadena Public Library and the Rose Bowl). Other notable members of the collective included Pierpont Davis, Elmer Grey, Sumner Hunt, S. M. Spaulding, and Garrett van Pelt.

In addition to the Hall of Justice, Allied Architects designed several prominent civic buildings in the Los Angeles area, including County USC Medical Center, Patriotic Hall, and the Los Angeles Museum of History, Science, and Art (now known as the Natural History Museum). The collective also consulted on the restoration of the San Fernando Mission, the design of the Los Angeles Coliseum, the architectural features of the Los Angeles city viaducts, and the development of the Hollywood Bowl.

The procedures and operating methods of Allied Architects were based on cooperation and the sharing of ideas. The Board of Directors, after signing a contract for the project, conveyed to each member the requirements of the building as fixed by the public body. Each member of the association was then asked to submit, in any manner he desired, his ideas as to the proper solution to the problem at an open meeting of the Association. The ideas and sketches were thoroughly discussed at

meetings of all members, at which the public officials were always present. Through these discussions a number of tentative solutions were reached. These solutions were sent to each of the members asking for their criticisms and suggestions. Once again open meetings were held, with public officials present, and through these meetings and the discussion of alternatives and suggestions the members and the officials decided on one scheme. When the scheme was decided, the Board of Directors appointed one of the members (deemed the most competent to develop the particular plan) to take personal charge of the final design. For the working drawings, further juries were brought in. Permanent juries of engineering and specifications worked with the designer and the jury of design to develop the plan for construction and materials. The Board was required to give final approval to these plans as well. Supervision of construction was delegated to one member of the Board of Directors who worked with the designer and the chairman of the jury of constructions and specifications in coordination with the general superintendent of the Association, who was in direct charge of the field work.

The vision of Allied Architects to create artistically expressive civic buildings was embodied in the group's by-laws. According to these by-laws, the purposes of the Association were to:

advance the art of architecture, and by professional cooperation and collaboration of all of its members, to secure for and to provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost.²⁰

In 1924, the Allied Architects Association submitted a design for a complex of civic buildings planned for downtown Los Angeles. This complex, known as the Los Angeles City-County Civic Center, contained facilities for city, county, state, and federal offices. The plans submitted by the Allied Architects were modified to include ideas from the architectural firm of Cook and Hall and were finally adopted in 1927. During the three-year process of refining the Civic Center's master plan, the Allied Architects finalized the design for the Hall of Justice and witnessed the building's construction, completion, and opening.

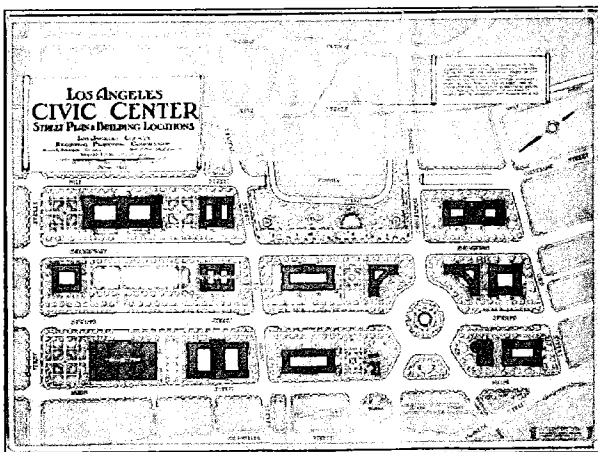


Figure 5: Civic Center plan, 1927.
(Los Angeles Public Library Photo Database)

²⁰ Edwin Bergstrom, "The Organization and Procedure of Allied Architects." *The Architectural Forum*, February 1928, p. 289.

Alterations

Despite nearly seventy years of use, the Hall of Justice retains a high degree of exterior and interior integrity. Virtually no work has been done on the exterior, while alterations have been made to the interior of the building in the form of upgrades which included acoustical ceilings, florescent lighting fixtures, hollow core wood doors and the installation of wall partitions to change office configurations. The most notable change in the building's use occurred in 1973 upon the opening of the Los Angeles County Criminal Courts Building. The majority of the jailed inmates were moved out of the Hall of Justice. The courts and district attorney moved out also, and many of the spaces were left empty. More prisoners were moved out in 1979, and the county sheriff's department transferred its administrative personnel to a new compound in the San Gabriel Valley in 1993. The Hall of Justice sustained minor damage in the 1987 Whittier earthquake, and was more heavily damaged in the 1994 Northridge earthquake. As a result of structural damage caused by the 1994 earthquake, the building was red-tagged and closed to public use, and the remaining sheriff's department personnel were moved to other locations.

A two-year cleaning program for the building was instituted in 1983 as a way to counter the effects of negligent maintenance, moisture damage, and heavy use. As part of this program, County officials hired professionals to teach inmates various vocational skills such as carpentry and plastering. Inmates then used their new skills to help clean the building and slightly remodel certain spaces. The office spaces were painted, one of the municipal courtrooms was converted into a locker room for jail officers, and a superior courtroom was turned into a weight lifting room for sheriff's deputies. In addition, the jail space was expanded to include several spaces on the eighth and ninth floors.²¹ Through these minor changes, the majority of the original fabric was left intact. The character-defining wood paneled walls and coffered ceilings of the courtrooms were retained, and the interior configuration of the floors was not changed.

The Hall of Justice remains an important and imposing edifice within the built environment of Los Angeles. The building is an outstanding example of monumental civic architecture incorporating elements of the Beaux-Arts Classicism and Italian Renaissance styles. Its exterior design elements are unique and memorable, making the building a recognizable local landmark. In addition, the interior arrangement reflects the multi-purpose character of the building and retains much of its historic fabric and original spatial configuration. The Hall of Justice remains an important piece of the urban landscape in Los Angeles and is a physical reminder of Southern California's tumultuous and fascinating criminal history.

²¹ Patricia Hurtado, "Inmates Take a Shine to Justice," *Los Angeles Times*, February 6, 1985, p. 1.

Historic Context

The Justice System in Southern California

The City and County of Los Angeles grew very rapidly during the 1880s through the 1920s. Soon after the construction of the railroads to the city in 1886, Los Angeles began an exponential increase in population that transformed the city. The population of Los Angeles grew from 11,183 to 102,479 and the population of the County of Los Angeles grew from 33,381 to 170,298 during the twenty-year period between 1880 and 1900. By the 1920s, the city population was approximately 576,000, making it the fifth largest city in the United States at that time, and the County population was 936,455.

Rapid population growth put a strain on public and civic institutions, which struggled to keep up. Among these institutions were the organizations that make up the criminal justice system: police and sheriffs' departments, jails, courts, public defenders, city attorneys, and others. As the population continued to increase, the incidents of crime and lawlessness also grew, forcing these organizations to create and maintain an efficient criminal justice system.

The evolution of crime in Southern California mirrors the social, economic, and civic evolution of the region. Before California was granted statehood in 1850, the methods of confronting crime were localized and oftentimes violent. To protect themselves from crime, residents formed vigilante committees. These committees engaged in all levels of law enforcement—from identifying the suspect, to judging the accused, sentencing the guilty party, and finally carrying out the imposed sentence. The first of these committees in Los Angeles was organized in 1836, and their formation was officially recognized and approved by the City in 1851.

The first California legislative committee met in December, 1849 to ratify a state constitution and organize the workings of a state government. As part of the effort to formalize the governmental structure, the legislative committee passed the County Government Act of 1849. This Act created the Office of Sheriff for each of the twenty-seven counties then in existence in California. The Sheriff thus became the first authorized chief law enforcement officer for each county.

As the cities and counties of California continued to grow, the institutions of law enforcement evolved to respond to particular problems and needs. For example, in 1853, the state legislature approved the formation of the California Rangers to track down the notorious Joaquin Murietta. This new cavalry unit provided support to existing city and county law enforcement departments and was authorized to use force throughout the state.

By 1891, the state of California had exerted increased control over law enforcement and criminal justice proceedings. Private prison industries

were abolished, correctional facilities were being funded by the state, and the state now assumed responsibility for executions. The influence of vigilante committees and independent forces such as the California Rangers diminished as the state gained greater control of law enforcement.

In addition to authorizing and supporting direct law enforcement, the state also provided for the formalization of the judicial system. The County District Attorney's Office was created by an act of the California legislature on February 27, 1850. This act also codified the district attorney's duties. Until 1878, the office was financed by debt payments, fines, payments, and forfeitures due to the county. In 1911, the position of district attorney became a full-time job within the country government with a four-year elective term.

In 1914, Los Angeles County created the Office of the Public Defender, the first office of its kind in the United States. Recognizing the need to support the rights of the accused, Los Angeles County took a significant step in advancing criminal justice procedures.

By the 1920s, the City of Los Angeles had a population of approximately 576,000 and crime continued to be an increasing problem. In 1922, the City of Los Angeles saw eighty-nine murders and 8,747 burglaries. Writing in 1930, Los Angeles County District Attorney Buron Fitts suggested that "our system lacks the three great essentials for law enforcement: celerity, certainty, and finality of punishment."²² It was within this context of increasing crime and the need for greater government presence in law enforcement that the Hall of Justice was conceived and constructed.

In selecting a site upon which to build the Hall of Justice, the County made an appropriate, if somewhat ironic, choice. The site chosen was bounded by Broadway, Buena Vista (later Spring Street) and Temple Streets and occupied a rectangular parcel of land. Long before the Hall of Justice was constructed, this particular site and the surrounding area were known for lawlessness and disorder. In 1870, a member of the Los Angeles city police force shot four of his colleagues, including the police chief. The killer, angry over an unpaid bounty fee, eventually went free. In 1871, the site was used as a lumberyard and corral and had become a popular space for local lynchings. In October of that year, one white man was killed and another wounded in cross-fire between two rival Chinese tongs. Within hours, a white and Latino mob attacked and looted the Chinese quarter of the city, killing eighteen people. Some of these Chinese victims were hanged at the lumberyard gallows. During the next twenty years, thirty-five lynchings took place at the gallows. At the turn of the century, the gallows came down and gave way to Pearl Morton's bordello, a lavish and lucrative prostitution business operated with the

²² Buron Fitts, "Greatest Problem in America is Solution of Crime Wave," *Western City*, January 1930, p. 37.

full knowledge, and perhaps even patronage, of the law.²³ With a history of murder, lynching, and illegal activities, the site reflected the criminal element of the city. It was thus fitting that the Hall of Justice, a tangible representation of law enforcement, would be built upon this site.

Hall of Justice in the Media

The top five levels of the Hall of Justice are jail cells, a unique arrangement at the time for the architectural design of a multi-purpose criminal justice facility. Detaining prisoners on the top floors of a fourteen-story building might have been seen as an effective deterrent to escape attempts, but the jail experienced numerous troubles with inmates. Commenting on the jail's design, an observer wrote the following in 1993:

In fact, the jail's archaic design is like the worst-case scenario in a criminal science textbook. There are dozens of blind spots—passages and stairways beyond the view of any guard—sites of stabbings and beatings that settle old jailhouse scores. Inmates have tried to escape by fashioning ropes from blankets and rappelling twelve or more stories down the granite walls. Some have succeeded; others have fallen to their deaths.²⁴

Overcrowding in the jail was also a problem. The cell blocks had an official capacity of 1,725, but may have housed as many as 4,400 inmates at times.²⁵ It was within this atmosphere of intensity that several of the most notorious people in Los Angeles criminal history were held and tried. These trials received prominent media attention and gave rise to many confirmed and unconfirmed popular anecdotes.

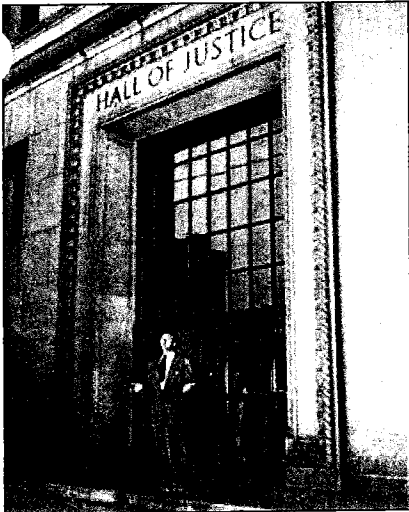


Figure 6: Actor Robert Mitchum upon his release from the Los Angeles County Jail, 1949. (Los Angeles Public Library Photo Database)

Mobster Benjamin “Bugsy” Siegel was jailed at the Hall of Justice in 1940 and reportedly received special treatment by the county staff. Accounts of the extent of this treatment vary, but supposedly he was permitted to leave his cell to visit his barber and enjoy elaborate lunches. One unconfirmed report describes how Siegel was served a pheasant dinner by deputies of the county sheriff's office. When word of this treatment reached the press, a scandal broke out that eventually led to the firing of the county's top jailer.²⁶

Siegel's counterpart in the Los Angeles underworld was Mickey Cohen, who was arrested on bookmaking charges in 1942 and served six months in the county jail at the Hall of Justice. One year later, the Hall of Justice courtrooms were the scene of two trials involving iconic Hollywood actors. Errol Flynn was tried on statutory rape charges, and Charlie Chaplin faced a paternity suit. In 1949, actor Robert Mitchum was convicted of marijuana possession and spent two months in jail.

²³ Cecilia Rasmussen, “Only History and Ghosts Walk Hall of Justice,” *Los Angeles Times*, May 26, 2002, p. B4.

²⁴ Tobar, p. B3.

²⁵ Parachini, p. 1.

²⁶ Tobar, p. B3 and Rasmussen, p. B4.

During the 1960s and 1970s, the Hall of Justice was further catapulted into the public eye. In 1968, Sirhan Sirhan was arrested for the assassination of Robert F. Kennedy. He was held and tried at the Hall of Justice. For the trial, county officials built a high-security courtroom on the thirteenth floor just a few feet from Sirhan's jail cell. Fearing the possible murder of Sirhan in the manner of Lee Harvey Oswald five years before, county authorities sought to confine Sirhan's movements by constructing a special courtroom. Sirhan was convicted of murder and sentenced to die in the gas chamber. This sentence was never carried out, however, because the death penalty was abolished in California in 1972. His sentence was thus reduced to life in prison.

The trial of Charles Manson and his "Family" began in June, 1970 in a courtroom on the eighth floor of the Hall of Justice. Accused of killing six people, including actress Sharon Tate, Manson was held in a single jail cell. During the trial, Manson watched from a small holding tank next to the courtroom. The trial lasted over nine months and was, at the time, the longest, most expensive, and most highly publicized trial in American history. Manson was convicted of murder and received the death penalty. Like Sirhan Sirhan, Manson's sentence was reduced to life in prison when California abolished the death penalty in 1972.

These high-profile trials and prisoners gained national attention, thrusting the Hall of Justice into the spotlight on numerous occasions. As the location for such sensational court cases and the detention center for such infamous criminals, the building gained notoriety within the local and national press. By serving diverse aspects of law enforcement, the Hall of Justice was associated with integrated criminal justice as well as legendary personalities. Its site, design, and function were all important in the history of law enforcement in southern California, and its association with notorious criminals is significant in the themes of American crime and justice.

Architectural Style

Seeking to create a civic building with a prominent presence in the downtown landscape, the Allied Architects chose to incorporate elements of the Beaux-Arts Classicism and Italian Renaissance styles into their design for the Hall of Justice. These two styles were very popular for public and government buildings in the United States between the late 1800s and mid-1930s because of the focus on symmetry, heavy massing, and allusions to the classic civic architecture of Greece and Rome. The Hall of Justice is an outstanding example of these styles and embodies the expression of civic strength through architectural design.

Some of the defining characteristics of the Beaux-Arts Classicism style include symmetrical facades, decorative ornamentation, monumental massing, and a tripartite division of the exterior. The Italian Renaissance style favors stone-veneered exterior walls, flat roofs, belt courses, and colonnades.

Perhaps the most notable of these characteristics in the Hall of Justice is the tripartite division of each façade. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors of the Hall of Justice, distinguished by granite veneer stacked as rectangular blocks, form a visual base. The fourth through ninth floors, with an exterior of cut granite, act as the building's shaft. The uppermost floors, ten through fourteen, and the roof line serve as an ornamental capital. This symmetrical division of facades creates a distinct sense of unity and massiveness that defines the building's presence.



Figure 7: Hall of Justice ca. 1930. The tripartite division of each façade is a distinct visual characteristic of the building. (Los Angeles Public Library Photo Database)

The symmetry of the building is reinforced by the repeating fenestration pattern. The windows are all steel-framed and of similar size. Double-hung windows dominate the middle section of the building, while larger multi-paned windows sit in the upper floors. These upper windows have operable awning sashes.

The use of ornamental detail is also a striking characteristic of the Hall of Justice. Terra cotta bas-relief panels run the length of each façade on the upper floors and feature such design motifs as festoons, rosettes, and southwestern cow skulls. A terra cotta course with a Greek key design extends along the length of the facades just above the tenth floor, and an egg-and-dart molding is attached at the fourteenth floor. A dentilled cornice line provides a decorative touch to the roof line. Perhaps the

most striking decorative element is the colonnade on each façade that rises from the eleventh to the thirteenth floors. These colonnades are composed of eleven granite Doric columns and are major visual features of the building.

The interior design of the Hall of Justice echoed the distinct exterior division. The uses of the building ranged from private to public, and the configuration of interior spaces reflected the multi-purpose character of the building. The public spaces were primarily located on the first and second floors, including an ornate entrance lobby and corridors that provided access to all areas of the floors. The third through sixth floors were composed mostly of office space for various county and city departments, including the sheriff and tax collector. The seventh and eighth floors were reserved for use by the district attorney and the courts. Thus, the most prominent spaces of these floors are richly detailed with wood paneled offices and courtrooms with high ceilings rising to the ninth floor level. Finally, the uppermost five floors were designed for use by the county jail and included a utilitarian arrangement of cell blocks and holding areas.

This interior configuration is significant because it reflects the original, unique intent and purpose of the building. As originally intended, the Hall of Justice was designed to incorporate various levels of law enforcement for both the City and County of Los Angeles. By combining public and private spaces, departmental offices, courtrooms, and specific services such as the county jail and the morgue, the building embodied the Los Angeles criminal justice system. Each space had a distinct purpose within the system, and thus the building was a shelter for various important and influential activities of law enforcement and justice.

*The City Beautiful Movement and
Evolution of the Los Angeles Civic Center*

The Hall of Justice was the first structure of the Los Angeles Civic Center to be completed. The Allied Architects/Cook and Halls plans for the Civic Center that were adopted in 1927 were never fully realized due to the interruption of World War II and budgetary constraints. The Civic Center was eventually completed through several building campaigns in the 1950s and 1960s.²⁷

The plan for the Los Angeles Civic Center took its cue from the City Beautiful movement. This movement was a response to the crowded, chaotic, dirty, and dangerous cities of the early industrial age that arose in the late 1800s and early 1900s. The Industrial Revolution enticed many away from the agrarian way of life and into cities where industrial work was plentiful. But many cities were not prepared for this great influx. The speed at which American cities grew created overcrowded urban centers without much thought for how to accommodate such change. This tremendous growth was the impetus behind the City

²⁷ See plans and photographs illustrating the Civic Center evolution in Appendix C beginning on page 92.

Beautiful movement, which sought to rid cities of disorder and squalor and create functional and humane urban environments.

As cities became increasingly overcrowded, many middle and upper-income residents could afford to leave and commute to the city, but the lower classes were trapped in quickly decaying urban centers. Early progressive reformers were genuinely concerned with addressing the social ills of the lower classes that industrialization had created--poverty, crime and homelessness. But later reformers were less concerned with the poor than with their own fear of these growing urban masses. Their concern can be understood in the context of the social upheaval centered on the city during the Gilded Age, beginning with Chicago's Haymarket Riot of 1886 and followed by labor unrest of the Homestead strike of 1892 and the Pullman strike of 1894. The depression of 1893 caused pain, division, and violence which affected all classes of Americans, but it was commonly thought at the time that the lower classes somehow lacked moral and civic virtue. Social reformers of the time sought to remedy this situation.

The most visible expression to instill moral and civic virtue in the poverty-stricken of the urban population was created by the reformers of the City Beautiful movement. The movement was conceived as explicitly reform-minded; Daniel Burnham, a leading proponent of the movement, linked their efforts with Progressivism. A reform "of the landscape, he suggested, [would] complement the burgeoning reforms in other areas of society."²⁸ While other reformers concentrated on improving sanitary conditions or opening missions like Jane Addams' Hull House in Chicago, the City Beautiful leaders, believed the emphasis should be on creating a beautiful city, which would in turn inspire its inhabitants to moral and civic virtue.

Generally stated, the City Beautiful advocates sought to improve their city through beautification, which would have a number of effects: 1) social ills would be swept away, as the beauty of the city would inspire civic loyalty and moral rectitude in the impoverished; 2) American cities would be brought to cultural parity with their European competitors through the use of the European Beaux-Arts idiom; and 3) a more inviting city center would not bring the upper classes back to live, but certainly to work and spend money in the urban areas.²⁹

By building dramatic structures as symbols of "municipal order and general tranquility amidst the general disarray,"³⁰ architects and planners sought to restore a sense of grandeur and stability to the cities. Such symbols included large buildings, wide boulevards, parks, gardens, and

²⁸ Thomas S. Hines, "The Imperial Mall: The City Beautiful Movement and the Washington Plan of 1901-02," in *The Mall in Washington, 1791-1991*, ed. Richard Longstreth (Washington D.C.: National Gallery of Art, 1991), p. 95.

²⁹ Julie K. Rose, "City Beautiful: The 1901 Plan for Washington D.C." A project of American Studies at UVA, 1996. From the internet:
<http://xroads.virginia.edu/~CAP/CITYBEAUTIFUL/dchome.html>.

³⁰ Gleye, p. 102.

central government centers. The idiom the City Beautiful leaders used in their ideal civic centers was the Beaux-Arts style, named for the famous Ecole des Beaux-Arts in Paris, which instructed artists and architects in the necessity of order, dignity, and harmony in their work. The first expression of the City Beautiful movement occurred in Chicago at the World's Columbian Exposition of 1893. The "White City," as the fair came to be known, was a tour de force of early city planning and architectural cohesion as set forth by Director of Construction and architect Daniel H. Burnham of Chicago. Architects were instructed by Burnham to design in the Beaux-Arts style so as to create monumental and vaguely classical buildings, all of uniform cornice height, all decorated roughly the same, and all painted bright white. This was in direct contrast to the gray urban sprawl and blight of Chicago and other American cities. The Beaux-Arts style was considered dignified and beautiful, and Americans embraced the order the style provided during a period of great disharmony and disorder in their country. The fair also introduced the concept of a monumental core or civic center, an arrangement of buildings intended to inspire in their beauty and harmony, as well as the beginnings of comprehensive city planning.

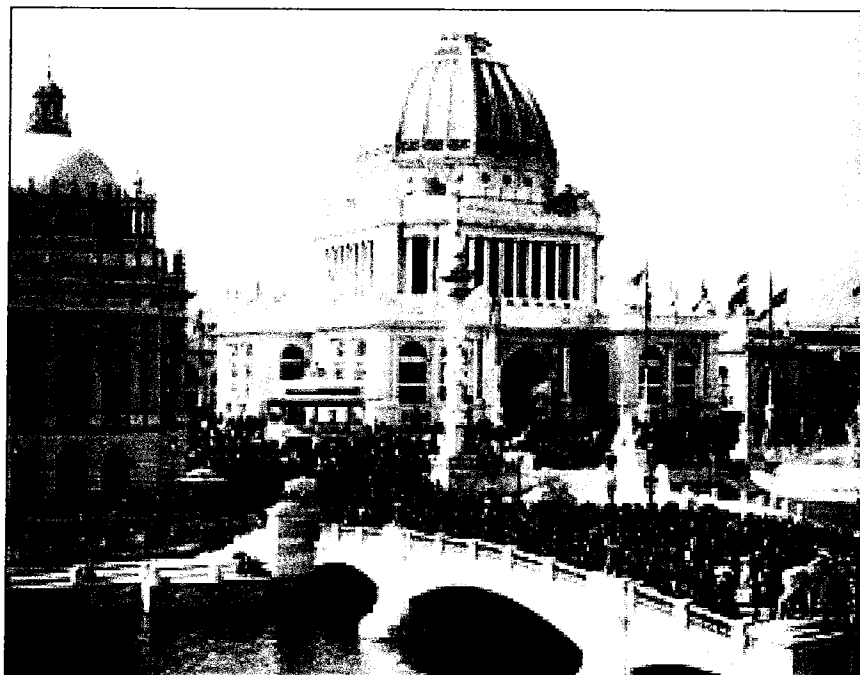


Figure 8: The World's Columbian Exposition, 1893. (Chicago Historical Society)

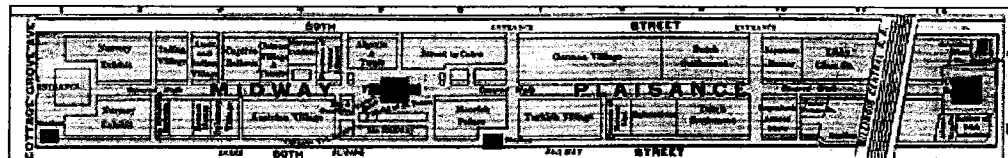


Figure 9: Plan for the World's Columbian Exposition, 1893. (Chicago Historical Society)

The first organized expression of the City Beautiful movement as a means of beautification and social control was the 1901 plan for Washington D.C., designed by Daniel Burnham. It was also the United States' first attempt at city planning. Its success was felt nationwide as other cities quickly put forth city beautification plans of their own. Civic centers and government buildings were given legitimacy when expressed in the Beaux-Arts style and can be found in almost every state.

In California, San Francisco, Pasadena, as well as Los Angeles generated city plans directly based on the City Beautiful movement. Pasadena began discussions as early as 1902, but it wasn't until 1922 that the firm of Bennett, Parsons and Frost were hired to devise a civic center plan. In a unique turn, Pasadena specifically requested architects to submit designs with Mediterranean influenced styles, although formality and uniformity were still the guiding principles. The result was a complex of government, institutional and cultural buildings that epitomizes, although on a small scale, the City Beautiful movement. San Francisco's civic center was conceived in 1905 by Daniel Burnham and would have restructured the existing grid of the city and created grand boulevards on a central axis much like Washington D.C., but the plan was delayed by the earthquake and fire of 1906. The urgency to rebuild by residents and shop owners did not allow Burnham's plan to materialize, but the city did produce an elegant complex of Beaux Arts buildings, its focal point being a great domed city hall that was completed in 1915 to coincide with the opening of the Panama-Pacific International Exposition, another visual example of the City Beautiful movement.

As a growing city with many of the same problems of other American cities--poverty, crime and disorganization--Los Angeles warranted an attempt at using the City Beautiful movement as a way to solve its own social ills, but it mainly resulted in advancements in city planning. The City Beautiful movement resulted in a comprehensive zoning ordinance in 1909 (the first in the United States), a city planning association in 1915, a city planning commission in 1920 and the county Regional Planning Commission in 1923.

Planning for the Los Angeles Civic Center began in 1905 with the establishment of the Municipal Arts Commission. This commission spent four years devising a scheme for a central administrative center and issued a general plan in 1909. This plan was prepared primarily by Charles Mulford Robinson, a planner from Rochester, New York and spokesman for the City Beautiful movement who took great inspiration from Daniel Burnham. Robinson's involvement in the project was important because he brought the philosophies of the City Beautiful movement and attempted to integrate them into the burgeoning city of Los Angeles. His plans incorporated the spatial principles of the City Beautiful movement, including wide axial thoroughfares, and called for a large administrative building at Spring and Temple Streets which would be complemented by a colonnaded Court of Honor leading to a public

library and museum.³¹ These plans were never carried out because of the great cost, but Robinson's ideas were not forgotten.

In 1918, the mayor of Los Angeles appointed a Civic Center Committee to be led by William Mulholland, the Chief Engineer of the city's Public Services Department. The committee chose the site of the new civic center, a property bounded by First, Sunset, Hill, and Los Angeles Streets. This site selection was put to public vote in 1923, and was approved enthusiastically by voters.

Buoyed by strong public support, the City Planning Commission authorized the preparation of a comprehensive plan for the civic center in 1923. The Commission chose the firm of Cook and Hall to prepare the plan. The plan presented by Cook and Hall featured a long axis running north from Spring Street past the Hall of Records and rising to a towered, symmetrical Hall of Administration, behind which was a large piazza serving as the forecourt to a railroad terminal building. The city hall and state and federal buildings were to flank the Spring Street axis.³²

Prominent architects criticized the Cook and Hall plan for retaining automobile traffic on the six major cross streets. Other firms were then encouraged to submit alternative plans. In 1924, the Allied Architects Association prepared their plan for the civic center, a vision that would extend the administrative center north to the Los Angeles Plaza and west to Bunker Hill. Included in these plans was the Hall of Justice, one of only two planned buildings that were completed in the early phases of the Civic Center (the other being the Los Angeles City Hall in 1928). In 1927, amidst continuing controversy, the plans from Cook and Hall and those from the Allied Architects were combined to create a master plan.

This master plan was never fully carried out due to World War II and a lack of funds. The completion of the Hollywood (101) Freeway in 1948 blocked development of the Civic Center to the north and fixed the Center's east-west orientation. The eastern boundary was expanded to Alameda Street in 1952 when the City and County adopted the Civic Center Master Plan. This plan also designated the blocks east of Spring Street and north of Temple Street for federal buildings and the blocks south of Temple for city office space.

The Civic Center currently includes various city buildings such as City Hall, the Department of Water and Power, and the Parker Center for the Los Angeles Police Department. County buildings include the Music Center complex, the Hall of Administration, the Los Angeles County Law Library, and the Hall of Justice. Several federal buildings are within the Civic Center's boundaries, including the Federal Courthouse, the Federal Building, and the Post Office.³³

³¹ Gleye, p. 102.

³² Ibid., p. 103.

³³ Leonard and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley, California: University of California Press, 1997), p. 268.

Of all these buildings, the only two remaining from the original period of the Civic Center's plan are the Los Angeles City Hall and the Hall of Justice. As an outstanding example of civic architecture designed to serve the needs of law enforcement, the Hall of Justice remains a physical reminder of public planning and vision.

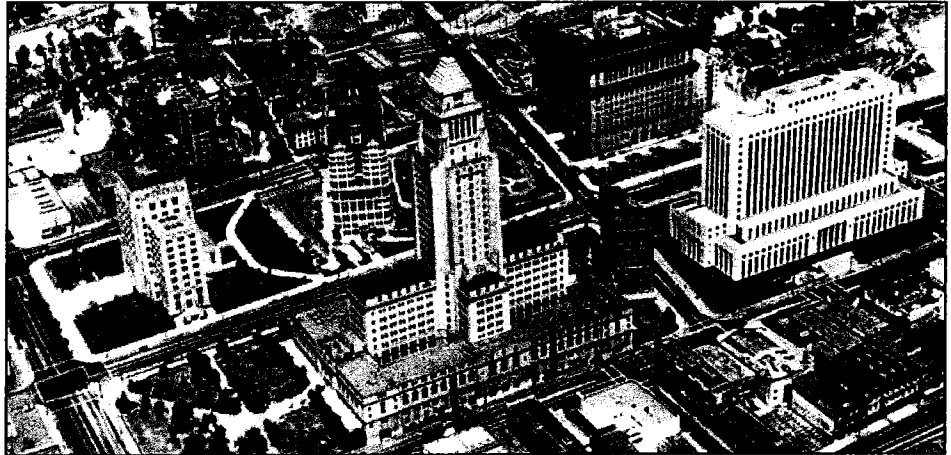


Figure 10: Aerial view of the core of the Los Angeles Civic Center, ca. 1940. (Los Angeles Public Library Photo Database)

C. Architectural Information

The Los Angeles County Hall of Justice is an architecturally significant civic structure located in downtown Los Angeles. It is fourteen stories in height and includes a basement, roof-top penthouses for equipment storage, and a distinctive mansard roof parapet. Constructed in 1925, the Hall of Justice was part of a central collection of local, state, and federal government buildings designed to serve as the civic center for the city and county of Los Angeles. It was designed by the architectural firm of Allied Architects Association with a clear tripartite division and elements of the Beaux-Arts Classicism and Italian Renaissance styles to reflect the building's original civic function. It is rectangular in plan, with regular massing and symmetrical design elements. The building has a structural steel and concrete frame, and the exterior walls are finished with granite facing and ornamental terra cotta detailing. Notable exterior decorative elements include rows of Doric columns, friezes with a mixture of classical and southwestern motifs, dentilled cornice lines, and symmetrical fenestration. The interior spatial configuration retains a high degree of integrity and includes such original features as marble walls, terrazzo floors, decorative coffered ceilings, iron staircases, and hollow metal doors with a faux bois finish and transoms.

Since the building was abandoned in 1994 following the Northridge earthquake it has become a victim of deferred maintenance. There is a heavy accumulation of soot and dirt throughout the interior of the building. Open windows and fire escapes allowed for birds to roost in the building which compromised many of the wood paneled doors. Water infiltration through open windows has caused dampness and mildew, which in turn has caused failure to paint and plaster finishes, woodwork and ceiling tiles. The exterior of the building has sustained eighty years of surface pollution, but is in generally good condition.

Construction and Massing

The regular massing and symmetrical design of the Hall of Justice are two of the building's most prominent visual characteristics. The building is rectangular in plan with a substantial footprint of 225 feet north-south by 181 feet east-west. It is fourteen stories in height, not including a basement level, an equipment storage penthouse at the roof level, and a distinctive mansard parapet which rises above the roof line. Each of the four exterior facades is symmetrical in massing and features identical wall finishes, fenestration patterns, and repeating ornamental elements. The total height of the building is approximately 195 feet, measured from grade to the mansard roof parapet. The basement and first floor levels occupy approximately 42,500 square feet each, while the second through fourteenth floors occupy approximately 35,000 square feet each. The gross floor area of the building is thus approximately 537,000 square feet.

The fourteen-story building is a steel-framed and concrete structure. It was constructed with riveted steel framing composed of beams and columns encased in unreinforced concrete. Around the perimeter of the

building, the concrete encasement is enlarged and reinforced to form the exterior structural wall panels. In the basement, the perimeter exterior walls are 42 inches thick and also function as retaining walls. The penthouses at the roof, which shelter the elevator hoisting equipment, were constructed of concentrically braced steel frames encased in concrete. The roof parapet is composed of steel trusses which hold the roofing tiles and enclose the exercise area.

Exterior

The exterior design of the Hall of Justice incorporates elements from the Beaux-Arts Classicism and Italian Renaissance styles of architecture. As the style adopted for many public and government buildings in the United States between 1880 and 1930, Beaux-Arts Classicism was borne out of the pictorialism professed at the Ecole des Beaux-Arts in Paris in the nineteenth century. Identified by such characteristics as symmetrical facades, light colored walls, elaborate detailing, and decorative ornamentation, this style is often described as grandiose and monumental. The Italian Renaissance style was popular in the United States primarily between 1890 and 1935 and was used extensively for major building projects in metropolitan areas. Its defining characteristics include symmetrical facades, stone-veneered exterior walls, arched door surrounds, recessed porches, flat roofs, belt courses, and colonnades.

Perhaps the most notable element which reflects the use of the Beaux-Arts Classicism style is the tripartite division of the building. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors, distinguished by the use of granite veneer stacked as flush rectangular blocks, form a visual base which supports the rest of the building. A belt course runs the entire length of each façade between the third and fourth floors. The fourth through ninth floors, with an exterior of cut granite veneer, act as the building's shaft, while the uppermost floors and roof line serve as an ornamental capital. This tripartite division is used on all four exterior facades, giving the building a strong sense of symmetry and unity.

The symmetrical design is further reinforced by the fenestration pattern, ornamentation, and colonnades. The first through eleventh floors feature steel-framed, double-hung windows. The remaining upper floors have steel-framed, multi-paned windows with wire glass and decorative metal screens. The windows have operable awning sashes. The first two floors of each facade contain varying numbers of windows due to the slope of the site, but the third floor of each façade has fourteen window openings. The fourth through eighth floors, the shaft of the building, contain a grid pattern of identical windows. Each floor has fourteen windows openings, spaced as a central group of twelve flanked by two single windows on each corner. The tenth and eleventh floors feature smaller double-hung windows virtually obscured by surrounding decorative elements. On the ninth floor, these windows sit between panels of terra cotta ornamentation, and on the tenth floor they are set in the recessed walls behind a projecting balustrade and between large columns.

The terra cotta ornamentation runs the entire length of each façade beginning at the tenth floor level and continuing on each upper floor to the cornice line. The ornamentation on the ninth floor is composed of panels echoing the size of the lower wall expanses between window openings. These panels are of two types; the smaller panels have a festoon draped with ribbon set between two urns with a rosette in the center; the larger panels depict a southwestern cow skull flanked by sets of the festoons, rosettes, and urns identical to those in the smaller panels. Each façade features two larger panels at each corner and eleven smaller panels in the main body of the façade. Above these panels is a projecting balustrade supported by brackets. A terra cotta course with a Greek key design runs along the length of the walls just above the balustrade.



Figure 11: Detail of the exterior façade, 2001. (Historic Resources Group)

Behind the balustrade, and rising from the eleventh to the thirteenth floors, is a symmetrical colonnade composed of eleven granite Doric columns in the main body of the facade. Within this colonnade, the exterior walls are recessed approximately four to six feet and contain multi-paned, steel-framed windows. Flanking the colonnade at the corner edges of the facades are two windows and two sets of paired square pilasters.

The fourteenth floor is marked by a frieze of terra cotta panels set in the same pattern as those at the ninth floor but with different motifs. The smaller panels feature various rosettes and acanthus leaves surrounding a central foliated design. The larger panels have geometric shapes flanking a central element. Set between the panels are small, steel-framed double-hung windows with a distinct square shape. A terra cotta egg-and-dart molding runs the entire length of the façade above the panels and windows. The dentilled cornice line is punctuated by terra cotta ornamentation in the forms of foliation and slightly projecting facial figures.

The roof is characterized by a hipped mansard parapet of steel and concrete construction. The sloped sides of the parapet were originally finished with cordova clay tile, but the roofing material was later changed to standing seam metal. Behind the parapet is a flat roof with a paved walking surface. Sitting atop the flat roof are penthouse storage areas used to store the elevator hoisting equipment. These penthouses are constructed of concrete, concrete block, and brick finished with exterior plaster.

Interior

When the Hall of Justice was constructed in 1925, it was designed to accommodate a wide variety of functions for the county of Los Angeles. Original interior spaces included the county morgue, offices for the tax collector, spaces for law enforcement and justice agencies, courtrooms, and the county jail. Access to these various spaces was an important consideration, so the building was designed with various points of entry. Entrances to the building are located on the east (Spring Street) façade on the first level, and on the south (Temple Street), west (Broadway), and east (Spring Street) facades on the second level.

The use of the Hall of Justice has changed over time, but the interior configuration and spaces remained substantially intact. Due to the specific needs of the building's tenants, each floor was designated for certain activities. The spatial configuration of each floor reflected these diverse needs, as did the varying ceiling heights on each floor. A unique feature of the building is the different ceiling heights, ranging from 9 feet-6 inches on the tenth floor to 17 feet on the second floor.

In addition to the varying ceiling heights, character-defining features of the building's interior include the use of interior light wells, original materials, and the configuration of spaces based on specific use. Interior court light wells occur at and above the first floor at the north and south ends of the building. The south light court is further divided into two light wells at the first through third floor levels due to corridors and offices located at the center line of the building. These light wells provided natural light for the building and represent significant architectural design.

Significant original material is extant throughout the building. The majority of the interior partition walls are hollow clay tile finished with plaster. In corridors and public areas, the walls have marble wainscots and bases. Ceilings are typically composed of a metal grid system with metal lath and finished with plaster. In the main lobby and courtrooms, the ceilings are decorated with ornate plaster. Floors throughout the building consist of a combination of asbestos floor tiles, terrazzo, and marble in public areas and corridors. Most of the office spaces have hollow metal doors with glass panels, the public areas on levels seven and eight feature wood paneled doors, and the detention floors utilize steel bar grate doors. Many of the doors include sidelights and transoms, and some have original locksets. The restrooms are also significant spaces with original material. Most of the restrooms have either marble or ceramic tile wainscots, marble toilet partitions with paneled hollow metal doors, and terrazzo floors.

Many of the spaces in the Hall of Justice were designed to serve a specific purpose. The layouts of these spaces are significant and character-defining features of the building. For example, portions of the first and second floors were designed as the primary public spaces. As such, they include large lobby spaces and circulation corridors that

provide access to the entire floor. The third through sixth floors accommodated various offices, so the configuration is a simple layout of corridors connecting to office suites with a central elevator lobby. The seventh and eighth floors housed the courtrooms, requiring a configuration of large spaces interspersed with smaller offices. Finally, the tenth through fourteenth floors were designed to serve as detention floors and consist of a series of regularly patterned cell blocks. The unique spatial configuration of the floors is an important aspect of the building and reflects its original function as a multi-use public structure.

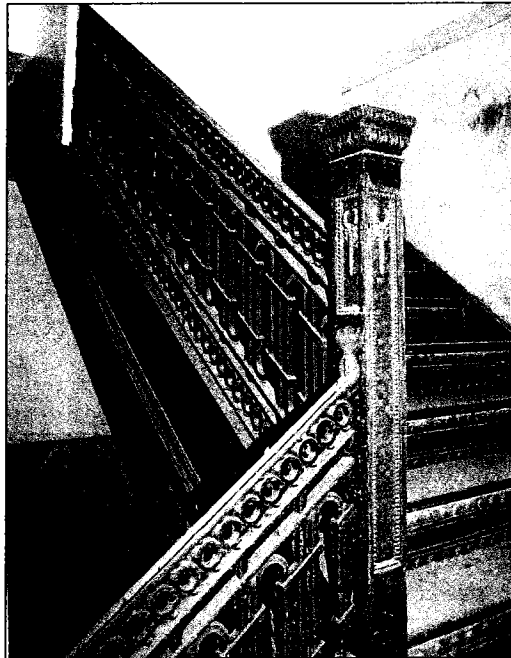


Figure 12: Typical decorative stairway, 2001. (Historic Resources Group)

The means of circulation, namely the stairways and elevators, are also character-defining features of the building's interior. The main stairways are located at the northwestern side of the south light court and at the northeastern side of the north light court. Significant characteristics of the original staircases include marble wainscots, slate and iron treads and risers, decorative iron and hardwood railings, and decorative iron newel posts. The staircases in the detention areas have plain iron railings and posts. In addition to the stairways, circulation is provided by a central bank of elevators. The elevators run from the first floor up to the eighth floor and are accessed through a central elevator lobby. The configuration of the elevator lobby space is the same on floors one through eight, and these spaces retain such original material as marble walls and a plaster cornice. The elevator cabs retain the original Llewellyn cast iron housing, hardwood interior paneling, and control hardware.

Grand Lobby

The grand lobby is located in the center of the building on the second floor and serves as the main public entrance area. It is characterized by a wide, open space and intricate decorative details. The lobby is accessed

by a stairway at a higher entrance on the west elevation and extends to a similar entrance on the east elevation. The lobby then branches to the south and reaches to an altered south corridor which extends to an entrance at the south elevation. An interior bridge spans the east lobby entrance, connecting the north and south portions of the second floor.

Significant features of the grand lobby include vaulted and coffered plaster ceilings with decoratively painted finishes, hollow clay tile walls finished with marble veneer, and marble columns with Ionic marble capitals. Decorative pendant lighting fixtures are suspended from the ceiling. A monumental staircase sits in the main lobby and provides a grandiose entry into the building. The staircase has marble treads and risers, marble stringers, and plain tubular bronze railings and newel posts.

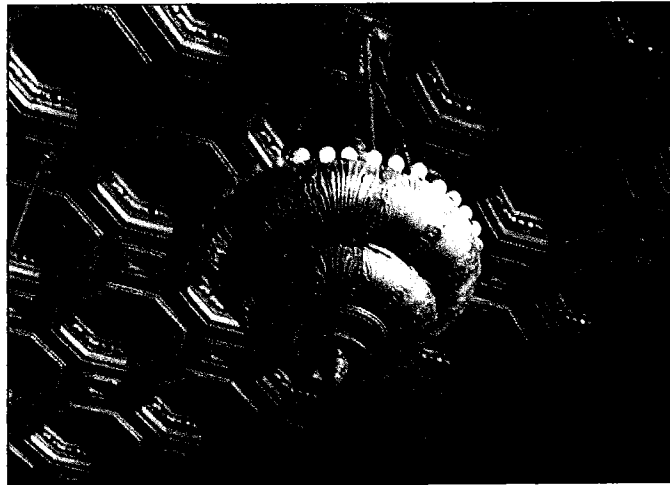


Figure 13: Coffered ceiling with original light fixture in lobby, 2001. (Historic Resources Group)

Courtrooms

The courtrooms are located on the seventh and eighth floors of the Hall of Justice. These two floors contain a mixture of large, open spaces which served as courtrooms and smaller, confined spaces which served as offices and chambers. The spaces used for courtrooms are primarily located along the perimeters of all four walls. The majority of these

spaces feature hollow clay tile walls finished with plaster and original wood paneled doors. Several of the courtrooms have hardwood wall paneling, ornamental plaster ceilings and friezes, and decorative iron radiator grilles. The configuration of these courtroom spaces and the remaining original fabric are character-defining features and echo the original design and intent of the building.



Figure 14: Ornamental plaster ceiling in courtroom, 2001. (Historic Resources Group)

Jail Cells

The cell blocks are original spaces of the building and are located on the tenth through fourteenth floors. They consist of a range of single-story cells varying in number from eight to eighteen depending on the floor level. Access to each cell block is provided through a secure vestibule with bar grate swinging gates. These vestibules commonly serve two or more cell groupings. The inmate area is secured by a continuous perimeter of steel, primarily in the form of bar grates which separate the inmate and staff circulation areas. Indirect natural light enters the cell blocks through windows along the interior light wells and along the street side exterior elevations.

The typical inmate cell is made of steel plates with bar grate fronts attached by steel angles to the concrete structure at the floor and ceiling. The cell is furnished with wall-mounted accessories, including two steel bunks, a vitreous china lavatory, and a toilet. The cells have manual sliding doors with individual and gang release capabilities controlled from a panel at the end of the cell block.

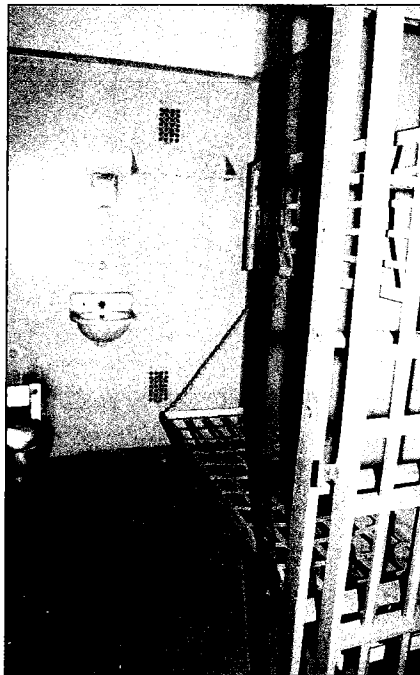


Figure 14: Typical jail cell, 2001. (Historic Resources Group)

Each of the detention floors, ten through thirteen, contain a core area with varying functions related to inmate management. The tenth floor core has a visiting area allowing for contact and the inmate dining area. The eleventh floor contains shower, dressing, and property storage areas. The twelfth floor core was used for non-contact visitation, and the thirteenth floor contained a variety of program spaces. Each of these core areas provided space for essential activities associated with the Hall of Justice detention system.

Setting

The Hall of Justice is located at 211 West Temple Street south of the Hollywood (101) Freeway in downtown Los Angeles. The property is bounded by North Broadway, West Temple Street, North Spring Street, and Aliso Street. It should be noted that although the project address is on Temple Street, the building has been listed in the California State Historic Resources Inventory under the address 300 North Broadway.

The total site area occupies approximately 140,000 square feet and slopes gently downward from west to east on an irregularly shaped lot. Thus, the first floor of the west façade (Broadway) is on level with the second floor of the east façade (Spring Street). The building's footprint is rectangular and contains approximately 42,780 square feet. Landscaping on the site is minimal, existing from the property line to the building's face along North Broadway and Temple Street and on a ten foot wide strip west of the sidewalk along Spring Street.

Character-Defining Features

The Hall of Justice retains many of its exterior and interior character-defining features. These features define the building and contribute to its significance as a monumental work of architecture and as an important piece of local history. Character-defining features are identified in the following table.³⁴

Table 1: Character-Defining Features of the Hall of Justice

Item No.	Level	Space or Feature
EXTERIOR		
1	All above-grade	<i>Building and setting</i> Configuration of building footprint, height and volume; yards, and their relationships to public entrances and sidewalks; setbacks; yards; paved areas; landscaped areas.
2	All above-grade	<i>Exterior walls</i> With few exceptions, such as window-mounted air conditioning units, all extant exterior features are character-defining. Included are masonry, doors and door frames and hardware, windows and window frames and hardware, and standing seam metal.
2.1	All	Windows
2.2	All	Light wells
INTERIOR		
3	B-Roof	<i>Floor structures and elevations</i>
4	B	<i>Vehicular door and ramps</i>
5	B	<i>Skylight</i> Concrete frame and glass block skylight at the base of the light well. (abandoned and roofed over)
6	B	<i>Service elevator</i> Cab, Llewellyn cast iron control housing

³⁴ This table was prepared as part of an independent review of the existing conditions of the Hall of Justice by Historic Resources Group in August, 2001.

Item No.	Level	Space or Feature
7	B-Roof	<i>Stairwells and stairs</i> Those in their original locations, open wells and relationships to original corridor configurations. Characteristics of stairs include marble wainscots, decorative iron and hardwood railings, undecorated iron railings in detention areas, and original risers and treads.
8	1-Roof	<i>Fire escapes</i>
9	1-9	<i>Terrazzo floor finishes</i>
10	1-8	<i>Corridors:</i> Configuration, walls and ceilings of those corridors which have plaster and lath ceilings, plaster and lath walls and in many cases marble wainscots.
11	1-8	<i>Elevator lobbies</i> Configuration of space, elevator cab openings; marble walls; plaster cornice.
12	1-8	<i>Doors</i> Paneled doors, painted hollow metal, glazed or unglazed; Paneled doors, simulated-wood grain painted on metal, glazed or unglazed; Door locksets; Sidelights and transoms associated with doors 10-panel wood doors found on floors 7 and 8
13	1-8	<i>Toilets</i> Marble W.C. stall partitions, hardware, and hollow metal doors; White glazed tile wainscots; Terrazzo floors; Original fixtures, fittings and accessories.
14	1	Room with glazed white tile walls on west wall of light well.
15	B-8	<i>Lighting fixtures</i> Ceiling-mounted fixtures with circular metal bases and white or obscure glass shades; Enameled metal ceiling pendant up-lights (level 6)

Item No.	Level	Space or Feature
16	Lobby (between 1 & 2)	<p><i>Main lobby</i></p> <p>Wide space and stairs which extend from a higher entrance with metal doors and frames on the west elevation down to a similar entrance on the east elevation, and a south corridor (altered) which extends to a similar lobby entrance at the south elevation.</p> <p>Significant features include coffered plaster ceilings, decorative pendant lighting fixtures, metal railings, stone columns, stone walls, vaulted plaster ceilings with decoratively painted finishes, elevator dial, and an interior bridge which spans the east lobby entrance, connecting the north and south portions of the second floor.</p>
17	1-9	<i>Marble floor bases</i>
18	1-Roof	<p><i>Light well</i></p> <p>Rectangular configuration; bisected with corridor at floors 1 to 3; glazed brick walls; steel windows and glazing.</p>
19	7	<p><i>Decorative iron radiator grilles</i></p> <p>East wall, under window openings.</p>
20	7-8	<p><i>Hardwood wall paneling</i></p> <p>Stained, or stained and subsequently painted.</p>
21	7-8	<p><i>Courtroom suites</i></p> <p>The configuration of courtrooms, associated judges chambers, law library space, corridors and stairways leading up to the ninth floor and detention spaces are character-defining.</p>
22	7-8	<i>Decorative plaster ceilings and friezes</i>
23	7-8	<p><i>Decoratively painted walls</i></p> <p>Plaster walls scored and painted to simulate stone walls.</p>
24	8	<p><i>Hardwood door with security grille</i></p> <p>Secure space in southwest quadrant.</p>

Item No.	Level	Space or Feature
25	8	<i>Elevator cabs</i> <i>(parked at level 8)</i> <i>Hardwood paneling; original control hardware, including Llewellen cast iron housing</i>
26	9	<i>Wood and textured glass stairway enclosures</i>
27	9	<i>Holding "tank" space and security bar grilles</i>
28	10	<i>Jail entrance, visitors room, day room for prisoners</i>
29	10-13	<i>Painted plaster scored to resemble brick as in a running bond pattern</i>
30	10-13	<i>Corridors, vestibules, stairs, cells, cell block configuration, bar grilles, cell door controls, original hinged bed frames</i>
31	13	<i>Day room and stairs at southwest corner</i>
32	14	<i>Configuration of corridors, dining rooms, and kitchen</i>
33	14	<i>Solitary cell block (2 cells) in southeast quadrant</i>
34	15	<i>Roof configuration</i>
35	All	<i>Structural system</i>
36	All	<i>Hollow clay tile partitions</i>

IV. Recommendations

A. Proposed Treatment

To aid the County of Los Angeles in planning for the future use of the Hall of Justice, this section provides recommendations and guidelines for the repair and rehabilitation of the Hall of Justice and the character-defining features and spaces that it contains. All of the recommendations and guidelines are based, in part, on the *Secretary of the Interior's Standards*.

General Principles

The following are recommended guiding principles for the treatment of the property:

(1) *Criteria for Treatment*

The *Secretary of the Interior's Standards for Rehabilitation* and the *Guidelines to the Standards for Rehabilitation* should provide the basis for any work proposed for the property. The *Ethics of the American Institute for Conservation* should also guide the treatment of specific materials, systems, and features.

(2) *Period of Significance*

This report establishes a period of significance for the Hall of Justice as 1925. The period of significance should be used to inform the evaluation of existing spaces and features, in determining appropriate treatments, and in interpreting the site for visitors.

(3) *Adaptive Uses*

Because the Hall of Justice was erected as a corrections facility, it is likely that unavoidable changes will occur when the property is converted to a new use. Changes in management, access, literal occupancy to accommodate the new use, for example, will present problems of security, wear and tear, safety and liability, and may make it necessary to introduce certain alterations to the building. Where the new use requires these kind of changes, the building should be adapted for the new use in a manner that retains the integrity of the structure and its character-defining features and spaces to the greatest extent possible.

(4) *Interpretation*

The use of spaces and displays in the building to interpret the associated significant themes in the history of the Hall of Justice is encouraged. Museum spaces, displays of artifacts, signage, historic photographs, videos, and interactive media are some of the applicable elements of an interpretive program.

videos, and interactive media are some of the applicable elements of an interpretive program.

(5) *Historic Fabric*

Rehabilitation of the property should respect the historic significance and architectural character of the structure by retaining significant features, spaces, and materials.

(6) *Historic Setting*

The historic setting of the building is part of its character and should be respected when introducing new structures and additions to the site. Walls, fences, landscape, paving, lighting, seating, and any features and materials added to the exterior spaces adjacent to the site should be appropriate and compatible with the historic building, the yards, and the historic neighborhood character.

B. Requirements for Treatment

There are a number of applicable laws, regulations, and functional requirements that should be considered when contemplating the development, rehabilitation, and/or future use of the Hall of Justice. The property has been formally determined eligible for listing in the National Register of Historic Places and, therefore, is also listed in the California Register of Historical Resources. Because of its history and architectural significance, work conducted on the property should use the *Secretary of the Interior's Standards for Rehabilitation*, and the *Ethics for the Conservation of Historic and Artistic Works*.

Building and Safety Codes

The Hall of Justice qualifies for the application of two building codes that specifically address the special situations often encountered in existing buildings and historic buildings. The *California Historical Building Code* has many alternatives and exemptions for qualified historic structures.

Similarly, the *Uniform Code for Building Conservation* is a model code for application to rehabilitation, which is part of the *Uniform Building Code* family of codes. This code may be applied in any initial project code analysis, or to the resolution of health and safety code compliance issues, as provided by the alternate analysis provisions of the *California Historical Building Code*.

The *Americans with Disabilities Act* was signed into law in July 1990. This civil rights statute applies to employment, as well as access to public structures and services or "public accommodations" owned or operated by private entities. In general, *Americans with Disabilities Act* provides for the application of special rules and minimum access requirements where an alteration "would threaten or destroy the historic significance" of an historic building. Historic buildings include those eligible for listing in the National Register of Historic Places or designated under State or local law. To use the minimum requirements, consultation is required with the California Office of Historic Preservation.

The Secretary of the Interior's Standards

Conservation, the preservation and protection of historic objects and sites, is guided in the United States by a set of principles known as the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. These Standards provide four primary treatments to be used in the protection of cultural resources listed in or eligible for listing in the National Register of Historic Places. The treatments are "Preservation," "Rehabilitation," "Restoration," and "Reconstruction." The Standards and guidelines are intended as general guidance for any historic preservation project. They are designed to promote responsible

preservation practices and to provide philosophical consistency in an approach to the work.

Choosing the most appropriate treatment for a building requires careful decision-making. The Hall of Justice is formally eligible for listing in the National Register of Historic Places. For this reason, use of federal standards and guidelines developed for the preservation and protection of historic resources is the most appropriate starting point for developing an approach to further work at the site.

The United States Department of the Interior has established standards and guidelines for four basic treatments used on historic properties.³⁵ They consist of the following:

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Choosing the appropriate treatment for the continued protection of the Hall of Justice should be the result of carefully inquiry, research and data gathering; analysis of the collected information; and informed decision making.

The original distinctive spaces and features of the Hall of Justice are substantially intact and convey the building's historic significance. Retaining and repairing these spaces and features are important to the overall protection of the building's historic integrity. Therefore, it is important to adopt a treatment standard that preserves to the extent the

³⁵ Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings* (Washington, D.C.: United States Department of the Interior, 1995).

original spaces and features, while allowing the compatible use and continued evolution of the building.

REHABILITATION is recommended as the guiding principle in preparing a treatment plan for protection, repair, and maintenance.

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

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

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

REHABILITATION AS A TREATMENT. When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular period of time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Section 106 Review

The Hall of Justice has been determined eligible for the *National Register of Historic Places*. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. However, for projects that receive federal funding or permits, Section 106 of the *National Historic Preservation Act of 1966* requires that a clearance process be completed before a project can occur. This process, known as "Section 106 Review," provides for the identification and mitigation of any adverse effects that the project may pose to historic properties. Under Section 106 Review, undertakings that affect historic properties must comply with the *Secretary of the Interior's Standards for Rehabilitation*.

There are state and local laws and regulations that may also apply to properties listed or determined eligible for the National Register. For example, demolition or inappropriate alteration of National Register eligible structures may be subject to the *California Environmental Quality Act (CEQA)*.

California Environmental Quality Act

The Hall of Justice has been determined eligible for the *National Register of Historic Places* and is listed in the *California Register of Historical Resources*. As a result, a project on the site may be subject to review under the *California Environmental Quality Act*. This act has several levels of review, depending on the nature of the project. The review alternatives that may apply include a categorical exemption, a negative declaration, or an environmental impact report. A project that conforms to *Secretary of the Interior's Standards* and does not include

any other substantial construction might receive a categorical exemption or a mitigated negative declaration. CEQA provides an additional mechanism under the state law for the protection of cultural properties.

Ethics for the Conservation of Historic and Artistic Works

To guide conservation professionals and others who care for a cultural property, the American Institute for Conservation of Historic and Artistic Works (AIC) has issued a standard code of ethics. These guidelines should be considered in any work that is proposed for the property.

The *Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works* is as follows:

1. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.
2. All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.
3. While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.
4. The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.
5. While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.
6. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.
7. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.
8. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending

appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.

9. The conservation professional shall act with honesty and respect in all professional relationships, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.
10. The conservation professional shall contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession's written body of knowledge, and providing and promoting educational opportunities in the field.
11. The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.
12. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.
13. Each conservation professional has an obligation to promote understanding of and adherence to this Code of Ethics.

C. General Guidelines for Material Conservation

The following tables provide general guidelines for the conservation and rehabilitation of historic materials.

Concrete and Masonry

Exterior features as well as exterior surfaces and their treatment (modeling, tooling, bonding patterns, joint size, and color) are important in defining the historic character of the building. Buildings that have concrete exteriors or masonry detailing may exhibit the following conditions and, therefore, require maintenance and rehabilitation: impact damage at building corners; cracks; damage due to spalling; damaged ornamentation on friezes and columns; peeling paint; inappropriate patching methods; inappropriate treatments such as sandblasting which exposed softer inner materials; and repointing of brick mortar joints by inappropriately composed and colored materials applied with non-matching tooling.

Guidelines for Concrete and Masonry:	
1	Repair walls and other features where there is evidence of deterioration such as spalling, damp walls, or damaged concrete or masonry.
2	Sandblasting shall not be used to prepare or clean exterior concrete or masonry. Blasting by any media, including liquids, shall not be used unless it can be demonstrated that no surface material is removed by application. Application of any liquid media shall not exceed a pressure of 150 pounds per square inch measured where the liquid leaves the application nozzle. Use non-abrasive tools, such as natural bristle brushes; do not use abrasive or gouging tools, such as wire brushes and scrapers.
3	Repair concrete or masonry features by patching, piecing-in, or consolidating the concrete or masonry. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of concrete or masonry features when there are surviving prototypes, such as brackets, pilasters or chimneys.
4	Install a new concrete or masonry feature such as steps, door pediments, detailing, or chimneys when the historic feature is completely missing. This should be an accurate reconstruction using historical, pictorial, and physical documentation when available. If documentation is not available, this may be a new design that is compatible with the size, scale, material, and color of the historic building.
5	It is recommended, but not required, that the building be repainted with colors that are identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.
6	Testing and application of treatments to stabilize historic concrete, stone and masonry materials is encouraged, provided that any consolidants or coatings can be demonstrated to have a minimum permeability rating of 12 perms, and to have no long term detrimental effects on the historic materials.

7	Repointing of historic masonry mortar joints shall utilize mortar mixes formulated to match the composition and color of historic mortar based on laboratory analysis and reporting of the composition and color of the matrix and aggregate in the historic mortar. Tooling of mortar repairs and restorations shall match historic mortar tooling as identified by the HSR or a qualified preservation architect or building materials conservator. Removal of deteriorated or inappropriate mortars prior to repair shall be accomplished with the utmost care, preferably using hand tools, and shall cause no damage or change to the historic masonry.
8	Do not permit plants or weeds to grow on the building. Uproot all weeds as soon as possible. Remove climbing plants from walls.
9	Provide sound roofs and flashing, and proper drainage so that water does not infiltrate, wash down, stand or accumulate. Provide inconspicuous site drainage.

References:

- Preservation Brief 1: The Cleaning and Water-Repellent Treatment of Historic Masonry Buildings
<http://www2.cr.nps.gov/tps/briefs/brief01.htm>
- Preservation Brief 2: Repointing Mortar Joints in Brick Buildings
<http://www2.cr.nps.gov/tps/briefs/brief02.htm>
- Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief06.htm>
- Preservation Brief 15: Preservation of Historic Concrete
<http://www2.cr.nps.gov/tps/briefs/brief15.htm>
- Preservation Brief 16: The Use of Substitute Materials on Historic Buildings Exteriors
<http://www2.cr.nps.gov/tps/briefs/brief16.htm>
- Preservation Brief 23: Preserving Historic Ornamental Plaster
<http://www2.cr.nps.gov/tps/briefs/brief23.htm>
- Preservation Brief 38: Removing Graffiti from Historic Masonry
<http://www2.cr.nps.gov/tps/briefs/brief38.htm>
- Preservation Brief 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
<http://www2.cr.nps.gov/tps/briefs/brief41.htm>

Wood

Buildings with wood features exhibit the following conditions which may require maintenance and rehabilitation: repair of deteriorating material; sealing or painting, eaves, or trim due to weathering, water damage, fungal or insect damage.

Guidelines for Wood:	
1	Evaluate the overall condition of the wood to determine the extent of protection and maintenance required.
2	Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, moldings, or sections of siding.
3	Use matching species wherever feasible when replacing unrepairable historic painted elements. Utilize wherever possible wood which is naturally resistant or treated to be resistant to water, fungus and insect damage. Utilize wood which is naturally dried or kiln dried and relatively free of knots and checks in order to assure a longer life for replacement materials.
4	Design and install a new wood feature such as a cornice or doorway when the historic feature is completely missing. This should be an accurate restoration using historical, pictorial, and physical documentation. Where documentation does not exist, a new design that is compatible with the size, scale, material, and color of the historic building may be used.
5	Apply compatible paint coating systems following proper surface preparation. Sandblasting shall not be used to prepare or clean historic wood exterior elements. Blasting by any media, including liquids, shall not be used unless it can be demonstrated that no surface material is removed by application. Application of any liquid media shall not exceed a pressure of 150 pounds per square inch measured where the liquid leaves the application nozzle. Paint shall match existing surface coating thickness. Use non-abrasive tools, such as natural bristle brushes; do not use abrasive or gouging tools, such as wire brushes and scrapers.
6	It is recommended, but not required, that the building be refinished with colors that are identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.

References:

Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief06.htm>

Preservation Brief 10: Paint Problems on Historic Woodwork
<http://www2.cr.nps.gov/tps/briefs/brief10.htm>

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
<http://www2.cr.nps.gov/tps/briefs/brief16.htm>

Hall of Justice
Historic Structure Report

Preservation Tech Note: Exterior Woodwork, Number 1, Proper Painting and Surface Preparation

Preservation Tech Note: Exterior Woodwork, Number 2, Paint Removal from Wood Siding

Architectural Metals

Architectural metal features may require rehabilitation and maintenance due to weathering and corrosion.

Guidelines for Architectural Metals:	
1	Identify, retain, and preserve architectural metal features such as columns, capitals, window hoods, canopy cladding or fascia, stairways, light fixtures or gates that are important in defining the overall historic character of the building. Also identify and preserve their finishes and colors. If originally painted, it is recommended, but not required, that the architectural metals be repainted with colors that are historically appropriate to the building.
2	Clean architectural metal, when necessary, with gentle non-abrasive cleaning methods to remove corrosion. Sandblasting shall not be used to clean historic metal surfaces.
3	Apply appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.
4	Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal. Repairs may also include the limited replacement in kind, or with a compatible substitute material, of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases, or roof ornaments.
5	Design and install a new architectural metal feature such as an entry door or sheet metal cornice when the historic feature is completely missing. It may be an accurate reconstruction using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the building.

References:

- Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors
<http://www2.cr.nps.gov/tps/briefs/brief16.htm>
- Preservation Brief 25: The Preservation of Historic Signs
<http://www2.cr.nps.gov/tps/briefs/brief25.htm>
- Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron
<http://www2.cr.nps.gov/tps/briefs/brief27.htm>

Doors, Entrances and Porches

Doors, entrances, and porches are often the principal features of historic buildings, particularly when they occur on primary elevations. Their functional and decorative features, such as the type of door, steps, balustrades, and entrances or porches are extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Doors and porches are subject to weathering and deterioration and may require maintenance and rehabilitation, which could include cleaning and repair of attachments, flashing and hardware.

Guidelines for Doors, Entrances and Porches:	
1	Identify, retain, and preserve entrances, and their functional and decorative features that are important in defining the overall historic character of the building such as doors, transoms, sidelights, pilasters, entablatures, columns, balustrades, and stairs.
2	Protect and maintain the masonry, wood, and architectural metal that comprise entrances and porches through appropriated surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems, replacement of broken glass, and replacement of deteriorated sealants or glazing compounds.
3	Repair entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind, or with compatible substitute material, of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.
4	Design and construct a new entrance or porch if the historic entrance or porch is completely missing. It may be a reconstruction based on historical, pictorial, and physical documentation; or be, a new design that is compatible with the historic character of the building.
5	Design and install additional entrances or porches when required for the new uses in a manner that preserves the historic character of the building. In general, such alterations should be limited to non-character defining elevations. New entrances and porches shall be compatible and may be of contemporary design provided they do not destroy character-defining features. To the extent visible, new entrances and porches shall be reversible.

References:

- Preservation Brief 10: Exterior Paint Problems on Historic Woodwork
<http://www2.cr.nps.gov/tps/briefs/brief10.htm>
- Preservation Tech Note: Exterior Woodwork, Number 1, Proper Painting and Surface Preparation

Windows

The type and size of window openings are extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work. Wood windows may deteriorate from hard use, warping, or settling, and metal windows are susceptible to water damage. Glazed openings may shatter.

Guidelines for Windows:	
1	Identify, retain, and preserve historic window features that are important in defining the overall historic character of the building. Such features include frames, sash, muntins, glazing, sills, heads, and hood molds.
2	Protect and maintain the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
3	Make windows weather tight and improve thermal efficiency by recaulking and replacing or installing weather stripping.
4	Construct and install new windows if the historic windows (frame, sash and glazing) are completely missing, have been replaced with non-original materials, or are too deteriorated to repair. The replacement windows shall be an accurate reconstruction using historical, pictorial, and physical documentation.
5	Replace broken clear glass with clear non-reflective glass to match historic materials and configuration.

References:

- Preservation Brief 3: Conserving Energy in Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief03.htm>
- Preservation Brief 9: The Repair of Historic Wooden Windows
<http://www2.cr.nps.gov/tps/briefs/brief09.htm>
- Preservation Tech Note: Exterior Woodwork, Number 1, Proper Painting and Surface Preparation

Roofs

The roof is a contributing factor in defining the building's overall historic character. In addition to the design role it plays, a weather tight roof is essential to the preservation of the entire structure. Thus, protecting and repairing the roof as a "cover" is a critical aspect of a rehabilitation project.

Guidelines for Roofs:	
1	Protect and maintain a roof by cleaning and refinishing coping, cleaning the gutters and downspouts, and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure that materials are free from insect infestation.
2	Provide adequate anchorage for roofing material to guard against wind damage and moisture penetration.
3	Repair a roof by reinforcing the historic materials which comprise roof features, including cornice lines, exposed rafter tails, brackets, and soffits. Replacement or repairs should use replacement in kind, or with compatible substitute material. When replacing the roof, remove existing membrane down to wood decking. Inspect exposed decking and replace deteriorated wood members; retain historic sheathing materials such as board sheathing.
4	Install mechanical and service equipment on the roof so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.
5	Repair broken gutters and downspouts. If repair is not possible, replace in kind to match existing. Re-solder broken joints. Where missing, replicate historic gutters and downspouts or provide compatible new gutters and downspouts.

References:

Preservation Brief 4: Roofing for Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief04.htm>

Structural and Mechanical Systems

Structural systems of historic buildings may need repair due to deterioration, fire, or seismic activity.

Guidelines for Structural and Mechanical Systems:	
1	Protect and maintain the structural system by cleaning the roof gutters and downspouts; replacing roof flashing; keeping masonry, wood, and architectural metals in a sound condition; and assuring that structural members are free from insect infestation.
2	Repair the structural system by augmenting or upgrading individual parts or features. For example, weakened structural members such as floor framing can be spliced, braced, or otherwise supplemented and reinforced.
3	Install new work as a requirement of current seismic or code requirements so as not to adversely impact exterior facades. Provide seismic reinforcements as required to an historic building in a manner that avoids damaging the structural system and character-defining features, including window and door openings.
4	Design and install new mechanical or electrical systems which minimize the number of cutouts or holes in structural members.

References:

Preservation Brief 3: Conserving Energy in Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief03.htm>

Preservation Brief 24: Heating, Ventilating and Cooling Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief24.htm>

Interior Spaces

The building will retain some of its interior character-defining features and materials, such as space configurations, interior walls, painted finishes, wood trim, and decorative elements.

Guidelines for Interior Spaces:	
1	Interior character-defining spaces and features should be retained.
2	Construction of new interior floor plans or arrangement of spaces shall not adversely impact the exterior historic character of the building facade, i.e. infill of window or door openings, or the creation of new inappropriate openings. Where doors or windows are no longer needed, the existing doors and windows should be retained in place, and if necessary made inoperable in a reversible manner which would allow for later reuse. If in the reuse of existing spaces, the covering of door and window openings cannot be avoided by alternate uses or interior space design, then interior coverings shall be added in such a manner that any glazed openings match the appearance of uncovered glazed openings in both daylight and at night.
3	It is recommended, but not required, that the building be repainted with colors identified through examination of strata by a qualified architect or conservator, or which are historically appropriate to the building.

References:

- Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief06.htm>
- Preservation Brief 10: Paint Problems on Historic Woodwork
<http://www2.cr.nps.gov/tps/briefs/brief10.htm>
- Preservation Brief 18: Rehabilitating Interiors in Historic Buildings
<http://www2.cr.nps.gov/tps/briefs/brief18.htm>
- Preservation Brief 21: Repairing Historic Flat Plaster – Walls and Ceilings
<http://www2.cr.nps.gov/tps/briefs/brief21.htm>

Decorative Arts

The presence of decorative arts adds to the character and significance of a building by providing rare and unique elements of artistic creation. These decorative arts can represent the work of a master artisan, the development of important artistic techniques, and the depiction of cultural taste at a particular period in time. Retaining, repairing, and protecting decorative arts requires careful work and proper documentation.

Guidelines for Decorative Arts:	
1	If significant decorative painting or wall papering is discovered during the course of work on the buildings, then those elements should be protected, and stabilized to retard or prevent future deterioration, preferable left visible for display and interpretation, or documented if covered by reversible finishes.
2	The element shall be photo-documented and the location described precisely.
3	Surface dust shall be removed. Excess dirt and grease shall be removed only where necessary and only using gentle methods. General cleaning shall occur, if at all, after assessment and specification of methods and materials by a qualified art or materials conservator.

References:

Preservation Brief 40: Preserving Historic Ceramic Tile Floors
<http://www2.cr.nps.gov/tps/briefs/brief40.htm>

Site Characteristics

The relationship between historic buildings and landscape features helps to define historic character and should be considered an integral part of planning for rehabilitation project work.

Guidelines for Site Characteristics:	
1	Identify and evaluate building site features important in defining its historic character. Site features can include walkways, lighting, fencing, signage, fountains, plants, trees, paving, sidewalks, and curbs.
2	Retain the historic relationship between buildings, landscape features, and open space to the extent feasible.
3	New plantings shall be compatible with the historic landscape character of the site and may be of contemporary design provided such alterations and additions do not destroy character-defining features. Important resources, such as healthy large specimen trees, shall be retained if feasible. All planted areas shall reflect the need for water conservation.
4	In general, the existing streets and their elements (curbs, sidewalks, and street paving) should be retained where possible. Where changes are made, the new design shall reflect the traditional elements of the existing streets by referencing elements of street, curb, and sidewalk. These references may be made by delineating materials, colors, or texture of paving.
5	New paving, if any, should not overwhelm or detract from the colors and architectural features of the building. Use of street furniture and movable landscaping are appropriate for enhancing the setting and pedestrian use of the site.

Health and Safety Code Compliance

It is often necessary to make modifications to a historic building so that it can comply with current health, safety and code requirements. Such work needs to be carefully planned and undertaken so that it does not result in a loss of interior or exterior character-defining spaces, features, and finishes.

The *Americans with Disabilities Act (ADA)* applies to employment, as well as access to public structures and services or public accommodations owned or operated by private entities. In general, there are special rules and minimum access requirements where an alteration would threaten or destroy the historic significance of an historic building. To use the minimum requirements, consultation is required with the State Office of Historic Preservation. The California Historical Building Code offers alternative measures for application to qualified historical structures that help avoid the loss of historic character. It is mandatory that local and state building and fire safety officials recognize the code where applicants utilize relevant provisions.

Guidelines for Code Compliance:	
1	Identify the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.
2	Comply with health and safety codes, including seismic codes and barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.
3	If alterations for code compliance result in the loss of historic character due to the substantial alteration of character-defining features and spaces, study alternatives to demonstrate whether or not there are other designs that would provide both code compliance and retention of historic character.
4	If there are not alternatives under general application codes allowing historic character to be retained, use of the State Historical Building Safety Code shall govern code requirements. Study alternatives to demonstrate whether or not there are other designs which would provide both compliance and retention of historic character using this code.
5	New structural or seismic reinforcement members, including anchor bolts, shall be hidden from view whenever possible.

References:

Preservation Brief 32: Making Historic Properties Accessible
<http://www2.cr.nps.gov/tps/briefs/brief32.htm>

D. Prioritization and Cost Estimate

This section should contain a prioritized list of preliminary cost estimates for the treatment recommendations provided in earlier chapters.

This information should be added by Los Angeles County based on proposed project estimates.

V. Record of Treatment

A. Completion Report

The completion report summarizes (a) the intent of the work, (b) the way in which the work was approached and accomplished, (c) the time required to do the work, and (d) the cost of the work.

The scope of the current report preparation task does not include the preparation of a completion report.

B. Technical Data

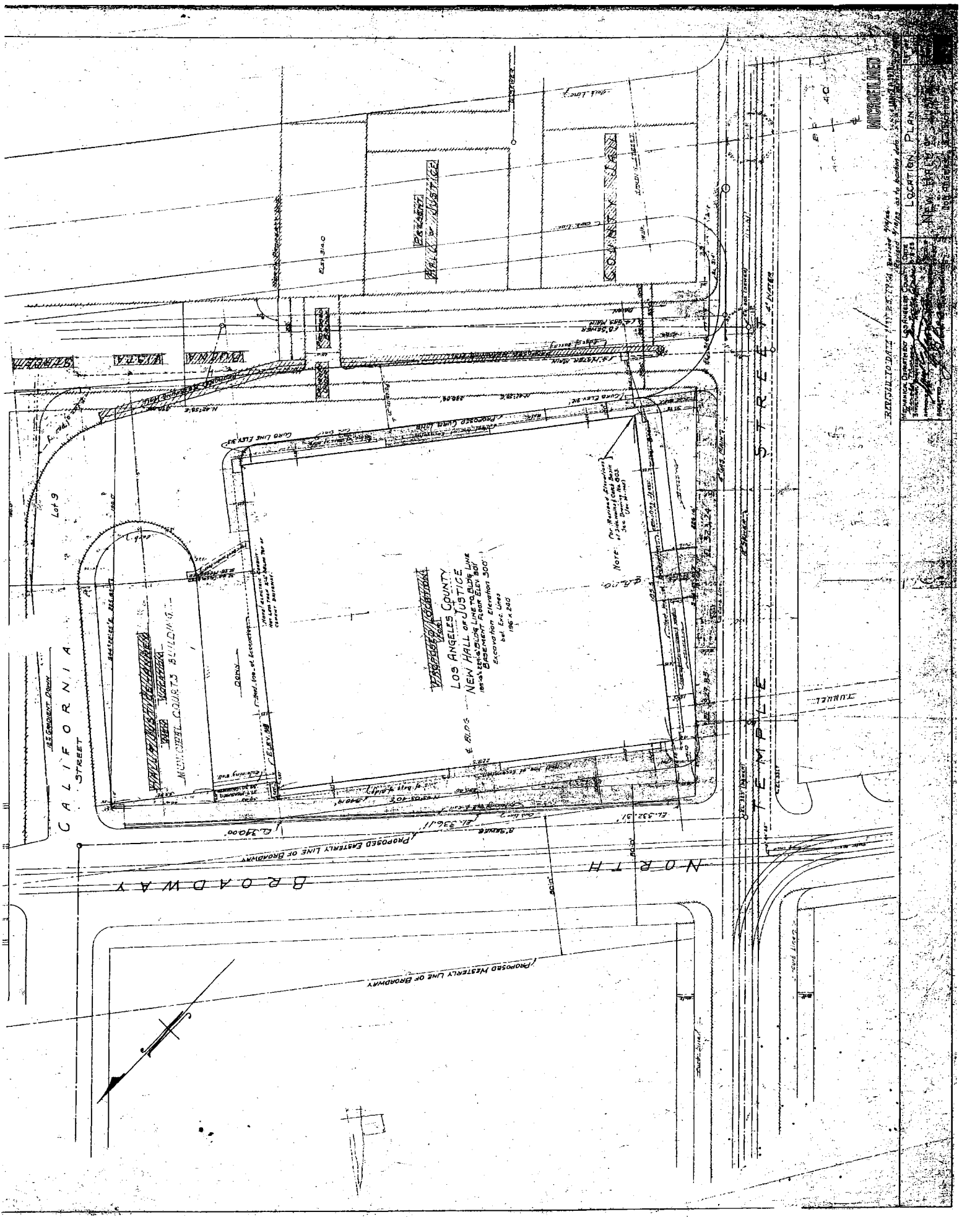
This section is reserved for field reports, material data sheets, field notes, correspondence, accounting, and contract summaries pertinent to the project. These documents may be inserted into the Historic Structure Report notebook.

VI. Sources of Information

- A. Original Design Drawings
- B. Historic Photographs
- C. Bibliography
- D. Likely Sources Not Yet Investigated

A. Original Design Drawings

The following is a selection of original design drawings for the Hall of Justice beginning in 1923, with revisions through 1935. The elevations and design details were delineated by Allied Architects Association, while the Mechanical Department of Los Angeles County was responsible for the remaining drawings. These drawings are archived by the County of Los Angeles Department of Public Works. A complete list of drawings is included in the Appendix E on page 104.



~~WESTERN COUNTY~~
 LOS ANGELES COUNTY
 NEW HALL OF JUSTICE
 187-188 BROADWAY LINE TO BLUE LINE
 BASEMENT FLOOR ELEV 300'
 Excavation Elevation 300'
 187-188 BROADWAY
 187-188 BROADWAY

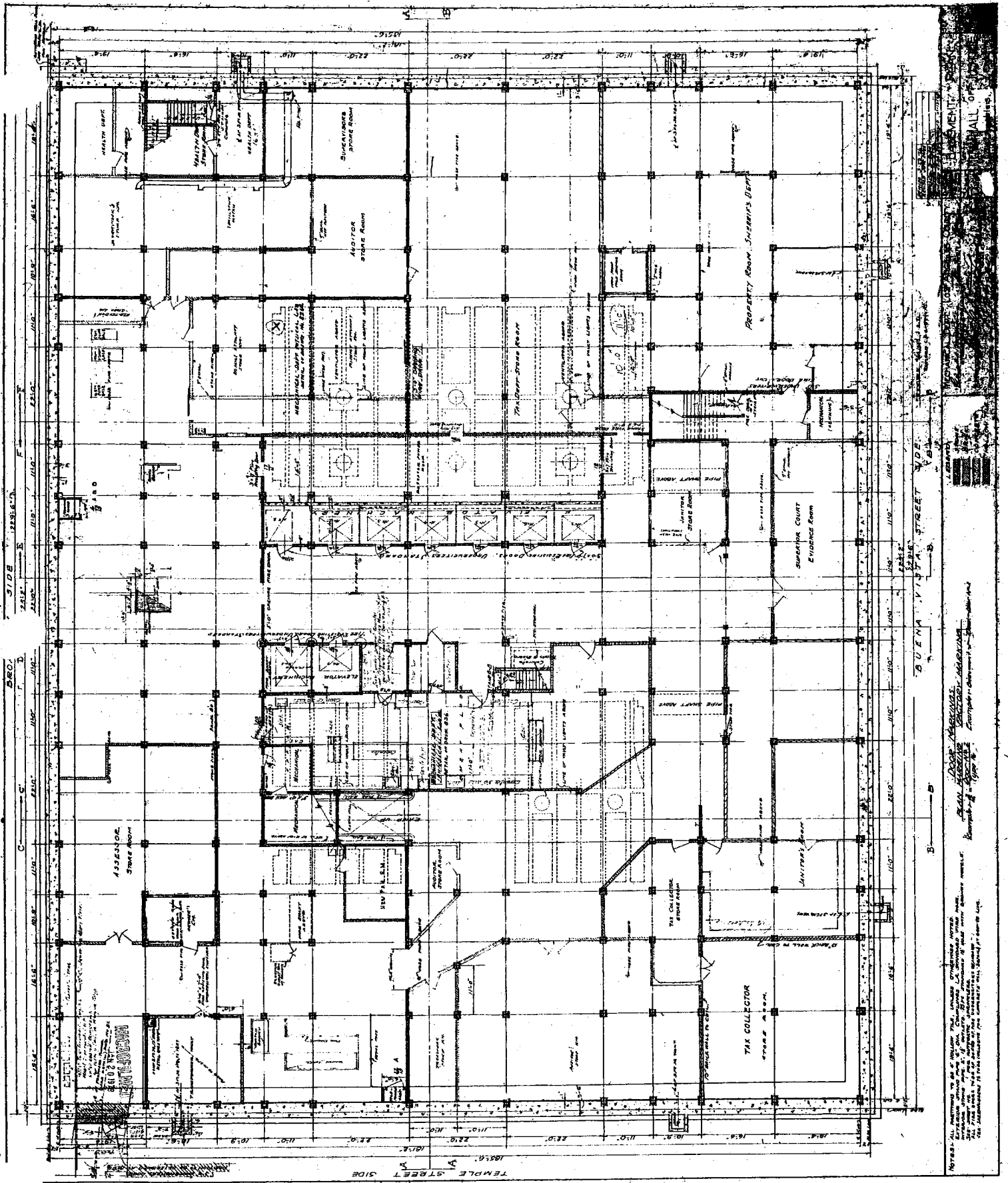
Note: For Building Foundation
 See Foundation Plan
 See Foundation Plan
 See Foundation Plan

MICROFILMED

REPRODUCED FROM THE ORIGINAL DRAWING
 ARCHITECTURAL DRAWING NO. 1000
 187-188 BROADWAY
 LOS ANGELES COUNTY

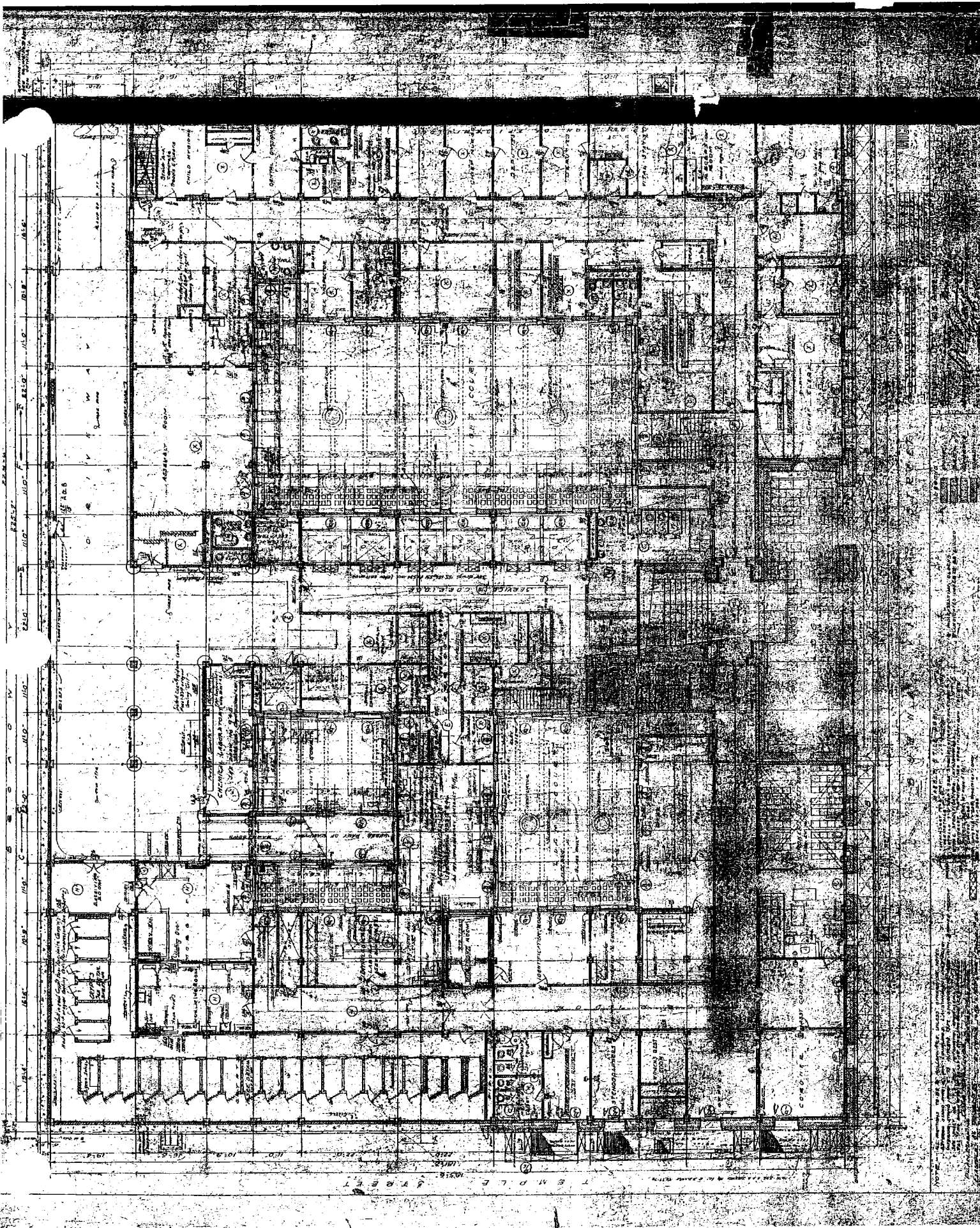
LOCATION PLAN
 NEW HALL OF JUSTICE

Site Plan. Original drawing 1923, final revision 1934.

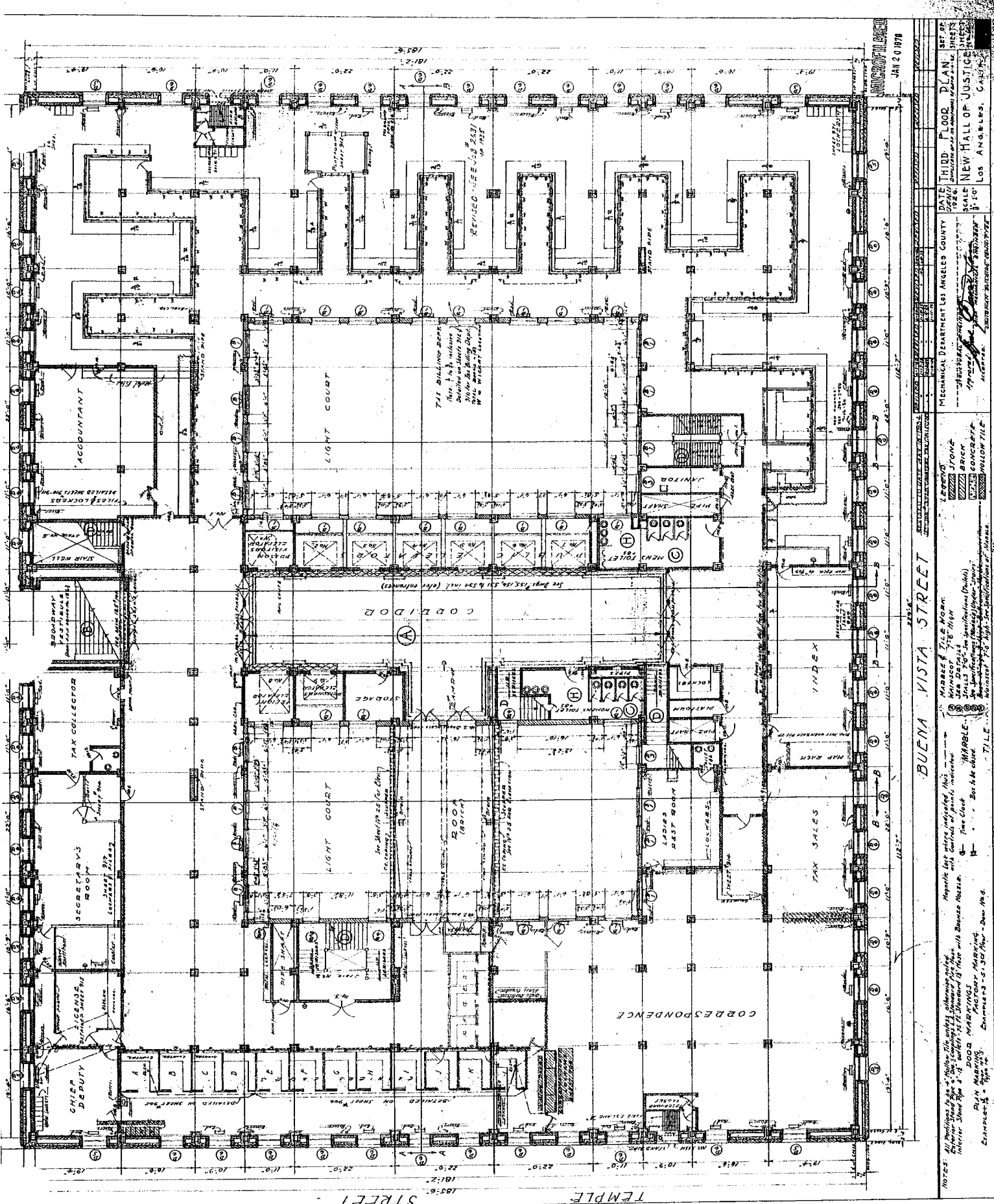


NOTES: ALL WORKING TO BE DONE IN ACCORDANCE WITH THE CHANGES AND REVISIONS SHOWN ON THESE DRAWINGS. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE APPROPRIATE AGENCIES. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE APPROPRIATE AGENCIES. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE APPROPRIATE AGENCIES.

Basement Plan. Original drawing 1923, final revision 1935.



First Floor Plan. Original drawing 1923, final revision, 1934.



JAN 20 1926
 MICROFILMED

SET OF SHEETS
 SHEET NO. 7
 SCALE NEW HALL OF JUSTICE
 SCALE 1/8" = 1'-0"
 LOS ANGELES, CALIF.

MECHANICAL DEPARTMENT LOS ANGELES COUNTY
 DATE 1926

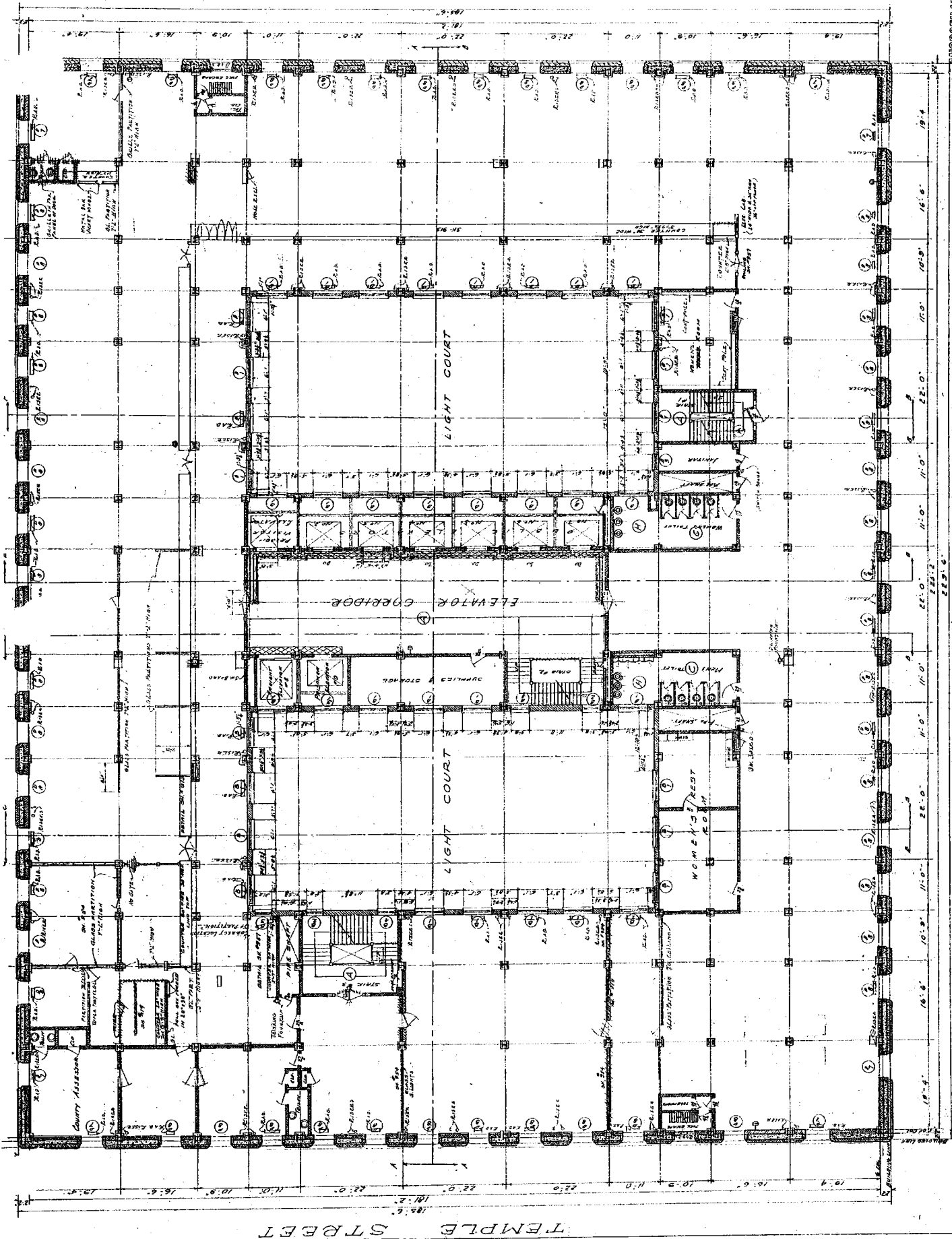
APPROVED: [Signature]
 ARCHT. [Signature]

BUENA VISTA STREET

NOTES:
 All dimensions to be in feet unless otherwise noted.
 Interior Show Type 1" x 1" with 1/2" of Shaded in this with Bronze Hardware.
 DOOR MARKINGS Across Marking
 PLIN. MARKINGS Dimensions as Shown - Door 48" x 84"

T.I.L.E.
 ALL FLOOR FINISHES TO BE AS SHOWN.

Third Floor Plan. Original drawing 1926, final revision 1934.



BUENA VISTA STREET

MICROFILMED
JUN 20 1978

REVISOR TO DATE (REVISED) 1934.

MECHANICAL DEPARTMENT - LOS ANGELES COUNTY DATE
FOURTH FLOOR PLAN
NEWHALL & JUSTICE
LOS ANGELES, CALIF.

SET OF SHEETS
SHEET NO. 3

SCALE 1/4" = 1'-0"

APPROVED BY: [Signature]
 ACCEPTED BY: [Signature]

LEGEND

[Symbol]	STONE
[Symbol]	BRICK
[Symbol]	CONCRETE
[Symbol]	FOLLOW TILE

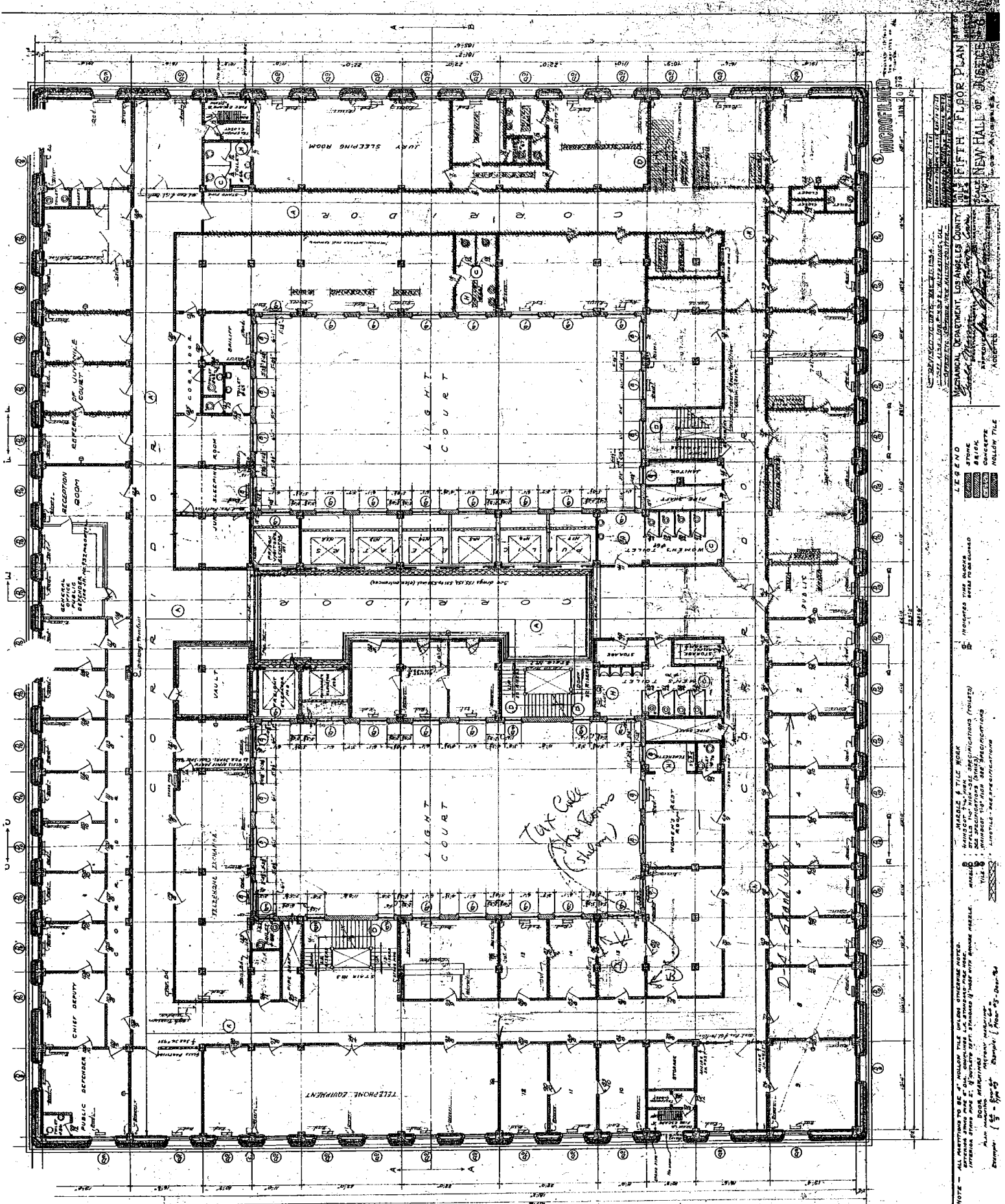
MARBLE & TILE WORK

MINUSCULE - SEE SPECIFICATIONS (TOLLERS)
 MINUSCULE - SEE SPECIFICATIONS (STAIRS)
 MINUSCULE - SEE SPECIFICATIONS (DOOR MARKINGS)
 MINUSCULE - SEE SPECIFICATIONS (DOOR MARKINGS)

NOTE: - ALL PARTITIONS TO BE 4" FOLLOW TILE, UNLESS OTHERWISE NOTED.
 EXTERIOR STAIRS TO BE 6" DIA. COLUMNS, 2" X 2" DIA. RAISE.
 EXTERIOR STAIRS TO BE 6" DIA. COLUMNS, 2" X 2" DIA. RAISE.
 EXTERIOR STAIRS TO BE 6" DIA. COLUMNS, 2" X 2" DIA. RAISE.
 EXTERIOR STAIRS TO BE 6" DIA. COLUMNS, 2" X 2" DIA. RAISE.

TEMPLE STREET

Fourth Floor Plan. Final revision 1934.



MICROFILMED
 ARCHITECTURAL DRAWING
 ARCHITECT: MICHAEL J. WILSON & ASSOCIATES, INC.
 100 S. WILSON ST., LOS ANGELES, CALIF.
 DATE: 1934
 PROJECT: NEW HALL OF JUSTICE

NATIONAL DEPARTMENT OF JUSTICE
 LOS ANGELES COUNTY
 NEW HALL OF JUSTICE

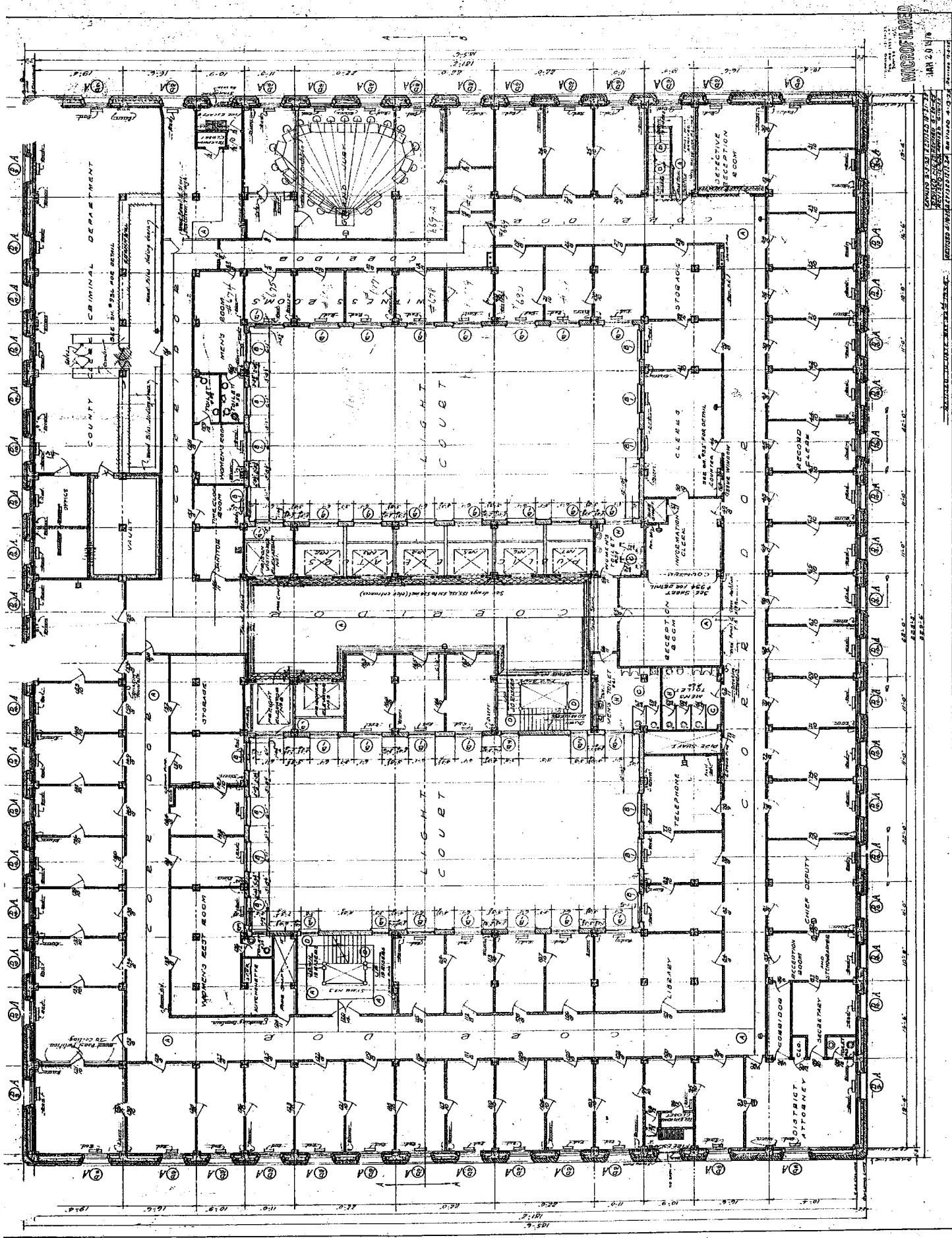
LEGEND
 STONE
 BRICK
 MARBLE & TILE WORK
 METAL WORK
 GLASS
 WOODWORKING

1. MARBLE & TILE WORK
 2. METAL WORK
 3. GLASS
 4. WOODWORKING
 5. STONE
 6. BRICK

NOTE - ALL MATERIALS TO BE AS SHOWN UNLESS OTHERWISE NOTED.
 INTERIOR FINISHES ARE AS SHOWN UNLESS OTHERWISE NOTED.
 DOOR MARKINGS AS SHOWN UNLESS OTHERWISE NOTED.
 ELEVATOR MARKINGS AS SHOWN UNLESS OTHERWISE NOTED.
 DIMENSIONS IN PARENTHESIS ARE APPROXIMATE.

D.A. STANLEY
 Tax Cells (Shaw) (Hobby)

Fifth Floor Plan. Original drawing 1924, final revision 1934.



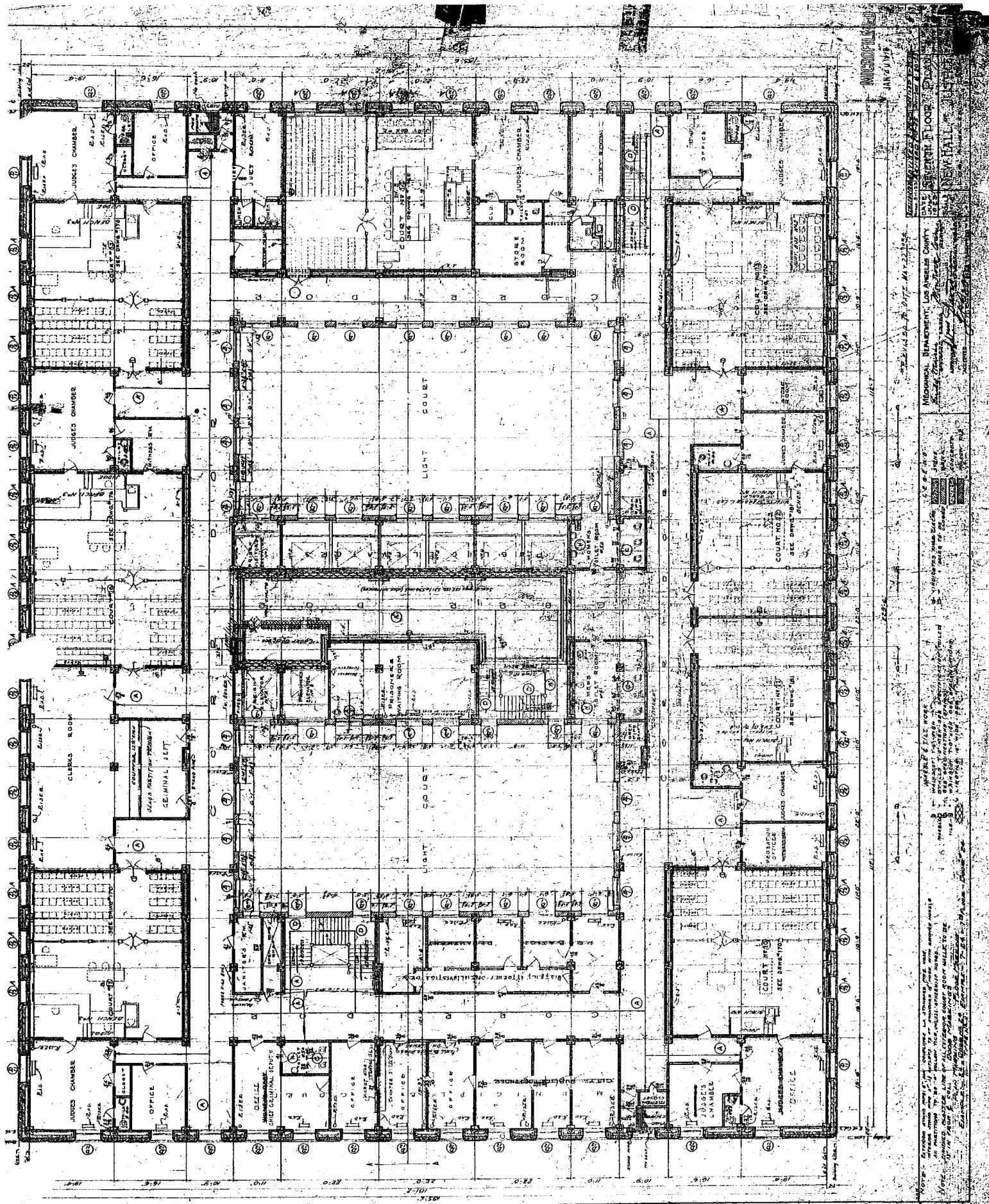
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COUNTY OF LOS ANGELES, CALIFORNIA
 DEPARTMENT OF PUBLIC WORKS
 ARCHITECTURAL DIVISION
 SIXTH FLOOR PLAN
 NEW HALL OF JUSTICE
 LOS ANGELES, CALIF.

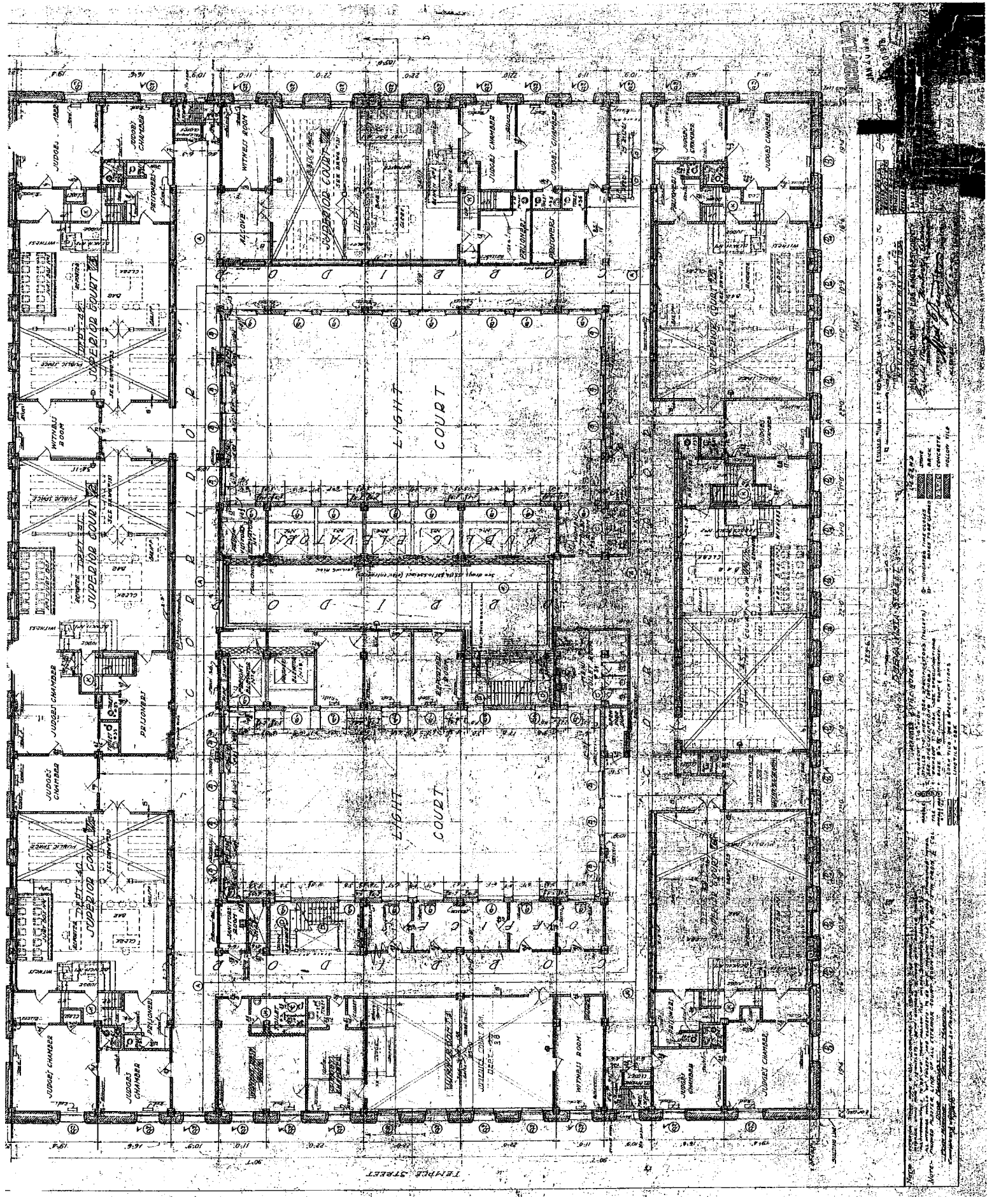
LEGEND
 ■ MARBLE & TILE WORK
 ■ MANGROVE 1/2" HIGH REEL SPECIFICATIONS (MILLER)
 ■ 3" x 3" x 1/2" BRICKS (MILLER)
 ■ 3" x 3" x 1/2" BRICKS (MILLER)
 ■ 3" x 3" x 1/2" BRICKS (MILLER)
 ■ UNLIT TILE SPECIFICATIONS

NOTE: - EVIDENCE ROOM AND COURT ROOMS SHALL BE STRENGTHENED AND REINFORCED TO BE ABLE TO WITHSTAND THE WEIGHT OF THE ROOF AND FLOOR ABOVE.
 - DOOR MARKINGS SHALL BE AS SHOWN ON THE ARCHITECT'S DRAWINGS.
 - ALL WORK SHALL BE IN ACCORDANCE WITH THE 1927 BUILDING CODE.
 Example: 1/2" x 3/4" x 1/2" Marble

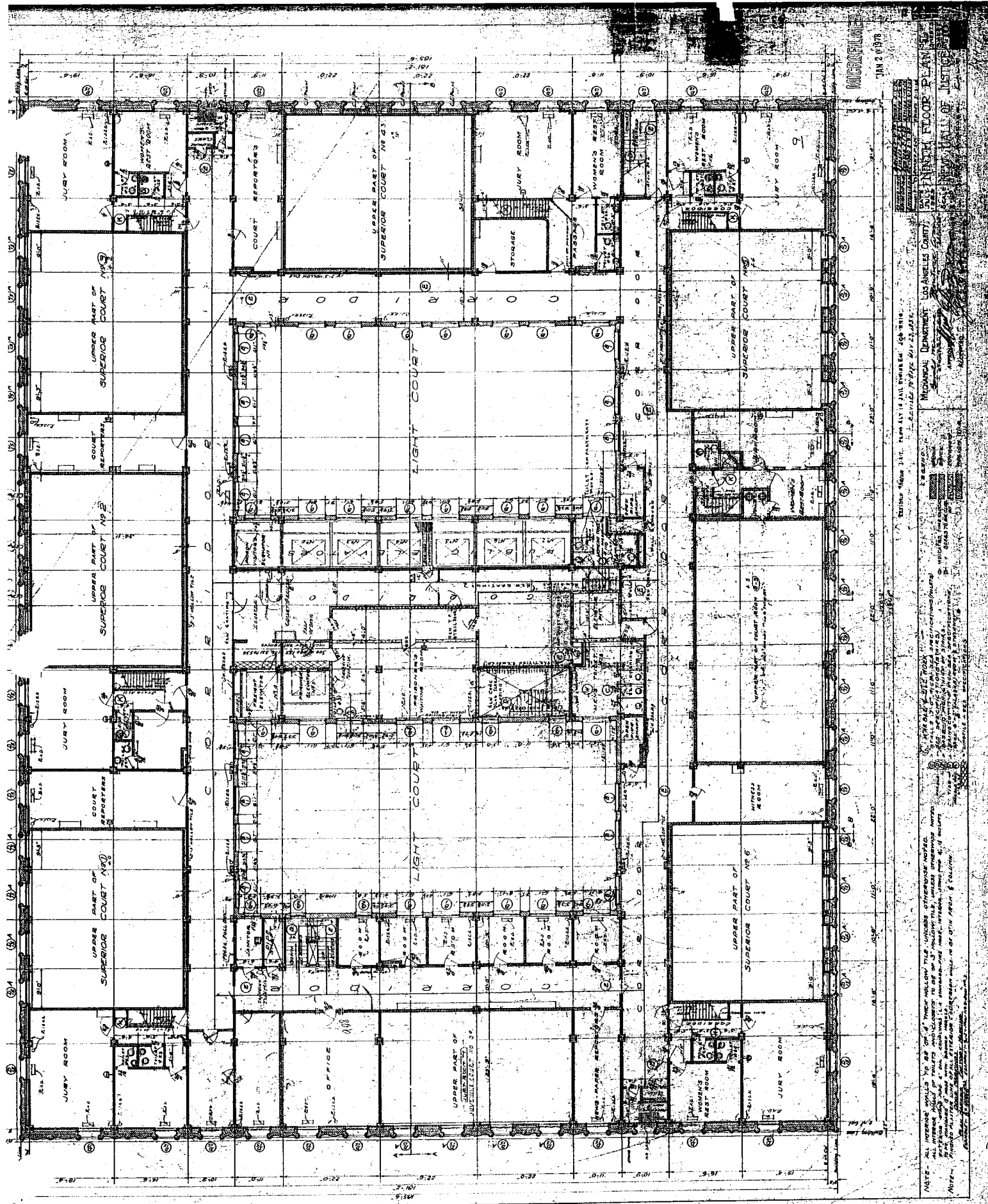
Sixth Floor Plan. Original drawing 1924, final revision 1934.



Seventh Floor Plan. Original drawing 1923, final revision 1934.



Eighth Floor Plan. Original drawing 1923, final revision 1934.

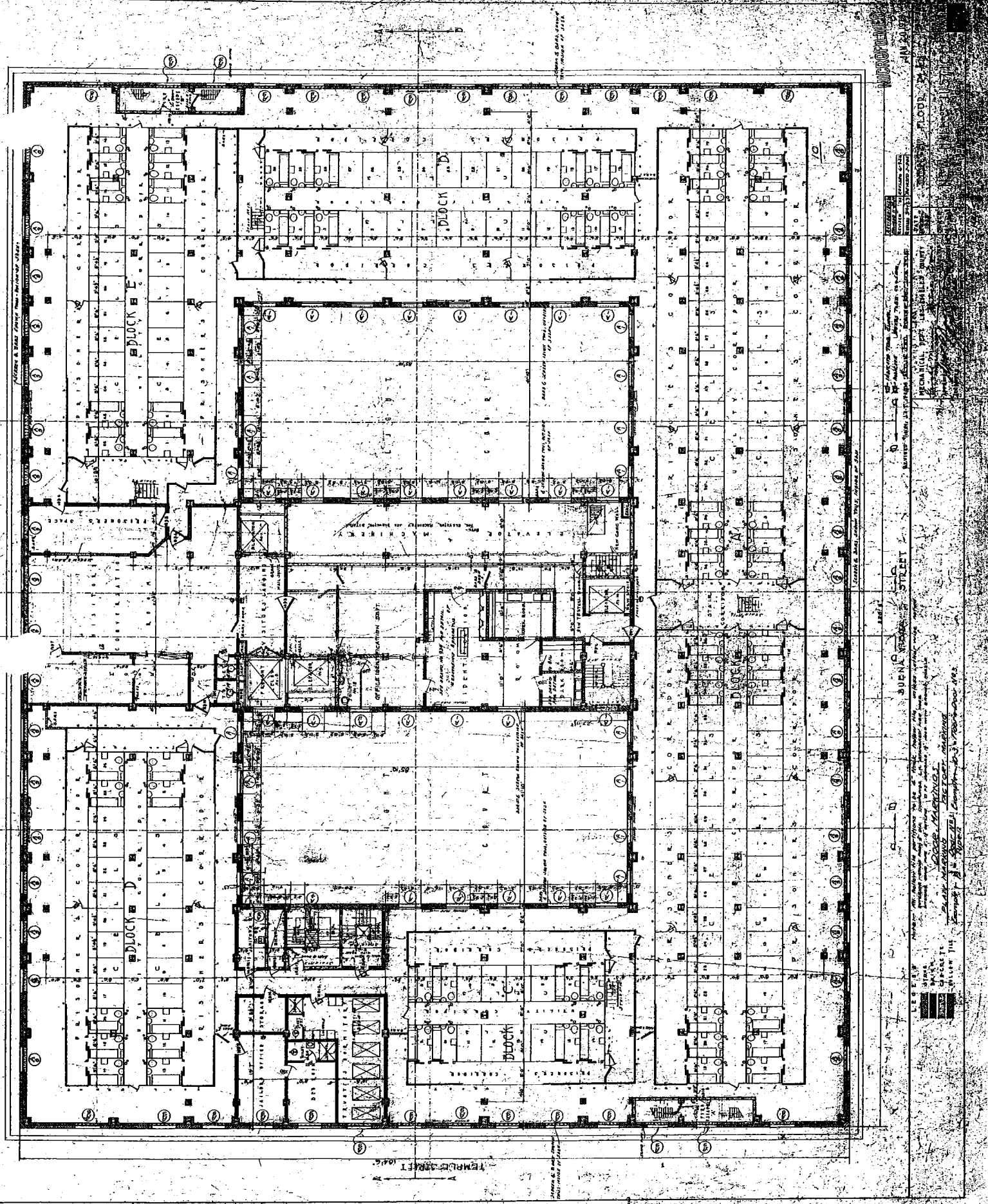


JAN 20 1933

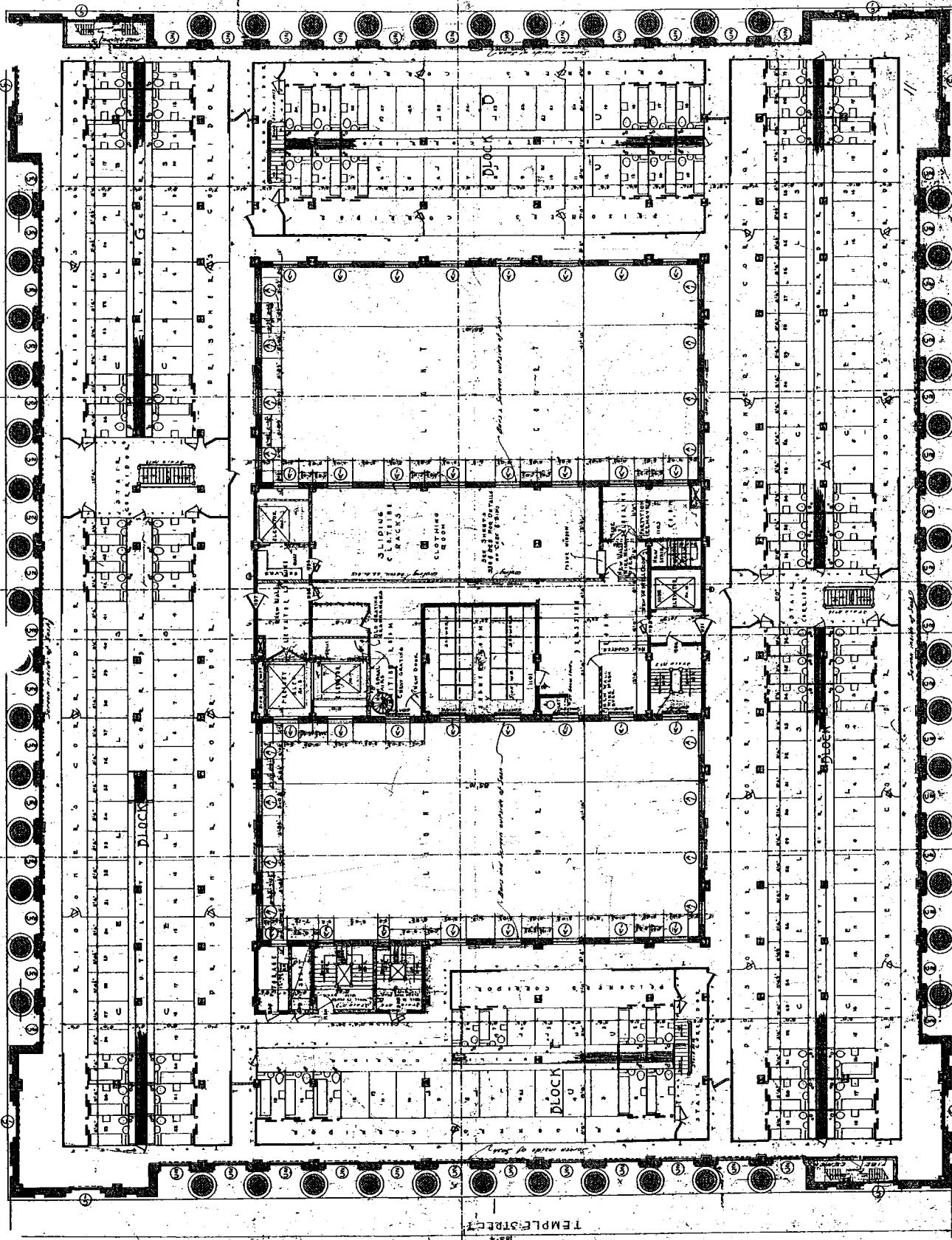
NINTH FLOOR PLAN
LOS ANGELES COUNTY COURTHOUSE
 ARCHITECT: **WALTER D. BROWN**
 ENGINEER: **WALTER D. BROWN**
 CONTRACTOR: **WALTER D. BROWN**
 DATE: **JAN 20 1933**

NOTE: ALL INTERIOR WALLS TO BE OF 4" THICK MASONRY UNLESS OTHERWISE NOTED.
 ALL INTERIOR DOORS TO BE OF 1 1/2" THICK MASONRY UNLESS OTHERWISE NOTED.
 ALL INTERIOR WINDOWS TO BE OF 1 1/2" THICK MASONRY UNLESS OTHERWISE NOTED.
 ALL INTERIOR FLOORS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR CEILING TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR ROOF TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR STAIRS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR ELEVATORS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR RESTROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR TOILETS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR SHOWERS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR LOCKERS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR DRESSING ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR FITTING ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR HAIR SALONS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BARBER SHOPS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR CIGARETTE STANDS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR NEWSSTANDS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BOOKSTALLS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR MUSIC ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR DANCE HALLS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR GARDENS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR PATIOS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR PORCHES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BALCONIES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR TERRACES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR ROOFS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
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 ALL INTERIOR ELEVATORS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR RESTROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR TOILETS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR SHOWERS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR LOCKERS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR DRESSING ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR FITTING ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR HAIR SALONS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BARBER SHOPS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR CIGARETTE STANDS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR NEWSSTANDS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BOOKSTALLS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR MUSIC ROOMS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR DANCE HALLS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR GARDENS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR PATIOS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR PORCHES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR BALCONIES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR TERRACES TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.
 ALL INTERIOR ROOFS TO BE OF 4" THICK CONCRETE UNLESS OTHERWISE NOTED.

Ninth Floor Plan. Original drawing 1923, final revision 1934.



Tenth Floor Plan. Original drawing 1923, final revision 1929.



ARCHITECT
JAN 20 1929

BUENA VISTA STREET
TEMPLE STREET

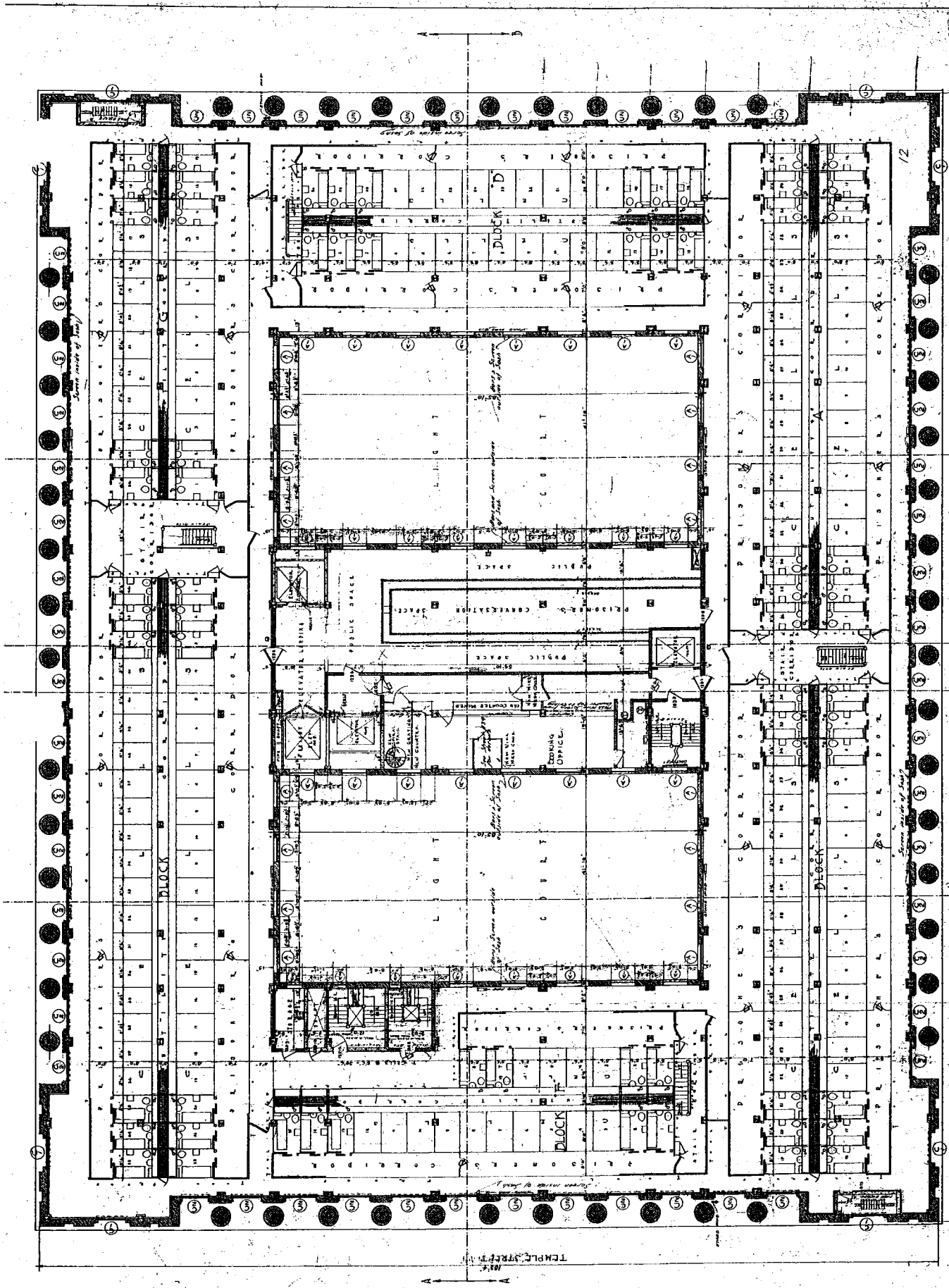
SPINDS N

Notes: - All dimensions are given in feet and inches. The architect is not responsible for the accuracy of the dimensions of the building as shown on this plan. The architect is not responsible for the accuracy of the dimensions of the building as shown on this plan.

CHARLES J. HAYES, ARCHT.
RICHARD J. HAYES, ARCHT.

11th Floor Plan
NEW YORK

Eleventh Floor Plan. Original drawing 1923, final revision 1929.



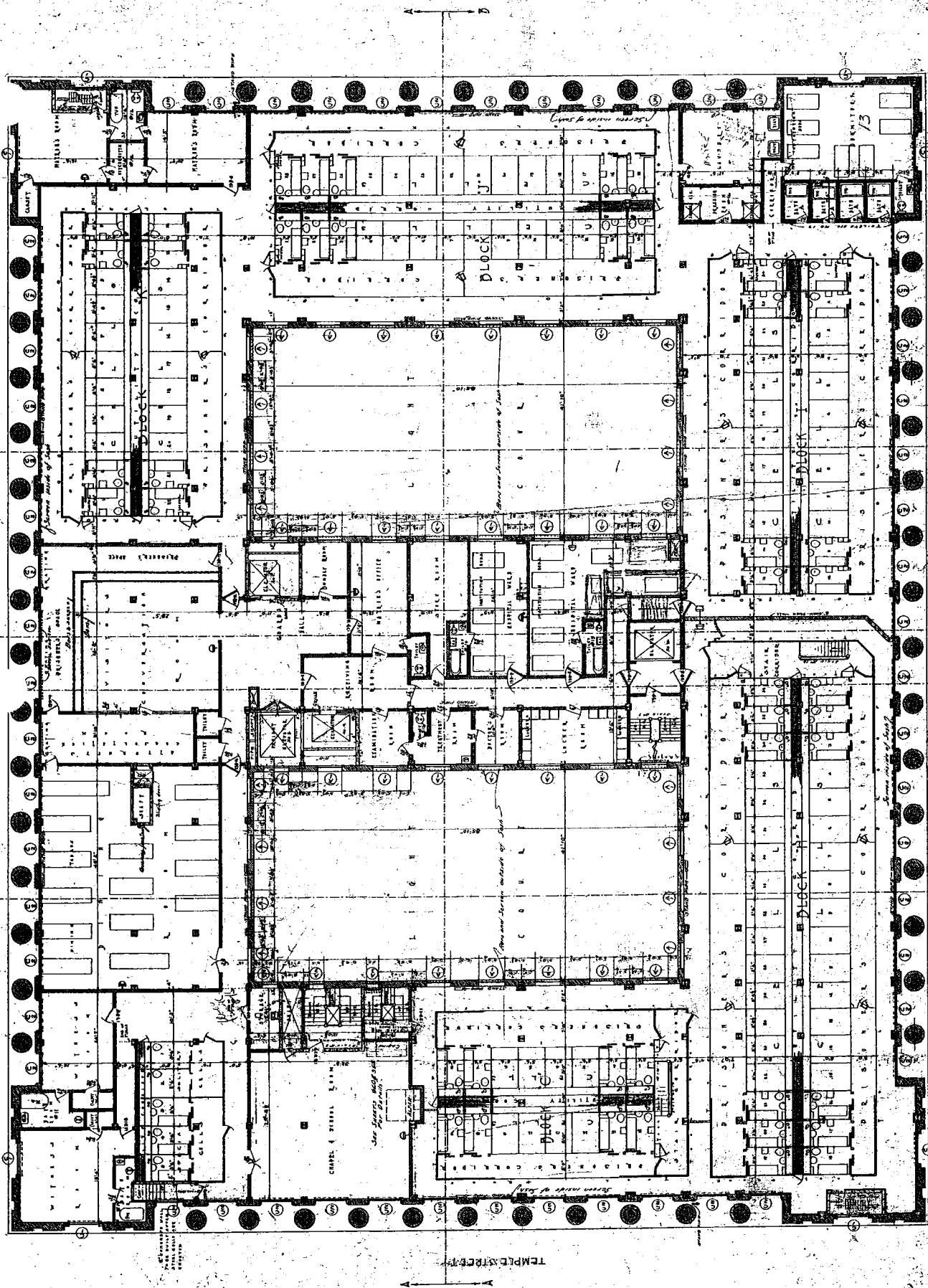
MICROFILMED
 JAN 20 1978
 TWELFTH FLOOR PLAN
 NEW HALL OF JUSTICE
 ARCHITECT: [Signature]
 ENGINEER: [Signature]
 CONTRACTOR: [Signature]

1017
 TEMPLE STREET
 BUENAVISTA STREET
 12

ALL RIGHTS RESERVED TO THE ARCHITECT. NO PART OF THIS DRAWING MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, WITHOUT THE WRITTEN PERMISSION OF THE ARCHITECT.

LEAD (L) [Symbol] [Symbol] [Symbol]
 [Symbol] [Symbol] [Symbol]
 [Symbol] [Symbol] [Symbol]
 [Symbol] [Symbol] [Symbol]

Twelfth Floor Plan. Original drawing 1923, final revision 1929.



MICROFILMED
 JAN 20 1973

INDICATES TRIM LOCATIONS
 SEE DRAWING FOR DETAILS

SEE DRAWING FOR DETAILS
 SEE DRAWING FOR DETAILS

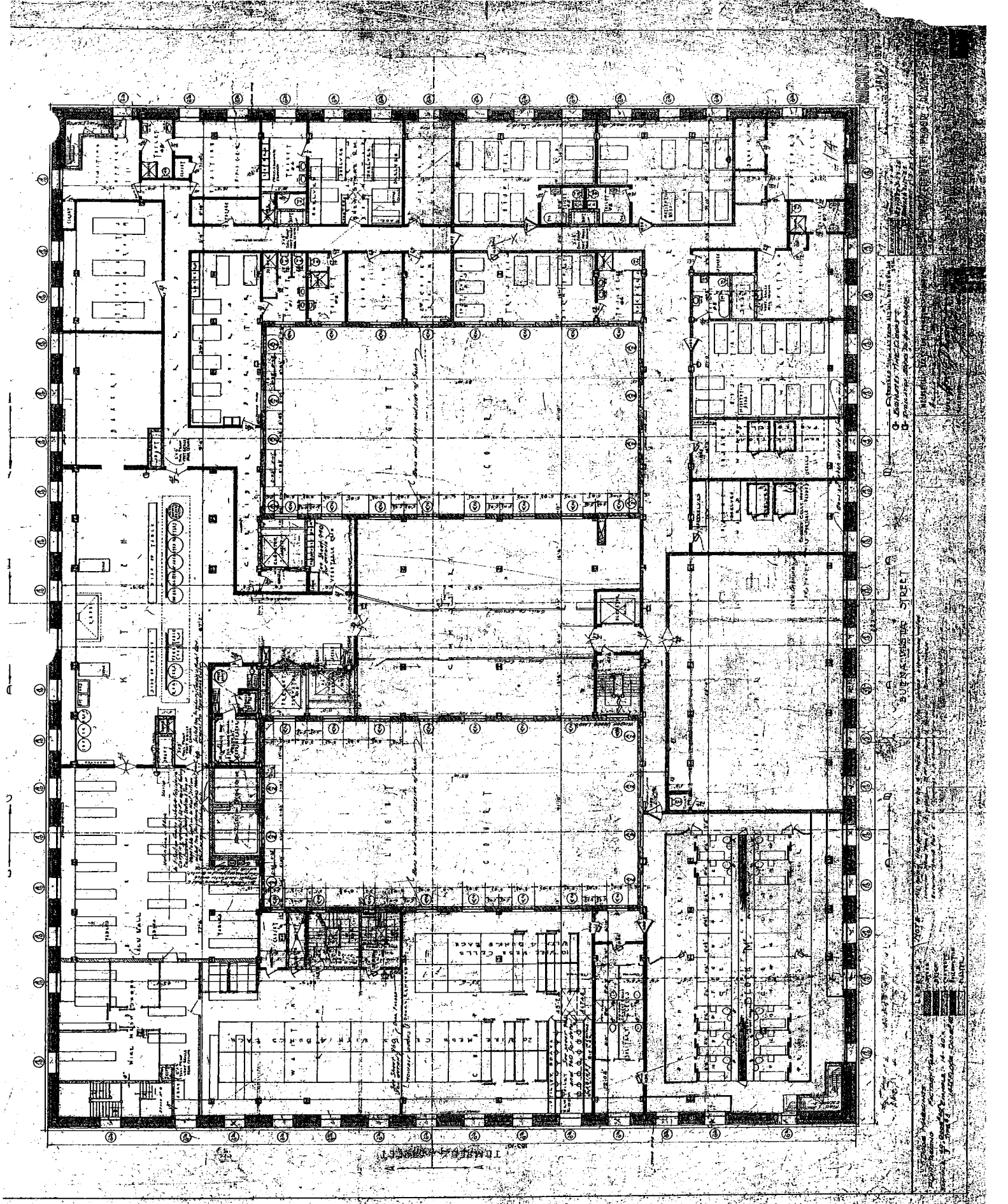
BUENA VISTA STREET

SEE DRAWING FOR DETAILS
 SEE DRAWING FOR DETAILS

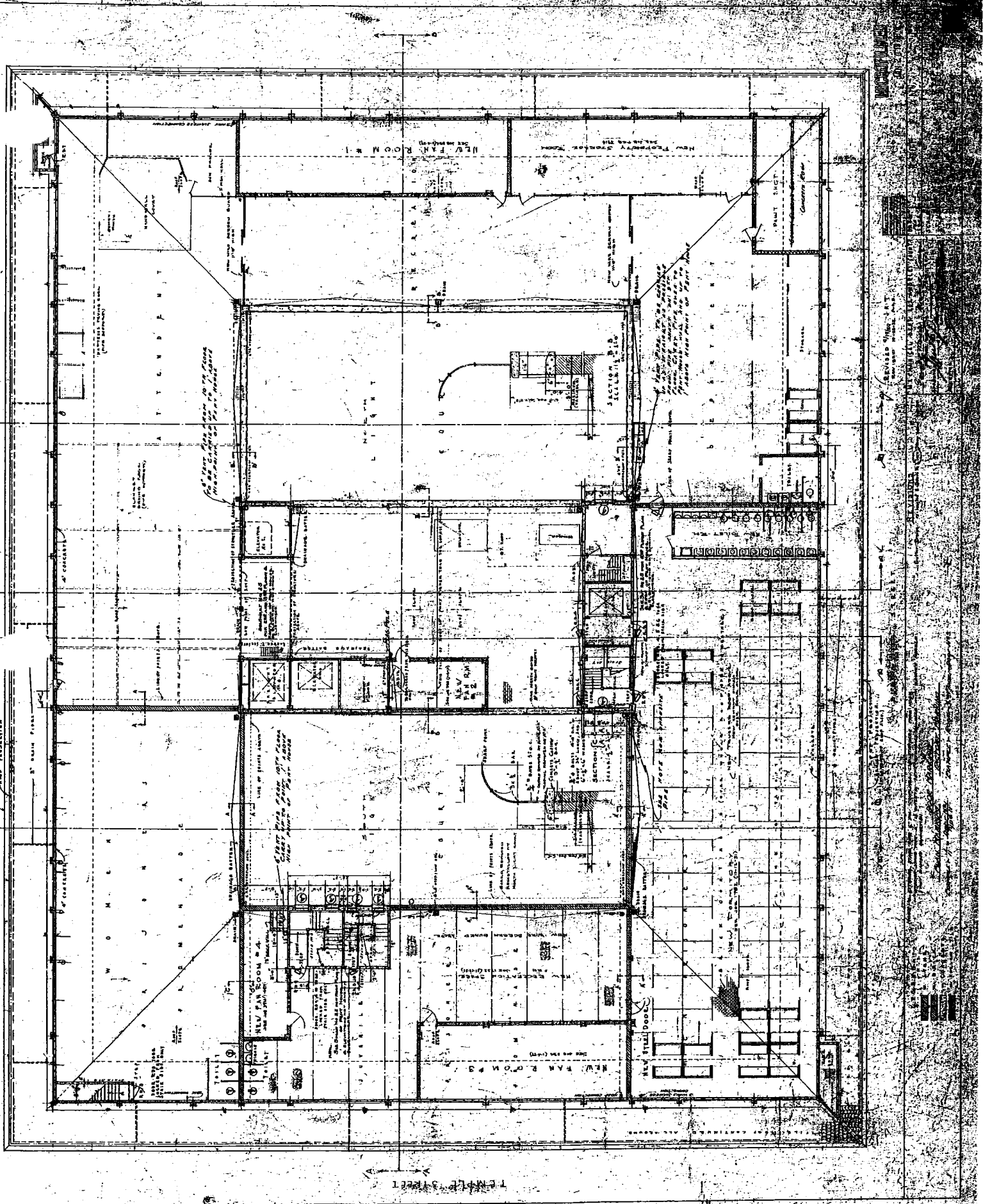
SEE DRAWING FOR DETAILS
 SEE DRAWING FOR DETAILS

SEE DRAWING FOR DETAILS
 SEE DRAWING FOR DETAILS

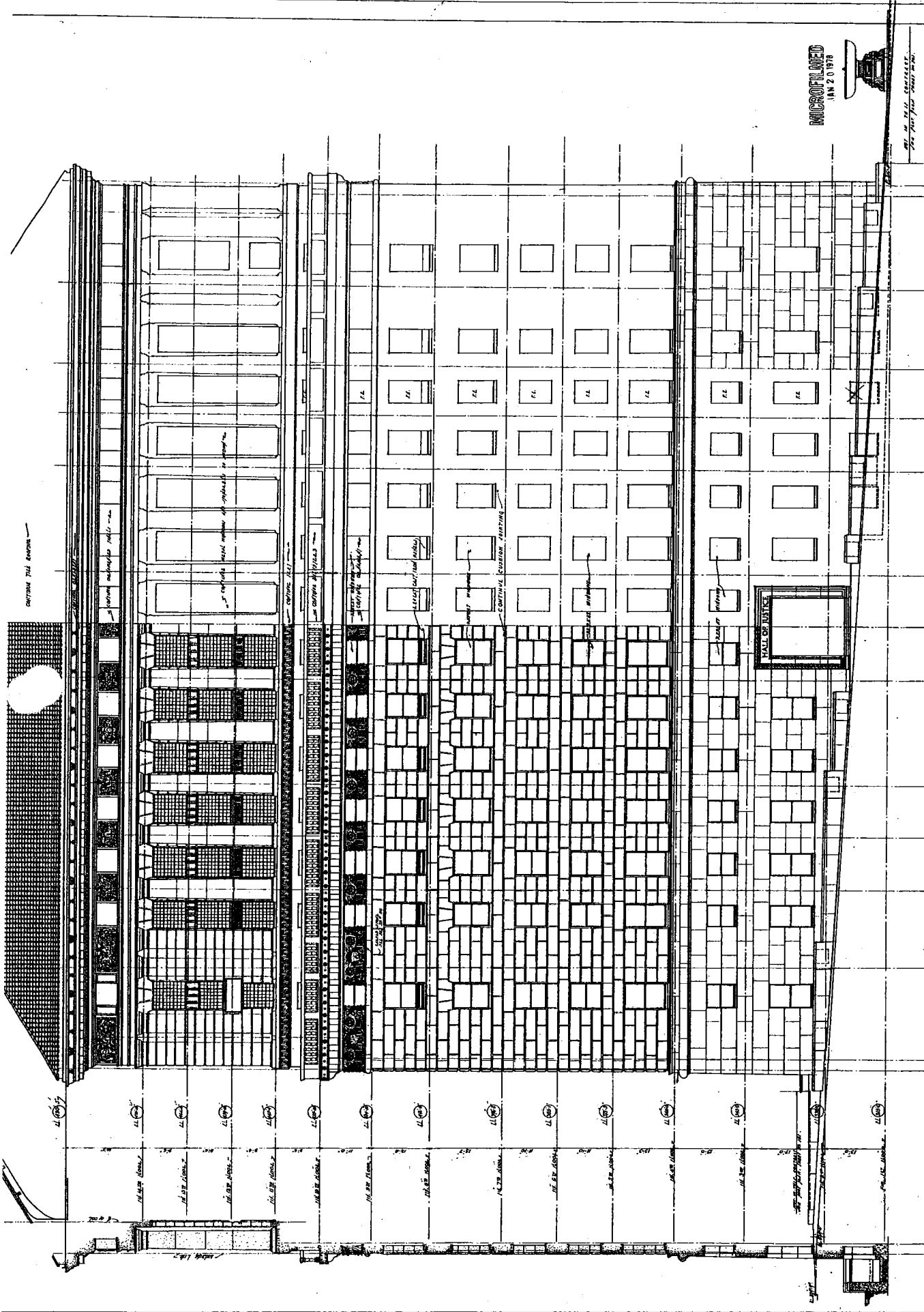
Thirteenth Floor Plan. Original drawing 1923, final revision 1926.



Fourteenth Floor Plan. Original drawing 1923, final revision 1933.



Roof Plan. Original drawing 1923, final revision 1932.



MICROFILMED
JAN 20 1978



BY THE ARCHITECT
The First Floor Only

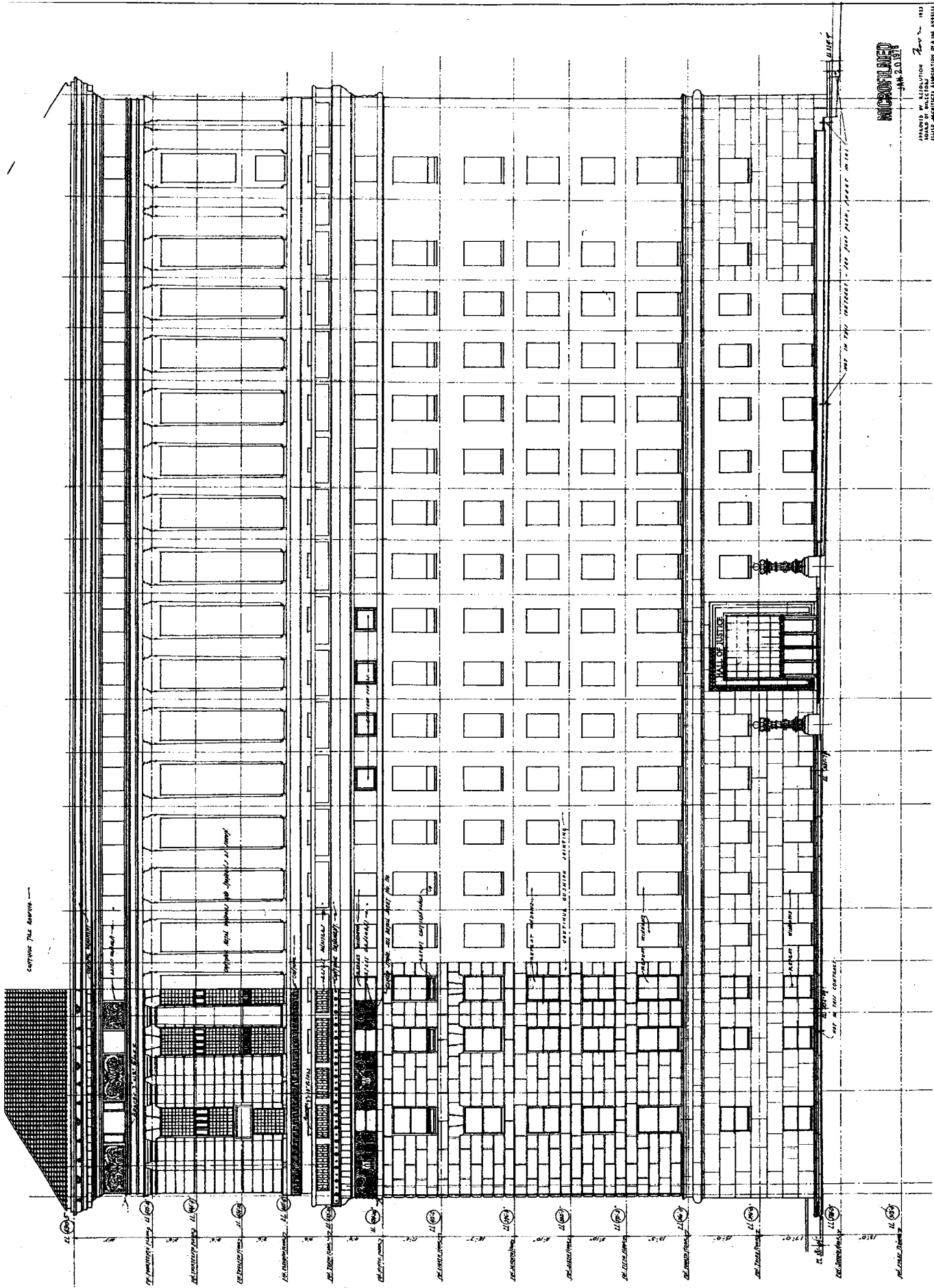
REVISIONS	TEMPLE STREET ELEVATION
NO.	DATE
1	
2	
3	

HALL OF JUSTICE BUILDING
COUNTY OF LOS ANGELES-CAL
ALLIED ARCHITECTS ASSOCIATION
OF LOS ANGELES, CALIFORNIA
SCALE: 1/8" = 1'-0"
DATE: OCT. 1923
TRACED BY: [Signature]
3

TEMPLE STREET ELEVATION
SCALE: ONE-EIGHTY-FOUR TO ONE FOOT

APPROVED BY: [Signature]
ARCHITECT: [Signature]
DATE: [Date]

Temple Street elevation. Original drawing 1923, final revision 1924.



REVISIONS
 1. APPROVED BY BOARD OF ARCHITECTS
 2. APPROVED BY BOARD OF ARCHITECTS
 3. APPROVED BY BOARD OF ARCHITECTS

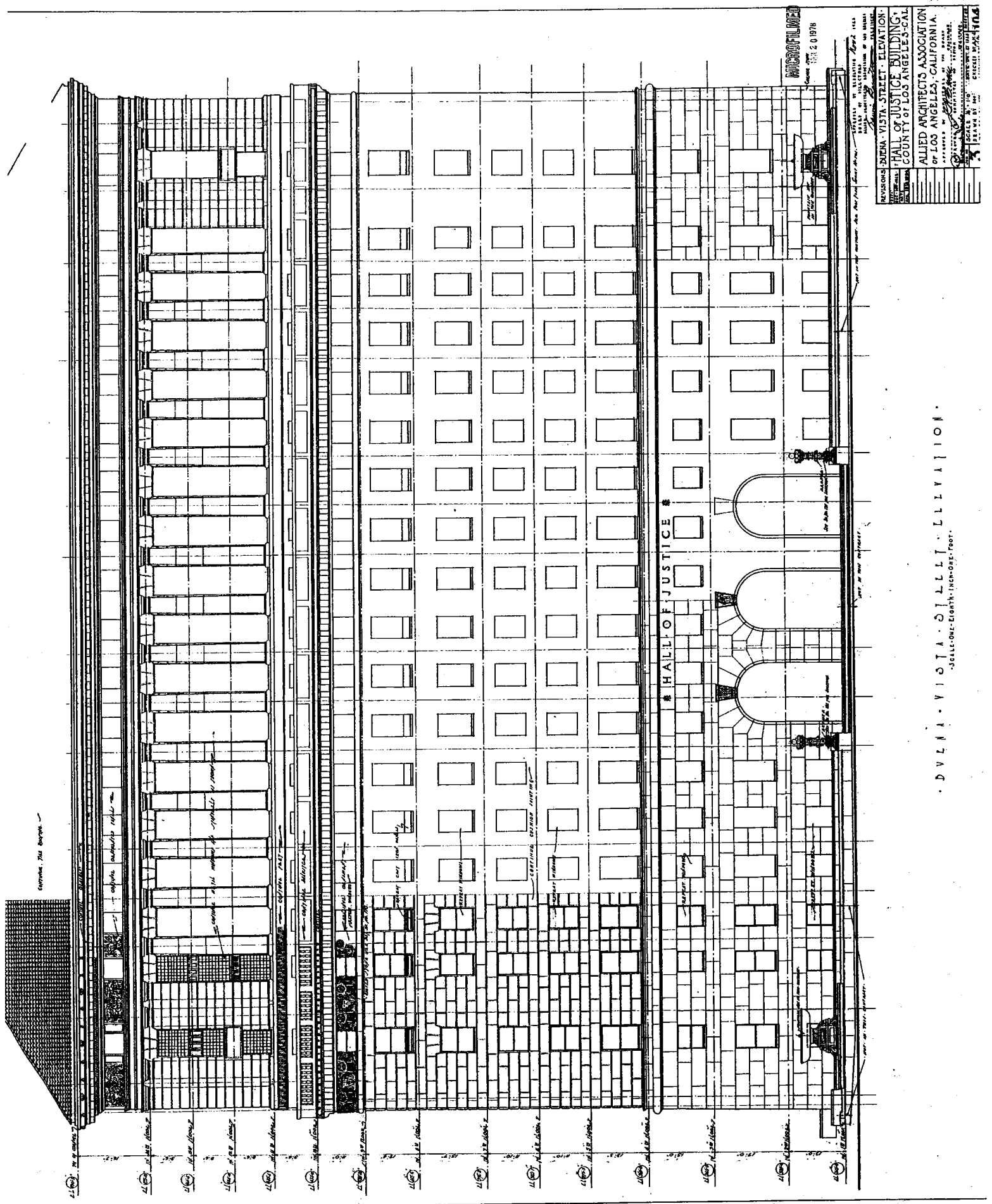
PROVISIONS - BROADWAY ELEVATION -
HALL OF JUSTICE BUILDING -
 COUNTY OF LOS ANGELES - CALIF.

ALLIED ARCHITECTS ASSOCIATION
 OF LOS ANGELES, CALIFORNIA
 APPROVED BY THE BOARD
 OF ARCHITECTS OF THE COUNTY
 OF LOS ANGELES, CALIFORNIA
 JAN 20 1923

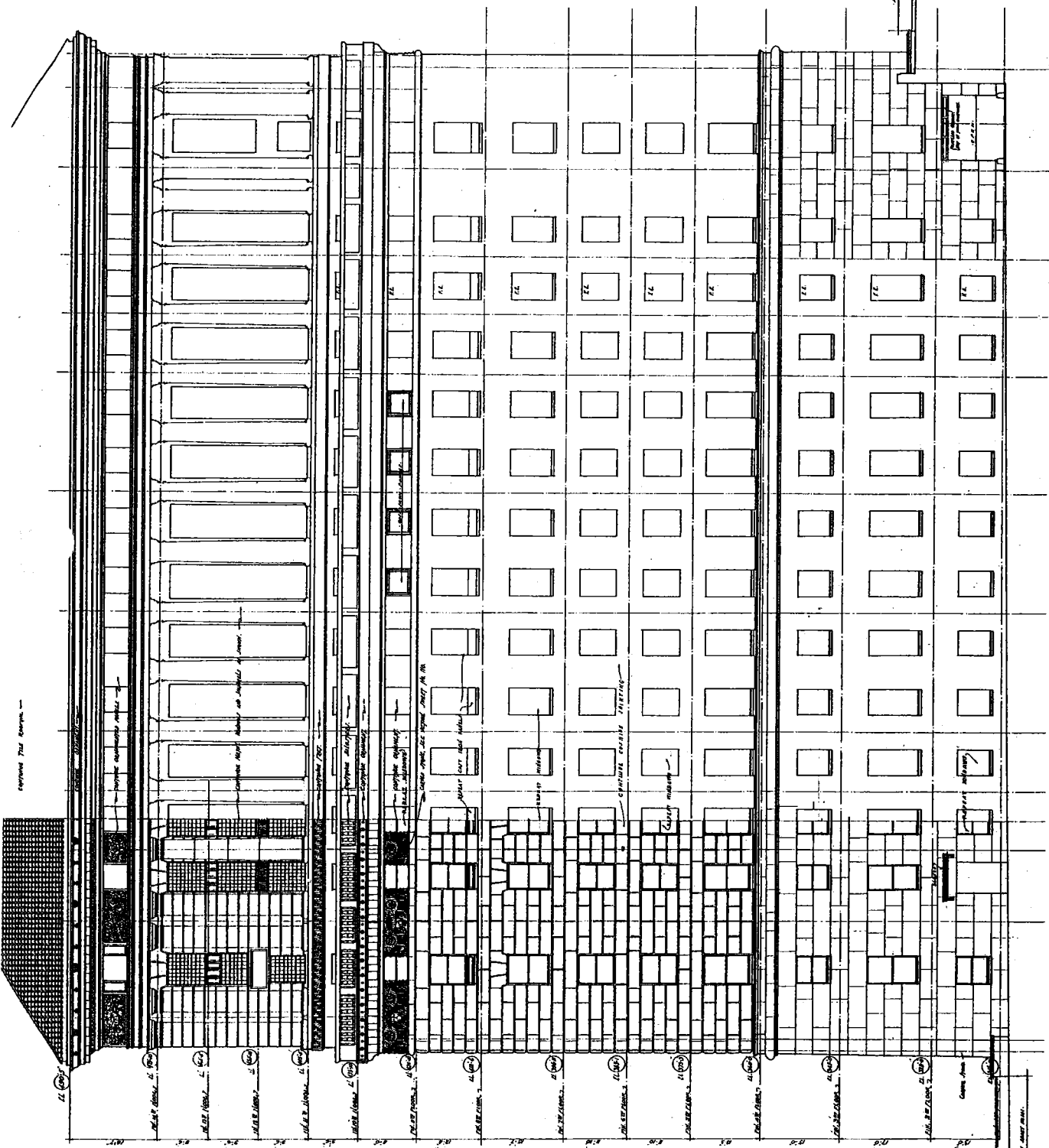
102

BROADWAY ELEVATION
 SCALE ONE-EIGHTH INCH TO ONE FOOT

Broadway elevation. Original drawing 1923, final revision 1924.



Buena Vista Street elevation. Original drawing 1923, final revision 1924



REVISIONS

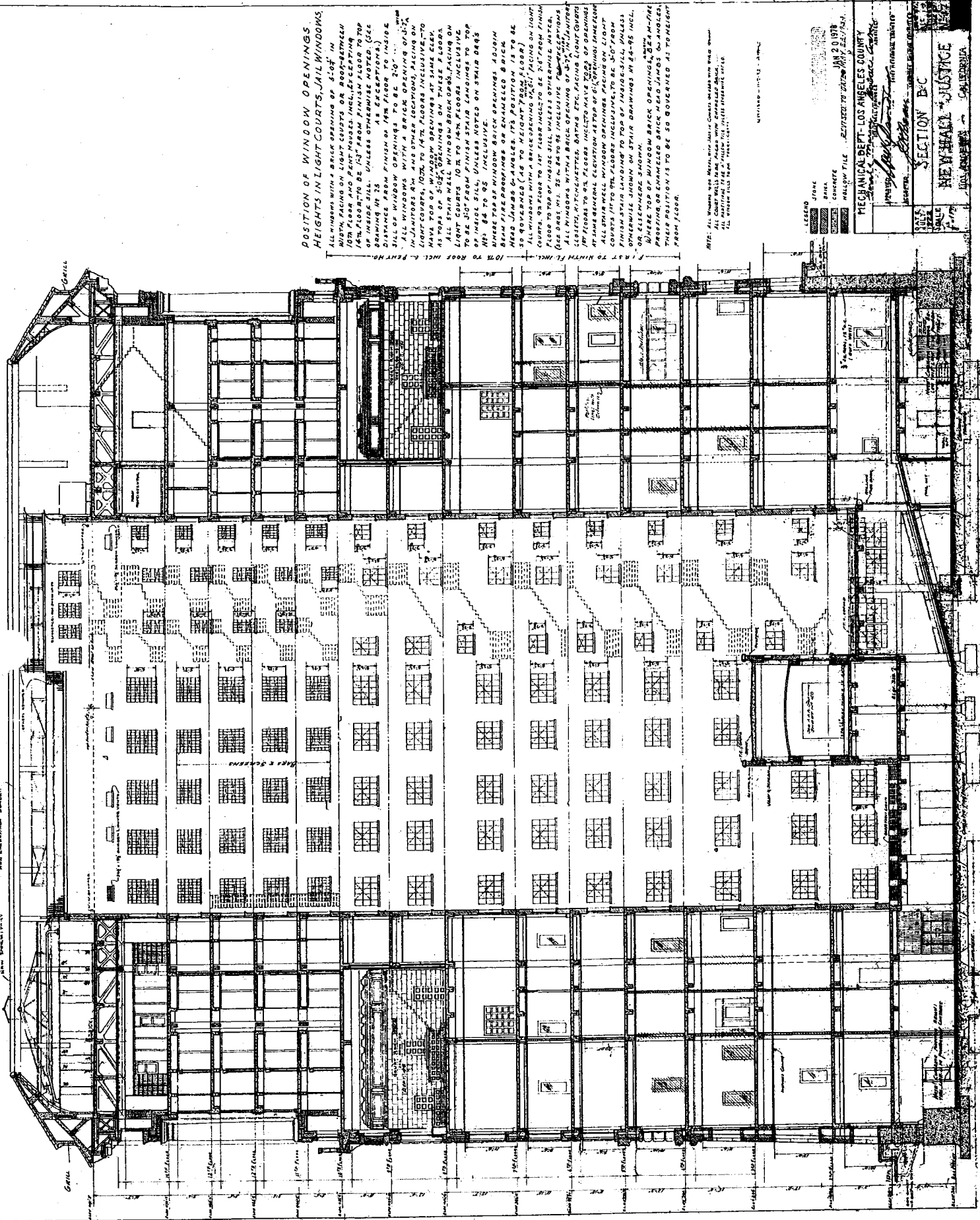
NO.	DATE	DESCRIPTION
1		
2		
3		

APPROVED
 JAN 20 1924
 ARCHITECTS BY ASSOCIATION
 COUNTY OF LOS ANGELES - CALIFORNIA
 ALLIED ARCHITECTS ASSOCIATION
 OF LOS ANGELES, CALIFORNIA

SCALE ONE-EIGHTH" = ONE-FOOT"
 DRAWN BY
 CHECKED BY
 105

ALLEY ELEVATION
 SCALE ONE-EIGHTH" = ONE-FOOT"

Alley (Aliso Street) elevation. Original drawing 1923, final revision 1924.



POSITION OF WINDOW OPENINGS, HEIGHTS IN LIGHT COURTS, AND WINDOWS

ALL WINDOWS WITH A BRICK OPENING OF 6'-0" IN WIDTH TAKING ON LIGHT COURTS OR PROTECTING 10" FLOOR AND BENT HOUSES INCL. EXCEPTING 14" FLOOR TO BE 13" FROM FINISH FLOOR TO TOP OF INSIDE SILL. UNLESS OTHERWISE NOTED. (SEE DRAWING IN 'S' AS EXCEPTIONS.)

ALL WINDOWS WITH A BRICK OPENING OF 3'-0" IN WIDTHS WITH A BRICK OPENING OF 3'-0" IN LIGHT COURTS, 100% TO 14" FLOORS INCLUSIVE, TO HAVE TOP OF WINDOW OPENINGS AT SAME ELEV. AS TOP OF 5'-0" OPENINGS ON THESE FLOORS.

ALL WINDOWS WITH A BRICK OPENING OF 3'-0" IN LIGHT COURTS TO HAVE TOP OF WINDOW OPENINGS TO BE 3'-0" FROM FINISH FLOOR TO TOP OF INSIDE SILL, UNLESS NOTED ON STAIR DECKS THESE TOPS OF WINDOW BRICK OPENINGS ADD IN BRICK OPENINGS OR ENAMELED BRICK HEADS OF WINDOWS POSITION AS TO BE 3'-0" FROM FINISH FLOOR TO TOP OF INSIDE SILL, UNLESS NOTED ON LIGHT COURTS, OR FLOOR TO AT FLOOR INCL. TO BE 7'-0" FROM FINISH FLOOR TO TOP OF INSIDE SILL, UNLESS OTHERWISE NOTED. (SEE DRAW. IN 'S' AS TO BE 8'-0" INCLUSIVE UNLESS OTHERWISE NOTED.)

ALL WINDOWS WITH A BRICK OPENING OF 3'-0" IN LIGHT COURTS TO HAVE TOP OF WINDOW OPENINGS TO BE 3'-0" FROM FINISH FLOOR TO TOP OF INSIDE SILL, UNLESS OTHERWISE SHOWN.

ALL STAIR WELL WINDOW OPENINGS, PACING ON LIGHT COURTS, FINISH STAIR LANDING TO TOP OF INSIDE SILL, UNLESS OTHERWISE SHOWN.

BRICK OPENINGS WITH M-FIRE PROOFING OR ENAMELED BRICK HEADS JAMES ON WALLS, THEIR POSITION IS TO BE AS GOVERNED AS TO HEIGHT FROM FLOOR.

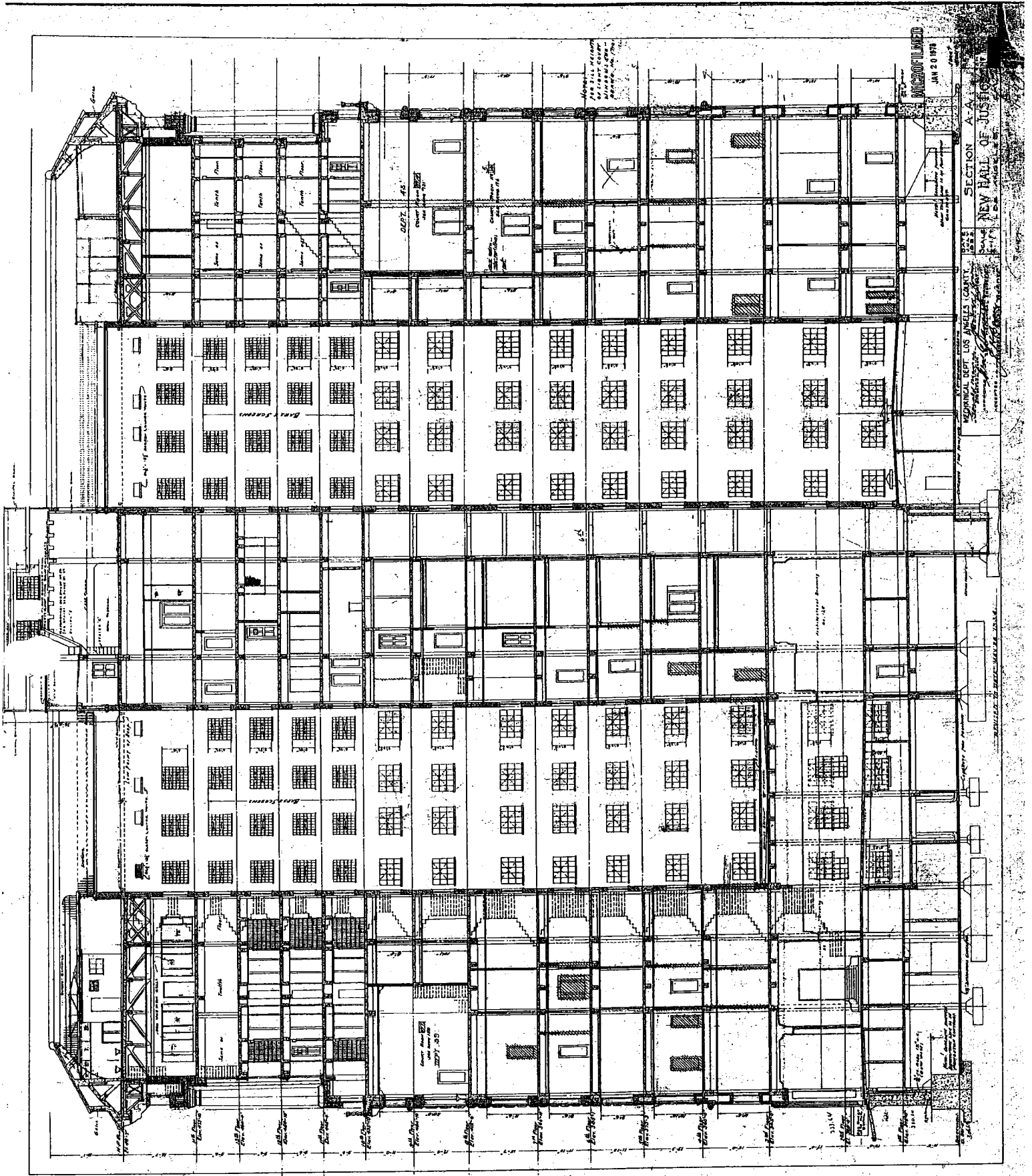
NOTE: ALL WINDOWS WITH BRICK OPENING SHALL BE WITH BRICK OPENING ALL CORNER WALLS TO BE WITH ENAMELED BRICK HEADS ALL OTHER WALLS TO BE WITH ENAMELED BRICK HEADS.

LEGEND
 STONE
 BRICK
 CONCRETE
 MASONRY

JAN 20 1918

MECHANICAL DEPT. LOS ANGELES COUNTY
 ARCHITECT
 SECTION B-C
 NEW HALL OF JUSTICE
 LOS ANGELES, CALIFORNIA

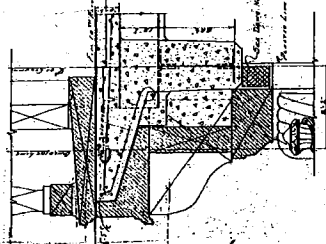
Section B-C. Original drawing 1923, final revision 1934.



Section A-A. Original drawing 1923, final revision 1934.

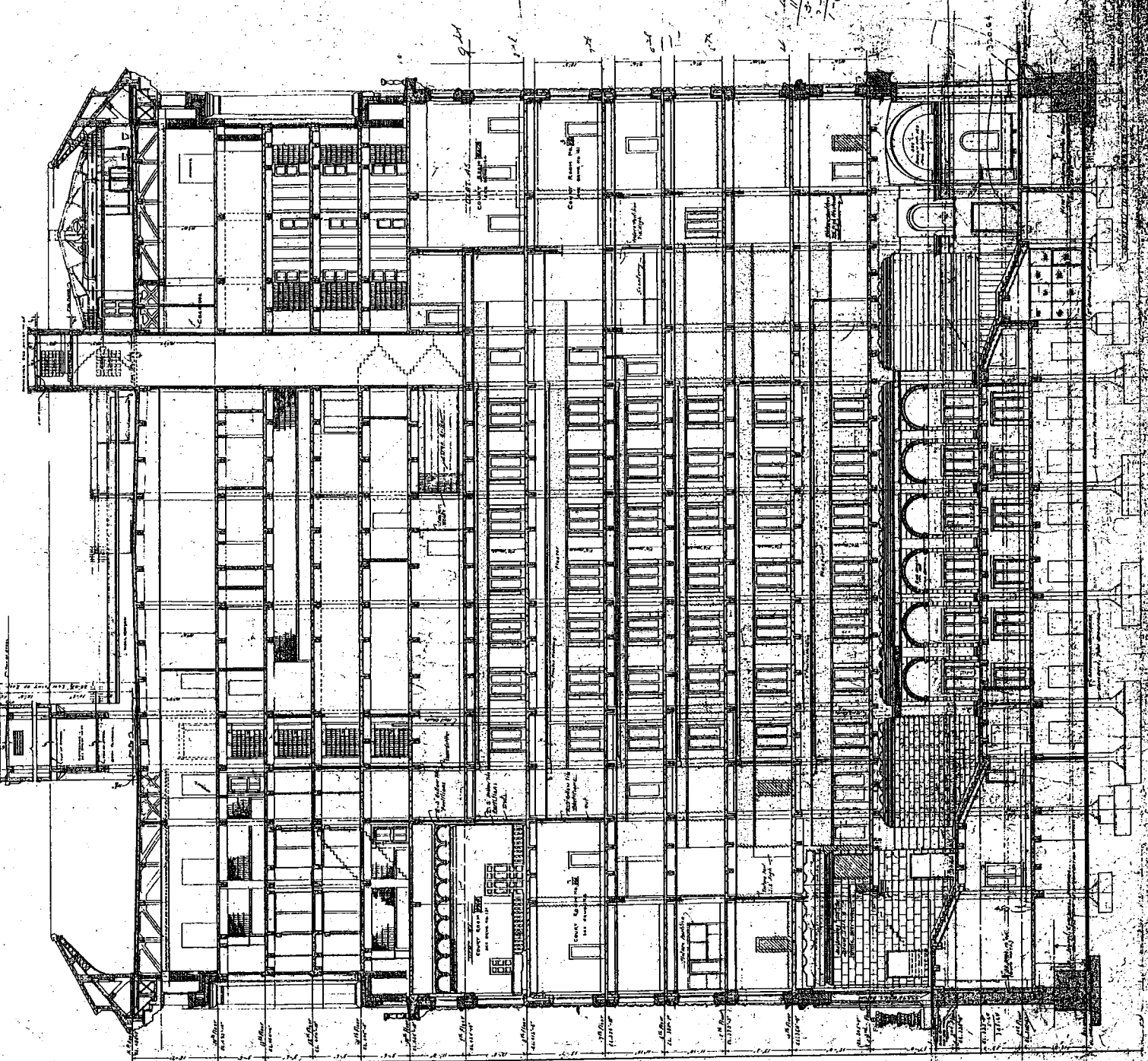
*Mr. - Guide of the original plan
on the old City Building,
and 375 is about 5' 10" x 6' 6"*

NOTE:
FOR DETAILS OF LIGHT COURT WINDOWS
SEE DRAWING NO. 17

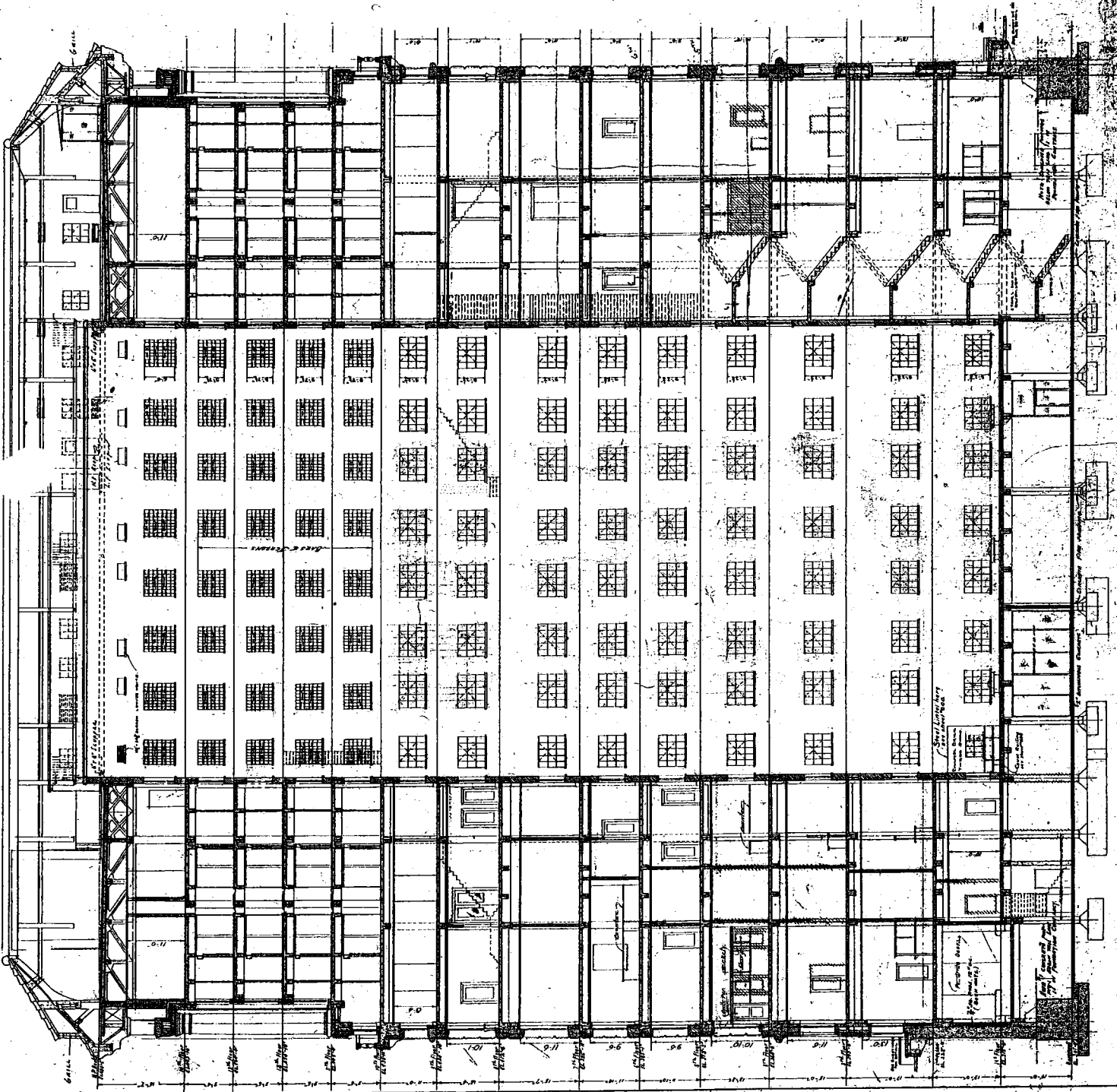


NOTES:
1. ALL PARTS TO BE CONCRETE UNLESS OTHERWISE SPECIFIED.
2. ALL WALLS TO BE CONCRETE UNLESS OTHERWISE SPECIFIED.
3. ALL FLOORS TO BE CONCRETE UNLESS OTHERWISE SPECIFIED.
4. ALL ROOFS TO BE CONCRETE UNLESS OTHERWISE SPECIFIED.
5. ALL PARTS TO BE PAINTED UNLESS OTHERWISE SPECIFIED.

APPROVED
JAN 20 1913
CIVIL ENGINEER
JAMES H. HARRIS
CIVIL ENGINEER
JAMES H. HARRIS
CIVIL ENGINEER
JAMES H. HARRIS



Section B-E. Original drawing 1923, final revision 1934.



NOTE:
FOR ALL HEIGHTS BY COURT COURT WINDS
- See DRAWING NO. 17.

NOTE:
ALL PARTITIONS SHALL FOLLOW THE WALLS SPACING
AND BE SET BACK FROM THE WALLS WITHIN THE
WALLS. ALL PARTITIONS SHALL BE PAID WITH ENAMELED BRICK,
1" THICK, AND SHALL BE SET BACK FROM THE WALLS.

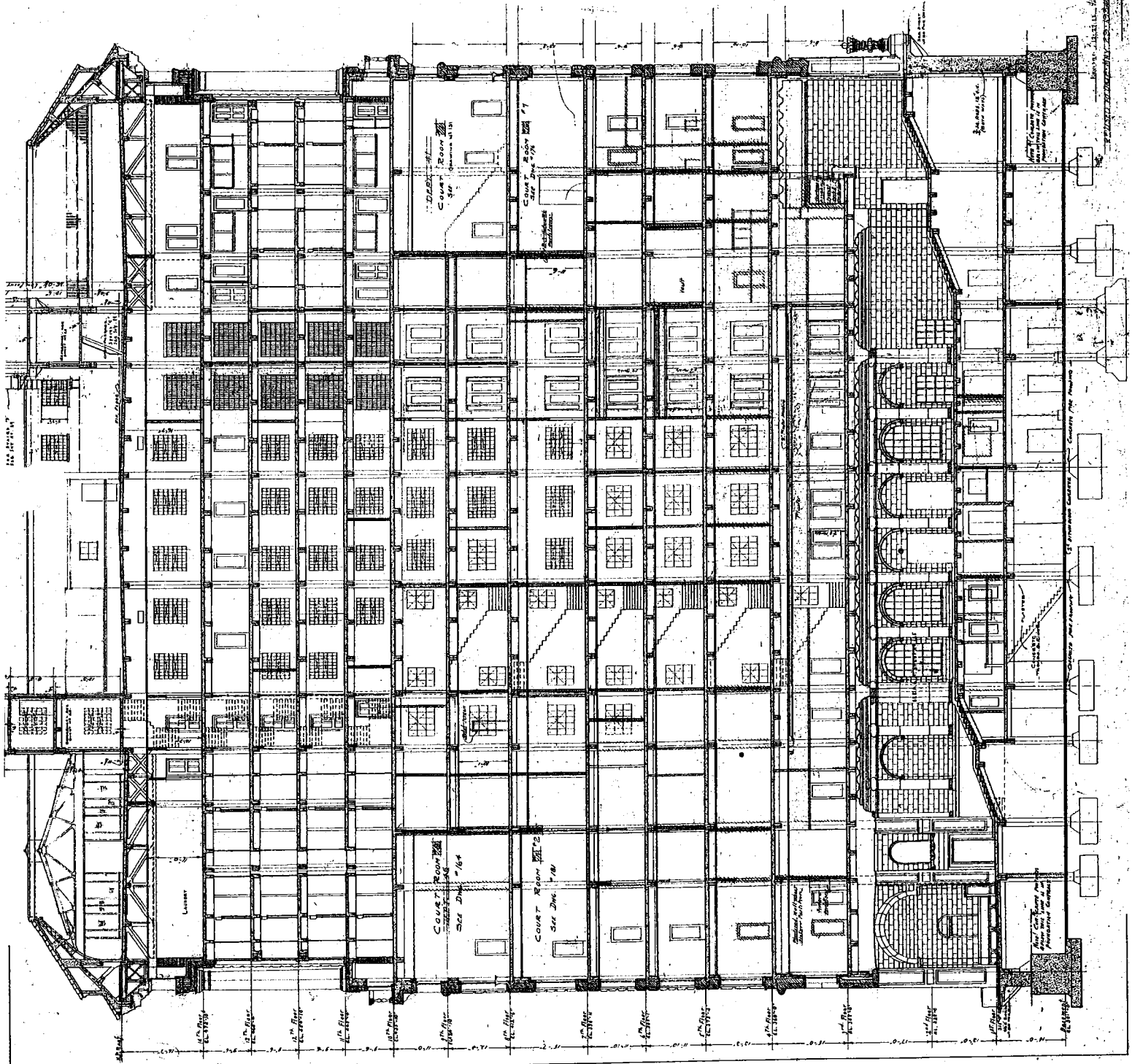
REVISED TO DATE MAY 29, 1934.

UNFILED
JAN 20 1934

RECORDED IN DEPT. OF REVENUE COUNTY 1934
SCALE
1" = 16'-0"

SECTION B-F
NEW HALL, BOSTON

Section B-F. Original drawing 1923, final revision 1934.

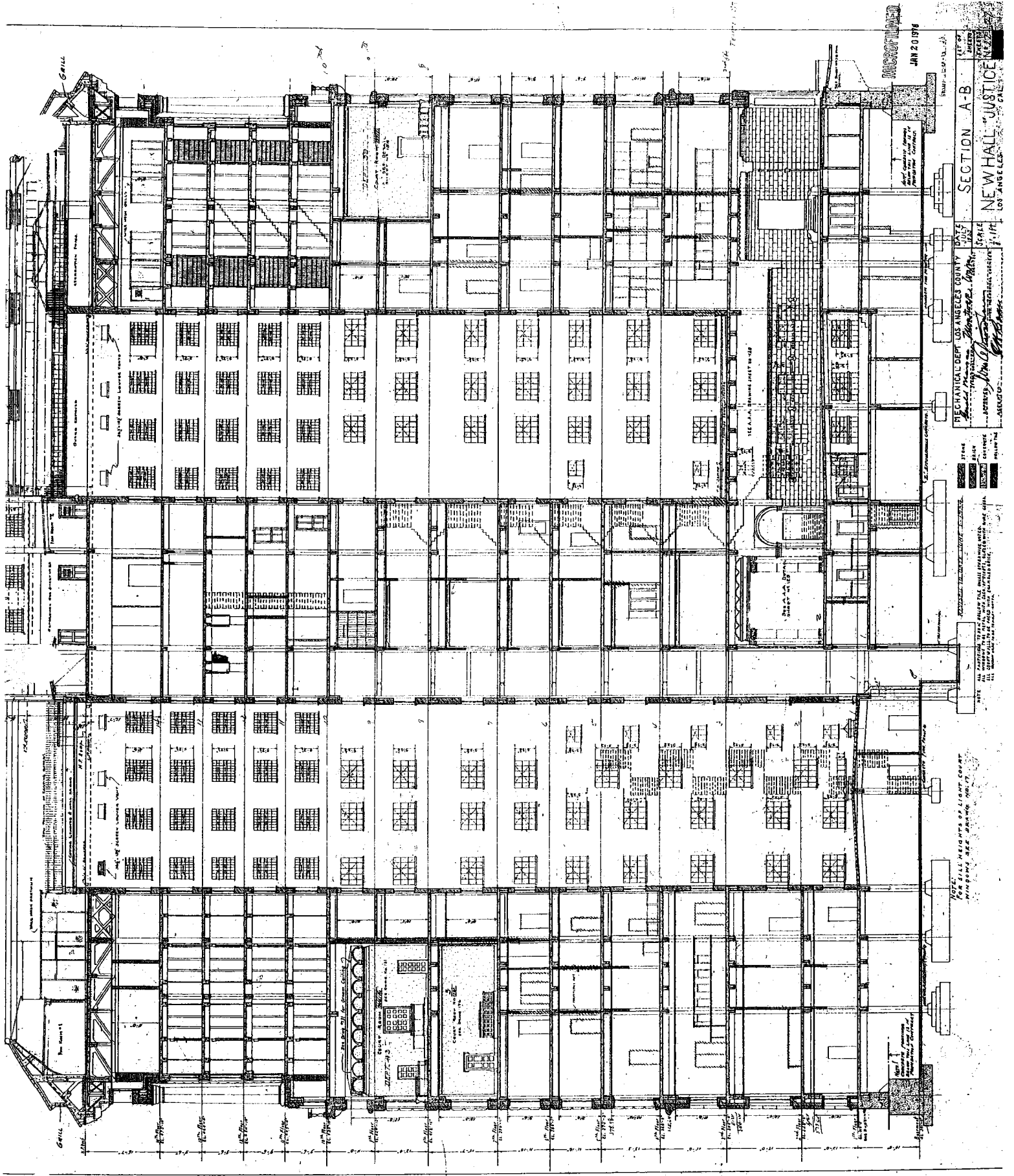


NOTE: ALL PARTITIONS SHALL BE CONCRETE UNLESS OTHERWISE NOTED. ALL PARTITIONS SHALL BE METAL WITH PAIR OF CORNER GLASS. ALL PARTITIONS SHALL BE METAL WITH PAIR OF CORNER GLASS. ALL PARTITIONS SHALL BE METAL WITH PAIR OF CORNER GLASS.

MECHANICAL DEPT. LOS ANGELES COUNTY
 JAN 20 1934
 SECTION B-D
 SCALE 1/4" = 1'-0"

MECHANICAL DEPT. LOS ANGELES COUNTY
 JAN 20 1934
 SECTION B-D
 SCALE 1/4" = 1'-0"

Section B-D. Original drawing 1923, final revision 1934.

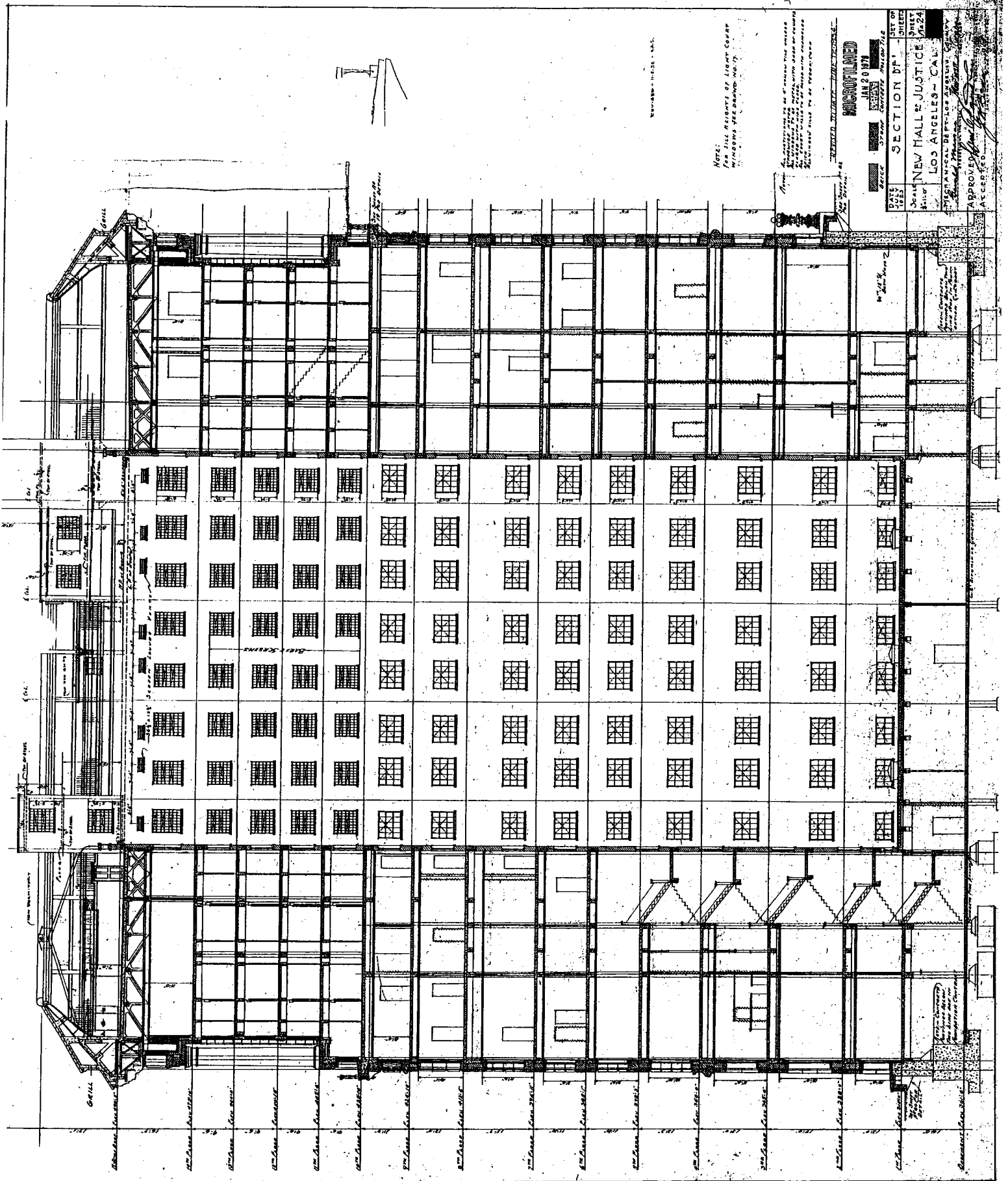


SECTION A-B
NEW HALL OF JUSTICE
LOS ANGELES, CALIF.

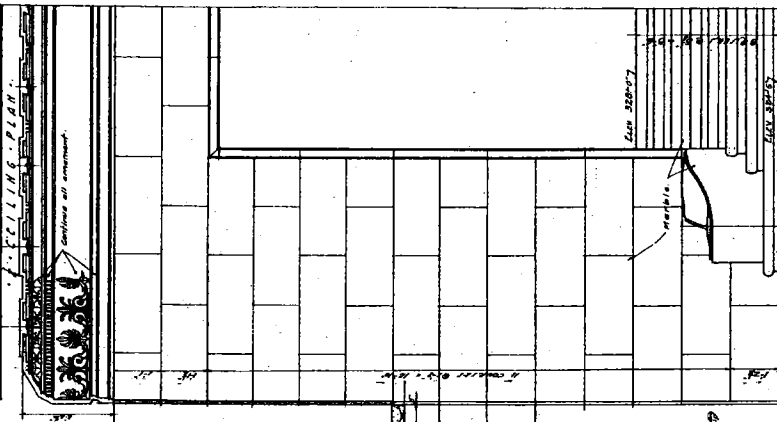
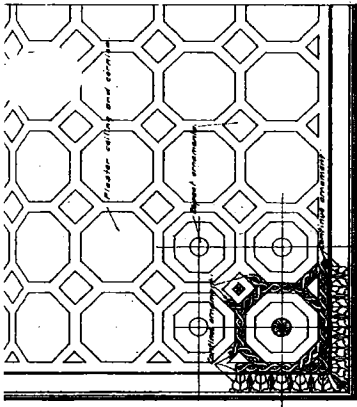
MECHANICAL DEPT. LOS ANGELES COUNTY JULY 1923
ARCHITECT: PHILIP H. PHILLIPS
ENGINEER: JOHN B. CLAYTON
DATE: JAN 20 1932

NOTE:
FOR SILL HEIGHTS OF LIGHT COURTS
SEE PLAN, SEE SECTION C-D

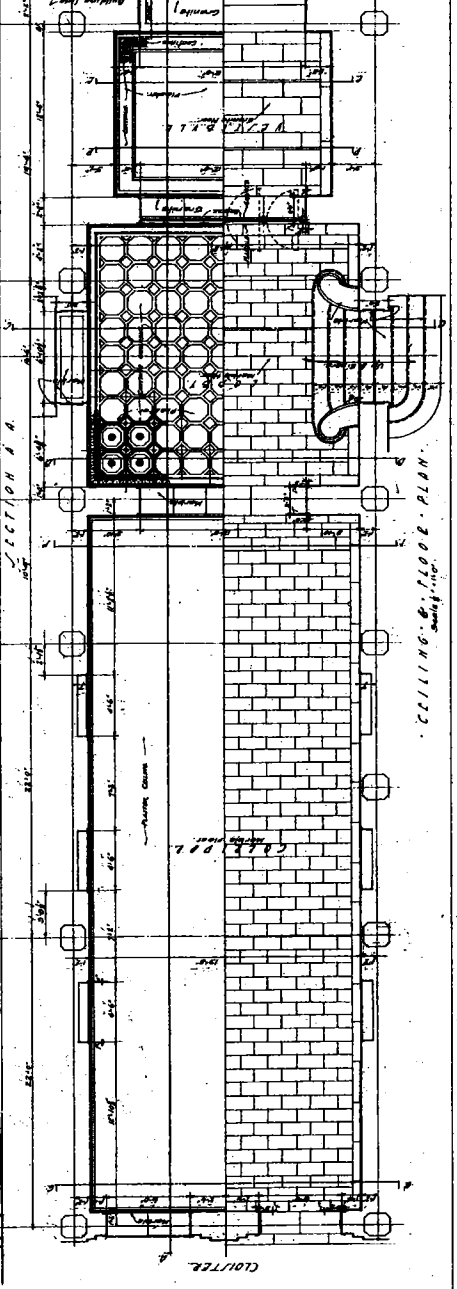
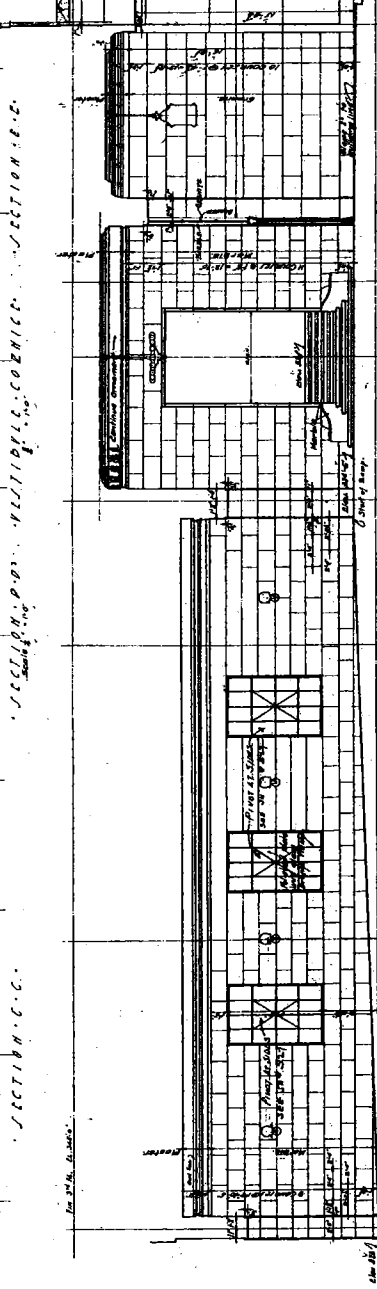
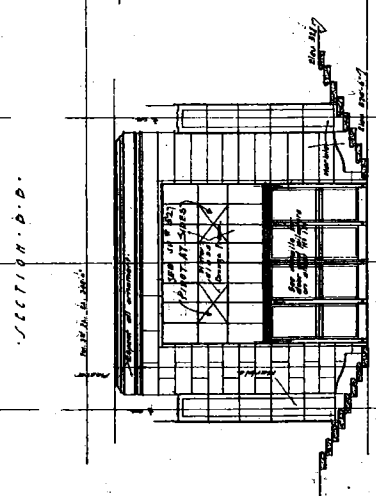
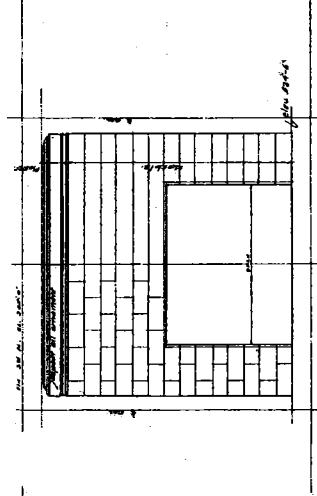
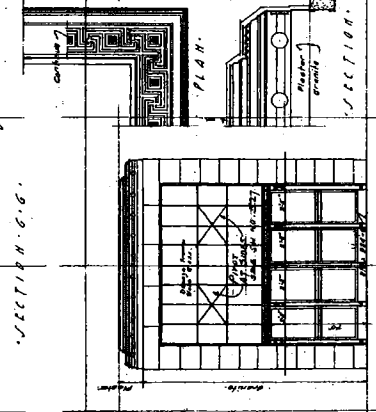
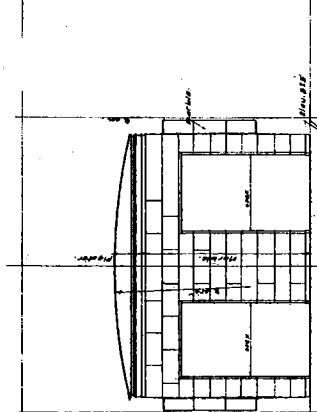
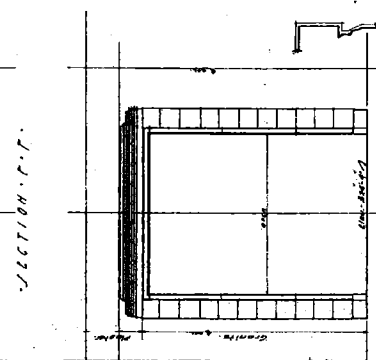
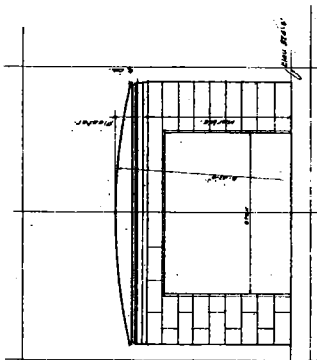
Section A-B. Original drawing 1923, final revision 1932.



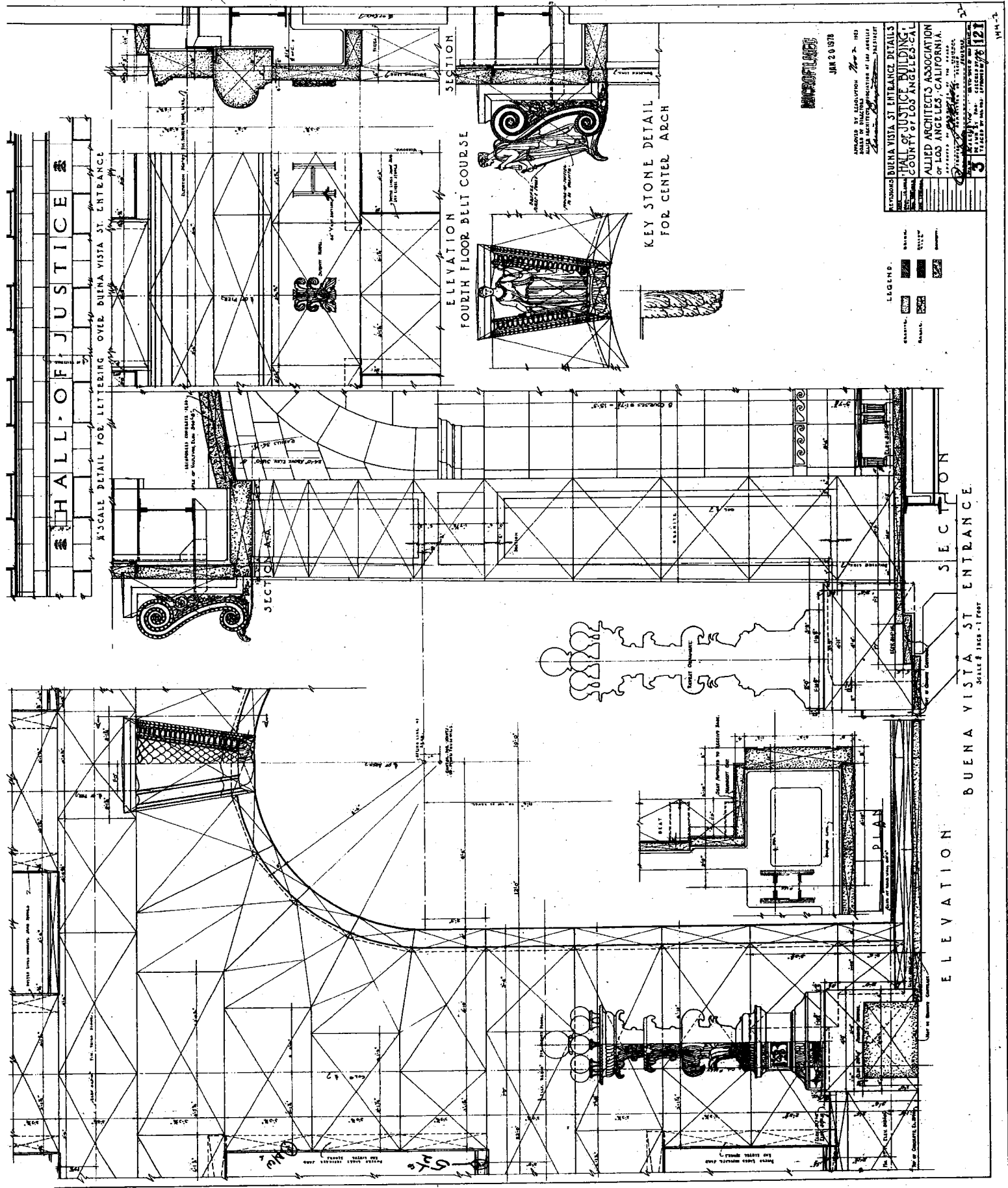
Section B-F. Original drawing 1923, final revision 1934.



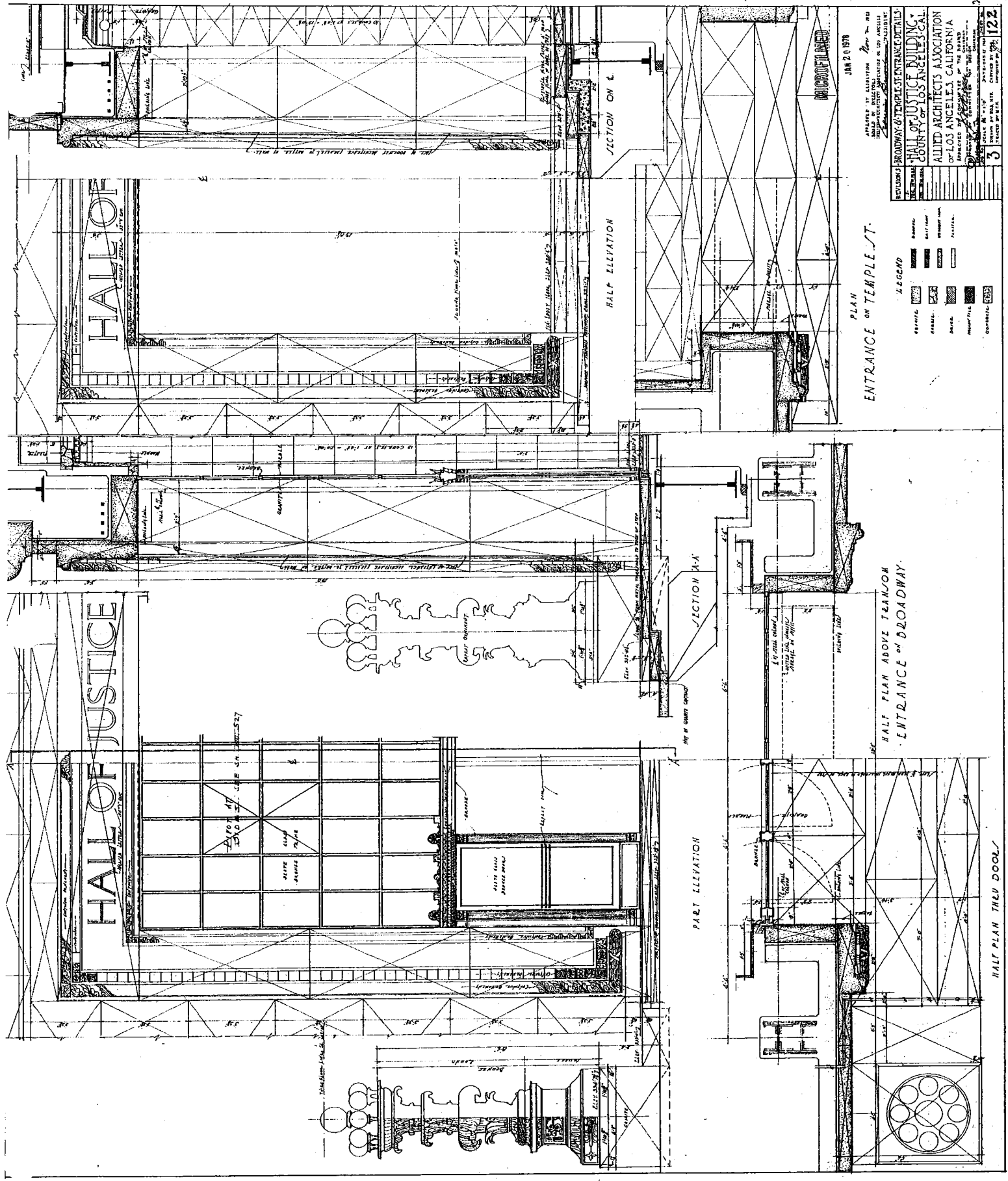
REVISIONS
TEMPLE ST ENTRANCE DETAILS
CITY OF LOS ANGELES
COUNTY OF LOS ANGELES, CALIFORNIA
APPROVED BY ARCHITECTS ASSOCIATION OF LOS ANGELES, CALIFORNIA
APPROVED BY CITY OF LOS ANGELES
APPROVED BY COUNTY OF LOS ANGELES
APPROVED BY STATE OF CALIFORNIA
APPROVED BY FEDERAL GOVERNMENT
APPROVED BY UNITED STATES DEPARTMENT OF JUSTICE
APPROVED BY UNITED STATES DEPARTMENT OF THE ARMY
APPROVED BY UNITED STATES DEPARTMENT OF THE NAVY
APPROVED BY UNITED STATES DEPARTMENT OF THE INTERIOR
APPROVED BY UNITED STATES DEPARTMENT OF AGRICULTURE
APPROVED BY UNITED STATES DEPARTMENT OF COMMERCE
APPROVED BY UNITED STATES DEPARTMENT OF LABOR
APPROVED BY UNITED STATES DEPARTMENT OF WAR
APPROVED BY UNITED STATES DEPARTMENT OF THE AIR FORCE
APPROVED BY UNITED STATES DEPARTMENT OF THE ARMY
APPROVED BY UNITED STATES DEPARTMENT OF THE NAVY
APPROVED BY UNITED STATES DEPARTMENT OF THE INTERIOR
APPROVED BY UNITED STATES DEPARTMENT OF AGRICULTURE
APPROVED BY UNITED STATES DEPARTMENT OF COMMERCE
APPROVED BY UNITED STATES DEPARTMENT OF LABOR
APPROVED BY UNITED STATES DEPARTMENT OF WAR
APPROVED BY UNITED STATES DEPARTMENT OF THE AIR FORCE



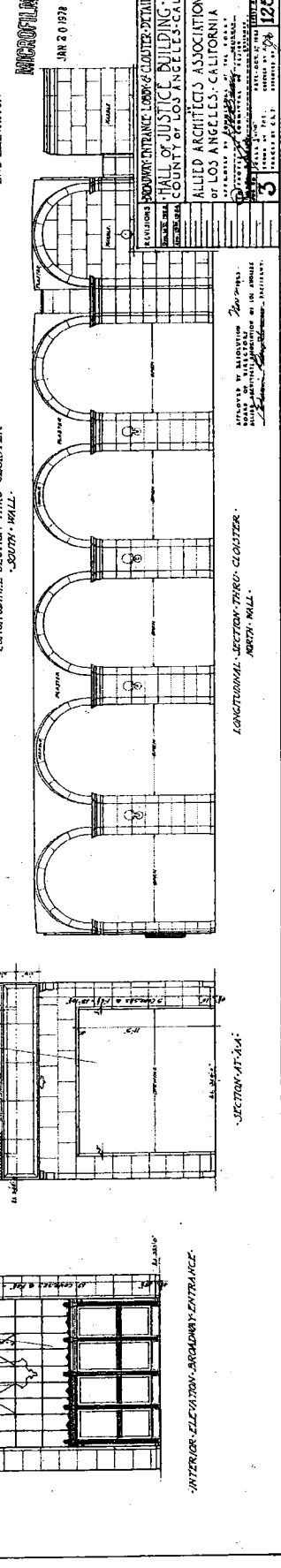
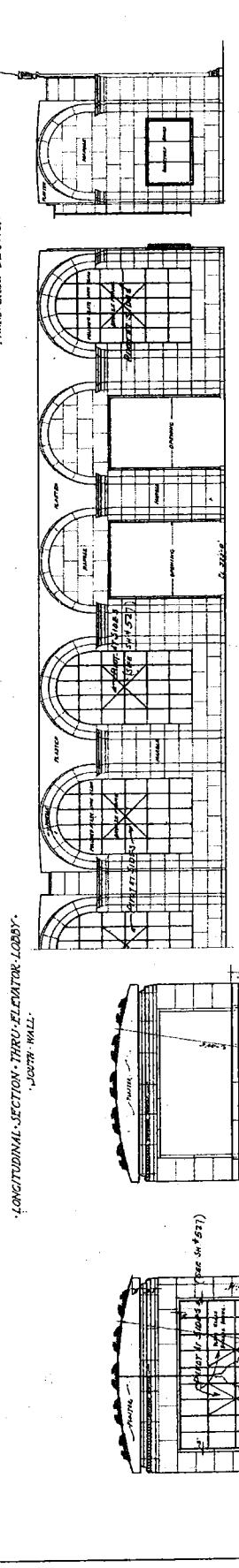
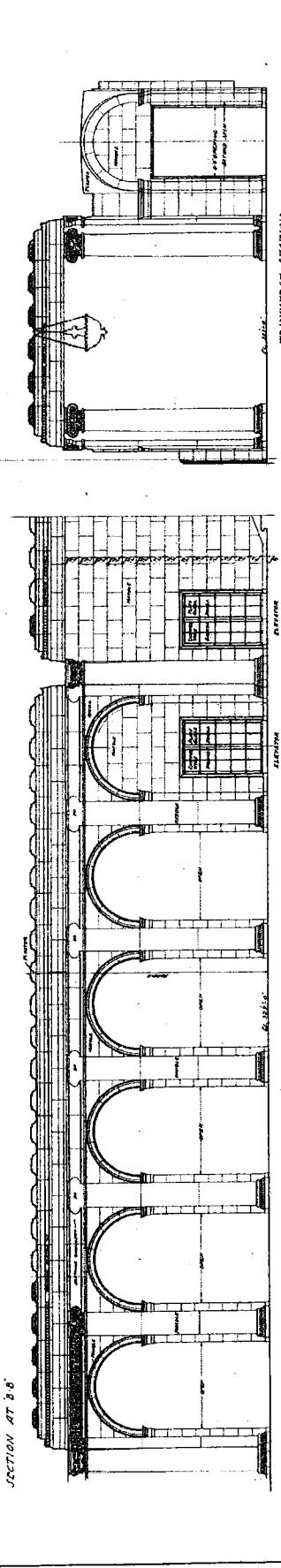
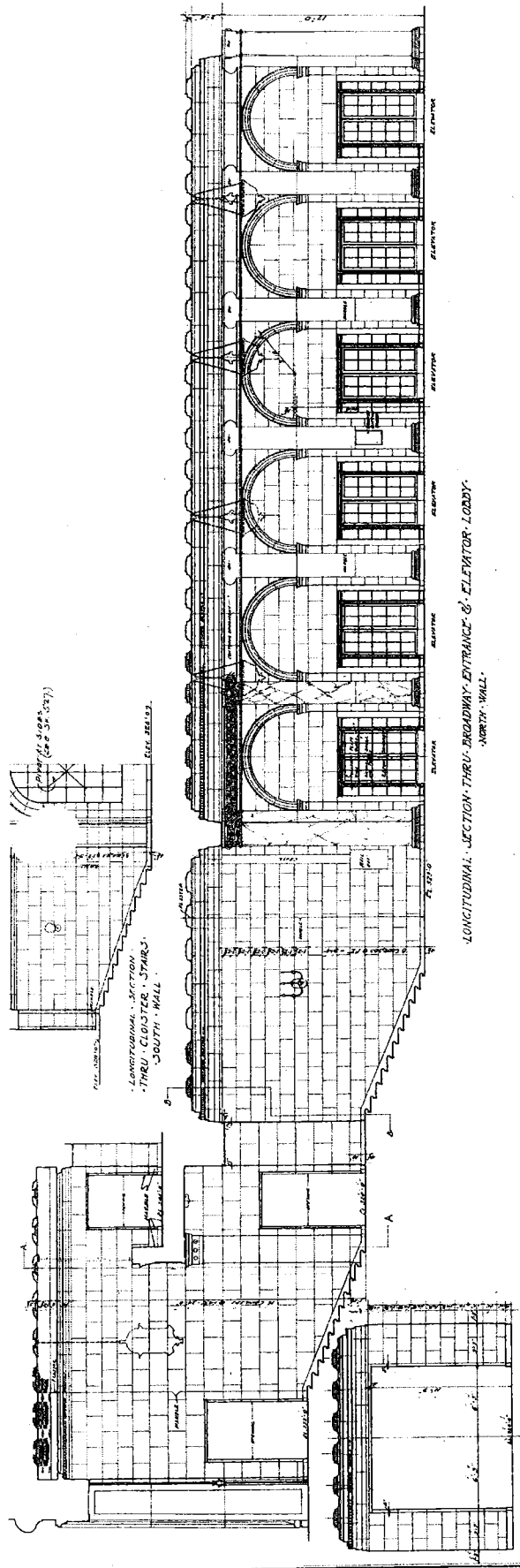
Temple Street entrance details. Original drawing 1923, final revision 1924



Buena Vista Street entrance details. Original drawings 1923, final revision 1924.



Broadway and Temple Street entrance details. Original drawing 1923, final revision 1924.



REVISIONS

NO.	DATE	DESCRIPTION
1	1923	PRELIMINARY
2	1924	FINAL REVISION

APPROVED

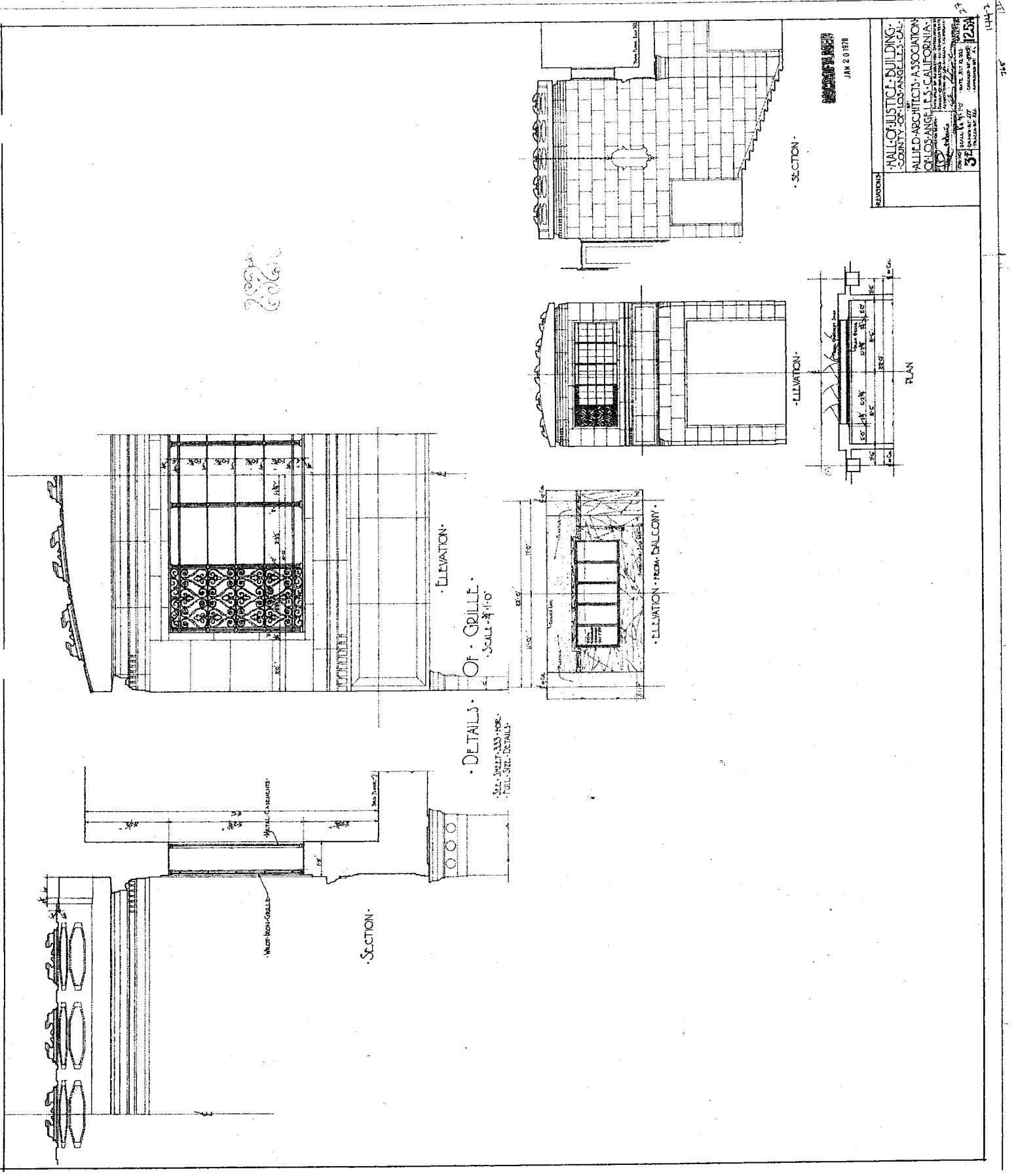
JAN 20 1924

ARCHITECTS ASSOCIATION OF LOS ANGELES, CALIFORNIA

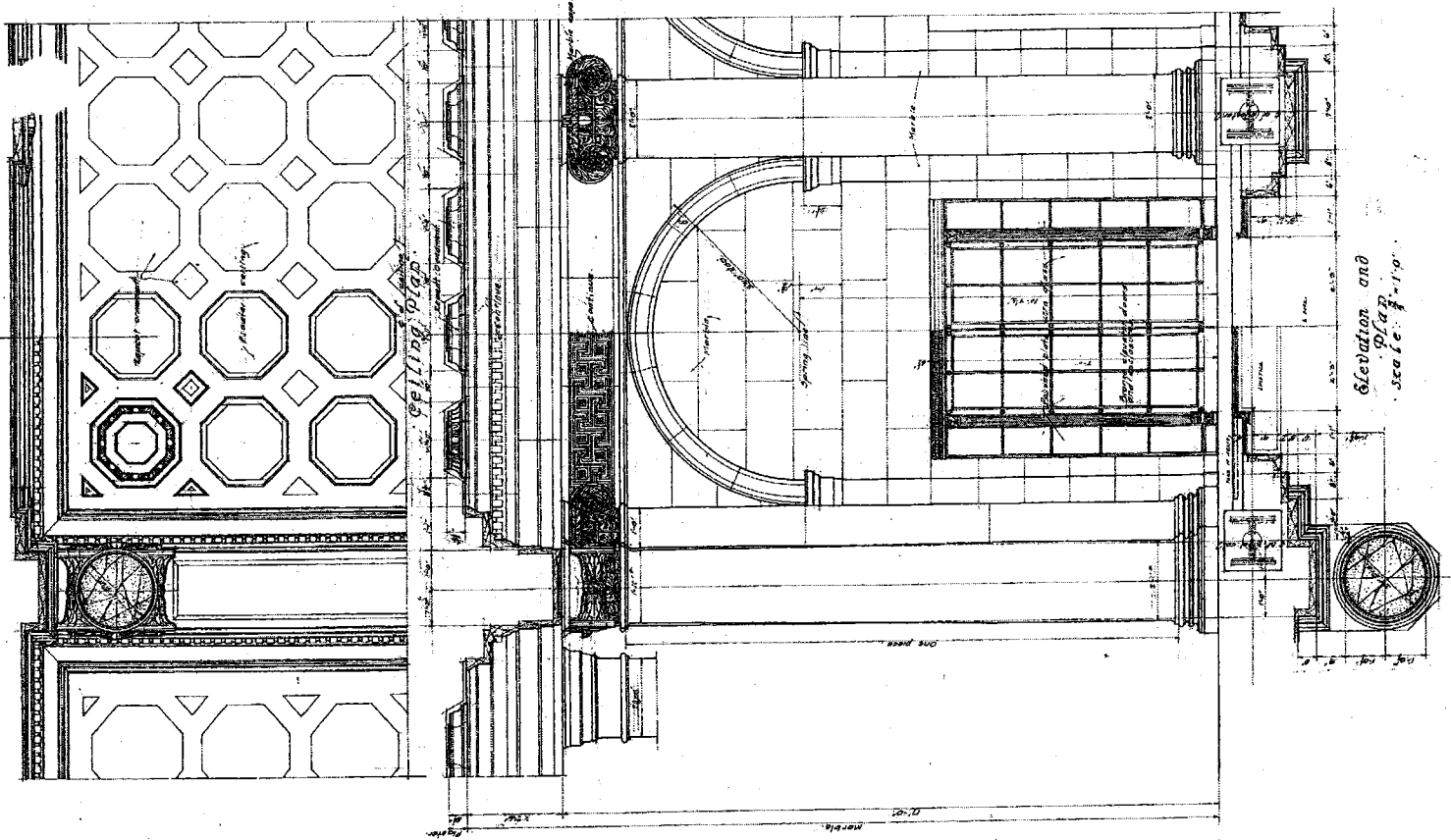
HALL OF JUSTICE BUILDING
COUNTY OF LOS ANGELES - CALIFORNIA

1275

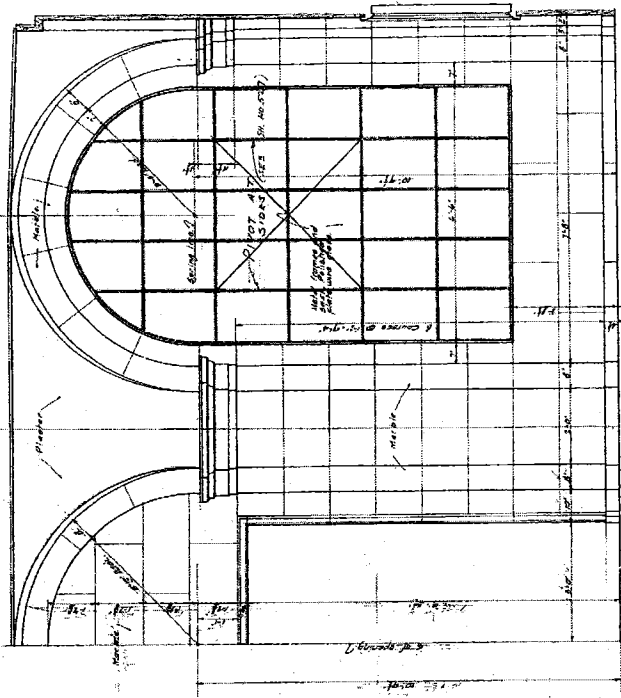
Broadway entrance lobby and cloister detail. Original drawing 1923, final revision 1924.



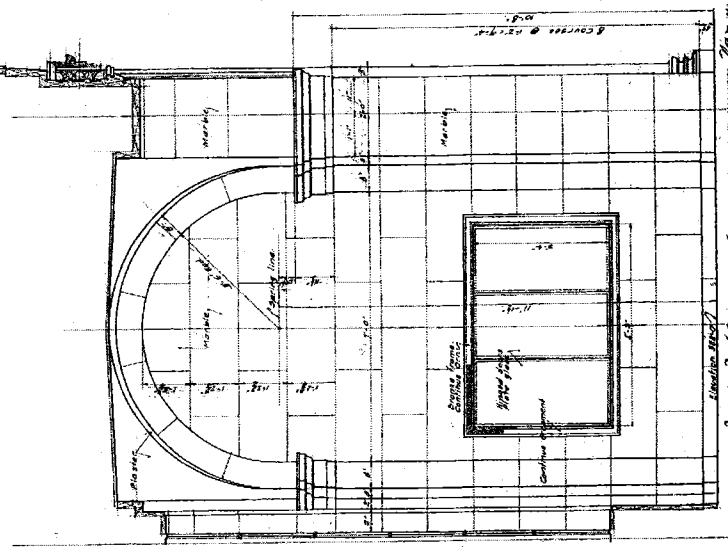
Details of grille. 1925.



Elevation and floor plan scale 1/4" = 1'-0"



South Wall Cloister

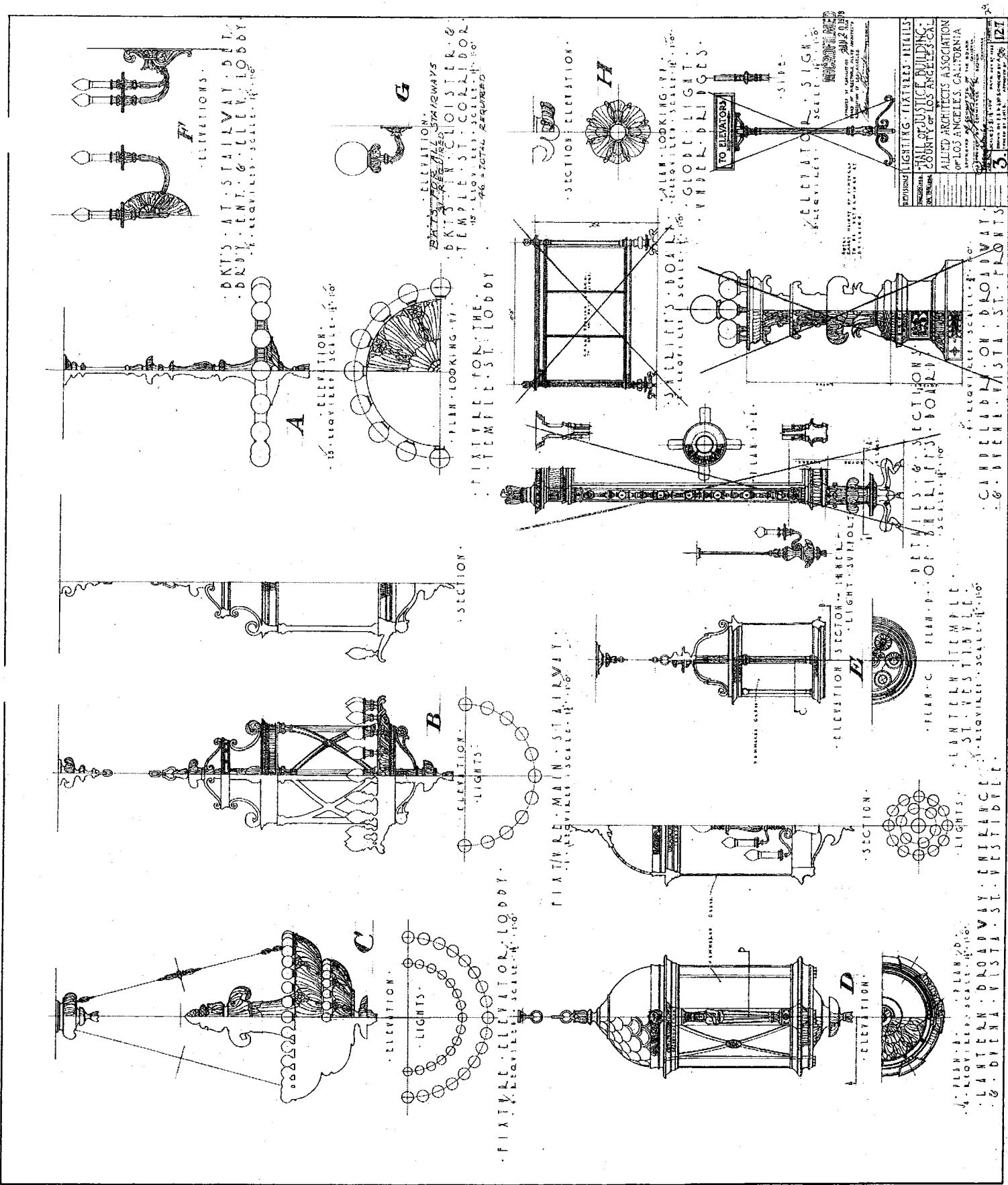


West Wall Cloister

Legend

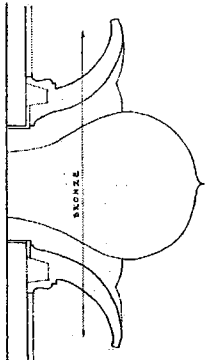
- Marble
- Granite
- Concrete
- Cast Stone
- Brick
- Plaster

DIVISION OF ELEVATOR LOBBY & CLOISTER DETAILS
 HALL OF JUSTICE BUILDING
 COUNTY OF LOS ANGELES CAL.
 ALLIED ARCHITECTS ASSOCIATION
 OF LOS ANGELES CALIFORNIA
 ARCHITECTS
 1226
 1924

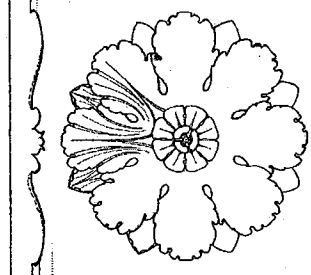


REVISED LIGHTING FIXTURES - DETAILS
 ARCHITECTS
 HALL OF JUSTICE BUILDING
 COUNTY OF LOS ANGELES CALIF.
 ALLIED ARCHITECTS ASSOCIATION
 OF LOS ANGELES, CALIFORNIA
 APPROVED FOR THE BOARD
 OF ARCHITECTS OF THE COUNTY
 OF LOS ANGELES, CALIFORNIA
 JUNE 20 1923
 3
 LICENSE NO. 127

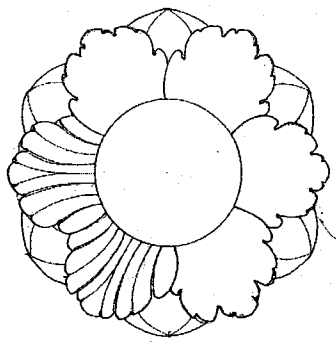
NOTE: SEE SHEET No. 967 FOR TYPE I.



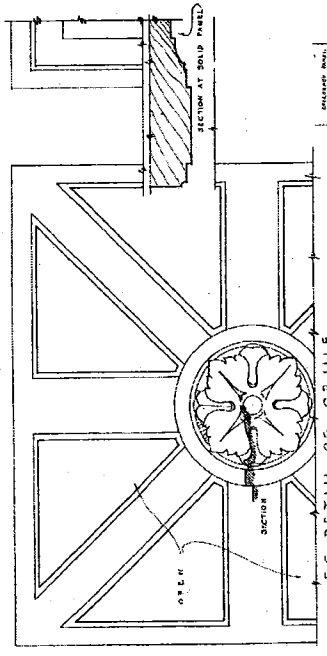
CEILING BEAM SECTION



CARVED WOOD ROSETTE.

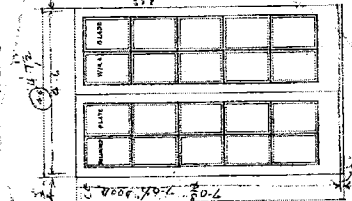


SQUARE - ELECTRIC FIXTURE.

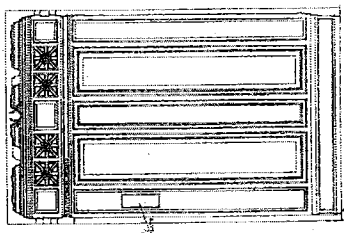


F.S. DETAIL OF GRILLE

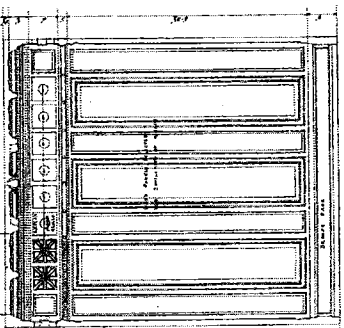
PLAN OF CENTER FIXTURE



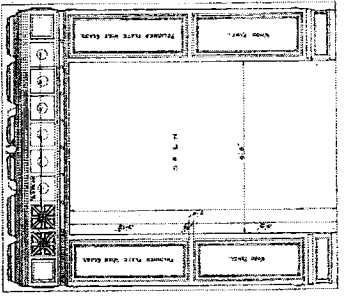
TYPICAL ELEVATOR DOOR



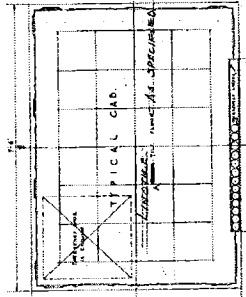
SIDE



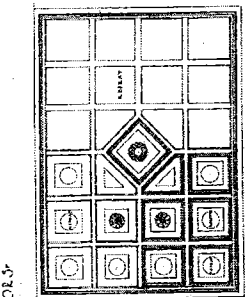
BACK



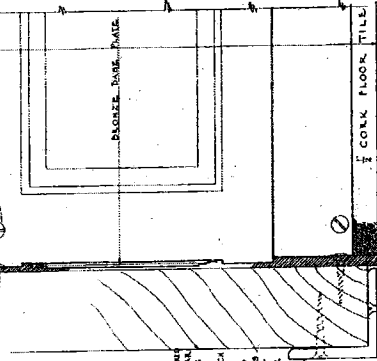
FRONT



PLAN



CEILING



F.S. DETAIL OF PUBLIC ELEVATOR CAB

SECTION OF PANEL MOULD FOR PANEL PANELS

NOTE BASES PANELS CUTTING IN FROM CORNER CASE SLING.

NOTE ON JOINTS TO FLOOR OF CAB WITH MOUNTING ANGLES WHICH ARE TO BE AT ALL POINTS OF CONTACT WITH FLOOR AND CAB.

1.5 CORN. JOINTING & AREA OF CAB

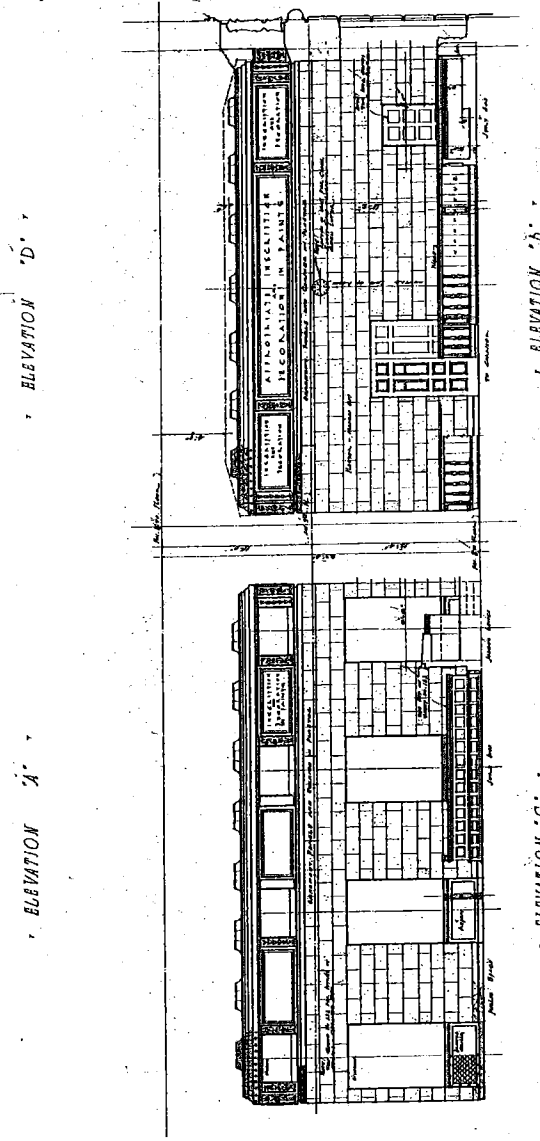
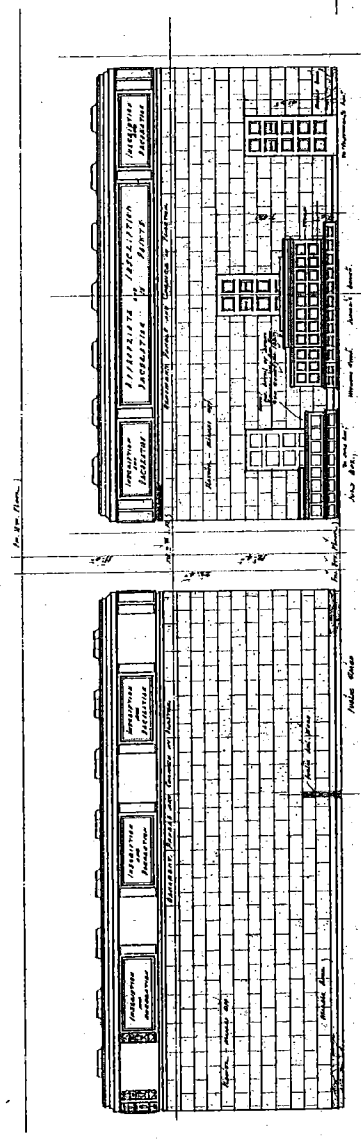
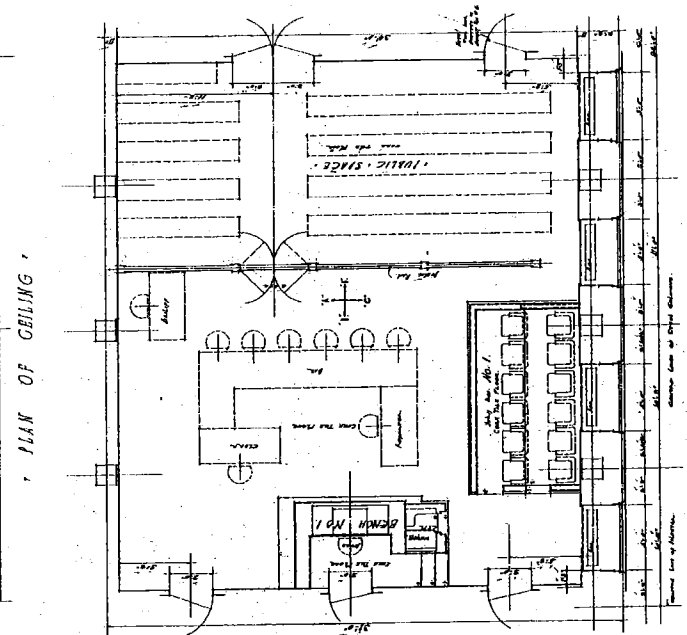
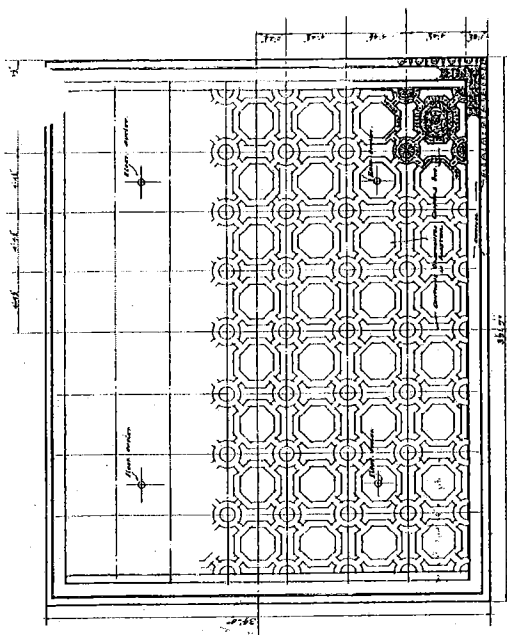
BASED PANEL PANEL

1. CORN. FLOOR TILE

PUBLIC ELEVATOR CAB DETAILS
 A. EXPANDED BY ARCHITECT JOHN W. HAYES
 SCALE 1/4" = 1'-0"

NOTE: THESE CAB DETAILS ARE FOR THE PUBLIC ELEVATOR IN THE
 PUBLIC BUILDING, 100 N. GARDEN
 ARCHITECTS: JOHN W. HAYES & ASSOCIATES
 100 N. GARDEN, LOS ANGELES, CALIF.

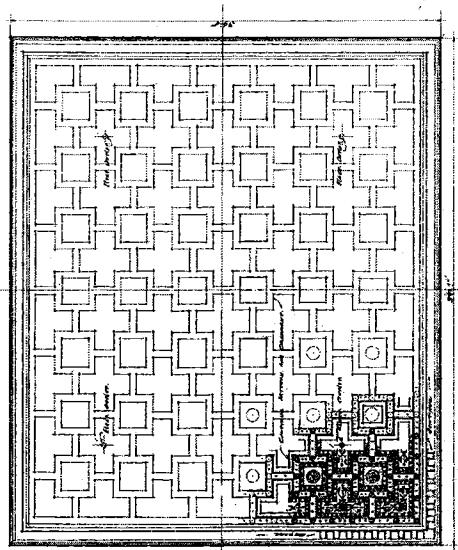
PROJECT NO.	128
DATE	JULY 2, 1924
ARCHITECT	JOHN W. HAYES & ASSOCIATES
ENGINEER	W. H. HAYES
CONTRACTOR	W. H. HAYES
OWNER	ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES, CALIFORNIA.
LOCATION	HALL OF JUSTICE BUILDING, LOS ANGELES, CALIF.
DESCRIPTION	ELEVATOR CAB DETAILS



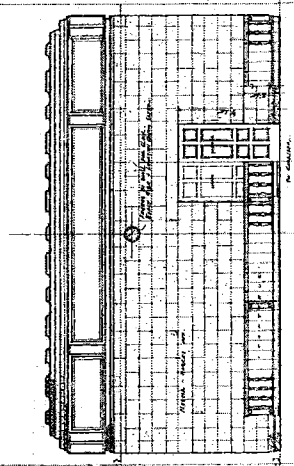
REPRODUCED
 JAMES H. HARRIS ARCHITECTS
 1111 SOUTH MAIN STREET
 LOS ANGELES, CALIFORNIA

REVISIONS FILED IN ELEVATIONS OF SUPERIOR COURT ROOMS NO. 6 & 3
 SUPERIOR COURT OF LOS ANGELES COUNTY - CALIFORNIA
 ALLIED ARCHITECTS ASSOCIATION
 LOS ANGELES, CALIFORNIA
 ARCHITECTS
 1111 SOUTH MAIN STREET
 LOS ANGELES, CALIFORNIA

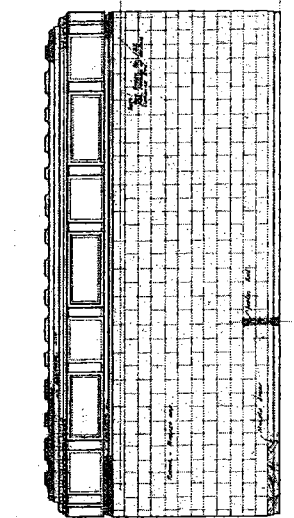
PLANS AND ELEVATIONS OF SUPERIOR COURT ROOMS NO. 6 & 3



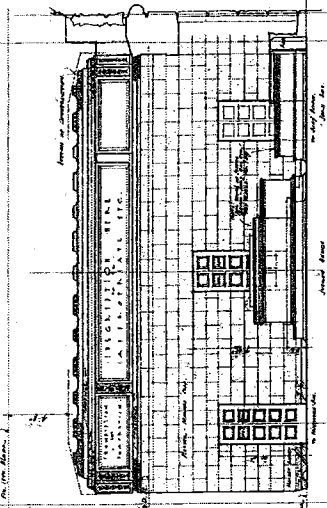
PLAN OF CEILING



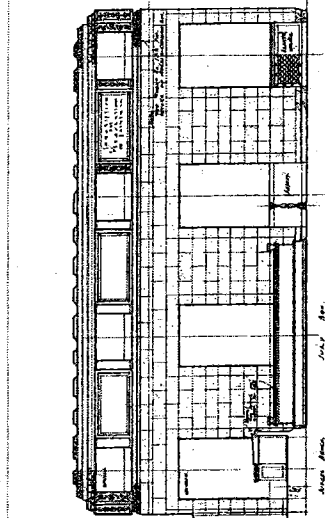
ELEVATION 'A'



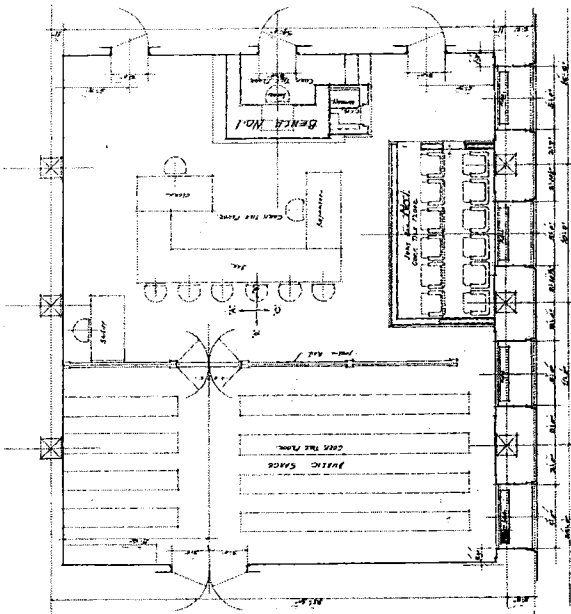
ELEVATION 'B'



ELEVATION 'C'



ELEVATION 'D'

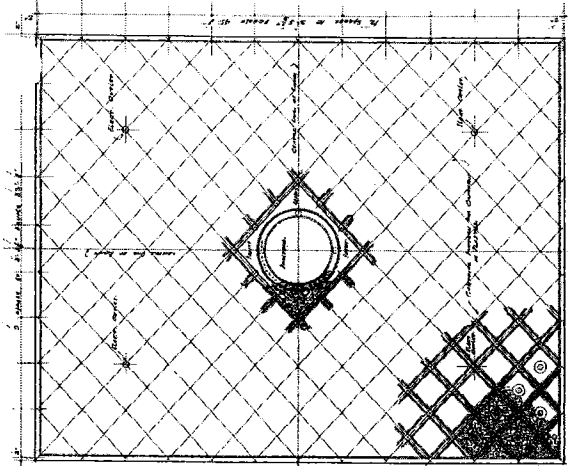


FLOOR PLAN

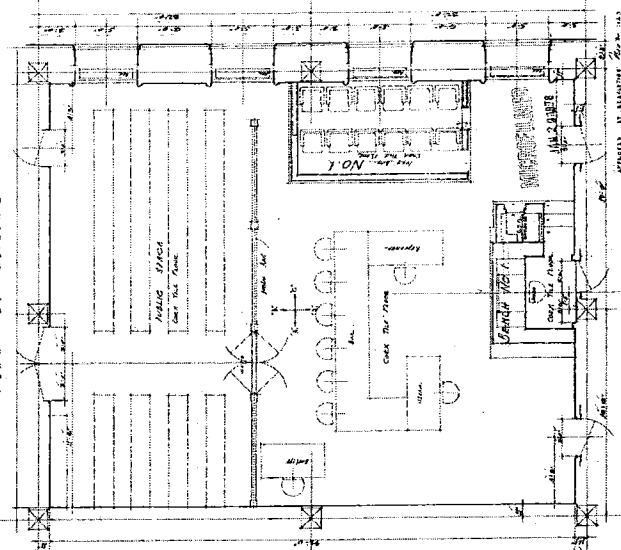
ARCHITECTS
 JAMES H. HARRIS & COMPANY
 120 S. WASHINGTON ST.
 LOS ANGELES, CALIF.

COUNTY OF LOS ANGELES - CAL. SUPERIOR COURT ROOMS NO. 5 & 1 1923	JAMES H. HARRIS & COMPANY ARCHITECTS 120 S. WASHINGTON ST. LOS ANGELES, CALIF.
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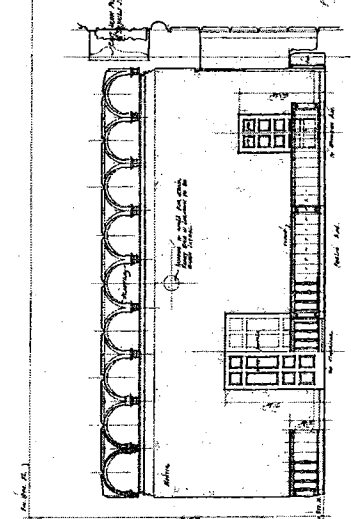
PLANS AND ELEVATIONS SUPERIOR COURT ROOMS NO. 5 & 1, 6/5/23



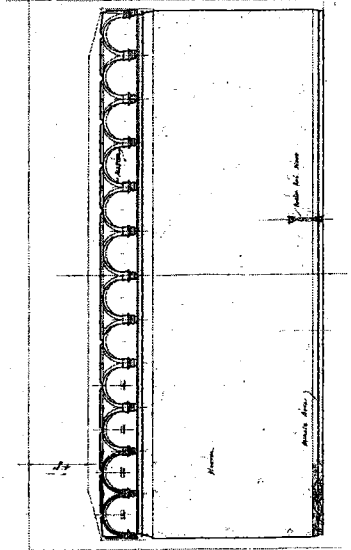
PLAN OF CEILING



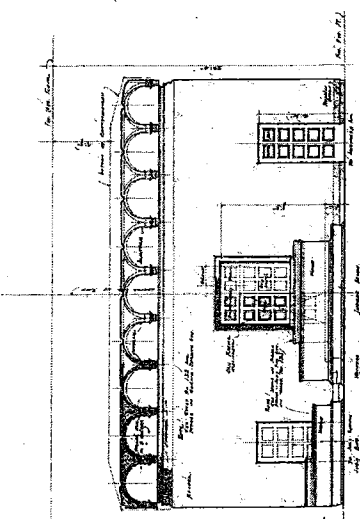
FLOOR PLAN



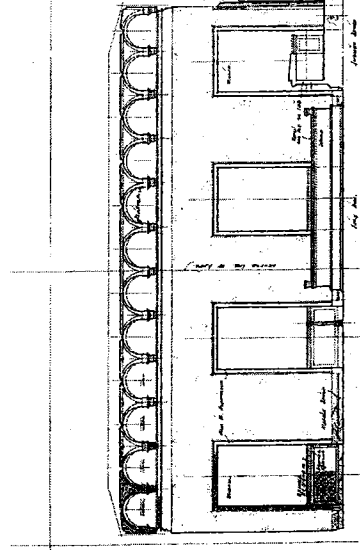
ELEVATION 'A'



ELEVATION 'B'



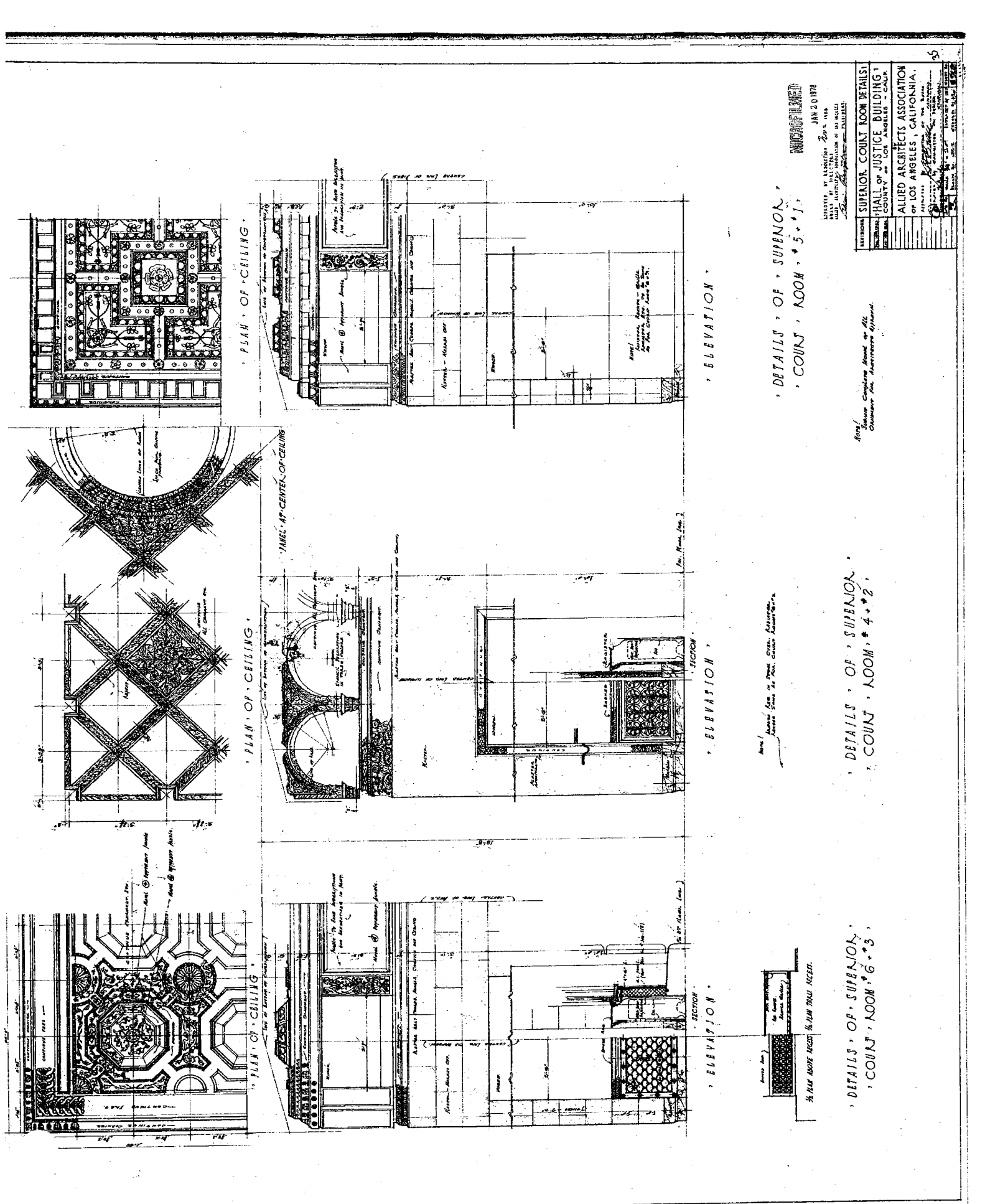
ELEVATION 'C'



ELEVATION 'D'

PLANS AND ELEVATIONS OF SUPERIOR COURT ROOM NO. 4

REVISED BY ARCHITECTS ASSOCIATION OF LOS ANGELES, CALIFORNIA
 ARCHITECTS ASSOCIATION OF LOS ANGELES, CALIFORNIA
 131

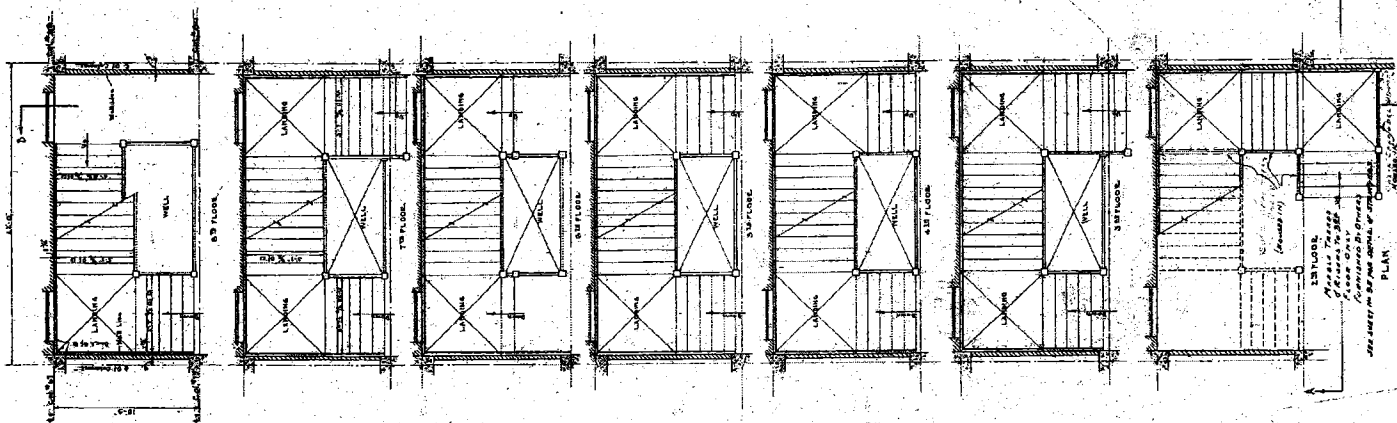


PROJECT	SUPERIOR COURT ROOM DETAILS
LOCATION	HALL OF JUSTICE BUILDING
CITY	COUNTY OF LOS ANGELES - CALIF.
ARCHITECT	ALLIED ARCHITECTS ASSOCIATION
OF LOS ANGELES, CALIFORNIA.	
DATE	JAN 20 1978
BY	ARCHITECT
CHECKED BY	ARCHITECT
DATE	
SCALE	
PROJECT NO.	
DRAWING NO.	

Note: Existing Ceiling Height of All Chambers for Reference Only.

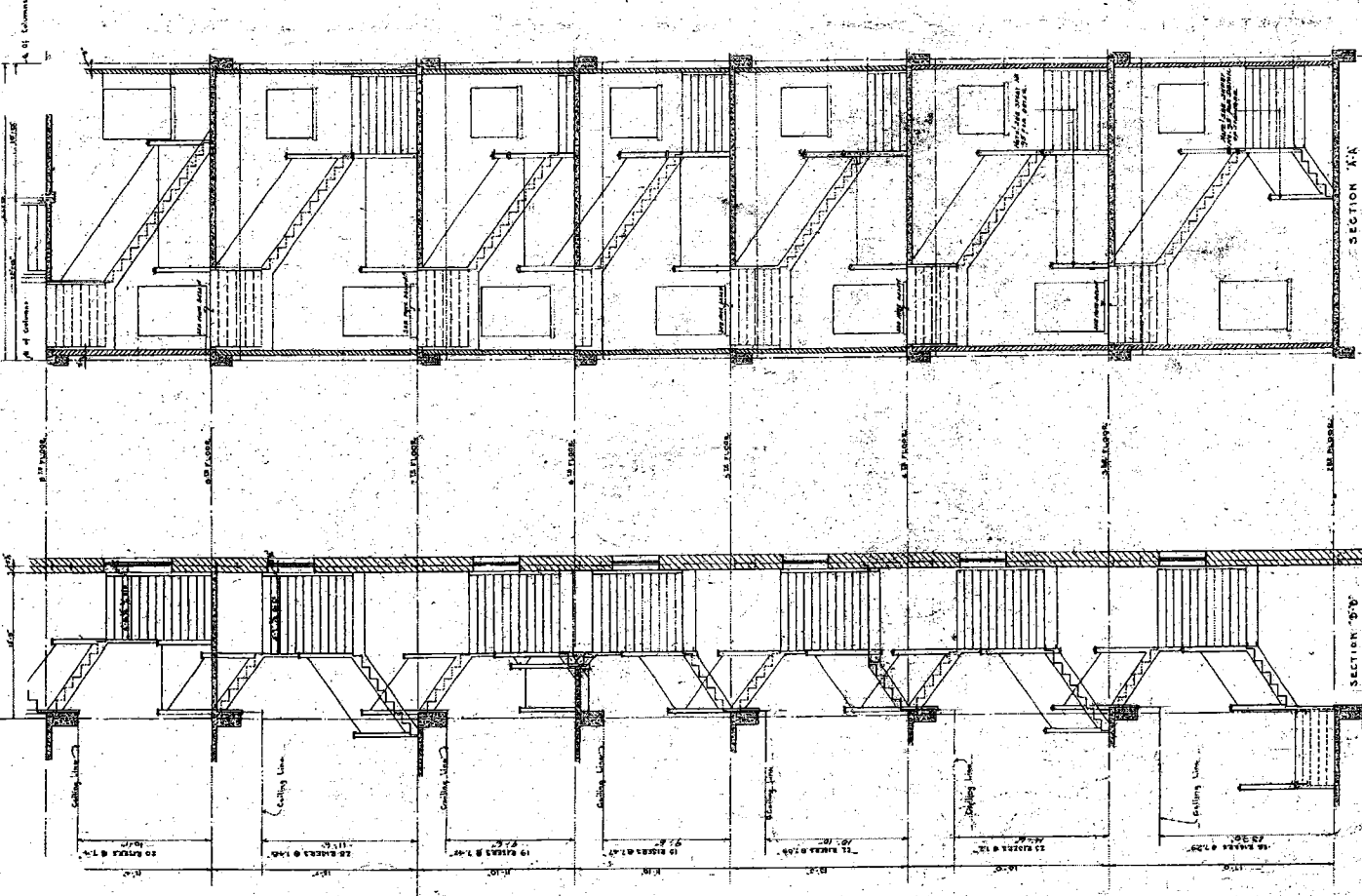
Note: Assume All of Detail Over Existing Ceiling. Assume Walls to Not Change Location.

1/4" = 1'-0" ANGLE BESSER IN UN TRAU ACCEPT.



APPROVED
JAN 20 1978

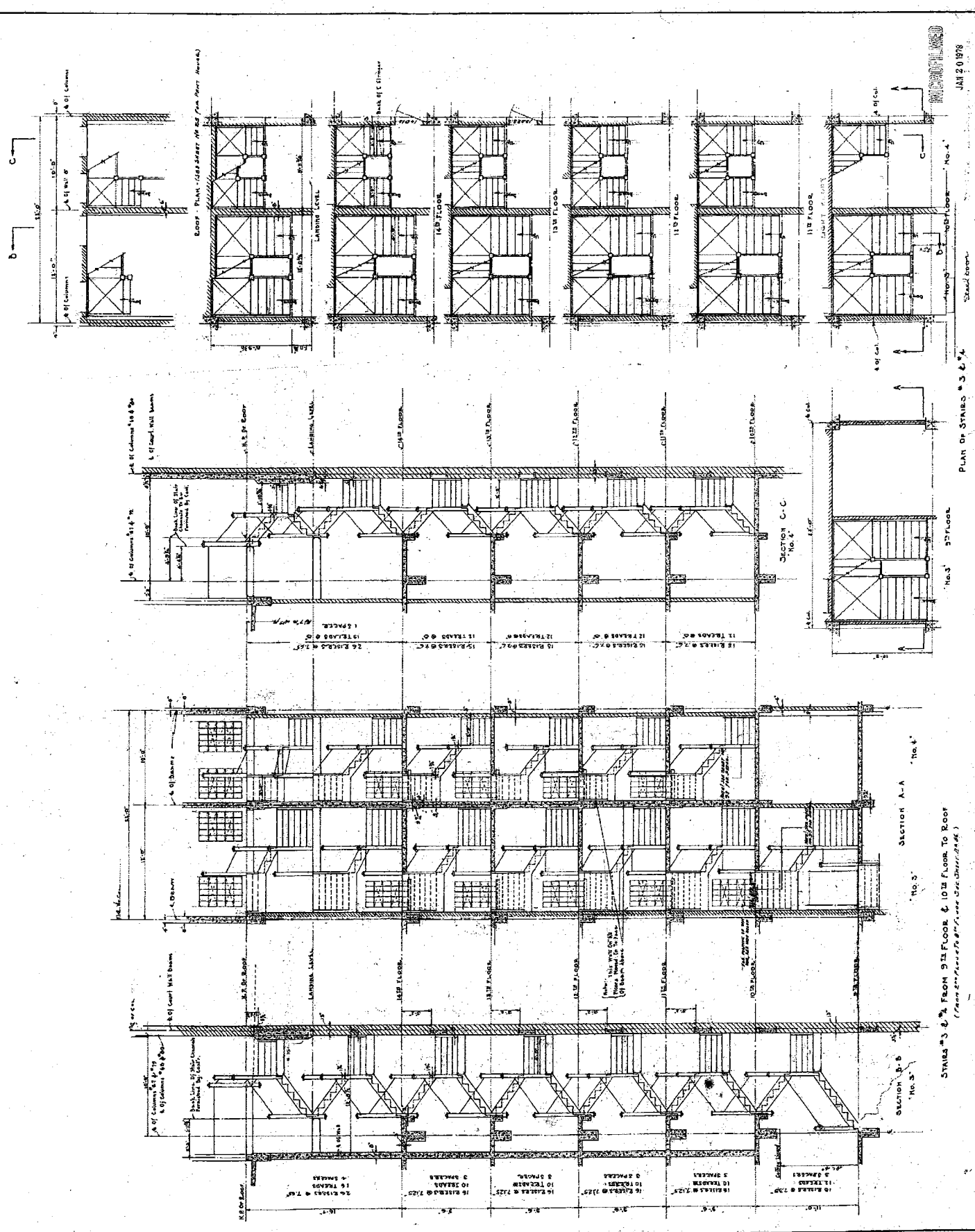
MUNICIPAL DEPARTMENT - LOS ANGELES COUNTY
 DATE: 12-21-77
 SCALE: 1/4" = 1'-0"
 PROJECT: NEW HALL JUSTICE
 SHEET: K-11
 LOS ANGELES - CALIF.



SECTION 'K-K'
 Stairs No. 3 From 3rd Floor To 5th Floor
 (From 3rd Floor To 5th Floor Section)

SECTION 'D-D'

REVISIONS:
 1. ALL MATERIALS AT BUILDING
 2. ALL MATERIALS AT BUILDING
 3. ALL MATERIALS AT BUILDING
 4. ALL MATERIALS AT BUILDING
 5. ALL MATERIALS AT BUILDING
 6. ALL MATERIALS AT BUILDING
 7. ALL MATERIALS AT BUILDING
 8. ALL MATERIALS AT BUILDING
 9. ALL MATERIALS AT BUILDING
 10. ALL MATERIALS AT BUILDING



SET OF
 SHEET
 NO. 1
 DATE
 JAN 20 1898
 MECHANICAL DEPARTMENT - LOS ANGELES COUNTY
 DRAWN BY
 CHECKED BY
 APPROVED BY
 ACCEPTED
 SCALE
 NEW HALL JUSTICE
 LOS ANGELES - CAL.

Detail of stairs no. 3 and no. 4. Undated.

MICROFILMED

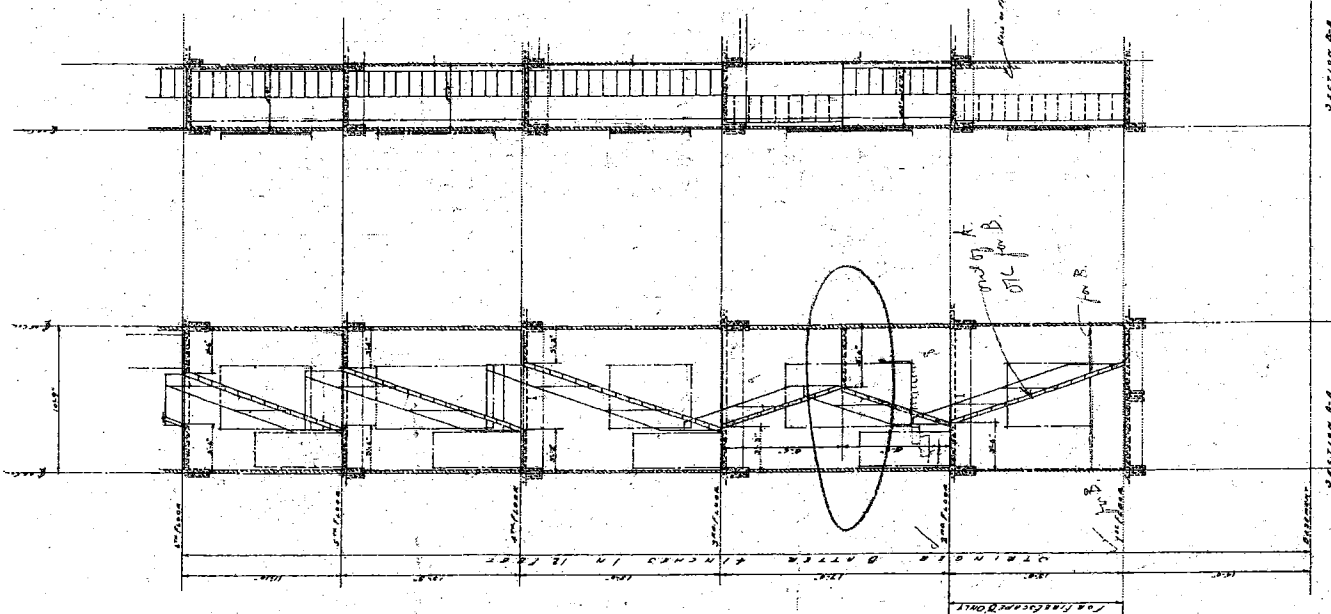
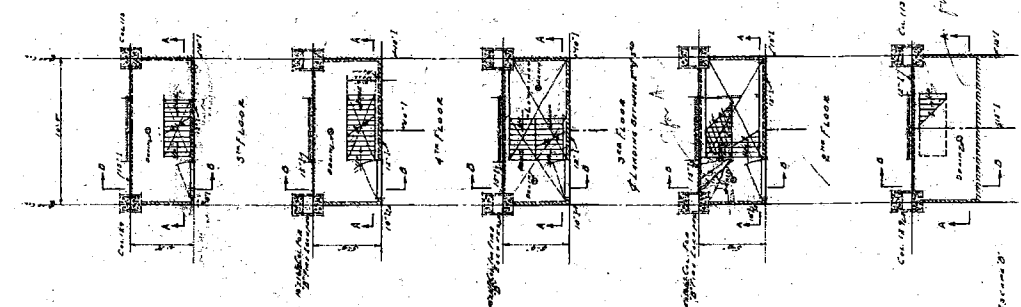
JAN 20 1978

DRAWING NO. M-122 DEPT. 103
 1923
 / RECORDED AS O
 NEW HALL JUSTICE
 LOS ANGELES - CAL.

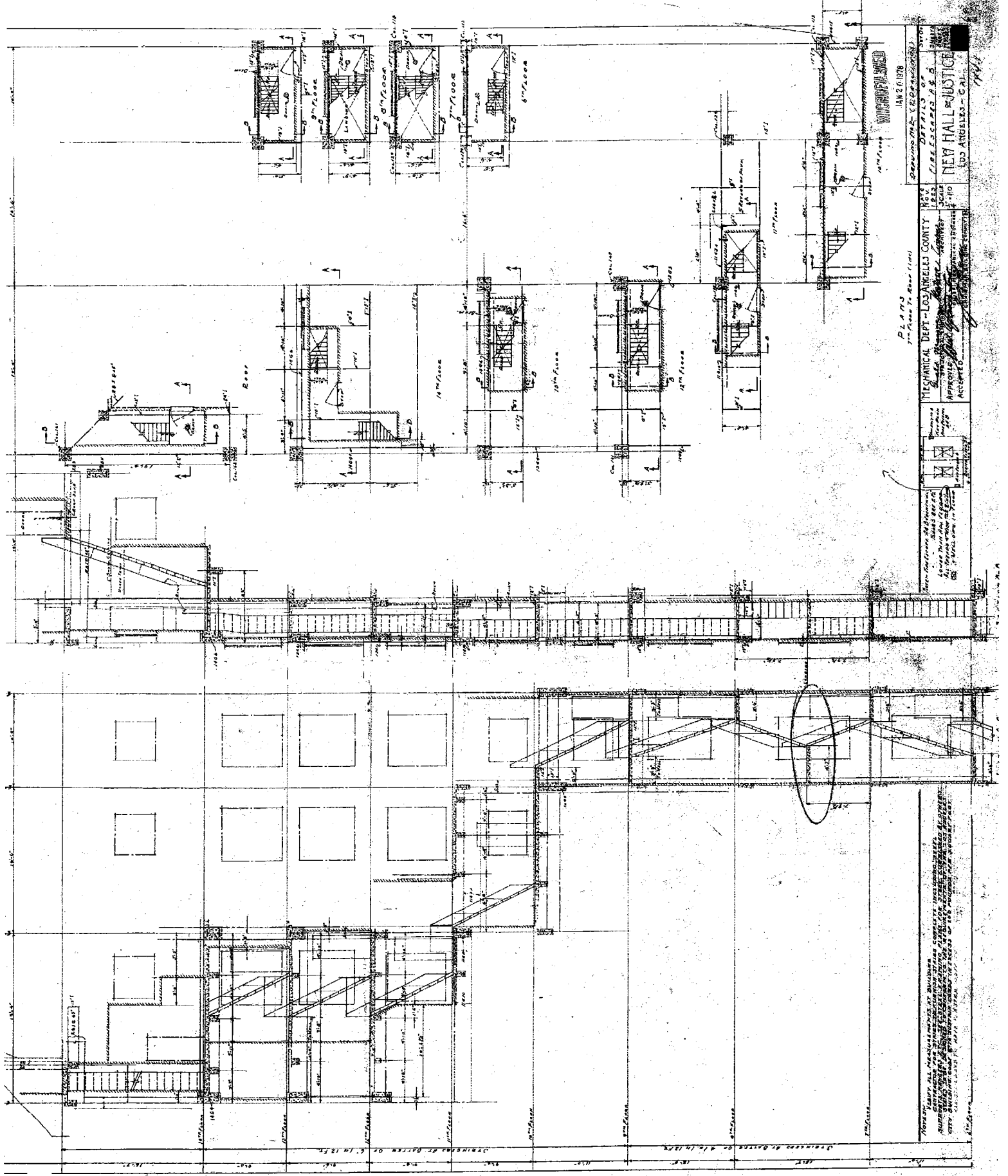
MECHANICAL DEPT. - LOS ANGELES COUNTY
 APPROVED: [Signature]
 ACCEPTED: [Signature]

THE ENGINEER HAS REVIEWED THE DRAWING AND HAS FOUND IT TO BE IN ACCORDANCE WITH THE CITY BUILDING CODE AND THE CITY ENGINEERING DEPARTMENT'S REQUIREMENTS.

VERIFY ALL MEASUREMENTS AT BUILDING...
 SUPPORTING STRUCTURE...
 CITY BUILDING CODE...



Details of fire escapes A and B. 1923.



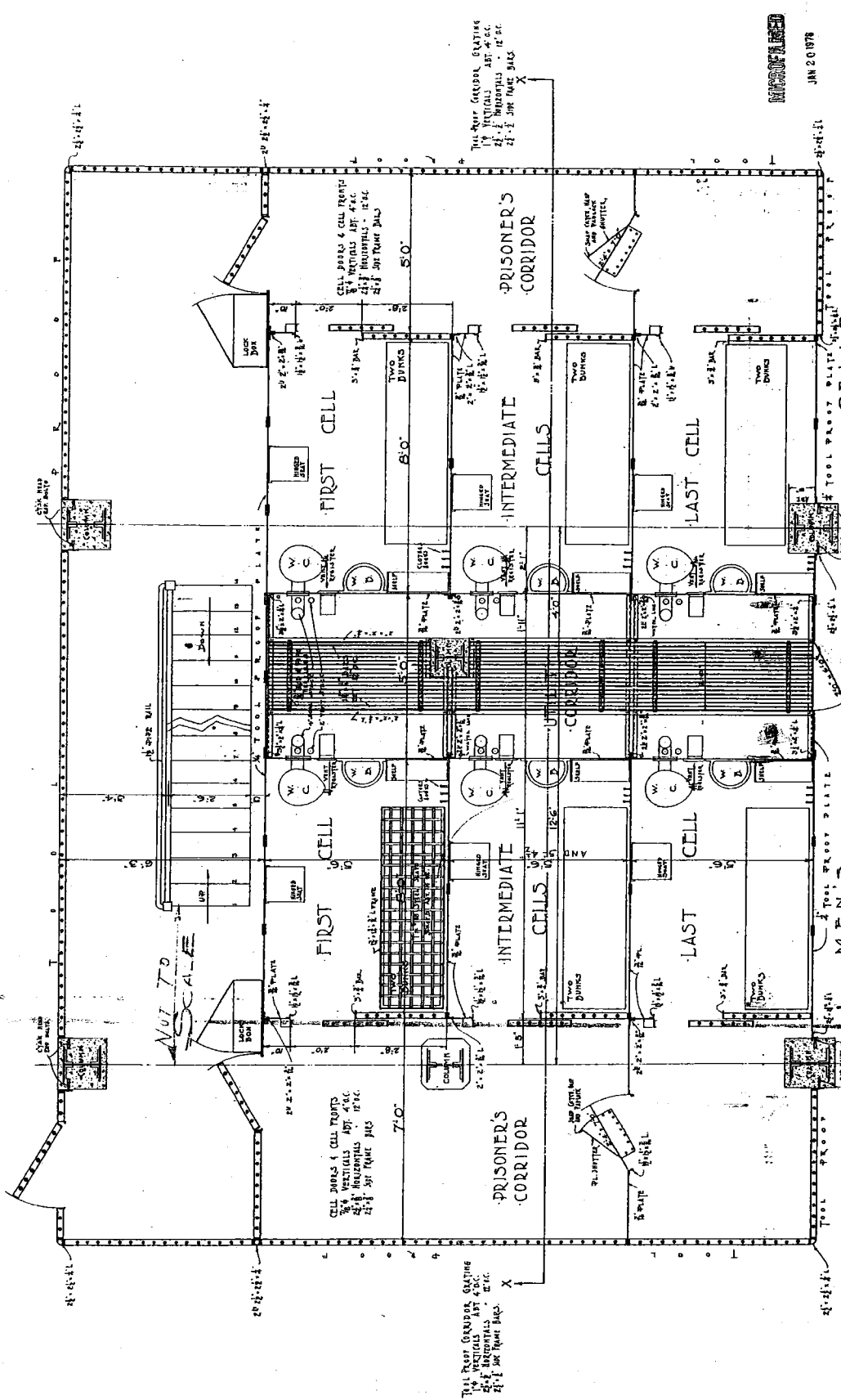
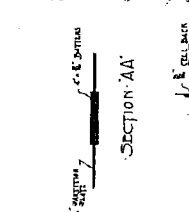
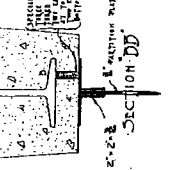
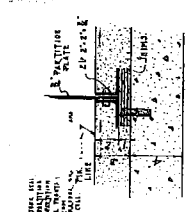
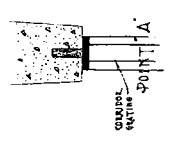
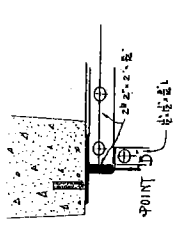
JAN 20 1923
 DEPARTMENT OF PUBLIC WORKS
 DIVISION OF ARCHITECTURE
 NEW HALL OF JUSTICE
 LOS ANGELES - CALIF.

P. A. W. 1923
 MECHANICAL DEPT - LOS ANGELES COUNTY
 APPROVED
 ACCEPTED

THESE FIRE ESCAPES ARE APPROVED
 UNDER THE MECHANICAL DEPARTMENT
 OF LOS ANGELES COUNTY
 AND WILL BE CONSIDERED
 AS A PART OF THE BUILDING

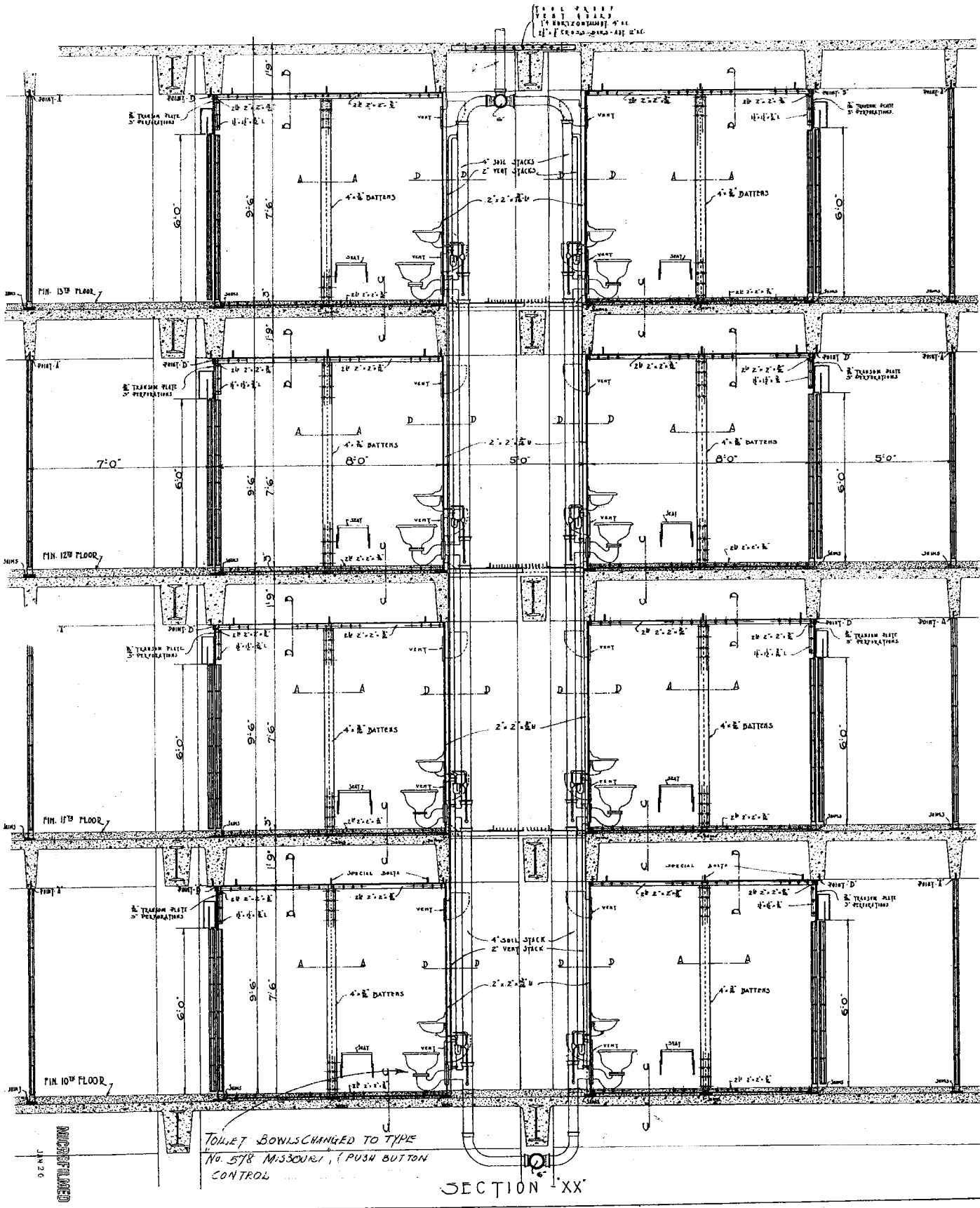
THESE FIRE ESCAPES ARE APPROVED
 UNDER THE MECHANICAL DEPARTMENT
 OF LOS ANGELES COUNTY
 AND WILL BE CONSIDERED
 AS A PART OF THE BUILDING

Details of fire escapes A and B. 1923.



L. ROBERTS ARCHITECT 100 S. WASHINGTON ST. LOS ANGELES, CALIF.	MECHANICAL SHOP AND ANGELES COUNTY PRISON ARCHITECT 100 S. WASHINGTON ST. LOS ANGELES, CALIF.	TYPICAL CELL DETAILS SHEET 10131	NEW HALL OF JUSTICE Los Angeles California
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Typical cell details. Original drawing 1922, final revision 1923.



TYPICAL SECTION OF CELLS
 NEW HALL OF JUSTICE
 Los Angeles, California.

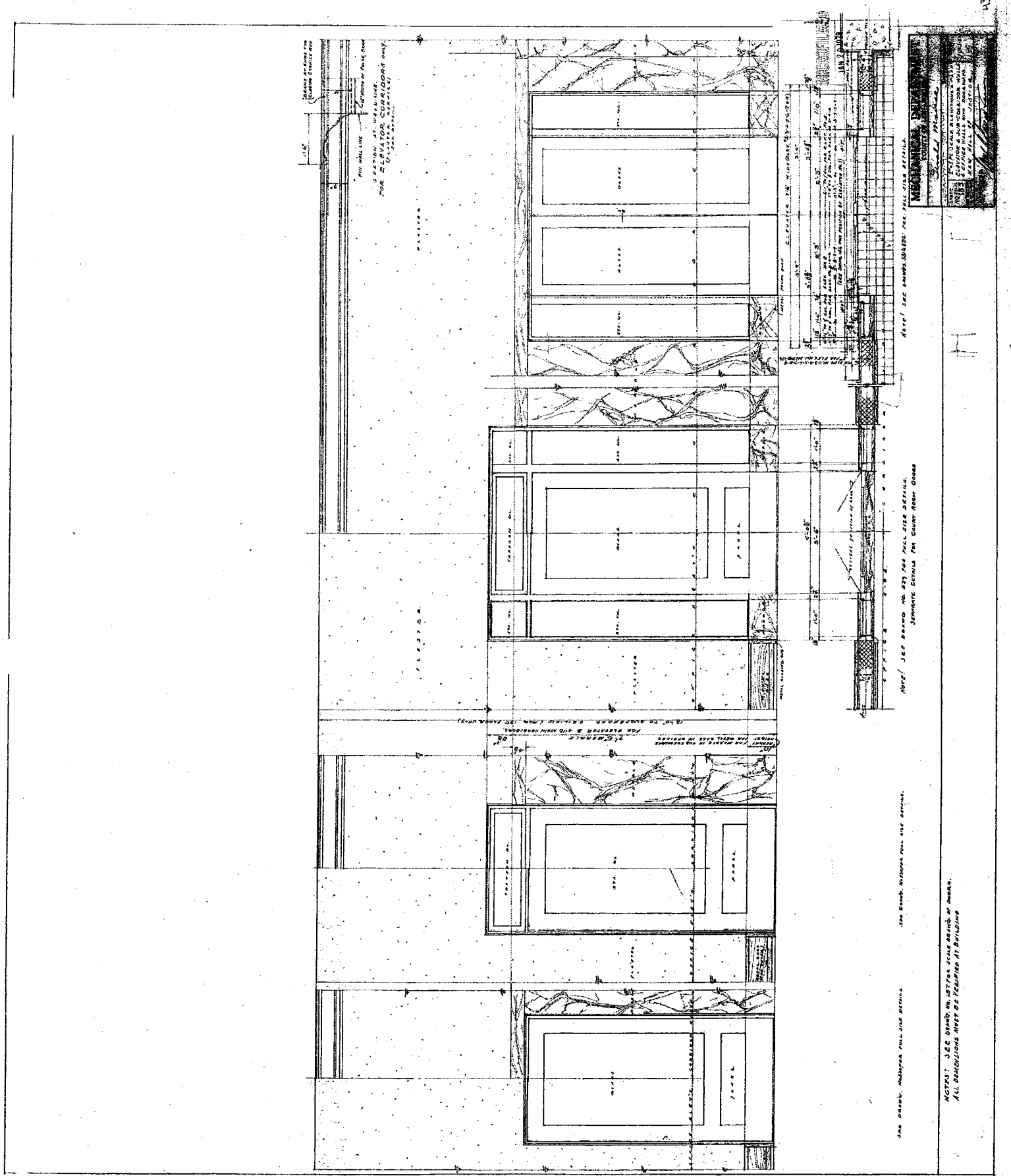
SCALE 3/8" = 1'-0"
 ARCHITECT: [Signature]
 ENGINEER: [Signature]

APPROVED BY: [Signature]
 COUNTY OF LOS ANGELES

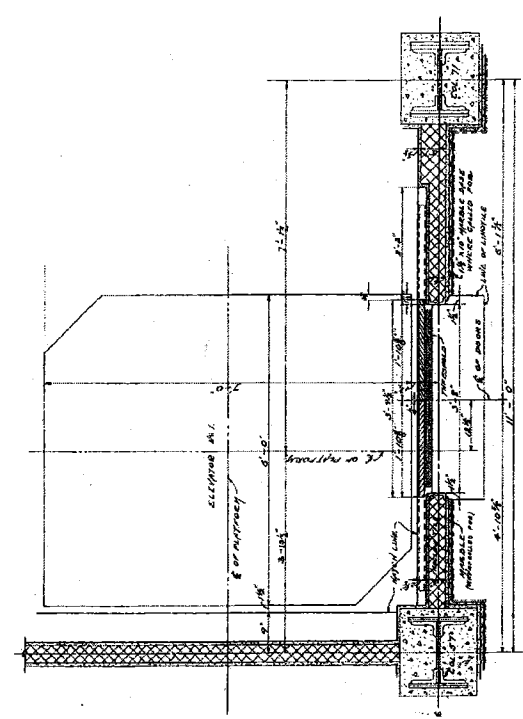
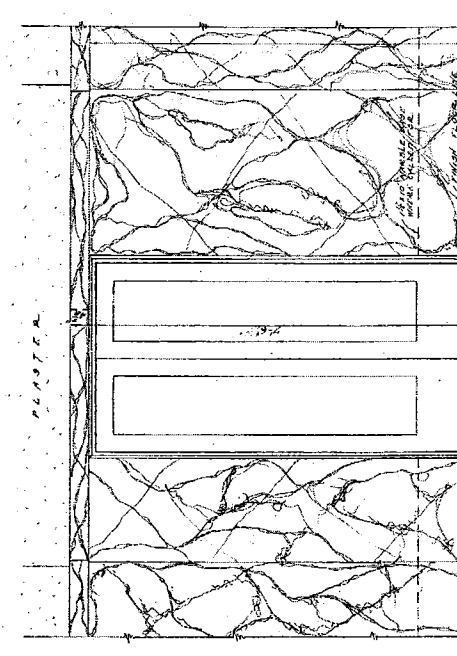
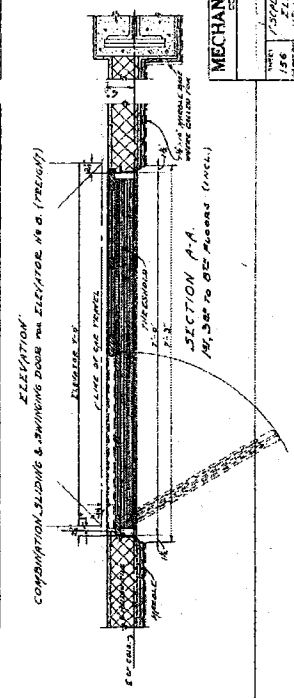
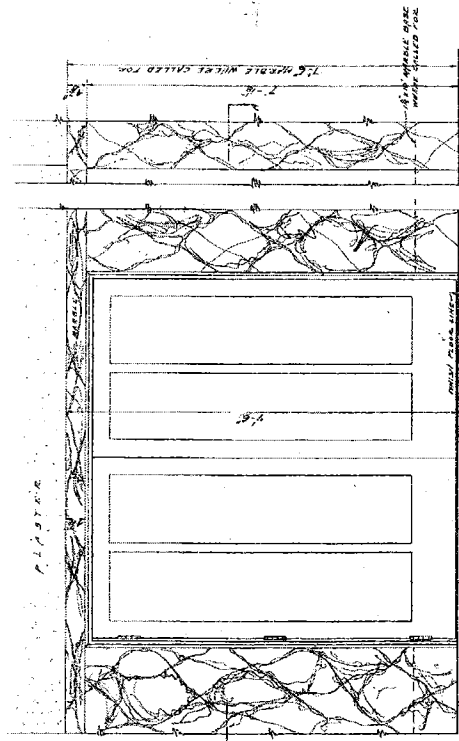
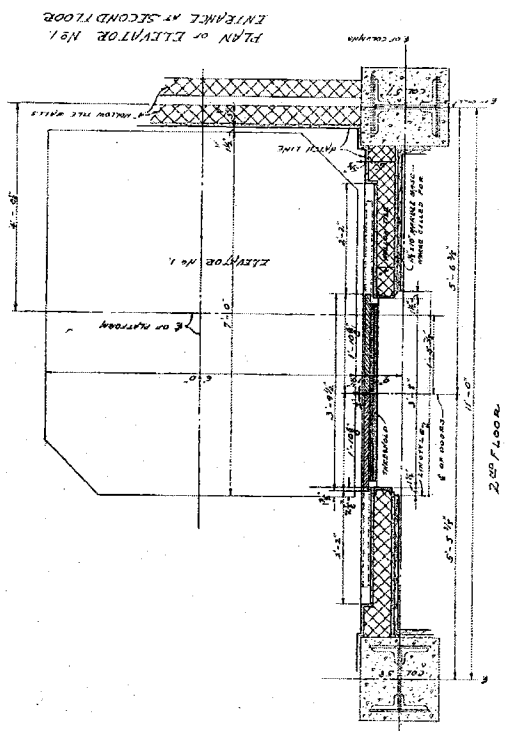
TOWLET BOWLS CHANGED TO TYPE
 NO. 578 MISSOURI, (PUSH BUTTON
 CONTROL

SECTION 'XX'

Typical section of cells. Original drawing 1922, final revision 1923.



Elevator, sub-corridor and office walls with doorways. 1924.

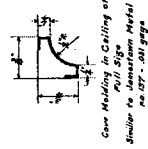
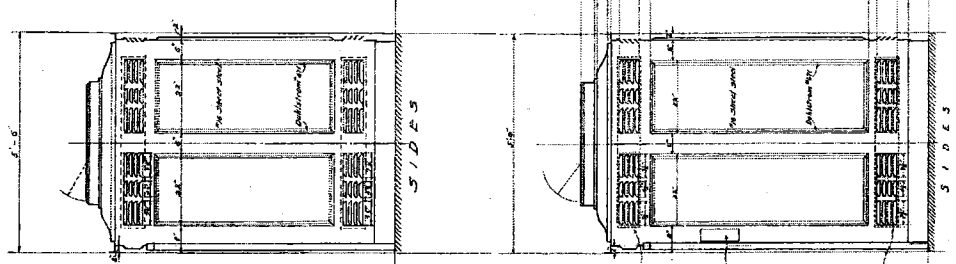
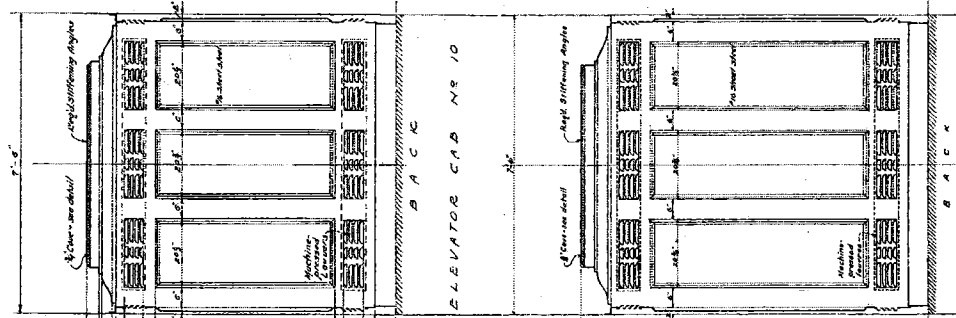
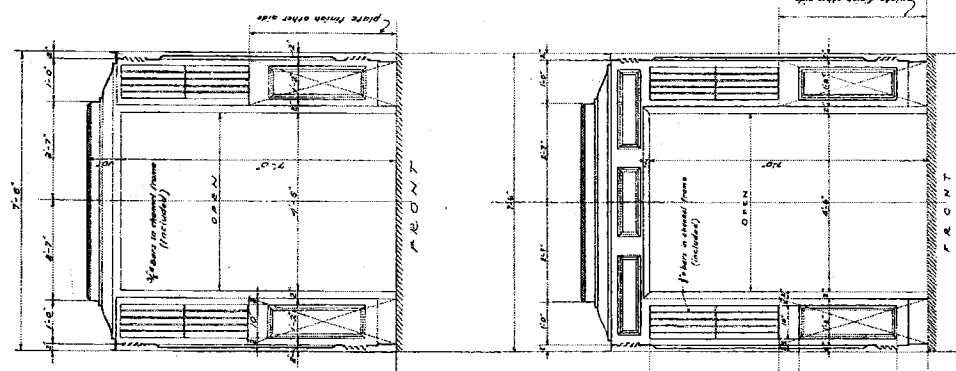


PLAN OF ELEVATOR No. 1
 ABOVE APPLIES TO No. 3 AND 8 FLOORS (INC.)

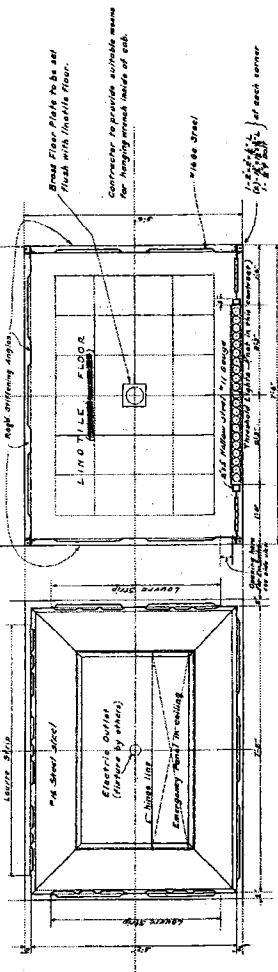
FOR FULL SIZE DETAILS OF FINISH INTERIOR ELEVATOR DOORS, SEE DRAWING No. 354
 FOR FULL SIZE DETAILS OF FINISH EXTERIOR ELEVATOR DOORS, SEE DRAWING No. 355
 ALL DIMENSIONS MUST BE VERIFIED BY BUILDING

MECHANICAL DEPARTMENT	
DESIGNED BY	W. H. HARRIS
CHECKED BY	J. H. HARRIS
DATE	JAN 20 1919
SCALE	1/4" = 1'-0"
NO.	158
PROJECT	1150 W. HILL ST. CHICAGO, ILL.
APPROVED	[Signature]

MECHANICAL DEPARTMENT
 194
 ELEVATOR CAB FOR
 NEW HALL OF JUSTICE
 1922



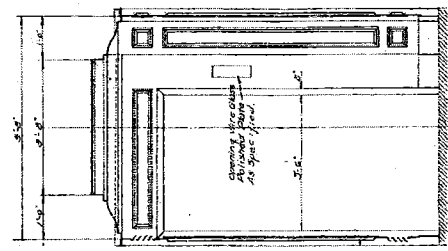
Corner Molding in Ceiling of Cab
 P.V. Sign
 Similar to Jameson Metal Deck Cab
 1922-1923



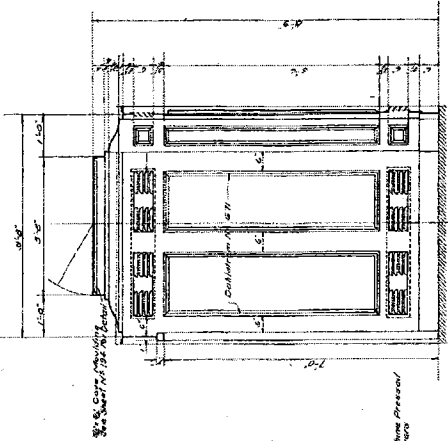
PLAN (100-99 & 100)

CEILING (100-99 & 100)

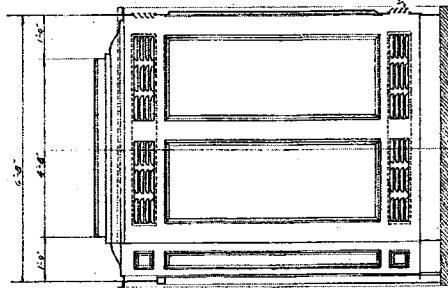
For Location Details & Entrance to Elevator No. 9 See Draw 844
 CAB CONTRACTOR TO FURNISH WORKING DRAWINGS FOR APPROVAL
 APPROVAL FOR CAB SIGN & REAR TO BE BY ENGINEER
 ALL MEASUREMENTS TO BE TAKEN & VERIFIED BY BUILDING



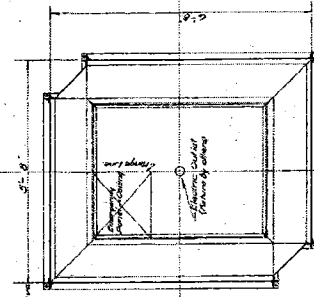
SECTION D-D



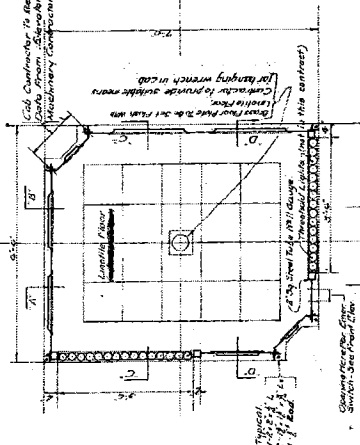
SECTION C-C



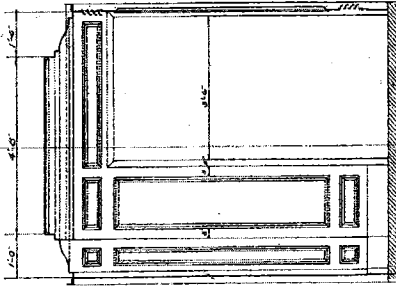
SECTION B-B



CEILING PLAN



FLOOR PLAN



SECTION A-A

MECHANICAL DEPARTMENT
COUNTY OF LOS ANGELES

1934

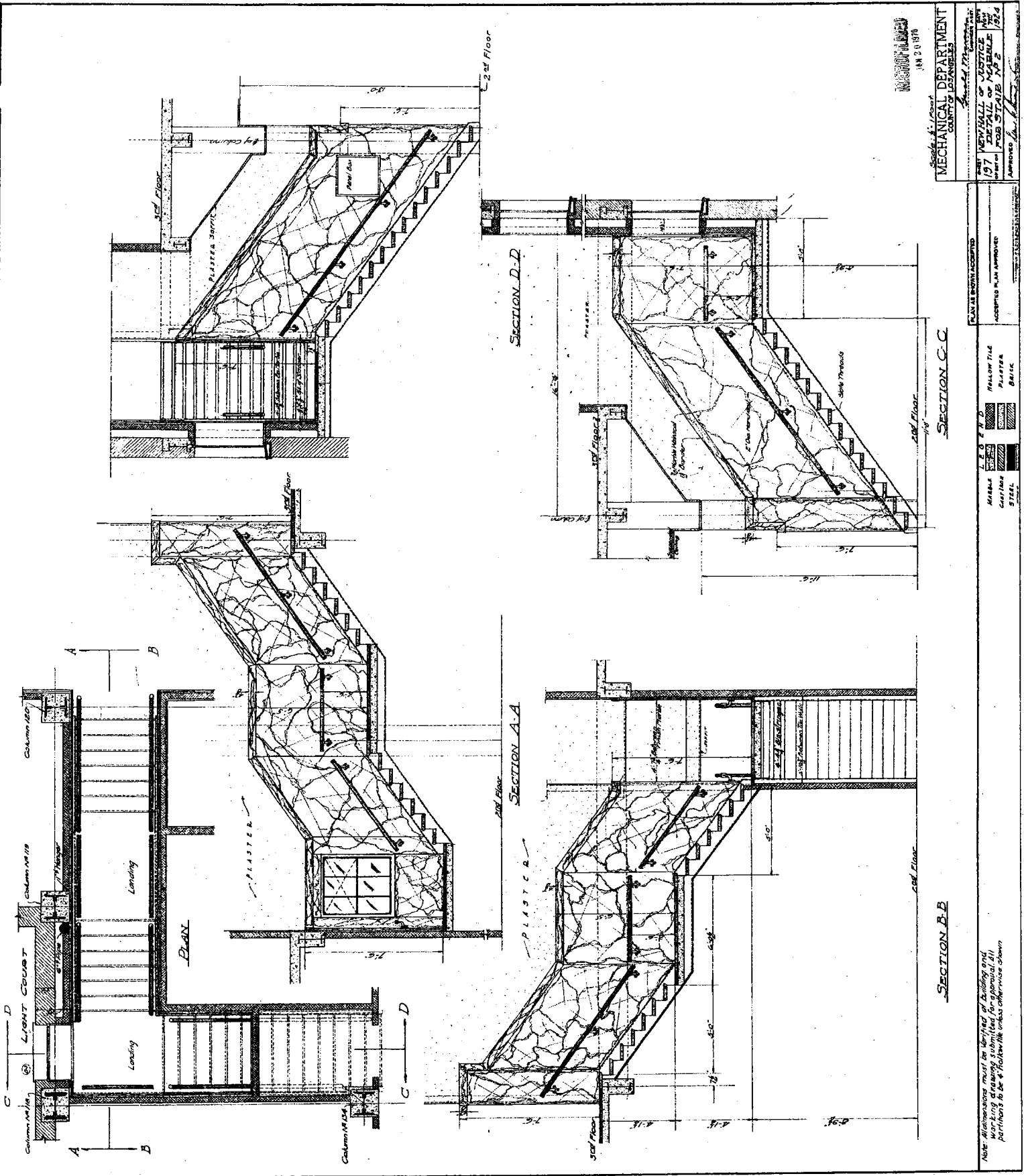
NEW HALL OF JUSTICES
BUILDING
1000 SOUTH MAIN ST
LOS ANGELES, CALIF.

APPROVED

BY

DATE

Note: See Drawings No. 126 & 124 For Elevator Enclosure Location
Contractor To Furnish Working Drawings For Approval
All Measurements To Be Taken & Verified at Building Site



MECHANICAL DEPARTMENT
COURTY BUILDINGS
JAN 20 1918

APPROVED: [Signature]
JAN 20 1918

SECTION C-C

SECTION D-D

SECTION A-A

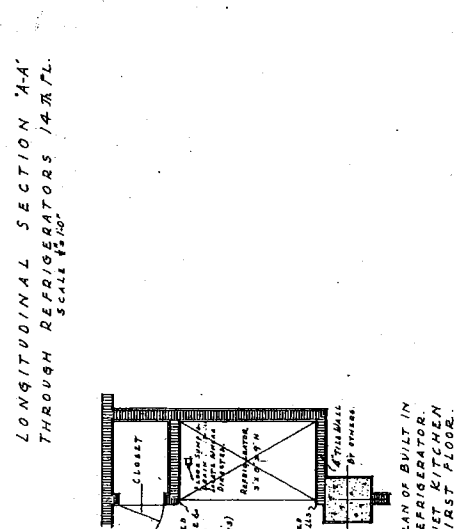
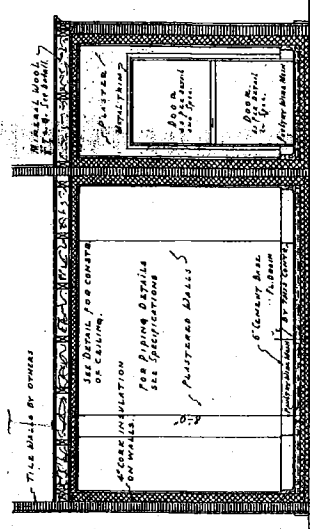
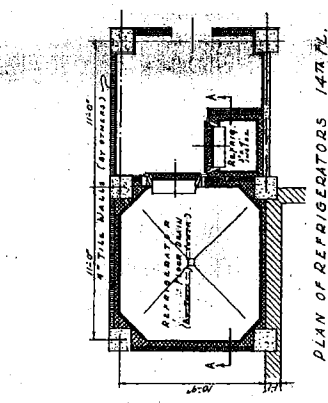
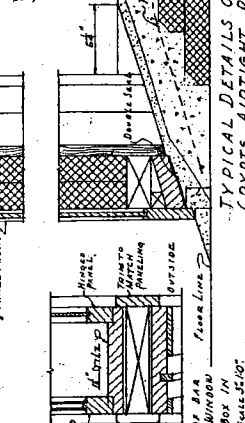
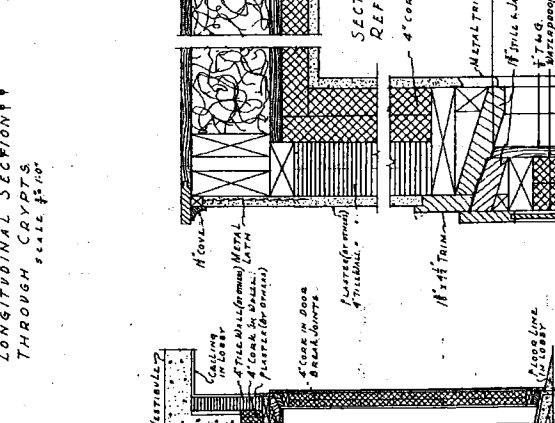
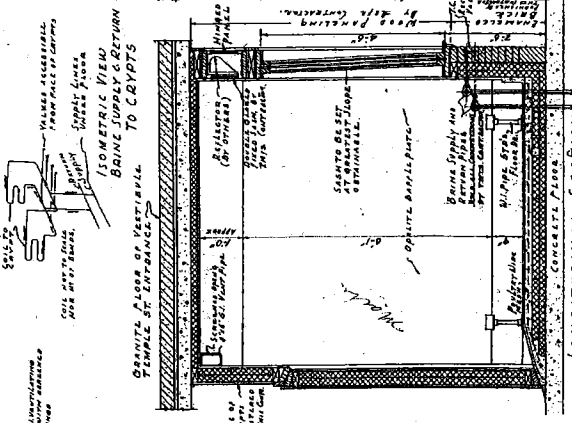
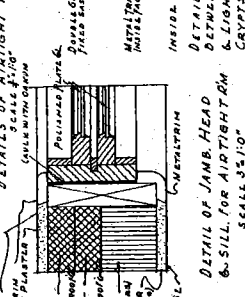
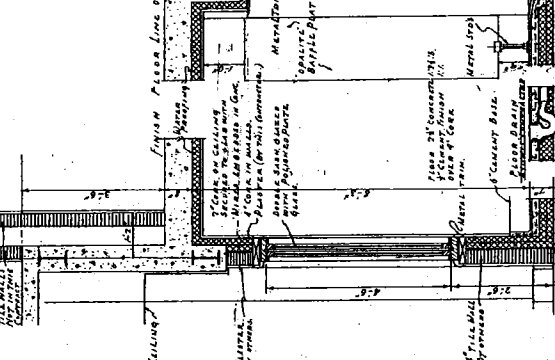
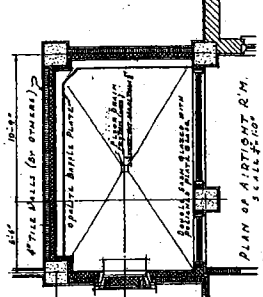
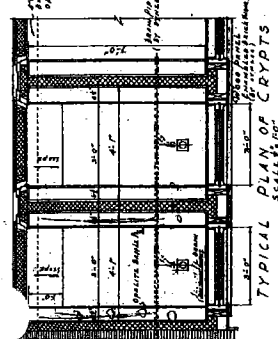
SECTION B-B

LEGEND

[Pattern]	MARBLE
[Pattern]	CASTING
[Pattern]	STEEL
[Pattern]	PLASTER
[Pattern]	PAINT

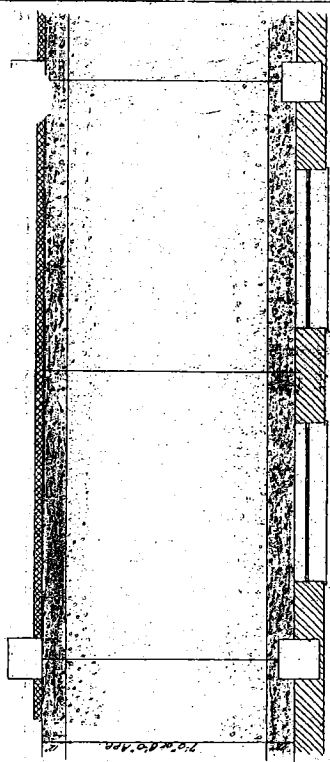
PLAN AS SHOWN ACCEPTED
ACCEPTED PLAN APPROVED

Note: Dimensions must be verified on building and partitions to be followed unless otherwise shown

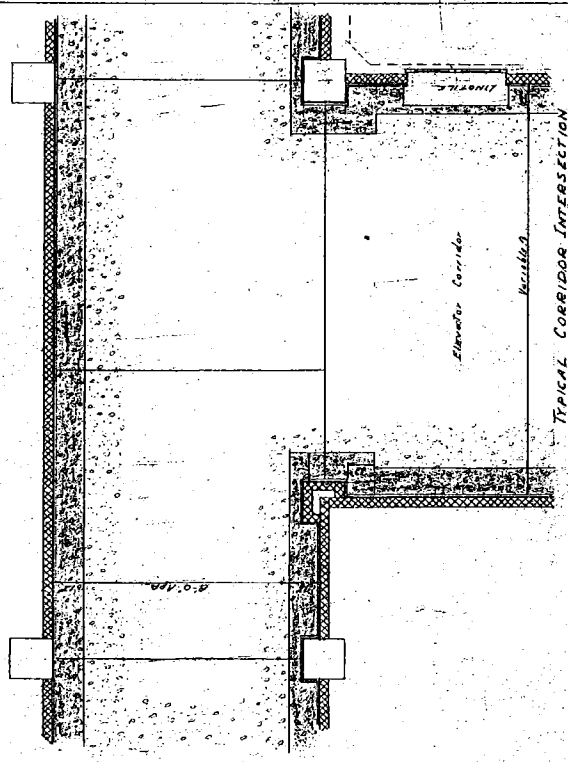


MECHANICAL DEPT., LOS ANGELES COUNTY
NEW HALL OF JUSTICE, 1830 E.
JAN 20 1918
APPROVED: [Signature]
ENGINEER

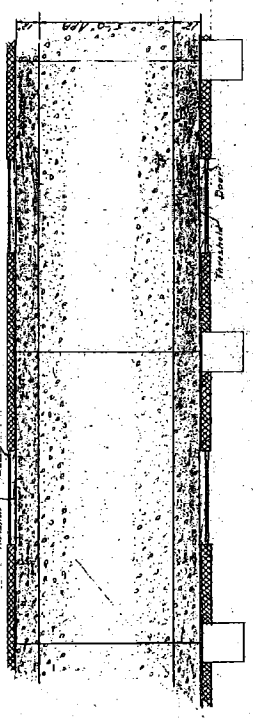
LEGEND
CORK INSULATION
IN SECTION & TILL
CONCRETE



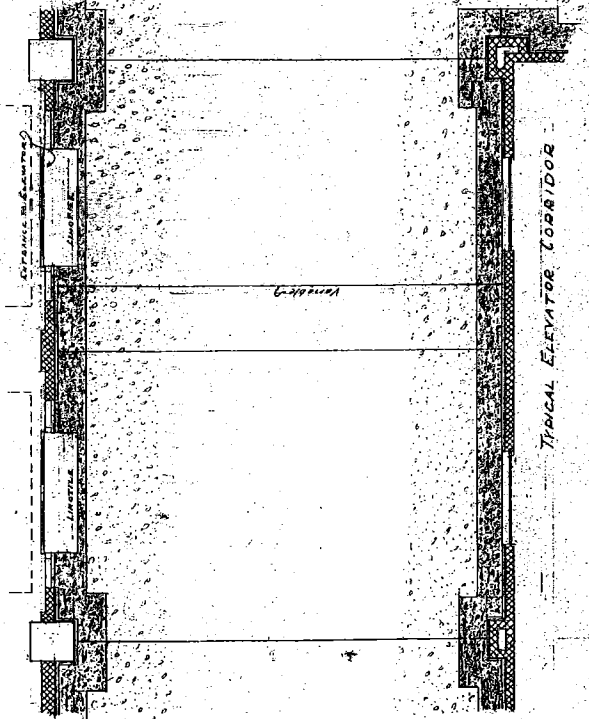
TYPICAL 9'0" x 10'0" CORRIDOR



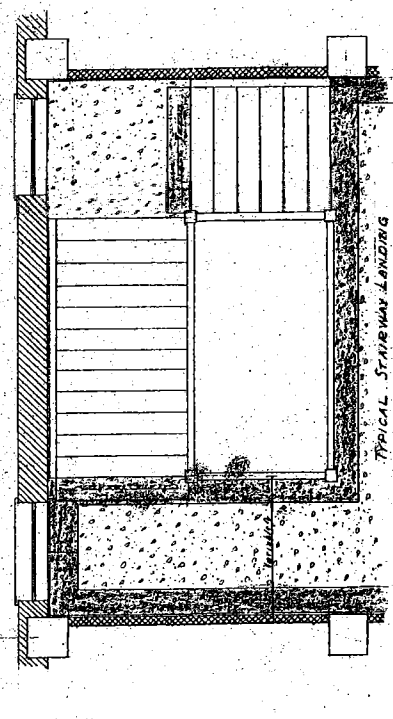
TYPICAL CORRIDOR INTERSECTION



TYPICAL 7'0" CORRIDOR



TYPICAL ELEVATOR CORRIDOR



TYPICAL STAIRWAY LANDING

MICROFILMED

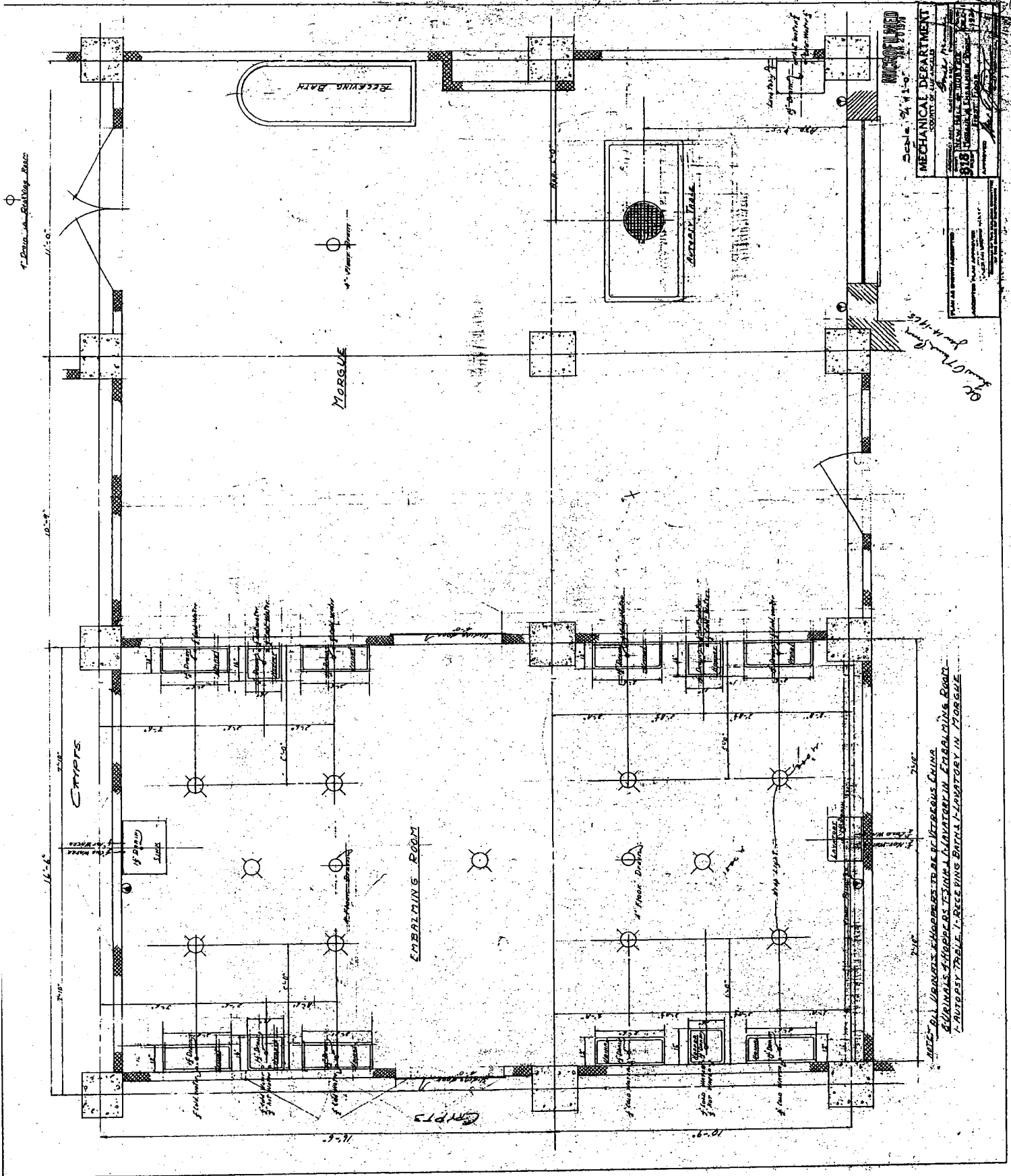
JAN 20 1978

MECHANICAL DEPARTMENT
COURT OF LOS ANGELES

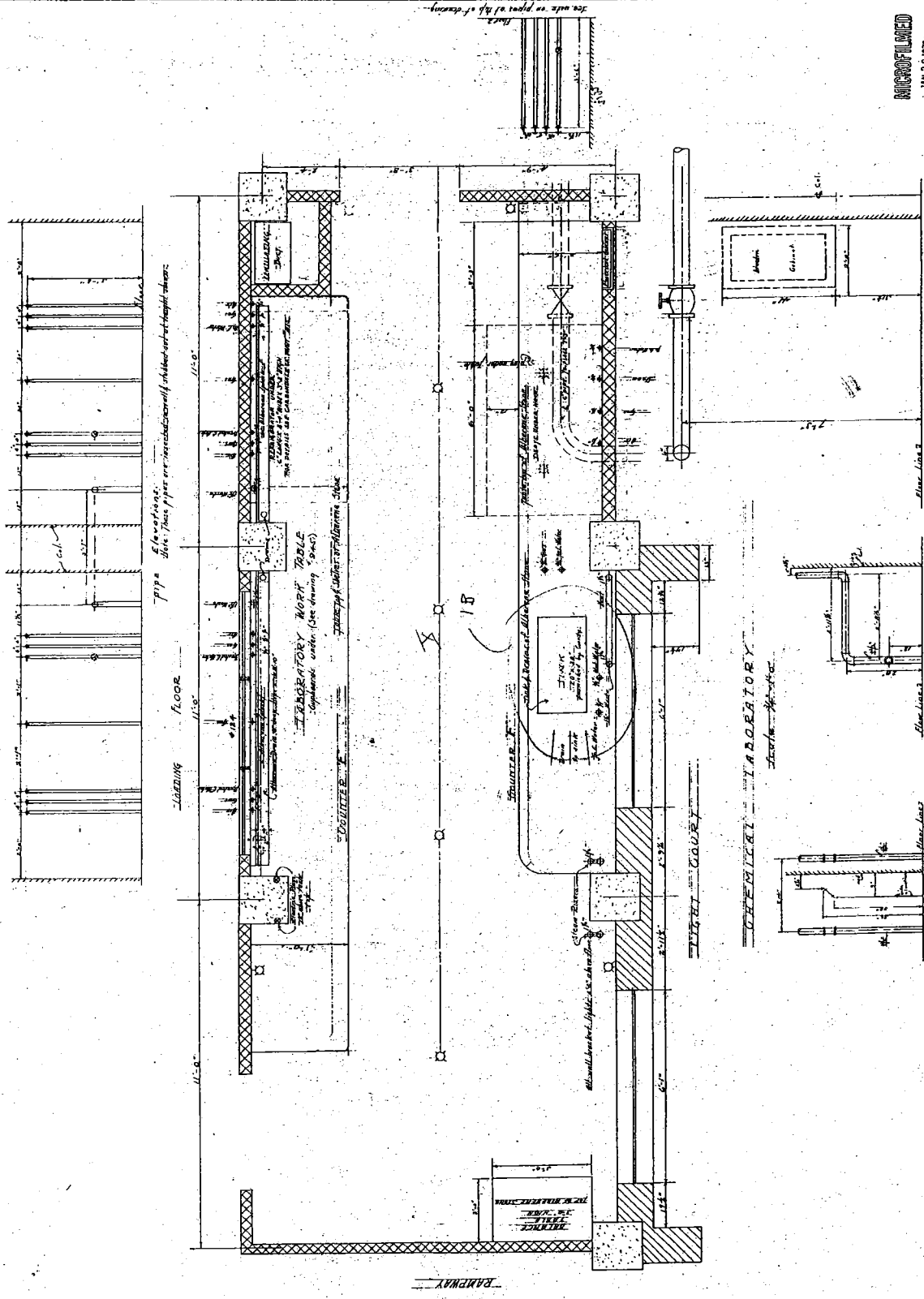
NEW HALL PAJUNTES
811 TERRAZZO FLOOR
TYPICAL CORRIDOR INTERSECTION
APPROVED

SCALE 1/4" = 1'-0"

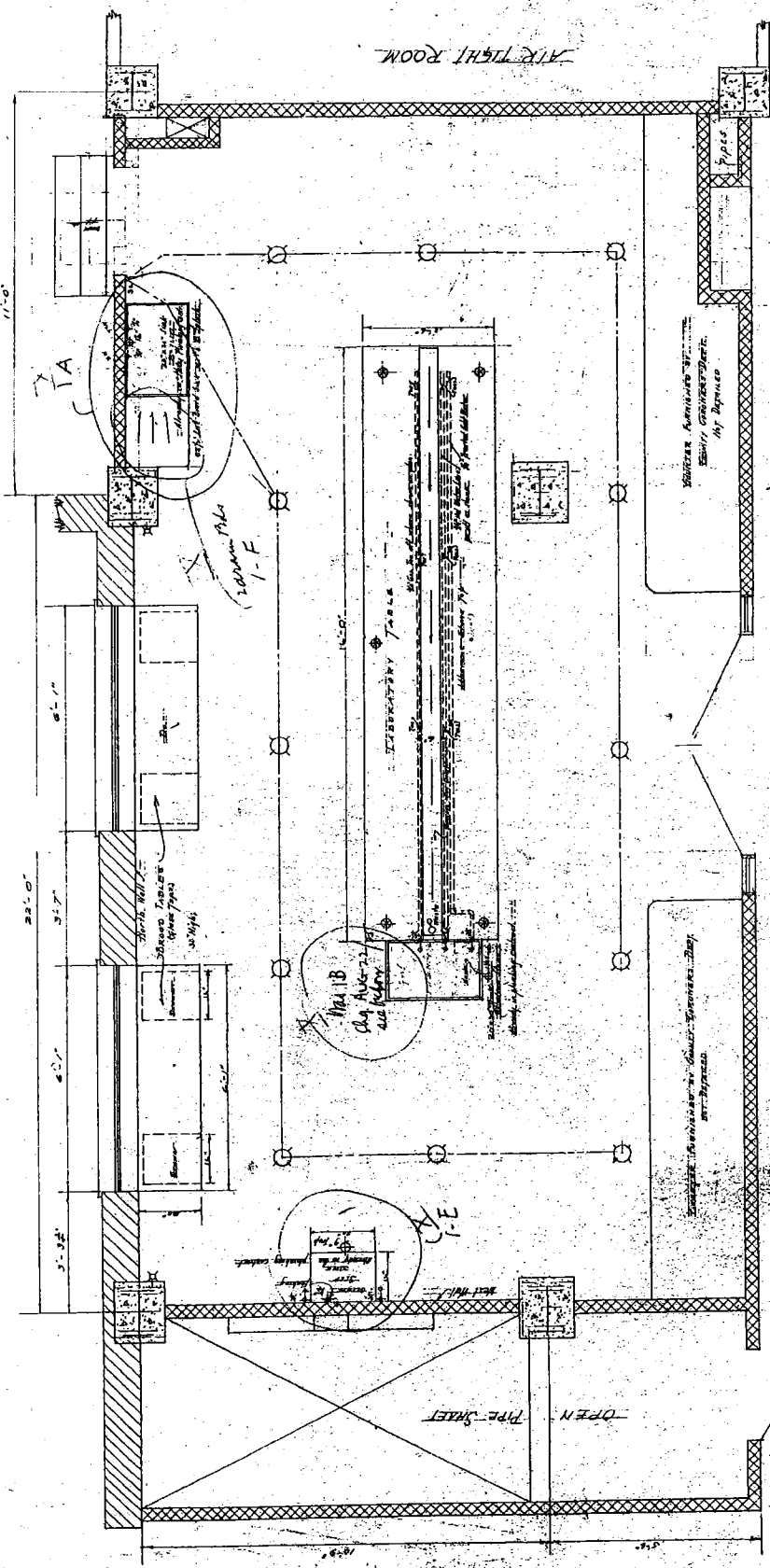
ACCEPTED PLAN APPROVED



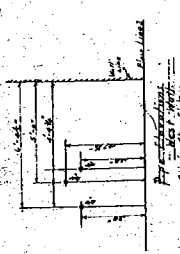
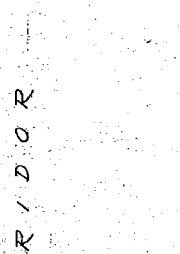
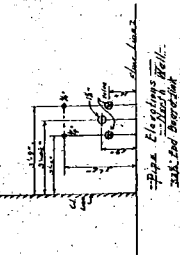
Morgue and embalming room. Original drawing 1924.



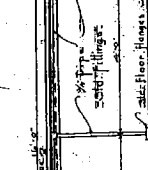
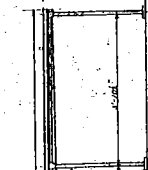
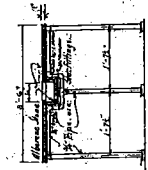
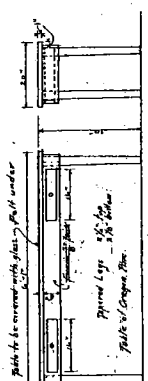
Details of chemical laboratory. Original drawing 1925.



- LEGEND
- HOT WATER
 - COLD TR. WATER
 - ⊥ WALL OUTLET
 - 6-45
 - ⊗ ELECTRIC PLUG



PATHOLOGICAL LABORATORY
Scale 1/4" = 1'-0"



MICROFILMED
JUN 20 1981

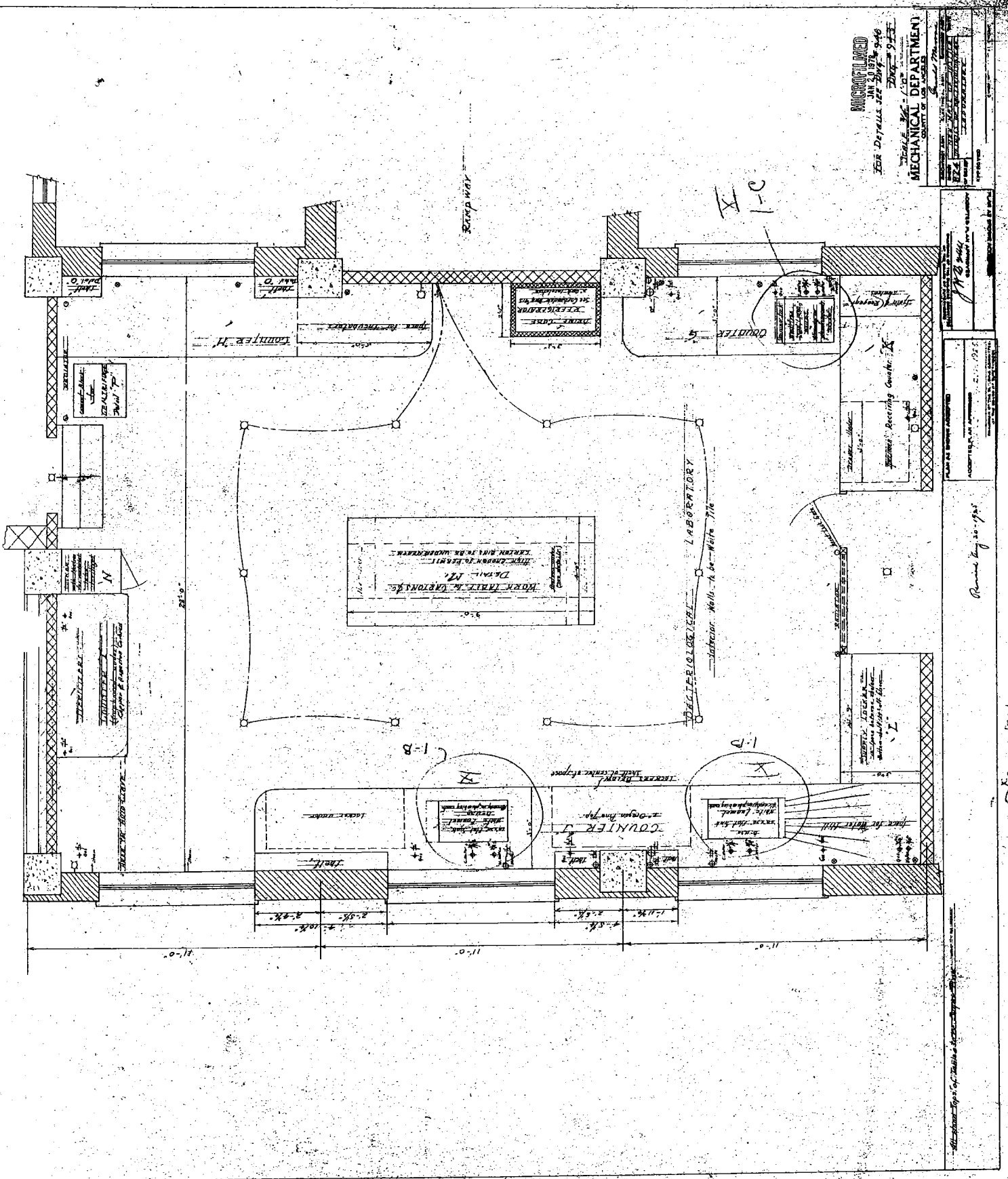
MECHANICAL DEPARTMENT
COURT OF US DISTRICT JUDGE

DATE	BY	APPROVED
1925	J. J. J.	J. J. J.

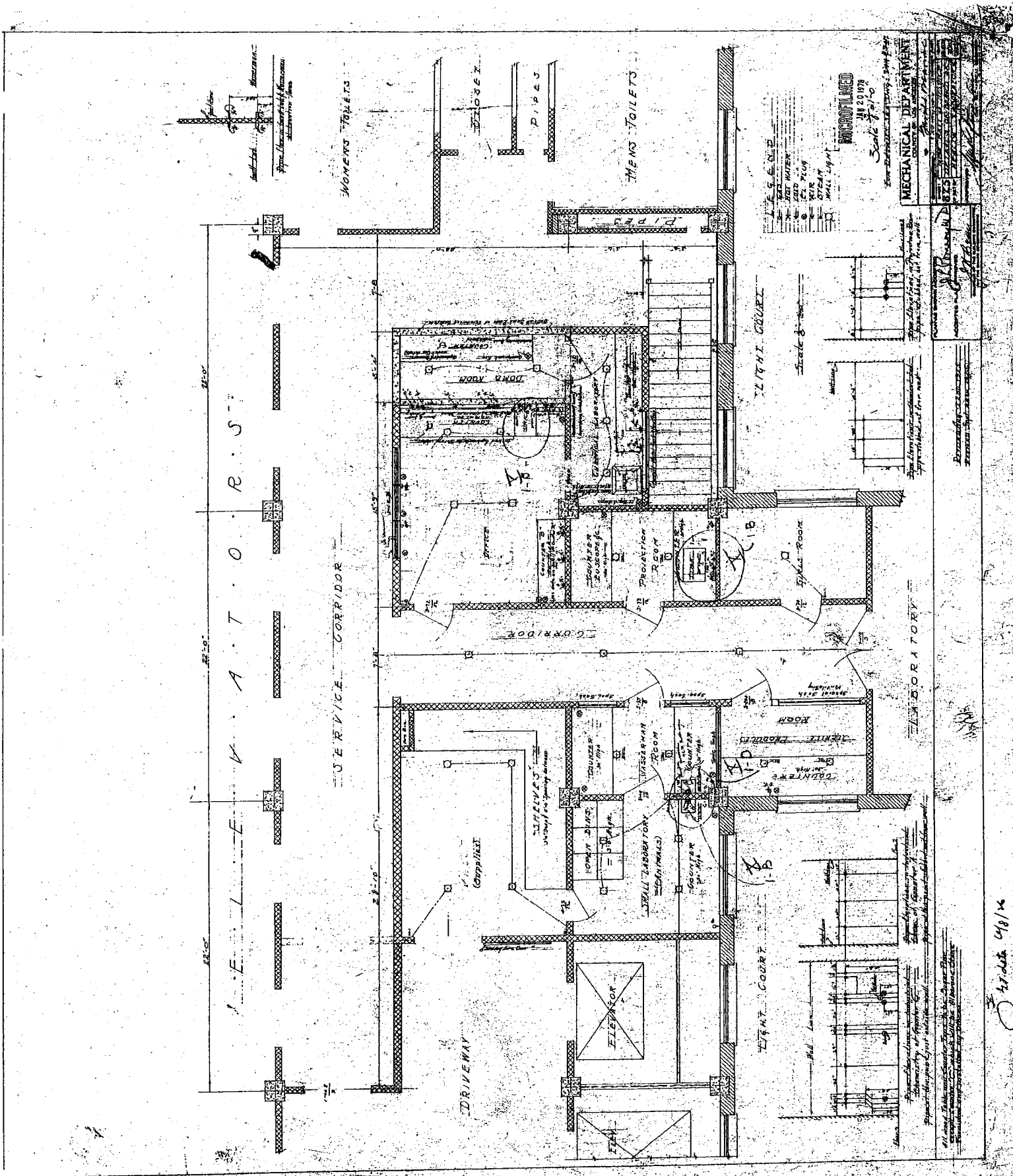
ACCEPTED PLAN APPROVED
PLUMBER REGISTERED

Revised Aug. 22nd 1925.

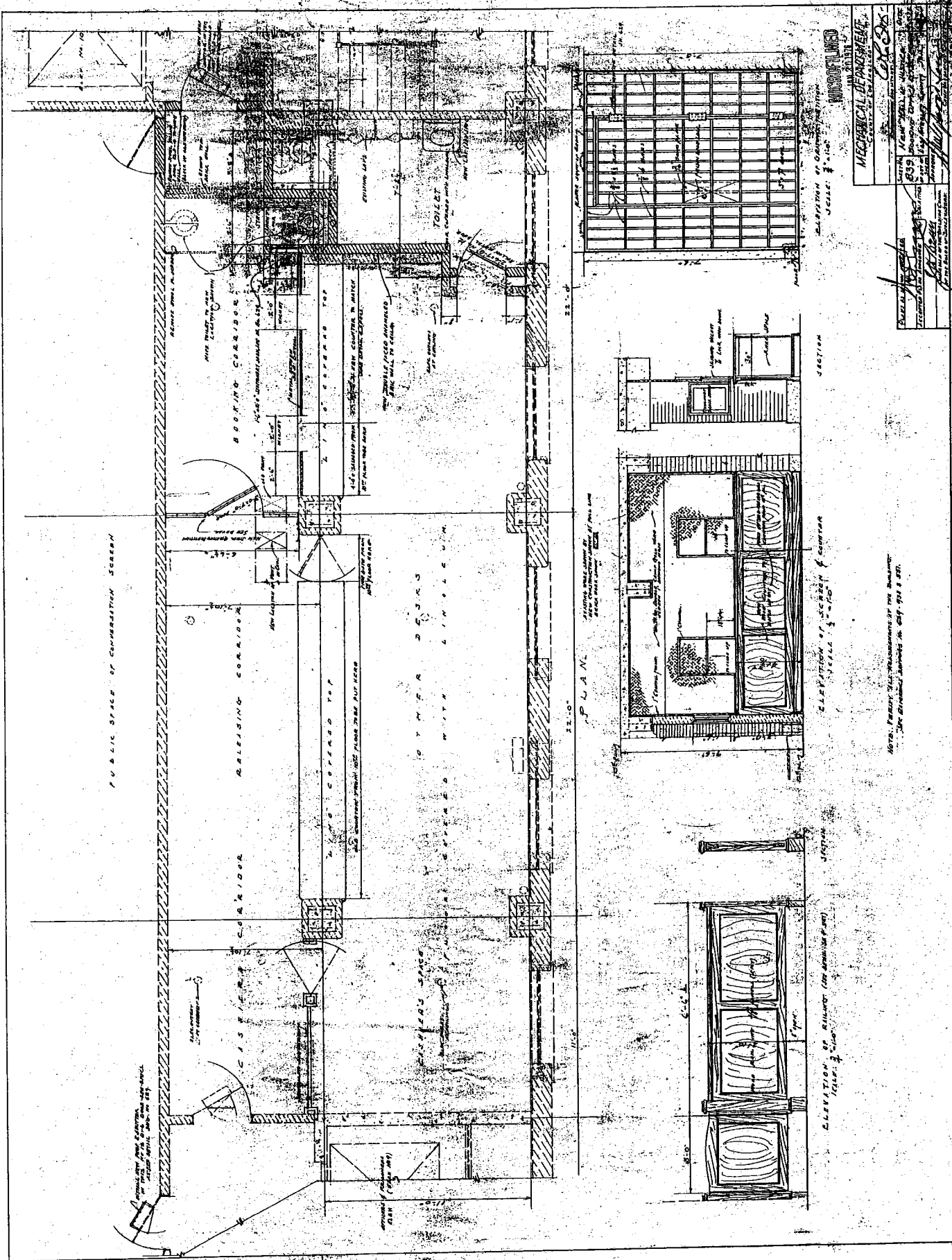
File S. J. date 6/1/25



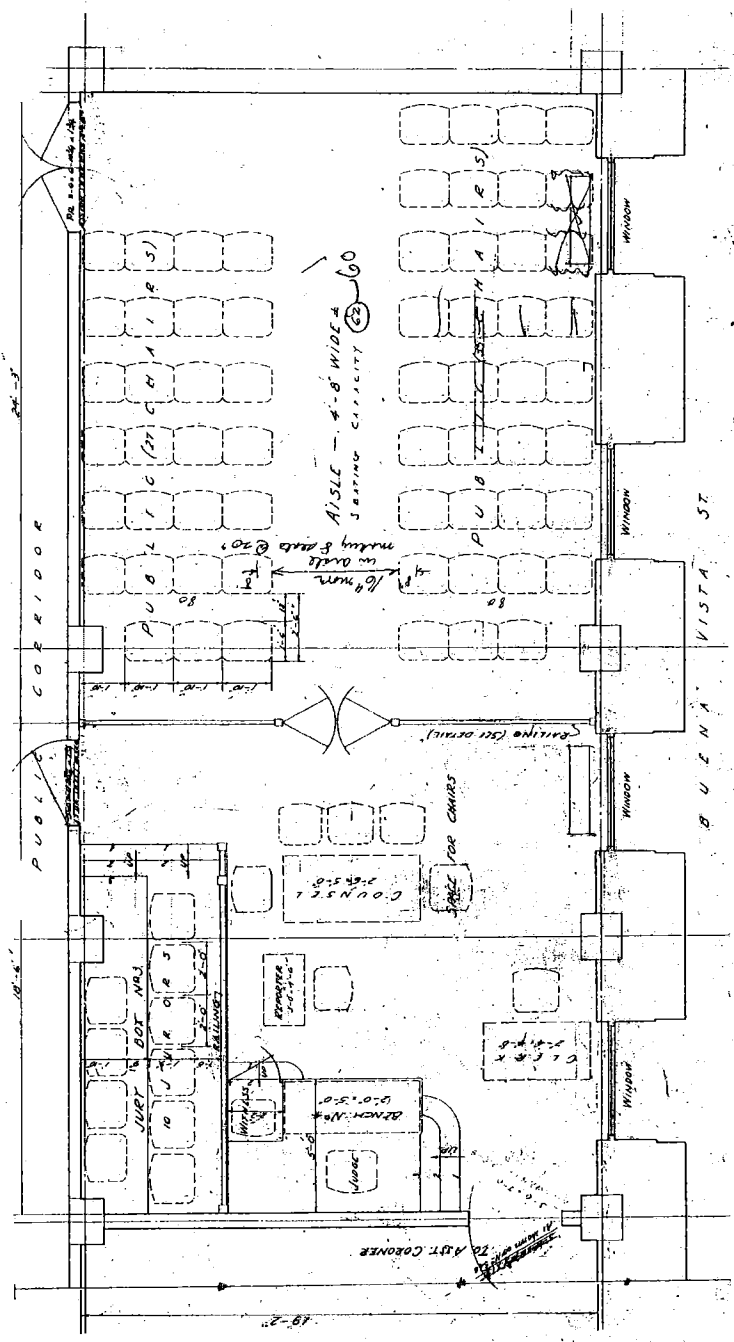
Details of bacteriological laboratory. Original drawing 1925.



Details of board of health laboratory. Original drawing 1925.



Booking office, twelfth floor. Original drawing 1926.



NOTE: SEE DIMENSIONS AND SPECIFICATIONS FOR DETAILS OF JURY BOX
 JURY BOX: BRONX MANUFACTURING CO. 101 N. W. 10th St. (Chicago)
 MANUFACTURING CO. 101 N. W. 10th St. (Chicago)

MICROFILMED
 JAN 2 1978

NOTE - See sheet 1107 for detail of walls

Coroner's inquest room, first floor. Original drawing 1924, final revision 1925.

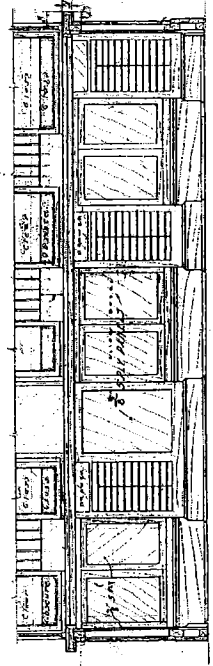
SEE DR. ERI- JAB-3923 FOR TRUE DET. OF MET. GRILLS.

See Sheet 7 of 9 Typical Details

TYPICAL SECTION TAKEN AT POINT MARKER II 7/8" x 1 1/8" x 1 1/8" 2 REQUIRES AS SHOWN - 3 REVERSE

TYPICAL FRONT ELEVATION METAL WINDOW-BASE - NAT. WOOD

RECORDED JAN 20 1925



JOINT HERE

TYPICAL SECTION TAKEN AT POINT MARKER II 4 REQUIRES AS SHOWN - 1 REVERSE

TYPICAL SECTION TAKEN AT POINT MARKER II 2 REVERSE

1 REQUIRES 4 Book Cases

1 REQUIRES 4 Book Cases

1 REQUIRES 4 Book Cases

1 REQUIRES 2 Book Cases

1 REQUIRES 2 Book Cases

1 REQUIRES 3 Book Cases

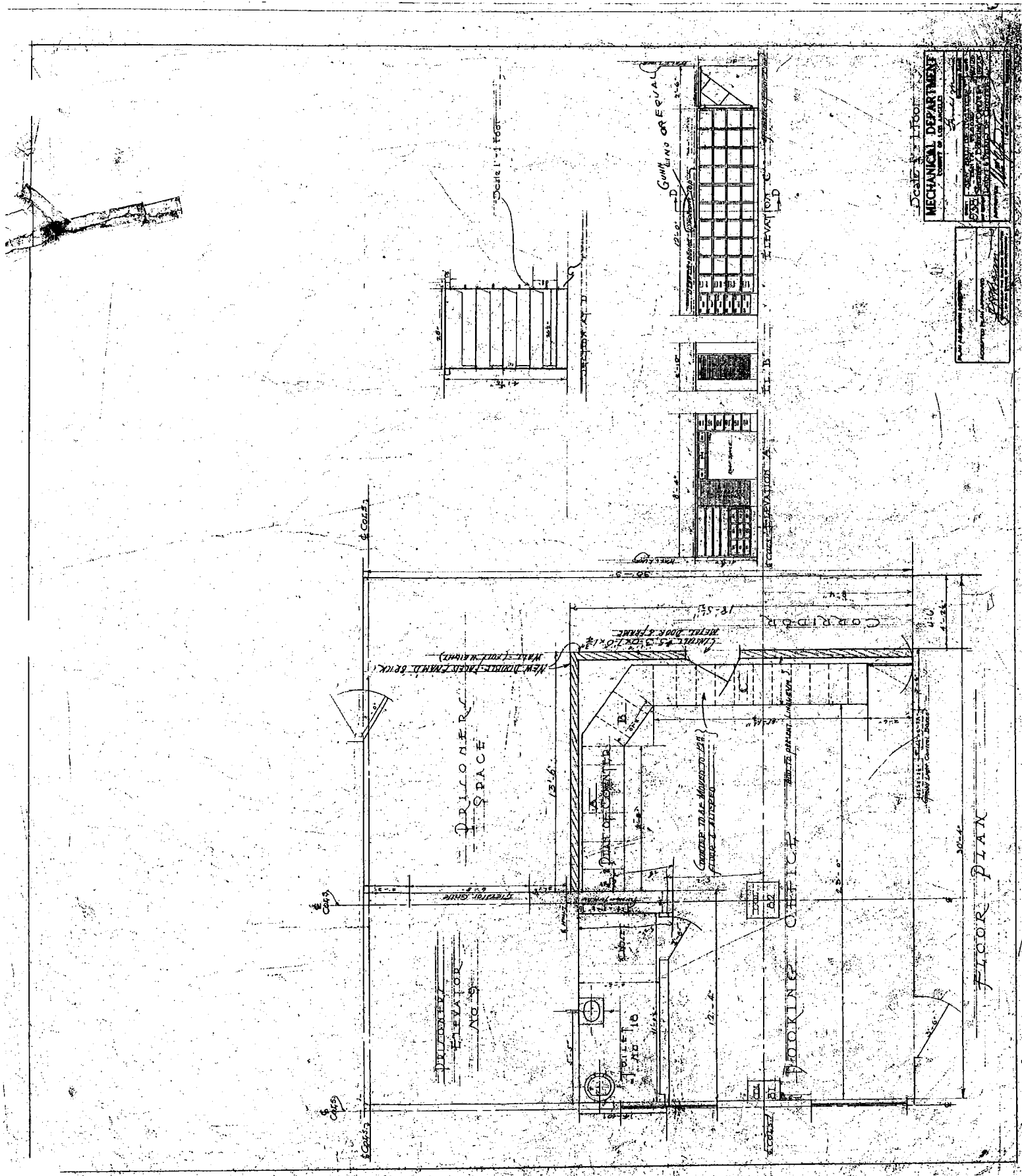
1 REQUIRES 6 Book Cases

1 REQUIRES 6 Book Cases

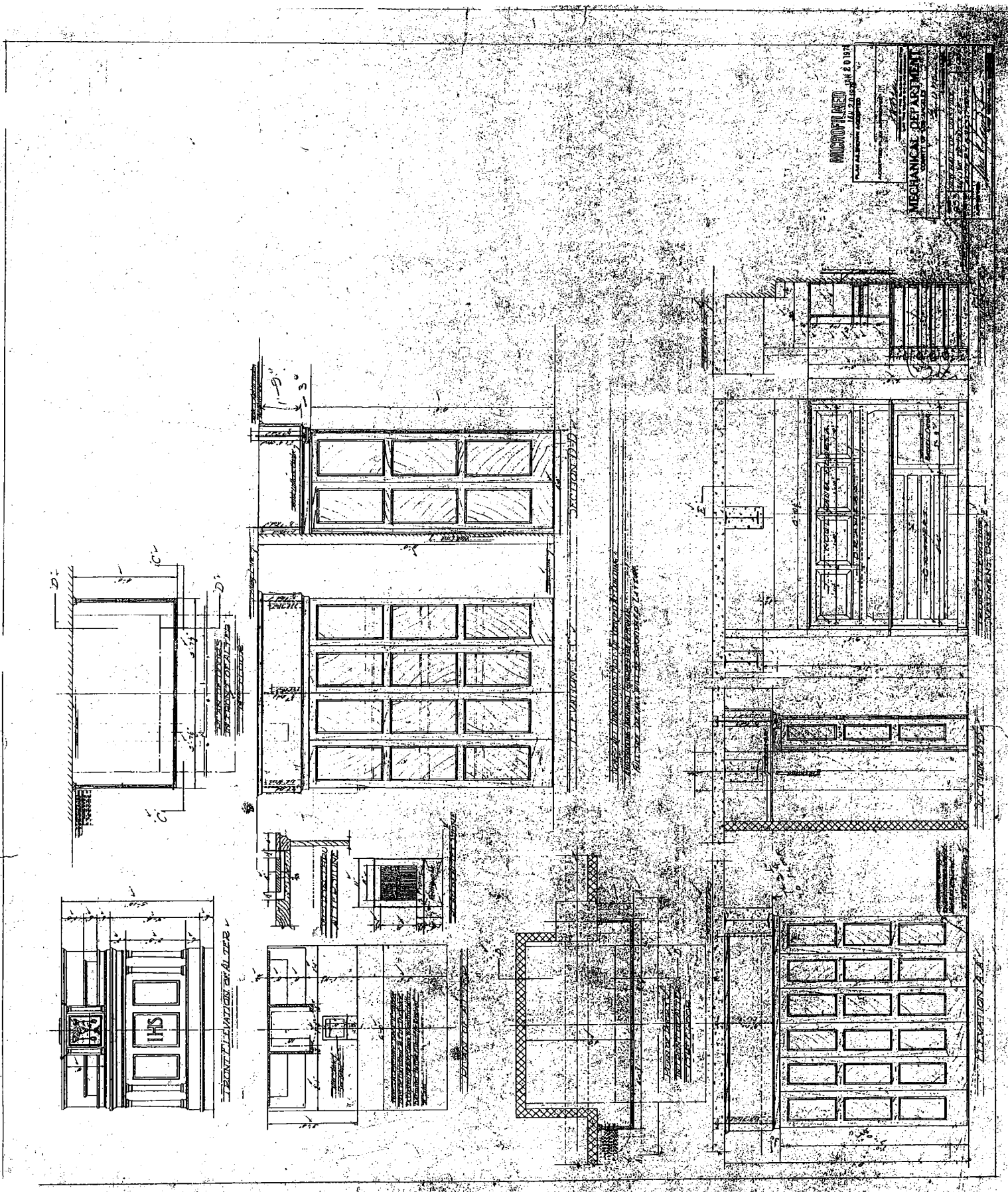
1 REQUIRES 3 Book Cases

NO. 10 TYPICAL ELEVATIONS - 1 REAR - 7 CORNERS IN TAX BILLING DEPT.

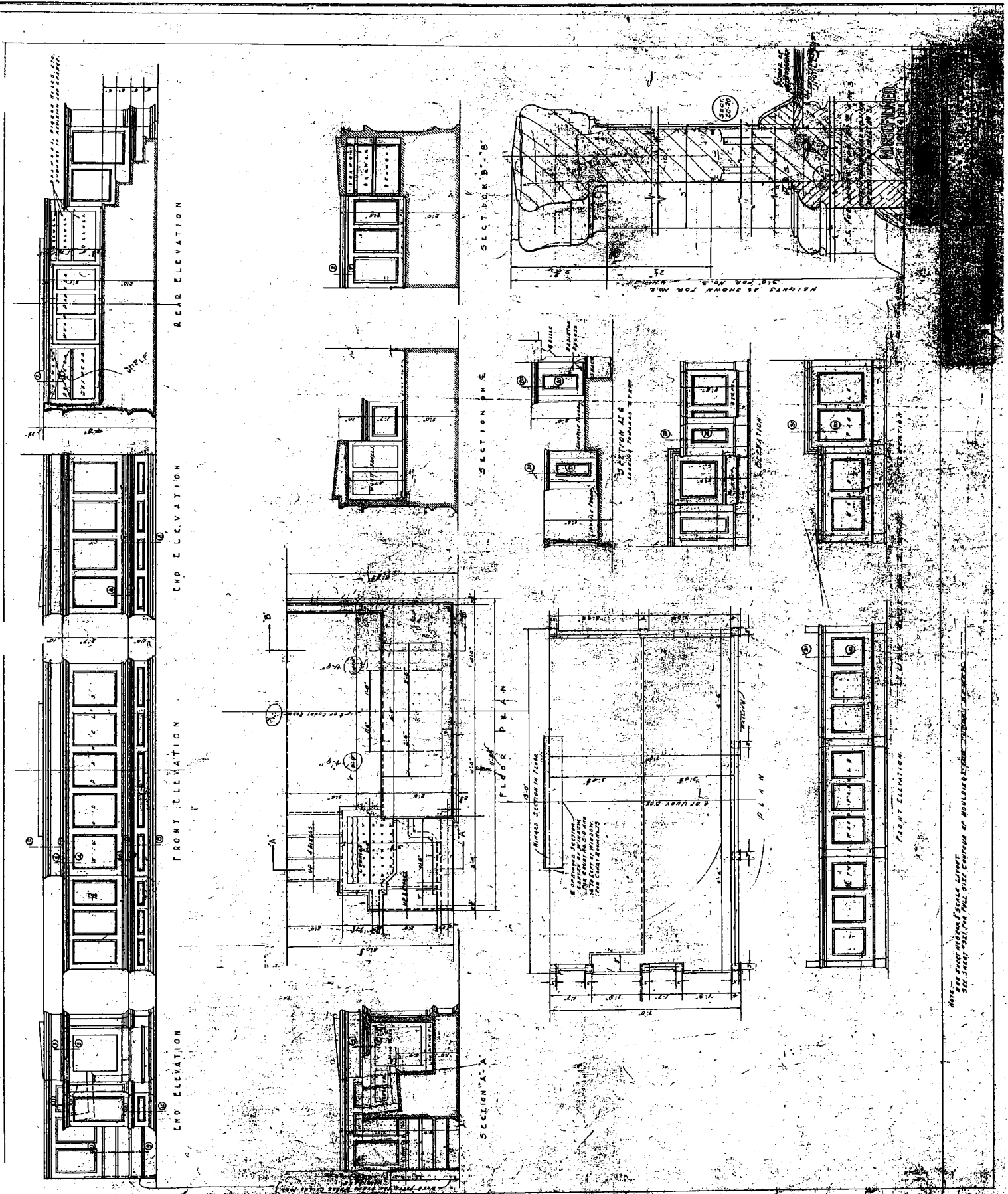
Notes: Dimensions given, all measurements are to the finished work. All materials to be specified in the contract. All work to be done in accordance with the specifications. All work to be done in accordance with the specifications. All work to be done in accordance with the specifications.



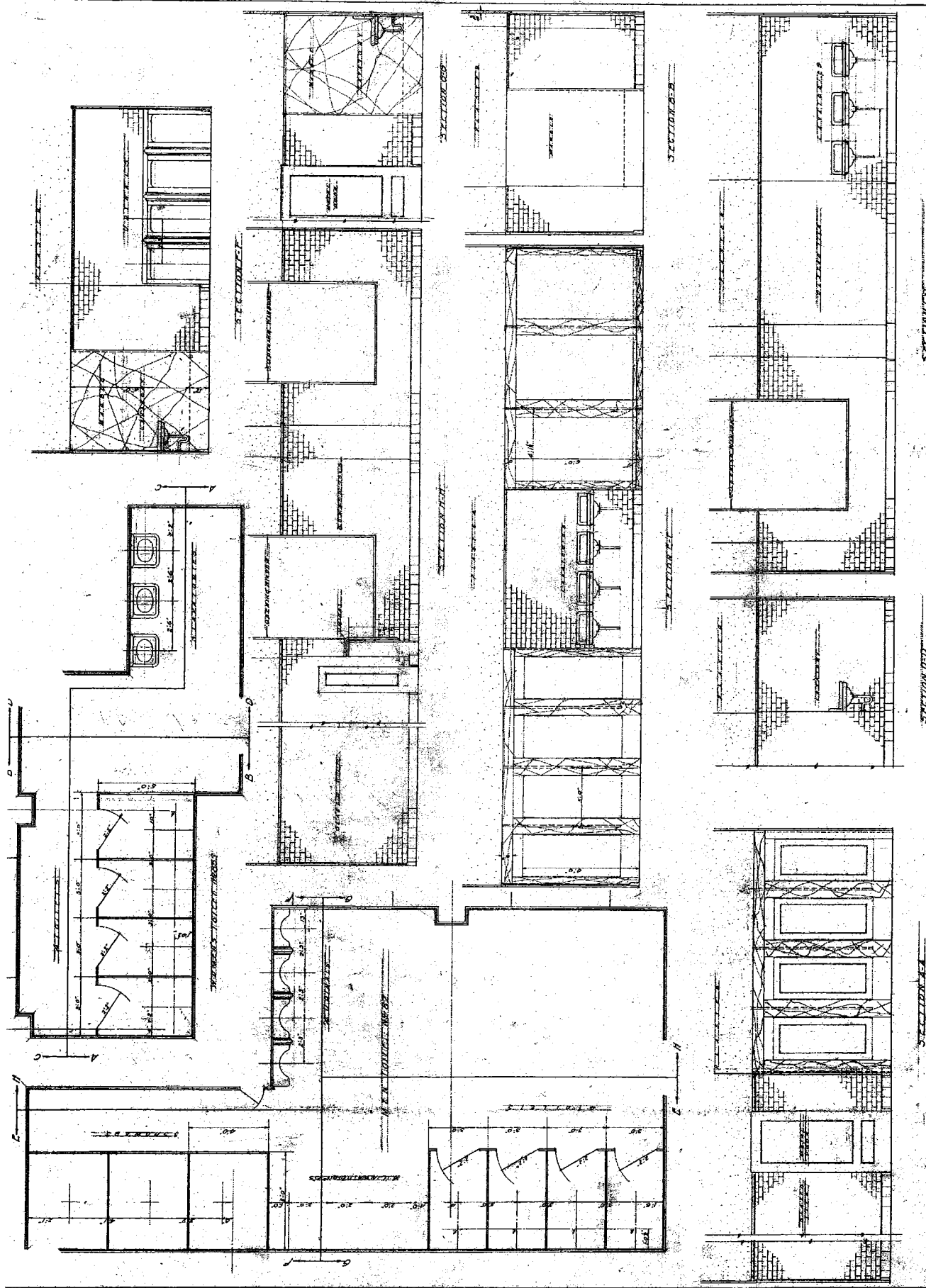
Sheriff's booking office, tenth floor. Original drawing 1925.



Alter details, thirteenth and fourteenth floors. Original drawing 1925.



Judge's bench no. 2 and no. 3, jury box no. 2. Original drawing 1925.



RECORDED
 JAN 20 1928

Third floor toilet details no. 82 and no. 83. 1923.

B. Historic Photographs

The following photographs provide a visual chronology of the Hall of Justice from its construction in 1924 through its vacant state in 1999.

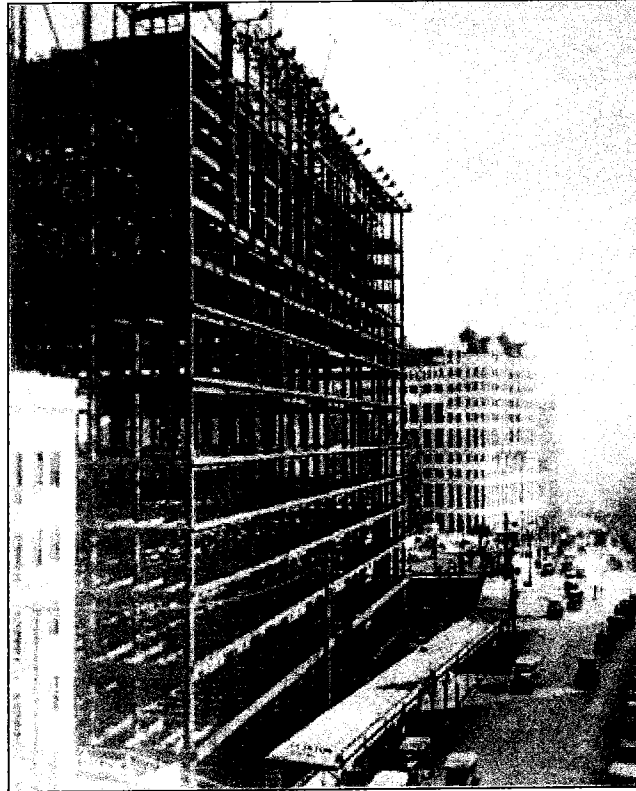


Photo 1: Steel framing of the Hall of Justice, 1924. Broadway (west) façade looking south. (Los Angeles Public Library Photo Database)

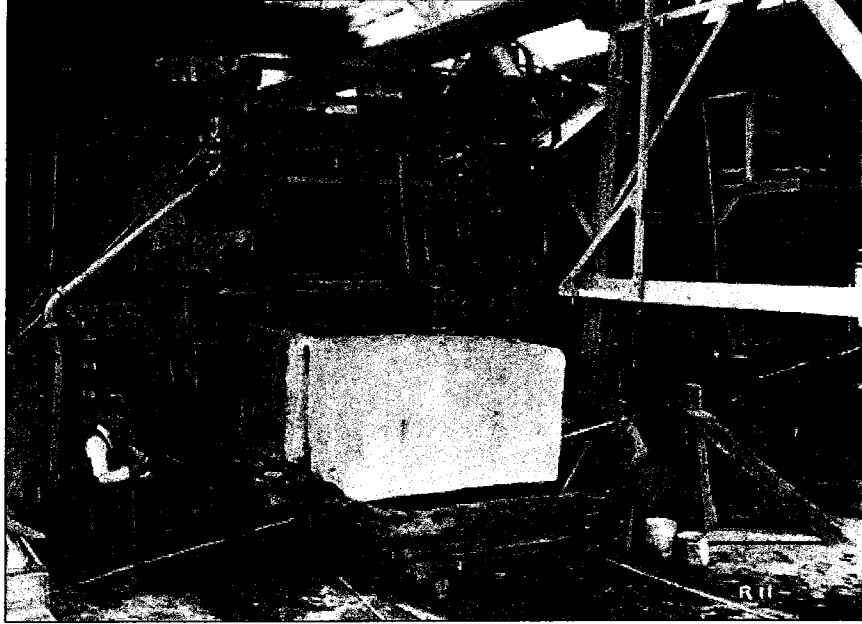


Photo 2: A large piece of granite from the Raymond Granite Company is prepared to be installed in the Hall of Justice, 1924. (Los Angeles Public Library Photo Database)



Photo 3: Securing the Hall of Justice cornerstone January 26, 1925, is William Davidson, Chief Mechanical Engineer for the county. (Los Angeles Public Library Photo Database)

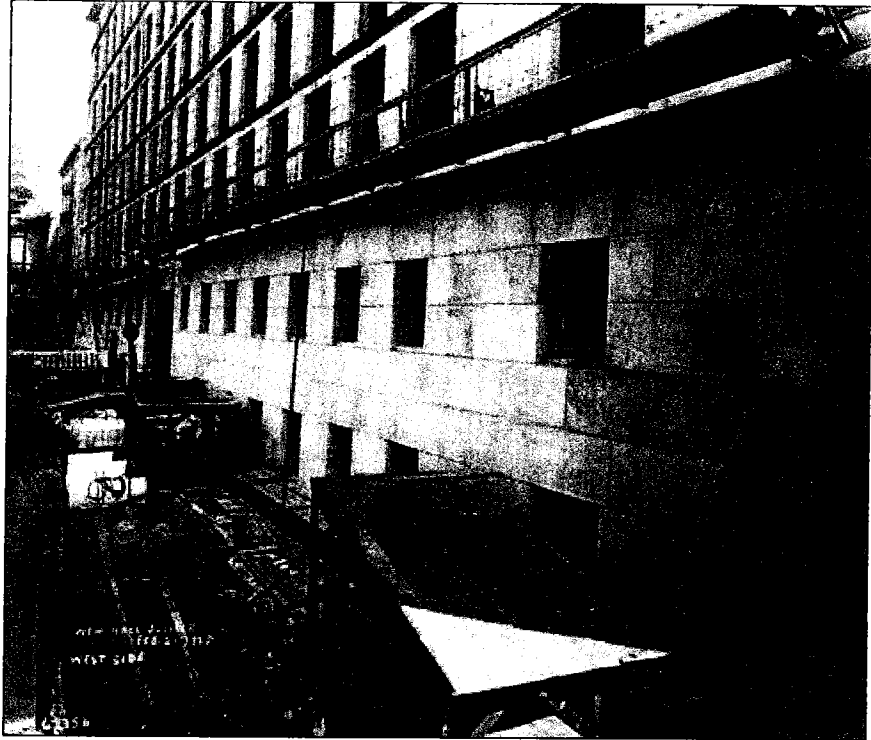


Photo 4: Hall of Justice under construction, 1925. Broadway (west) façade, looking north. (Los Angeles Public Library Photo Database)



Photo 5: Installing granite on the south side of the Hall of Justice, 1925. Temple Street (south) façade, looking north. (Los Angeles Public Library Photo Database)

Hall of Justice
Historic Structure Report



Photo 6: Construction of the Hall of Justice nearing completion, 1925. Broadway and Temple Street, looking northwest. (Los Angeles Public Library Photo Database)

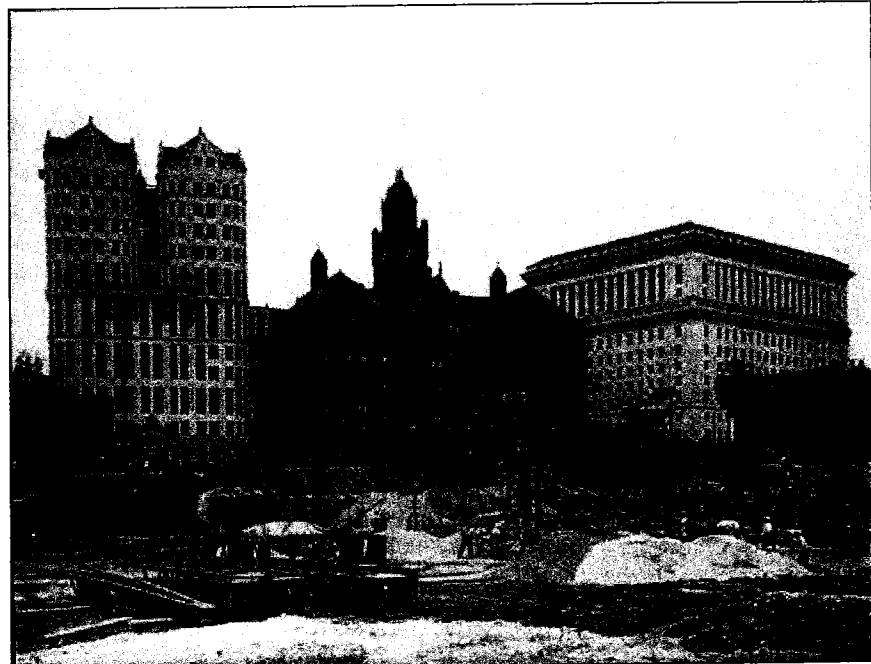


Photo 7: View of the Civic Center buildings from the City Hall construction site, 1927. From left to right, Hall of Records, old County Courthouse, Hall of Justice. Looking northwest across Spring/Buena Vista Street. (Los Angeles Public Library Photo Database)

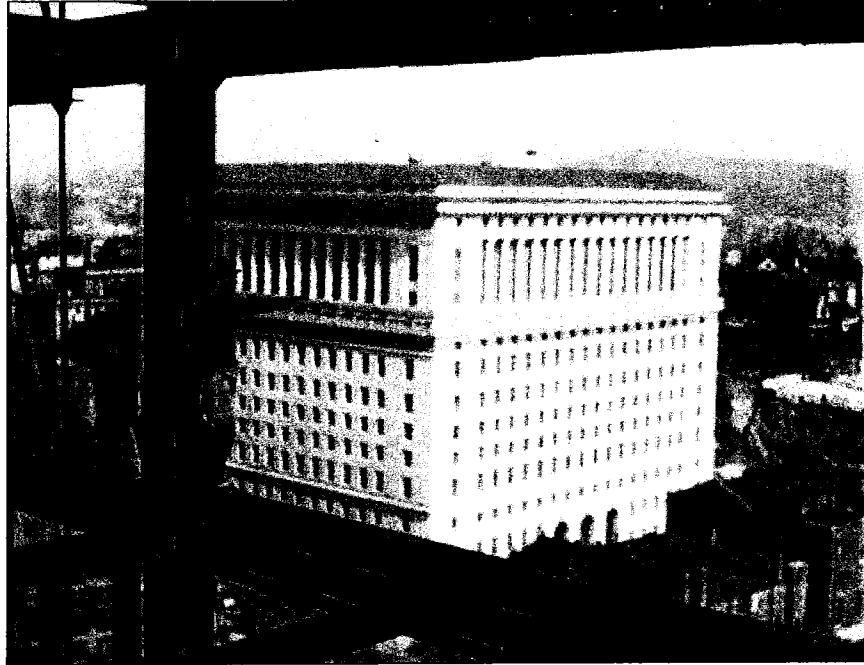


Photo 8: View to the northwest of the Hall of Justice from City Hall under construction, 1927. The old city jail is the lower right corner. (Los Angeles Public Library Photo Database)

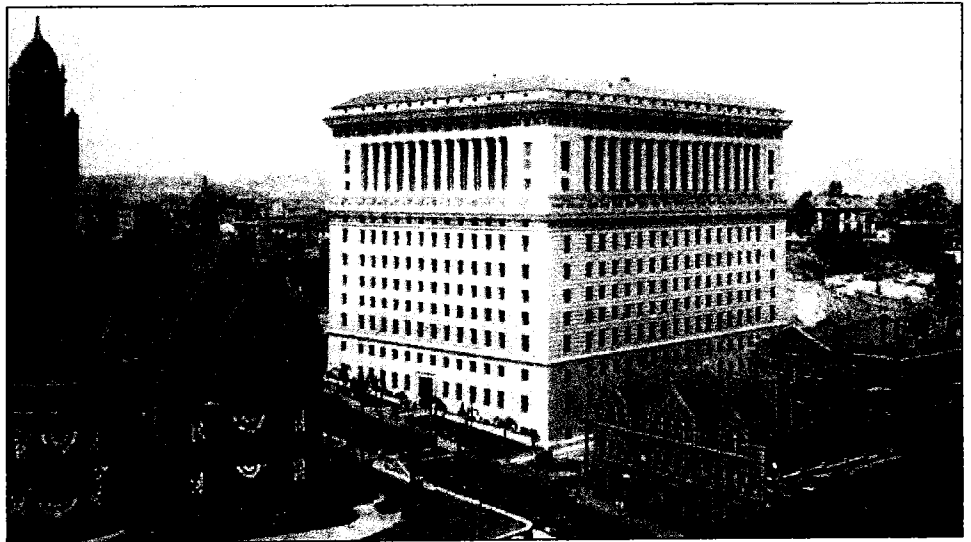


Photo 9: Hall of Justice, ca. 1928. The old County Courthouse is on the left and the old County Jail and Hall of Justice is on the right. Temple and Buena Vista Streets (later Spring Street), looking northwest. (Los Angeles Public Library Photo Database)

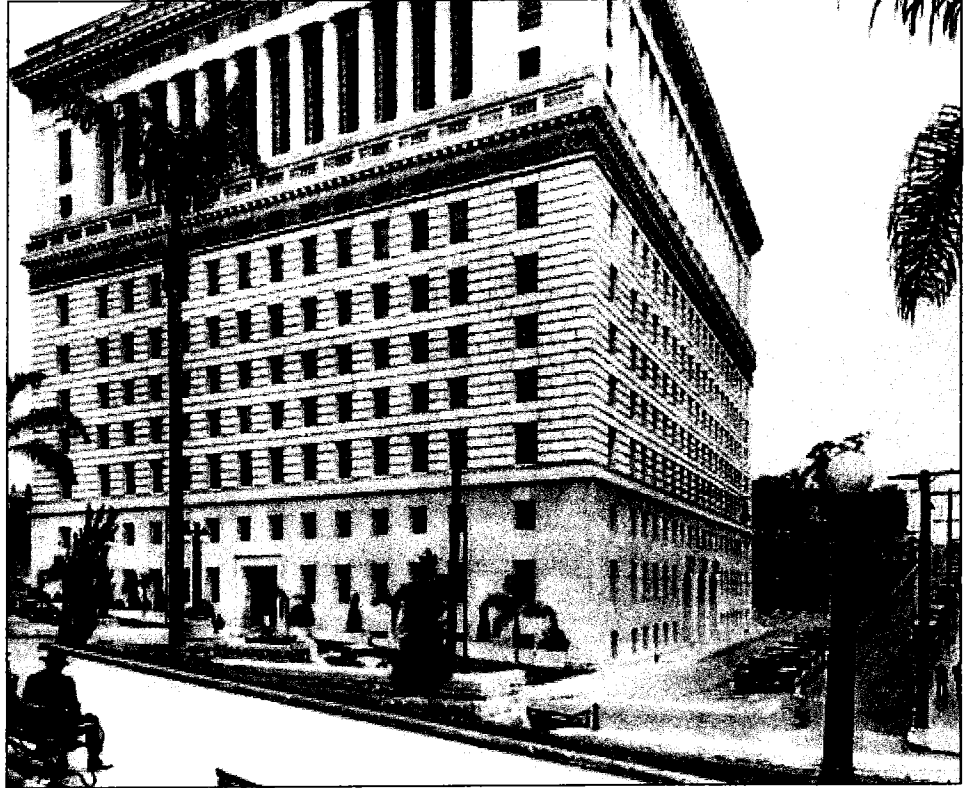


Photo 10: Hall of Justice, ca. 1928. Temple and Buena Vista Streets (later Spring Street), looking northwest. (Los Angeles Public Library Photo Database)

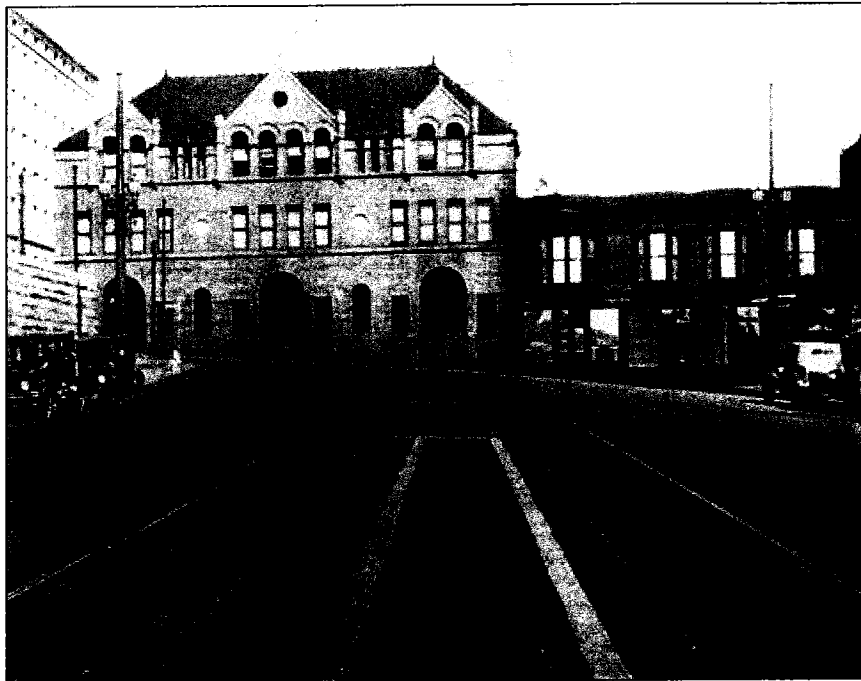


Photo 11: Old Los Angeles County Jail on the northwest corner of Temple and Buena Vista Streets, 1930. The Hall of Justice is to the left across Buena Vista Street. (Los Angeles Public Library Photo Database)

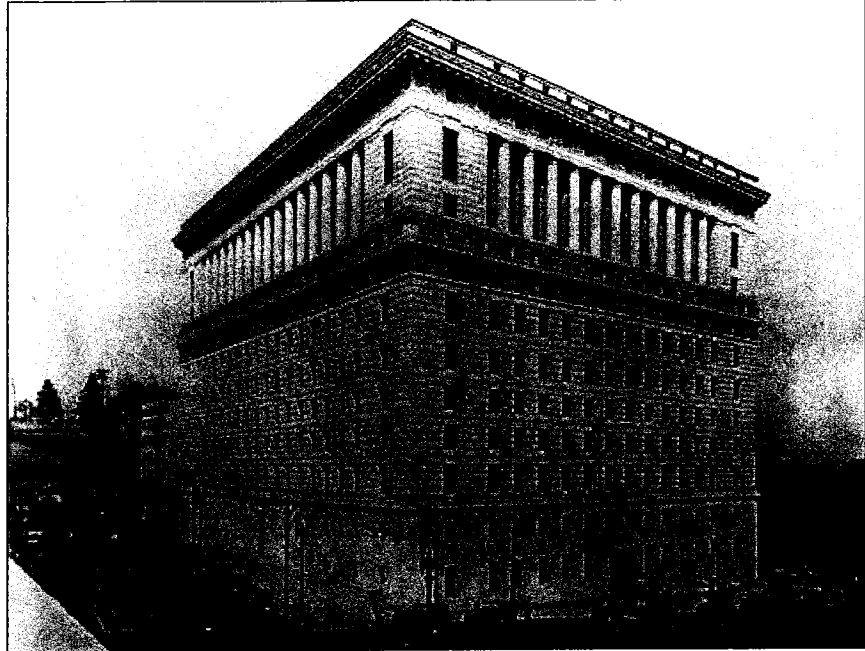


Photo 12: Hall of Justice, ca. 1930. Broadway and Temple Street, looking northeast.
(Los Angeles Public Library Photo Database)

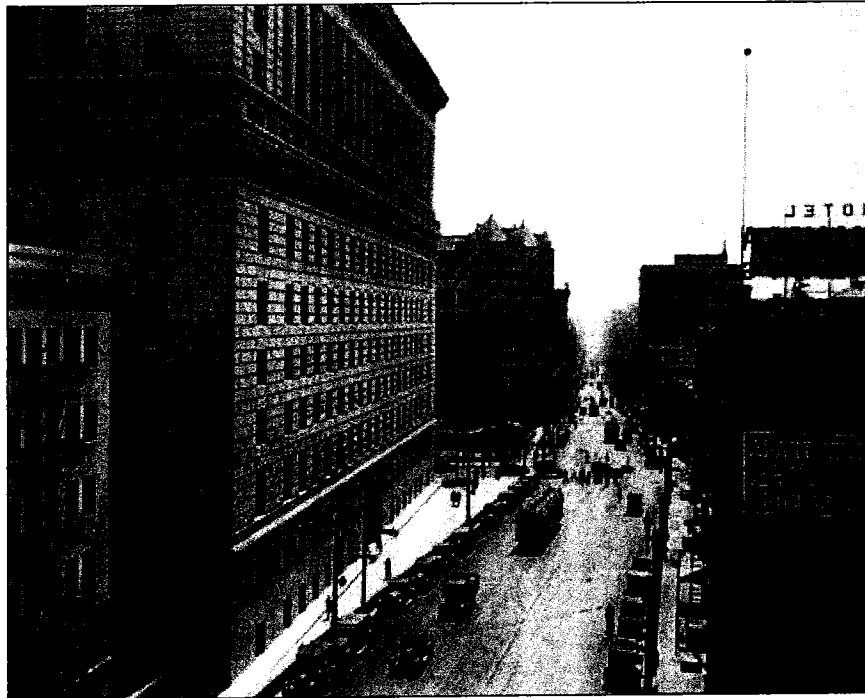


Photo 13: Hall of Justice ca. 1930. Broadway facade, looking south towards the Hall of
Records building. (Los Angeles Public Library Photo Database)

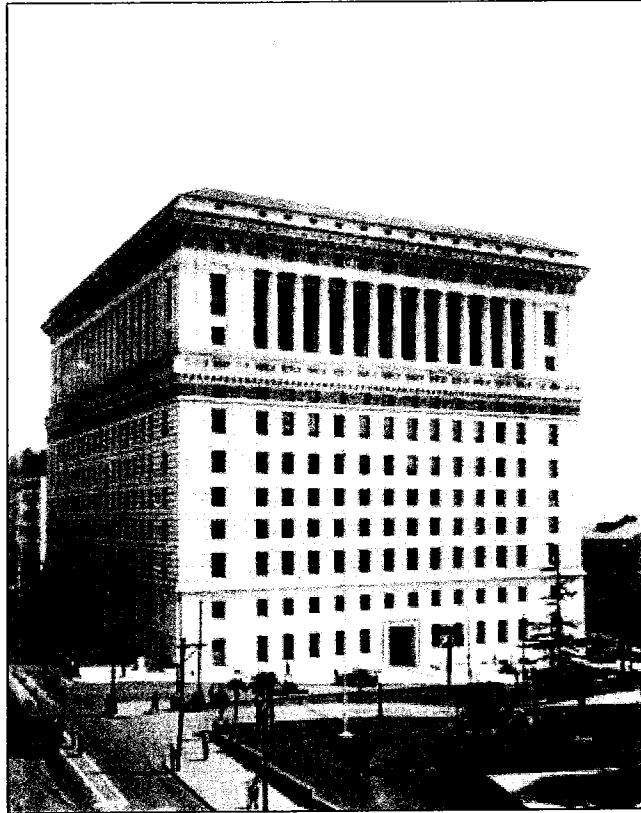


Photo 14: Hall of Justice, ca. 1930. Broadway and Temple Street, looking northeast. (Los Angeles Public Library Photo Database)



Photo 15: Hall of Justice, ca. 1940. Broadway and Temple Street, looking northeast. The new Federal Building, built in 1939, is on the right on the site of the old County Jail. (Los Angeles Public Library Photo Database)

Hall of Justice
Historic Structure Report



Photo 16: Hall of Justice, ca. 1940. Temple and Spring Streets, looking northwest.
(Los Angeles Public Library Photo Database)



Photo 17: Aerial view of the Civic Center looking northeast, ca. 1940. Clockwise, the Hall of Justice is in the upper left, Federal Building, City Hall, Hall of Records. Union Station is at the top of the picture. (Los Angeles Public Library Photo Database)

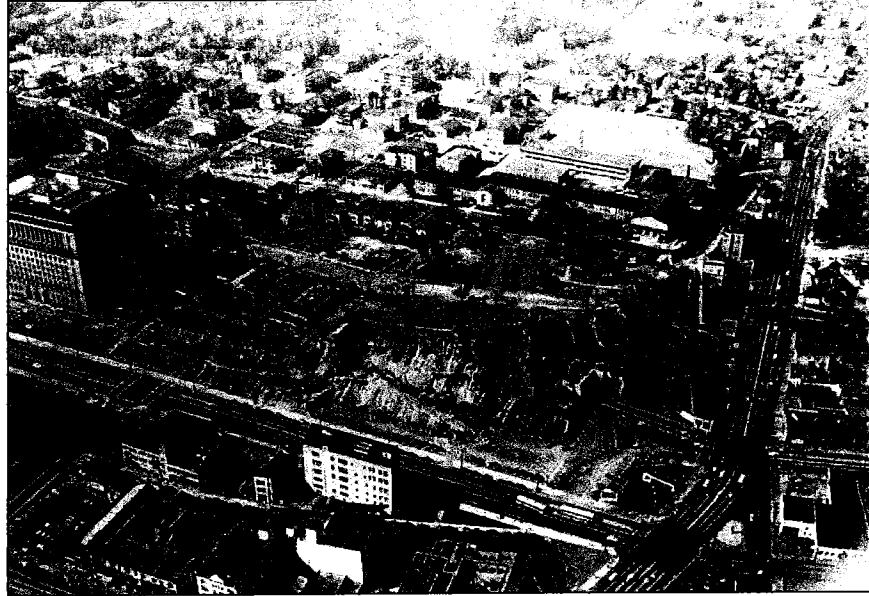


Photo 18: Aerial view of the Civic Center looking southwest, ca. 1940. The Hall of Justice is to the left west of Spring Street. Sunset Boulevard is on the right. (Los Angeles Public Library Photo Database)

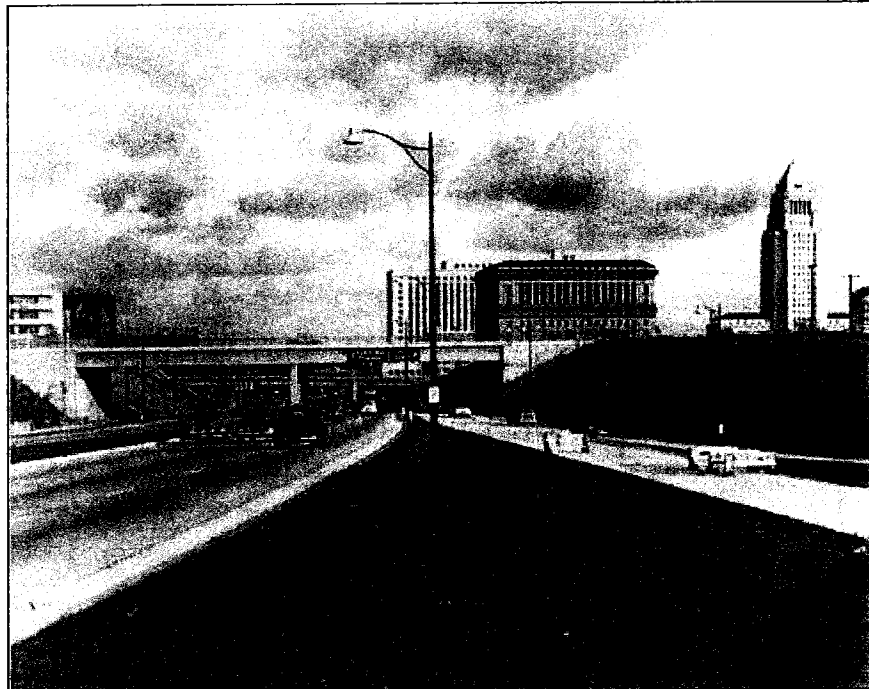


Photo 19: View of the Civic Center from the Hollywood Freeway looking east, ca. 1945. (Los Angeles Public Library Photo Database)

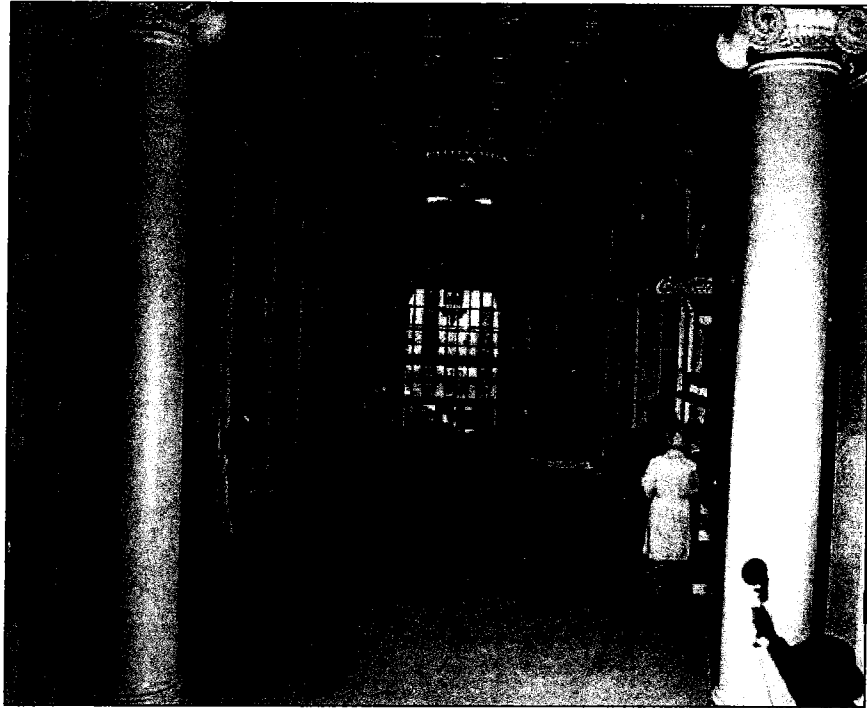


Photo 20: Lobby of the Hall of Justice, looking east towards Spring Street entrance, 1947.
(Los Angeles Public Library Photo Database)



Photo 21: Lobby of the Hall of Justice, looking northwest from Spring Street entrance, 1947.
(Los Angeles Public Library Photo Database)

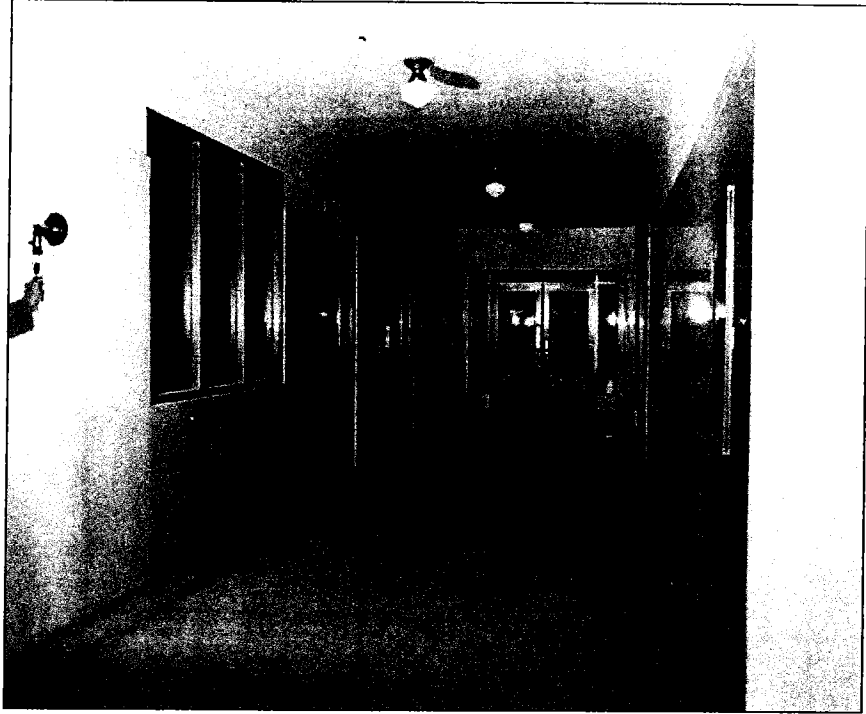


Photo 22: First floor corridor of the Hall of Justice, looking south towards Temple Street, 1947. (Los Angeles Public Library Photo Database)



Photo 23: Coroner's inquest room on the first floor of the Hall of Justice, looking south towards Temple Street, 1947. (Los Angeles Public Library Photo Database)

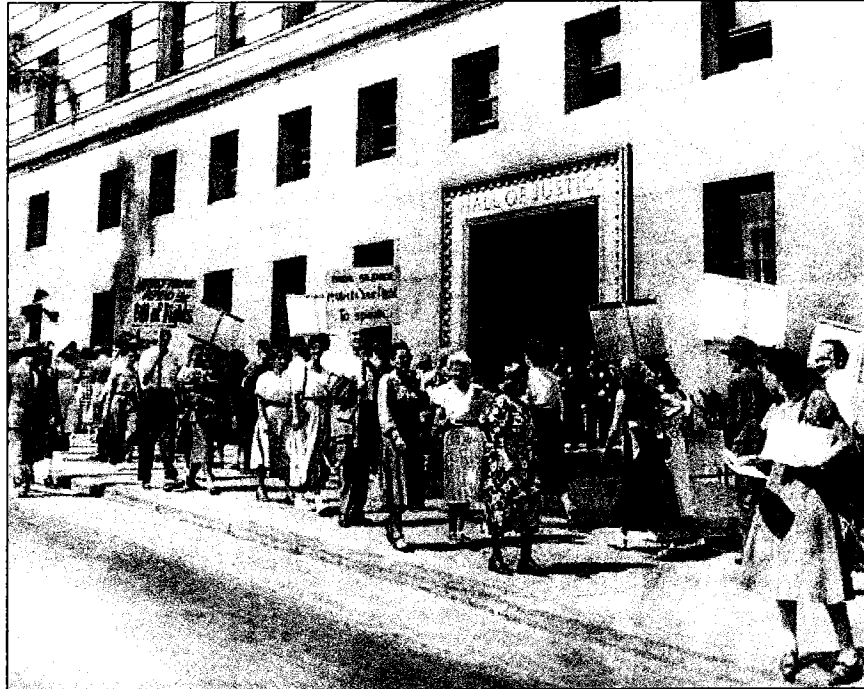


Photo 24: Picketers in front of the Hall of Justice on Temple Street, 1949.
(Los Angeles Library Photo Database)



Photo 25: Aerial view of the Hall of Justice and surrounding area looking north, 1955.
(Los Angeles Public Library Photo Database)



Photo 26: Hall of Justice, 1962. View of the Broadway (west) façade, looking east.
(Los Angeles Public Library Photo Database)



Photo 27: Aerial view of the Hall of Justice, ca. 1969.
View from City Hall towards Temple and Spring Street, looking northwest.
(Los Angeles Public Library Photo Database)



Photo 28: Hall of Justice, 1972. View looking south down Spring Street. The new Criminal Courts building, built in 1970, is seen just beyond the Hall of Justice. (Los Angeles Public Library Photo Database)



Photo 29: Hall of Justice, 1982. Temple and Spring Streets, looking northwest. (Los Angeles Public Library Photo Database)



Photo 30: Hall of Justice, 1999. Temple and Spring Streets, looking northwest.
(Los Angeles Public Library Photo Database)

C. Bibliography

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D. Likely Sources Not Yet Investigated

Los Angeles County Department of Public Works
900 S. Fremont Avenue
Alhambra, CA 91803
URL: <http://ladpw.org/Services/Construction/index.cfm>

Los Angeles County Historical Landmarks and Records Commission
500 West Temple Street
Los Angeles, CA 90012

Los Angeles County Records Center-Archives
Archive of court records. The Records Processing Unit, including the Microfilm Library, provide support service to the Superior Court and to the public for the court's files and documents stored in hard form and on microfilm in the County Records Center. Original records of cases filed in the Los Angeles County Court and District Court between years 1850 to 1879 are stored at the Huntington Library in San Marino, California.

The Los Angeles County Records Center-Archives
222 North Hill Street, Room 212
Los Angeles, CA 90012
(213) 974-3581

Los Angeles County Sheriff's Relief Association
Los Angeles County Sheriff's Museum
11515 Colima Road, Bldg.B
Whittier, CA 90604
(562) 946-7081
Toll Free 1(800) 544-4772
Fax (562) 946-5302
URL: <http://www.sheriffsrelief.org/default.asp>

USC Digital Archive
The USC Digital Archive provides access to over 100,000 photographs, maps, manuscripts, records, texts and sound recordings owned by USC and collaborating institutions. Particular emphasis has been placed on materials related to Los Angeles and the Southern California region, the western United States, and the Pacific Rim.

USC Digital Archive
URL: <http://digarc.usc.edu:8089/cispubsearch/index.jsp>

Los Angeles City Historical Society

The mission of the Society is to research, study and disseminate knowledge of the rich and diverse multi-cultural history of the City of Los Angeles, to serve as a resource of historical information; and to assist in the preservation of the city's historic records.

Los Angeles City Historical Society
P.O. Box 41046
Los Angeles, CA 90041
(213) 891-4600
lacityhistory@www.lacityhistory.org
URL: <http://www.lacityhistory.org/index.htm>

APPENDICES

Appendix A
Existing Conditions Drawings

Appendix B
Inventory of Historic Features and Interior Photo Survey

Appendix C
Civic Center Evolution: Plans and Photographs

Appendix D
Sanborn Maps

Appendix E
Hall of Justice Original Design Drawings List

Appendix F
Cultural Resources Technical Report

Appendix G
Codes and Regulations

Appendix A
Existing Conditions Drawings

The following drawings represent the existing conditions of the Hall of Justice since the building became vacant in 1994. This includes current floor configurations and extant materials and features. Courtesy Nadel Architects, Inc.

NOTES / EXISTING WALL MATERIAL LEGEND

1. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

2. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

3. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

4. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

5. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

6. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

7. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

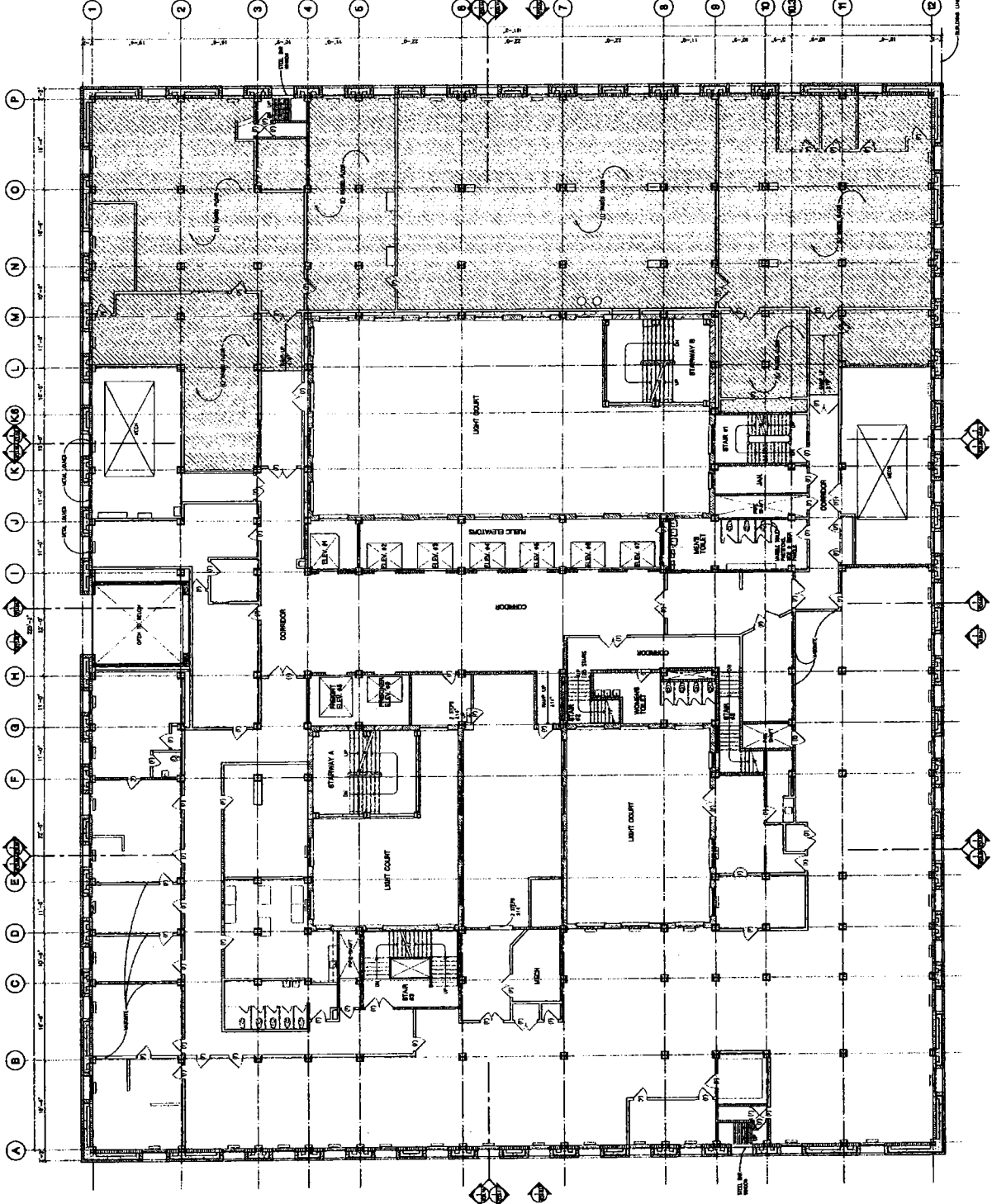
8. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

9. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

10. ALL EXISTING WALLS TO REMAIN. EXISTING WALLS TO BE DEMOLISHED TO EXPOSE INTERIOR SURFACES TO BE REFINISHED TO MATCH EXISTING WALLS.

DOOR LEGEND

1	EXISTING DOOR
2	EXISTING DOOR (NEW LATCHING DEVICE)
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99	EXISTING DOOR (NEW LATCHING DEVICE)
100	EXISTING DOOR (NEW LATCHING DEVICE)



ARCHITECT

Nadel
Architect Inc

DATE: 11/17/17
SCALE: 1/4" = 1'-0"
SHEET NO.

COMPLIMENTARY

THE HALL OF JUSTICE
COUNTY OF LOS ANGELES

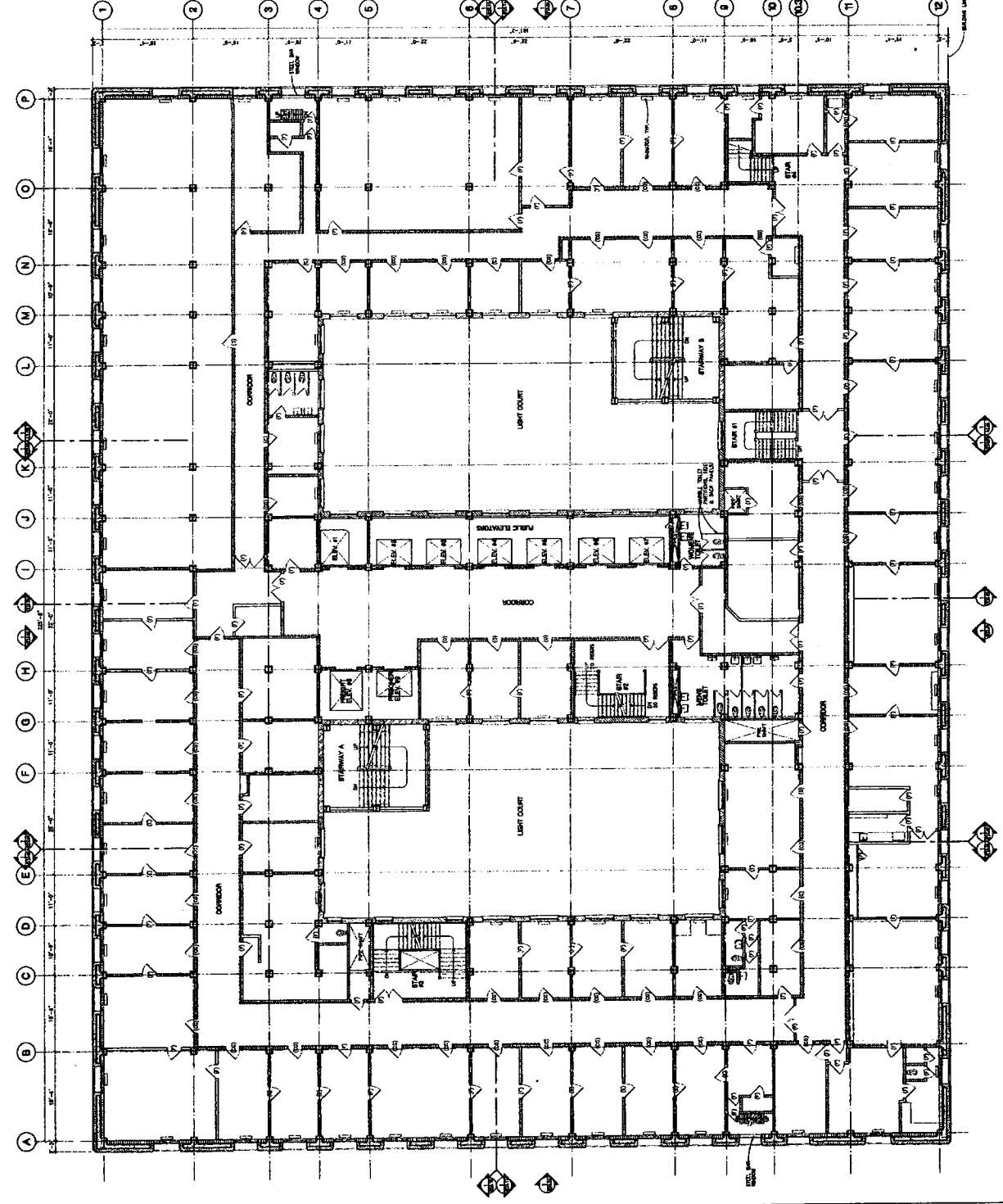
EXISTING
SIXTH FLOOR PLAN

EIA2.08

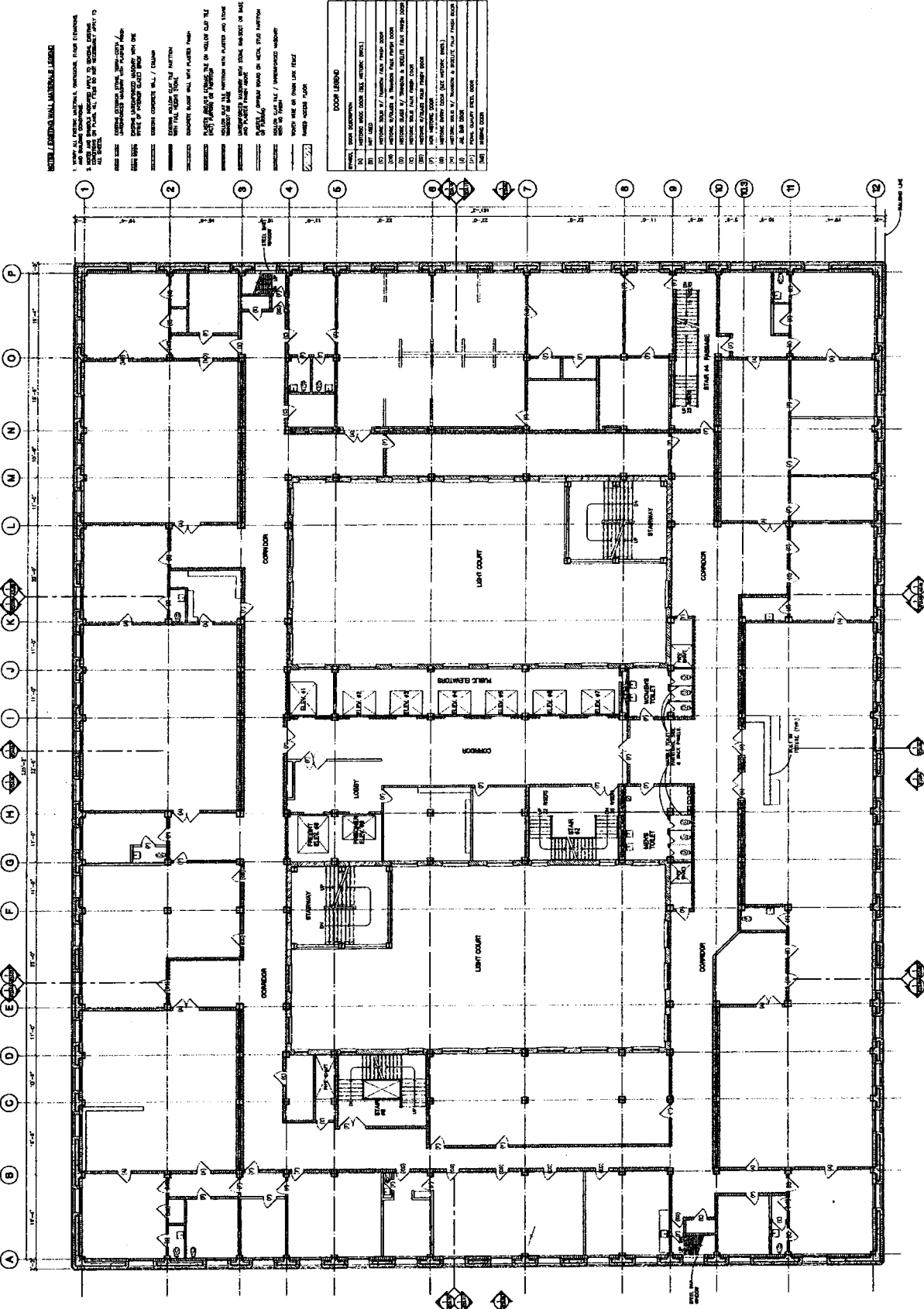
INTERIOR MATERIAL LEGEND

- 1. ALL FLOOR FINISHES SHALL BE AS SHOWN ON THE FINISH SCHEDULE.
- 2. ALL WALL FINISHES SHALL BE AS SHOWN ON THE FINISH SCHEDULE.
- 3. ALL CEILING FINISHES SHALL BE AS SHOWN ON THE FINISH SCHEDULE.
- 4. ALL EXTERIOR FINISHES SHALL BE AS SHOWN ON THE FINISH SCHEDULE.
- 5. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD.
- 6. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER.
- 7. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION.
- 8. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION.
- 9. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION.
- 10. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 11. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 12. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 13. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 14. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 15. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 16. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 17. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 18. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 19. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.
- 20. ALL INTERIOR WALLS SHALL BE FINISHED WITH 5/8" TYPE X GYPSUM BOARD AND 1/2" PLASTER AND 1/2" POLYURETHANE INSULATION AND 1/2" FIBERGLASS INSULATION AND 1/2" POLYURETHANE INSULATION AND 1/2" POLYURETHANE INSULATION.

NO.	DOOR DESCRIPTION
1	INTERIOR DOOR (S.W. CORNER)
2	INTERIOR DOOR (S.W. CORNER)
3	INTERIOR DOOR (S.W. CORNER)
4	INTERIOR DOOR (S.W. CORNER)
5	INTERIOR DOOR (S.W. CORNER)
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17	INTERIOR DOOR (S.W. CORNER)
18	INTERIOR DOOR (S.W. CORNER)
19	INTERIOR DOOR (S.W. CORNER)
20	INTERIOR DOOR (S.W. CORNER)



EXISTING SIXTH FLOOR PLAN 1



NOTES:
1. REFER TO ALL OTHER FLOOR PLANS FOR DIMENSIONS AND FINISHES.
2. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE.
3. ALL FINISHES ARE TO BE AS SHOWN ON THE FINISH SCHEDULE.
4. ALL WORK IS TO BE IN ACCORDANCE WITH THE SPECIFICATIONS.
5. ALL WORK IS TO BE IN ACCORDANCE WITH THE COUNTY OF LOS ANGELES SPECIFICATIONS.
6. ALL WORK IS TO BE IN ACCORDANCE WITH THE COUNTY OF LOS ANGELES SPECIFICATIONS.
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11. ALL WORK IS TO BE IN ACCORDANCE WITH THE COUNTY OF LOS ANGELES SPECIFICATIONS.
12. ALL WORK IS TO BE IN ACCORDANCE WITH THE COUNTY OF LOS ANGELES SPECIFICATIONS.

DOOR LEGEND:
1. DOOR
2. GLASS DOOR
3. GLASS PARTITION
4. GLASS WALL
5. GLASS CURTAIN WALL
6. GLASS SKYLIGHT
7. GLASS ROOF
8. GLASS FLOOR
9. GLASS BALCONY
10. GLASS STAIRCASE
11. GLASS ELEVATOR
12. GLASS RAMP
13. GLASS WALKWAY
14. GLASS BRIDGE
15. GLASS GALLERY
16. GLASS LOBBY
17. GLASS RECEPTION
18. GLASS CONFERENCE
19. GLASS MEETING
20. GLASS OFFICE
21. GLASS STORAGE
22. GLASS RESTROOM
23. GLASS TOILET
24. GLASS JANETRY
25. GLASS LOCKER
26. GLASS CHANGING
27. GLASS SHOWERS
28. GLASS SAUNAS
29. GLASS SPA
30. GLASS POOL
31. GLASS DECK
32. GLASS TERRACE
33. GLASS PATIO
34. GLASS PORCH
35. GLASS VERANDA
36. GLASS PERGOLA
37. GLASS CARPORT
38. GLASS GARAGE
39. GLASS DRIVEWAY
40. GLASS WALKWAY
41. GLASS BRIDGE
42. GLASS GALLERY
43. GLASS LOBBY
44. GLASS RECEPTION
45. GLASS CONFERENCE
46. GLASS MEETING
47. GLASS OFFICE
48. GLASS STORAGE
49. GLASS RESTROOM
50. GLASS TOILET
51. GLASS JANETRY
52. GLASS LOCKER
53. GLASS CHANGING
54. GLASS SHOWERS
55. GLASS SAUNAS
56. GLASS SPA
57. GLASS POOL
58. GLASS DECK
59. GLASS TERRACE
60. GLASS PATIO
61. GLASS PORCH
62. GLASS VERANDA
63. GLASS PERGOLA
64. GLASS CARPORT
65. GLASS GARAGE
66. GLASS DRIVEWAY

FINISH SCHEDULE:
1. FLOOR FINISH
2. WALL FINISH
3. CEILING FINISH
4. DOOR FINISH
5. WINDOW FINISH
6. GLASS FINISH
7. METAL FINISH
8. WOOD FINISH
9. STONE FINISH
10. TILE FINISH
11. PAINT FINISH
12. PLASTER FINISH
13. GYPSONUM FINISH
14. CONCRETE FINISH
15. BRICK FINISH
16. BLOCK FINISH
17. CMU FINISH
18. CMU BLOCK FINISH
19. CMU WALL FINISH
20. CMU CURTAIN WALL FINISH
21. CMU SKYLIGHT FINISH
22. CMU ROOF FINISH
23. CMU FLOOR FINISH
24. CMU BALCONY FINISH
25. CMU STAIRCASE FINISH
26. CMU ELEVATOR FINISH
27. CMU RAMP FINISH
28. CMU WALKWAY FINISH
29. CMU BRIDGE FINISH
30. CMU GALLERY FINISH
31. CMU LOBBY FINISH
32. CMU RECEPTION FINISH
33. CMU CONFERENCE FINISH
34. CMU MEETING FINISH
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45. CMU POOL FINISH
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47. CMU TERRACE FINISH
48. CMU PATIO FINISH
49. CMU PORCH FINISH
50. CMU VERANDA FINISH
51. CMU PERGOLA FINISH
52. CMU CARPORT FINISH
53. CMU GARAGE FINISH
54. CMU DRIVEWAY FINISH

NO.	DESCRIPTION
1	DOOR
2	GLASS DOOR
3	GLASS PARTITION
4	GLASS WALL
5	GLASS CURTAIN WALL
6	GLASS SKYLIGHT
7	GLASS ROOF
8	GLASS FLOOR
9	GLASS BALCONY
10	GLASS STAIRCASE
11	GLASS ELEVATOR
12	GLASS RAMP
13	GLASS WALKWAY
14	GLASS BRIDGE
15	GLASS GALLERY
16	GLASS LOBBY
17	GLASS RECEPTION
18	GLASS CONFERENCE
19	GLASS MEETING
20	GLASS OFFICE
21	GLASS STORAGE
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32	GLASS TERRACE
33	GLASS PATIO
34	GLASS PORCH
35	GLASS VERANDA
36	GLASS PERGOLA
37	GLASS CARPORT
38	GLASS GARAGE
39	GLASS DRIVEWAY
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41	GLASS BRIDGE
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43	GLASS LOBBY
44	GLASS RECEPTION
45	GLASS CONFERENCE
46	GLASS MEETING
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57	GLASS POOL
58	GLASS DECK
59	GLASS TERRACE
60	GLASS PATIO
61	GLASS PORCH
62	GLASS VERANDA
63	GLASS PERGOLA
64	GLASS CARPORT
65	GLASS GARAGE
66	GLASS DRIVEWAY



EXISTING SEVENTH FLOOR PLAN
SCALE: 1/8" = 1'-0"
SHEET NO.: 1

NOTES / EXISTING WALL MATERIALS LEGEND

1. ALL EXISTING WALLS, INTERIORS, FLOOR SLABWORK, CEILING, AND PARTITIONS ARE TO REMAIN UNLESS NOTED OTHERWISE. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

2. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

3. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

4. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

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6. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

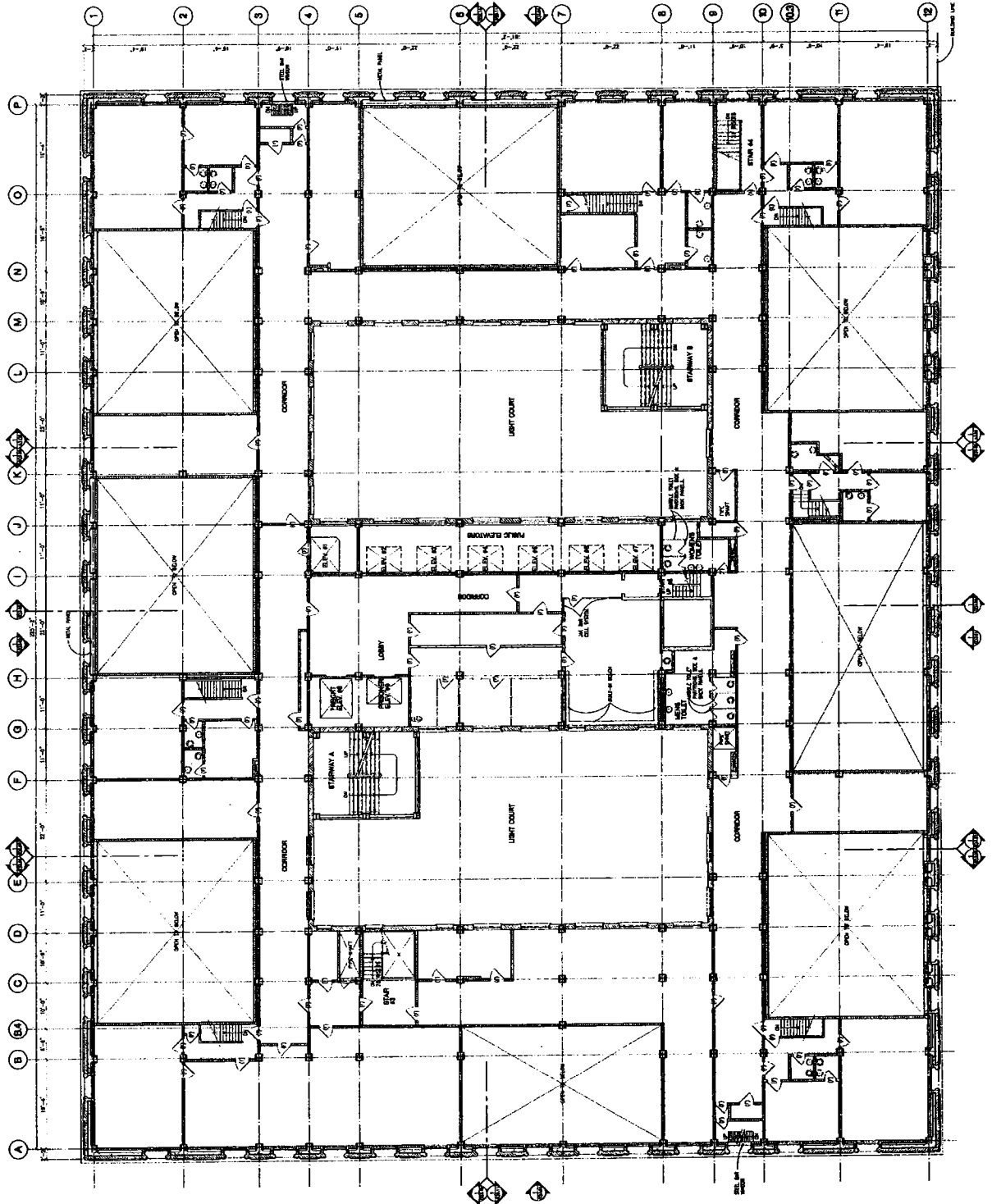
7. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

8. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

9. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

10. ALL EXISTING WALLS ARE TO BE REFINISHED WITH PLASTER AND PAINT UNLESS NOTED OTHERWISE.

NO.	DESCRIPTION
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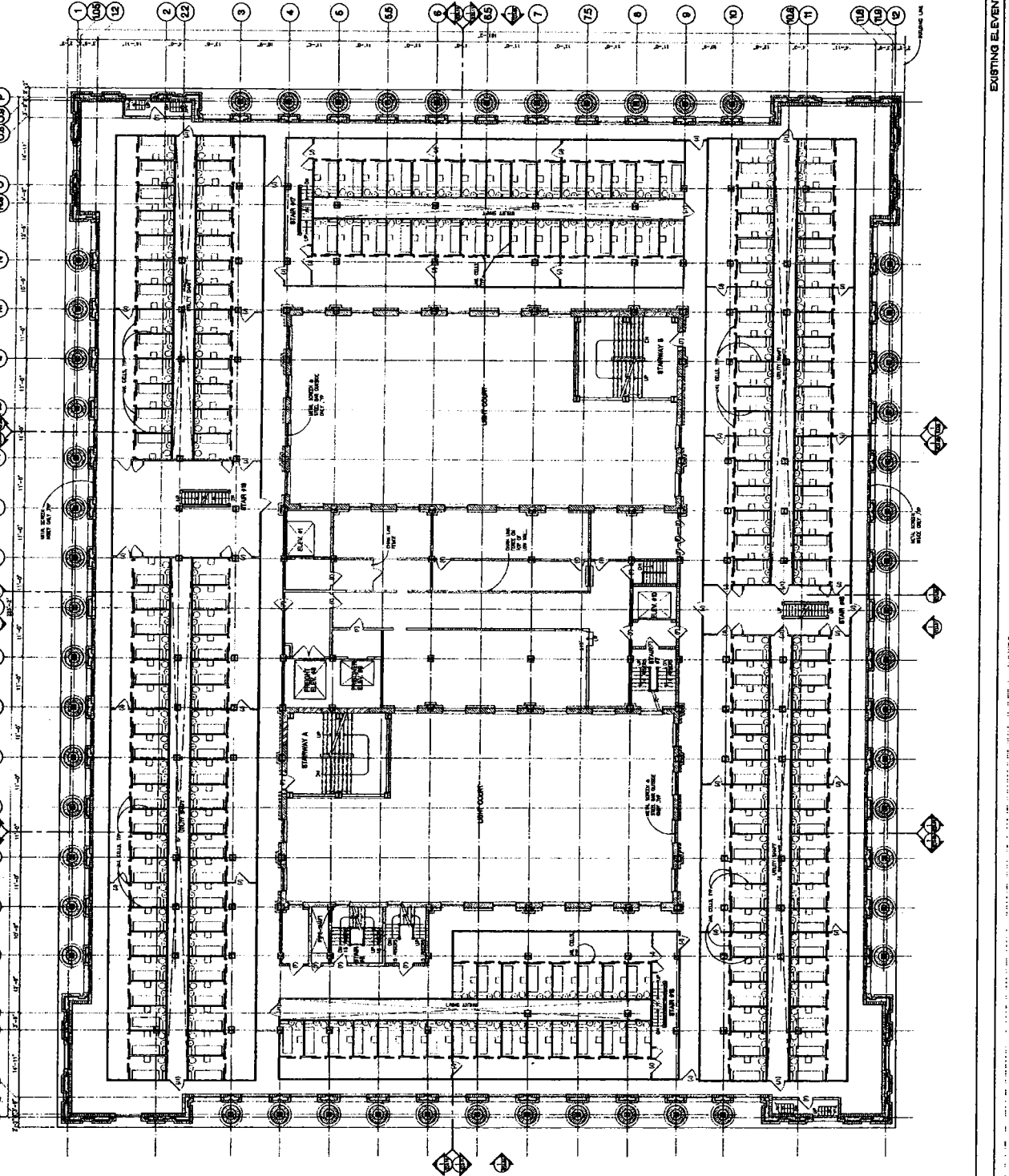


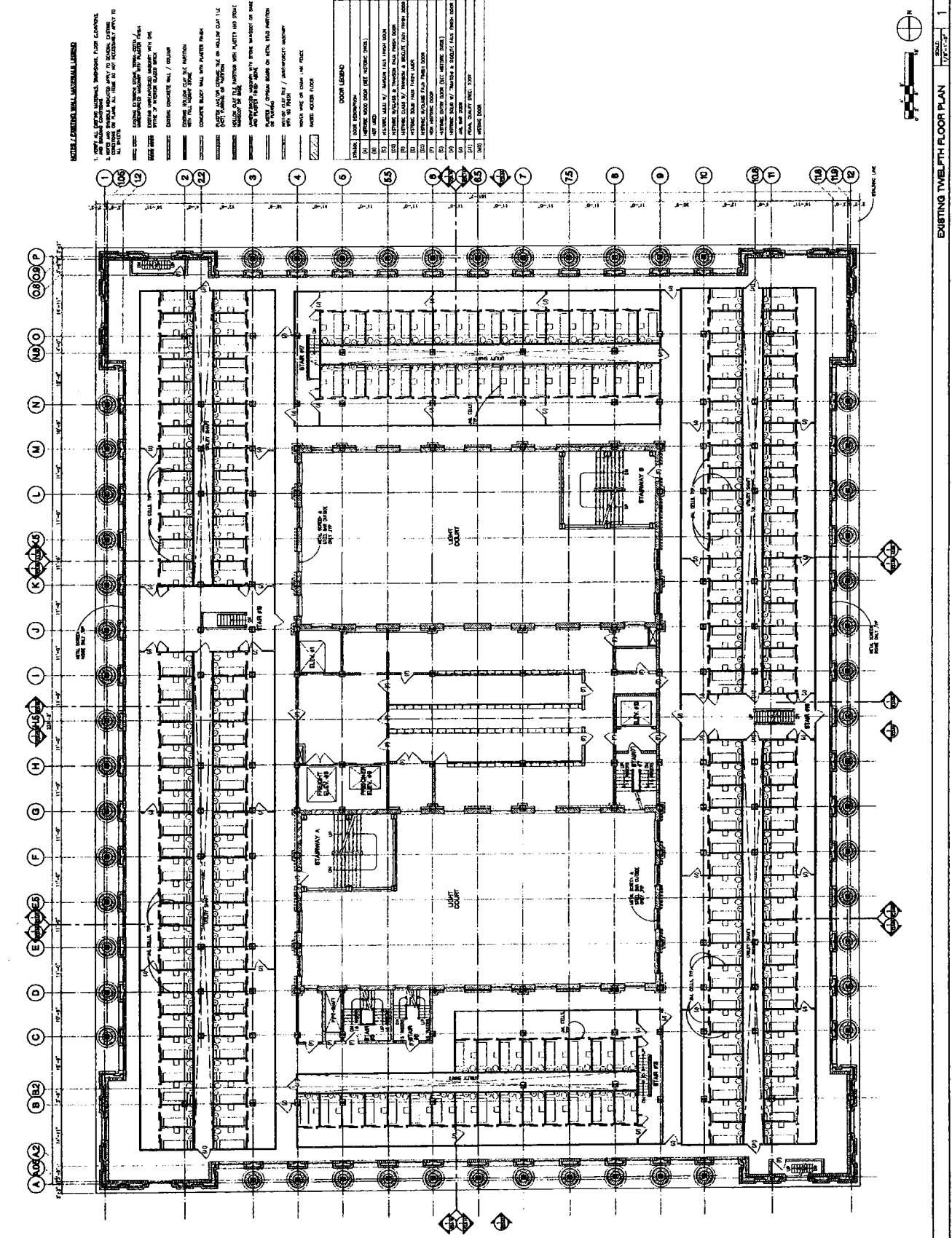
EXISTING NINTH FLOOR PLAN 1

- MATERIALS LEGEND**
- 1. CONCRETE: ALL EXISTING MATERIALS UNLESS NOTED. CONCRETE SHALL BE 4000 PSI COMPRESSIVE STRENGTH. ALL NEW CONCRETE SHALL BE 4000 PSI COMPRESSIVE STRENGTH.
 - 2. FLOORING: ALL EXISTING FLOORING SHALL BE MAINTAINED UNLESS NOTED. NEW FLOORING SHALL BE 1/2" POLISHED CONCRETE.
 - 3. WALLS: ALL EXISTING WALLS SHALL BE MAINTAINED UNLESS NOTED. NEW WALLS SHALL BE 8" CMU WITH 1/2" GYPSUM BOARD.
 - 4. CEILING: ALL EXISTING CEILING SHALL BE MAINTAINED UNLESS NOTED. NEW CEILING SHALL BE 5/8" GYPSUM BOARD.
 - 5. ROOFING: ALL EXISTING ROOFING SHALL BE MAINTAINED UNLESS NOTED. NEW ROOFING SHALL BE 2" POLYURETHANE FOAM INSULATION WITH 1/2" GYPSUM BOARD.
 - 6. PAINT: ALL EXISTING PAINT SHALL BE MAINTAINED UNLESS NOTED. NEW PAINT SHALL BE 100% SOLID PRIMER AND FINISH COAT.
 - 7. GLASS: ALL EXISTING GLASS SHALL BE MAINTAINED UNLESS NOTED. NEW GLASS SHALL BE 1/2" CLEAR GLASS.
 - 8. METAL: ALL EXISTING METAL SHALL BE MAINTAINED UNLESS NOTED. NEW METAL SHALL BE 16 GA. GALVALUM.
 - 9. DOORS: ALL EXISTING DOORS SHALL BE MAINTAINED UNLESS NOTED. NEW DOORS SHALL BE 1 3/4" SOLID CORE DOORS.
 - 10. WINDOWS: ALL EXISTING WINDOWS SHALL BE MAINTAINED UNLESS NOTED. NEW WINDOWS SHALL BE 1/2" GLASS WITH 1 1/2" ALUMINUM FRAMES.
 - 11. STAIRS: ALL EXISTING STAIRS SHALL BE MAINTAINED UNLESS NOTED. NEW STAIRS SHALL BE 1/2" GYPSUM BOARD WITH 1/2" POLISHED CONCRETE TREADS AND 1/2" GYPSUM BOARD RISERS.
 - 12. ELEVATORS: ALL EXISTING ELEVATORS SHALL BE MAINTAINED UNLESS NOTED. NEW ELEVATORS SHALL BE 1/2" GYPSUM BOARD WITH 1/2" POLISHED CONCRETE TREADS AND 1/2" GYPSUM BOARD RISERS.

DOOR LEGEND

NO.	DESCRIPTION
101	1 3/4" SOLID CORE DOOR (SEE MATERIALS LEGEND)
102	1 3/4" SOLID CORE DOOR WITH GLASS (SEE MATERIALS LEGEND)
103	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM (SEE MATERIALS LEGEND)
104	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
105	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
106	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
107	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
108	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
109	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
110	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
111	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
112	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
113	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
114	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
115	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
116	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
117	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
118	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
119	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)
120	1 3/4" SOLID CORE DOOR WITH GLASS AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM AND TRANSOM (SEE MATERIALS LEGEND)





- MATERIALS/GENERAL MATERIALS LEGEND**
- 1. ALL WALLS UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 2. ALL FLOORS UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 3. ALL CEILING UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 4. ALL ROOF UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 5. ALL GLASS UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 6. ALL METAL UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 7. ALL WOOD UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 8. ALL PAINT UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 9. ALL FINISH UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 10. ALL LIGHTING UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 11. ALL MECHANICAL UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 12. ALL ELECTRICAL UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 13. ALL PLUMBING UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 14. ALL TYPING UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 15. ALL FURNITURE UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 16. ALL EQUIPMENT UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 17. ALL SIGNAGE UNLESS OTHERWISE NOTED TO BE CONCRETE
 - 18. ALL OTHER UNLESS OTHERWISE NOTED TO BE CONCRETE

DOOR LEGEND

NO.	DESCRIPTION
01	WOOD DOOR (SEE MATERIALS LEGEND)
02	GLASS DOOR (SEE MATERIALS LEGEND)
03	GLASS WALL / WINDOW (SEE MATERIALS LEGEND)
04	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
05	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
06	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
07	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
08	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
09	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
10	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
11	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
12	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
13	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
14	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
15	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
16	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
17	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
18	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
19	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
20	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
21	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
22	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
23	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
24	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
25	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
26	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
27	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
28	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
29	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
30	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
31	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
32	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
33	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
34	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
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36	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
37	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
38	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
39	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
40	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
41	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
42	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
43	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
44	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
45	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
46	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
47	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
48	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
49	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)
50	GLASS PARTITION / DIVIDER (SEE MATERIALS LEGEND)

DATE: 10/21/15
DRAWN BY: J. G. B. JR.
CHECKED BY: J. G. B. JR.
SCALE: AS SHOWN

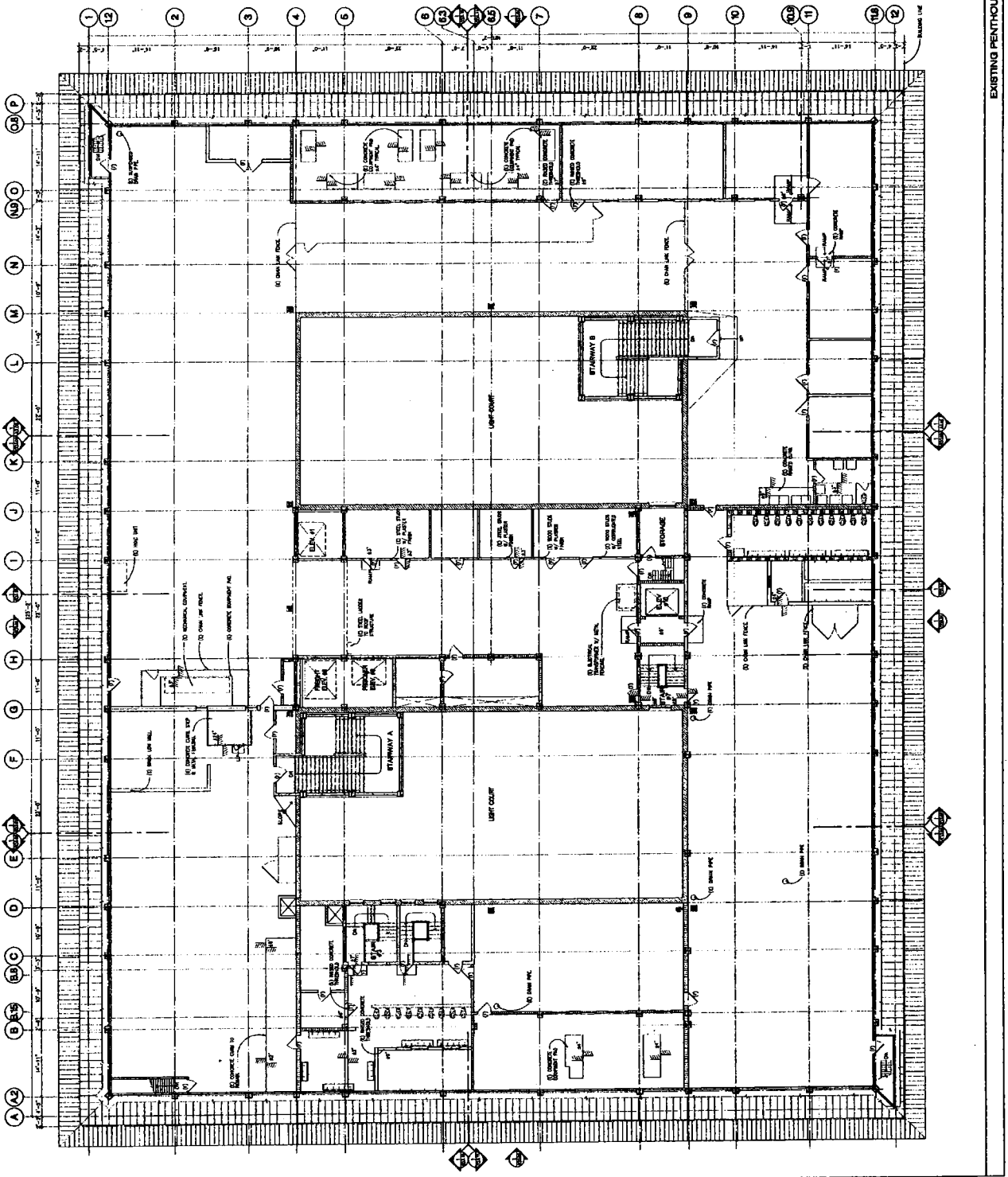
EXISTING PENTHOUSE FLOOR PLAN

THE HALL OF JUSTICE
COUNTY OF LOS ANGELES

- NOTES / GENERAL WALL MATERIALS LEGEND**
- 1. ALL WALLS TO REMAIN UNLESS INDICATED OTHERWISE.
 - 2. ALL WALLS TO BE REMOVED UNLESS INDICATED OTHERWISE.
 - 3. ALL WALLS TO BE RECONSTRUCTED UNLESS INDICATED OTHERWISE.
 - 4. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 5. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 6. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 7. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 8. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 9. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 10. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 11. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:
 - 12. ALL WALLS TO BE RECONSTRUCTED WITH THE FOLLOWING MATERIALS UNLESS INDICATED OTHERWISE:

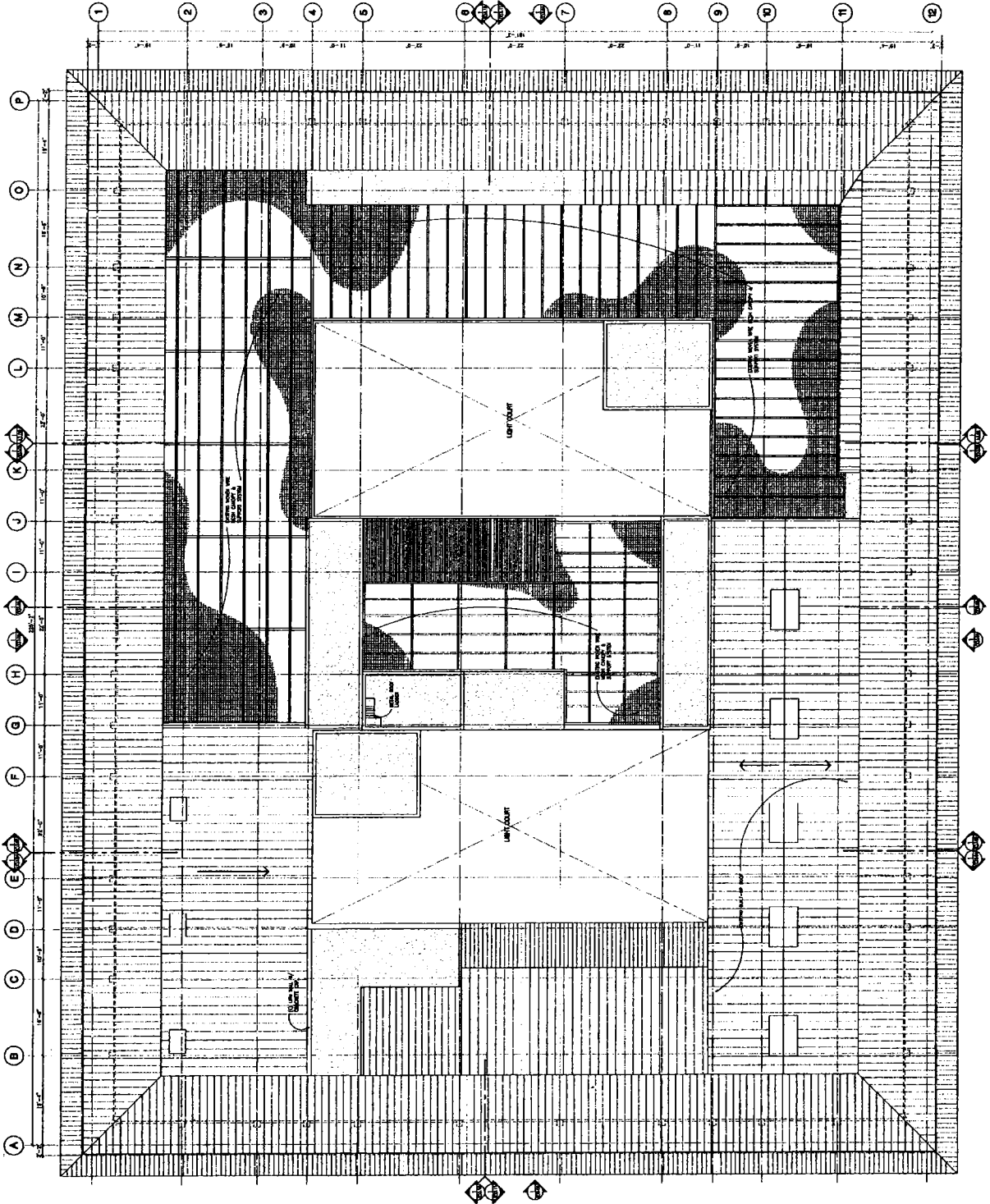
COURT LEGEND

SYMBOL	DESCRIPTION
[Symbol]	STAINLESS STEEL
[Symbol]	BRASS
[Symbol]	WOOD
[Symbol]	CONCRETE
[Symbol]	GLASS
[Symbol]	ALUMINUM
[Symbol]	STEEL
[Symbol]	IRON
[Symbol]	COPPER
[Symbol]	ZINC
[Symbol]	NICKEL
[Symbol]	TIN
[Symbol]	LEAD
[Symbol]	SILVER
[Symbol]	GOLD
[Symbol]	PLATINUM
[Symbol]	PALLADIUM
[Symbol]	RHODIUM
[Symbol]	IRIDIUM
[Symbol]	OSMIUM
[Symbol]	COBALT
[Symbol]	NICKEL
[Symbol]	COPPER
[Symbol]	ZINC
[Symbol]	IRON
[Symbol]	STEEL
[Symbol]	ALUMINUM
[Symbol]	GLASS
[Symbol]	CONCRETE
[Symbol]	BRICK
[Symbol]	MASONRY
[Symbol]	PLASTER
[Symbol]	PAINT
[Symbol]	CARPENTRY
[Symbol]	MECHANICAL
[Symbol]	ELECTRICAL
[Symbol]	PLUMBING
[Symbol]	HEATING
[Symbol]	Cooling
[Symbol]	Lighting
[Symbol]	Acoustics
[Symbol]	Fire Protection
[Symbol]	Security
[Symbol]	Accessibility
[Symbol]	Other



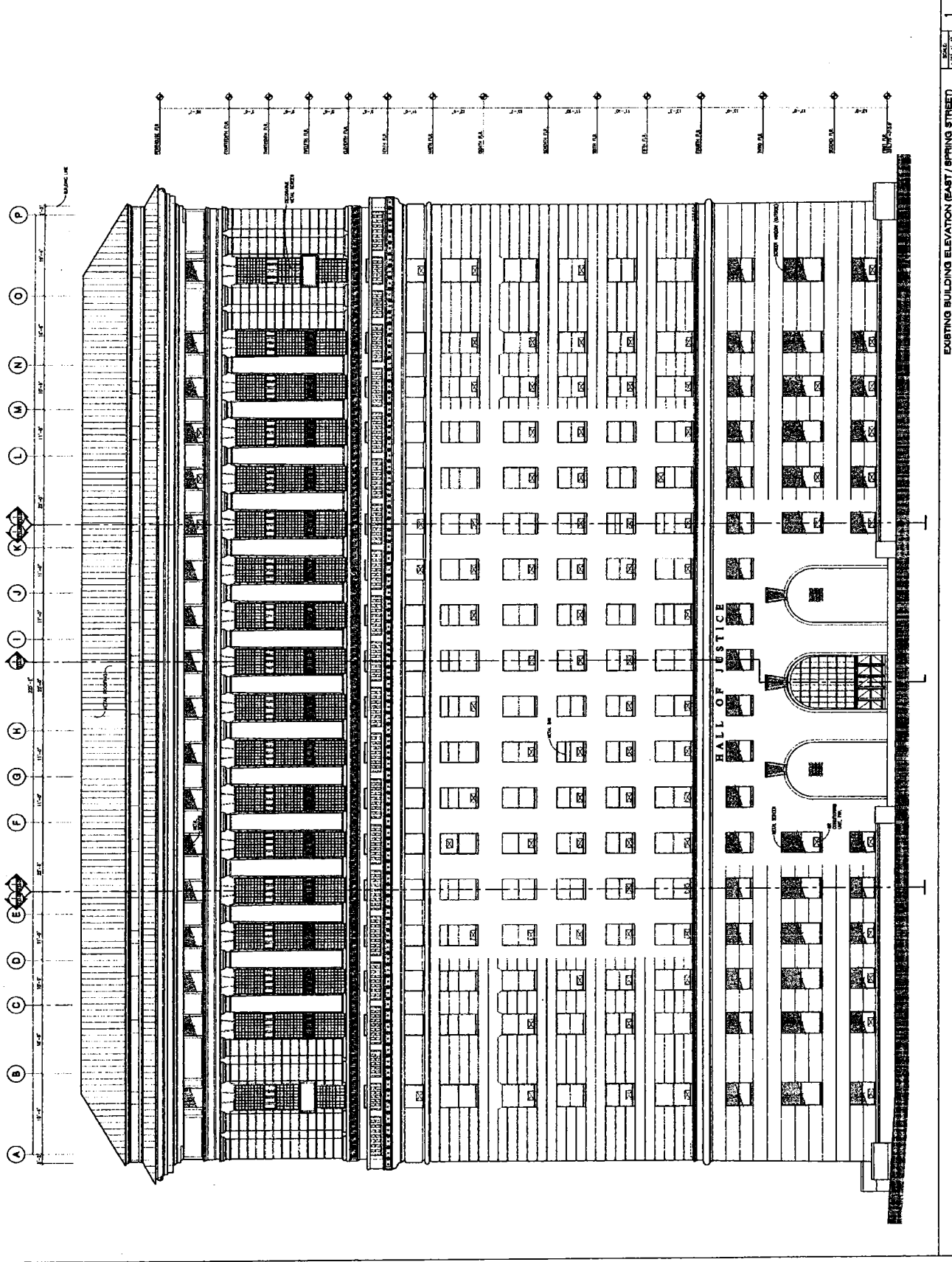


EXISTING ROOF PLAN
 SCALE: 1/8" = 1'-0"
 SHEET NO. 1

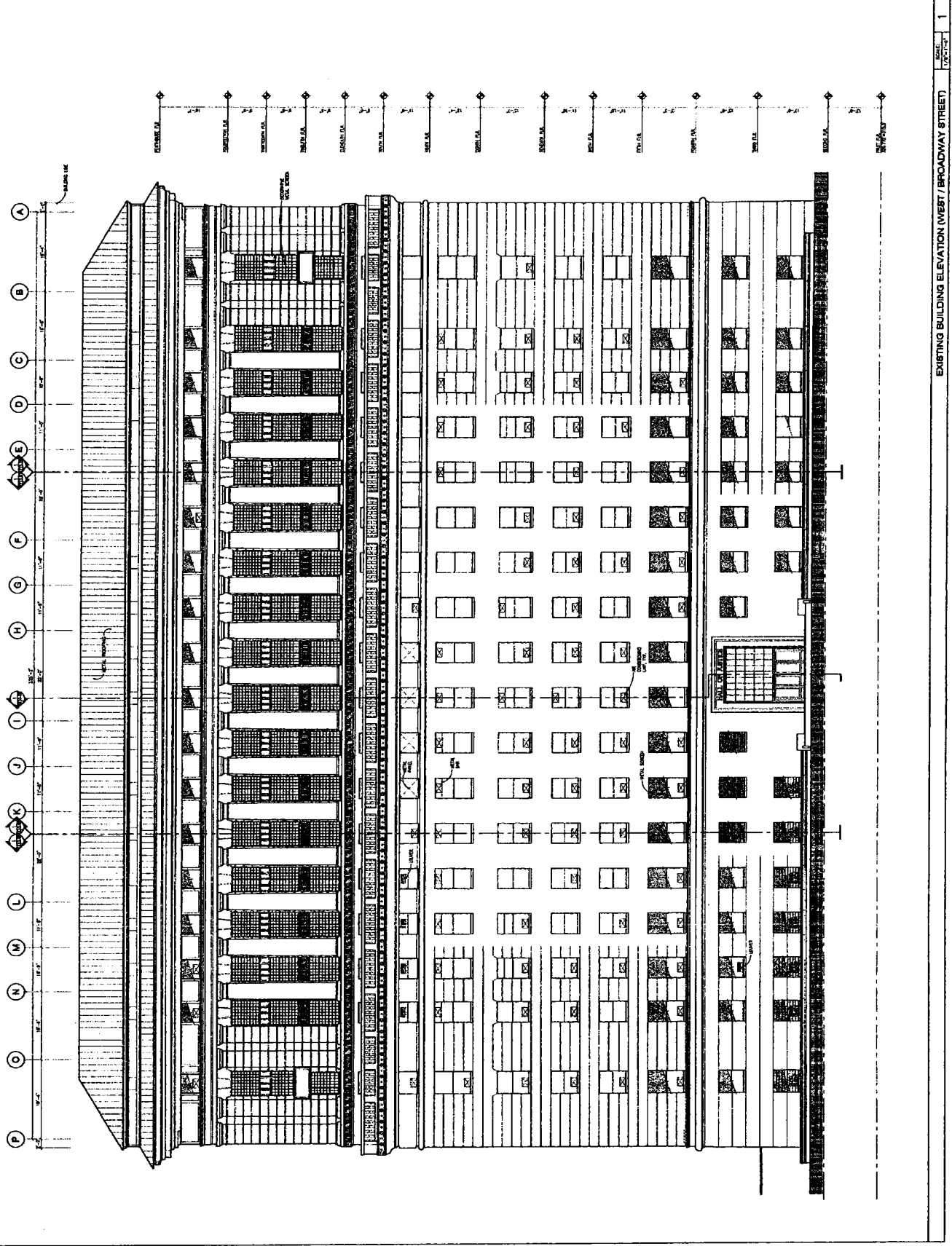


THE HALL OF JUSTICE
 COUNTY OF LOS ANGELES

EXISTING BUILDING ELEVATION (EAST)
 BUILDING ELEVATION (EAST)



EXISTING BUILDING ELEVATION (EAST / SPRING STREET)

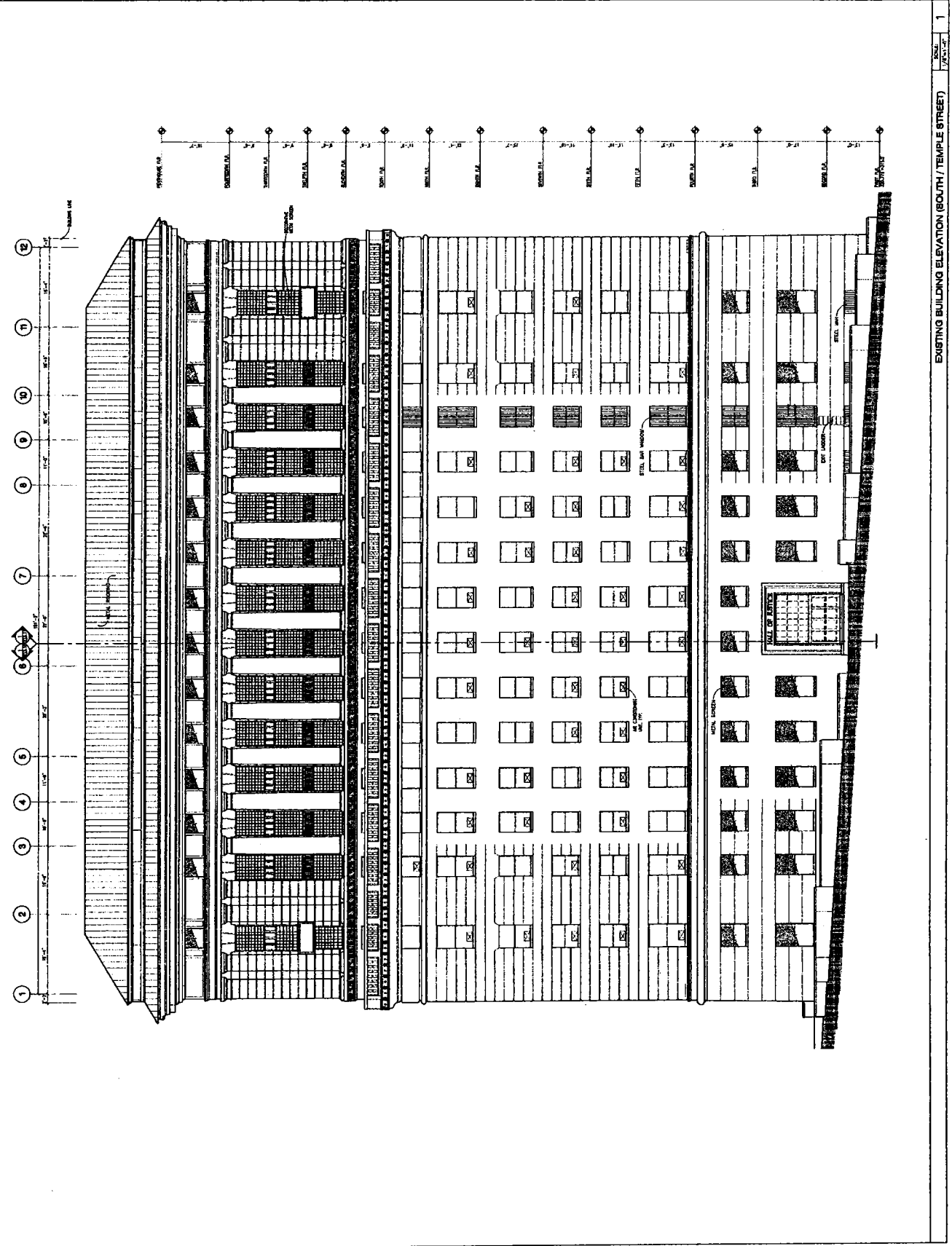


ARCHITECT
Narvel
 Architects Inc.
 180 S. Spring St., Suite 2000
 Los Angeles, CA 90012
 Tel: 213.621.1111
 Fax: 213.621.1112
 www.narvel.com

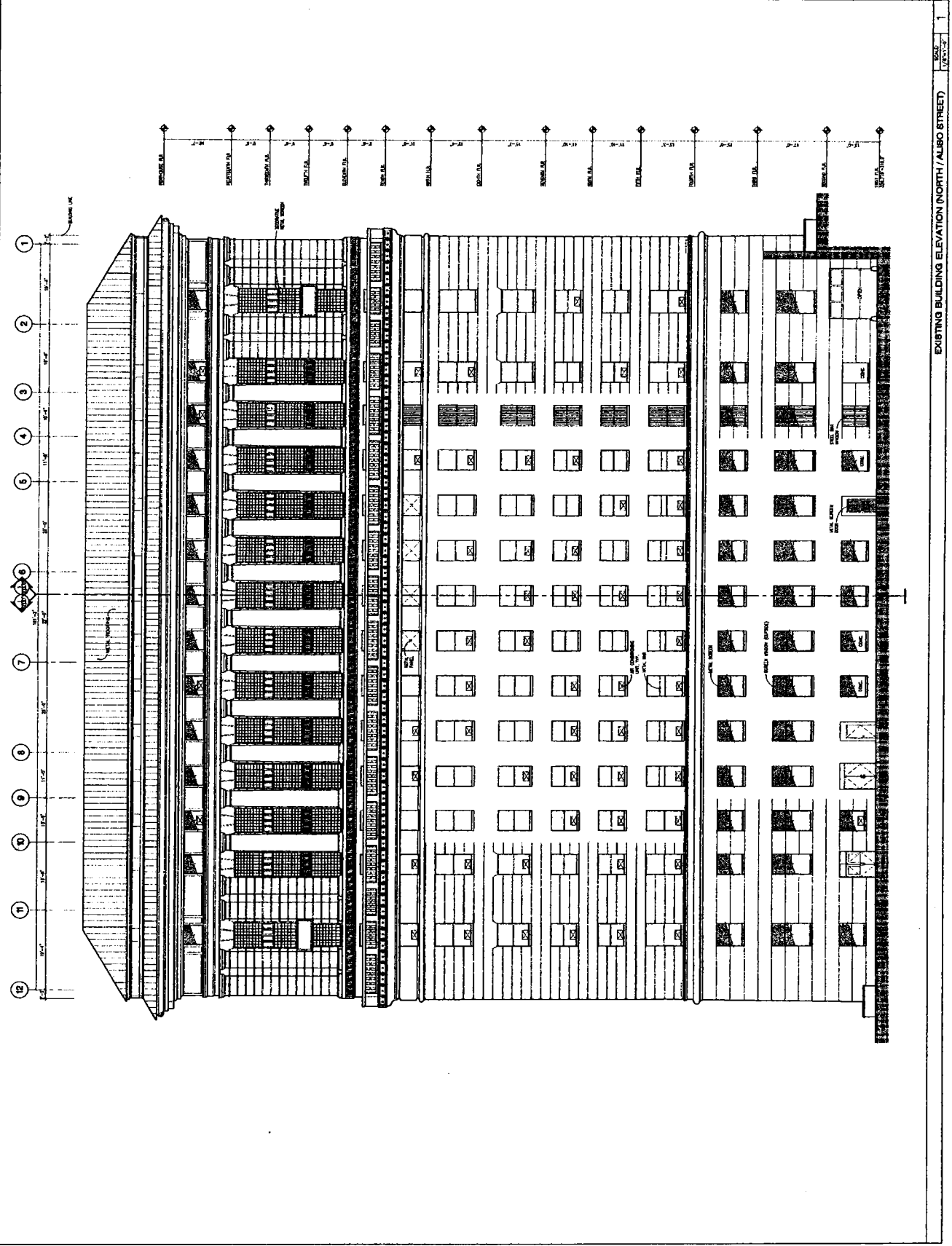
DATE: 11/14/13
 SCALE: 1/8" = 1'-0"
 SHEET NO.:
 OF:

THE HALL OF JUSTICE
 COUNTY OF LOS ANGELES

EXISTING BUILDING ELEVATION(SOUTH)
 (EIA)3.03



EXISTING BUILDING ELEVATION (SOUTH / TEMPLE STREET) 1



EXISTING BUILDING ELEVATION NORTH / ALISO STREET

Appendix B

Inventory of Historic Features and Interior Photo Survey

A survey of the interior of the building was completed in January 2002 on a floor-by-floor basis to identify existing historic features and fabric. The inventory identifies all interior construction including floor, wall and ceiling finishes. The information was transferred to floor and ceiling plans which are color coded to indicate the various types of construction found in the Hall of Justice. The photo survey acts as a visual aid to identify spaces and features. Courtesy Nadel Architects, Inc.

The main public lobby and loggia are finished with marble flooring, marble wall facing and decorative suspended plaster ceilings. The public corridors throughout the building have terrazzo floors, marble wainscot and smooth painted plaster walls and ceilings. The courtrooms are finished with decorative plaster walls and ceilings. The grand jury room has a wainscot of wood paneling with plaster walls and ceiling.

INVENTORY OF HISTORIC FEATURES

**HALL OF JUSTICE
LOS ANGELES, CALIFORNIA**

**COLOR CODE
INTERIOR WALL
COMPOSITION**

GREY Non-historic partition

BROWN Hollow clay tile, URM, concrete or other, original materials with no finish

YELLOW Hollow clay tile with plaster finish on one or both sides

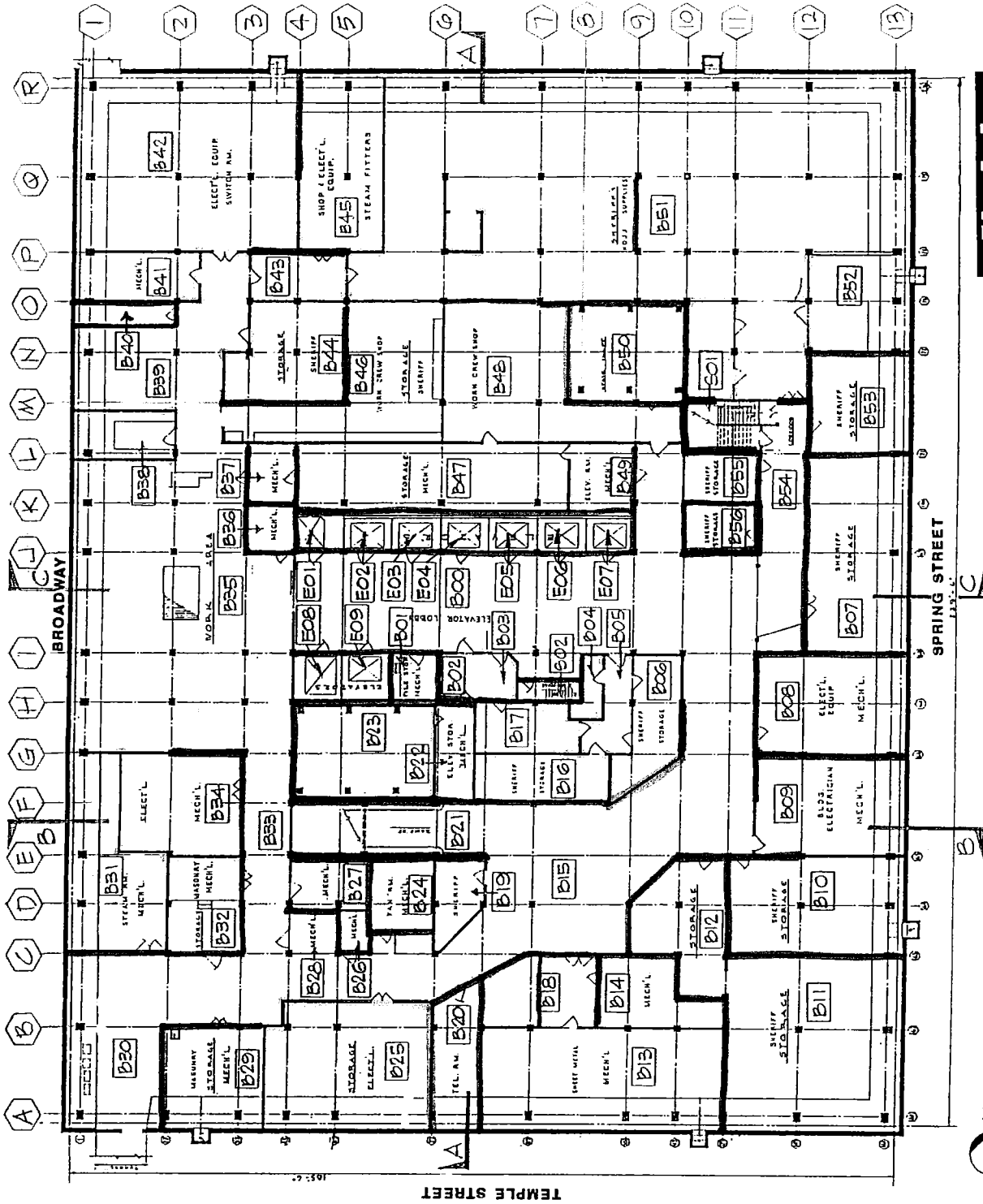
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

PINK Hollow clay tile with ceramic tile one side and plaster on the other side

GREEN URM with plaster finish

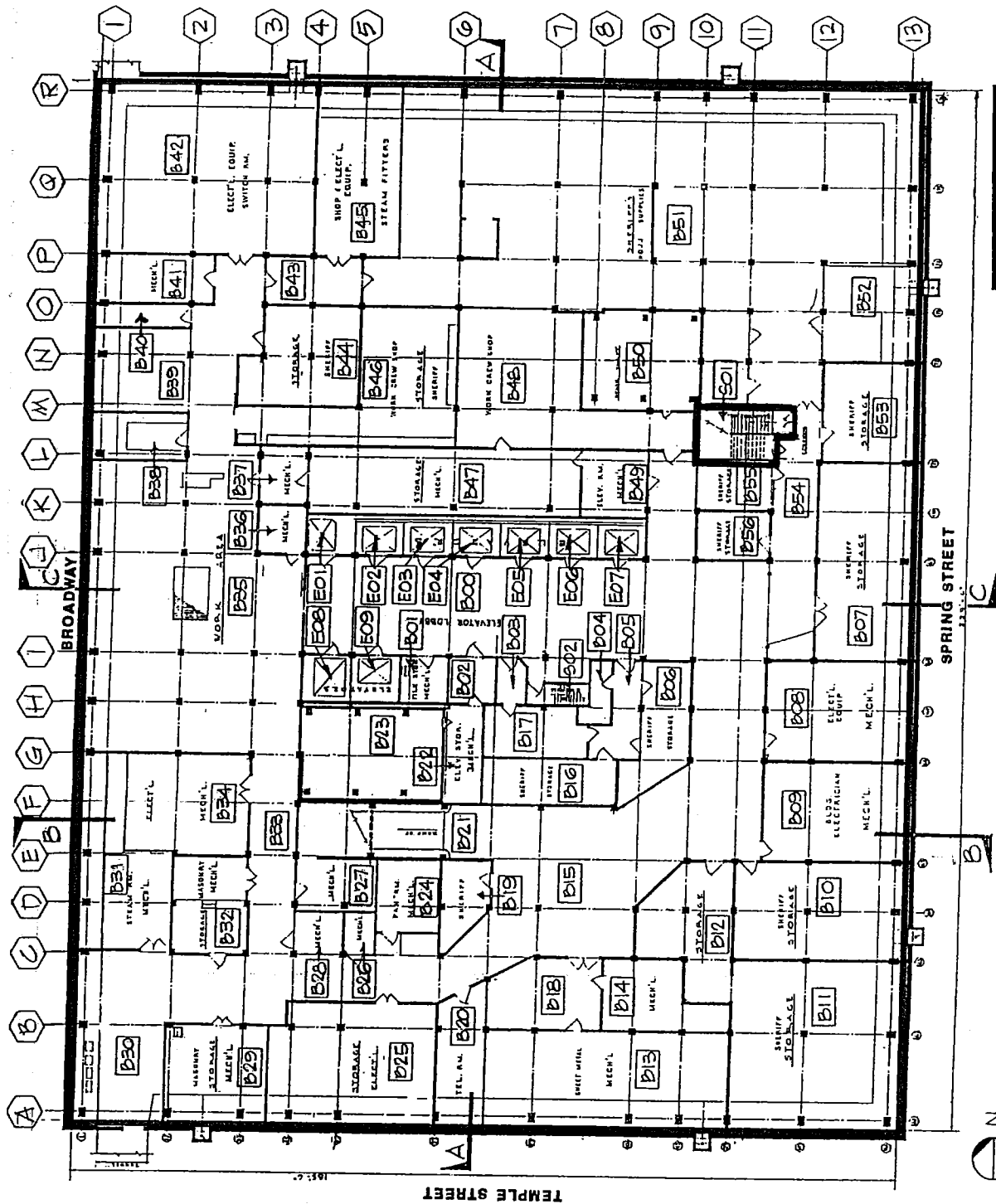
BLUE URM with stone veneer finish



THE HALL OF JUSTICE

BASEMENT FLOOR PLAN





THE HALL OF JUSTICE
BASEMENT FLOOR PLAN

INVENTORY OF
HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW
Suspended plaster ceiling with no decorative finishes
- BLUE
Suspended plaster ceiling with glued-on acoustical tile
- GREEN
Suspended plaster ceiling with decorative finishes
- GRAY
Non-historic ceiling
- RED
Exposed concrete ceiling
- BROWN
Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL
COMPOSITION

GREY Non-historic partition

BROWN Hollow clay tile, URM,
concrete or other original
materials with no finish

YELLOW Hollow clay tile with plaster
finish on one or both sides

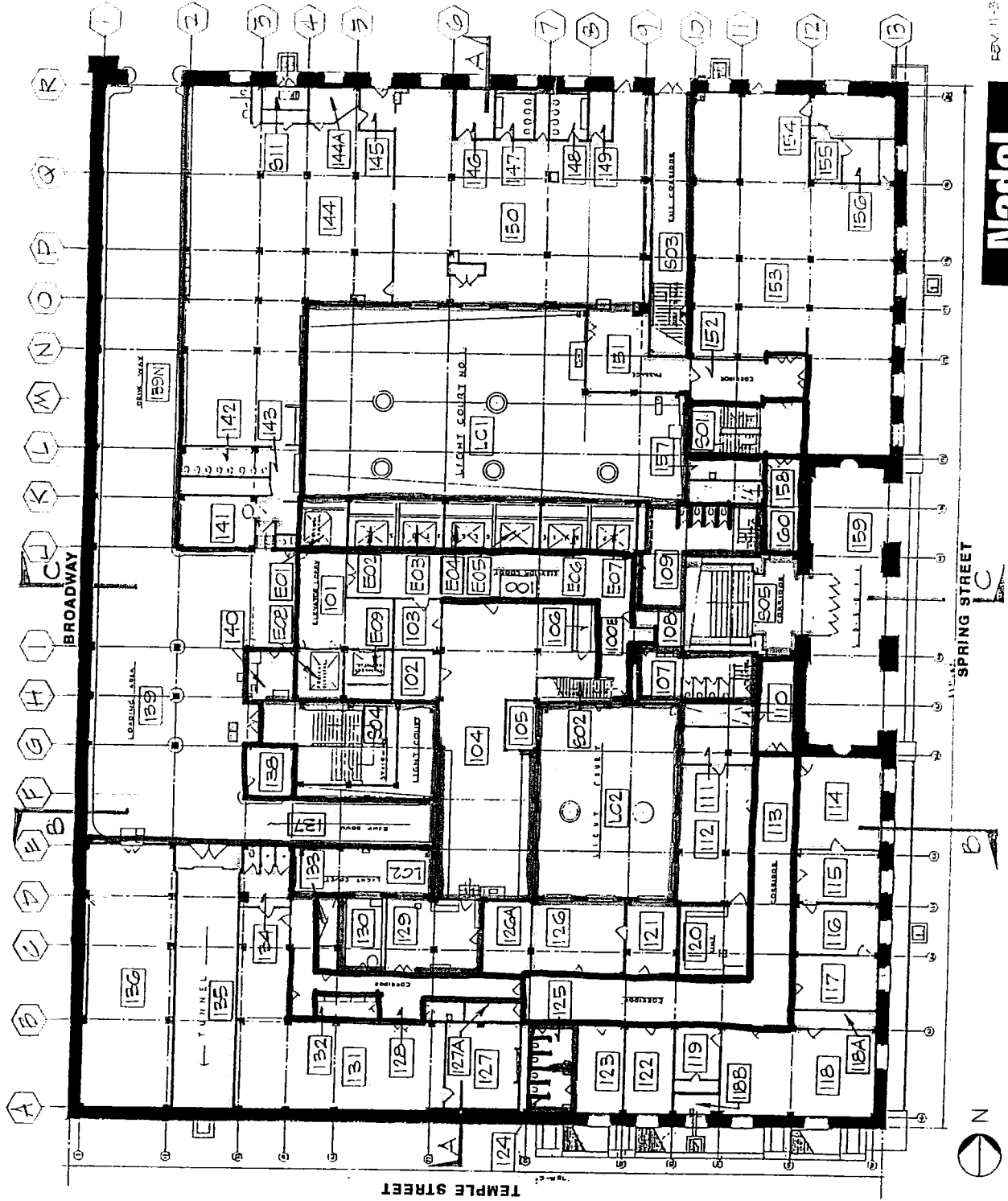
RED Hollow clay tile with stone
base, stone wainscot,
plaster finish, historic doors
and transoms

PURPLE Hollow clay tile with stone
facing full height one side
and plaster on the other
side

PINK Hollow clay tile with
ceramic tile one side and
plaster on the other side

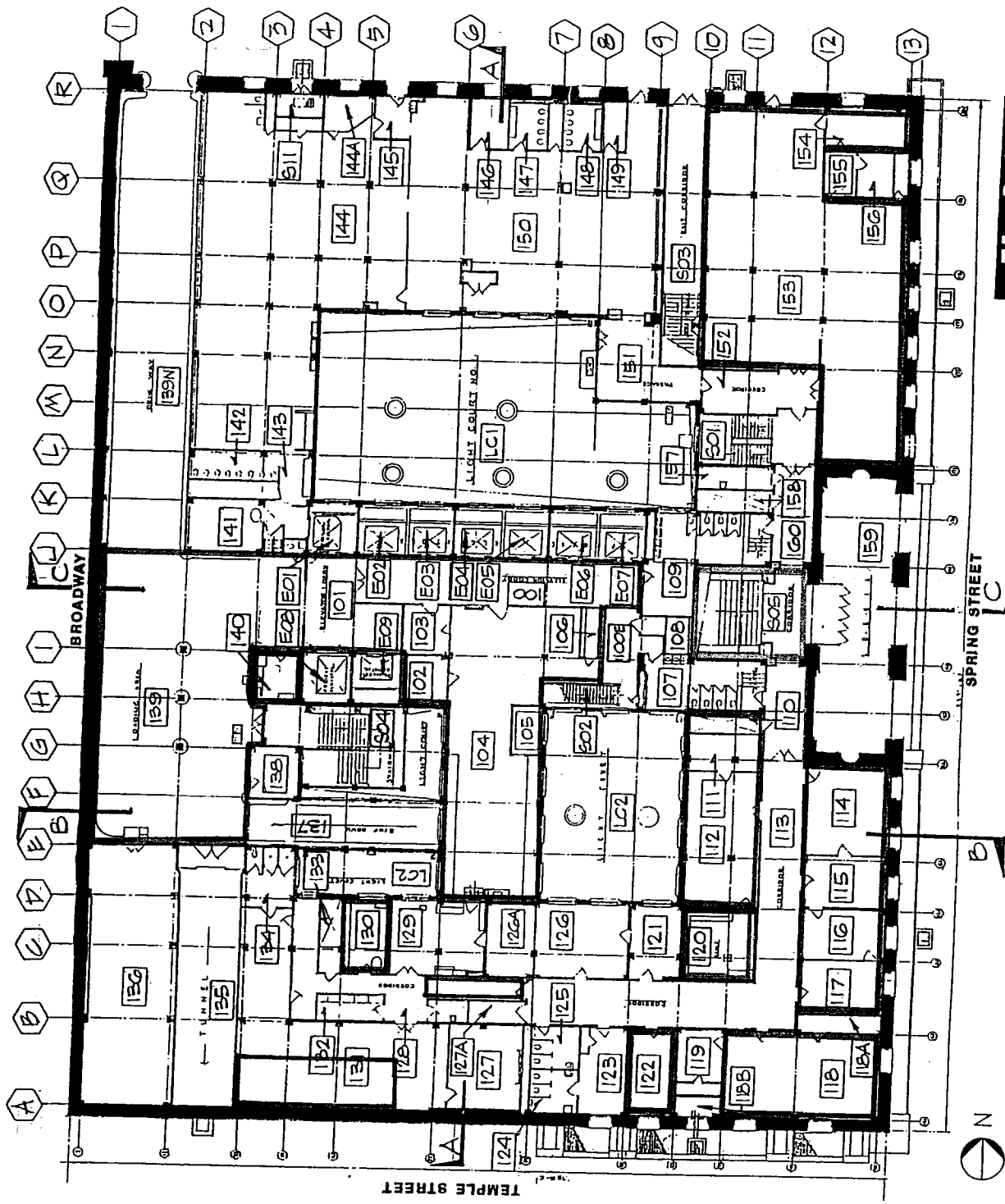
GREEN URM with plaster finish

BLUE URM with stone veneer
finish



Nadel
Architects, Inc.

REV. 11-3-85



FIRST FLOOR PLAN

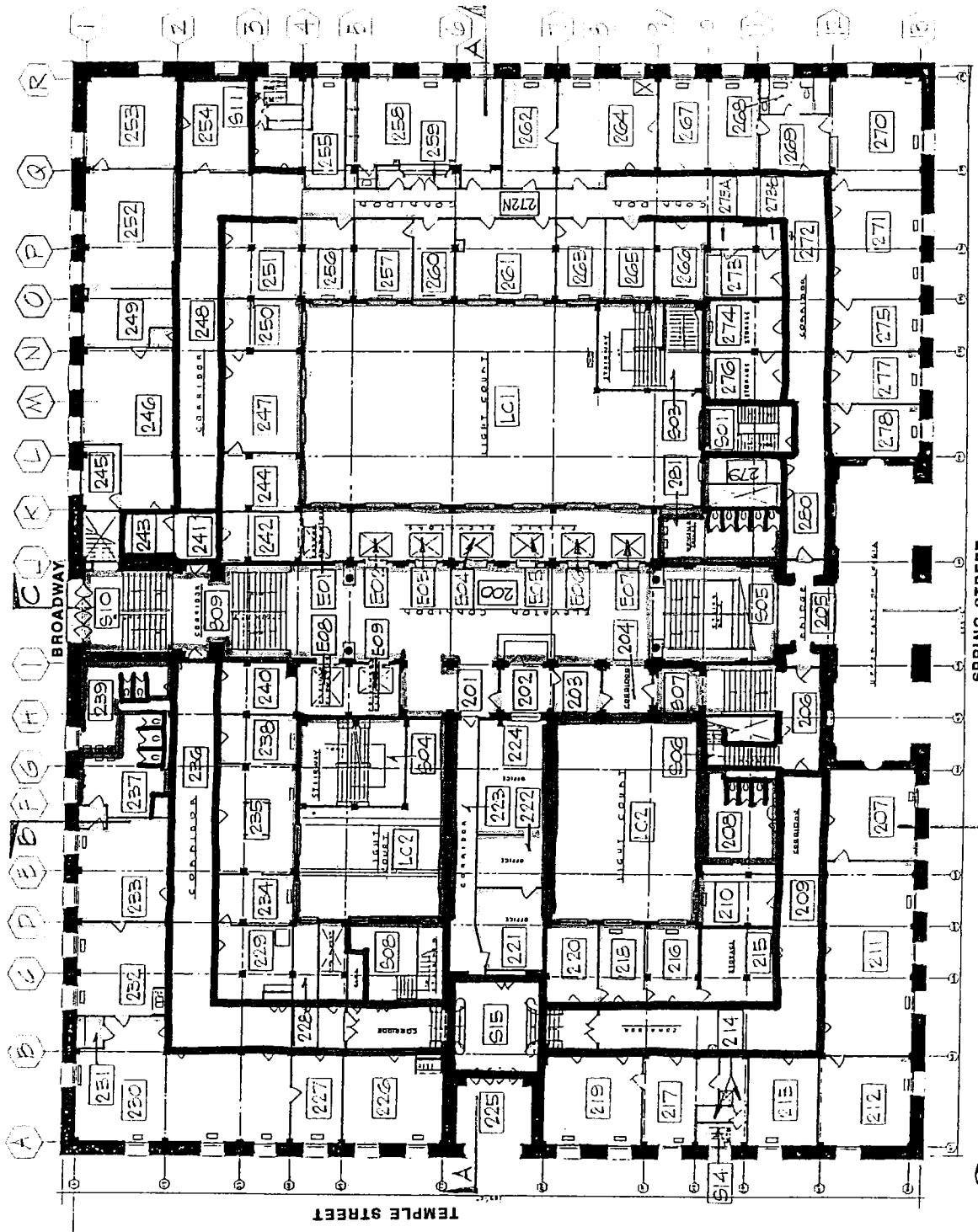
THE HALL OF JUSTICE

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab



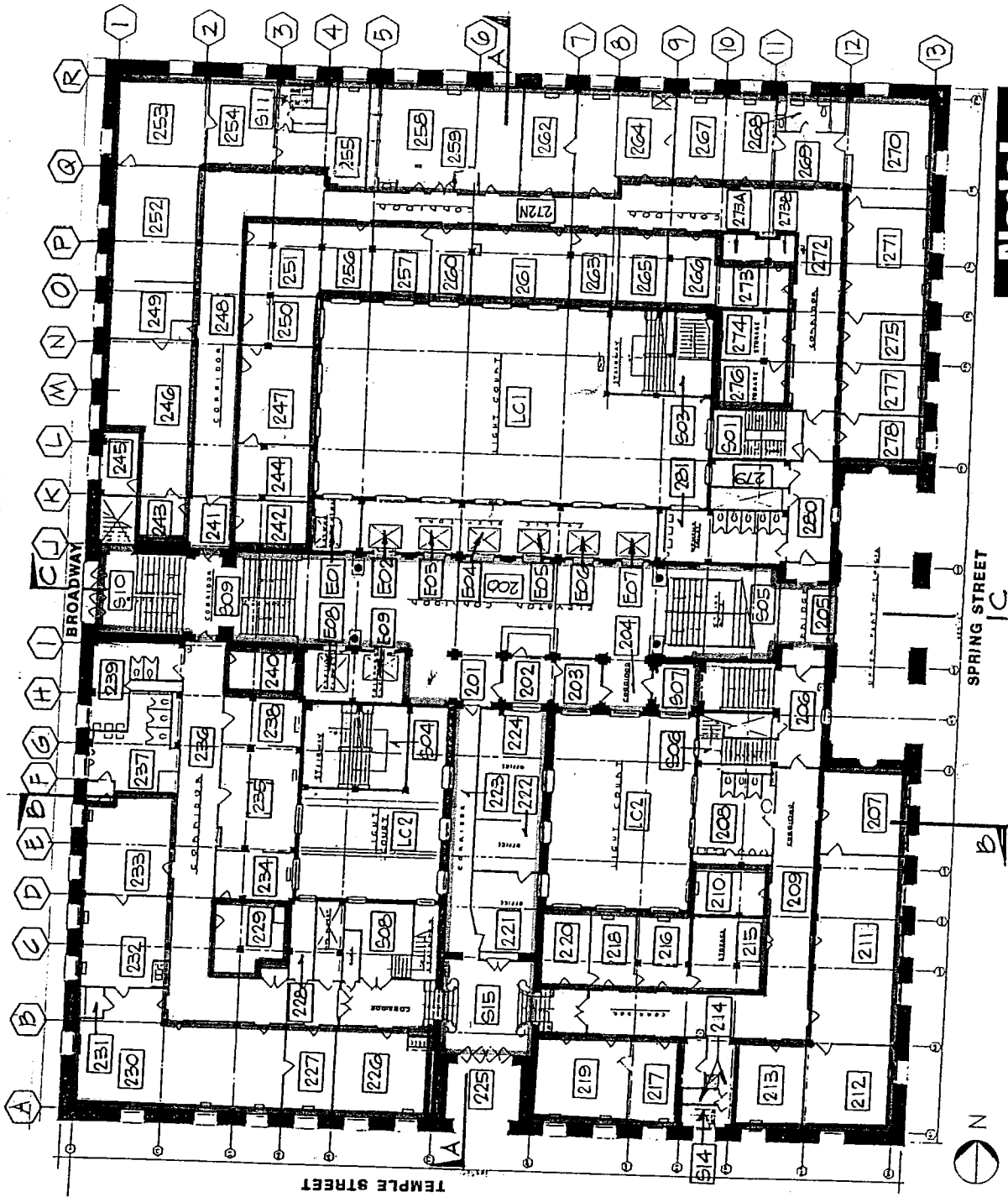
THE HALL OF JUSTICE SECOND FLOOR PLAN

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

- GREY Non-historic partition
- BROWN Hollow clay tile, URM, concrete or other original materials with no finish
- YELLOW Hollow clay tile with plaster finish on one or both sides
- RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms
- PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side
- PINK Hollow clay tile with ceramic tile one side and plaster on the other side
- GREEN URM with plaster finish
- BLUE URM with stone veneer finish



Nadel
Architects Inc

SECOND FLOOR PLAN

THE HALL OF JUSTICE

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

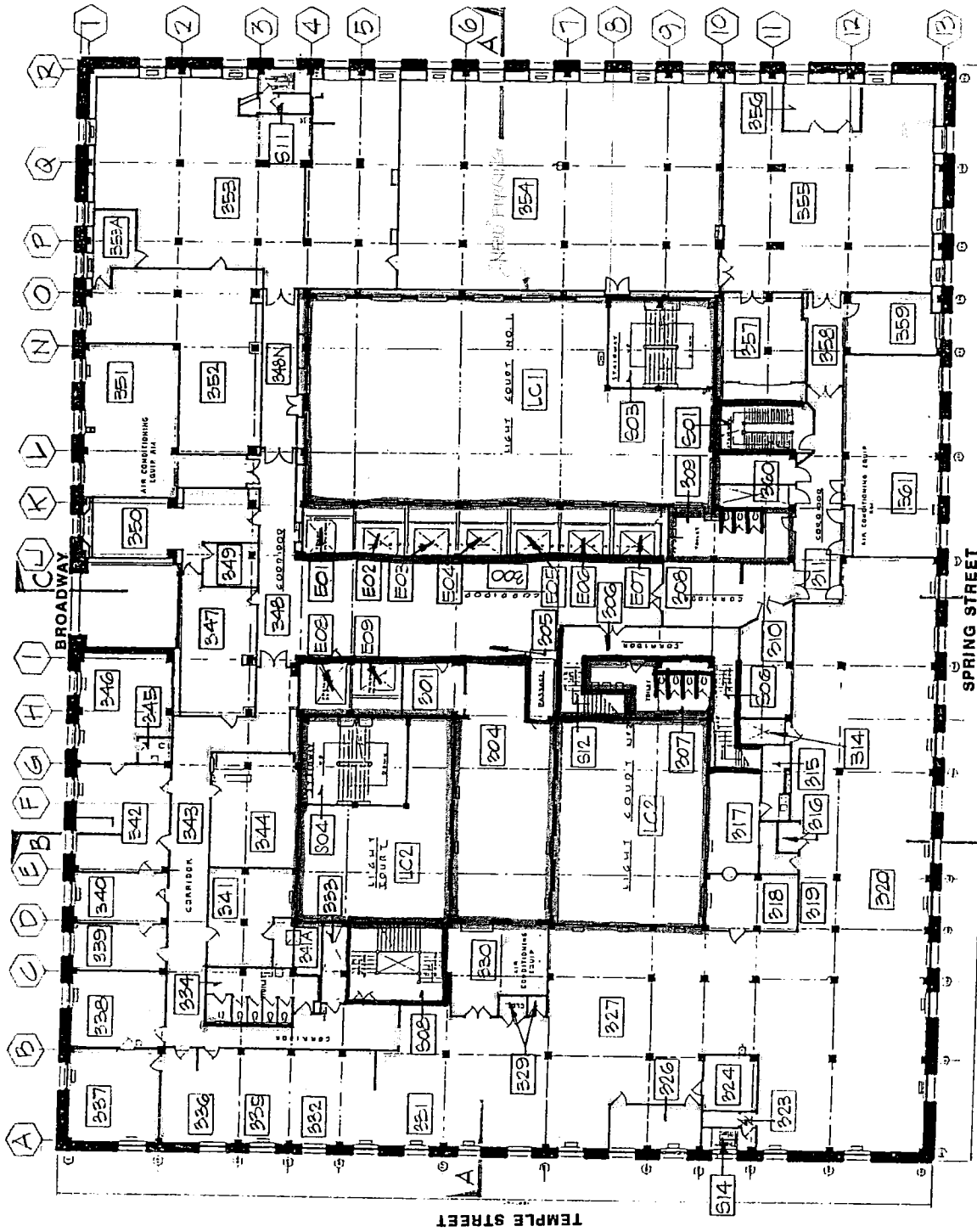
COLOR CODE	CEILING COMPOSITION
YELLOW	Suspended plaster ceiling with no decorative finishes
BLUE	Suspended plaster ceiling with glued-on acoustical tile
GREEN	Suspended plaster ceiling with decorative finishes
GRAY	Non-historic ceiling
RED	Exposed concrete ceiling
BROWN	Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

- GREY** Non-historic partition
- BROWN** Hollow clay tile, URM, concrete or other original materials with no finish
- YELLOW** Hollow clay tile with plaster finish on one or both sides
- RED** Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms
- PURPLE** Hollow clay tile with stone facing full height one side and plaster on the other side
- PINK** Hollow clay tile with ceramic tile one side and plaster on the other side
- GREEN** URM with plaster finish
- BLUE** URM with stone veneer finish

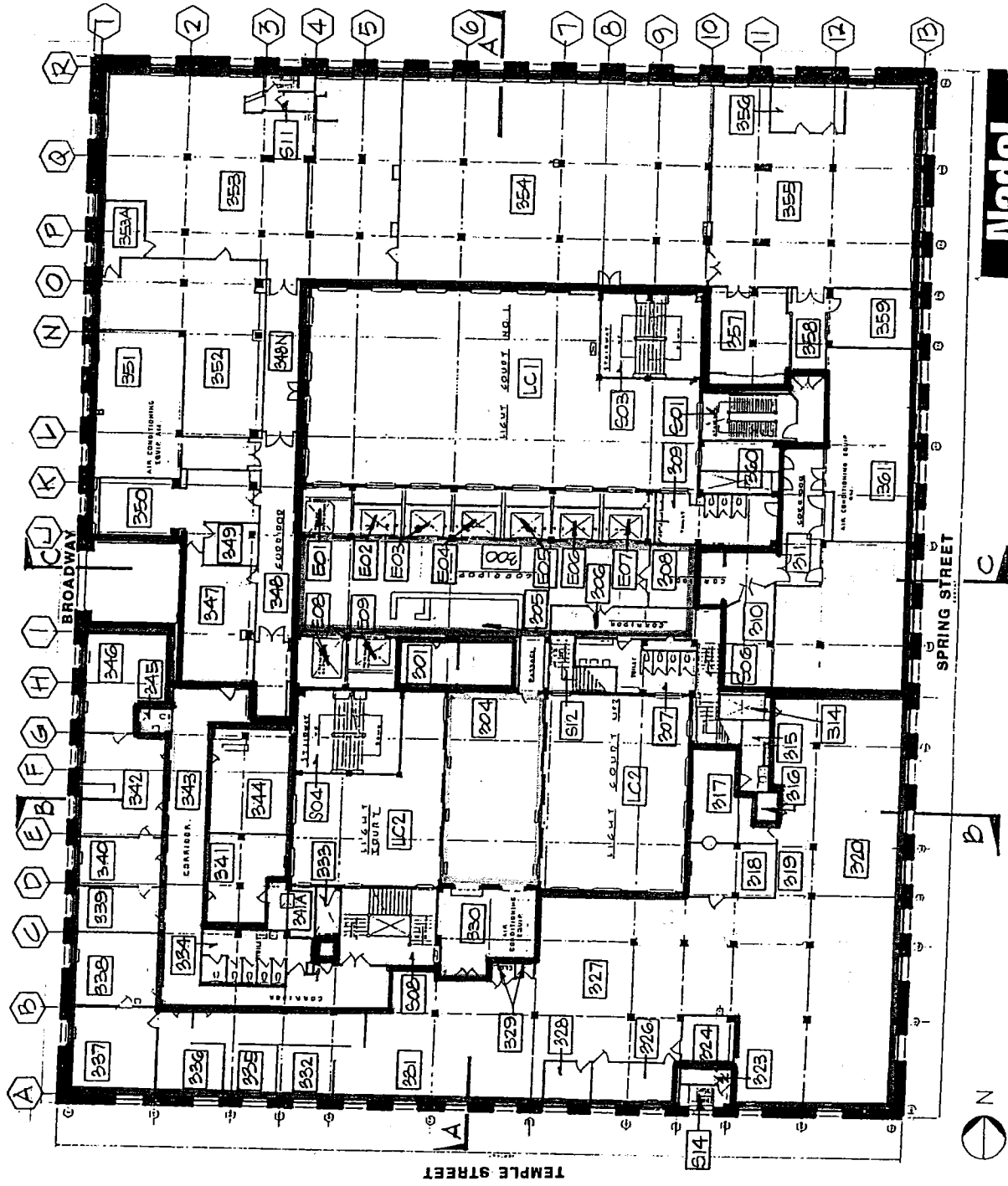


THE HALL OF JUSTICE

THIRD FLOOR PLAN



REV. 12-2-06



Nadel
Architects Inc

THIRD FLOOR PLAN

THE HALL OF JUSTICE

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE

INTERIOR WALL COMPOSITION

GREY Non-historic partition

BROWN Hollow clay tile, URM, concrete or other original materials with no finish

YELLOW Hollow clay tile with plaster finish on one or both sides

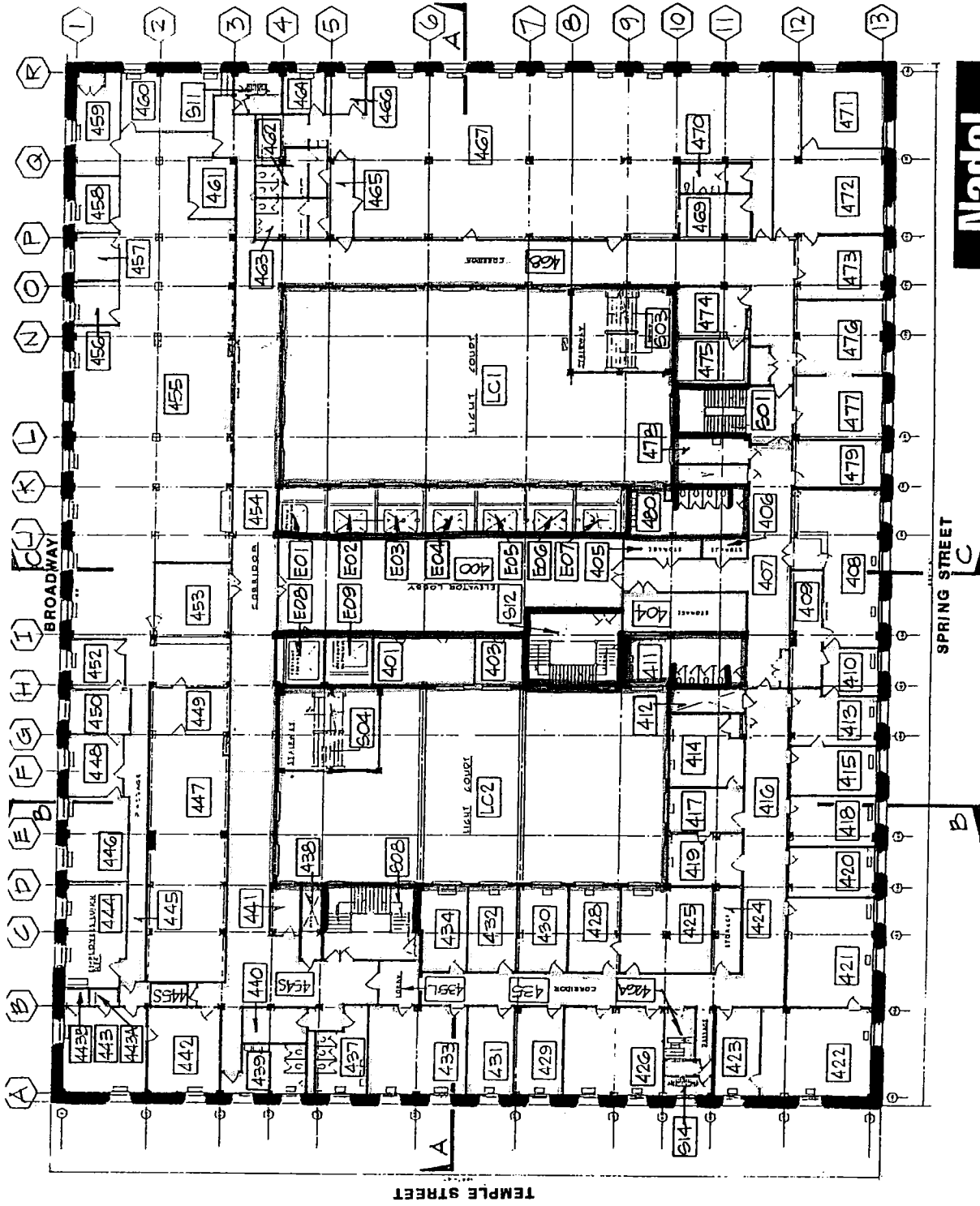
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

PINK Hollow clay tile with ceramic tile one side and plaster on the other side

GREEN URM with plaster finish

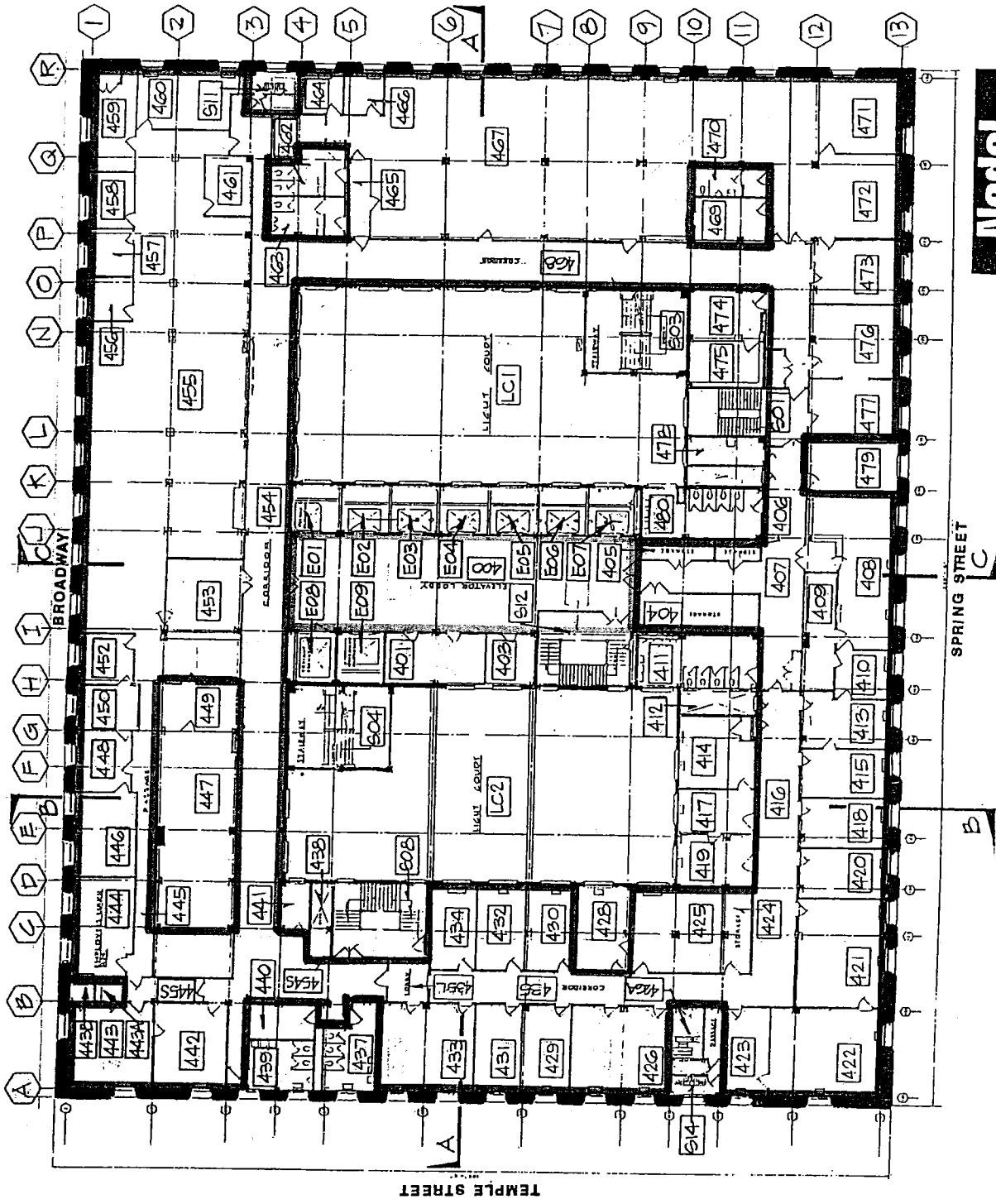
BLUE URM with stone veneer finish



REV. 11-3-95

THE HALL OF JUSTICE

FOURTH FLOOR PLAN



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab



THE HALL OF JUSTICE FOURTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

GREY Non-historic partition

BROWN Hollow clay tile, URM, concrete or other original materials with no finish

YELLOW Hollow clay tile with plaster finish on one or both sides

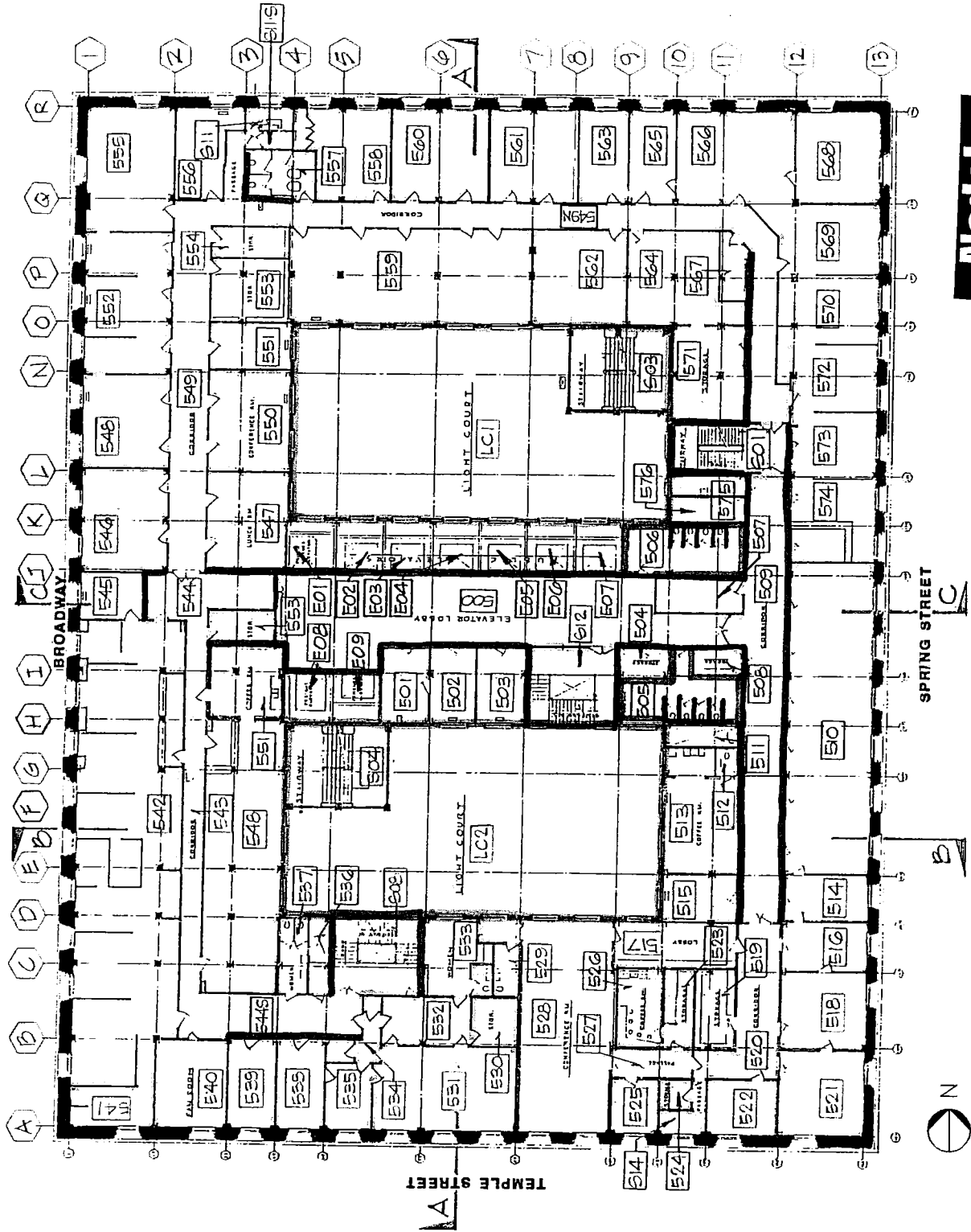
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

PINK Hollow clay tile with ceramic tile one side and plaster on the other side

GREEN URM with plaster finish

BLUE URM with stone veneer finish

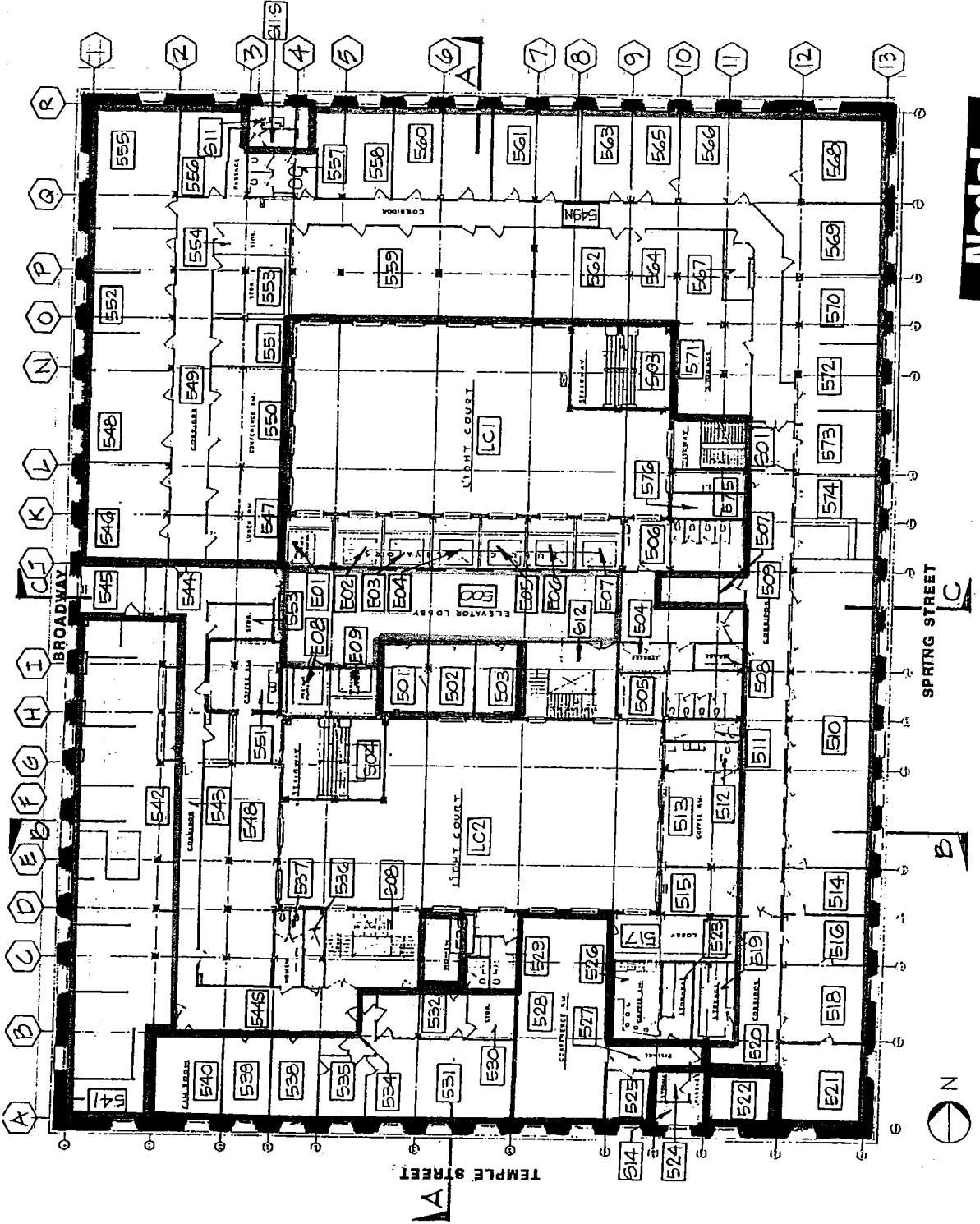


THE HALL OF JUSTICE

FIFTH FLOOR PLAN



10/11/02



THE HALL OF JUSTICE FIFTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL
COMPOSITION

GREY Non-historic partition

BROWN Hollow clay tile, URM,
concrete or other original
materials with no finish

YELLOW Hollow clay tile with plaster
finish on one or both sides

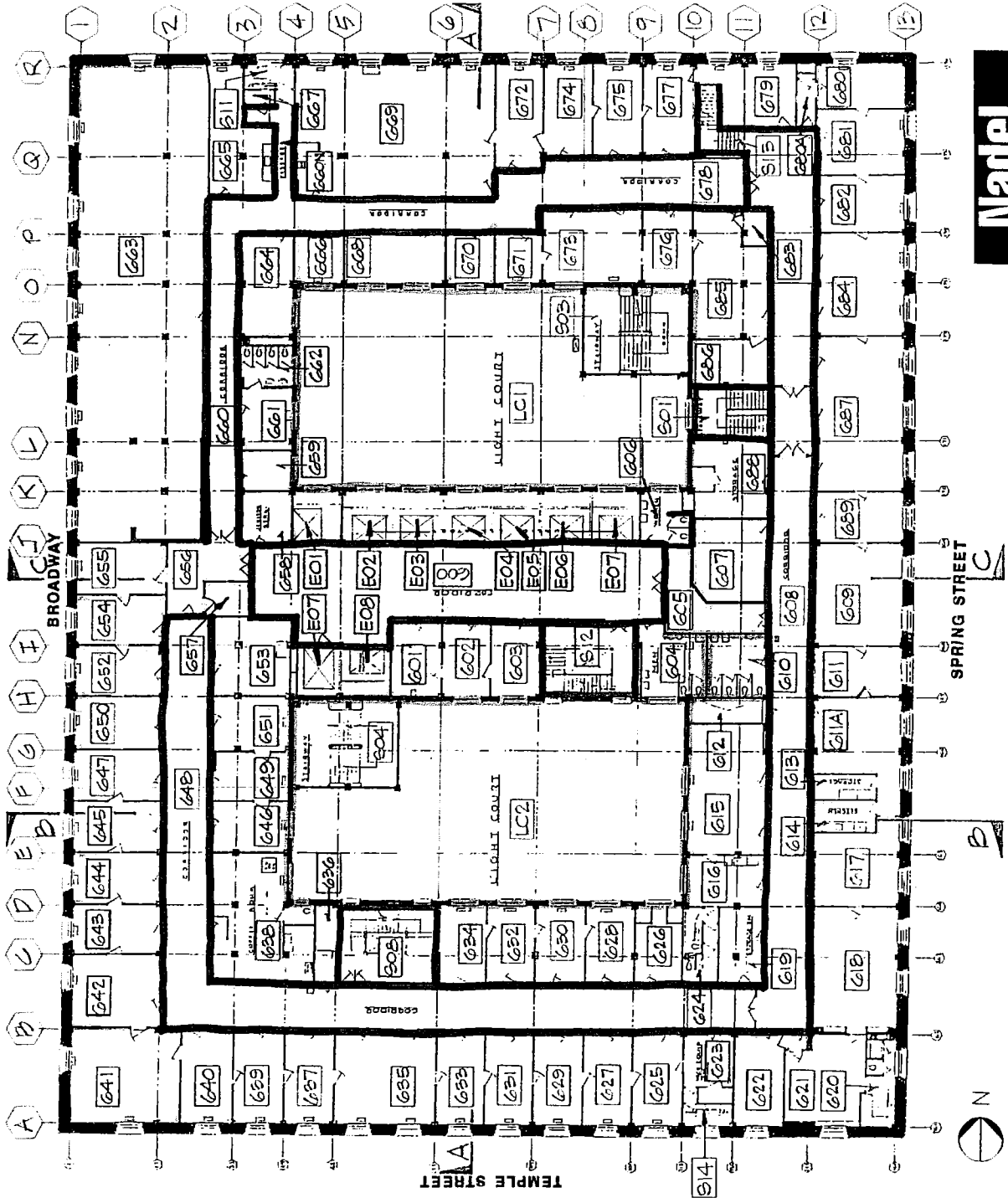
RED Hollow clay tile with stone
base, stone wainscot,
plaster finish, historic doors
and transoms

PURPLE Hollow clay tile with stone
facing full height one side
and plaster on the other
side

PINK Hollow clay tile with
ceramic tile one side and
plaster on the other side

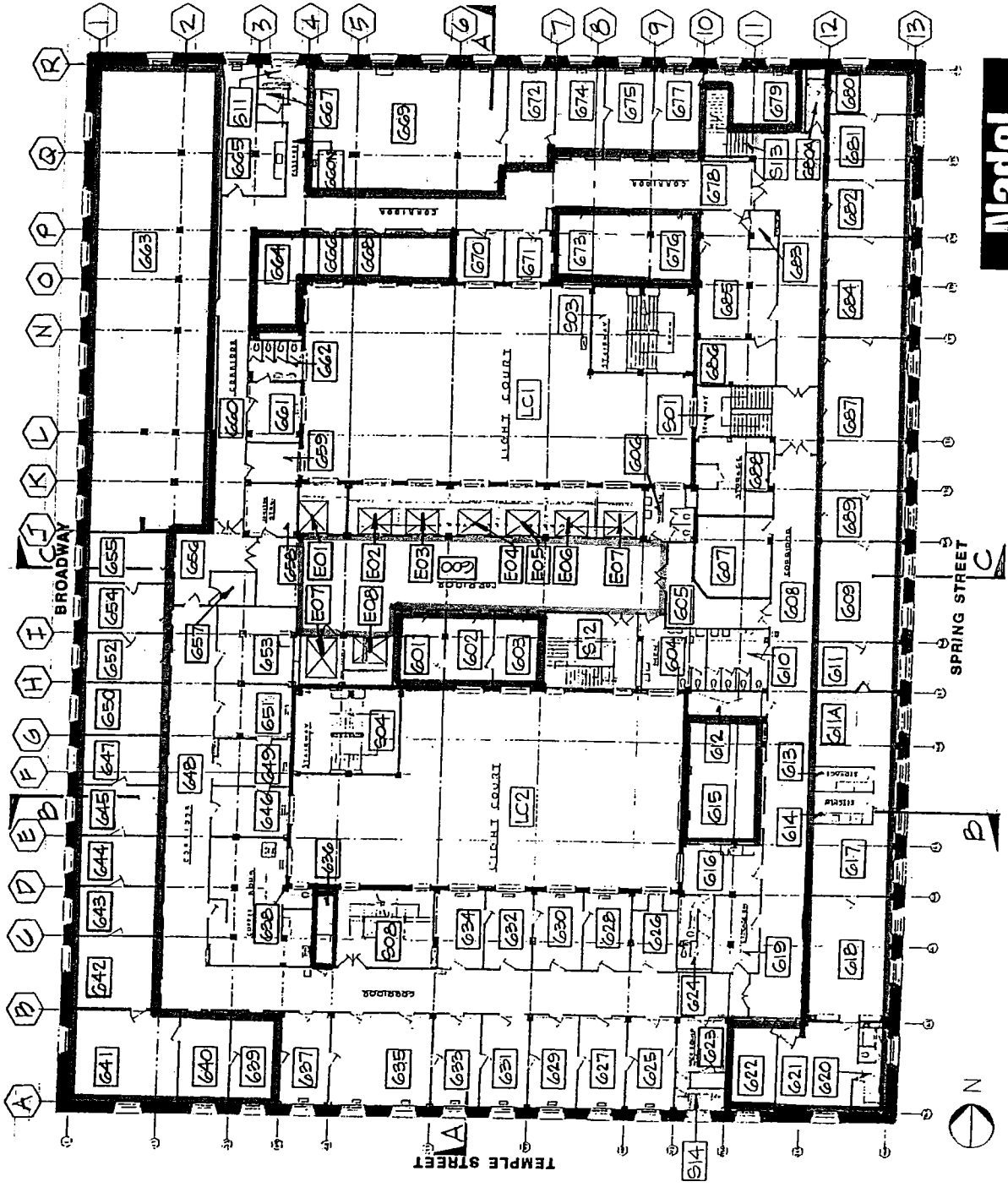
GREEN URM with plaster finish

BLUE URM with stone veneer
finish



THE HALL OF JUSTICE SIXTH FLOOR PLAN





THE HALL OF JUSTICE
 SIXTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
 LOS ANGELES, CALIFORNIA

COLOR CODE	CEILING COMPOSITION
YELLOW	Suspended plaster ceiling with no decorative finishes
BLUE	Suspended plaster ceiling with glued-on acoustical tile
GREEN	Suspended plaster ceiling with decorative finishes
GRAY	Non-historic ceiling
RED	Exposed concrete ceiling
BROWN	Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

GREY Non-historic partition

BROWN Hollow clay tile, URM, concrete or other original materials with no finish

YELLOW Hollow clay tile with plaster finish on one or both sides

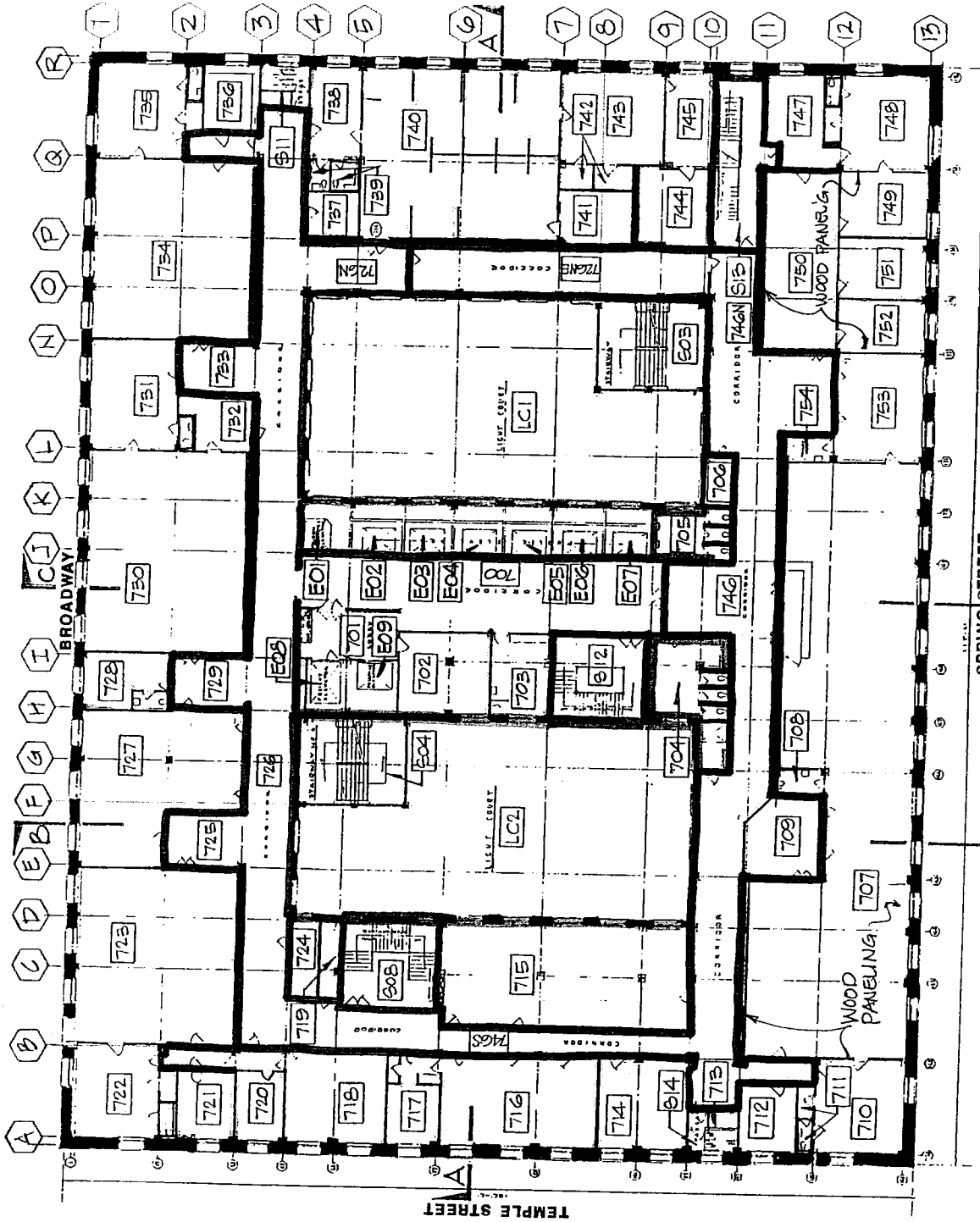
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

PINK Hollow clay tile with ceramic tile one side and plaster on the other side

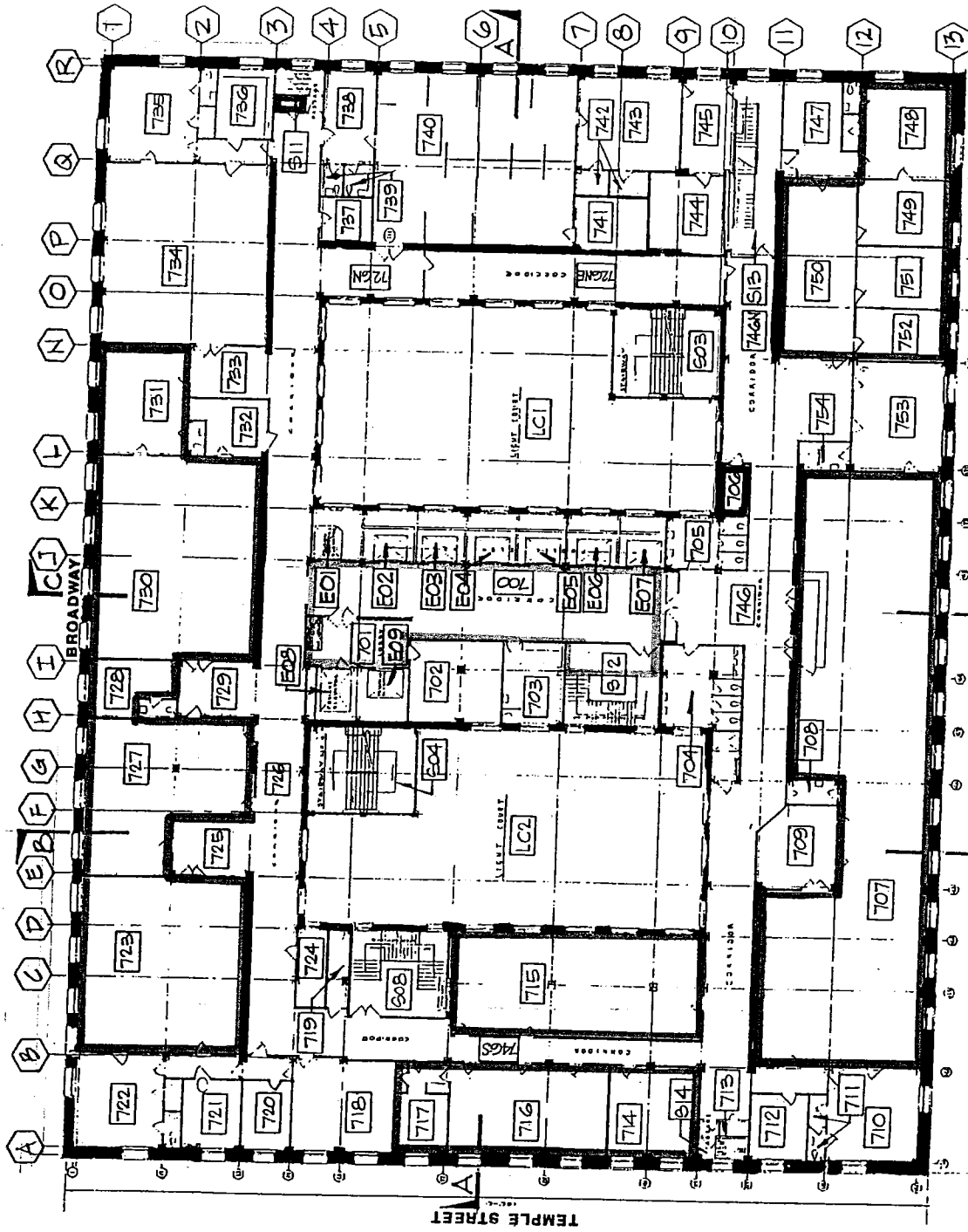
GREEN URM with plaster finish

BLUE URM with stone veneer finish



SEVENTH FLOOR PLAN

THE HALL OF JUSTICE



Nadel
Architects Inc

SEVENTH FLOOR PLAN

THE HALL OF JUSTICE

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL
COMPOSITION

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concrete or other original
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finish on one or both sides

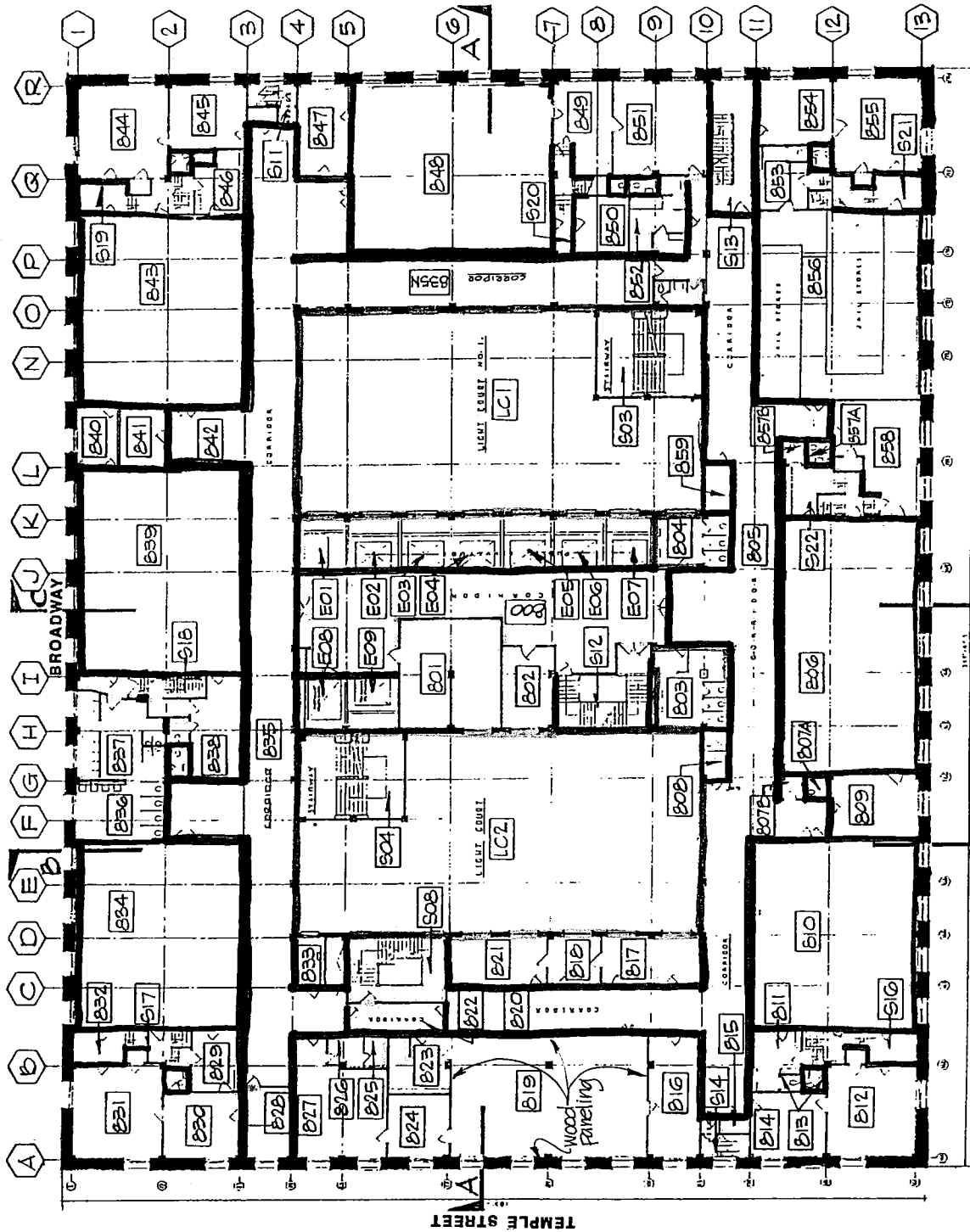
RED Hollow clay tile with stone
base, stone wainscot,
plaster finish, historic doors
and transoms

PURPLE Hollow clay tile with stone
facing full height, one side
and plaster on the other
side

PINK Hollow clay tile with
ceramic tile one side and
plaster on the other side

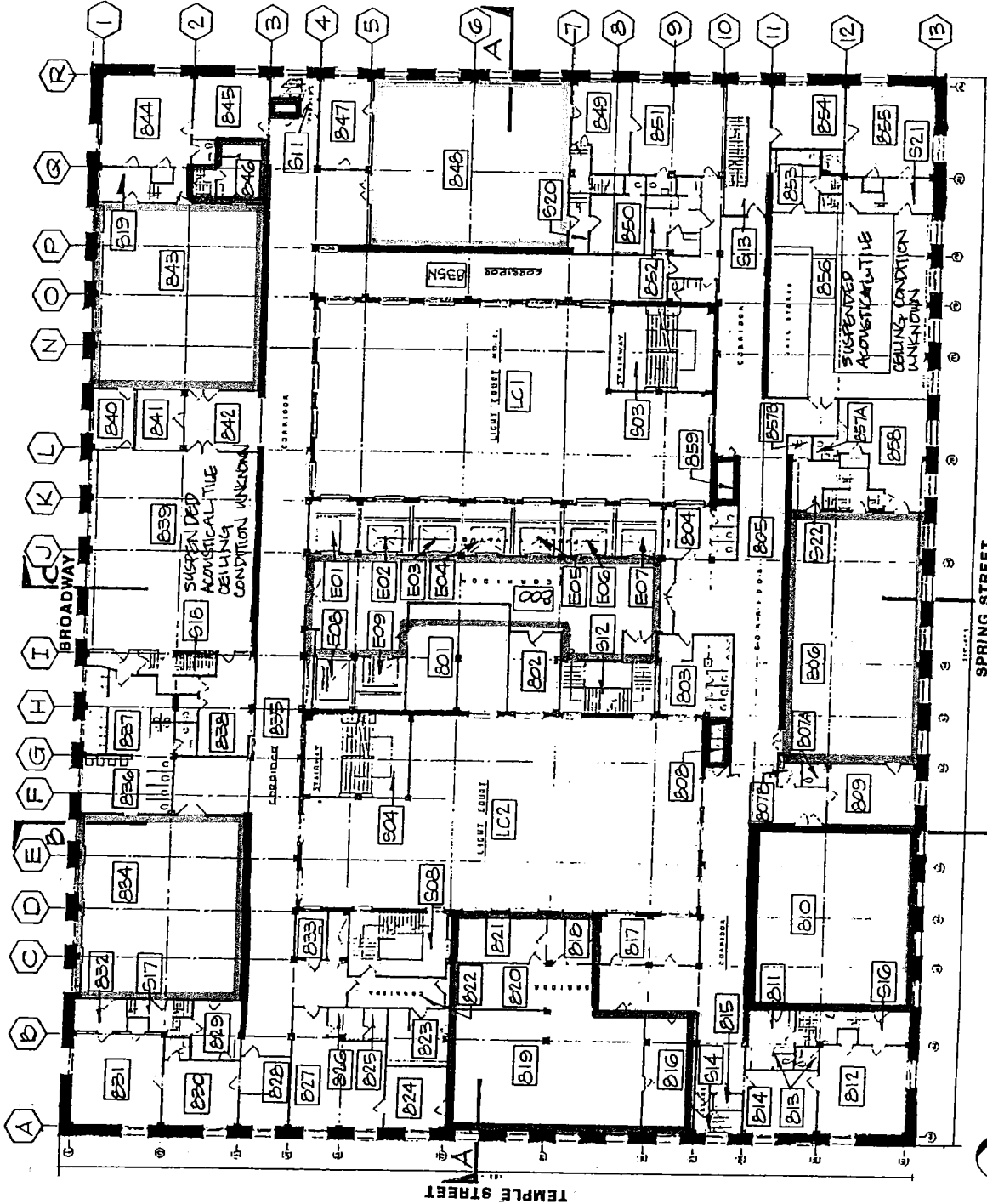
GREEN URM with plaster finish

BLUE URM with stone veneer
finish



EIGHTH FLOOR PLAN

THE HALL OF JUSTICE



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

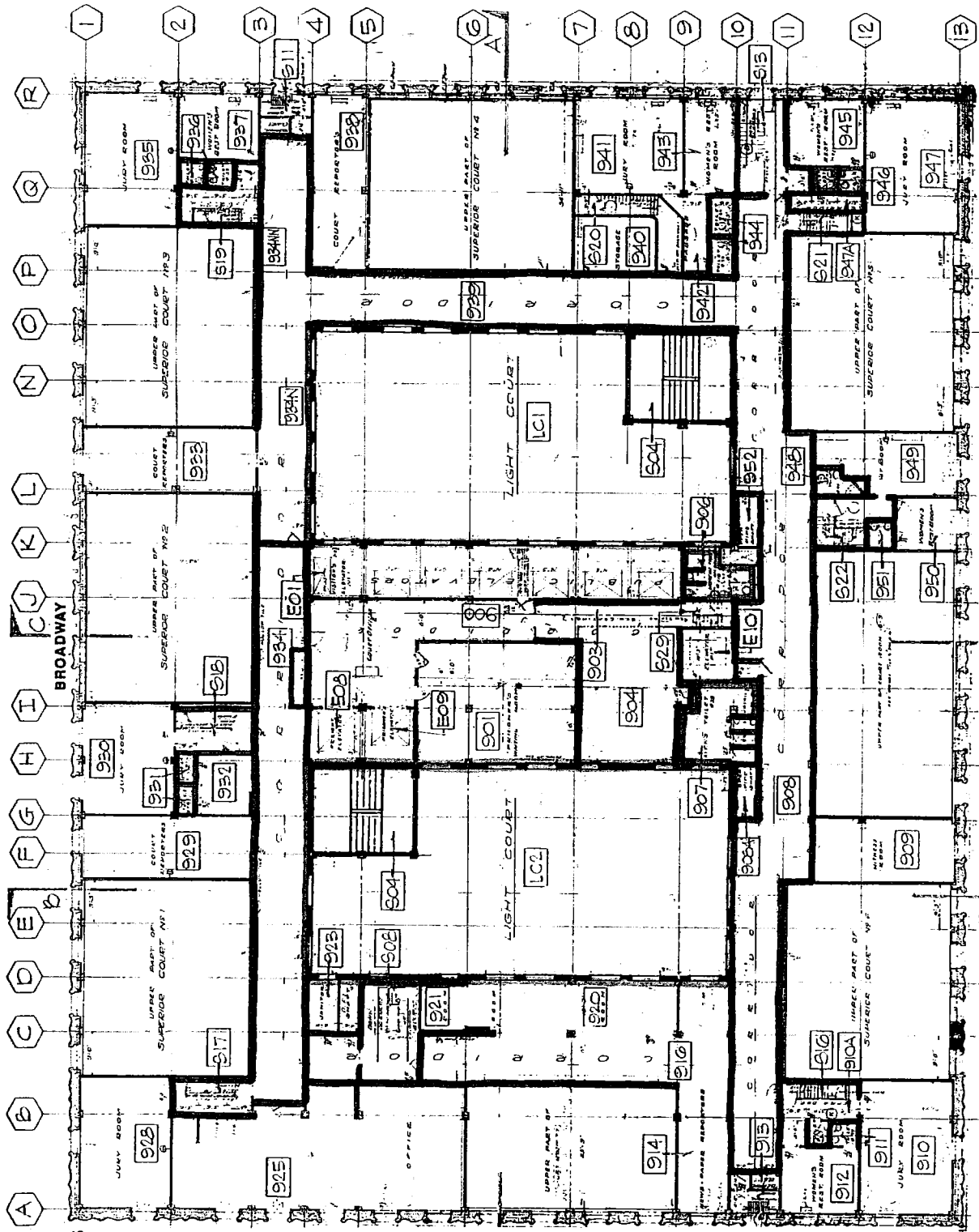
COLOR CODE CEILING COMPOSITION

- YELLOW** Suspended plaster ceiling with no decorative finishes
- BLUE** Suspended plaster ceiling with glued-on acoustical tile
- GREEN** Suspended plaster ceiling with decorative finishes
- GRAY** Non-historic ceiling
- RED** Exposed concrete ceiling
- BROWN** Plaster applied directly on concrete slab



EIGHTH FLOOR PLAN

THE HALL OF JUSTICE



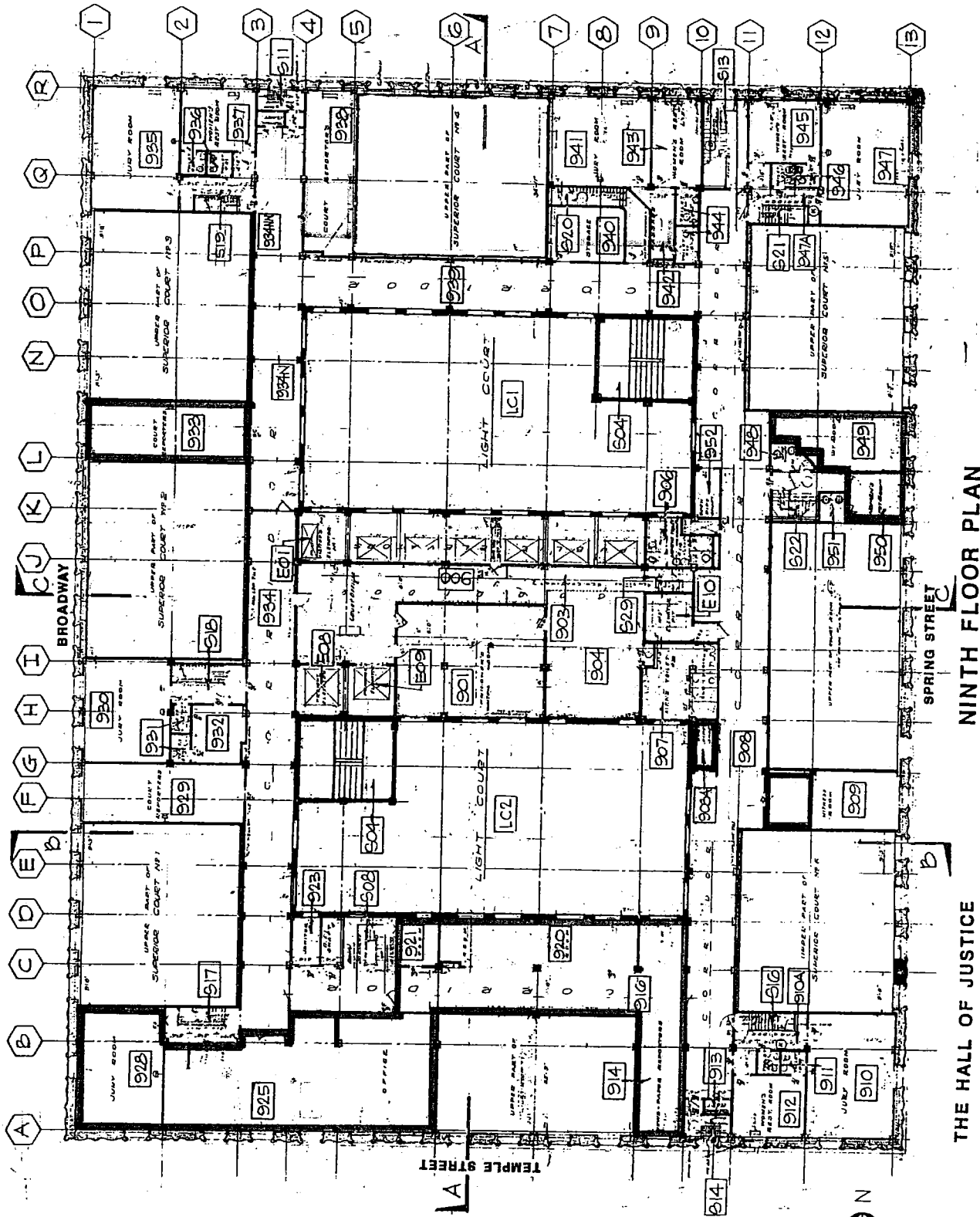
INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

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- BLUE** URM with stone veneer finish

THE HALL OF JUSTICE
NINTH FLOOR PLAN



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

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- BLUE Suspended plaster ceiling with glued-on acoustical tile
- GREEN Suspended plaster ceiling with decorative finishes
- GRAY Non-historic ceiling
- RED Exposed concrete ceiling
- BROWN Plaster applied directly on concrete slab

NINTH FLOOR PLAN

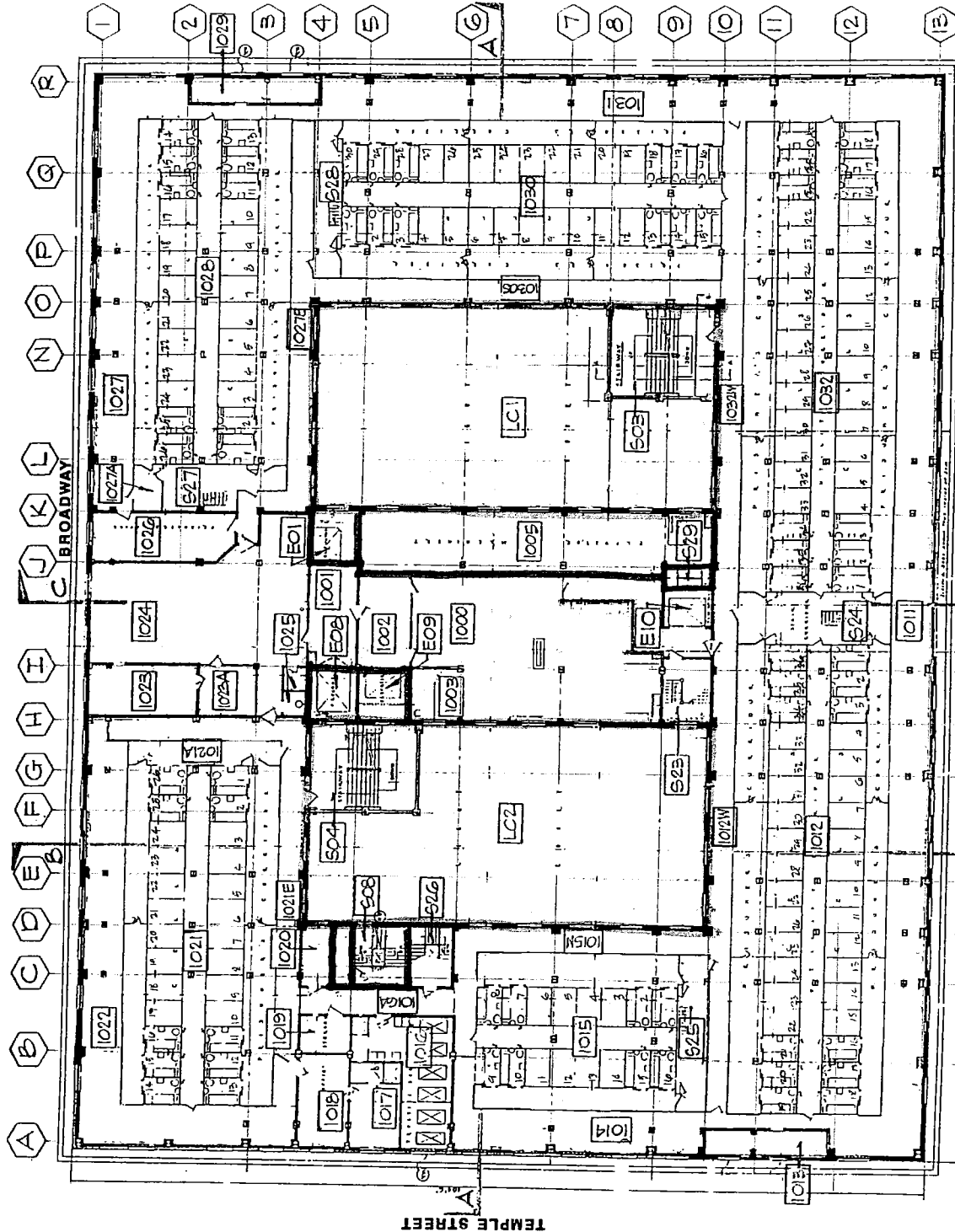
THE HALL OF JUSTICE

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL
COMPOSITION

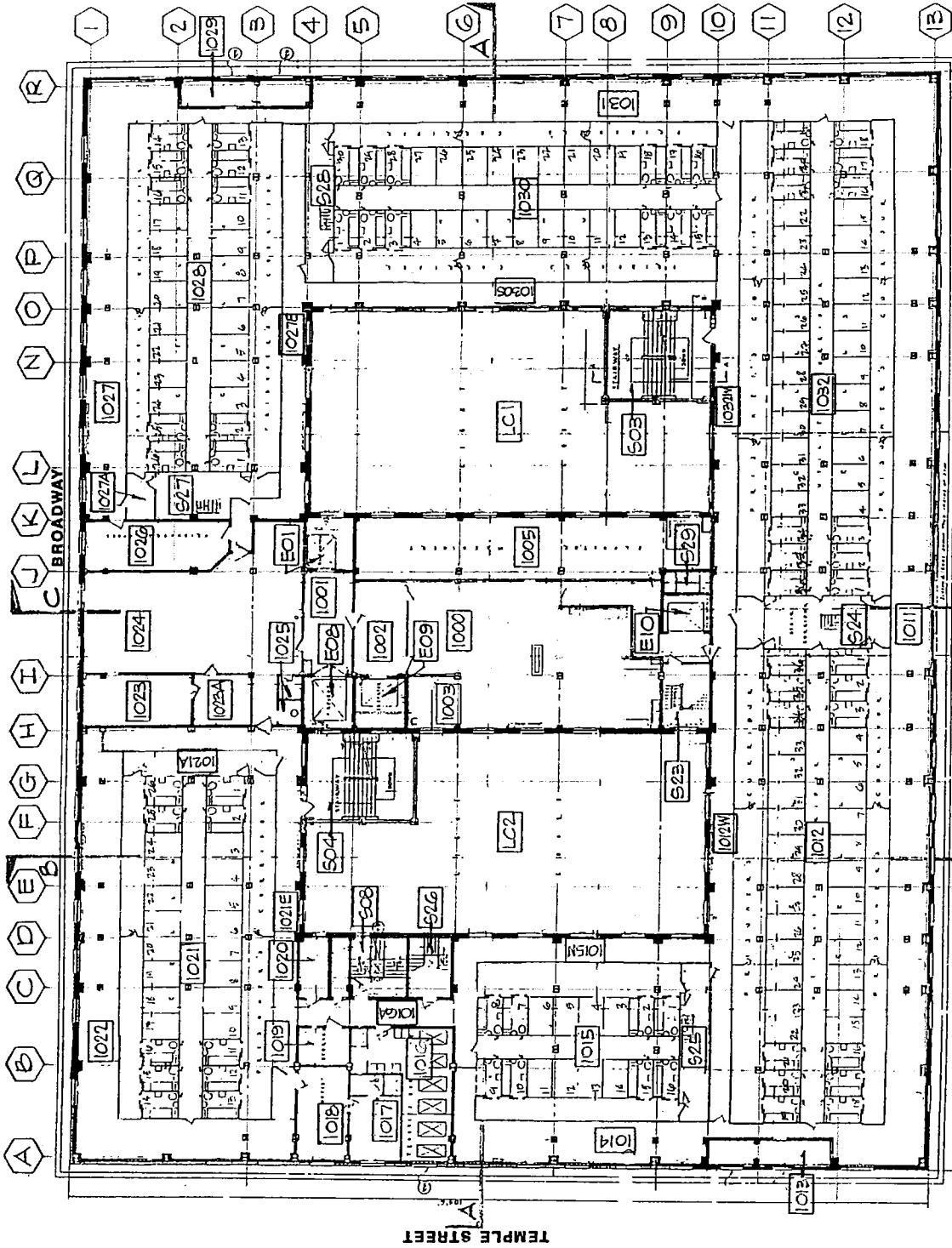
- GREY** Non-historic partition
- BROWN** Hollow clay tile, URM, concrete or other original materials with no finish
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- GREEN** URM with plaster finish
- BLUE** URM with stone veneer finish



TEMPLE STREET
BROADWAY
N
C
B
A



THE HALL OF JUSTICE
TENTH FLOOR PLAN



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

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THE HALL OF JUSTICE

TENTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE INTERIOR WALL COMPOSITION

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BROWN Hollow clay tile, URM, concrete or other original materials with no finish

YELLOW Hollow clay tile with plaster finish on one or both sides

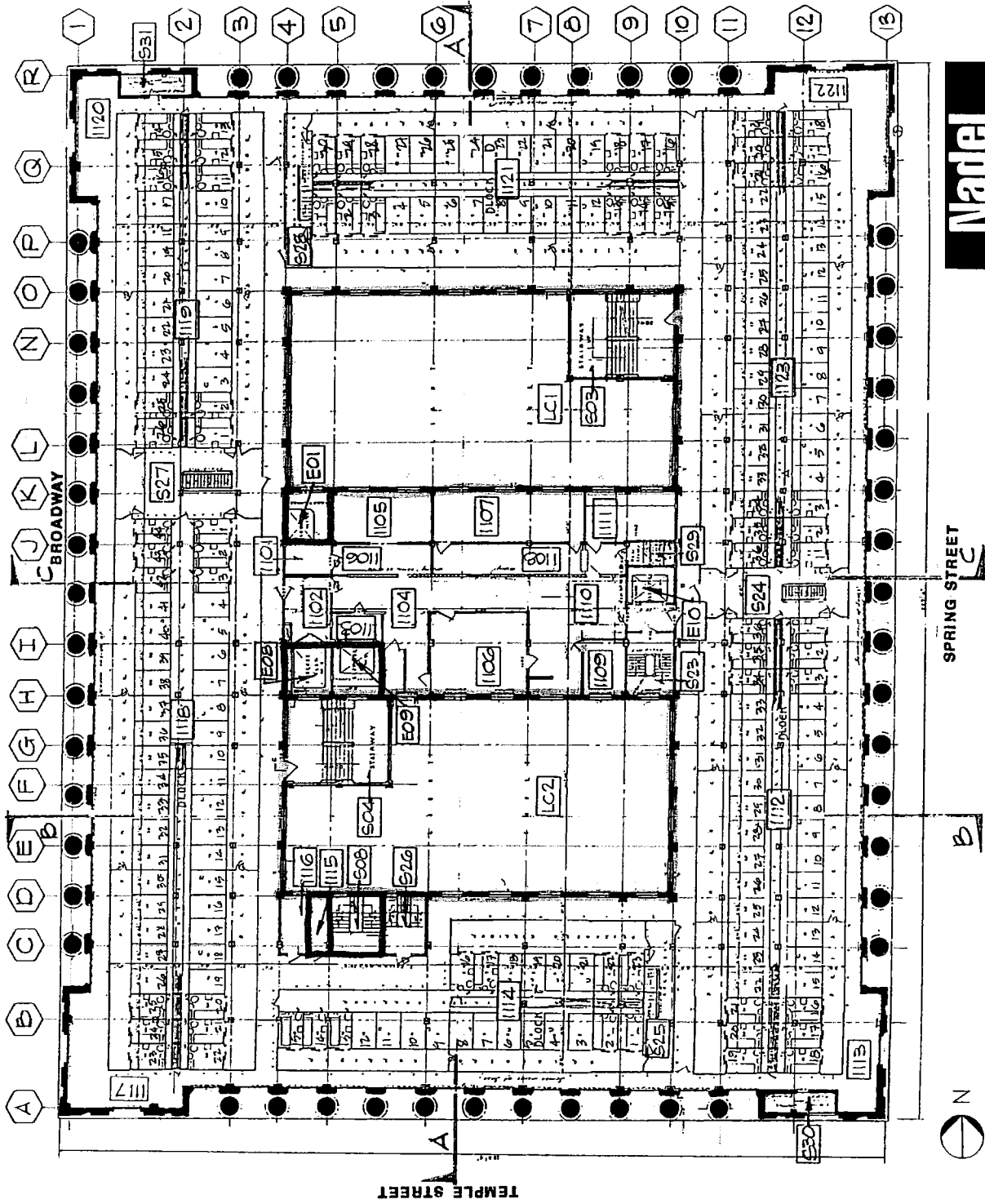
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

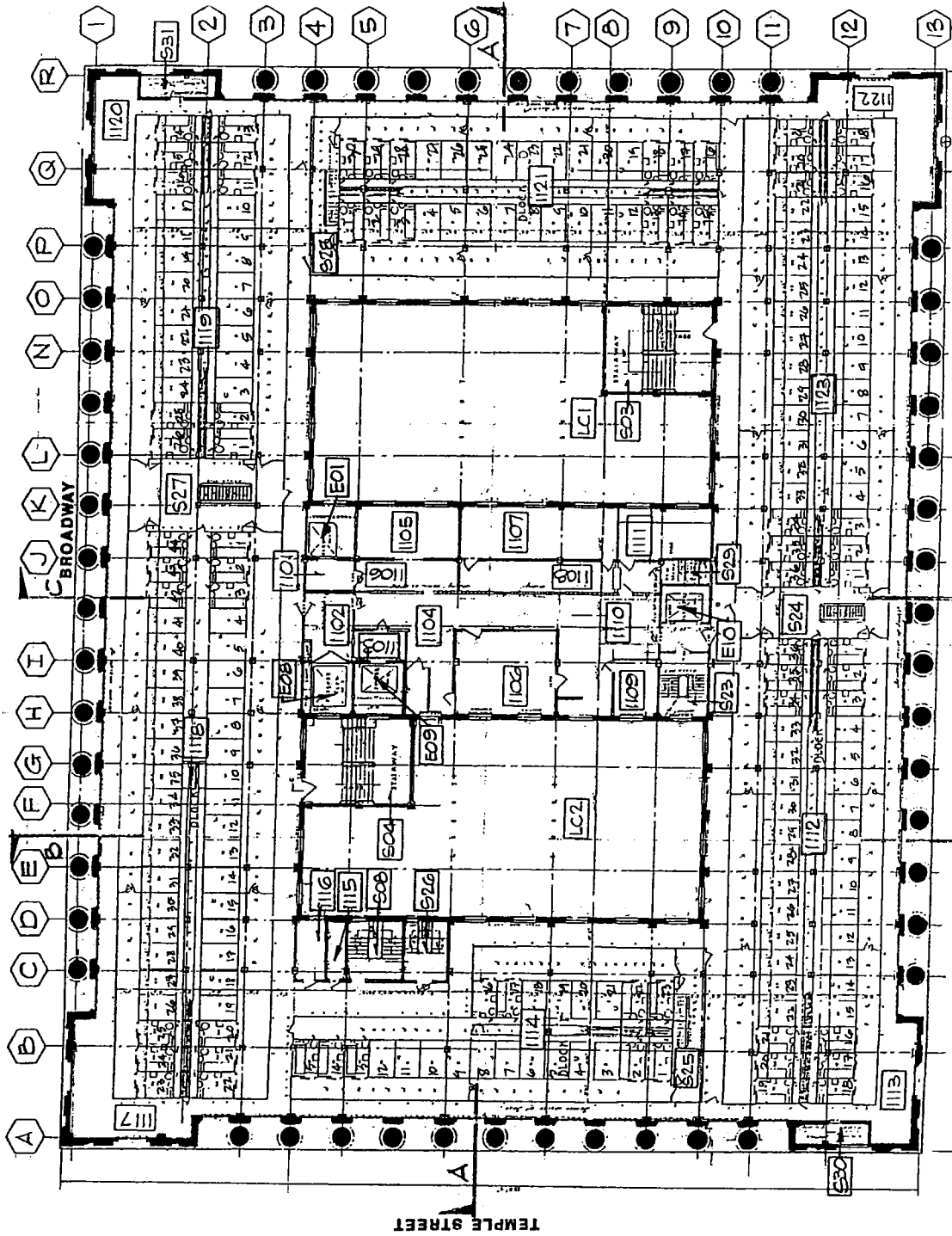
PINK Hollow clay tile with ceramic tile one side and plaster on the other side

GREEN URM with plaster finish

BLUE URM with stone veneer finish



THE HALL OF JUSTICE
ELEVENTH FLOOR PLAN



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

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**THE HALL OF JUSTICE
ELEVENTH FLOOR PLAN**

INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE
INTERIOR WALL
COMPOSITION

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YELLOW Hollow clay tile with plaster finish on one or both sides

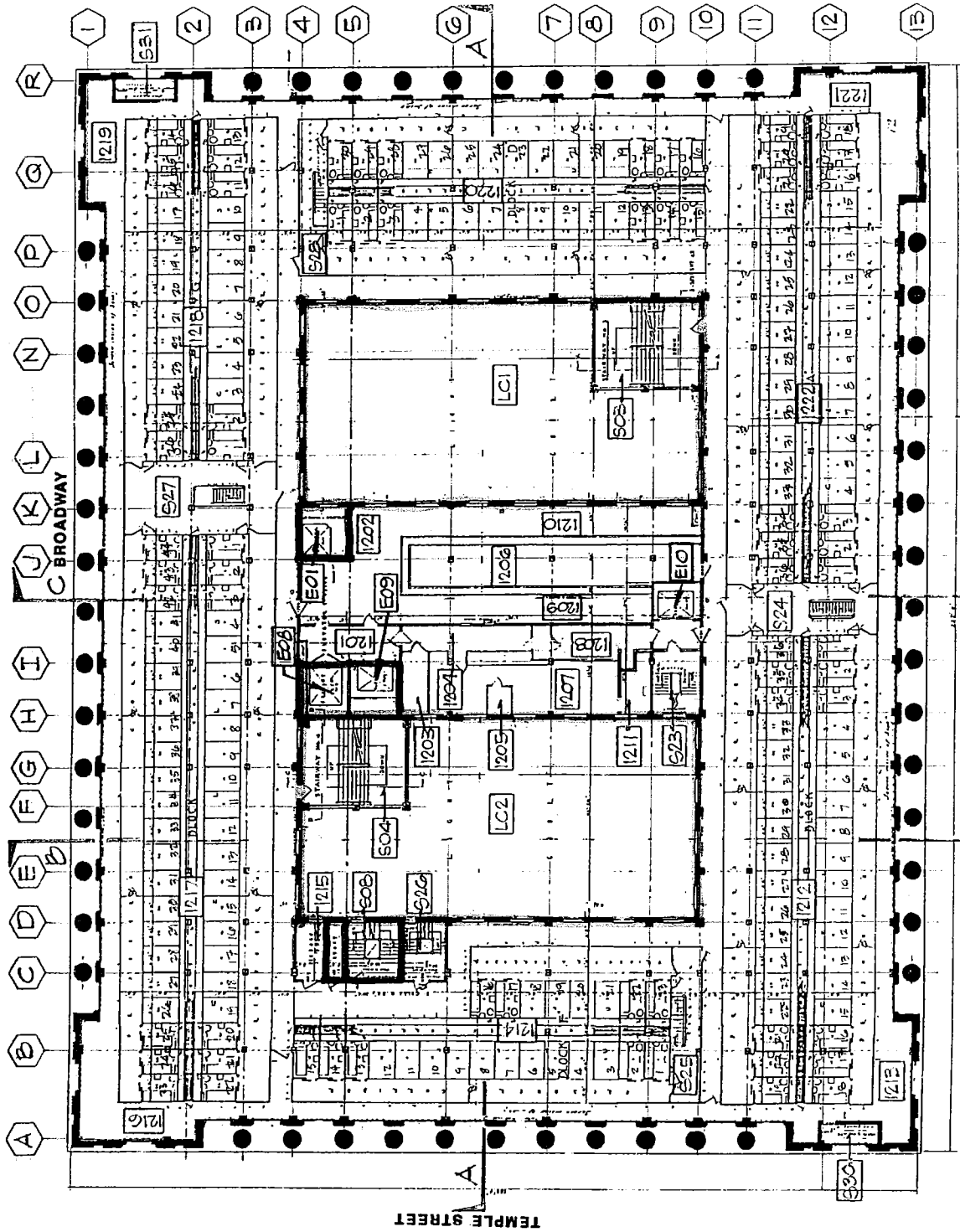
RED Hollow clay tile with stone base, stone wainscot, plaster finish, historic doors and transoms

PURPLE Hollow clay tile with stone facing full height one side and plaster on the other side

PINK Hollow clay tile with ceramic tile one side and plaster on the other side

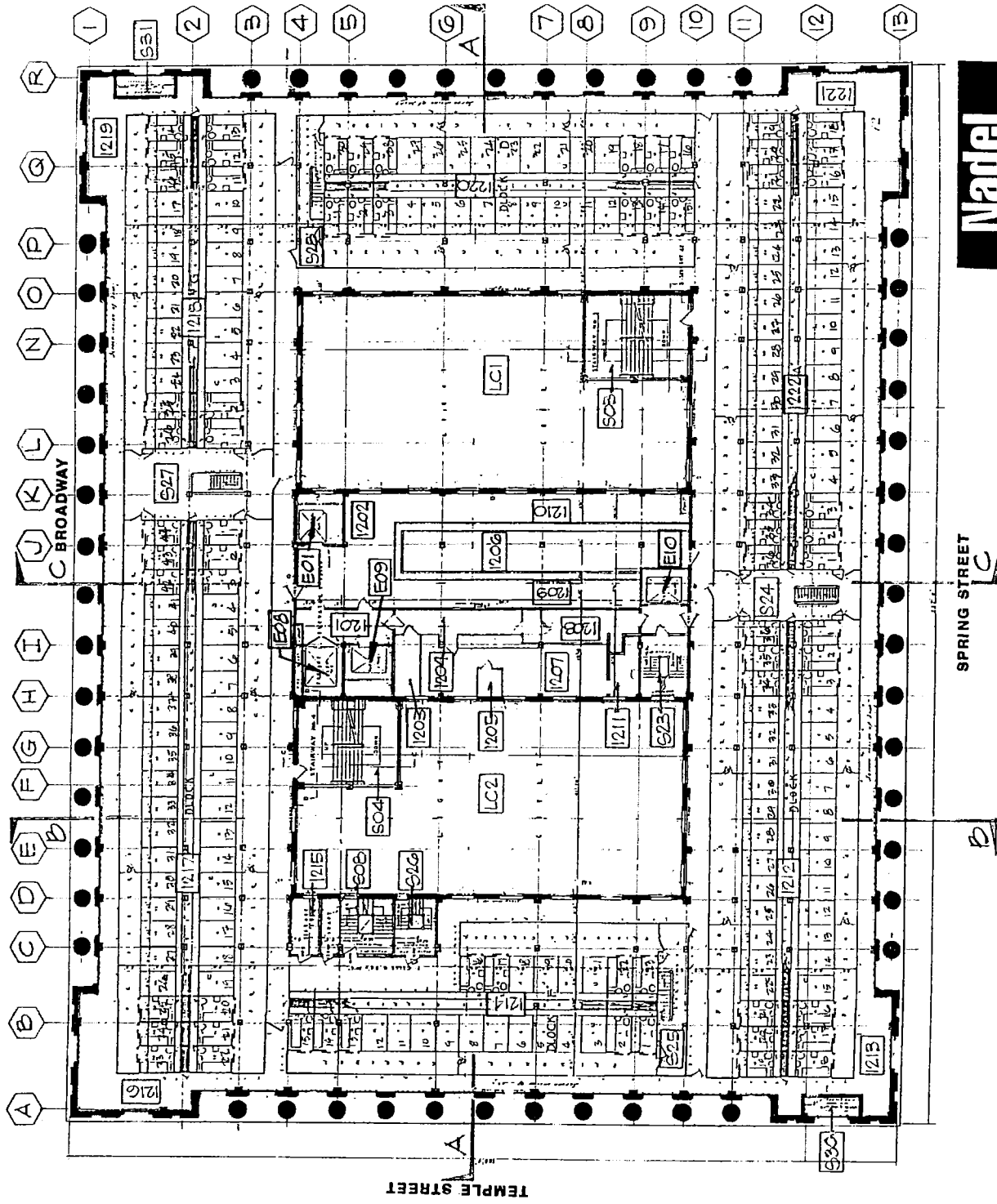
GREEN URM with plaster finish

BLUE URM with stone veneer finish



TWELFTH FLOOR PLAN

THE HALL OF JUSTICE

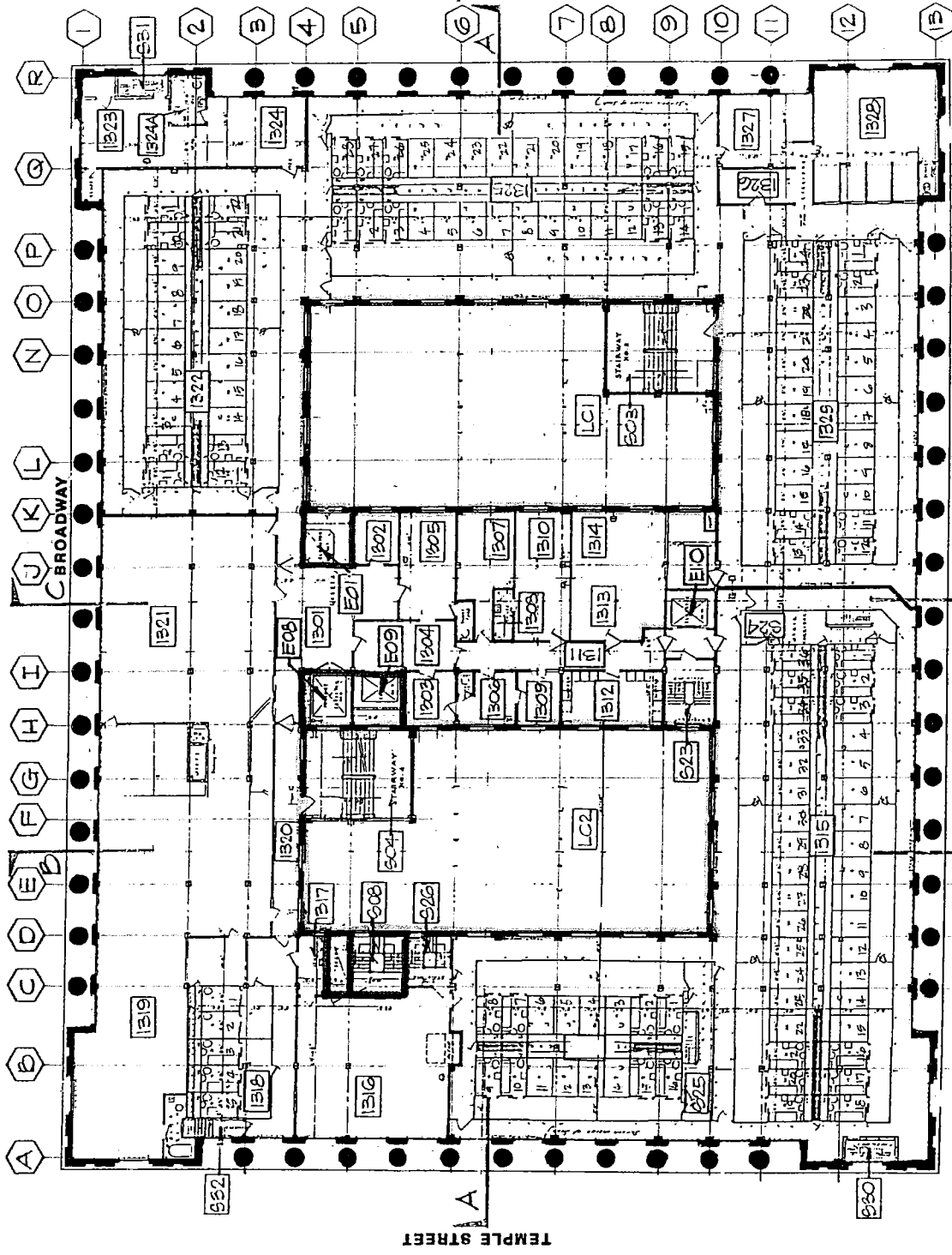


THE HALL OF JUSTICE
 TWELFTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES
 HALL OF JUSTICE
 LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

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INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

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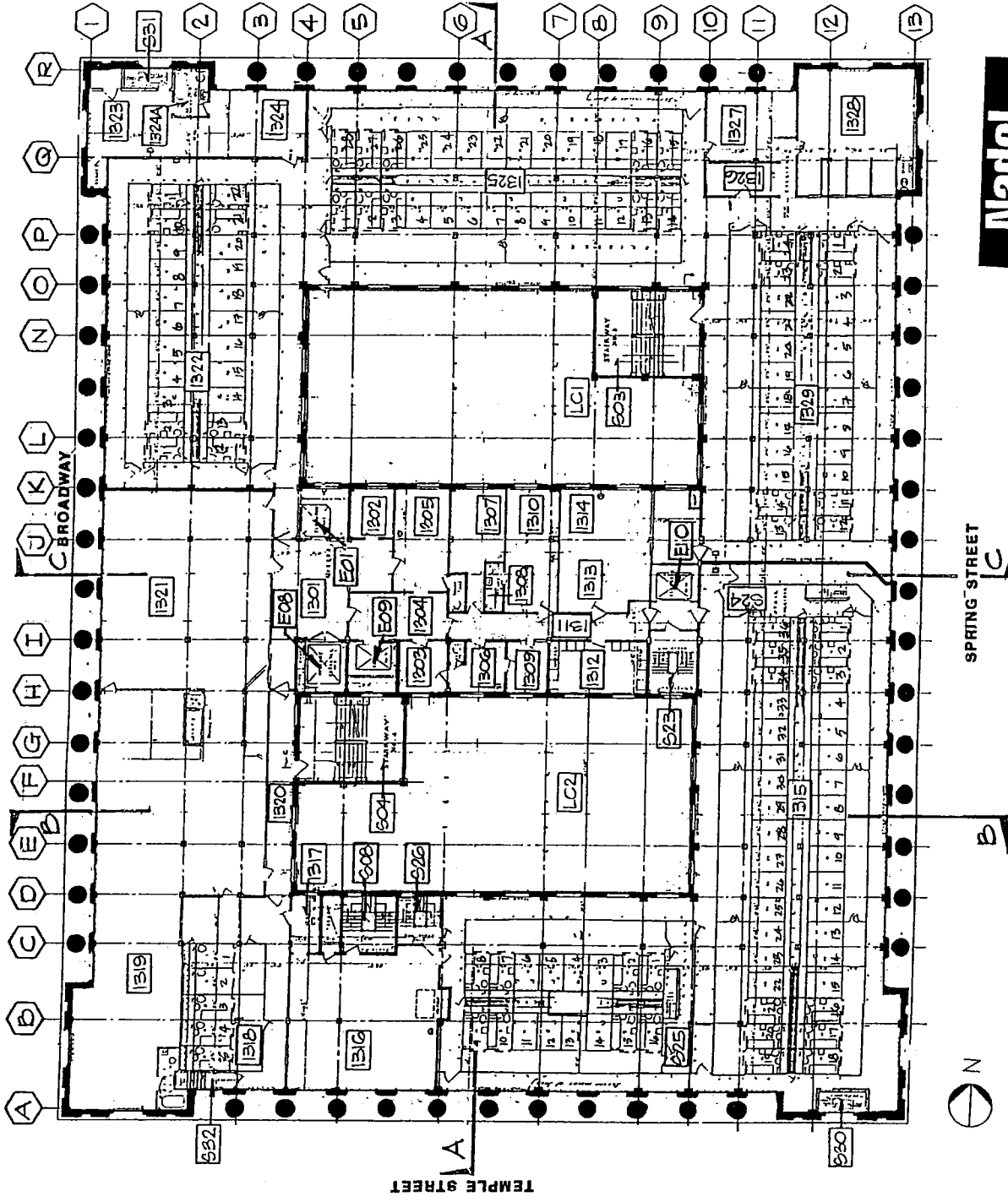


TEMPLE STREET
BROADWAY
SPRING STREET



THE HALL OF JUSTICE THIRTEENTH FLOOR PLAN

THE HALL OF JUSTICE THIRTEENTH FLOOR PLAN



INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

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INVENTORY OF HISTORIC FEATURES

HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE

INTERIOR WALL
COMPOSITION

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Non-historic partition

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Hollow clay tile, URM,
concrete or other original
materials with no finish

YELLOW

Hollow clay tile with plaster
finish on one or both sides

RED

Hollow clay tile with stone
base, stone wainscot,
plaster finish, historic doors
and transoms

PURPLE

Hollow clay tile with stone
facing full height one side
and plaster on the other
side

PINK

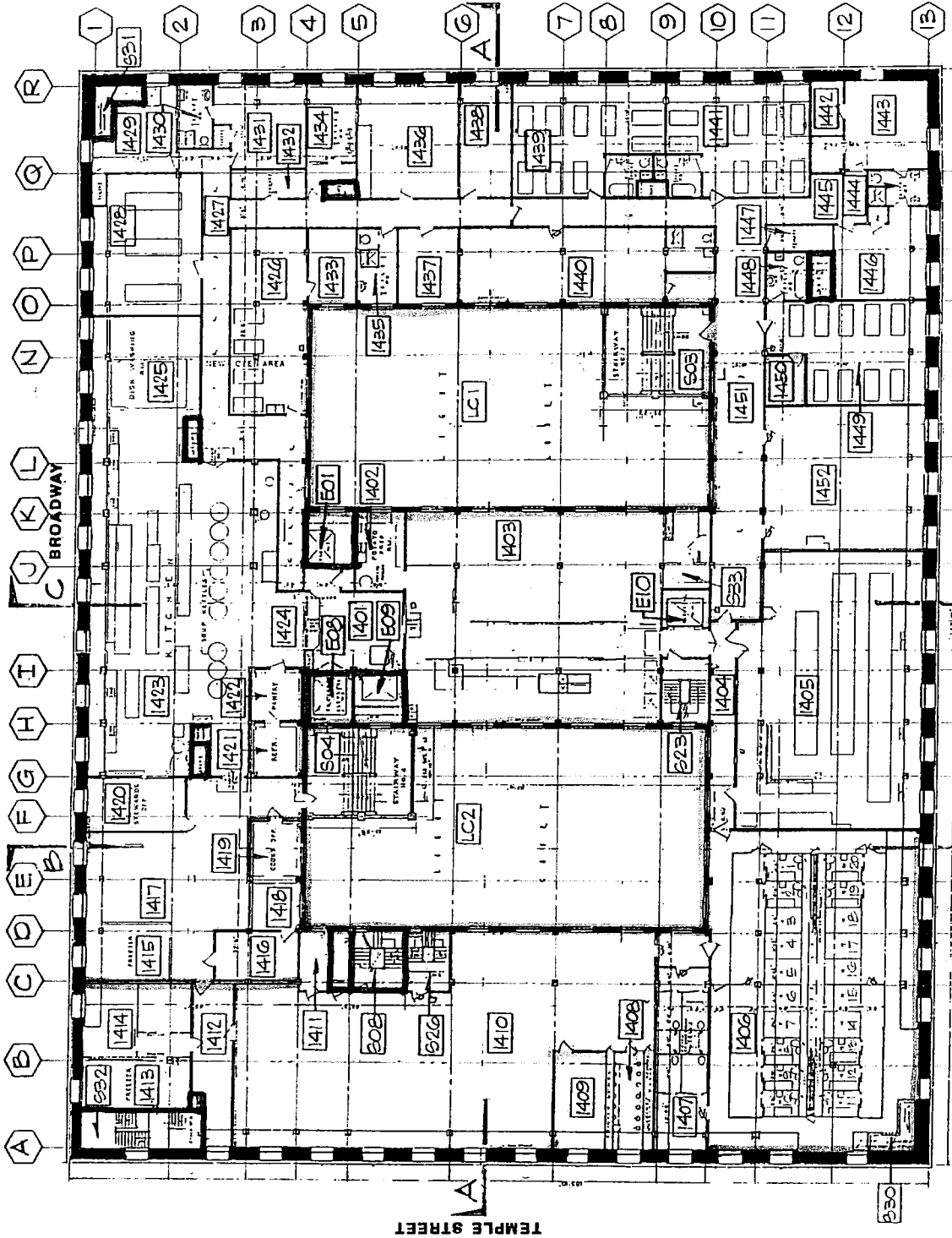
Hollow clay tile with ceramic
tile one side and plaster on
the other side

GREEN

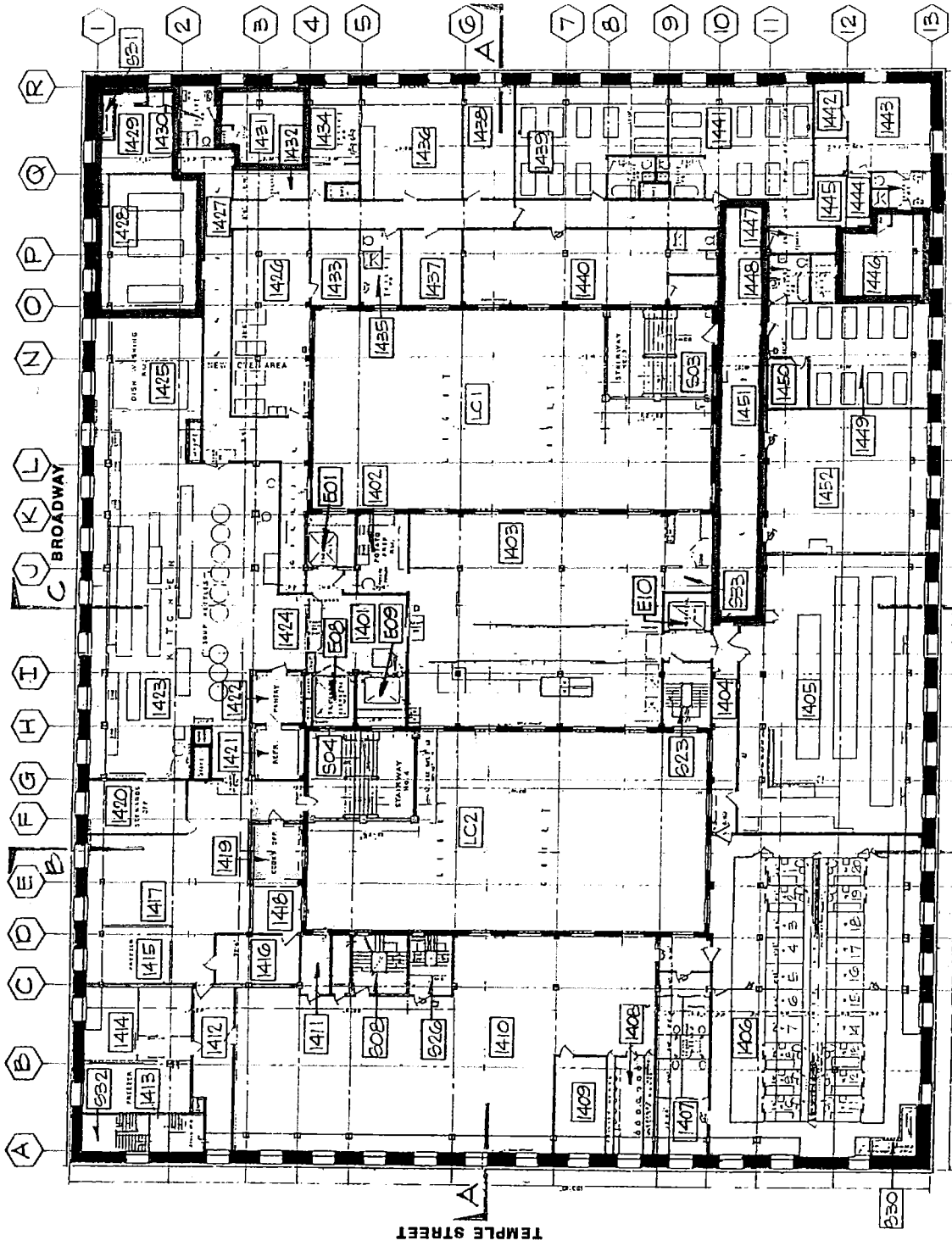
URM with plaster finish

BLUE

URM with stone veneer
finish



THE HALL OF JUSTICE FOURTEENTH FLOOR PLAN



THE HALL OF JUSTICE FOURTEENTH FLOOR PLAN

INVENTORY OF HISTORIC FEATURES
HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

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INVENTORY OF HISTORIC FEATURES

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LOS ANGELES, CALIFORNIA**

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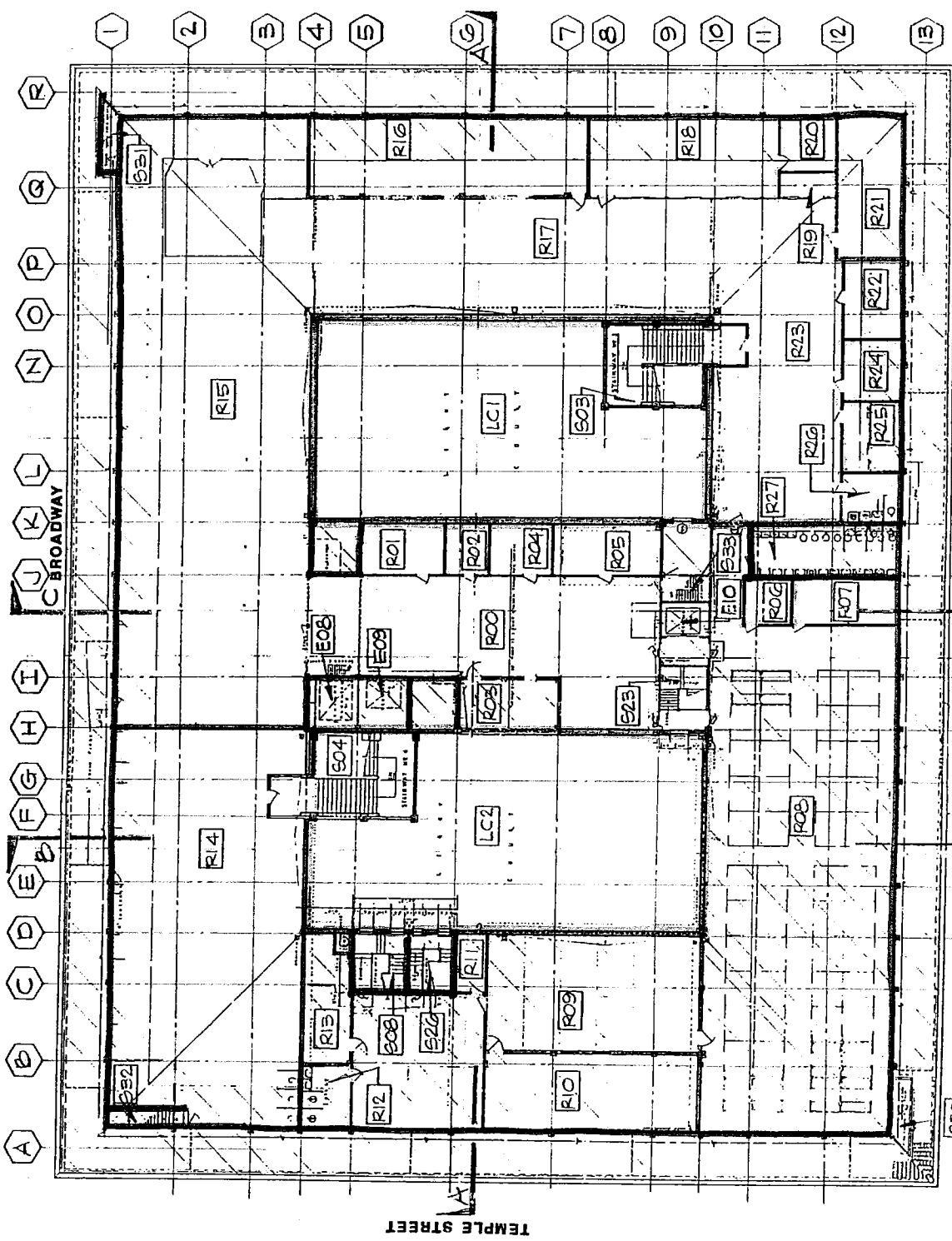
RED Hollow clay tile with stone
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PINK Hollow clay tile with
ceramic tile one side and
plaster on the other side

GREEN URM with plaster finish

BLUE URM with stone veneer
finish



THE HALL OF JUSTICE
PENTHOUSE PLAN

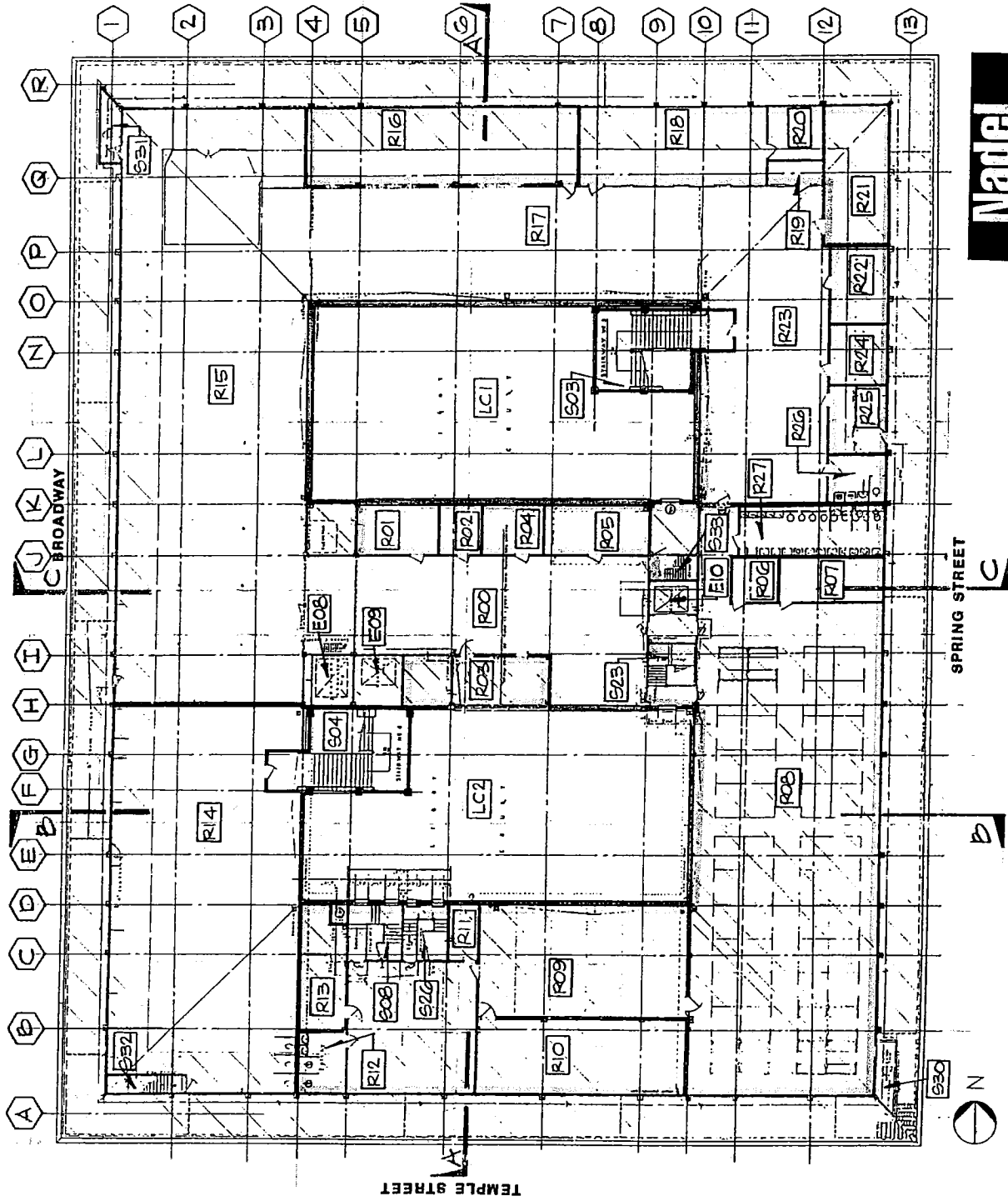


INVENTORY OF HISTORIC FEATURES

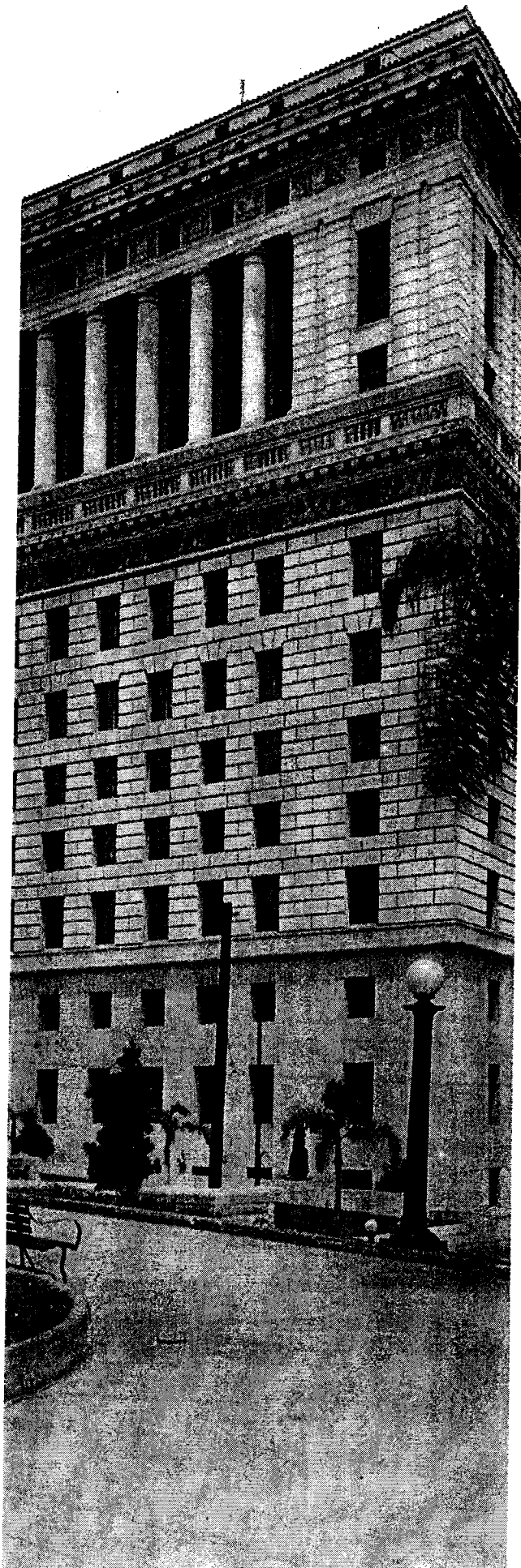
HALL OF JUSTICE
LOS ANGELES, CALIFORNIA

COLOR CODE CEILING COMPOSITION

- YELLOW Suspended plaster ceiling with no decorative finishes
- BLUE Suspended plaster ceiling with glued-on acoustical tile
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- GRAY Non-historic ceiling
- RED Exposed concrete ceiling
- BROWN Plaster applied directly on concrete slab



THE HALL OF JUSTICE PENTHOUSE PLAN



HALL OF JUSTICE

COUNTY OF LOS ANGELES

interior photo survey

OWNER

THE COUNTY OF LOS ANGELES

- CHIEF ADMINISTRATIVE OFFICE
- DEPARTMENT OF PUBLIC WORKS
- SHERIFFS DEPARTMENT
- DISTRICT ATTORNEY

CONTRACTOR/DEVELOPER

HALL OF JUSTICE ASSOCIATES, INC.

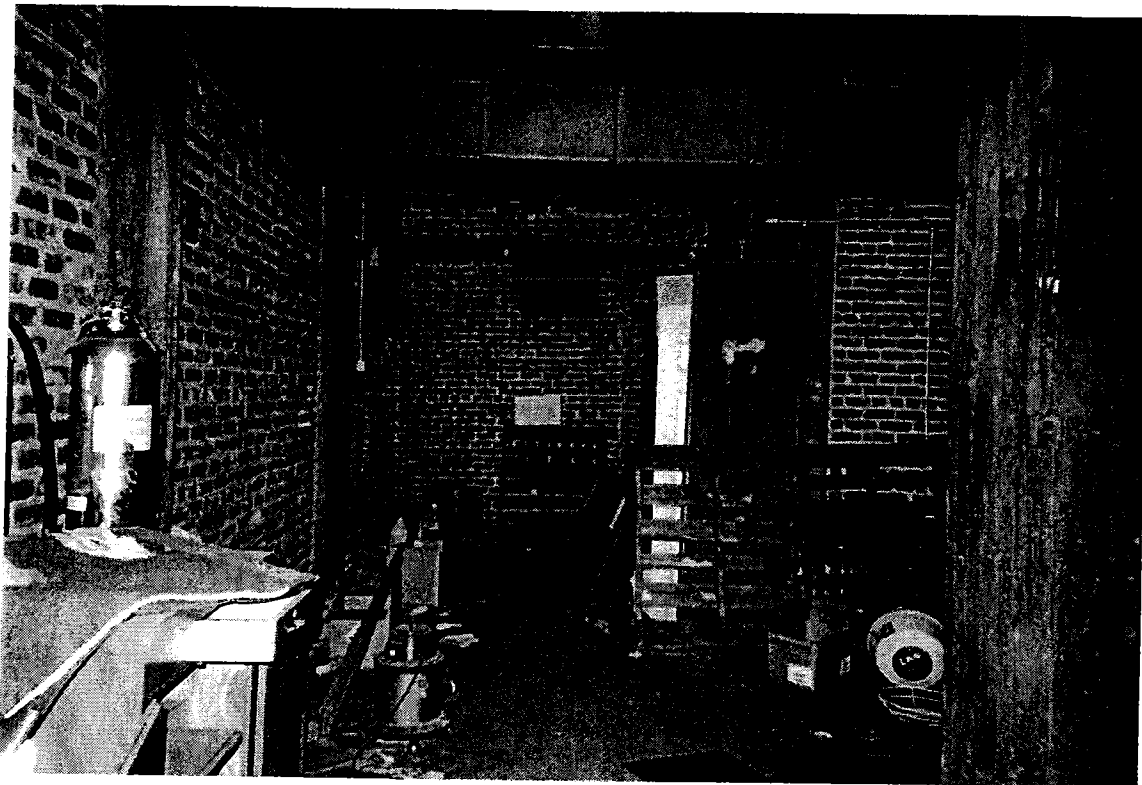
CLARK / URBAN PARTNERS LLC

ARCHITECT

NADEL ARCHITECTS, INC.

HISTORIC PRESERVATION ARCHITECT

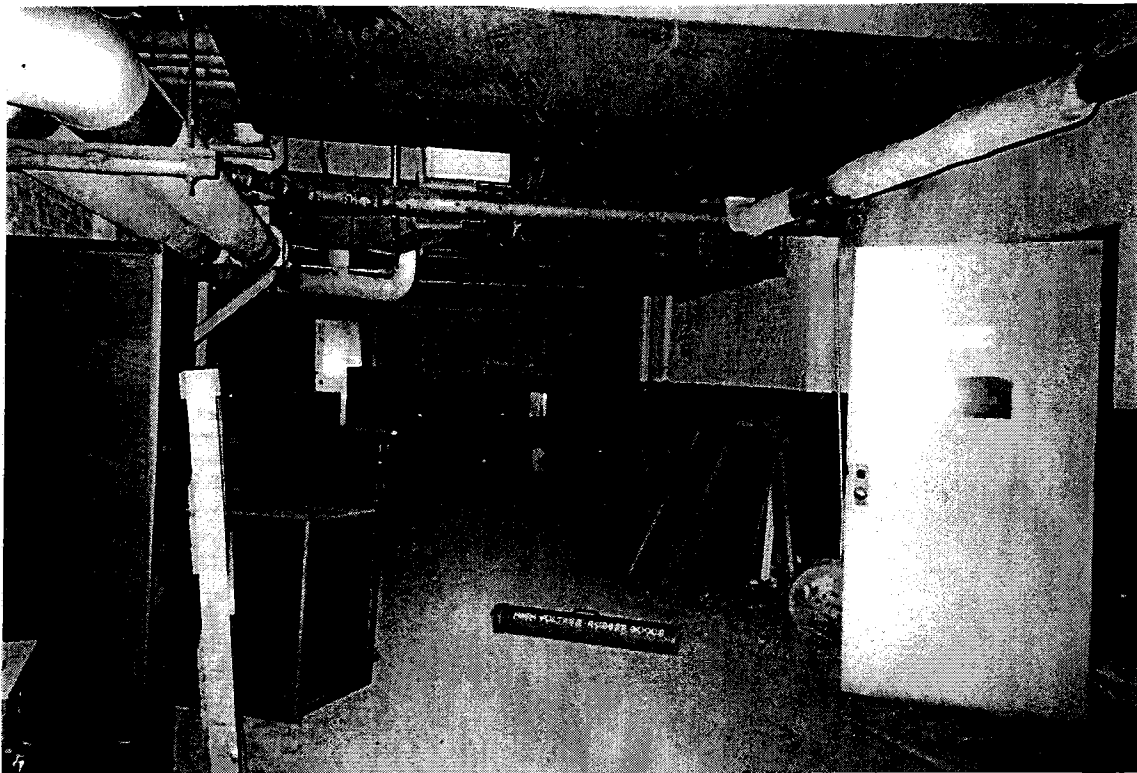
NAKADA+ASSOCIATES, INC.



Room Number: B12
View: Storage Room Looking South
Comments: URM wall construction

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

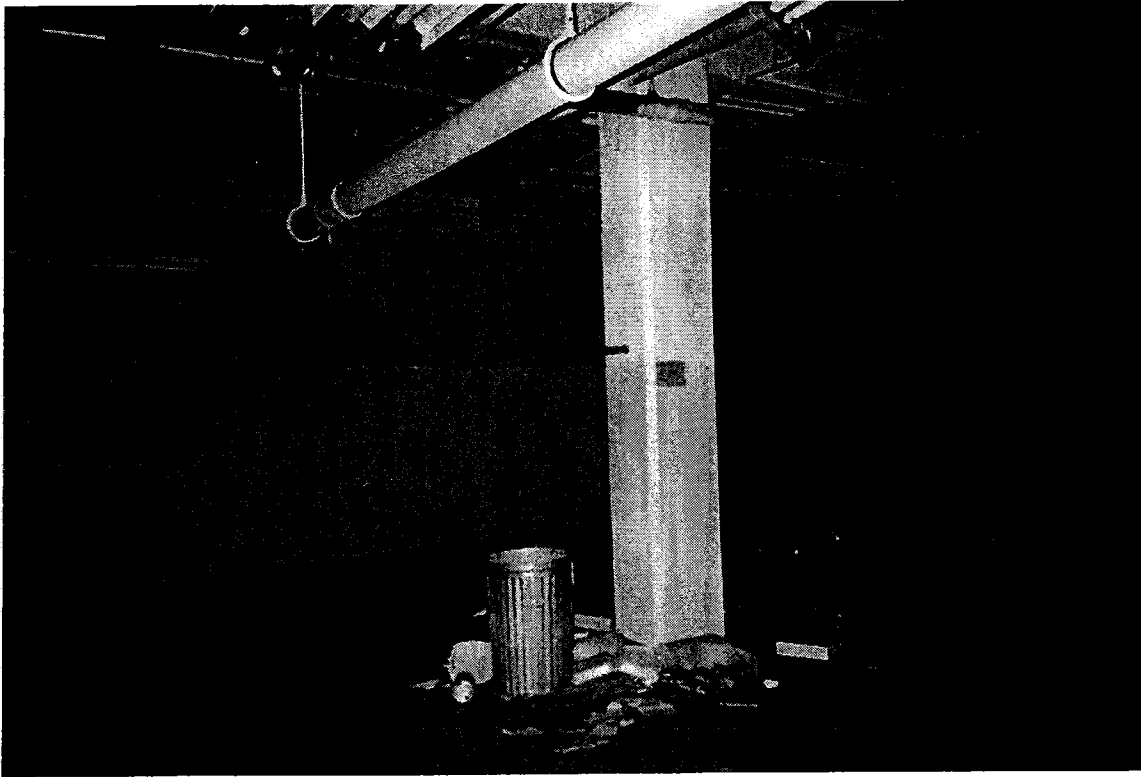
PHOTO 3



Room Number: B51
View: Corridor Looking East
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 4



Room Number: B51
View: Exterior Foundation Wall
Comments:



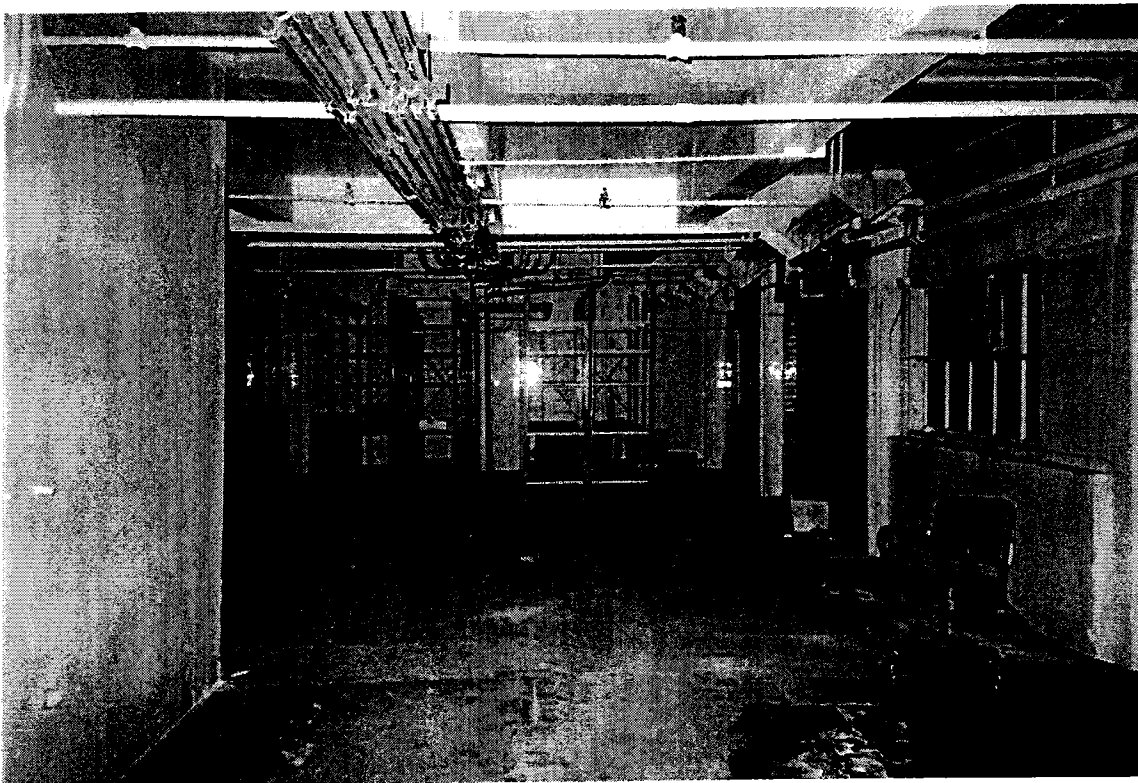
Room Number: 100
View: Elevator Lobby Looking East
Comments:



Room Number: S05
View: Exterior Bronze Exit Doors
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 11



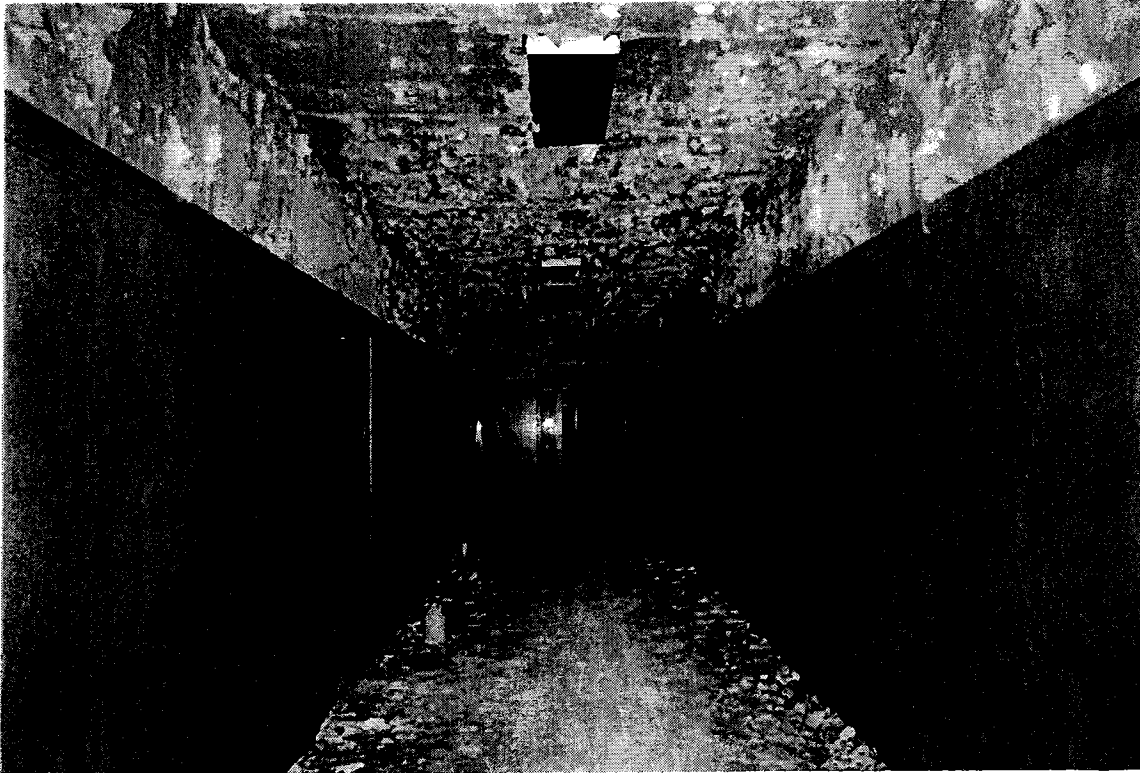
Room Number: 104
View: View to the South
Comments:



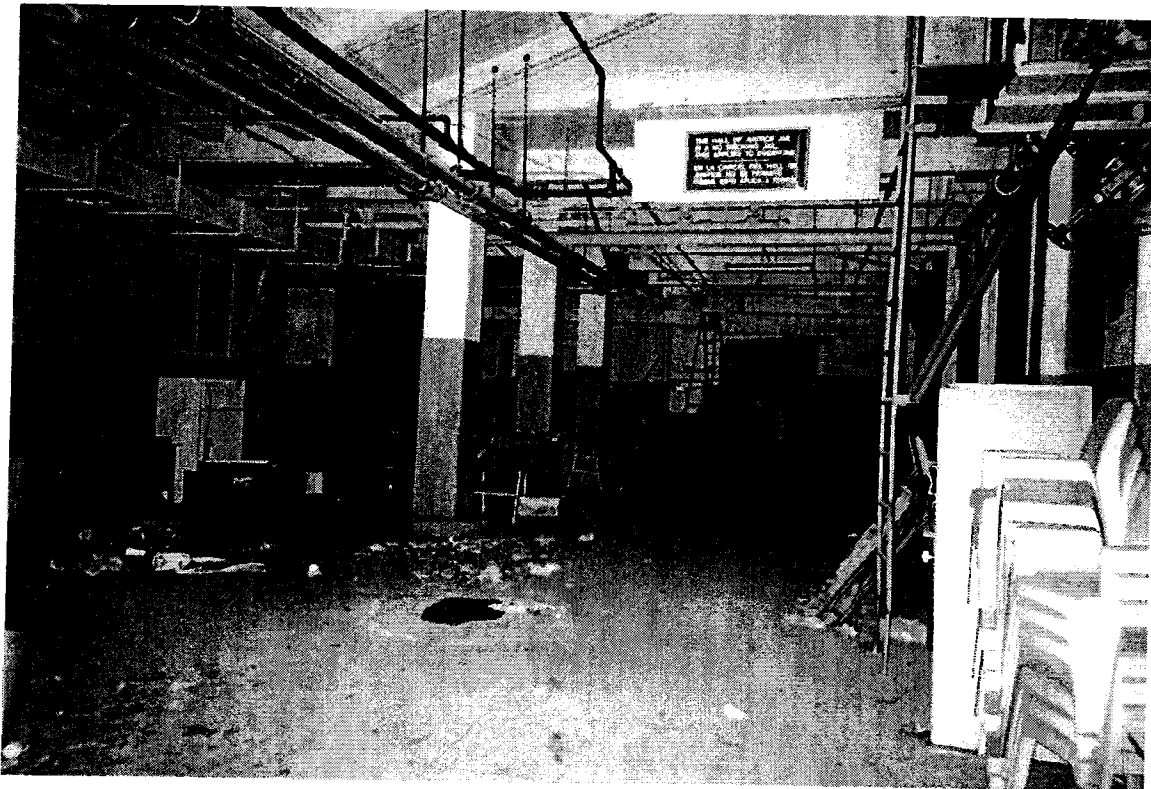
Room Number: 109

View: Marble Toilet Partitions, Ceramic Tile Wainscot

Comments: Wall construction is hollow clay tile



Room Number: 113
View: Corridor Looking South
Comments: Stone wainscoting, terrazzo flooring



Room Number: 139N
View: Looking South
Comments:



Room Number: 160
View: View of Corridor Looking South
Comments: Stone wainscoting, terrazzo flooring



Room Number: S01
View: Stair Leading to Third Floor
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

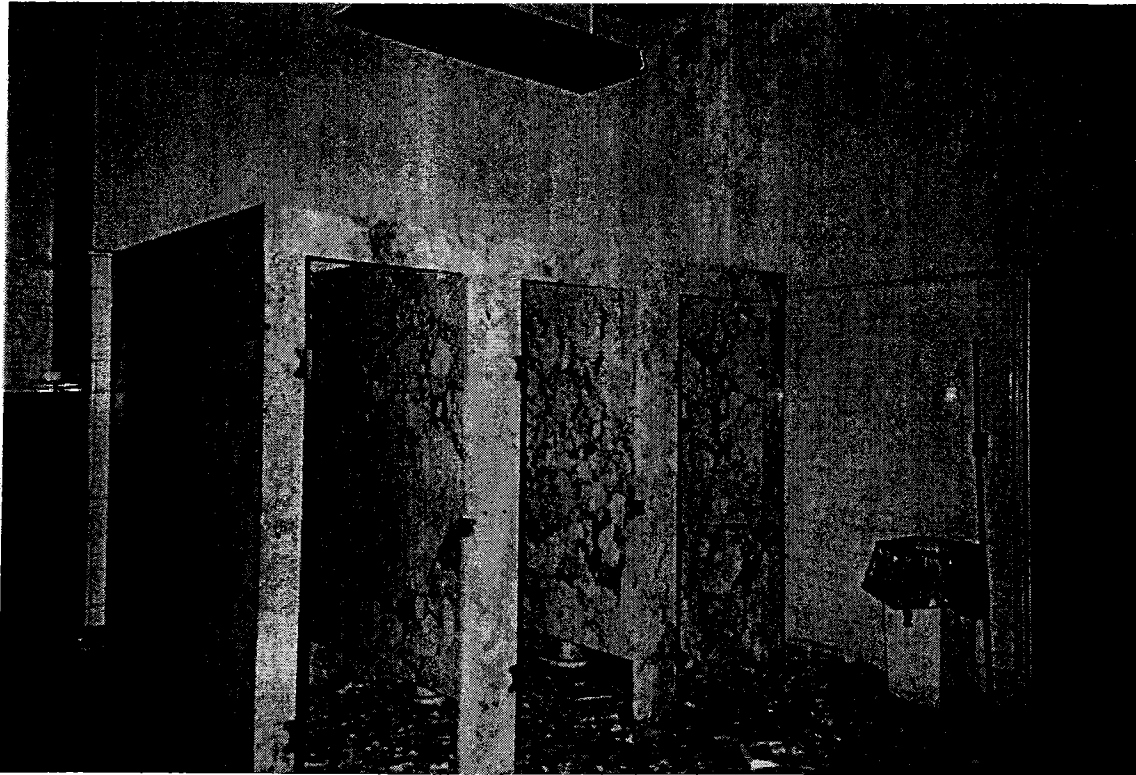
PHOTO 37



Room Number: 200

View: Looking West to Broadway Stair Access

Comments:



Room Number: 208

View: Toilet Room Looking East

Comments: Marble toilet partitions, ceramic tile wainscot



Room Number: 208
View: Back Side of North Wall
Comments: Hollow clay tile wall construction



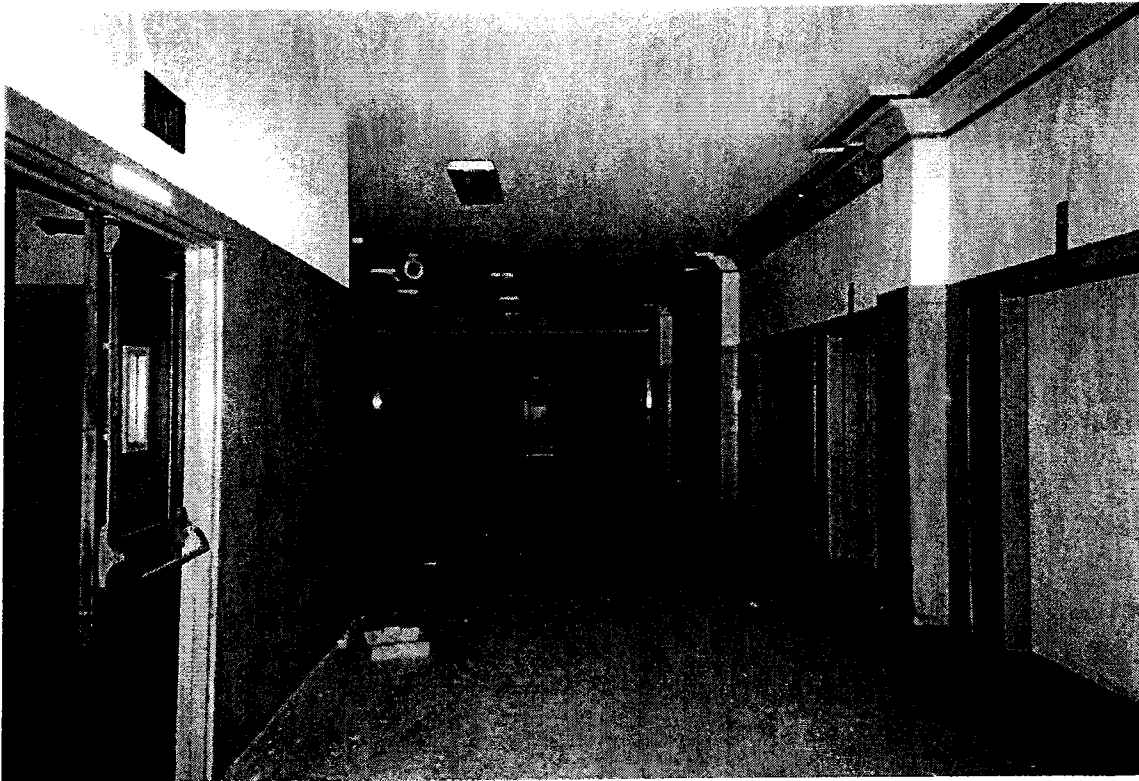
Room Number: 209

View: Corridor Looking North

Comments: Suspended acoustical ceiling attached to original plaster ceiling

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 67



Room Number: 300
View: Elevator Lobby Looking West
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

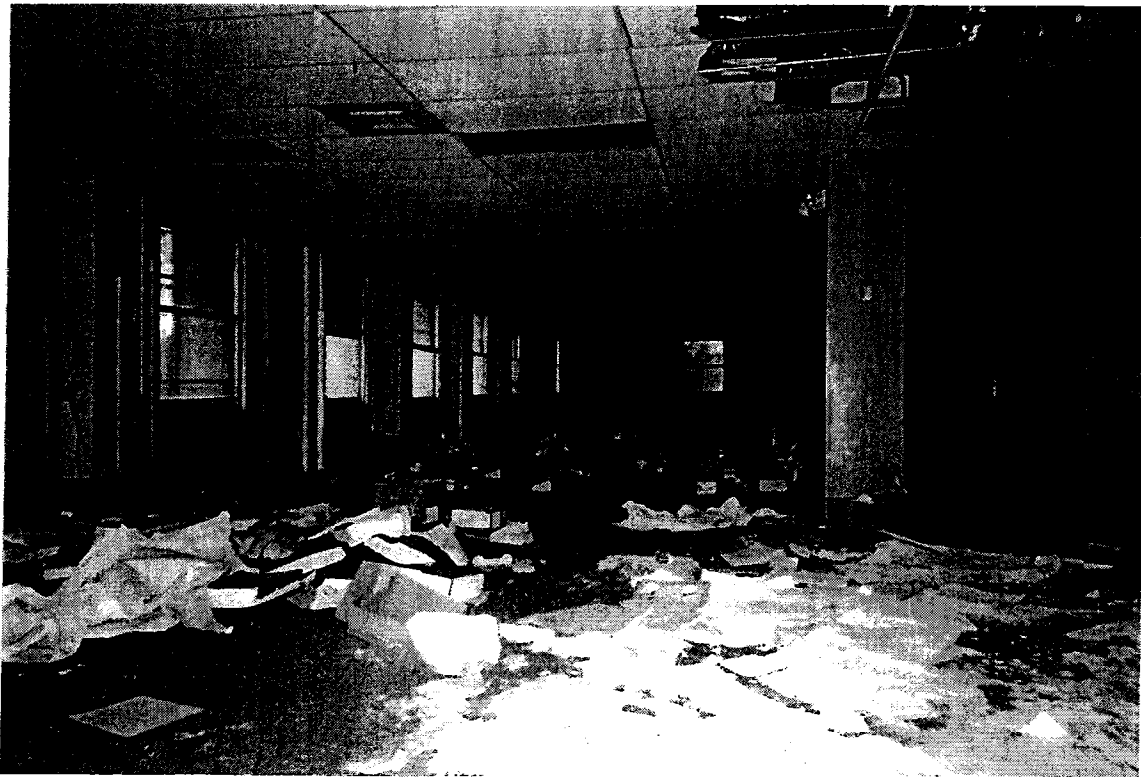
PHOTO 70



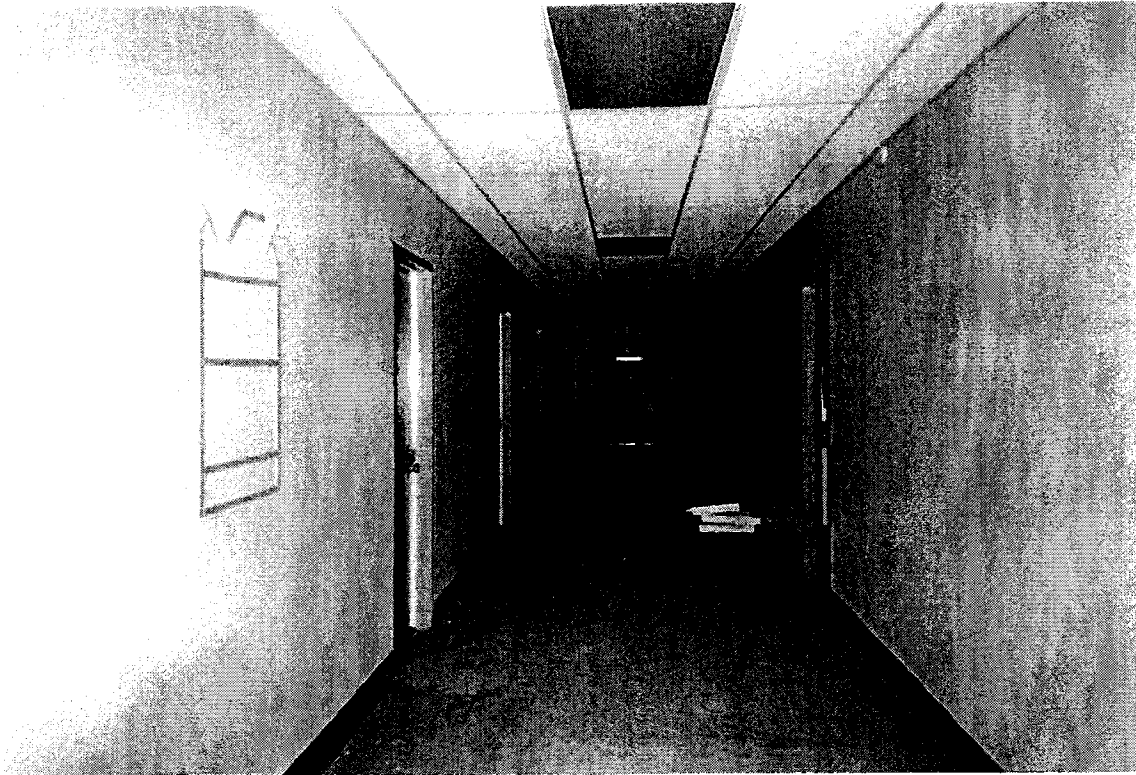
Room Number: 307
View: Women's Toilet Room
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 75



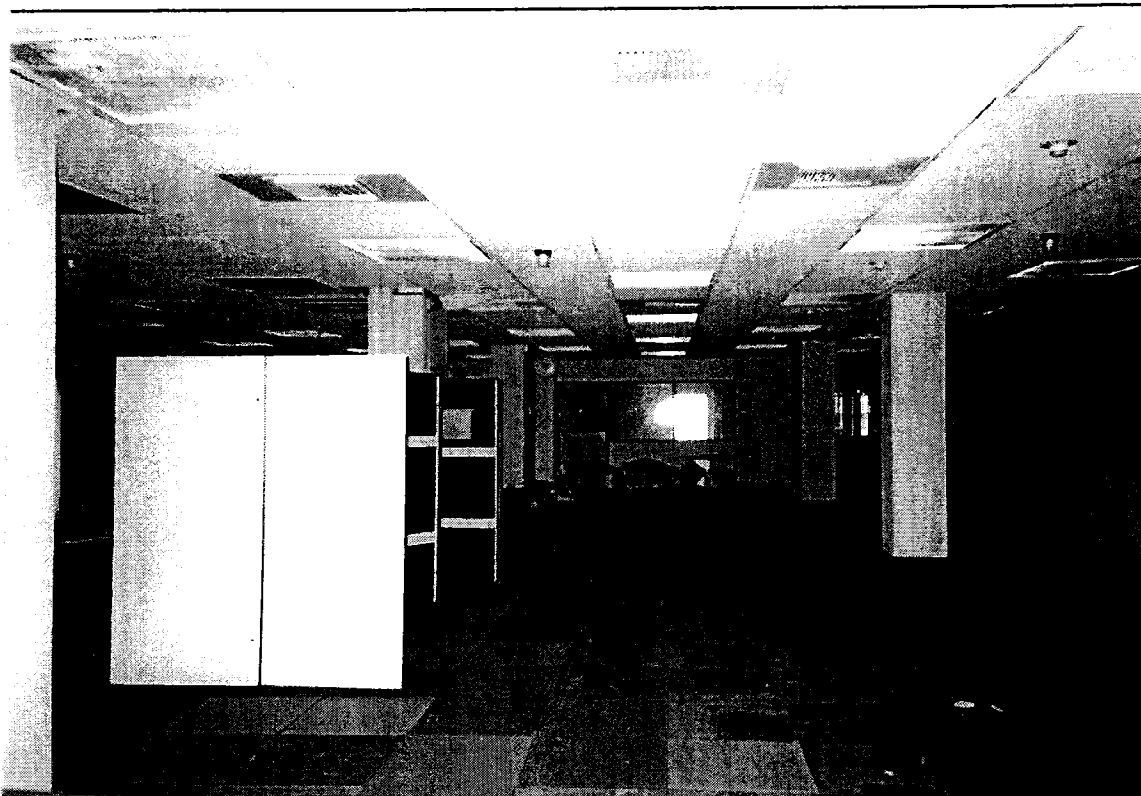
Room Number: 320
View: Office Area looking South
Comments:



Room Number: 343
View: Corridor Looking North
Comments: Walls are not original

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 86



Room Number: 354
View: Office Space Looking East
Comments: Note raised computer floor

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

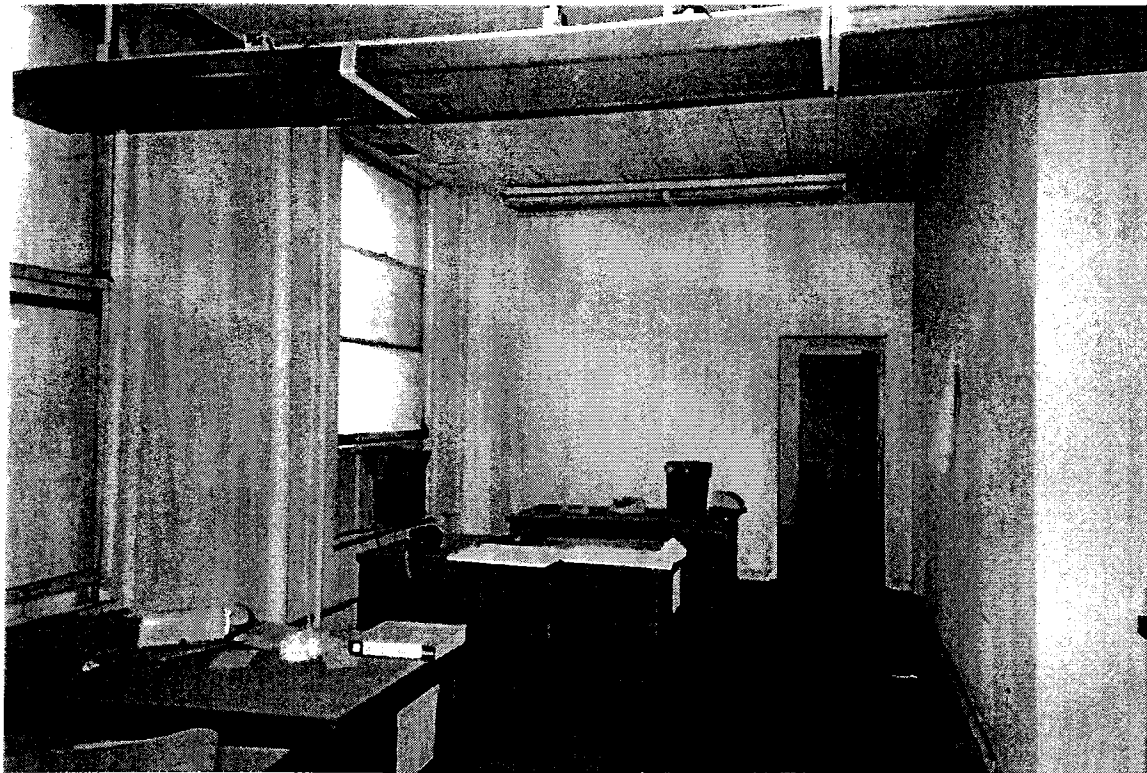
PHOTO 90



Room Number: 400
View: Elevator Lobby Looking East
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 93



Room Number: 408
View: Typical Office Area
Comments:



Room Number: 416
View: Corridor Looking South
Comments:



Room Number: 421

View: Office Area

Comments: Acoustical ceiling tile glued onto plaster ceiling

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 104



Room Number: 455
View: Typical Office Suite Looking North
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

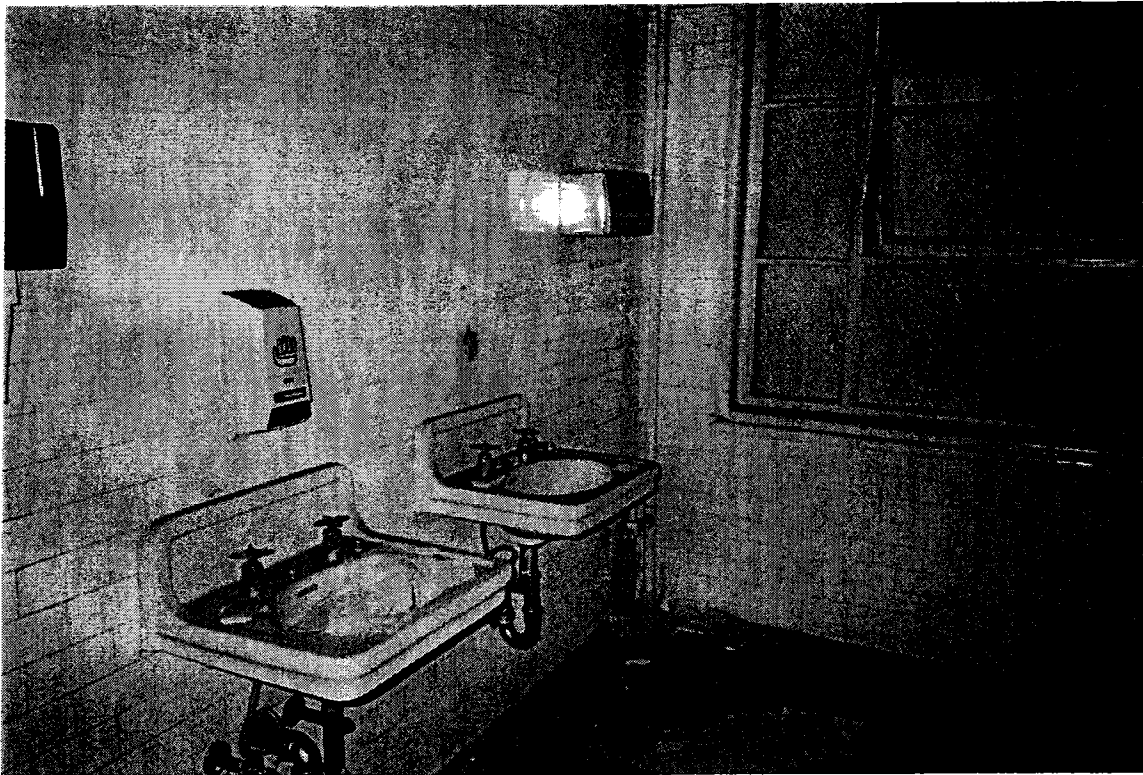
PHOTO 112



Room Number: 500
View: Elevator Lobby Looking East
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

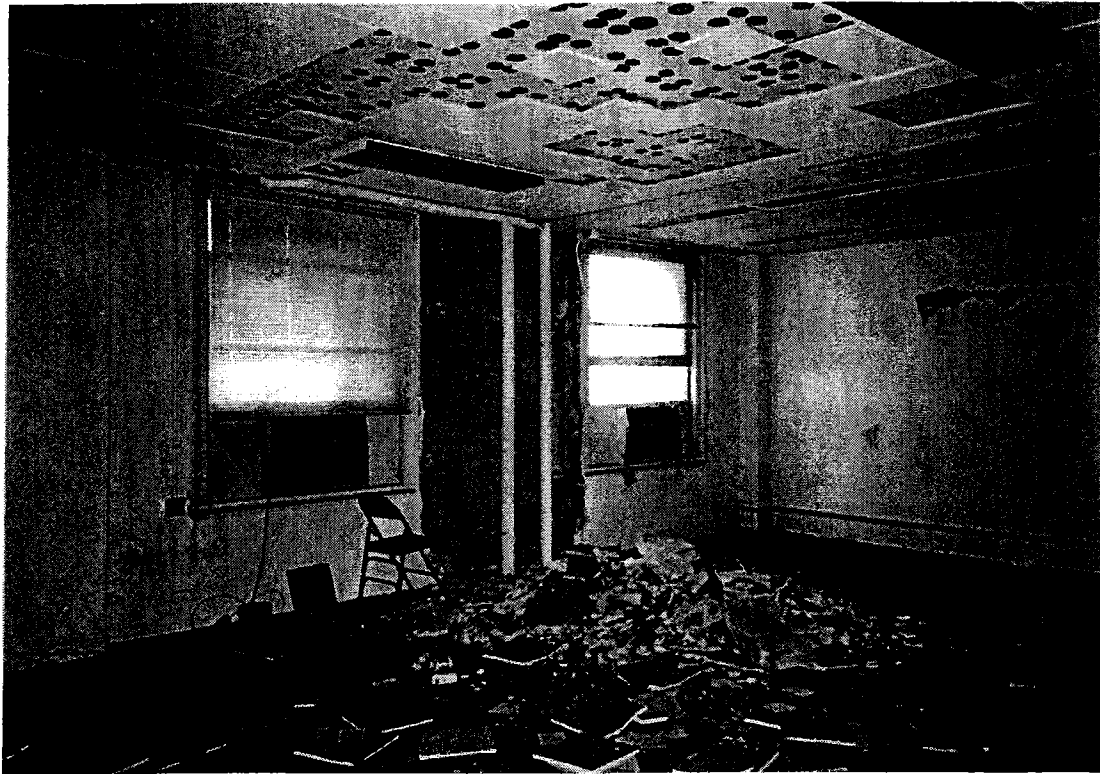
PHOTO 115



Room Number: 506
View: Women's Toilet Room Looking North
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 116



Room Number: 510

View: Typical Office Space

Comments: Demolition of hollow clay tile at the perimeter wall to exposed exterior concrete wall

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

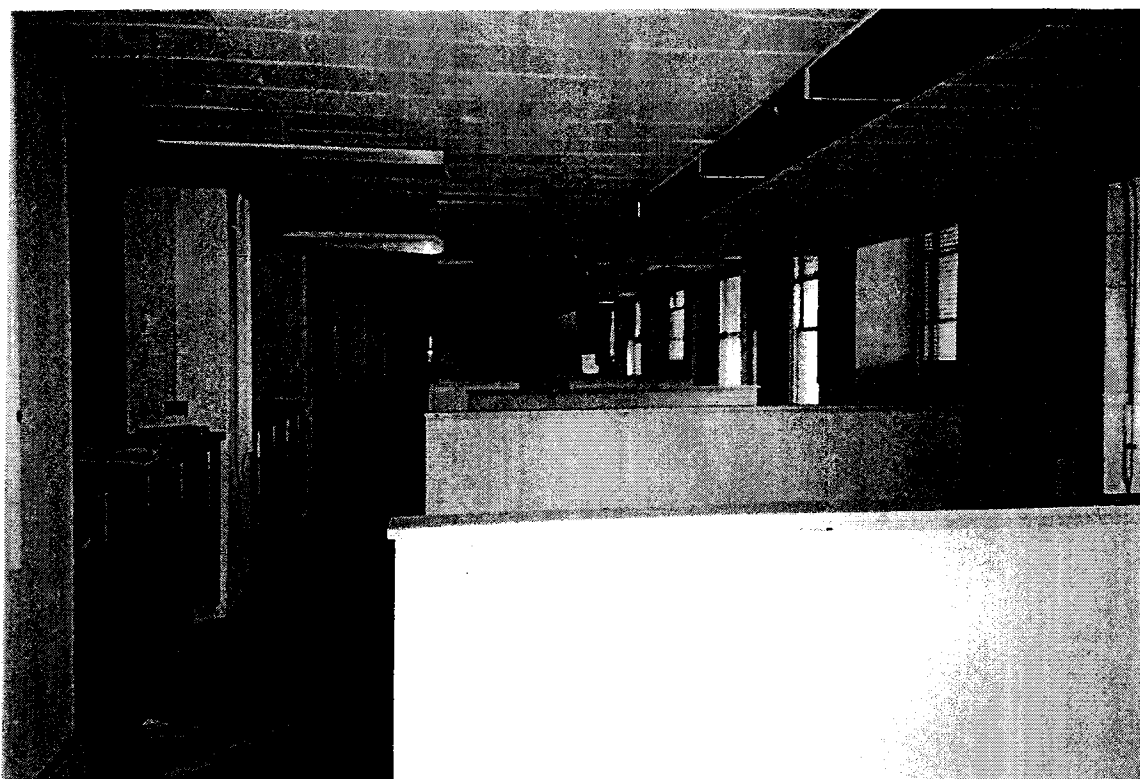
PHOTO 118



Room Number: 511
View: Corridor Looking North
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

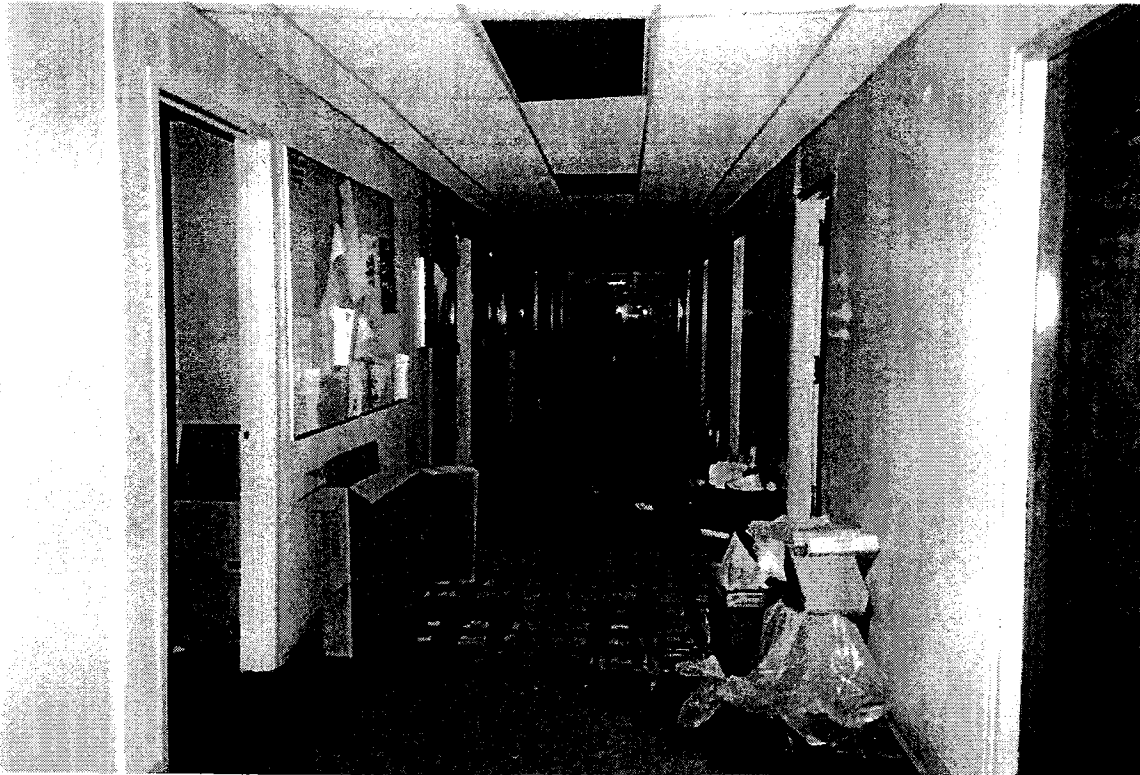
PHOTO 125



Room Number: 542
View: Typical Office Space Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 129



Room Number: 549
View: Corridor Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 139



Room Number: 600

View: Elevator Lobby Looking West

Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 158



Room Number: 643

View: Typical Office View of Damage to Hollow Clay Tile Partitions

Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 160



Room Number: 648
View: Corridor Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 164



Room Number: 660
View: Corridor Looking North
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 165



Room Number: 663
View: Typical Office Space Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 170



Room Number: 687

View: Typical Office Space

Comments: Acoustical ceiling tile glued to original plaster ceiling

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 171



Room Number: 700
View: Elevator Lobby Looking East
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

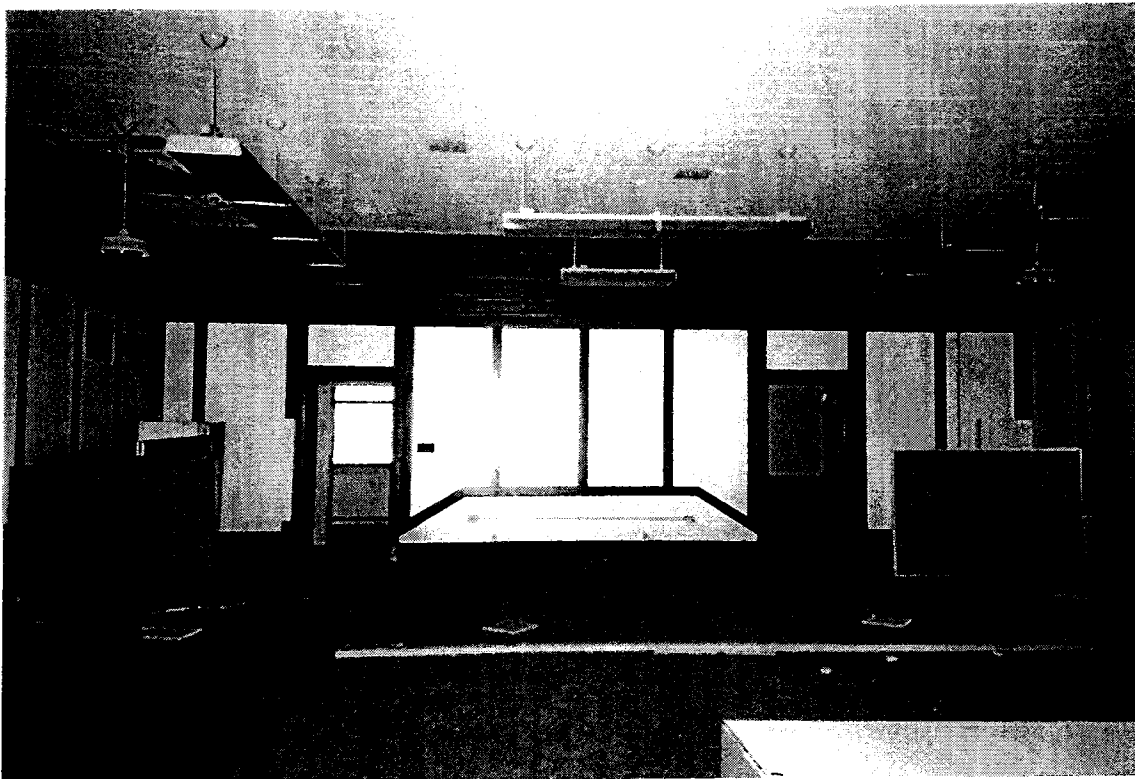
PHOTO 176



Room Number: 726
View: Corridor Looking North
Comments: Light curt wall to the left

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

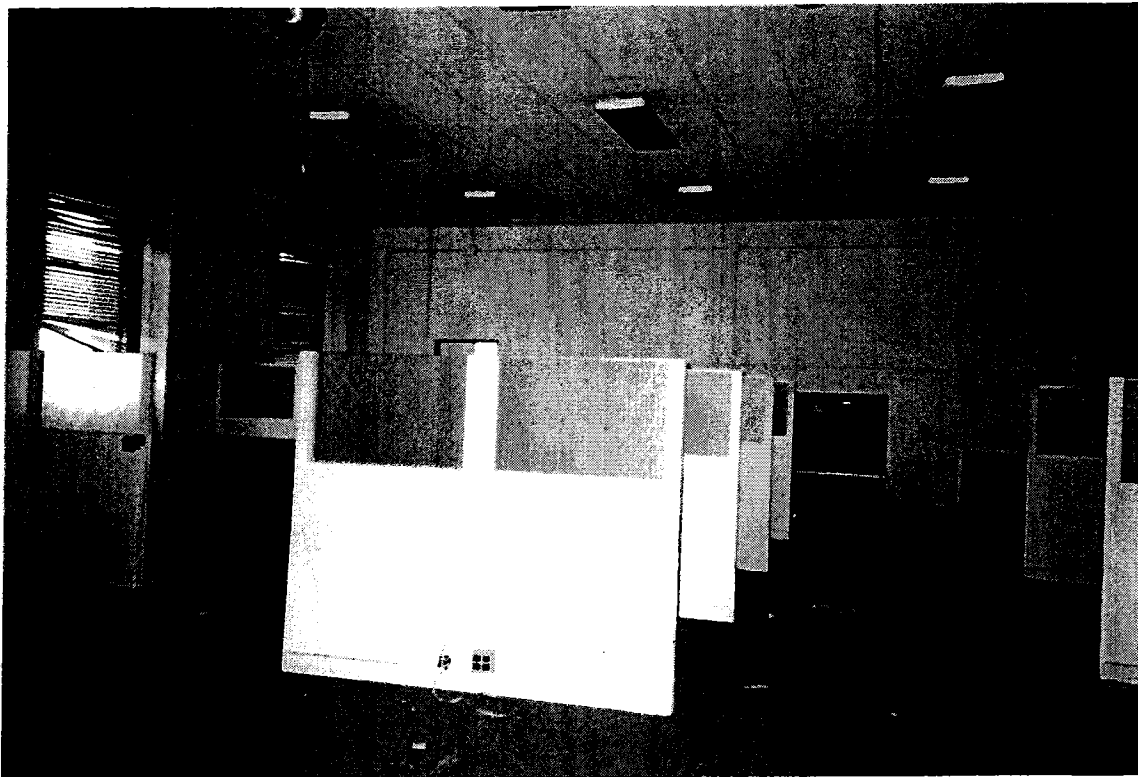
PHOTO 178



Room Number: 723
View: Court Room Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

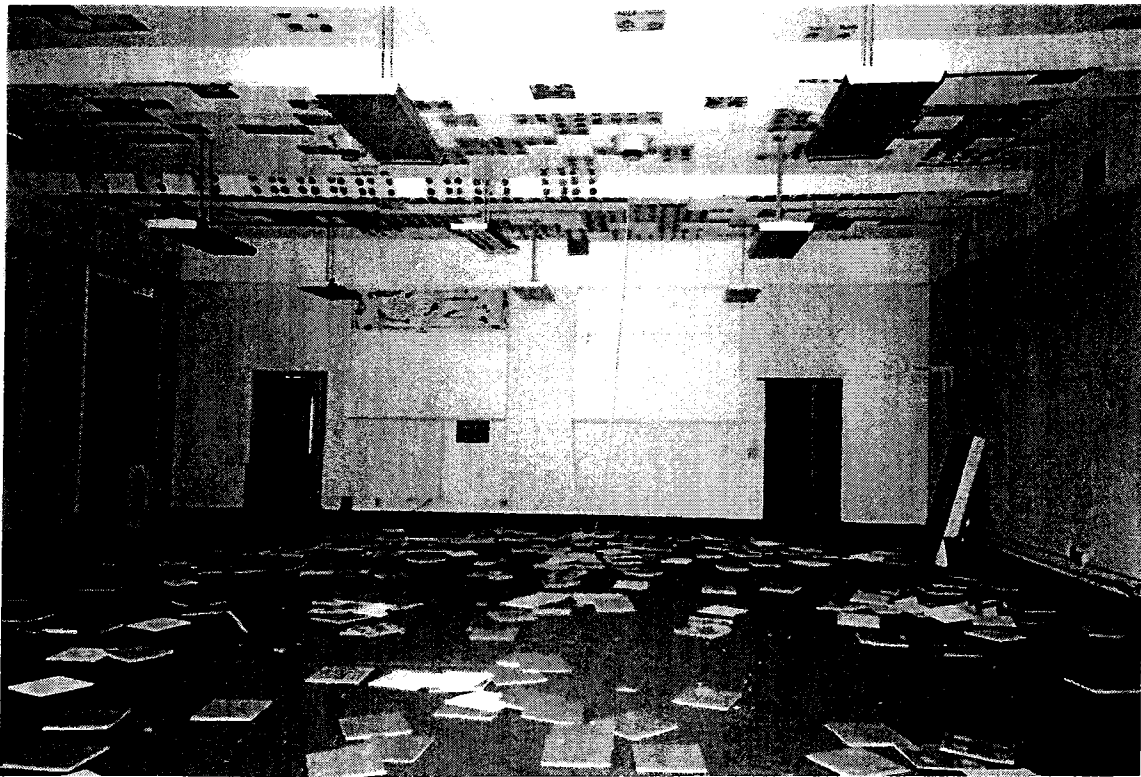
PHOTO 187



Room Number: 740
View: Courtroom Looking East
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 198



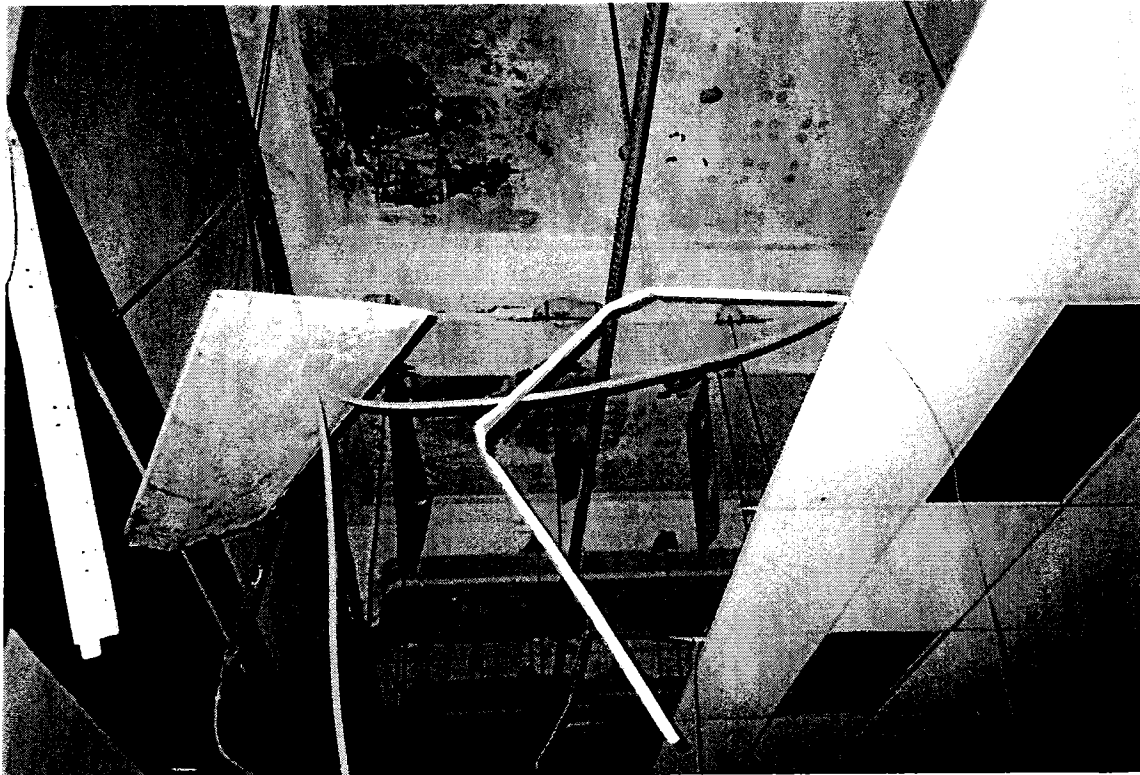
Room Number: 750
View: View of Courtroom Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 200



Room Number: 800
View: Elevator Lobby Looking North
Comments: Left wall is a later addition



Room Number: 806

View: Courtroom

Comments: Original ceiling remains, but is in very poor condition, acoustical ceiling tiles have been glued to original plaster

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

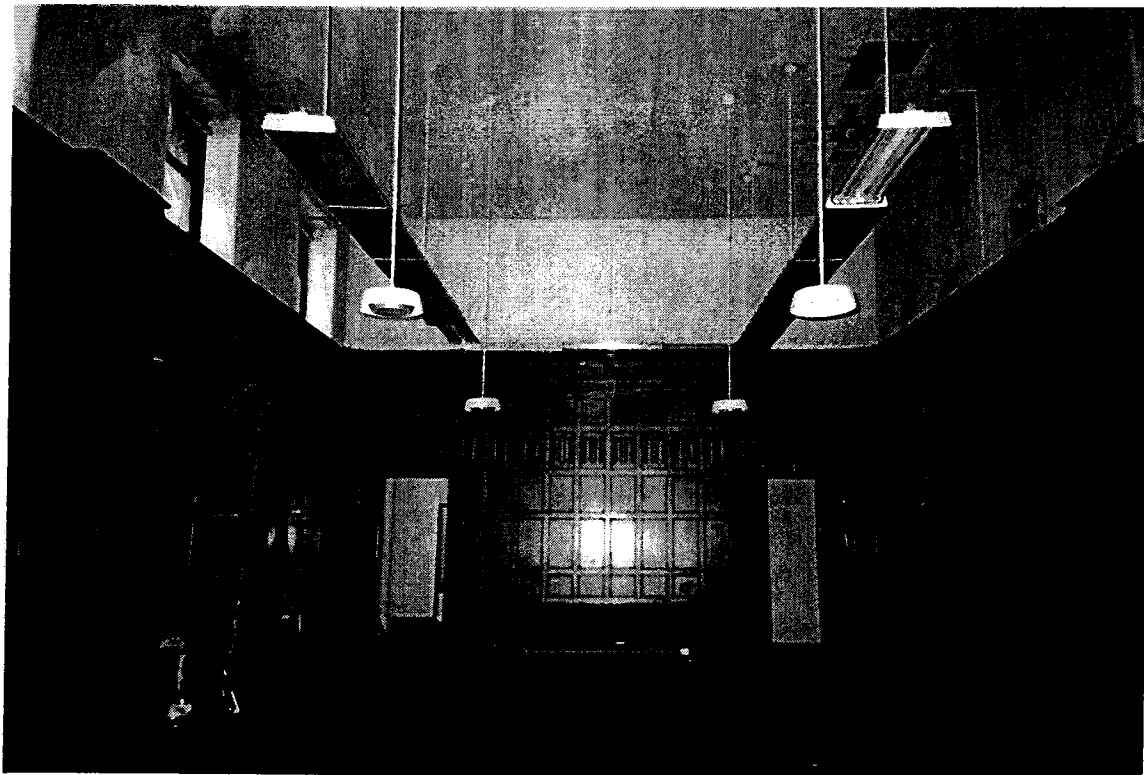
PHOTO 209



Room Number: 810
View: View of Courtroom Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

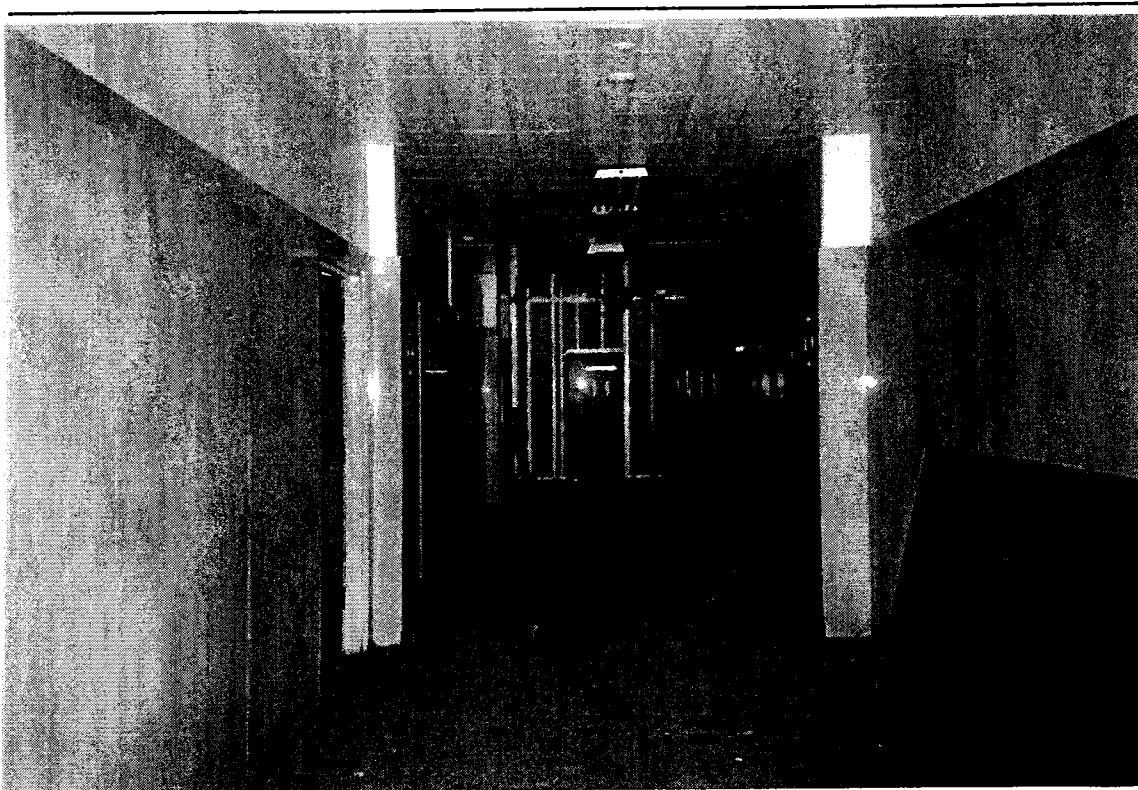
PHOTO 212



Room Number: 819
View: Library Looking West
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 214



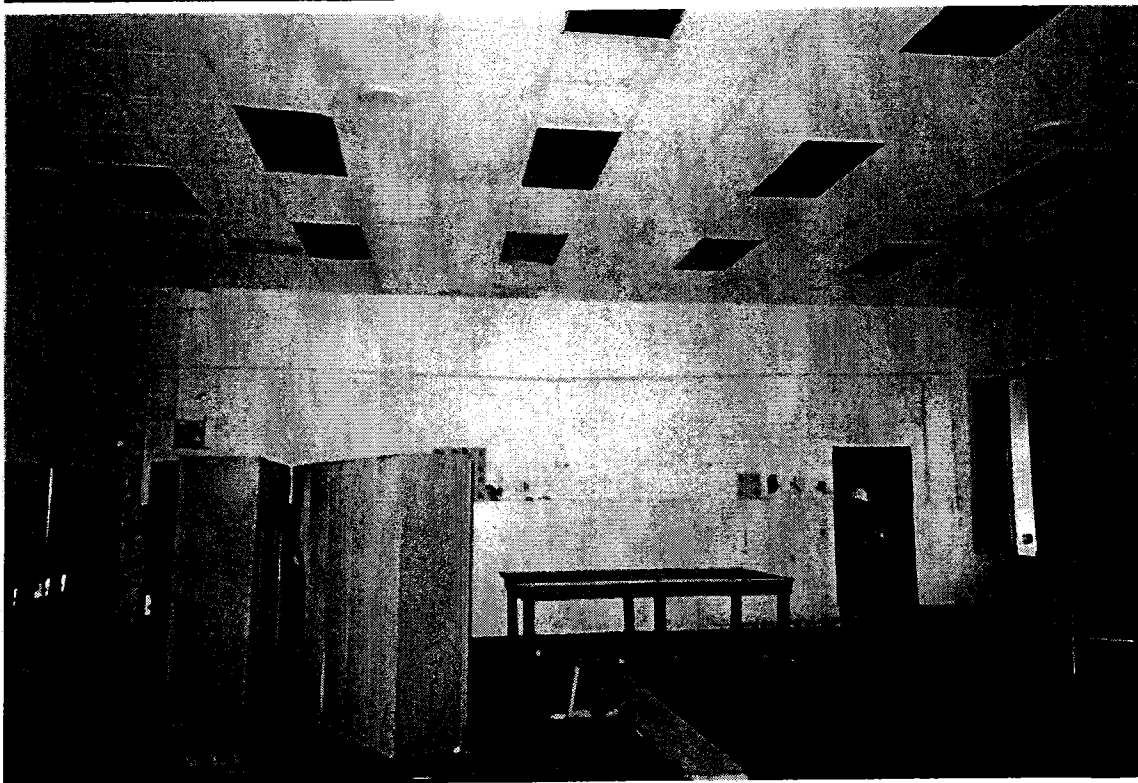
Room Number: 820

View: Corridor Looking East Adjacent to Courtroom #819

Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

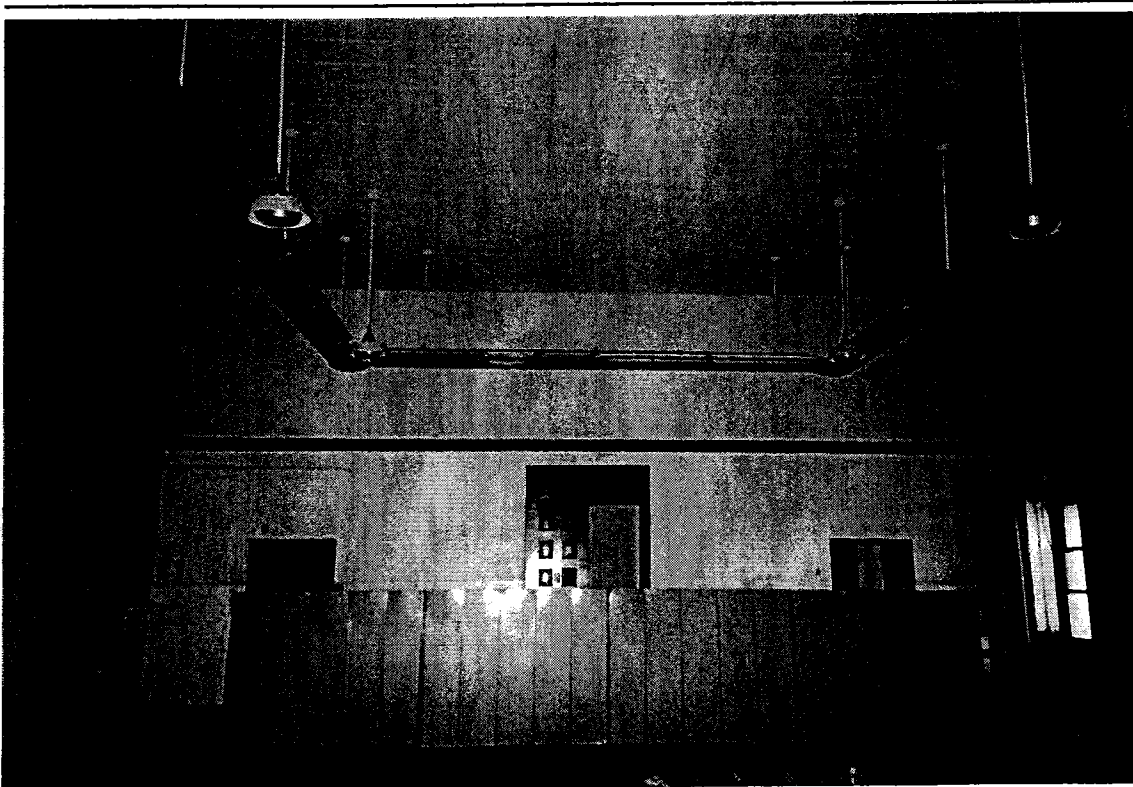
PHOTO 215



Room Number: 834
View: Courtroom Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

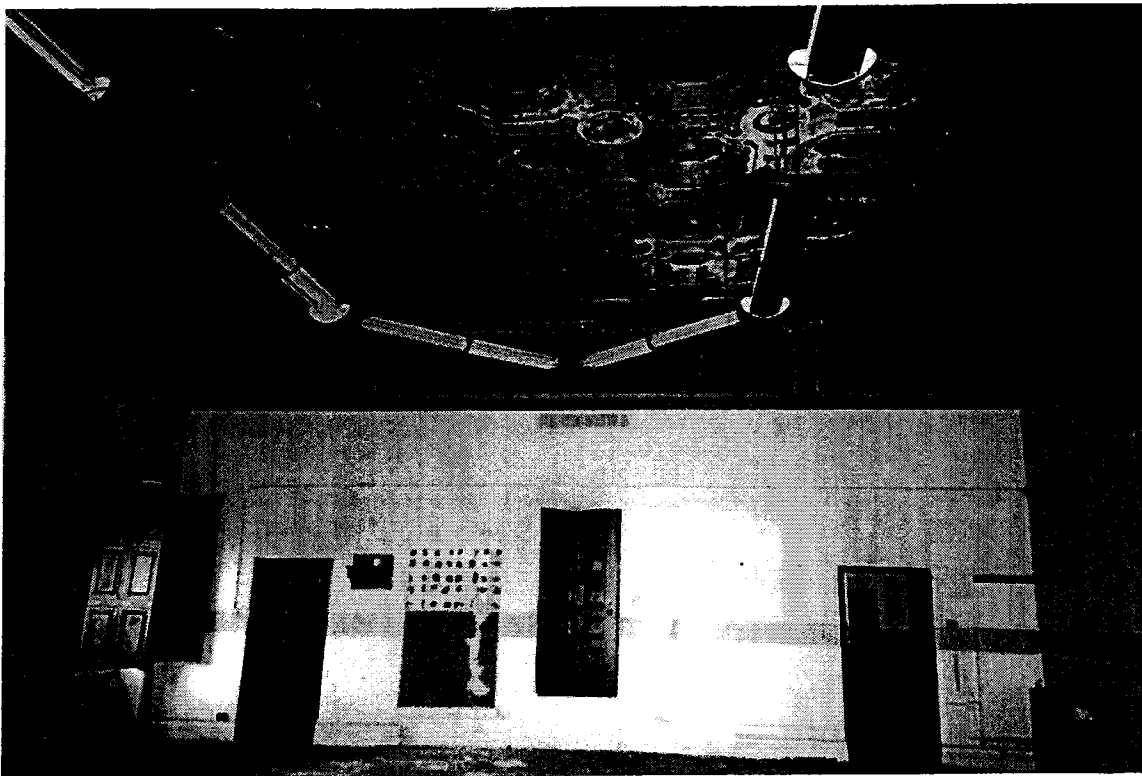
PHOTO 222



Room Number: 839
View: Courtroom Looking South
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 224



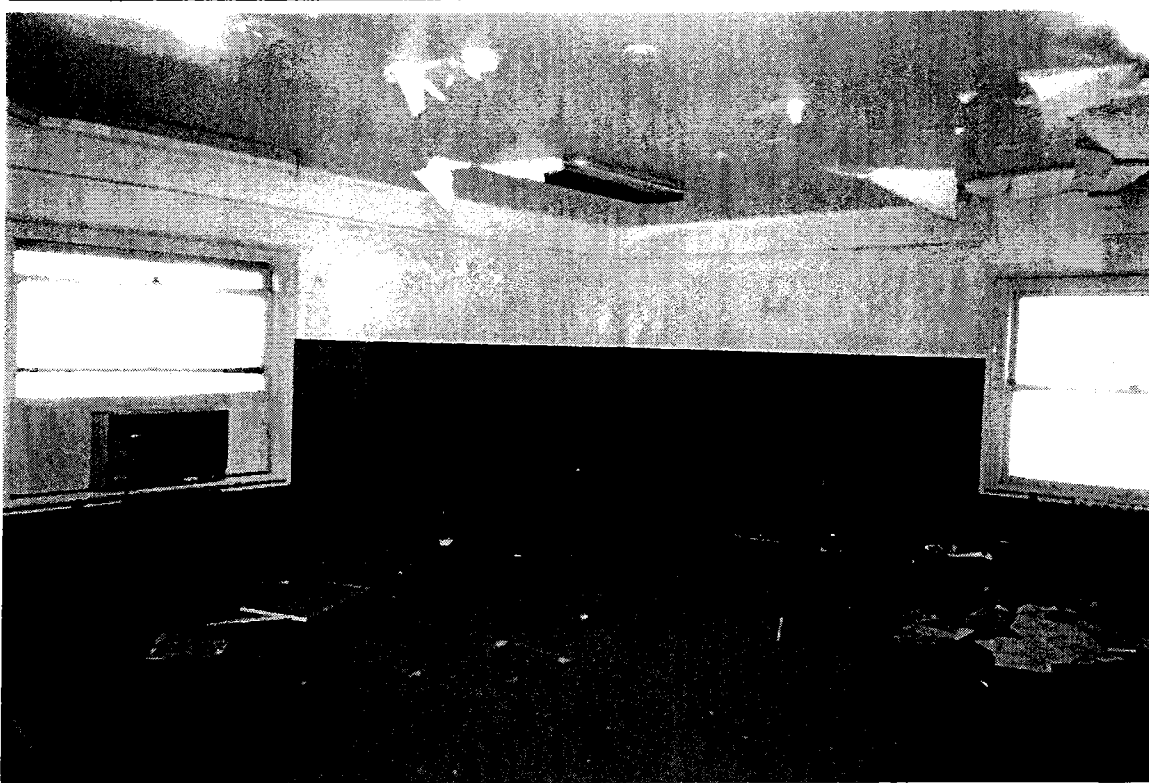
Room Number: 843
View: Courtroom Looking North
Comments:



Room Number: S16
View: Stair Leading to Courtroom #810
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 242



Room Number: 935
View: Jury Room Looking Northwest
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

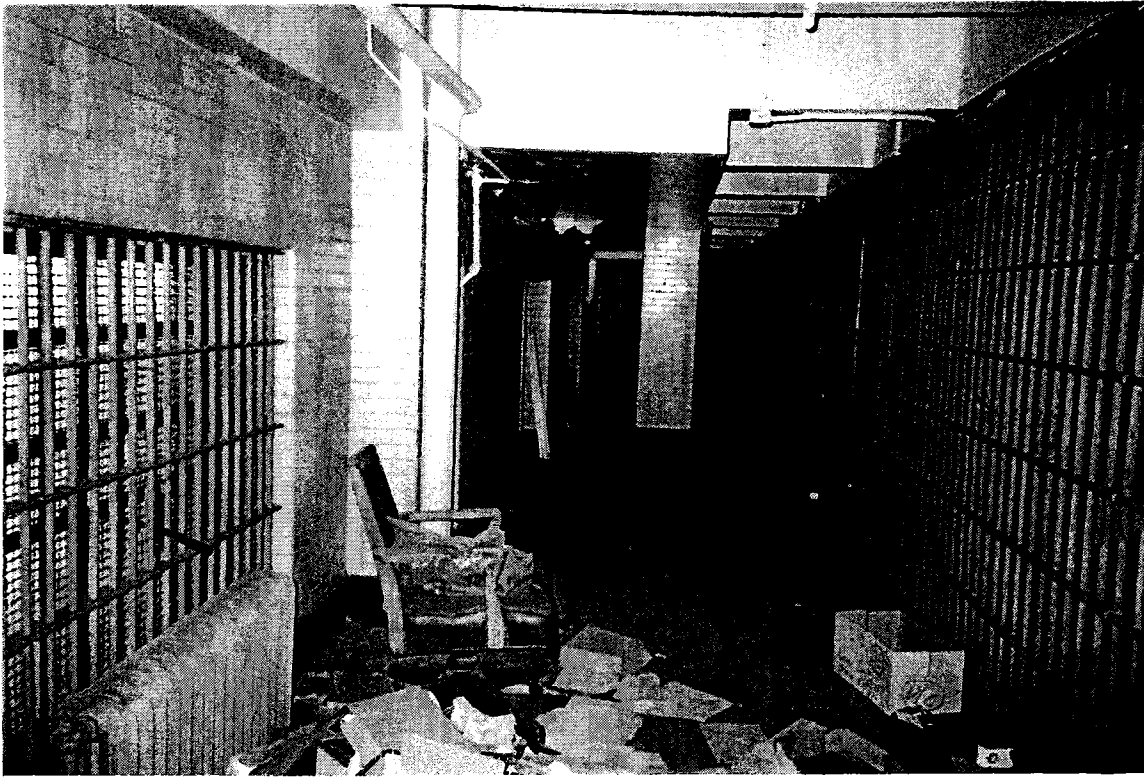
PHOTO 245



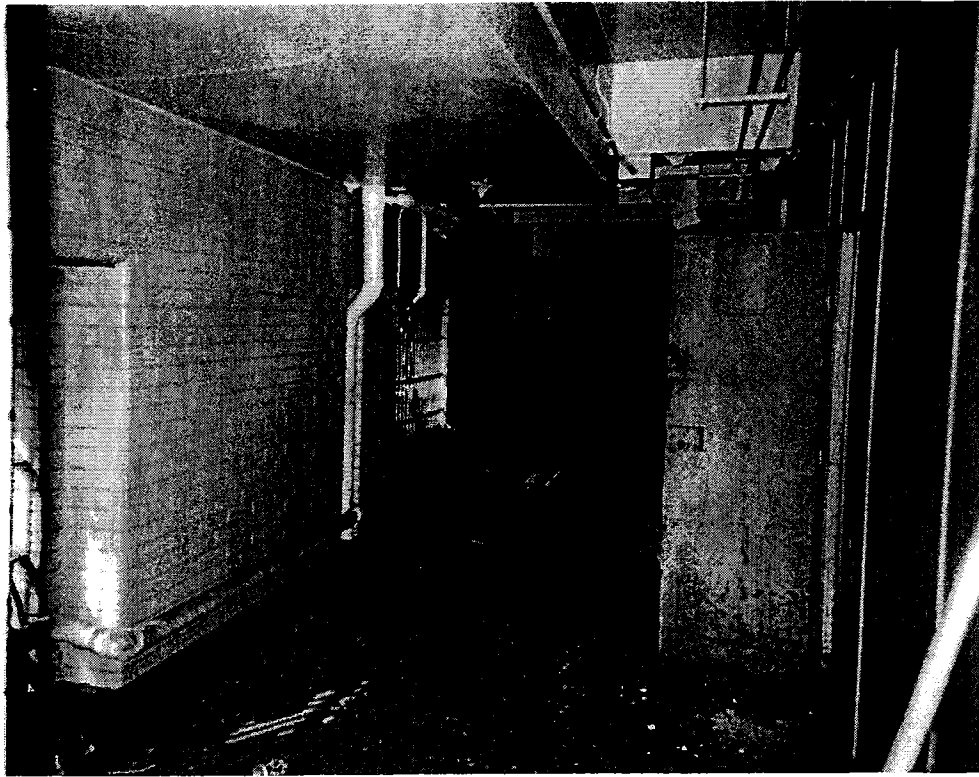
Room Number: 939
View: Corridor Looking West
Comments:

HALL OF JUSTICE – COUNTY OF LOS ANGELES
PHOTO SURVEY – BUILDING INTERIOR
16 JANUARY 2002

PHOTO 250



Room Number: 1022
View: Typical Cell Block
Comments:



Room Number: 1022
View: Exterior Wall & Windows
Comments:

Appendix C
Civic Center Evolution: Plans and Photographs

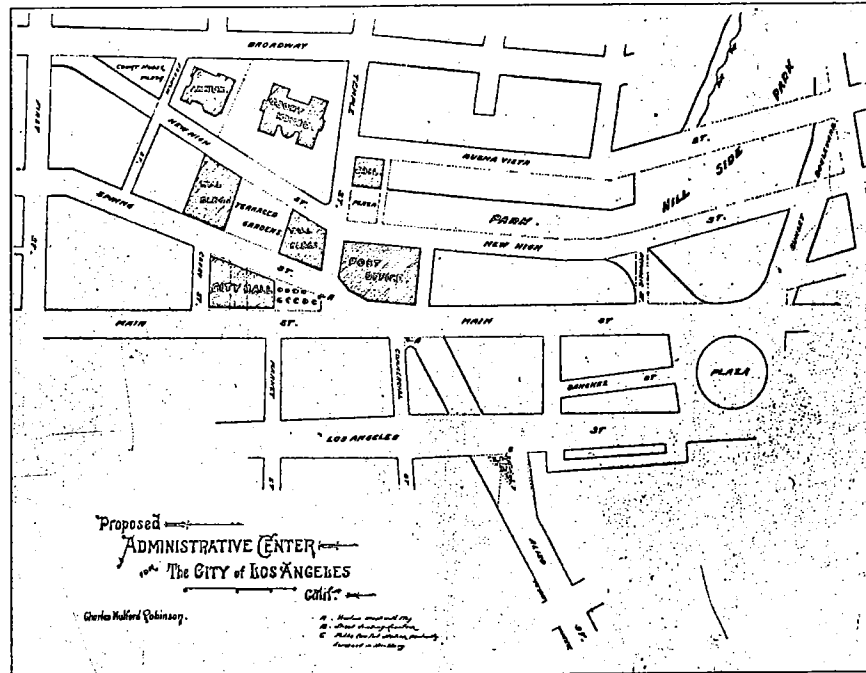


Figure 1: Civic Center plan of 1907 by Charles Mulford Robinson. (Los Angeles Times)

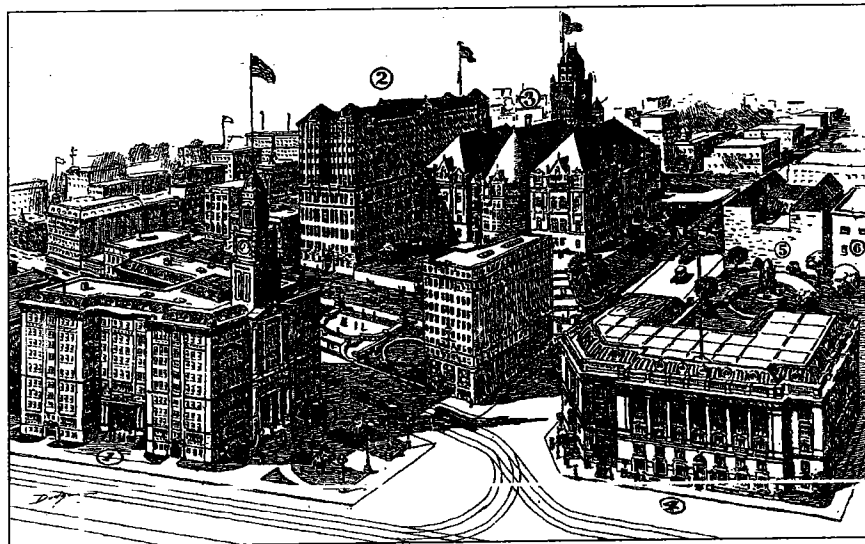


Figure 2: Aerial view of revised Civic Center plan by Charles Mulford Robinson looking southwest from Main and Temple Streets, 1910. (1) City Hall, (2) Hall of Records, (3) Courthouse, (4) Federal Building, (5) County Jail, (6) Hall of Justice. (Los Angeles Times)

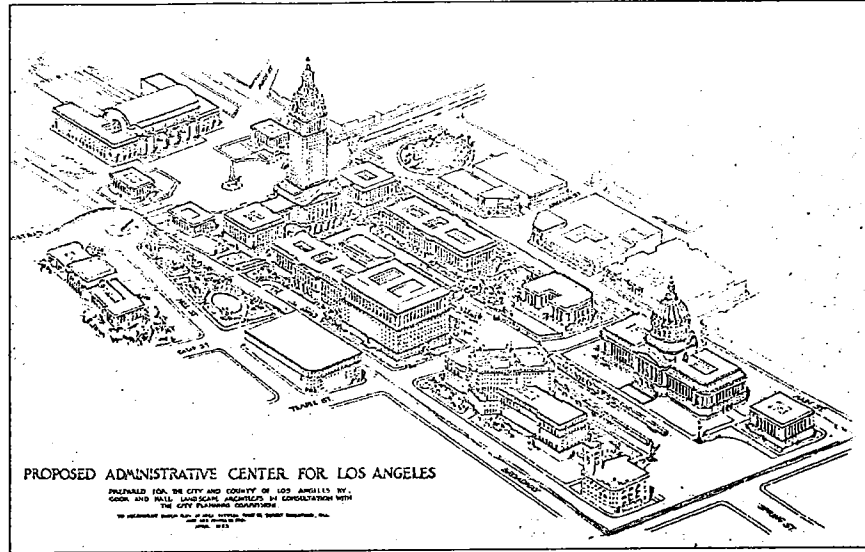


Figure 3: Proposed Civic Center of 1923 by Cook & Hall looking northeast from Broadway and Temple Street. (Los Angeles Times)

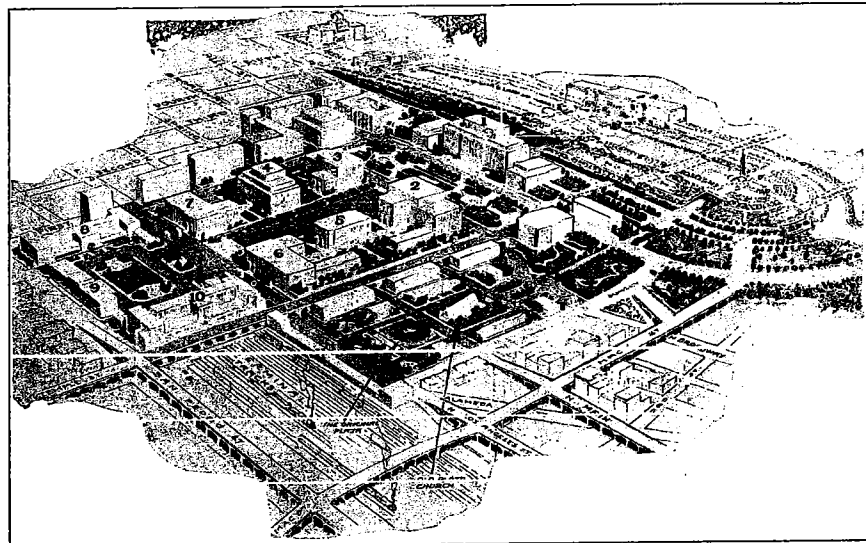


Figure 4: Proposed Civic Center of 1925 by Allied Architects Association looking southwest from Temple and San Pedro Streets. (Los Angeles Times)

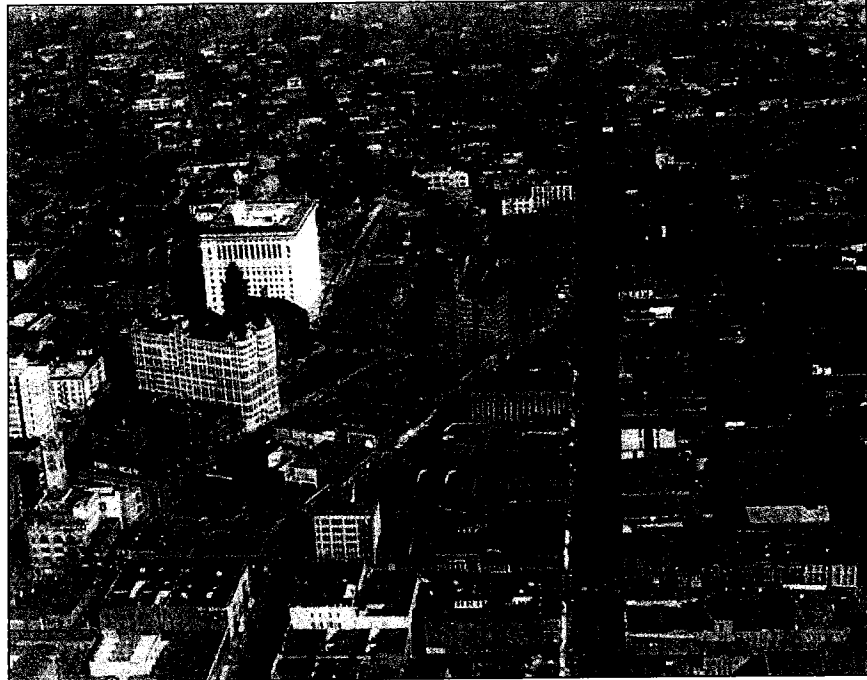


Figure 5: Aerial view of Civic Center looking north along Main Street, 1925. Hall of Justice, old County Courthouse and old Hall of Records on the left. (Los Angeles Public Library Photo Collection)

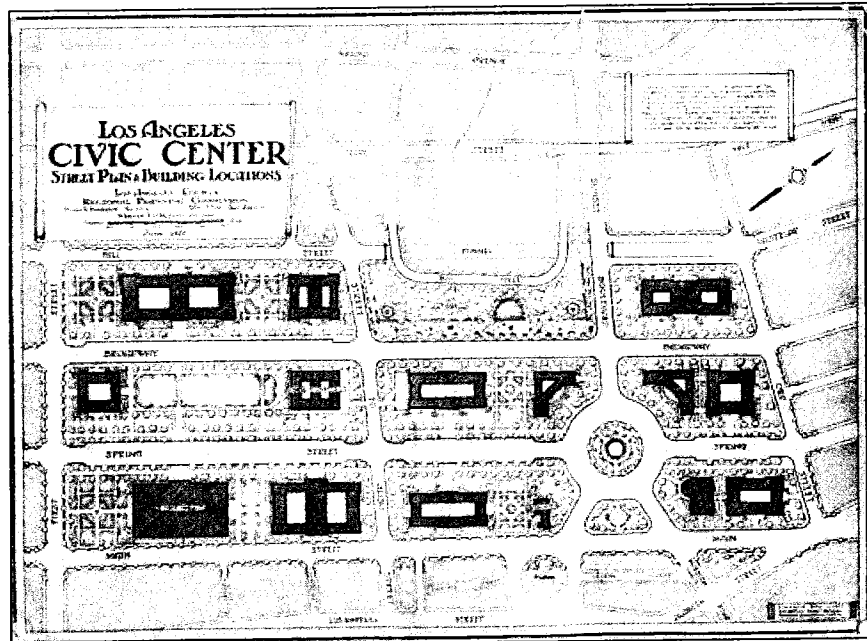


Figure 6: Proposed Civic Center plan of 1927 by the County Regional Planning Commission which combines the Cook & Hall and Allied Architects Association plans. By this time the Hall of Justice and the City Hall had been built, so it was decided to plan the Civic Center around them. (Los Angeles Public Library Photo Collection)

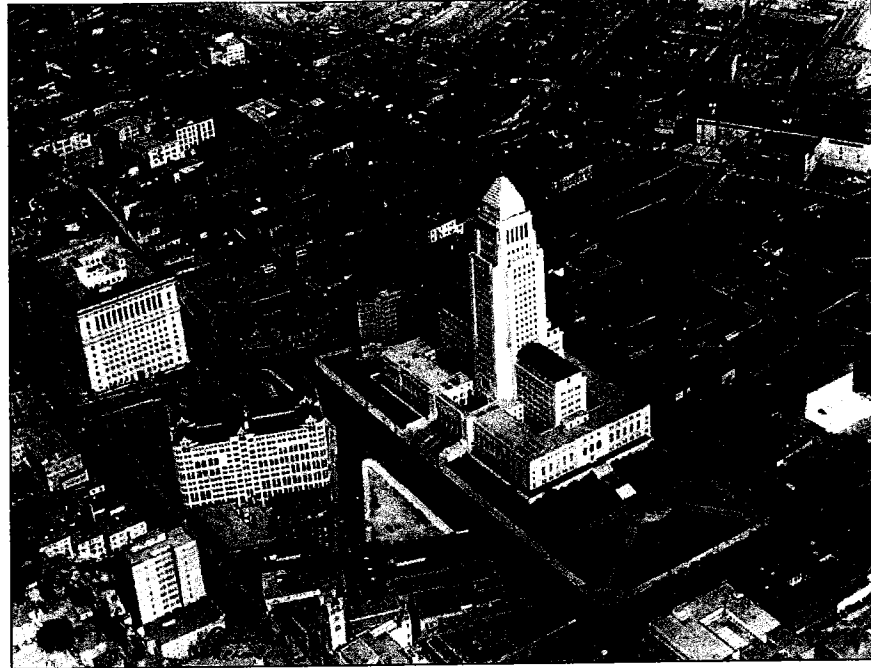


Figure 7: Aerial view of Civic Center looking northeast, ca. 1930. Hall of Justice, old County Courthouse and old Hall of Records on the left, City Hall is on the right. Spring Street (in the center) has been realigned. (Los Angeles Public Library Photo Collection)

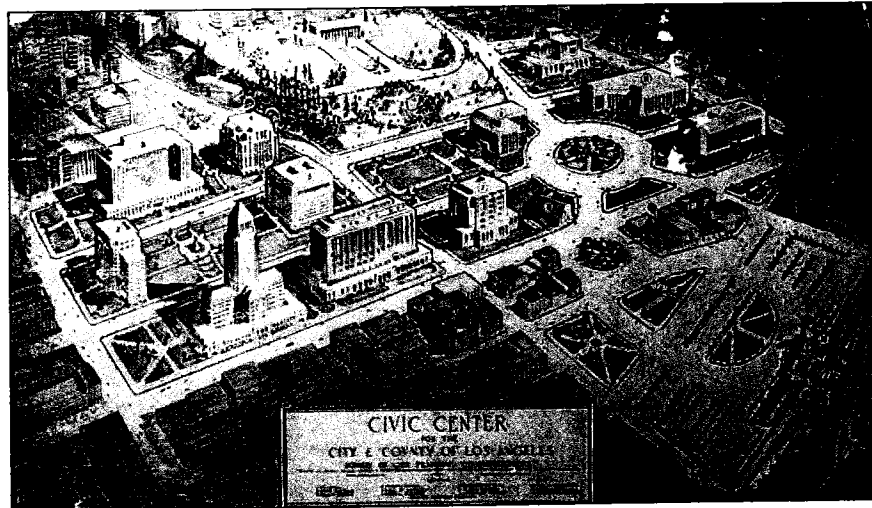


Figure 8: Slightly revised Civic Center plan of 1933 looking northwest from Main and First Streets. The plans shows the proposed State and Federal buildings which were built in 1939. (Los Angeles Public Library Photo Collection)



Figure 9: Aerial view of Civic Center looking northwest, ca. 1940. The State building, old Hall of Records and Hall of Justice are aligned between Broadway and Spring Street. City Hall and the Federal building are aligned between Spring and Main Streets. (Los Angeles Public Library Photo Collection)

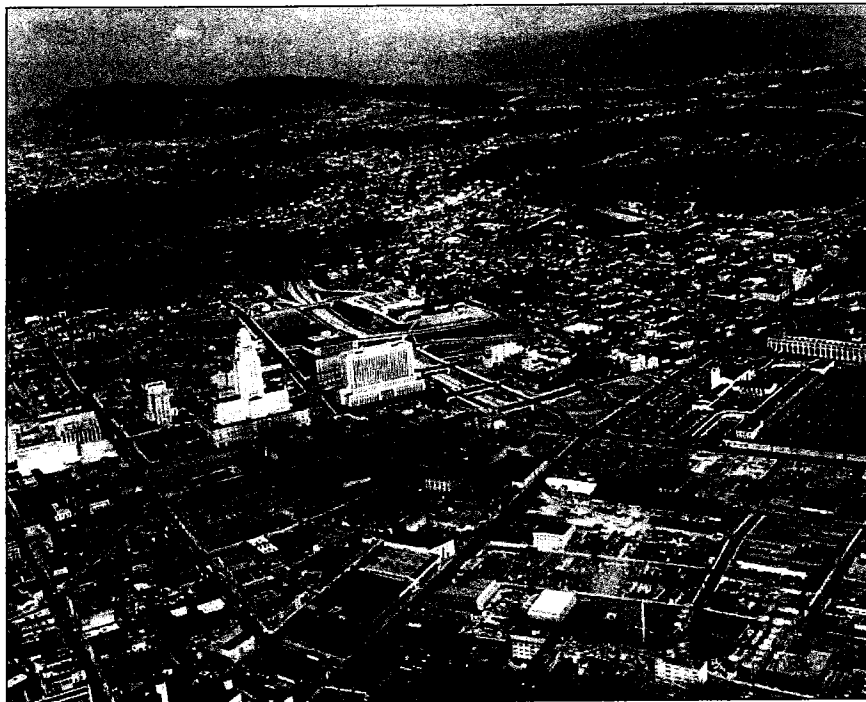


Figure 10: Aerial view of Civic Center looking west, 1950. The north-south axis of the plan of 1927 has been cut off by the newly constructed Hollywood Freeway just north of the Hall of Justice and Federal Building. (Los Angeles Public Library Photo Collection)

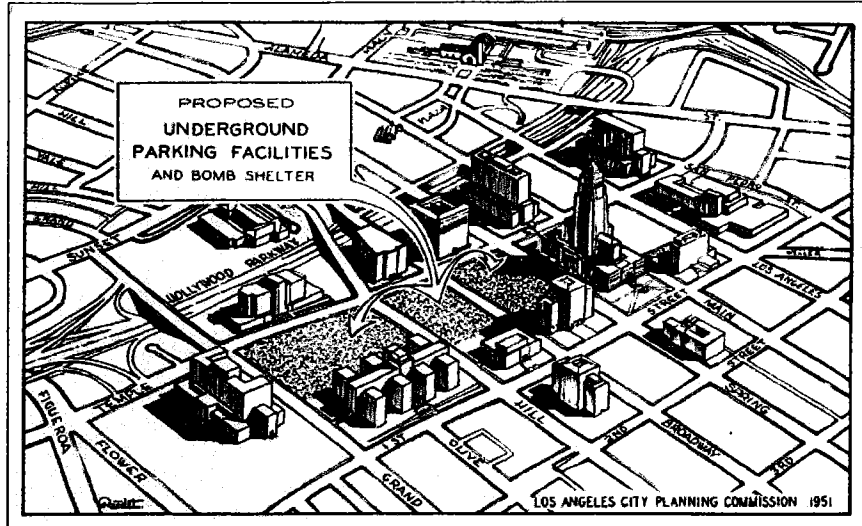


Figure 11: Revised plan for the Civic Center looking northeast, 1951. The axis has been changed to run east-west to parallel the Hollywood Freeway to the north. (Los Angeles Public Library Photo Collection)



Figure 12: Aerial view of Civic Center looking west, ca. 1960. Two new county buildings, just beyond City Hall, flank a parking lot which will later become a mall. (Los Angeles Public Library Photo Collection)



Figure 13: Aerial view of Civic Center Mall looking west from City Hall, ca. 1970. County Courthouse is on the left, County Administration building is on the right, the Music Center is beyond and the Department of Water and Power is center. (Los Angeles Public Library Photo Collection)

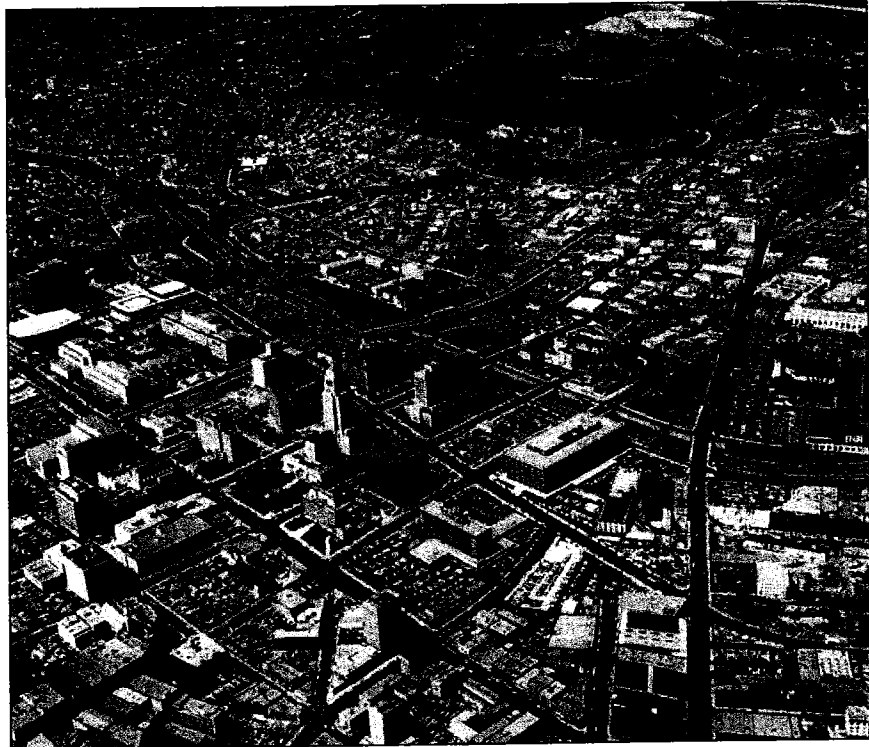


Figure 13: Aerial view of Civic Center looking northwest, ca. 1970. (Los Angeles Public Library Photo Collection)

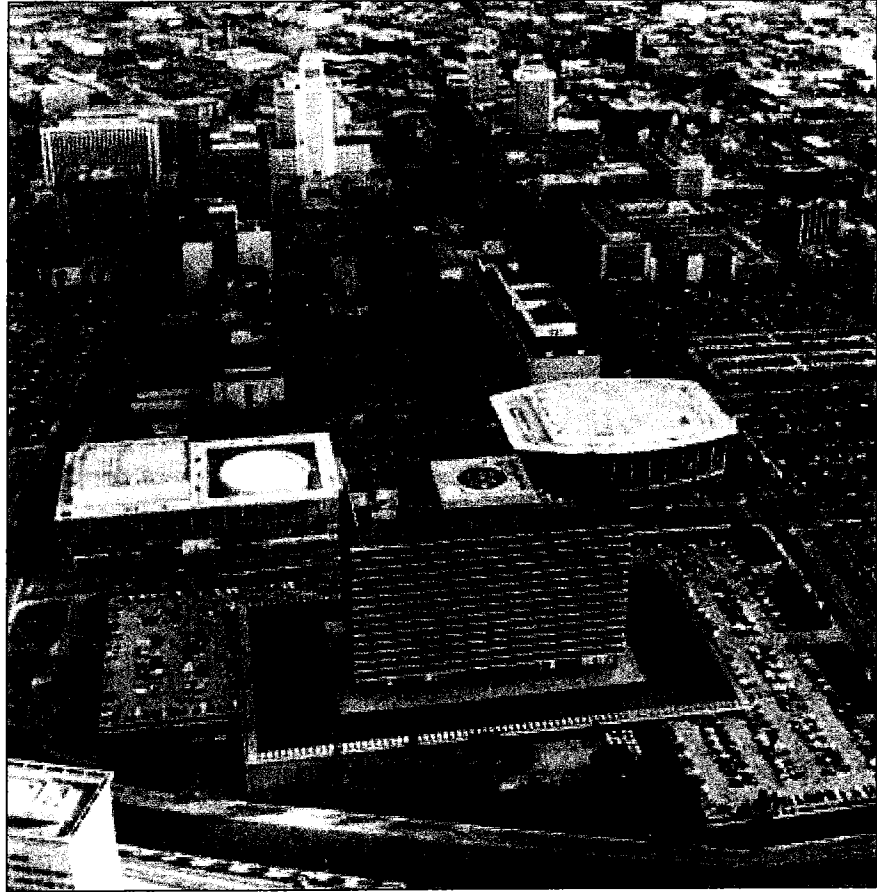
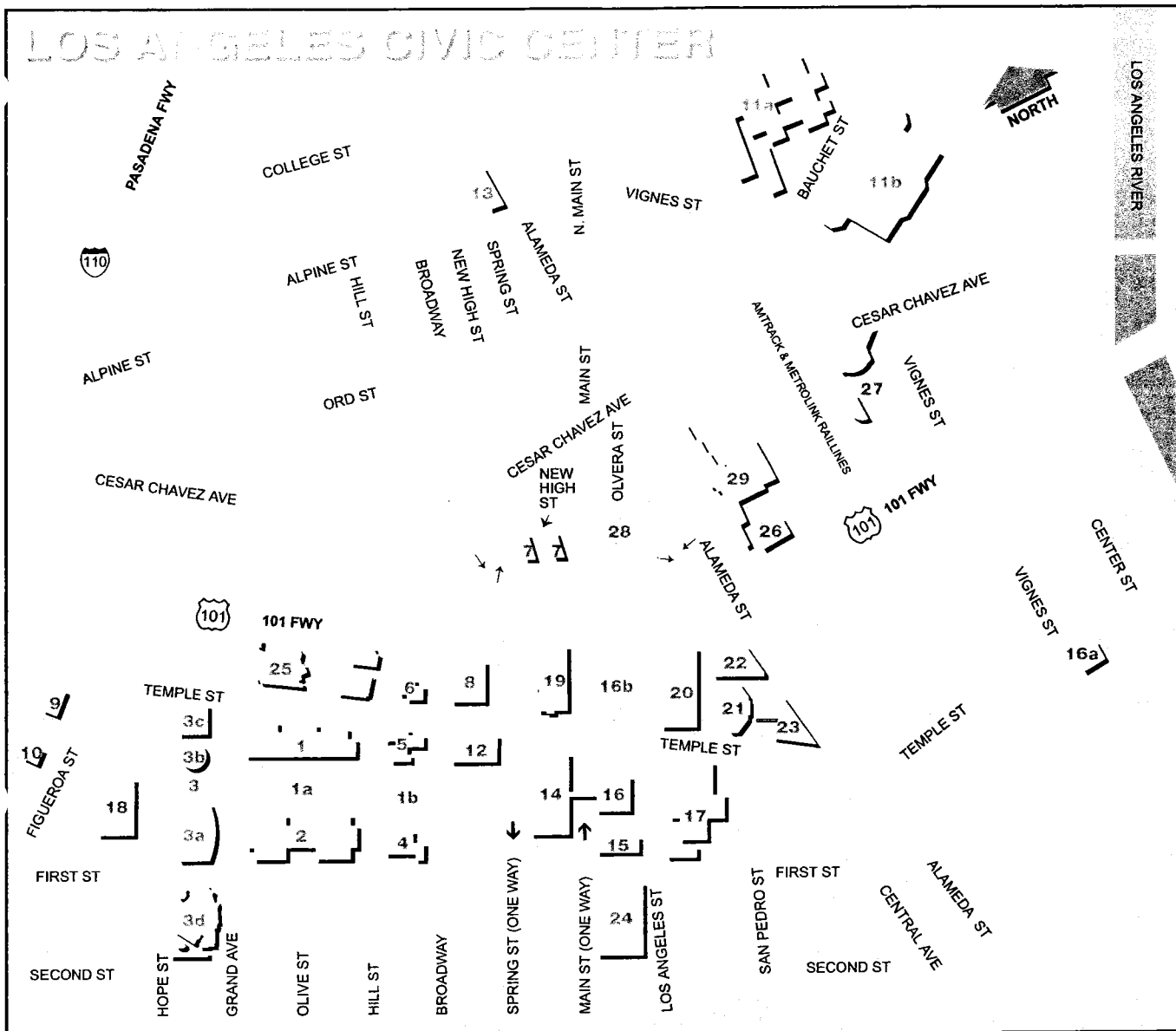


Figure 14: Aerial view of Civic Center looking east, ca. 1975. The last remaining government building from the early twentieth century, Hall of Records built in 1910, is demolished to create an open sightline from the City Hall to the Department of Water and Power. (Los Angeles Public Library Photo Collection)

LOS ANGELES CIVIC CENTER



LEGEND

County of Los Angeles

- 1 Kenneth Hahn Hall of Administration
- 1a El Paseo de Los Pobladores de Los Angeles (Mall)
- 1b Court of Flags (Public Parking and Metro Red Line Subway)
- 2 Stanley Mosk Courthouse
- 3 Music Center (Public Parking)
 - 3a Dorothy Chandler Pavilion
 - 3b Mark Taper Forum
 - 3c Ahmanson Theatre
 - 3d Walt Disney Concert Hall
- 4 County Law Library (Public Parking)
- 5 Hall of Records
- 6 Central Heating & Refrigeration Plant
- 7 Brunswig Buildings
- 8 Hall of Justice

City of Los Angeles

- 9 Health Services Administration Building
- 10 Central Health Center
- 11a Men's Central Jail/Central Arraignment Court
- 11b Twin Towers Correctional Facility
- 12 Clara Shortridge Foltz Criminal Justice Center
- 13 County Alameda Street Garage
- 14 City Hall
- 15 City Hall South
- 16 City Hall East
 - 16a City Personnel (Temple & Vignes)
 - 16b Los Angeles Mail: (Shops and Parking)
- 17 Police Headquarters/Parker Center
- 18 Department of Water and Power

Federal

- 19 Federal Courthouse
- 20 Federal Office Building
 - Bankruptcy Court • Immigration Services
 - Internal Revenue Service • Post Office
- 21 Edward R. Roybal Center
- 22 Metropolitan Detention Center
- 23 V.A. Outpatient Clinic

State of California

- 24 State Division of Highways

Miscellaneous

- 25 Cathedral of Our Lady of the Angels
- 26 Metropolitan Water District
- 27 Patsaouras Transit Plaza
- 28 Plaza Park
- 29 Union Station

PLEASE SEE REVERSE SIDE FOR ADDRESSES

Los Angeles Civic Center Addresses

County of Los Angeles

- 1.** Kenneth Hahn Hall of Administration
500 West Temple Street
- 2.** Stanley Mosk Courthouse
111 North Hill Street
- 3.** Music Center (Public Parking)
135 North Grand Avenue
- 4.** County Law Library
301 West First Street
- 5.** Hall of Records
320 West Temple Street
- 6.** Central Heating & Refrigeration
Corner of Hill & Temple
- 7.** Brunswig Building
301 North Main Street
- 8.** Hall of Justice
211 West Temple Street
- 9.** Health Services Administration
313 North Figueroa Street
- 10.** Central Health Center
241 North Figueroa Street
- 11a.** Men's Central Jail/Central Arraignment
441 Bauchet Street
- 11b.** Twin Towers Correctional Facility
450 Bauchet Street
- 12.** Clara Shortridge Foltz Criminal Justice Center
210 West Temple Street
- 13.** County Alameda Street Garage (ISD)
1055 North Alameda

City of Los Angeles

- 14.** City Hall
200 North Spring Street
- 15.** City Hall South
200 North Main Street

- 16.** City Hall East
200 North Main Street
- 17.** Police Headquarters
150 North Los Angeles Street
- 18.** Department of Water and Power
111 North Hope Street

Federal

- 19.** Federal Courthouse
312 North Spring Street
- 20.** Federal Office Building
300 North Los Angeles Street
- 21.** Edward R. Roybal Center
255 East Temple Street
- 22.** Metropolitan Detention Center
535 North Alameda Street
- 23.** V.A. Outpatient Clinic
351 East Temple Street

State of California

- 24.** State Division of Highways
120 South Spring Street

Miscellaneous

- 25.** Cathedral of Our Lady of the Angels
550 West Temple Street
- 26.** Metropolitan Water District
700 North Alameda Street
- 27.** Patsaouros Transit Plaza
Gateway Plaza & Alameda
- 28.** Plaza Park
Olvera Street & Alameda
- 29.** Union Station
800 North Alameda Street

Civic Center Mall:

El Paseo Pobladores de Los Angeles

Mall History and Informative Notes

The Civic Center Mall is a park-like garden located in the center of downtown Los Angeles between the County Courthouse and the Kenneth Hahn Hall of Administration, bordered by Hill Street on the east and Grand Avenue on the west.

The mall contains walks surrounded by lawns, ornamental trees and shrubs from around the world. Hundreds of people who work or do business in the surrounding government buildings enjoy daily this beautiful green space.

Though usually referred to as the Civic Center Mall, the official name is EL PASEO DE LOS POBLADORES DE LOS ANGELES, which means The Walk of the First Settlers of Los Angeles. The mall was named in honor of the forty-four settlers from Mexico led by Felipe de Neve who founded Los Angeles on September 4, 1781.

The mall and the lighted fountain were dedicated to the citizens of Los Angeles County by the Board of Supervisors on May 18, 1966. The graceful fountain is named the Arthur J. Will Fountain in honor of Los Angeles County's chief administrative officer from 1951 to 1957.

Together the fountain and the pool occupy 19,180 square feet and hold 110,000 gallons of water which is continually recycled for conservation purposes. The mall itself rests on a reinforced concrete structure of 450,000 square feet which provides two levels of underground parking for approximately 1,300 vehicles. Spiral ramps located on Hill Street and Grand Avenue give parking access to employees and visitors. Elevators and escalators bring mall patrons to the garden level. Benches are provided for the convenience of visitors, and restrooms are available inside the Hall of Administration.

Please visit the mall often and enjoy this hidden garden of downtown. We hope this brochure and map enhance your enjoyment of the Los Angeles Civic Center Mall whether you are a visitor or a resident of Los Angeles County.

Acknowledgements:

Special thanks to C.L. (Jack) Ginn, a former Los Angeles County resident and juror whose "idea" resulted in this plant guide for all to enjoy.



Civic Center Mall: A Guide to Ornamental Trees and Shrubs



How to Use Your Guide

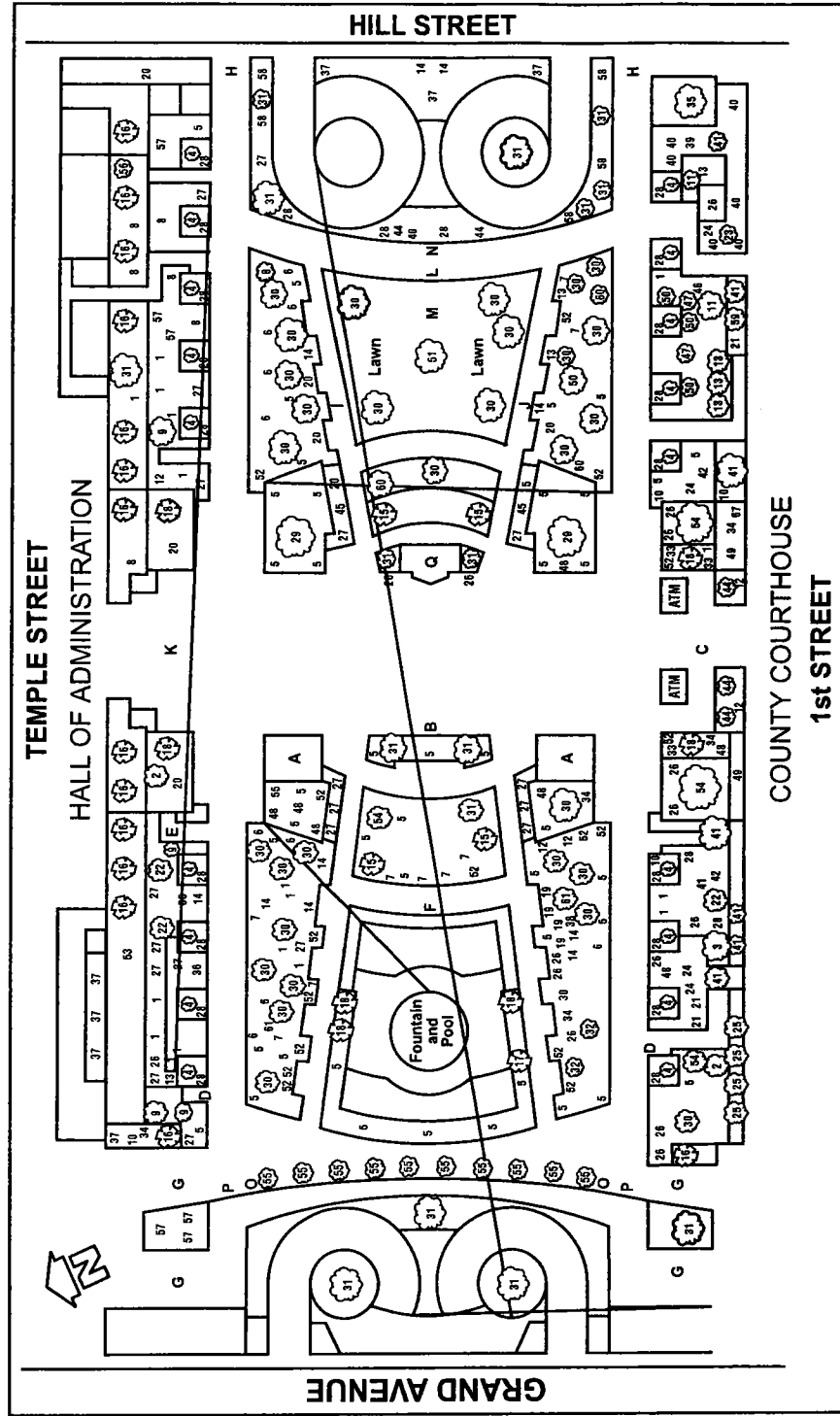
The **numbers** on the map refer to the many varieties of trees and shrubs listed below that are found in the mall garden. Scientific names of the plants are listed first, followed by the common name and origin, if known.

The **letters** on the map refer to special features and public services found in the mall garden.

Note: The map is not drawn to scale.

Plant Guide

- HIBISCUS ROSASINENSIS (Chinese Hibiscus) - TROPICS
- ERYTHRINA CORALLOIDES (Naked Coral Tree) - MEXICO
- CHORSIA SPECIOSA (Piss-Silk Tree) - BRAZIL
- MELALEUCA QUINQUENERVIA (Paperbark Tree)
- AGAPANTHUS (Lily of the Nile) - AFRICA
- MAGNOLIA X SOULANGIANA (Saucer Magnolia) - ASIA
- JASMINUM
- JUNIPERUS CHINENSIS - CHINA
- CASSIA EXCELSA (Crown of Gold Tree)
- CLIVIA MINIATA (Kaifir Lily) - SOUTH AFRICA
- PITTIOSPORUM UNDULATUM (Victorian Box) - AUSTRALIA
- PITTIOSPORUM TOBIRA (Tobira) - CHINA, JAPAN
- PITTIOSPORUM PHILLYRAEODES (Willow Pittosporum)
- JUNIPERUS SCOPULORUM (Colorado Red Cedar) - CANADA & U.S.A.
- ARCHONTOPOXYX CUNNINGHAMIANA (King Palm)
- WASHINGTONIA ROBUSTA (Mexican Fan Palm)
- PHOENIX RECLINATA (Senegal Date Palm) - NORTH AFRICA
- CHAMAEROPS HUMILIS (Mediterranean Fan Palm) - EUROPE
- CAMELLIA SASANQUA - EASTERN & SOUTHERN ASIA
- JUNIPERUS SABINA cv Tamarishi Folia (Tam Juniper) - EUROPE
- MAFONIA LOMARIIFOLIA - ASIA
- GINGKO BILOBA (Maidenhair Tree) - NORTHERN CHINA
- BAUHINIA BLAKEANA (Hong Kong Orchid Tree) - ASIA
- CAMELLIA JAPONICA - EASTERN & SOUTHERN ASIA
- FICUS RETUSA cv Nilida (Ornamental Fig) - INDIA & MALAYA
- STRELITZIA REGINAE (Bird of Paradise) - SOUTH AFRICA
- RHAPHICOLEPS INDICA (India Hawthorn) - CHINA & JAPAN
- HEDERA HELIX (English Ivy)
- FICUS RUBIGINOSA (Rusty Leaf Fig)
- JACARANDA MIMOSIFOLIA - SOUTH AMERICA
- EUCALYPTUS MACULATA (Spotted Gum) - AUSTRALIA
- BRACHYCHITON POPULNEUS (Bottle Tree)
- AGAVE ATTENUATA (Century plant) - MEXICO (Arid & Semi Arid Regions)
- STRELITZIA NICOLAI (Bird of Paradise Tree, Wild Banana) - SOUTH AFRICA
- FICUS RETUSA (Indian Laurel Fig) - INDIA & MALAYA
- LAGERSTROMIA INDICA (Crape Myrtle) - CHINA
- CALLISTEMON PHOENICEUS (Fairy Bottlebrush) - AUSTRALIA
- JUNIPERUS HORIZONTALIS cv Bar Harbor
- XYLOSMA CONGESTUM - CHINA
- COCCULUS LAURIFOLIUS - HIMALAYAS
- TUPANIATHUS CALYPTATUS - INDIA TO CAMBODIA
- ACANTHUS MOLLIS (Bear's Breaches) - SOUTHERN EUROPE
- BAMBUSA OLDHAMII (Oldham Bamboo)
- LIQUIDAMBAR STYRACIFLUA (American Sweet Gum) - SOUTHEAST ASIA
- PHILODENDRON EICHLERI - BRAZIL
- CIBOTIUM CHAMISSOII (Hawaiian Tree Fern) - HAWAII
- BETULA ALBA (Birch Tree)



Special Features

- A. Escalators (Entry to and exit from underground parking)
- B. Plaque: Remembrance of Genocide in the Ukraine
- C. County Courthouse (Second Floor Entry)
- D. Drinking Fountains
- E. Elevator (Entry to and exit from underground parking)
- F. Plaque: Arthur J. Will Memorial Fountain
- G. Grand Avenue (Entry to and exit from)
- H. Hill Street (Entry to and exit from)
- I. Statue: George Washington
- J. Statue: Christopher Columbus
- K. Kenneth Hahn Hall of Administration (2nd Floor Entry)
- L. Plaque: POW-MIA (Prisoner of War-Missing in Action)

- 48. PHILODENDRON X EVANSII - TROPICS
- 49. PHILODENDRON cv Sao Paulo - TROPICS
- 50. PYRUS CALLERYANA (Flowering Pear)
- 51. PINUS BRUTIA (P. Helepis bruta, Calabrian Pine) - MEDITERRANEAN, SOUTHERN RUSSIA & ITALY
- 52. BULGIANVILLEA cv Crimson Jewel - SOUTH AMERICA
- 53. HYMENOPHYLLUM FLARUM (Sweetshades) - AUSTRALIA
- 54. ERYTHRINA CAFFRA (Kaffirboom) - AFRICA
- 55. NERIUM OLEANDER (Common Oleander) - MEDITERRANEAN
- 56. MAGNOLIA GRANDIFLORA (Southern Magnolia)
- 57. CALLIANDRA HAEMATOCEPHALA (Red Powder Puff) - BOLIVIA
- 58. VIBURNUM TINUS (Viburnum)
- 59. SCHINUS MOLLE (California Pepper Tree)
- 60. SCHINUS TEREBINTHIFOLIUS (Brazilian Pepper Tree)

- M. MIA Flag
- N. Plaque: Honoring Cinco de Mayo Celebration
- O. Plaque: Route of the Settlers of the City of Los Angeles
- P. Pedestrian Tunnels to Music Center
- Q. Sandwich Shop

Courtesy of:
 Office of Public Affairs, Los Angeles County
 Room 358, Kenneth Hahn Hall of Administration
 Los Angeles, CA 90012
 Phone (213) 974-1311
 REV. 4/00 k

Appendix D
Sanborn Maps

The following Sanborn maps of Los Angeles are from 1906, 1951 and 1953. They are meant to show the areas of downtown Los Angeles where the Civic Center was planned. The plan was originally in a north-south axis along Spring Street, bound by Broadway on the west and Main Street on the east, Sunset Boulevard on the north and First Street on the south. After the Hollywood Freeway was completed in 1948, the axis changed to an east-west direction and paralleled the freeway bound by Temple Street to the north, First Street to the south, Flower Street to the west and Alameda Street to the east.

Hall of Justice
Historic Structure Report

Sanborn Map Company
Los Angeles, California
Volume 3
Published 1906

INSURANCE of MAPS

LOS ANGELES

CALIFORNIA

VOLUME THREE

PUBLISHED BY THE

SANBORN MAP COMPANY

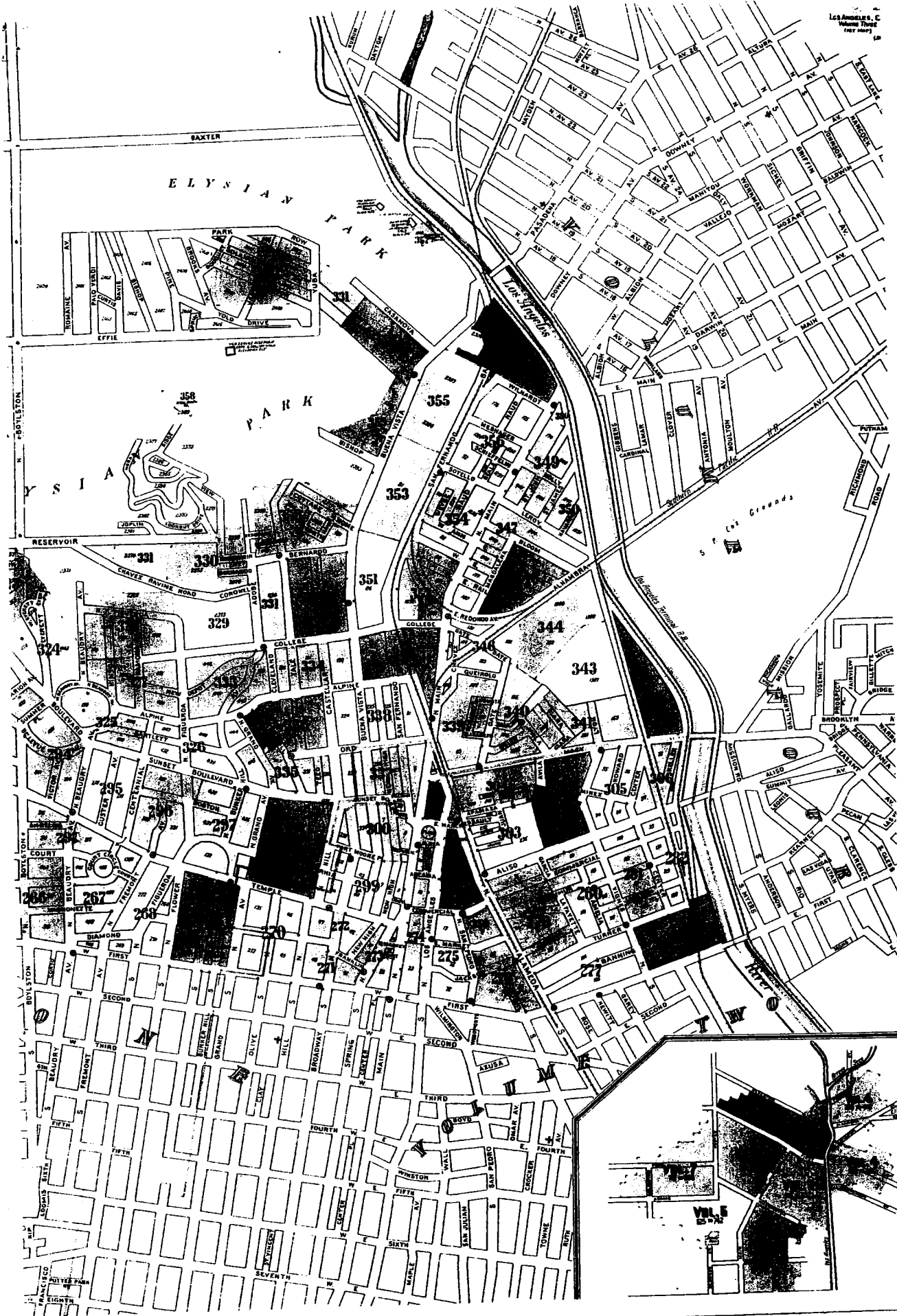
11 BROADWAY, NEW YORK

SCALE 80 FT. TO AN INCH

100

COPYRIGHT 1904 BY THE SANBORN MAP CO.

1904



LOS ANGELES, CALIF.
Thomas Tamm
COPY 1906

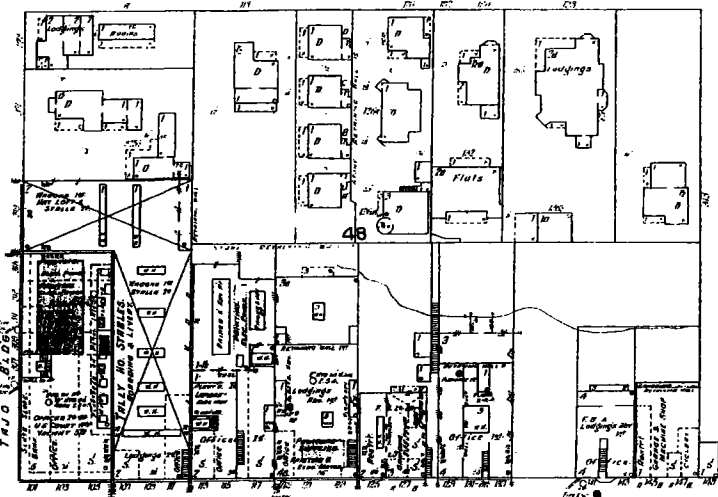
271

270

N. HILL

SEE VOLUME ONE
38

ST.



COURT

272

N. BROADWAY

80 ft wide

S BROADWAY

SEE VOLUME TWO
132

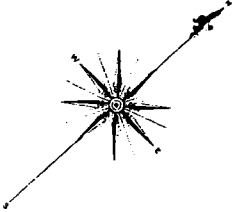
W. 1ST



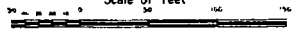
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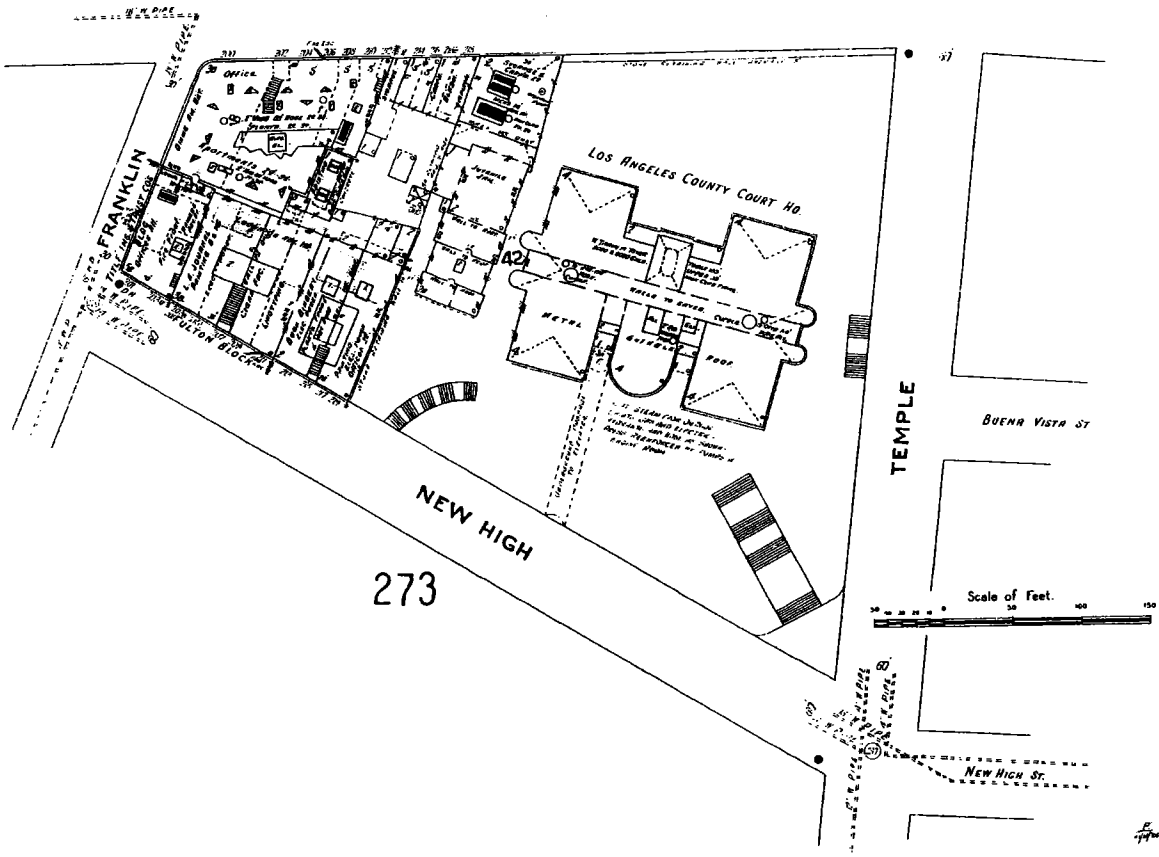
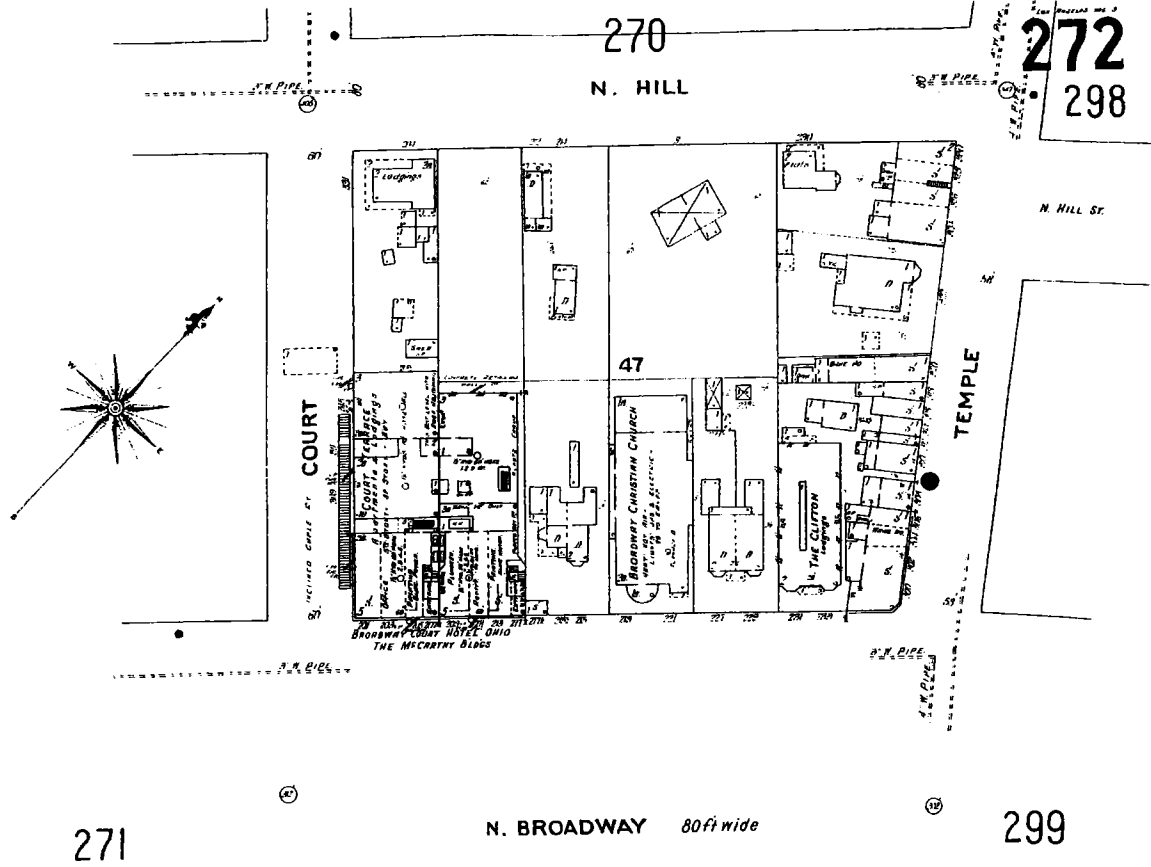
N. SPRING

273



Scale of Feet





273

299

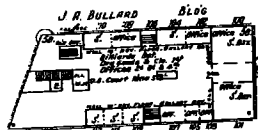
272

NEW HIGH

TEMPLE



20 W. MARKET 50' x 54' wide



COURT 48' x 52' wide

274

FRANKLIN

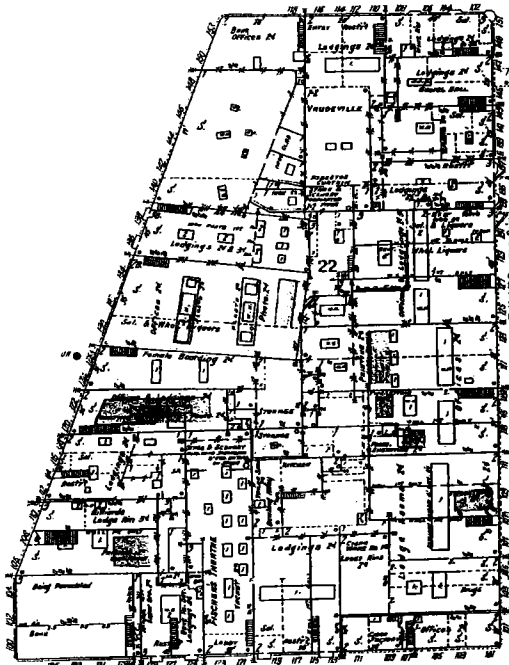
R. HINNBORGER & SONS
 1 TON BRICKS, 1000'S & STAIRS,
 1/2 TON BURLY BOUNDS, & HEAVY PAVERS,
 GRANITE AND BASES IN QUANTITIES,
 LONG RANGE PAIS AND CEMENT,
 ETC. DISTRIBUTED.

271

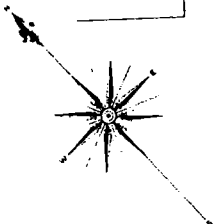
N. SPRING

80ft wide

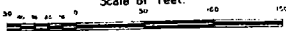
N. MAIN



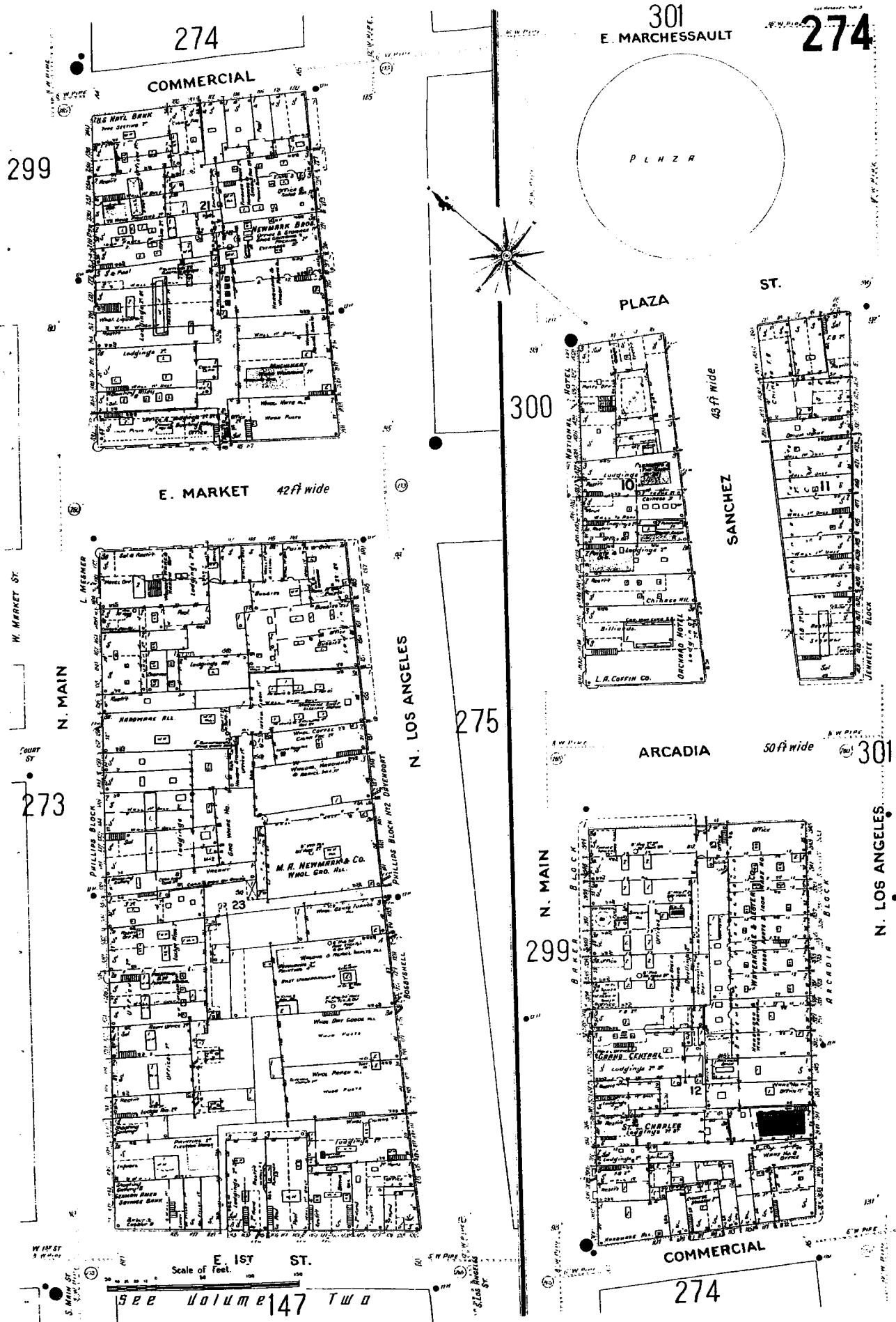
W. 1ST ST.



Scale of Feet.



S. SPRING ST. 132 101 100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

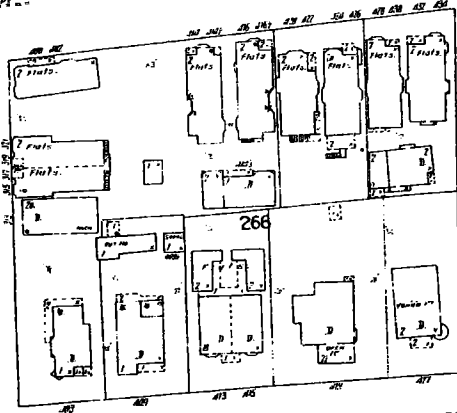
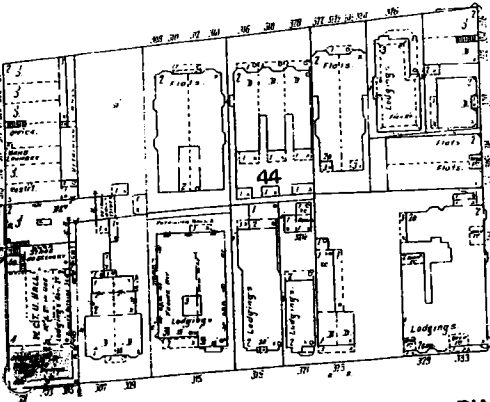


299

298

N. HILL

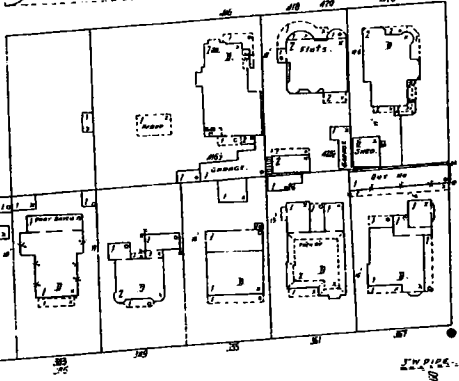
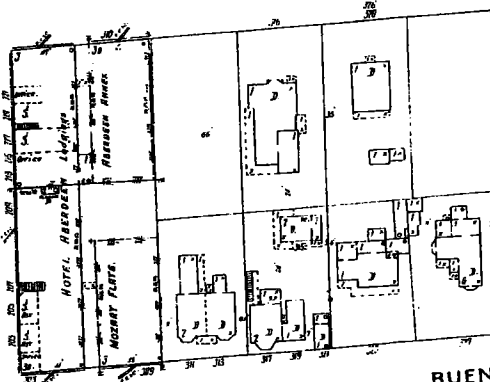
CALIFORNIA



N. BROADWAY

272

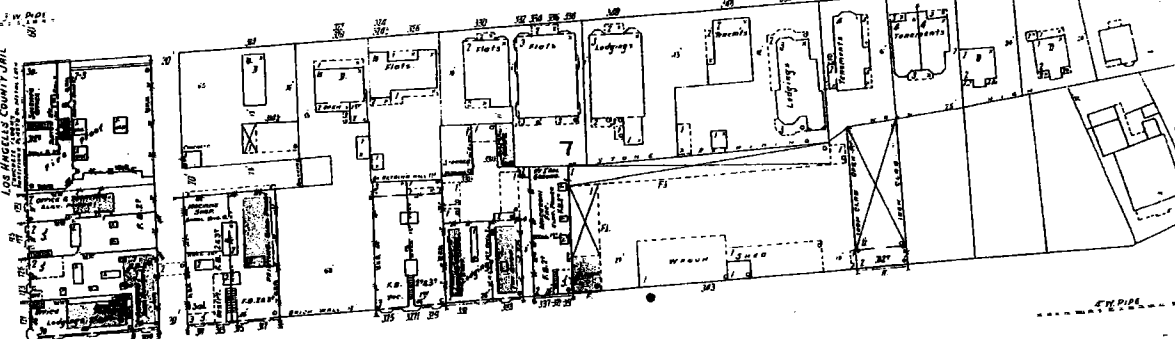
TEMPLE



FORT MOORE

BUENA VISTA

300



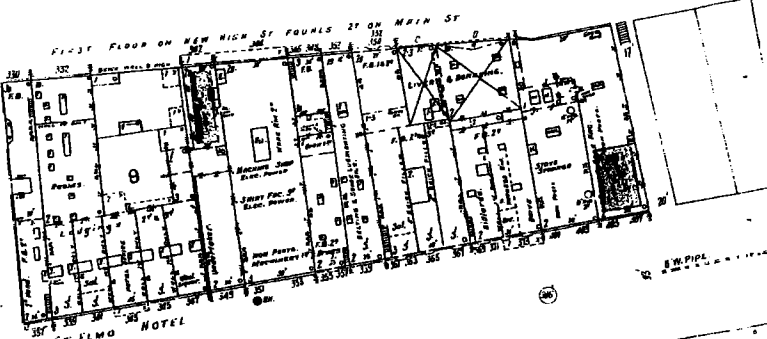
NEW HIGH

60ft wide

273

FEDERAL BUILDING SITE

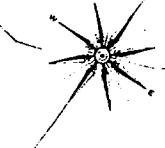
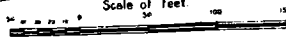
COMMERCIAL



N. MAIN

274

Scale of Feet



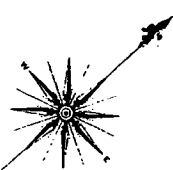
COMMERCIAL ST.

RECADIR ST.

Engineering No. 1

300

N. HILL 298



PL.

HIGH SCHOOL ANNEX

233

N. BROADWAY

SUNSET

FORT MOORE

BROADWAY TUNNEL
STEEL TERRACE

234

BUENA VISTA

BLVD

337

299

NEW HIGH 60 ft wide

REARIS CHURCH CO
SUN BLDG

50

SUNSET BLVD

BELLEVUE S. AN.

337

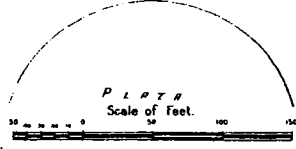
SAN FERNANDO

REPUBLIC

N. MAIN

FW BRUN & CO
GRANIER BLOCK

274



W. MARCHESSAULT ST
E. MARCHESSAULT ST

Hall of Justice
Historic Structure Report

Sanborn Map Company
Los Angeles, California
Volume 3
Published 1906, Corrections through 1951

044...021

INSURANCE MAPS
LOS ANGELES
 CALIFORNIA

CENSUS
 GEOGRAPHY FILES
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VOLUME THREE

PUBLISHED BY THE
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 11 BROADWAY, NEW YORK

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1900

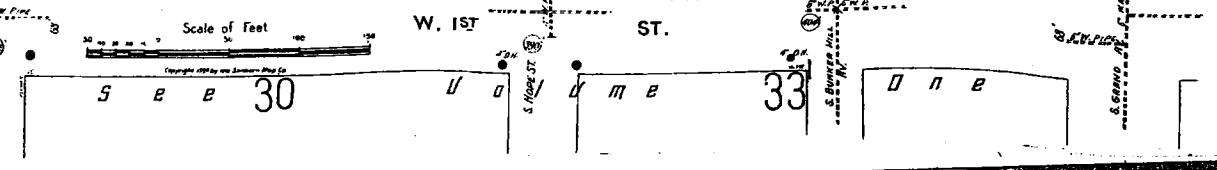
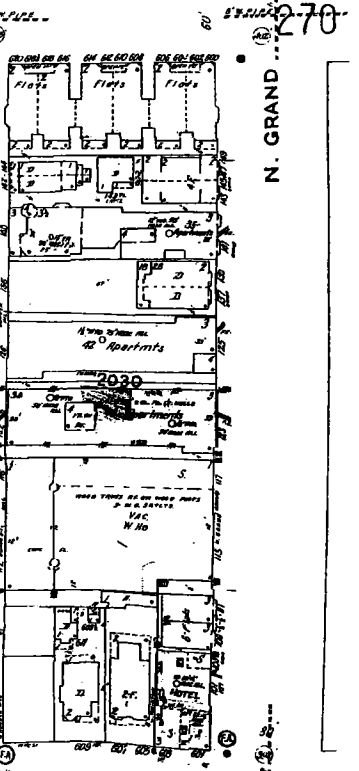
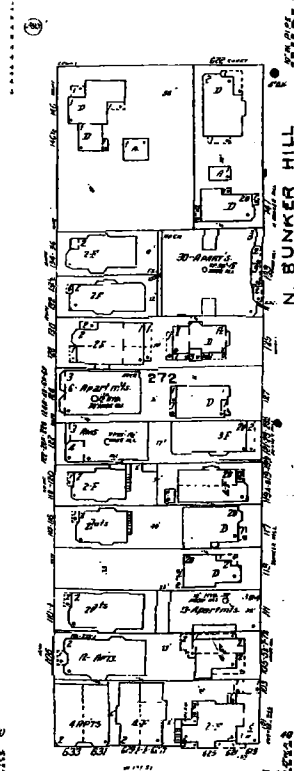
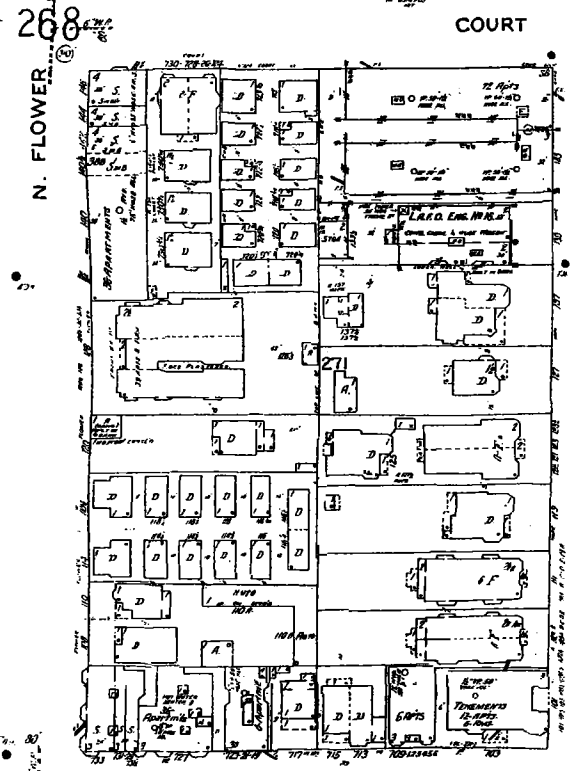
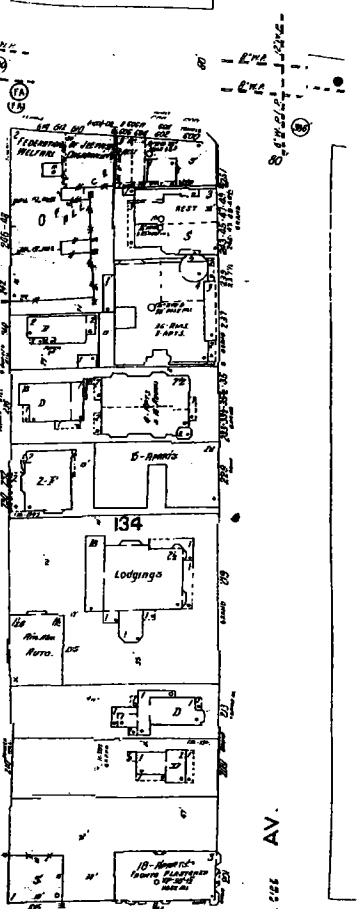
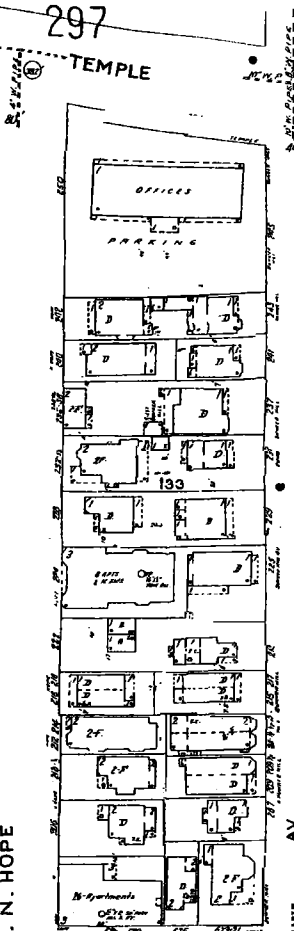
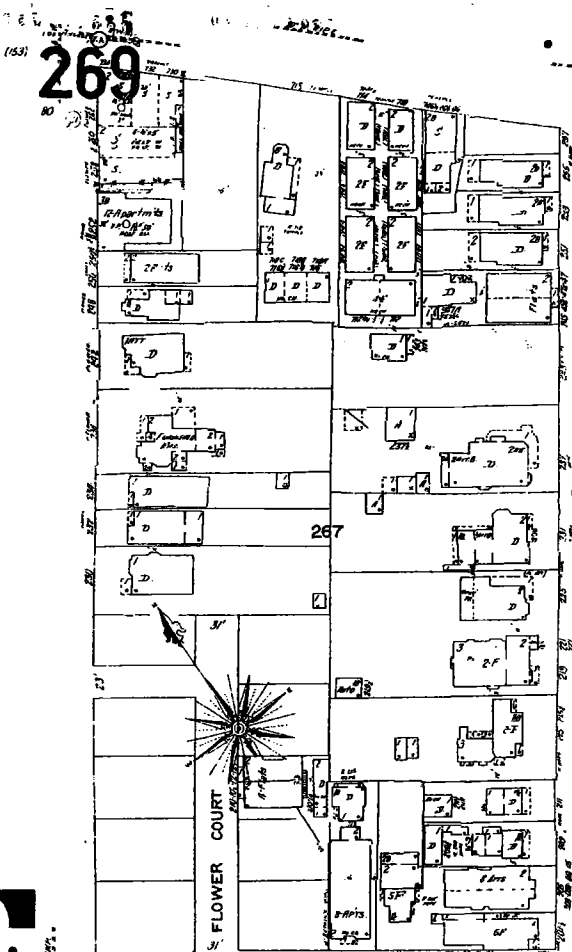
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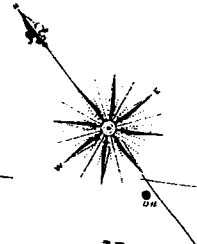
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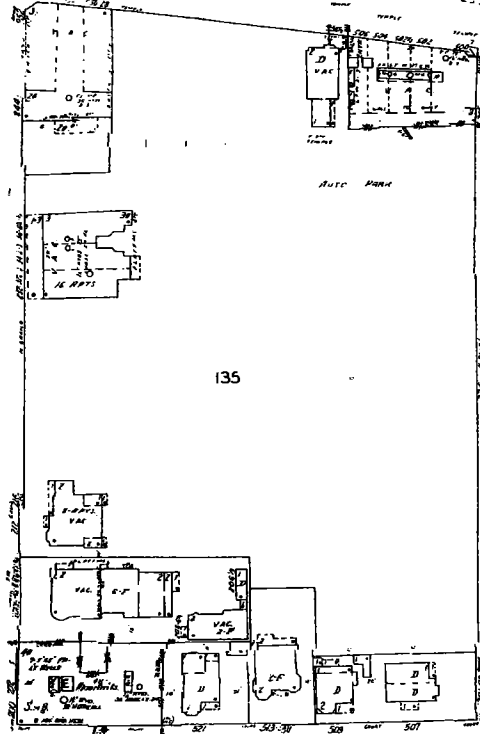
270

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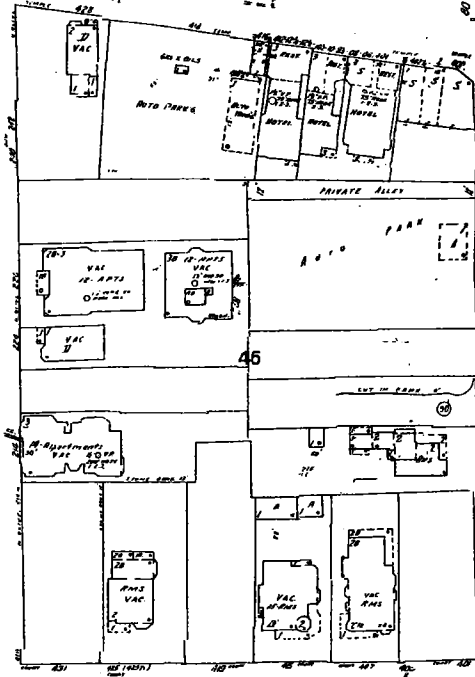


298

TEMPLE



135



272

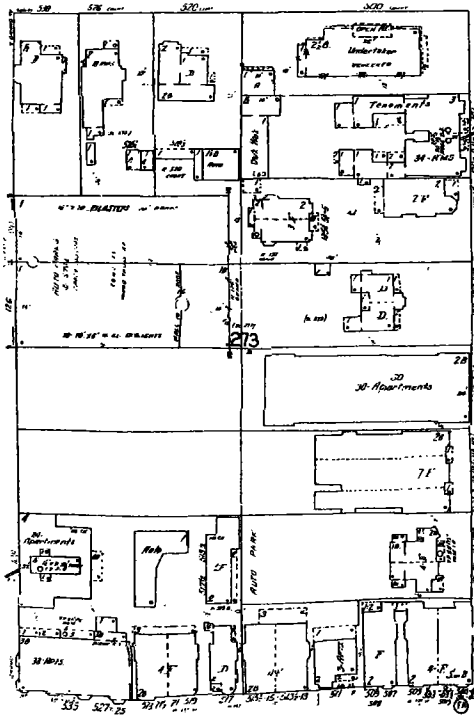
46

N. GRAND AV.

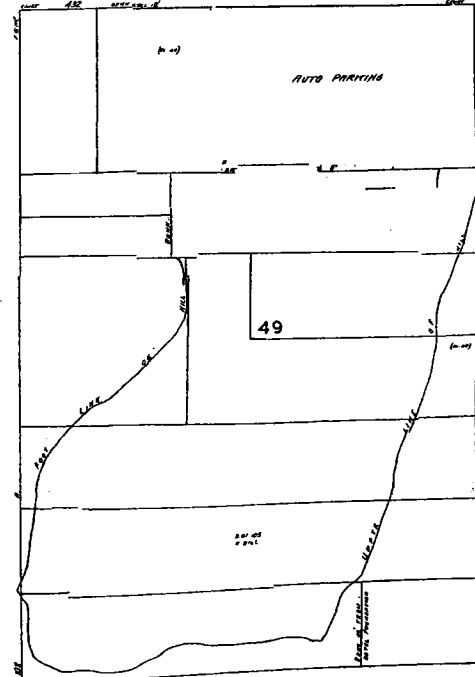
269

COURT

N. OLIVE



W. 1ST



49

N. HILL

271



33

38

S. GRAND

S. OLIVE ST.

S. HILL ST.

271

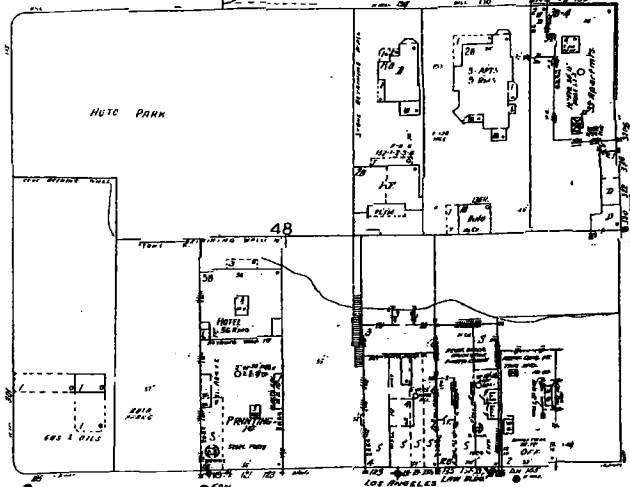
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SEE VOLUME ONE 38

ST.

270

HULL



COURT

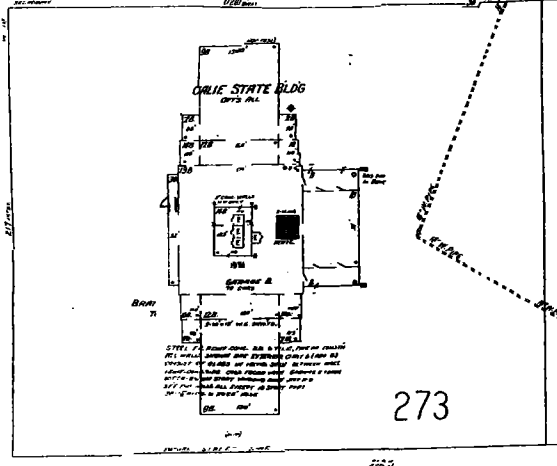
272

N. BROADWAY 80 ft wide

S BROADWAY

W. 1ST

SEE VOLUME TWO 132

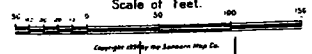


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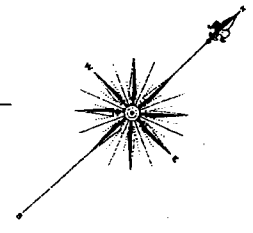
N. SPRING

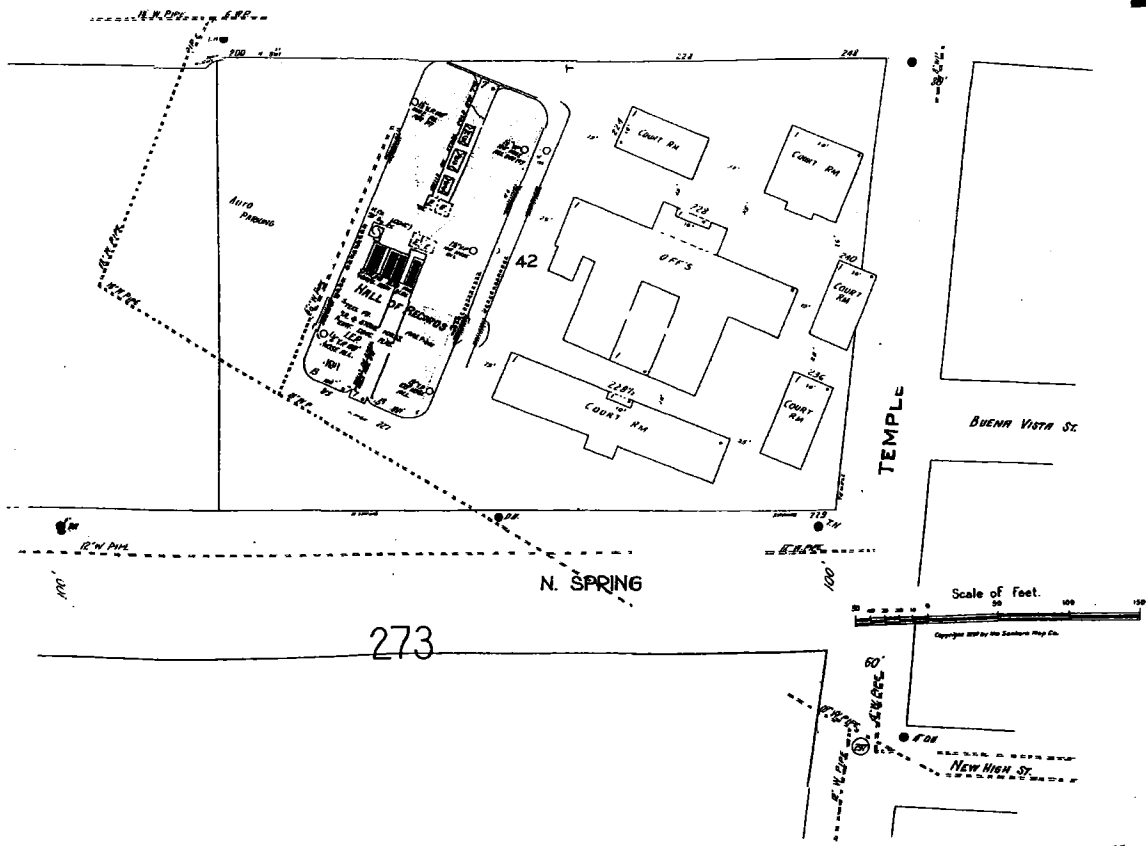
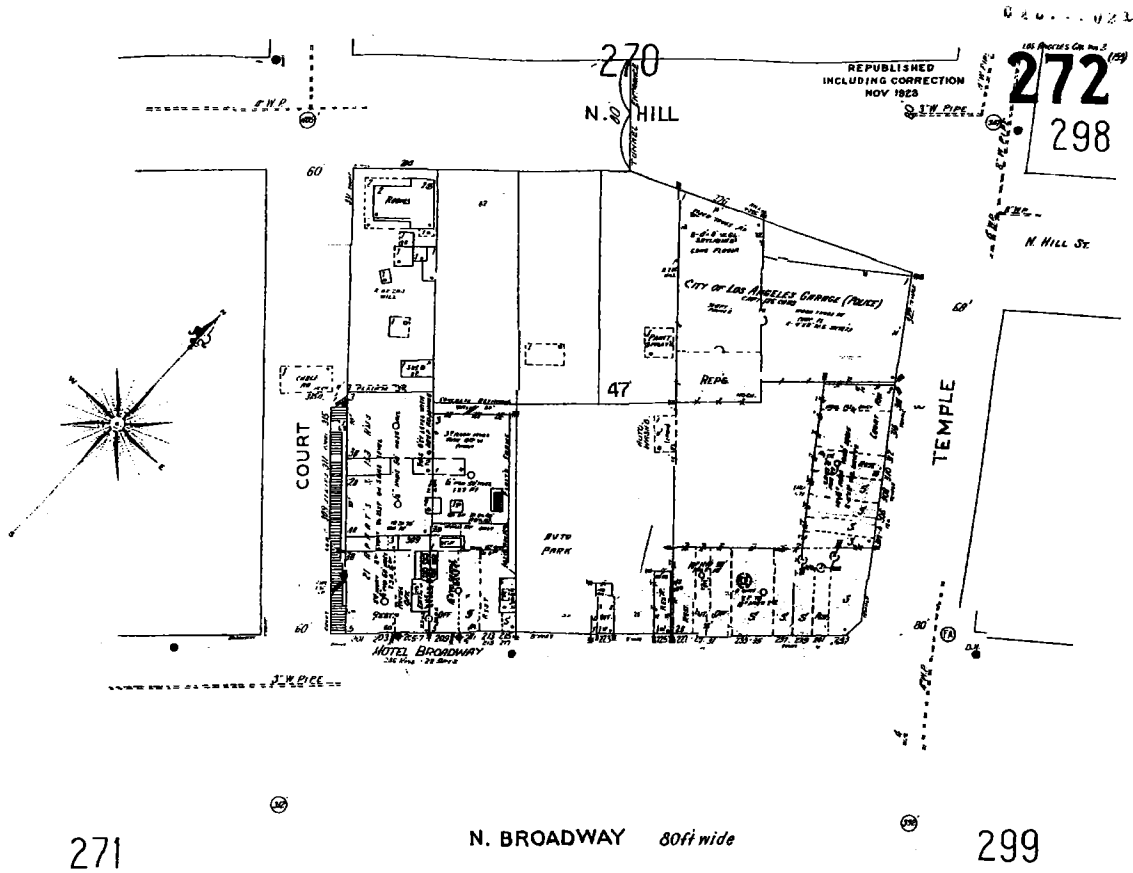
273

Scale of Feet.

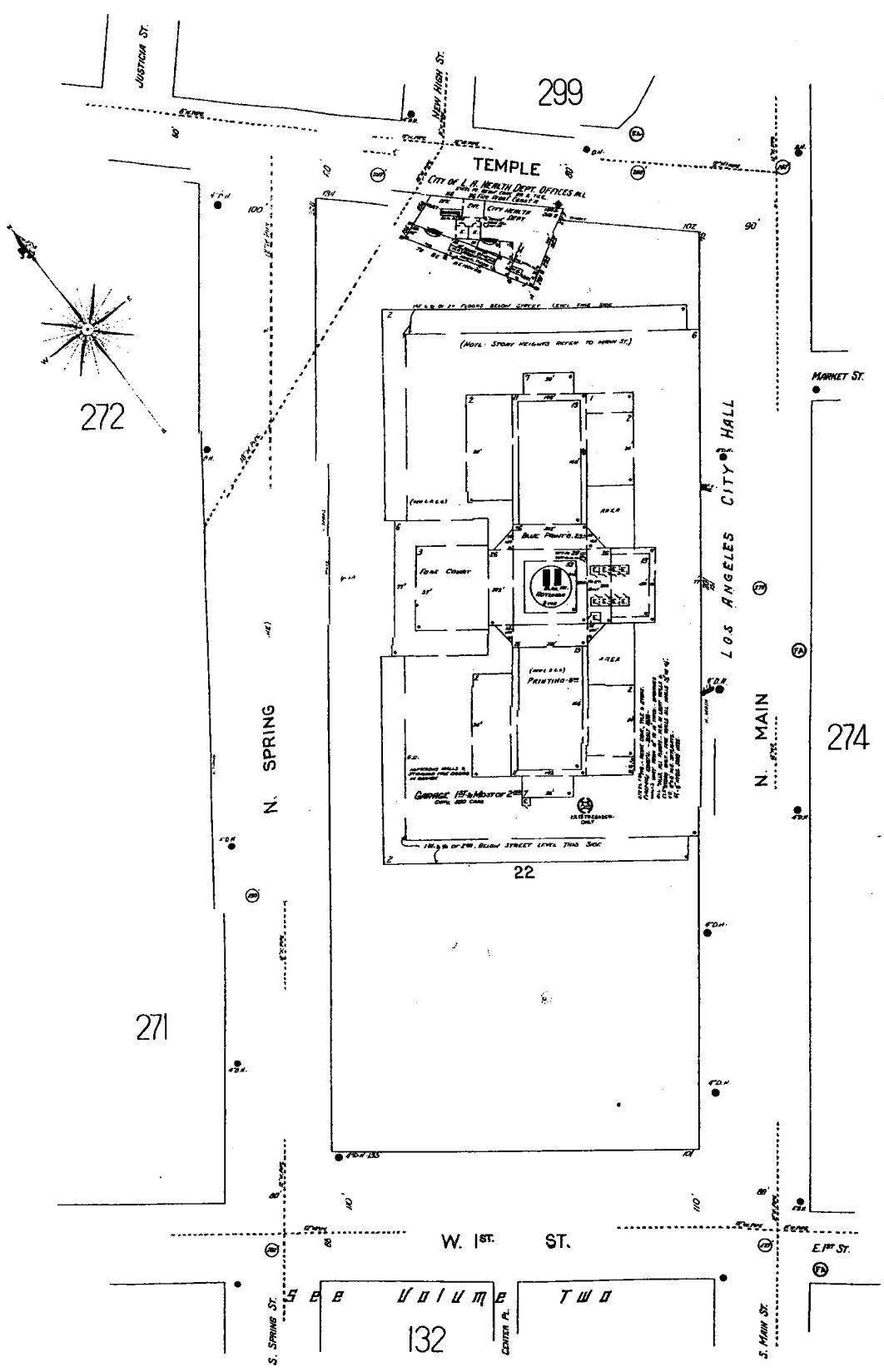


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LOS ANGELES, Vol. 3
273
NEW SHEET
OCT. 1926



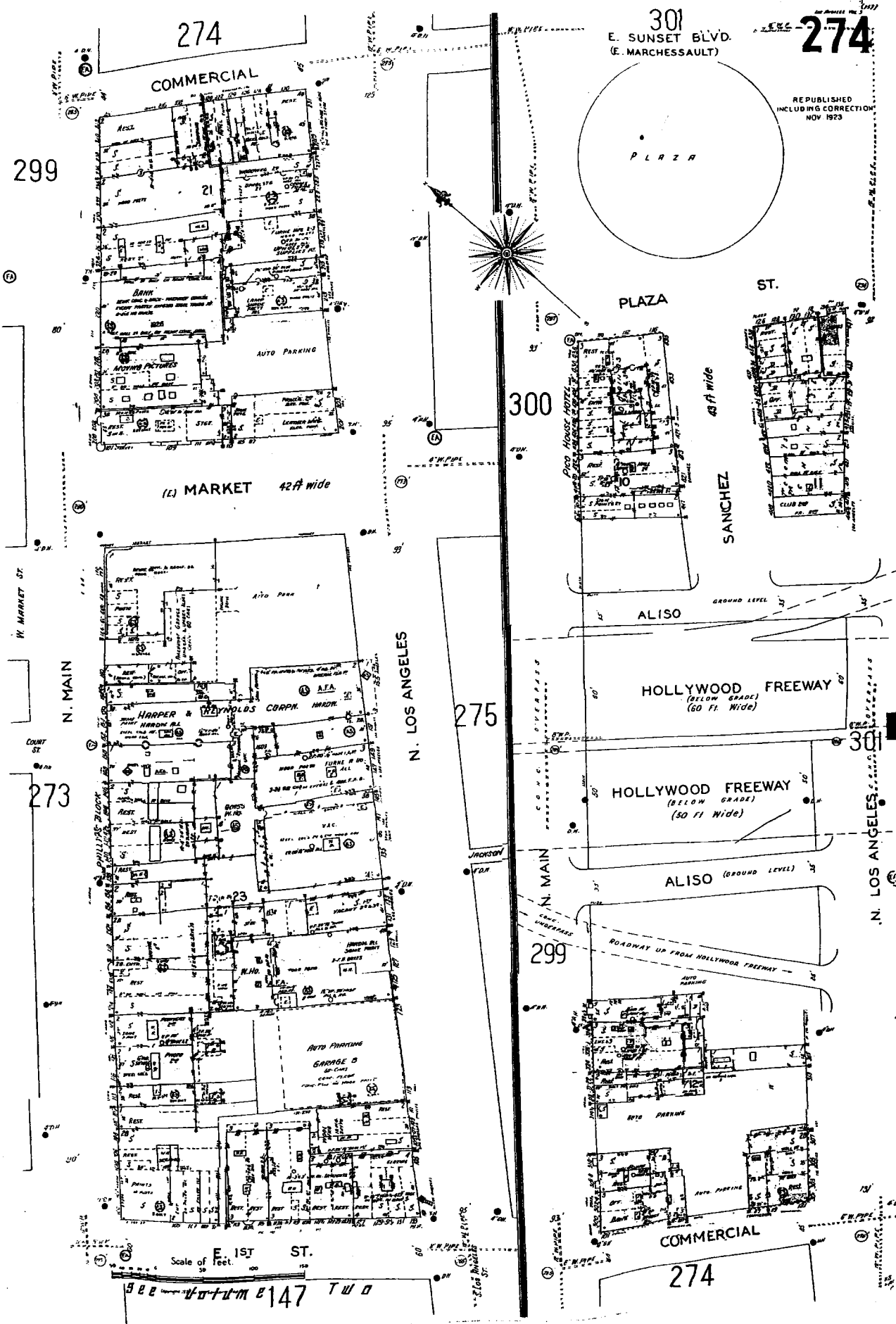
273

271

299

274

132



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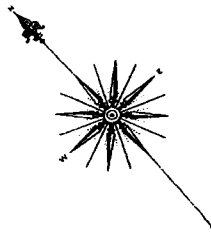
Scale of Feet
147 TW O

275

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COMMERCIAL 301

350



(E.) MARKET 50ft wide

274

N. LOS ANGELES

N. SAN PEDRO

270

JACKSON

E. 1ST ST.

147 S P B

162 T W D



S. LOS ANGELES ST.

HILLVIEW ST.

U O I L M E



REPUBLICAN
INCLUDING CORRECTION
NOV 1923

276

279

277

350

MARKET

N. SAN PEDRO

275

JACKSON ST

JACKSON 50' wide

N. SAN PEDRO

AUTO PARKING

71

N. CENTRAL AV.

CITY OF LOS ANGELES
CITY STORES & MOGELS

70

DIVISION
MOTORCYCLE REPAIR & STORE

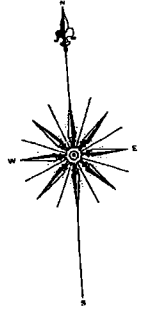
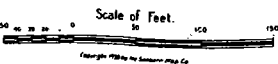
REPAIR SHOP & STORE

AUTO PARKING

162

U O I U M B

T W D



148

N. ALAMEDA

ST. CATHARINE'S CHURCH



299

REPUBLICAN
INCLUDING CONSTITUTION
NOV. 1927

298

N. HILL

44

CALIFORNIA

AUTO PARK

N. BROADWAY

HALL OF JUSTICE

COUNTY OFFICES & COURT ROOMS TO 10TH
COUNTY JAIL BLDG.
1928 REST ADD.

48

MUNICIPAL
COURTS BLDG.

300

TEMPLE

272

N. SPRING

ALISO (Ground level)

FREEWAY (Below grade)

FREEWAY (Below grade)

ALISO (Ground level)

273

U. S. POST OFFICE & COURT HOUSE
Five Floor Construction. Built 1938
STEEL FRAME. REINFORCED CONC.

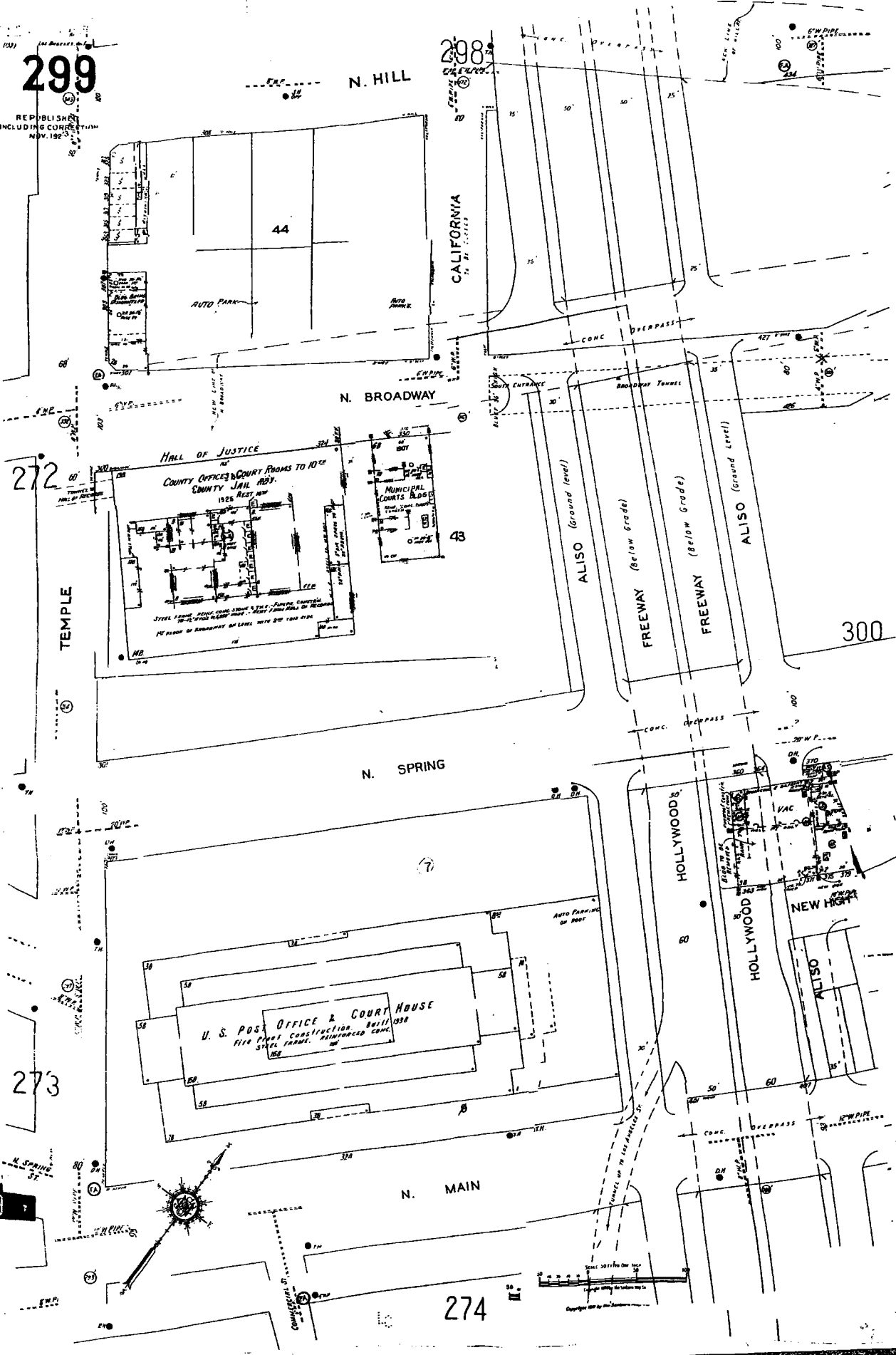
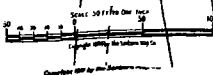
HOLLYWOOD

NEW HIGH

N. MAIN

274

279



300

RE-PUBLISHED INCLUDING CORRECTION NOV. 1923



N. HILL 298

233

N. BROADWAY

BROADWAY TUNNEL

234

SUNSET

337

299

N. SPRING

NEW HIGH 60ft WIDE

BELLEVUE & AV.

SPRING (SAN FERNANDO)

337

N. MAIN

HOLLYWOOD FREEWAY

Auto Parks

REPUBLIC

L.A. CO. SUPERIOR COURTS

L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE

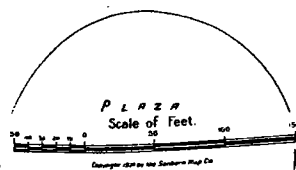
L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE

L.A. CO. OFFICE



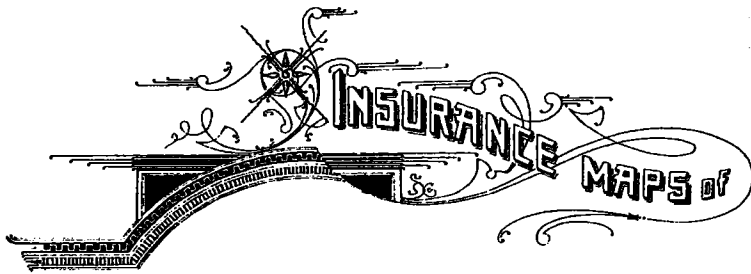
274

PLAZA Scale of Feet.

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Hall of Justice
Historic Structure Report

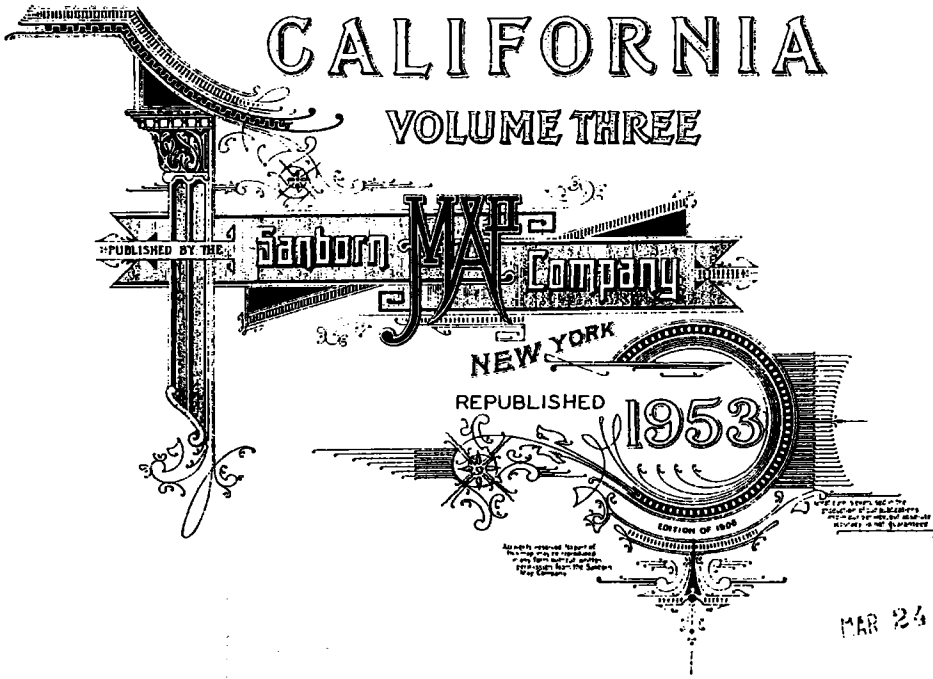
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LOS ANGELES

CALIFORNIA

VOLUME THREE



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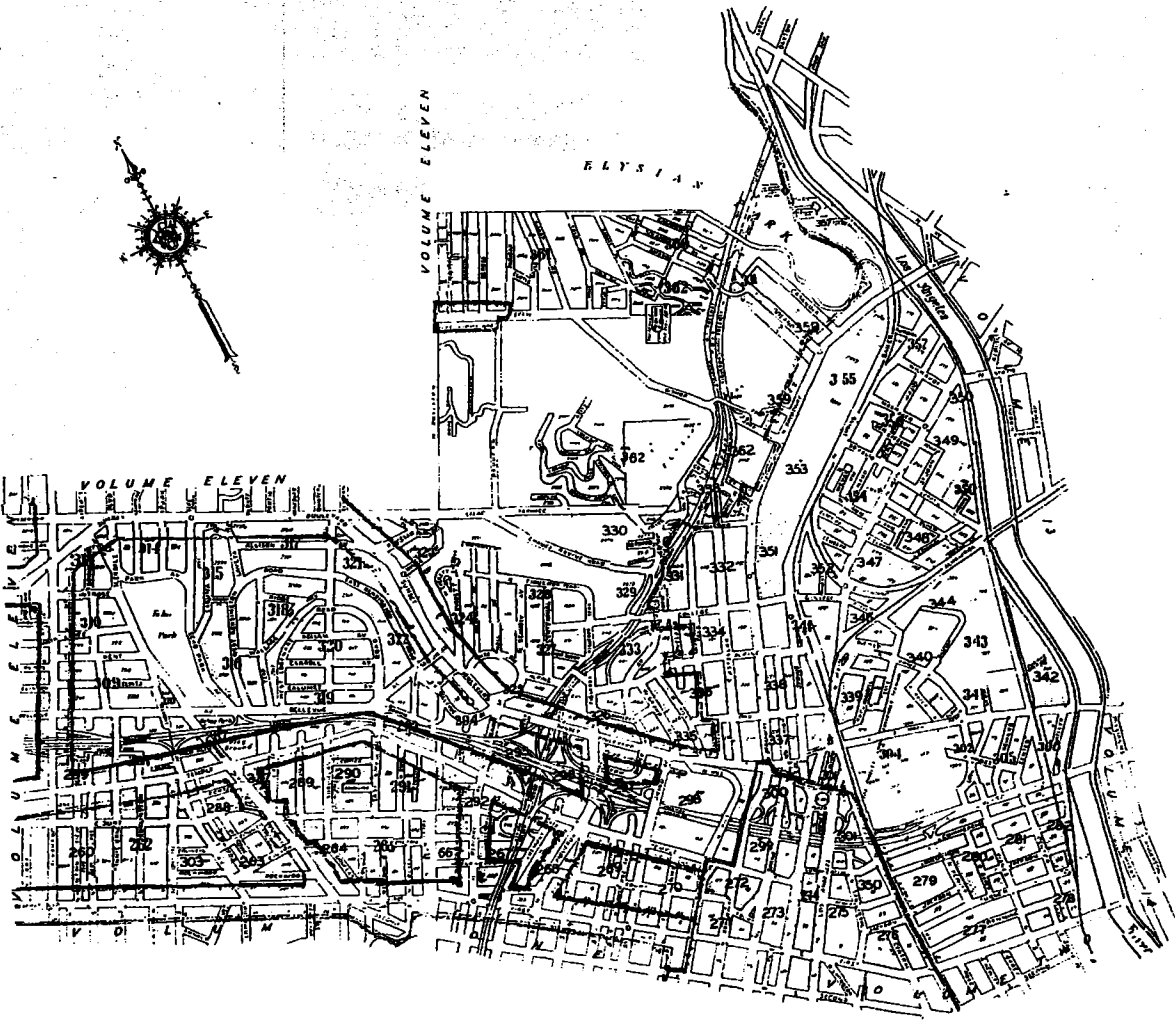
1953

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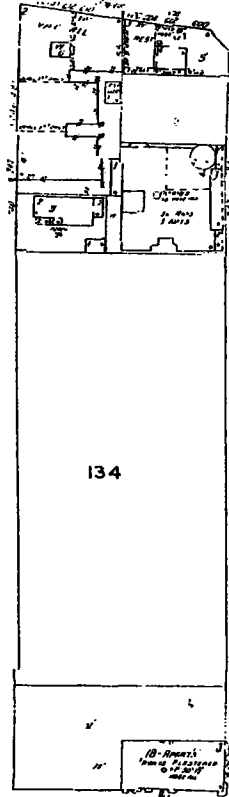
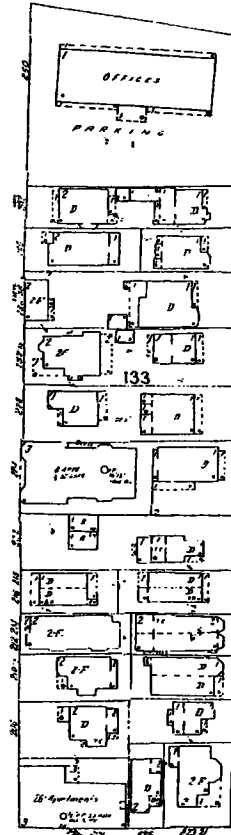
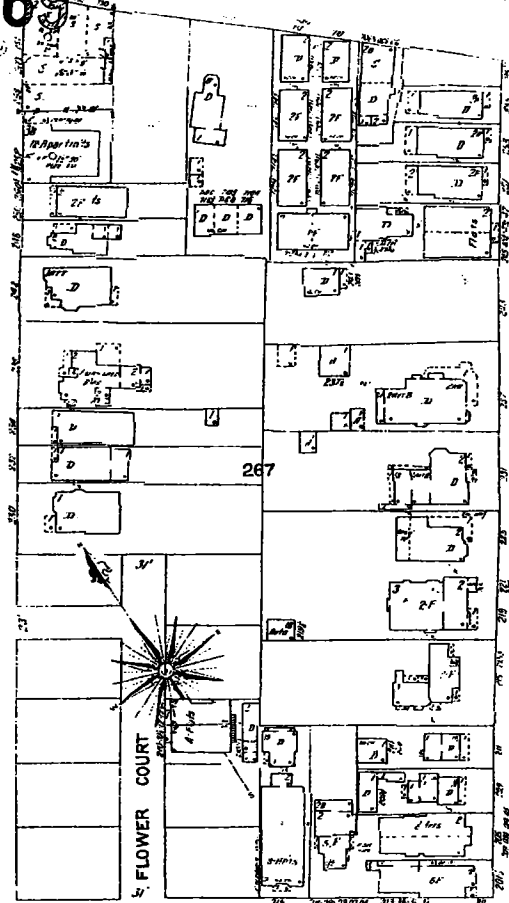
F 16502

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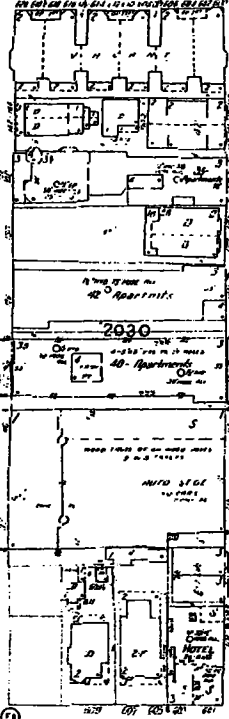
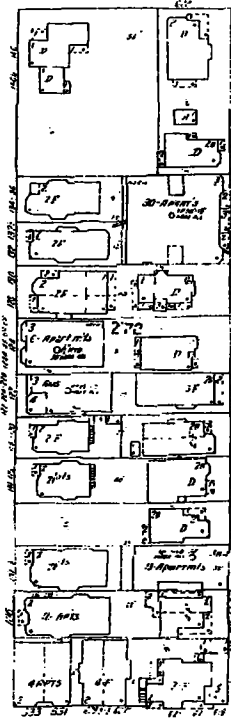
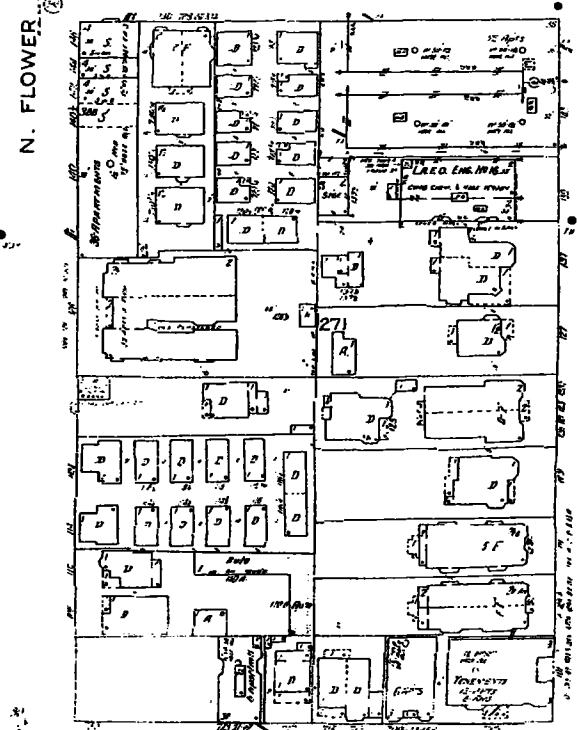
269

297



268

270



N. HOPE

AV.

AV.

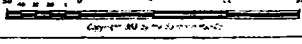
N. FLOWER

N. BUNKER HILL

N. GRAND

W. 1ST

ST.



S E E U O U M E O n e

298

TEMPLE

135

AV.
N. GRAND

269

COURT

N. OLIVE

273

30 Apartments

W. 1ST

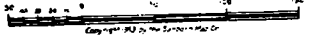
ST.

271

N. HILL

AUTO PARKING

49

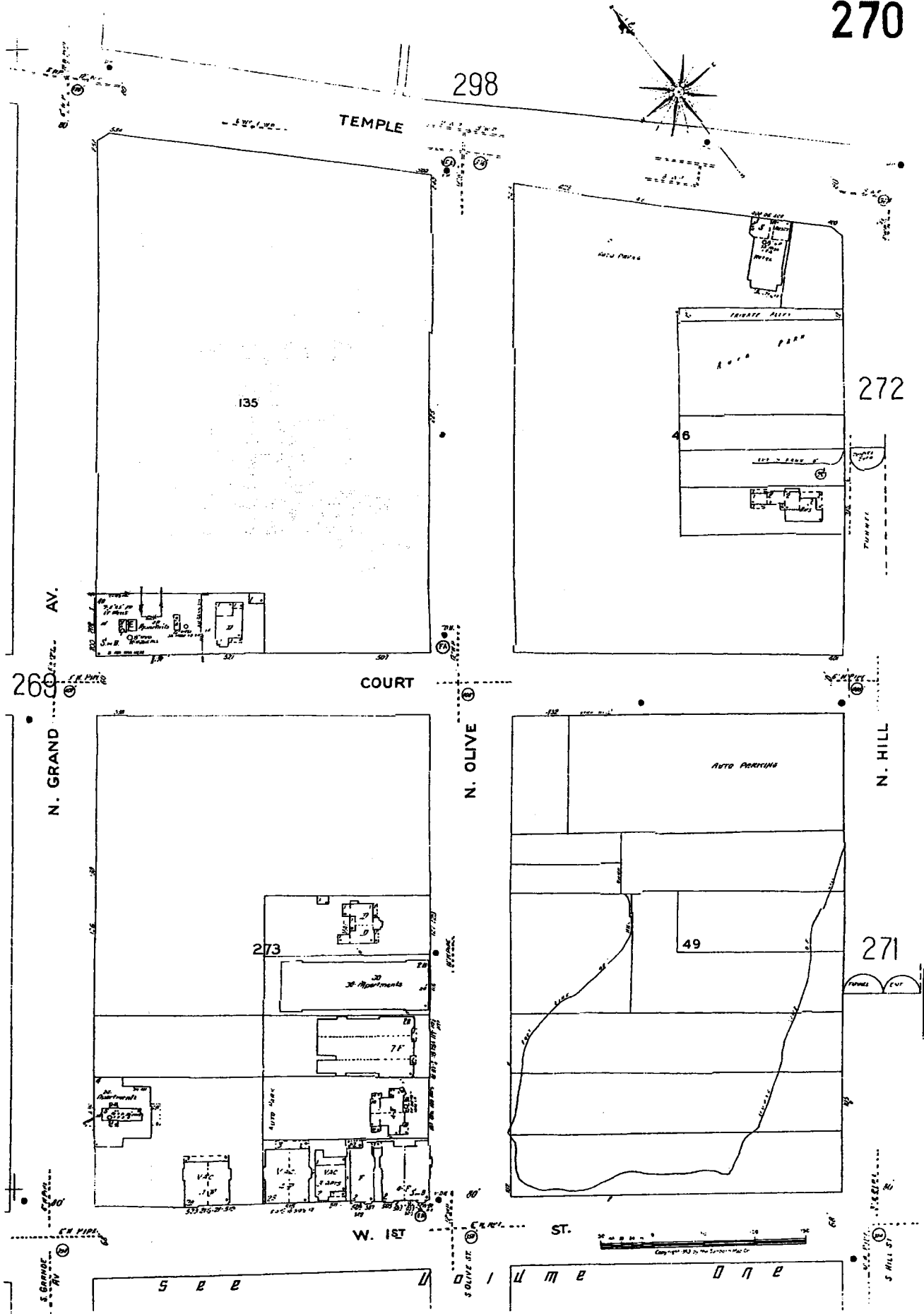
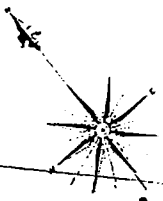


S E E

O L I V E

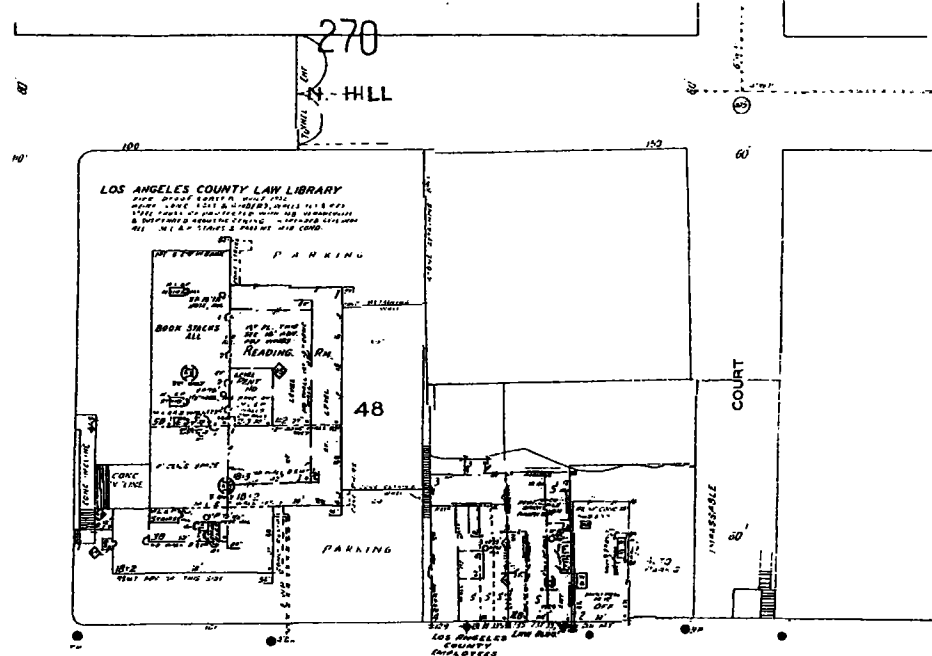
O L I V E

S H I L L



271

SEE VOLUME ONE



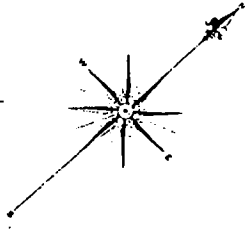
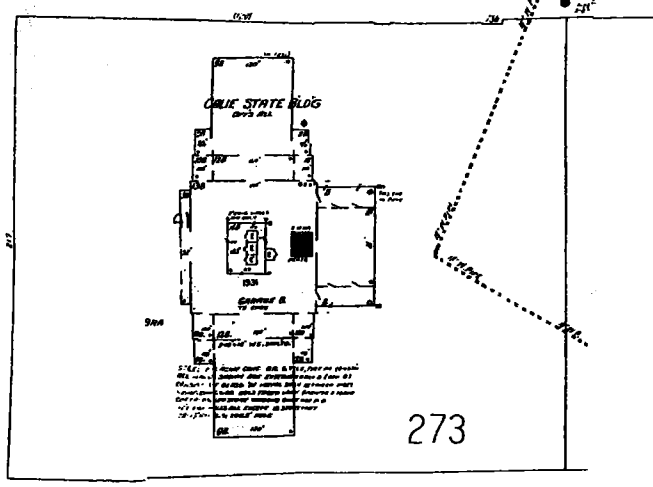
272

N. BROADWAY 80 FT wide

S. BROADWAY

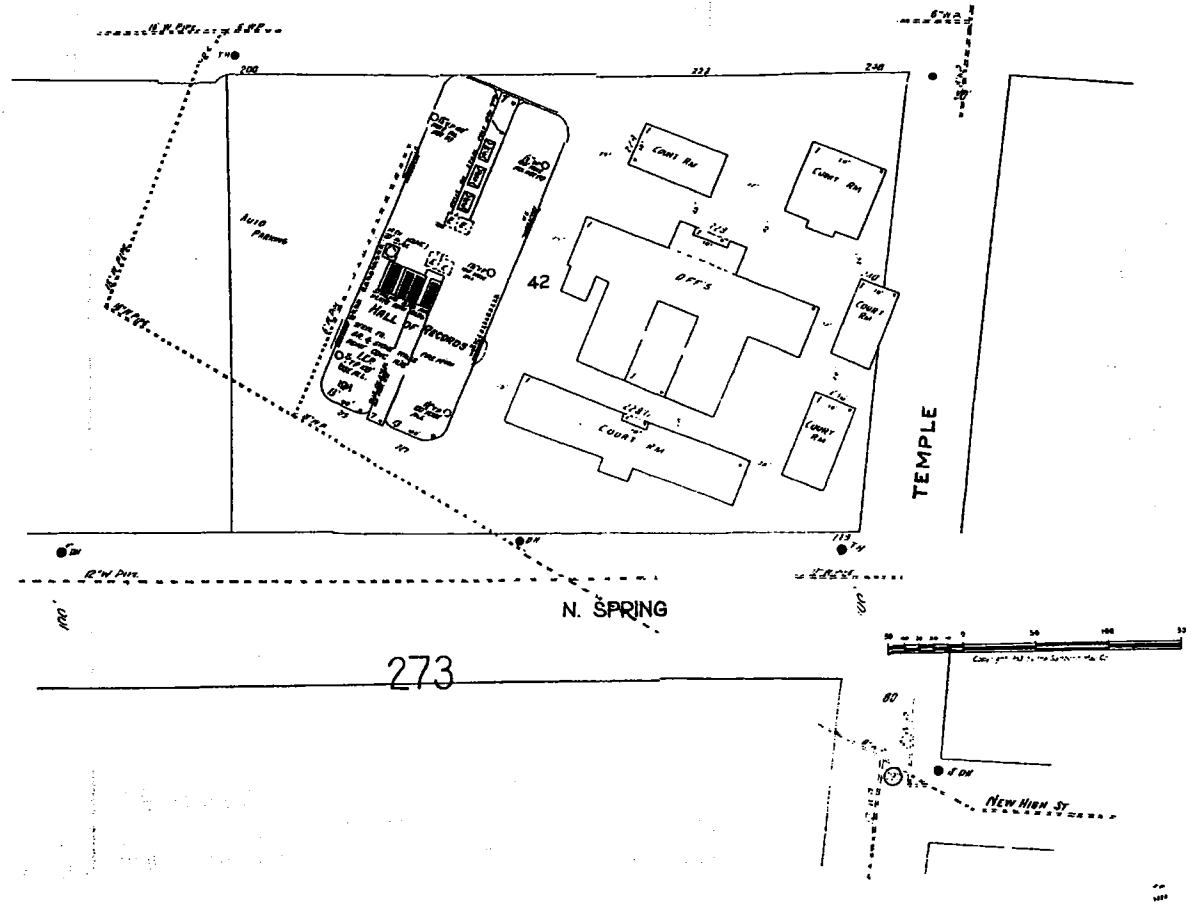
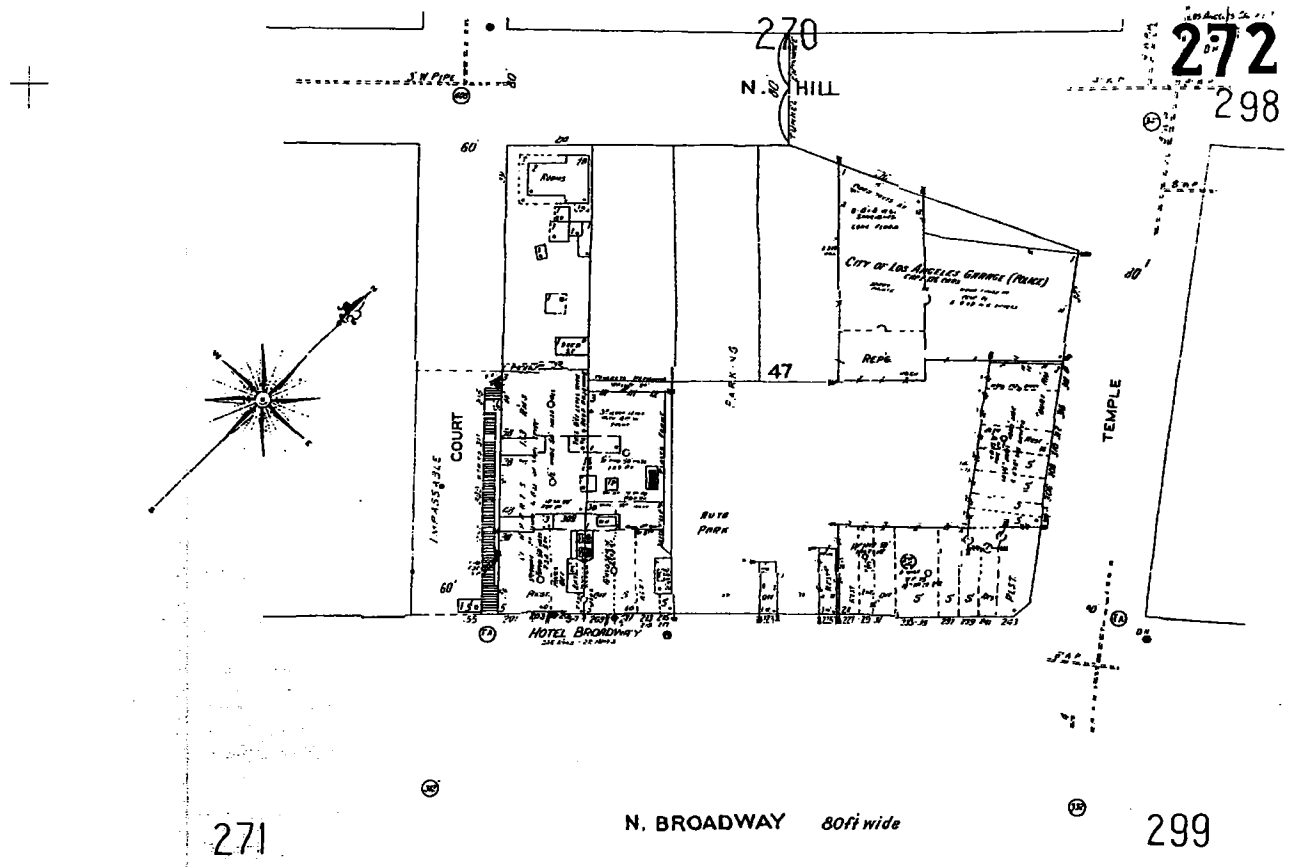
W. 15TH ST.

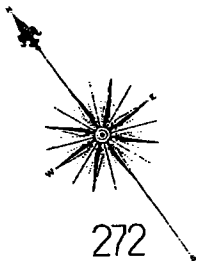
SEE VOLUME TWO



N. SPRING

273





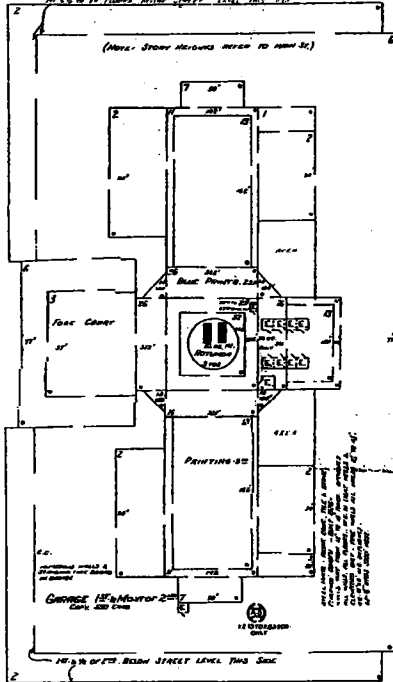
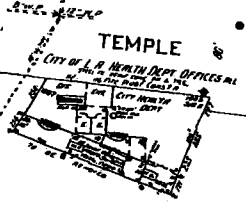
272

271

N. SPRING

299

TEMPLE



LOS ANGELES CITY HALL

N. MAIN

MARKET ST.

274

22

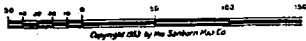
W. 1ST ST.

S. SPRING ST.

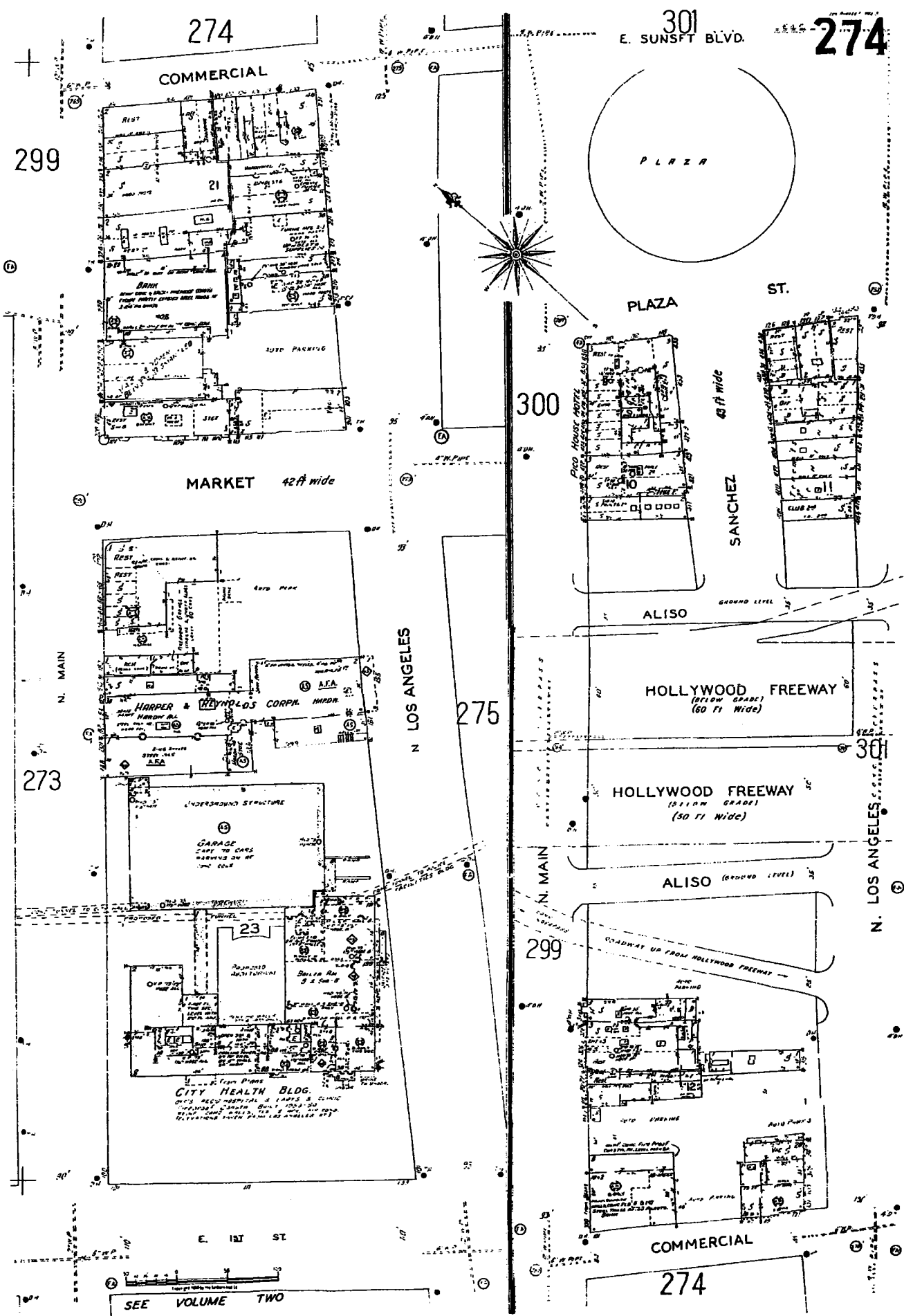


S. MAIN ST.

E. 1st ST.



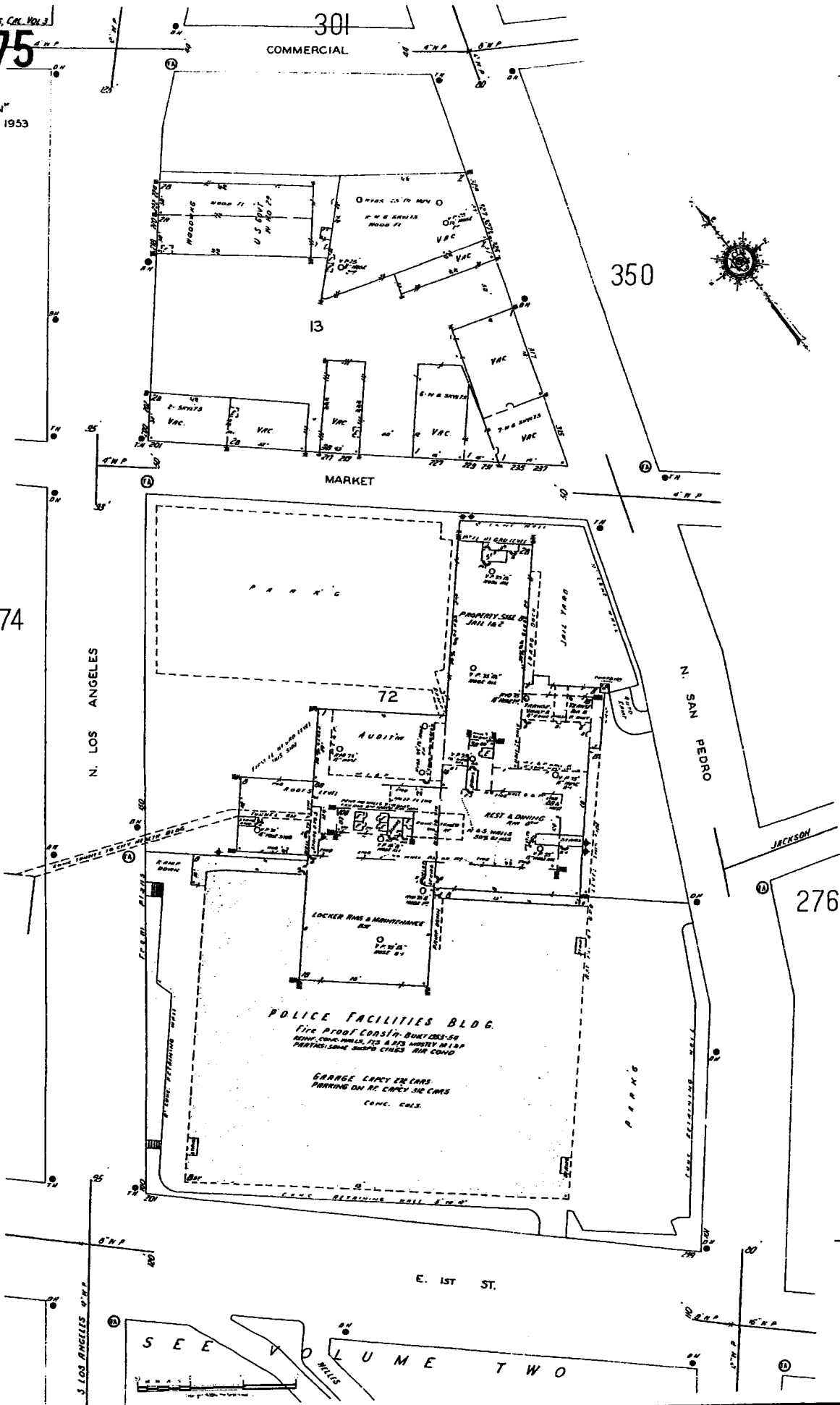
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275

"N"
AUG. 1953



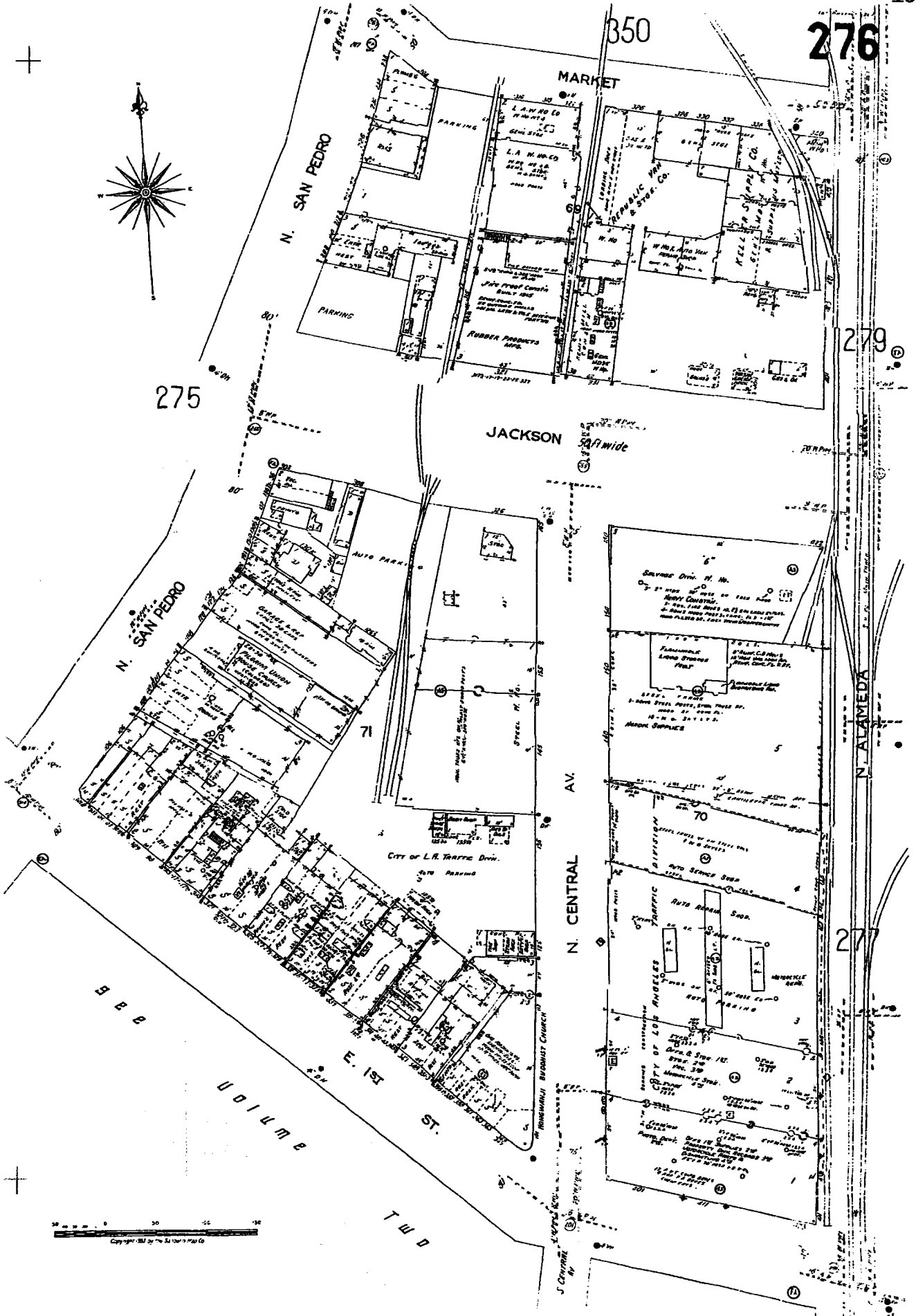
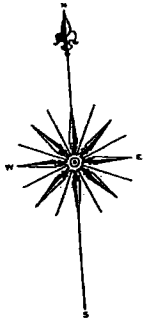
274

350

276

E. 1ST ST.

SEE VOLUME TWO



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299

298

L. A. COUNTY PARKING

44

N. HILL

N. BROADWAY

CONC. OVERPASS

CONC. OVERPASS

ALISO (Ground level)

FREEWAY (Below grade)

FREEWAY (Below grade)

ALISO (Ground level)

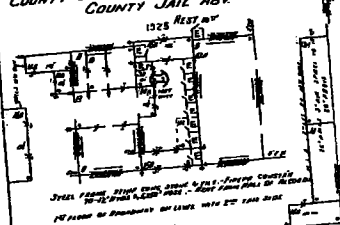
SPRING ST OFF RAMP

300

272

HALL OF JUSTICE

COUNTY OFFICES & COURT RMS. TO N. BROADWAY



43

TEMPLE

N. SPRING

HOLLYWOOD'S

HOLLYWOOD

ALISO

NEW HIGH

273

U. S. POST OFFICE & COURT HOUSE
FIVE STORY CONSTRUCTION BUILT 1932
SPECIAL FRAME. REINFORCED CONC.

274

N. MAIN

AVENUE UP TO THE AVENUE



Copyrighted by the Surveyor

300

298

N. HILL

234

N. BROADWAY

234A

PARKING

299

N. SPRING

L.A. COUNTY SMALL CLAIMS COURT BLDG

NEW HIGH 60ft wide.

337

SUNSET

BVD.

BELLEVE

337

N. SPRING

N. MAIN

8A

AUTO PARKS

REPUBLIC

L.A. CO. CIVIL SERVICE COMMISSION

L.A. CO. CIVIL SERVICE

L.A. CO. CIVIL SERVICE

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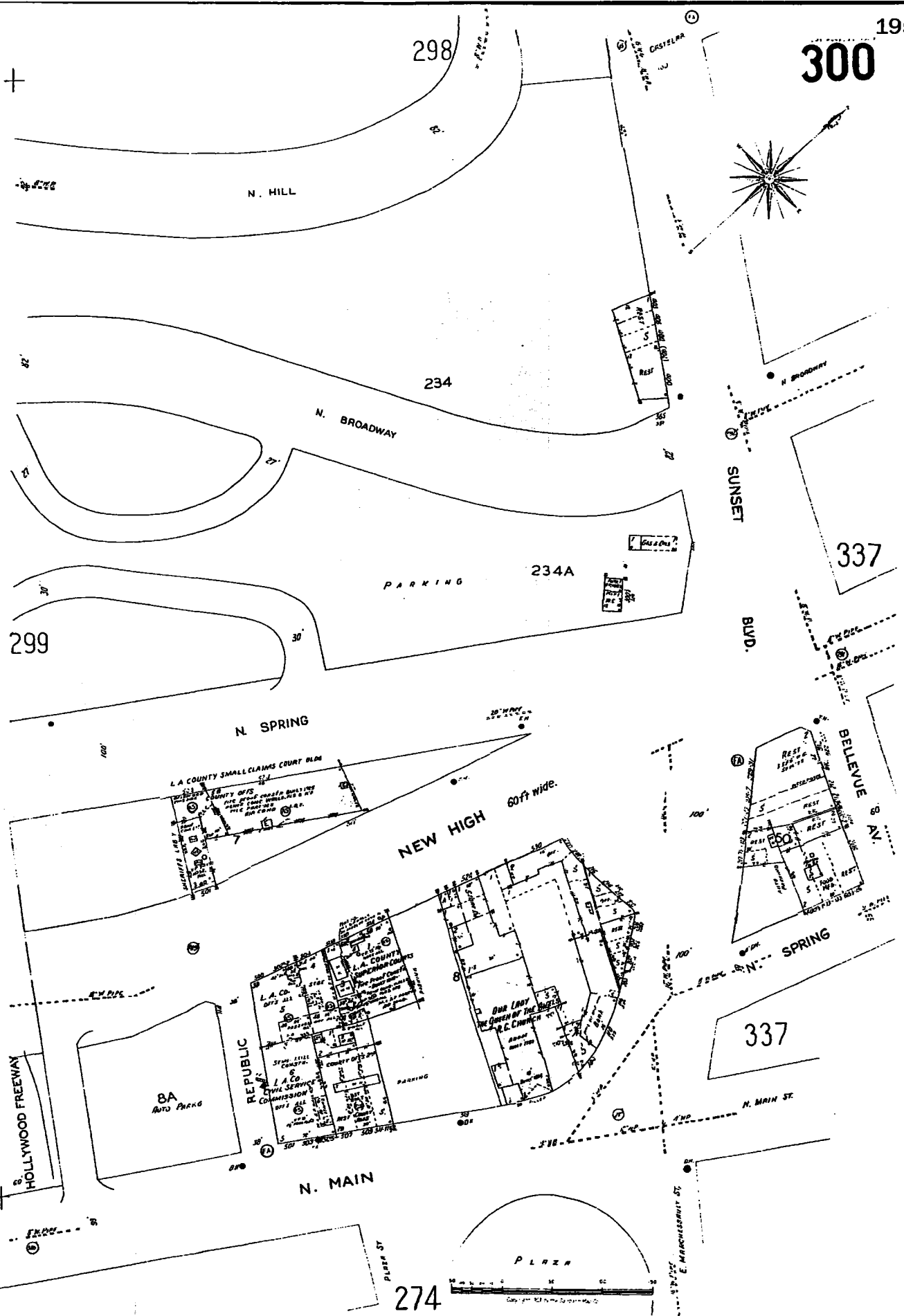
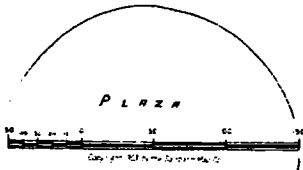
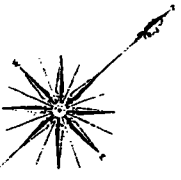
L.A. CO. CIVIL SERVICE

L.A. CO. CIVIL SERVICE

PLAZA

274

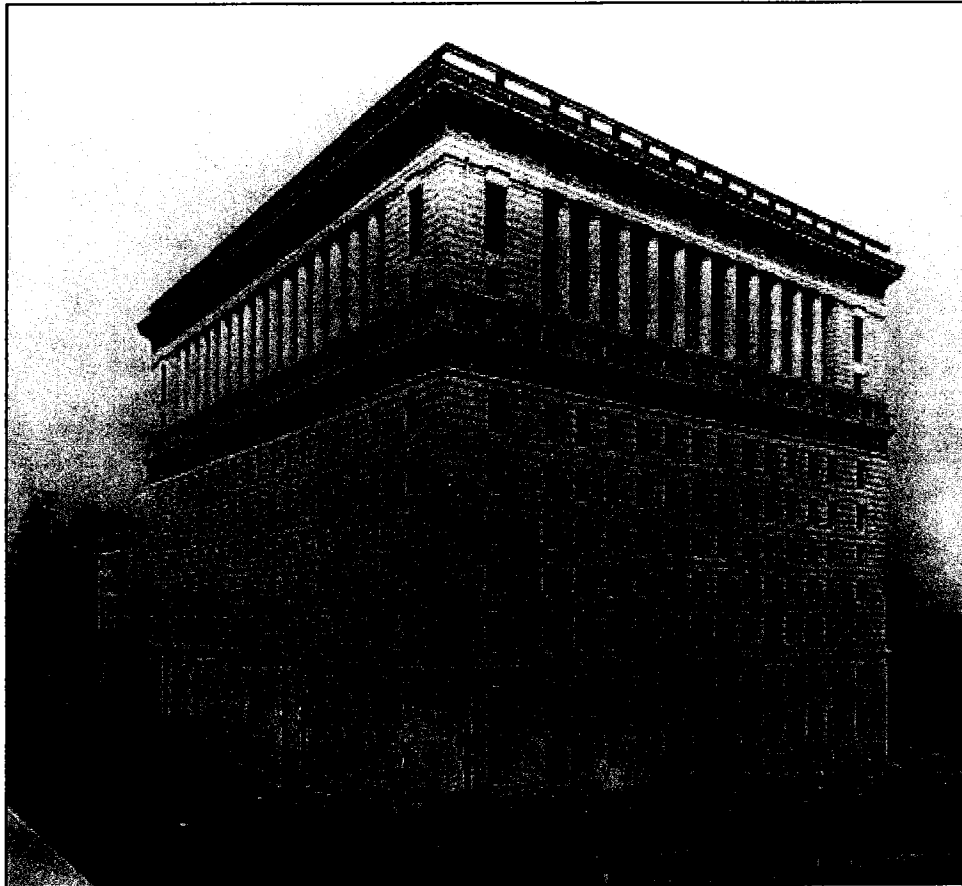
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Appendix F
Cultural Resources Technical Report

CULTURAL RESOURCES TECHNICAL REPORT

Proposed Renovation of Hall of Justice Los Angeles, California



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APPENDICES

I. Introduction

A repair and renovation project has been proposed for the Hall of Justice in downtown Los Angeles. This repair and renovation work fits the definition of a "project" under the California Environmental Quality Act (CEQA). As part of the Environmental Impact Report (EIR) for the site, this technical report has been prepared to examine any impacts this project may have on historic resources. The Hall of Justice has been determined eligible for listing in the National Register of Historic Places and the California Register of Historical Resources.

The Hall of Justice is located at 211 West Temple Street south of the Hollywood (101) Freeway in downtown Los Angeles. The property is bounded by North Broadway, West Temple Street, North Spring Street, and Aliso Street. It should be noted that although the project address is on Temple Street, the building has been listed in the California State Historic Resources Inventory under the address 300 North Broadway.

Designed by the architectural firm of Allied Architects Association, the building opened in 1925. It was developed by the County of Los Angeles and considered to be the first new building in the Civic Center area of downtown Los Angeles. It is designed in the Italian Renaissance style and stands 14 stories tall. It has a steel frame structure and a granite exterior. It is one of the most well-known buildings of downtown Los Angeles.

The County of Los Angeles is proposing to repair and renovate the building by seismically retrofitting and repairing the structure, removing the jail from the upper levels of the building, reconfiguring some floors and most partition walls, and restoring some historic features. The scope of work is analyzed in detail in this report.

The project does not conform to the Secretary of the Interior's Standards for Rehabilitation (36 CFR 68), primarily due to the loss of historic fabric and spaces in the interior of the building. While this loss can be somewhat mitigated by careful means and methods of removal and reinstallation of remaining historic fabric according to the Secretary of the Interior's Standards, the impact still remains significant. Mitigation measures are recommended at the conclusion of this report.

II. Historical Designations

A property may be designated as historic by National, State, and Local authorities. In order for a building to qualify for listing in the National Register or the California Register, it must meet one or more identified criteria of significance. The property must also retain sufficient architectural integrity to continue to evoke the sense of place and time with which it is historically associated. The Hall of Justice has been determined eligible to be listed in the National Register and the California Register of Historical Resources. The building is not designated at the local level. An explanation of these designations follows.

National Register of Historic Places

The Hall of Justice has been determined eligible for listing in the National Register of Historic Places. This determination was made by the State Office of Historic Preservation.

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

To be eligible for listing and/or listed in the National Register, a resource must possess significance in American history and culture, architecture, or archaeology. Listing in the National Register is primarily honorary and does not in and of itself provide protection of an historic resource. The primary effect of listing in the National Register on private owners of historic buildings is the availability of financial and tax incentives. In addition, for projects that receive Federal funding, a clearance process must be completed in accordance with Section 106 of the National Historic Preservation Act. State and local laws and regulations may apply to properties listed in the National Register. For example, demolition or inappropriate alteration of National Register eligible structures may be subject to CEQA.

California Register of Historical Resources

The Hall of Justice is listed in the California Register of Historical Resources. The California Register is an authoritative guide in California used by State and local agencies, private groups, and citizens to identify the State's historical resources and to indicate what properties are to be protected, to the extent prudent and feasible, from substantial adverse change.

The criteria for eligibility for listing in the California Register are based upon National Register criteria. The California Register consists of resources that are listed automatically and those that must be nominated through an application and public hearing process. The California Register automatically includes the following:

- California properties listed in the National Register of Historic Places (Category 1 in the State Inventory of Historical Resources) and those formally Determined Eligible for listing in the National Register of Historic Places (Category 2 in the State Inventory).
- California Registered Historical Landmarks from No.0770 onward.

- Those California Points of Historical Interest that have been evaluated by the Office of Historic Preservation (OHP) and have been recommended to the State Historical Resources Commission for inclusion in the California Register.

Other resources which may be nominated for listing in the California Register include:

- Historical resources with a significance rating of Category 3 through 5 in the State Inventory. (Categories 3 and 4 refer to potential eligibility for the National Register, while Category 5 indicates a property with local significance.)
- Individual historical resources.
- Historical resources contributing to historic districts.
- Historical resources designated or listed as a local landmark.

The Hall of Justice was automatically listed in the California Register because it was determined eligible for listing in the National Register, or Category 2 in the State Historical Resources Inventory.

It should be noted that some technical reports and other sources have incorrectly stated that the building is listed as Category 3 in the State Inventory. The building was officially determined eligible by FEMA and OHP.

III. History of the Hall of Justice

The Hall of Justice has been officially determined eligible for listing in the National Register of Historic Places. The site has significance under Criterion A for its association with the history of criminal justice in Southern California and under Criterion C for its architectural qualities.

Criminal Justice in Southern California: Significance Under Criterion A

The Justice System in Southern California

The City and County of Los Angeles grew very rapidly during the 1880s through the 1920s. Soon after the construction of the railroads to the city in 1886, Los Angeles began an exponential increase in population that transformed the city. The population of Los Angeles grew from 11,183 to 102,479 and the population of the County of Los Angeles grew from 33,381 to 170,298 during the twenty-year period between 1880 and 1900. By the 1920s, the city population was approximately 576,000, making it the fifth largest city in the United States at that time, and the County population was 936,455.

Rapid population growth put a strain on public and civic institutions, which struggled to keep up. Among these institutions were the organizations that make up the criminal justice system: police and sheriffs' departments, jails, courts, public defenders, city attorneys, and others. As the population continued to increase, the incidents of crime and lawlessness also grew, forcing these organizations to create and maintain an efficient criminal justice system.

The evolution of crime in Southern California mirrors the social, economic, and civic evolution of the region. Before California was granted statehood in 1850, the methods of confronting crime were localized and oftentimes violent. To protect themselves from crime, residents formed vigilante committees. These committees engaged in all levels of law enforcement—from identifying the suspect, to judging the accused, sentencing the guilty party, and finally carrying out the imposed sentence. The first of these committees in Los Angeles was organized in 1836, and their formation was officially recognized and approved by the City in 1851.

The first California legislative committee met in December, 1849 to ratify a state constitution and organize the workings of a state government. As part of the effort to formalize the governmental structure, the legislative committee passed the County Government Act of 1849. This Act created the Office of Sheriff for each of the 27 counties then in existence in California. The Sheriff thus became the first authorized chief law enforcement officer for each county.

As the cities and counties of California continued to grow, the institutions of law enforcement evolved to respond to particular problems and needs. For example, in 1853, the state legislature approved the formation of the California Rangers to track down the notorious Joaquin Murieta. This new cavalry unit provided support to existing city and county law enforcement departments and was authorized to use force throughout the state.

By 1891, the state of California had exerted increased control over law enforcement and criminal justice proceedings. Private prison industries were abolished, correctional facilities were being funded by the state, and the state now assumed responsibility for executions. The influence of vigilante committees and independent forces such as the California Rangers diminished as the state gained greater control of law enforcement.

In addition to authorizing and supporting direct law enforcement, the state also provided for the formalization of the judicial system. The County District Attorney's Office was created by an act of the California legislature on February 27, 1850. This act also codified the district attorney's duties. Until 1878, the office was financed by debt payments, fines, payments, and forfeitures due to the county. In 1911, the position of district attorney became a full-time job within the country government with a four-year elective term.

In 1914, Los Angeles County created the Office of the Public Defender, the first office of its kind in the United States. Recognizing the need to support the rights of the accused, Los Angeles County took a significant step in advancing criminal justice procedures.

By the 1920s, the City of Los Angeles had a population of approximately 576,000 and crime continued to be an increasing problem. In 1922, the City of Los Angeles saw 89 murders and 8,747 burglaries. Writing in 1930, Los Angeles County District Attorney Buron Fitts suggested that “our system lacks the three great essentials for law enforcement: celerity, certainty, and finality of punishment.”¹ It was within this context of increasing crime and the need for greater government presence in law enforcement that the Hall of Justice was conceived and constructed.

Construction and Use of the Hall of the Justice

The Hall of Justice was designed in 1925 by the Allied Architects Association as part of the Los Angeles City-County Civic Center, a complex of buildings intended to house city, county, and federal offices in downtown Los Angeles. In addition to the Hall of Justice, the Civic Center was to include the Los Angeles City Hall, the Los Angeles Public Library, a Hall of Records, and various other structures for county and federal departments. As a single building which accommodated a wide range of public services, the Hall of Justice represented the effort to create a streamlined criminal justice system. All levels of the county criminal justice system were housed in the Hall of Justice, giving the building a strong presence in the community and reinforcing the City and County’s commitment to law enforcement.

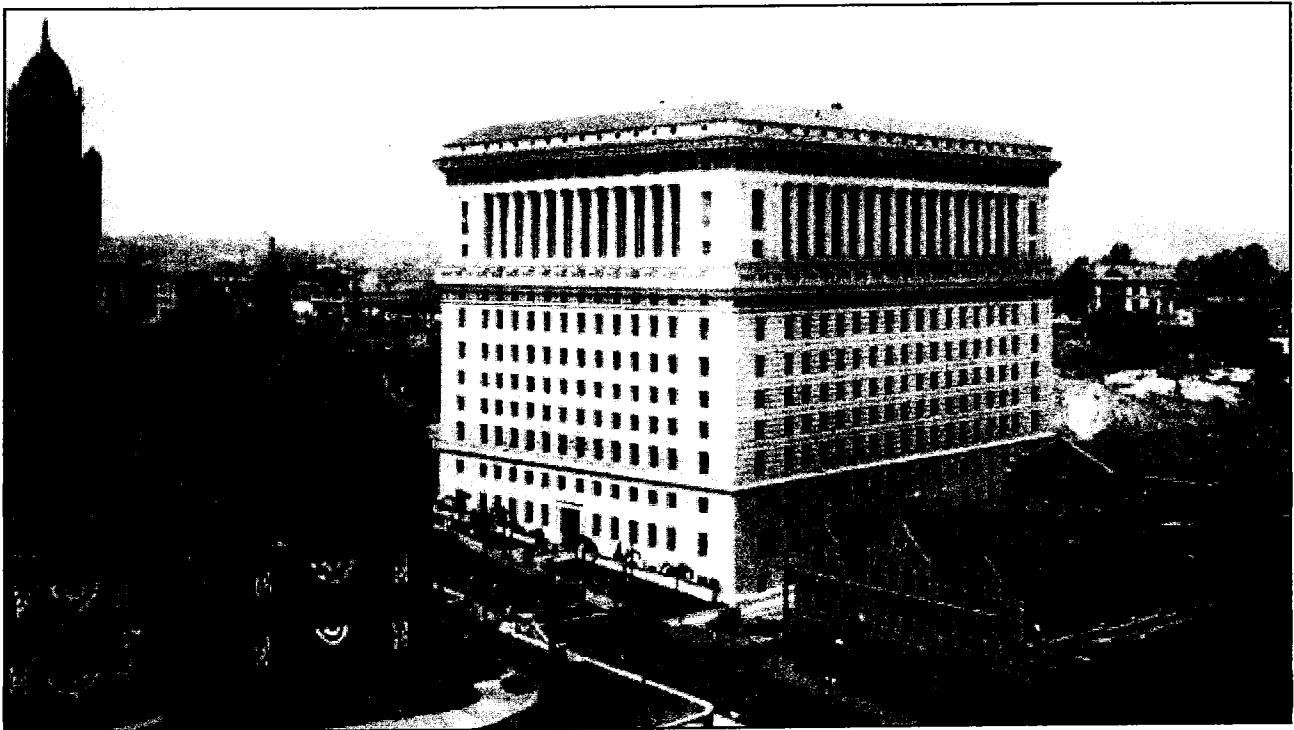


Figure 1: View of the Hall of Justice in downtown Los Angeles, 1928. (Los Angeles Public Library Photo Database)

In selecting a site upon which to build the Hall of Justice, the County made an appropriate, if somewhat ironic, choice. The site chosen was bounded by Broadway, Buena Vista (later Spring) and Temple Streets and occupied a

¹ Buron Fitts, “Greatest Problem in America is Solution of Crime Wave,” *Western City*, January 1930, page 37.

rectangular parcel of land. Long before the Hall of Justice was constructed, this particular site and the surrounding area were known for lawlessness and disorder. In 1870, a member of the Los Angeles city police force shot four of his colleagues, including the police chief. The killer, angry over an unpaid bounty fee, eventually went free. In 1871, the site was used as a lumberyard and corral and had become a popular space for local lynchings. In October of that year, one white man was killed and another wounded in cross-fire between two rival Chinese tongs. Within hours, a white and Latino mob attacked and looted the Chinese quarter of the city, killing eighteen people. Some of these Chinese victims were hanged at the lumberyard gallows. During the next twenty years, thirty-five lynchings took place at the gallows. At the turn of the century, the gallows came down and gave way to Pearl Morton's bordello, a lavish and lucrative prostitution business operated with the full knowledge, and perhaps even patronage, of the law.² With a history of murder, lynching, and illegal activities, the site reflected the criminal element of the city. It was thus fitting that the Hall of Justice, a tangible representation of law enforcement, would be built upon this site.

Developed by the County of Los Angeles, the Hall of Justice cost just over six million dollars to construct. At the time of its completion in 1926, it was the largest building in Los Angeles County.³ Designed by the Allied Architects Association with elements of the Beaux-Arts Classicism and Italian Renaissance styles, the Hall of Justice allowed for the integration of the criminal justice system by providing space for various departments and organizations in one building. The exterior presented an imposing edifice of strength and control, while the interior design accommodated the diverse needs of the county's criminal justice system. Included in the building were the latest technical innovations, including emergency telephones for guards in the jail and a first-floor morgue with spaces for sixty-eight bodies which, according to the *Los Angeles Times*, "may be kept indefinitely in air-tight, glass-enclosed cells."⁴ Although built by the County, the Hall of Justice was intended to be used by other civic entities as well. A 1925 issue of *Southwest Builder and Contractor* reported that the "Los Angeles City Council has decided to enter into contract with the county for space for the police department, police courts, receiving hospital and city prosecutor in the new Hall of Justice at an annual rental of \$67,760."⁵

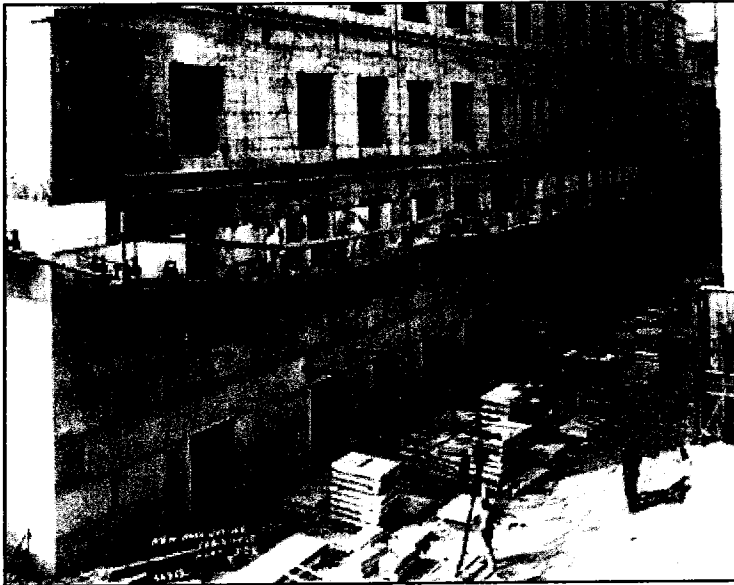


Figure 2: Installing the exterior granite veneer, 1925. (Los Angeles Public Library Photo Database)

² Cecilia Rasmussen, "Only History and Ghosts Walk Hall of Justice," *Los Angeles Times*, 26 May 2002, page B4.

³ Hector Tobar, "Grime and Punishment." *Los Angeles Times*, 23 February 1993, page B3.

⁴ *Ibid.*, page B3.

⁵ *Southwest Builder and Contractor*, 23 January 1925, page 47.

The commitment to all levels of criminal justice was reinforced by the building's interior design. When it opened in 1926, the Hall of Justice included spaces for the sheriff's department, county jail, district attorney's office, city attorney, prosecuting attorney, municipal and superior courts, and the coroner. It has been described as "a masterpiece of practical design" that combined "a jail in the upper four stories...with a complex of courtrooms on the floors just below and offices for the district attorney and other law enforcement agencies at the bottom."⁶ The public spaces, including a grand entrance lobby, occupied the first two floors of the building. Offices for the sheriff's department were housed on the second through sixth floors. The district attorney's office was on the sixth floor, and the courts were located on the seventh and eighth floors, with the high ceilings of the courtrooms extending up through the ninth floor. The judges' chambers and jury rooms were also located on the eighth floor. The uppermost five floors housed the jail cell blocks, visitation areas, medical facilities, and a kitchen. Finally, the roof served as an inmate recreation area, library, and laundry.



Figure 3: Interior view of the Coroner's Inquest Room, circa 1937. (Los Angeles Public Library Photo Database)

This division of interior space mirrored the tripartite division of the exterior façades of the building. The divided façades were designed to reflect the three parts of a classical column, but this exterior division also paralleled the interior configuration of the building. The interior spaces were divided into three major groups, and this division was reflected in the allocation of floor levels. The groups of spaces included public circulation areas (floors 1-2), law enforcement and judiciary (floors 2-9), and prisoner detention (floors 10-14). This distinct division of interior use was echoed in the exterior tripartite design.

Hall of Justice in the Media

The top five levels of the Hall of Justice were jail cells, a unique arrangement at the time for the architectural design of a multi-purpose criminal justice facility. Detaining prisoners on the top floors of a fourteen-story building might

⁶ Allan Parachini, "Policies Handcuff Old Jail, Hall of Justice Facilities Unused Since 1979." *Los Angeles Times*, 15 July 1981, part V, page 6.

have been seen as an effective deterrent to escape attempts, but the jail experienced numerous troubles with inmates. Commenting on the jail's design, an observer wrote the following in 1993:

In fact, the jail's archaic design is like the worst-case scenario in a criminal science textbook. There are dozens of blind spots—passages and stairways beyond the view of any guard—sites of stabbings and beatings that settle old jailhouse scores. Inmates have tried to escape by fashioning ropes from blankets and rappelling twelve or more stories down the granite walls. Some have succeeded; others have fallen to their deaths.⁷

Overcrowding in the jail was also a problem. The cell blocks had an official capacity of 1,725, but may have housed as many as 4,400 inmates at times.⁸ It was within this atmosphere of intensity that several of the most notorious people in Los Angeles criminal history were held and tried. These trials received prominent media attention and gave rise to many confirmed and unconfirmed popular anecdotes.

Mobster Benjamin "Bugsy" Siegel was jailed at the Hall of Justice in 1940 and reportedly received special treatment by the county staff. Accounts of the extent of this treatment vary, but supposedly he was permitted to leave his cell to visit his barber and enjoy elaborate lunches. One unconfirmed report describes how Siegel was served a pheasant dinner by deputies of the county sheriff's office. When word of this treatment reached the press, a scandal broke out that eventually led to the firing of the county's top jailer.⁹

Siegel's counterpart in the Los Angeles underworld was Mickey Cohen, who was arrested on bookmaking charges in 1942 and served six months in the county jail at the Hall of Justice. One year later, the Hall of Justice courtrooms were the scene of two trials involving iconic Hollywood actors. Errol Flynn was tried on statutory rape charges, and Charlie Chaplin faced a paternity suit. In 1949, actor Robert Mitchum was convicted of marijuana possession and spent two months in jail.



Figure 4: Actor Robert Mitchum upon his release from the Los Angeles County Jail, 1949. (Los Angeles Public Library Photo Database)

During the 1960s and 70s, the Hall of Justice was further catapulted into the public eye. In 1968, Sirhan Sirhan was arrested for the assassination of Robert F. Kennedy. He was held and tried at the Hall of Justice. For the trial, county officials built a high-security courtroom on the thirteenth floor just a few feet from Sirhan's jail cell. Fearing the possible murder of Sirhan in the manner of Lee Harvey Oswald five years before, county authorities sought to confine Sirhan's movements by constructing a special courtroom. Sirhan was convicted of murder and sentenced to die in the gas chamber. This sentence was never carried out, however, because the death penalty was abolished in California in 1972. His sentence was thus reduced to life in prison.

The trial of Charles Manson and his "Family" began in June, 1970

⁷ Tobar, page B3.

⁸ Parachini, page 1.

⁹ Tobar, page B3 and Rasumussen, page B4.

in a courtroom on the eighth floor of the Hall of Justice. Accused of killing six people, including actress Sharon Tate, Manson was held in a single jail cell. During the trial, Manson watched from a small holding tank next to the courtroom. The trial lasted over nine months and was, at the time, the longest, most expensive, and most highly publicized trial in American history. Manson was convicted of murder and received the death penalty. Like Sirhan Sirhan, Manson's sentence was reduced to life in prison when California abolished the death penalty in 1972.

These high-profile trials and prisoners gained national attention, thrusting the Hall of Justice into the spotlight on numerous occasions. As the location for such sensational court cases and the detention center for such infamous criminals, the building gained notoriety within the local and national press. By serving diverse aspects of law enforcement, the Hall of Justice was associated with integrated criminal justice as well as legendary personalities. Its site, design, and function were all important in the history of law enforcement in southern California, and its association with notorious criminals is significant in the themes of American crime and justice. The Hall of Justice is thus a significant historic resource under Criterion A.

Design and Architectural Qualities of the Hall of Justice: Significance Under Criterion C

The Hall of Justice is a prominent piece of the built environment in downtown Los Angeles. Designed with elements of the Beaux-Arts Classicism and Italian Renaissance styles, its exterior facades are excellent examples of tripartite division and include unique decorative motifs that mix classical references with southwestern images. The Hall of Justice is also a significant piece of civic architecture designed by the Allied Architects Association, a unique collective of Los Angeles architects formed to design public buildings. In addition, the Hall of Justice is associated with the Los Angeles City-County Civic Center and the attempt to create a master plan for downtown Los Angeles guided by the tenets of the City Beautiful movement. With an imposing presence and retaining a high degree of integrity, the Hall of Justice is a significant work of architecture and a valuable component of the city landscape.

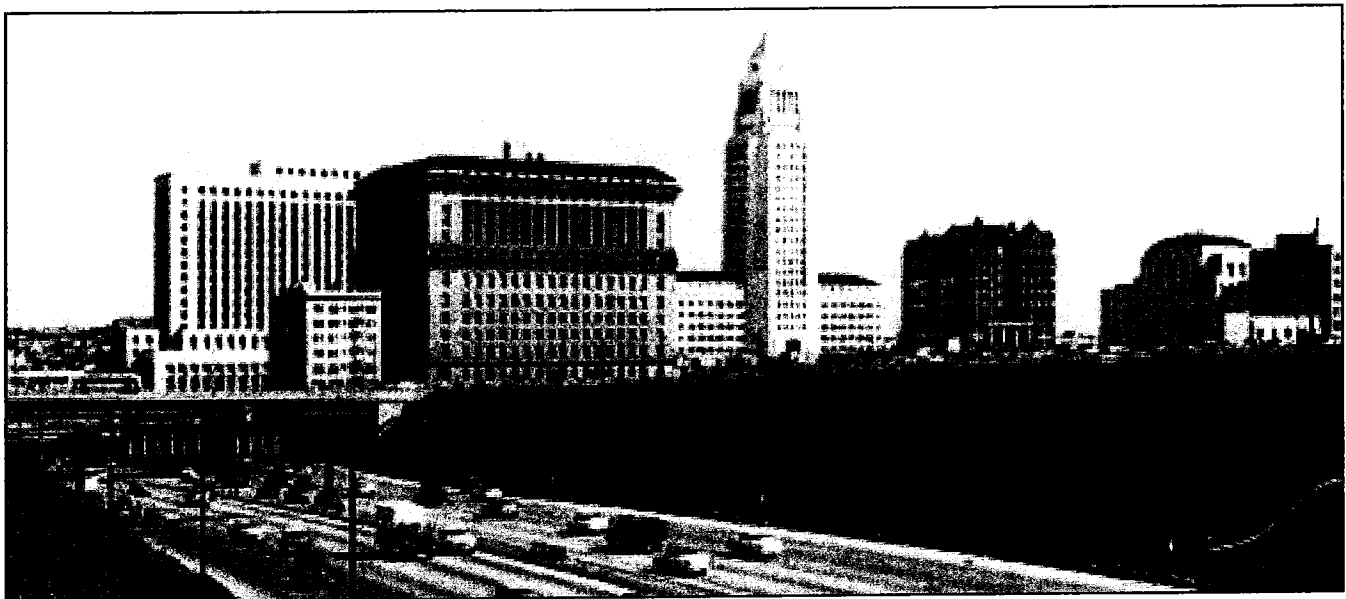


Figure 5: View of downtown Los Angeles from the Hollywood Freeway, 1961. The Hall of Justice is in the center, to the left of the Los Angeles City Hall. (Los Angeles Public Library Photo Database)

Architectural Style

Seeking to create a civic building with a prominent presence in the downtown landscape, the Allied Architects chose to incorporate elements of the Beaux-Arts Classicism and Italian Renaissance styles into their design for the Hall of Justice. These two styles were very popular for public and government buildings in the United States between the late 1800s and mid-1930s because of the focus on symmetry, heavy massing, and allusions to the classic civic architecture of Greece and Rome. The Hall of Justice is an outstanding example of these styles and embodies the expression of civic strength through architectural design.

Some of the defining characteristics of the Beaux-Arts Classicism style include symmetrical facades, decorative ornamentation, monumental massing, and a tripartite division of the exterior. The Italian Renaissance style favors stone-veneered exterior walls, flat roofs, belt courses, and colonnades.



Figure 6: The Hall of Justice in 1934. The tripartite division of the each façade is a distinct visual characteristic of the building. (Los Angeles Public Library Photo Database)

Perhaps the most notable of these characteristics in the Hall of Justice is the tripartite division of each façade. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors of the Hall of Justice, distinguished by granite veneer stacked as rectangular blocks, form a visual base. The fourth through ninth floors, with an exterior of cut granite, act as the building's shaft. The uppermost floors, ten through fourteen, and the roof line serve as an ornamental capital. This symmetrical division of facades creates a distinct sense of unity and massiveness that defines the building's presence.

The symmetry of the building is reinforced by the repeating fenestration pattern. The windows are all steel-framed and of similar size. Double-hung windows dominate the middle section of the building, while larger multi-paned windows sit in the upper floors. These upper windows have operable awning sashes.

The use of ornamental detail is also a striking characteristic of the Hall of Justice. Terra cotta bas-relief panels run the length of each façade on the upper floors and feature such design motifs as festoons, rosettes, and southwestern cow skulls. A terra cotta course with a Greek key design extends along the length of the facades just above the tenth floor, and an egg-and-dart molding is attached at the fourteenth floor. A dentilled cornice line provides a decorative touch to the roof line. Perhaps the most striking decorative element is the colonnade on each façade that rises from the eleventh to the thirteenth floors. These colonnades are composed of eleven granite Doric columns and are major visual features of the building.

The interior design of the Hall of Justice echoed the distinct exterior division. The uses of the building ranged from private to public, and the configuration of interior spaces reflected the multi-purpose character of the building. The public spaces were primarily located on the first and second floors, including an ornate entrance lobby and corridors that provided access to all areas of the floors. The third through sixth floors were composed mostly of office space for various county and city departments, including the sheriff and tax collector. The seventh and eighth floors were reserved for use by the district attorney and the courts. Thus, the most prominent spaces of these floors are richly detailed with wood paneled offices and courtrooms with high ceilings rising to the ninth floor level. Finally, the uppermost five floors were designed for use by the county jail and included a utilitarian arrangement of cell blocks and holding areas.

This interior configuration is significant because it reflects the original, unique intent and purpose of the building. As originally intended, the Hall of Justice was designed to incorporate various levels of law enforcement for both the City and County of Los Angeles. By combining public and private spaces, departmental offices, courtrooms, and specific services such as the county jail and the morgue, the building embodied the Los Angeles criminal justice system. Each space had a distinct purpose within the system, and thus the building was a shelter for various important and influential activities of law enforcement and justice.

Los Angeles Allied Architects Association

The Hall of Justice was designed by the Los Angeles Allied Architects Association in 1925. The Association was founded in 1921 by thirty-two architects for the purpose of exclusively designing buildings paid for by the proceeds of public tax money. The first Board of Directors included Octavius Morgan (St. Vibiana's Roman Catholic Cathedral), Reginald Johnson (prominent residential architect), Edwin Bergstrom (downtown Broadway and Bullocks department stores and the Pasadena Civic Auditorium), David C. Allison (Royce Hall at UCLA and other educational facilities), and Myron Hunt (Pasadena Public Library and the Rose Bowl). Other notable members of the collective included Pierpont Davis, Elmer Grey, Sumner Hunt, S. M. Spaulding, and Garrett van Pelt.

In addition to the Hall of Justice, Allied Architects designed several prominent civic buildings in the Los Angeles area, including County USC Medical Center, Patriotic Hall, and the Los Angeles Museum of History, Science, and Art (now known as the Natural History Museum). The collective also consulted on the restoration of the San Fernando Mission, the design of the Los Angeles Coliseum, the architectural features of the Los Angeles city viaducts, and the development of the Hollywood Bowl.

The procedures and operating methods of Allied Architects were based on cooperation and the sharing of ideas. The Board of Directors, after signing a contract for the project, conveyed to each member the requirements of the building as fixed by the public body. Each member of the association was then asked to submit, in any manner he desired, his ideas as to the proper solution to the problem at an open meeting of the Association. The ideas and sketches were thoroughly discussed at meetings of all members, at which the public officials were always present. Through these discussions a number of tentative solutions were reached. These solutions were sent to each of the members asking for their criticisms and suggestions. Once again open meetings were held, with public officials present, and through these meetings and the discussion of alternatives and suggestions the members and the officials decided on one scheme. When the scheme was decided, the Board of Directors appointed one of the members (deemed the most competent to develop the particular plan) to take personal charge of the final design. For the working drawings, further juries were brought in. Permanent juries of engineering and specifications worked with the designer and the jury of design to develop the plan for construction and materials. The Board was required to give final approval to these plans as well. Supervision of construction was delegated to one member of the Board of Directors who worked with the designer and the chairman of the jury of constructions and specifications in coordination with the general superintendent of the Association, who was in direct charge of the field work.

The vision of Allied Architects to create artistically expressive civic buildings was embodied in the group's by-laws. According to these by-laws, the purposes of the Association were to:

advance the art of architecture, and by professional cooperation and collaboration of all of its members, to secure for and to provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost.¹⁰

¹⁰ Edwin Bergstrom, "The Organization and Procedure of Allied Architects." *The Architectural Forum*, February 1928, page 289.

In 1924, the Allied Architects Association submitted a design for a complex of civic buildings planned for downtown Los Angeles. This complex, known as the Los Angeles City-County Civic Center, contained facilities for city, county, state, and federal offices. The plans submitted by the Allied Architects were modified to include ideas from the architectural firm of Cook and Hall and were finally adopted in 1927. During the three-year process of refining the Civic Center's master plan, the Allied Architects finalized the design for the Hall of Justice and witnessed the building's construction, completion, and opening.

Evolution of the Los Angeles Civic Center

The Allied Architects/Cook and Halls plans for the Civic Center that were adopted in 1927 were never fully realized due to the interruption of World War II and budgetary constraints. The Civic Center was eventually completed through several building campaigns in the 1950s and 60s.

Planning for the Civic Center began in 1905 with the establishment of the Municipal Arts Commission. This commission spent four years devising a scheme for a central administrative center and issued a general plan in 1909. This plan was prepared primarily by Charles Mulford Robinson, a planner from Rochester, New York and spokesman for the City Beautiful movement. Robinson's plans incorporated the spatial principles of the City Beautiful movement, including wide axial thoroughfares, and called for a large administrative building at Spring and Temple Streets which would be complemented by a colonnaded Court of Honor leading to a public library and museum.¹¹ These plans were never carried out because of the great cost, but Robinson's ideas were not forgotten.

Robinson's involvement in the project was important because he brought the philosophies of the City Beautiful movement and attempted to integrate them into the burgeoning city of Los Angeles. The modern conception of a civic center was primarily formulated within the City Beautiful movement. This movement was a response to the crowded, chaotic, dirty, and dangerous cities of the early industrial age that arose in the late 1800s. By building dramatic structures as symbols of "municipal order and general tranquility amidst the general disarray,"¹² architects and planners sought to restore a sense of grandeur and stability to the cities. Such symbols included large buildings, wide boulevards, parks, gardens, and central government centers. The first wide expression of the City Beautiful movement occurred in Chicago at the World's Columbian Exposition of 1893. As a growing city with problems of poverty, crime, and disorganization, Los Angeles warranted an attempt at using the City Beautiful movement to solve its problems.

In 1918, the mayor of Los Angeles appointed a Civic Center Committee to be led by William Mulholland, the Chief Engineer of the city's Public Services Department. The committee chose the site of the new civic center, a property bounded by First, Sunset, Hill, and Los Angeles streets. This site selection was put to public vote in 1923, and was approved enthusiastically by voters.

Buoyed by strong public support, the City Planning Commission authorized the preparation of a comprehensive plan for the civic center in 1923. The Commission chose the firm of Cook and Hall to prepare the plan. The plan presented by Cook and Hall featured a long axis running north from Spring Street past the Hall of Records and rising to a towered, symmetrical Hall of Administration, behind which was a large piazza serving as the forecourt to a railroad terminal building. The city hall and state and federal buildings were to flank the Spring Street axis.¹³

Prominent architects criticized the Cook and Hall plan for retaining automobile traffic on the six major cross streets. Other firms were then encouraged to submit alternative plans. In 1924, the Allied Architects Association prepared their plan for the civic center, a vision that would extend the administrative center north to the Los Angeles Plaza and west to Bunker Hill. Included in these plans was the Hall of Justice, one of only two planned buildings that were

¹¹ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), page 102.

¹² *Ibid.*, page 102.

¹³ *Ibid.*, page 103.

completed in the early phases of the Civic Center (the other being the Los Angeles City Hall). In 1927, amidst continuing controversy, the plans from Cook and Hall and those from the Allied Architects were combined to create a master plan.



Figure 7: Aerial view of the core of the Los Angeles Civic Center, date unknown. (Los Angeles Public Library Photo Database)

This master plan was never fully carried out due to World War II and a lack of funds. After World War II, the completion of the 101 (Hollywood) Freeway blocked development of the Civic Center to the north and fixed the Center's east-west orientation. The eastern boundary was expanded to Alameda Street in 1952 when the City and County adopted the Civic Center Master Plan. This plan also designated the blocks east of Spring Street and north of Temple Street for federal buildings and the blocks south of Temple for city office space.

The Civic Center currently includes various city buildings such as City Hall, the Department of Water and Power, and the Parker Center for the Los Angeles Police Department. County buildings include the Music Center complex, the Hall of Administration, the Los Angeles County Law Library, and the Hall of Justice. Several federal buildings are within the Civic Center's boundaries, including the Federal Courthouse, the Federal Building, and the Post Office.¹⁴

Of all these buildings, the only two remaining from the original period of the Civic Center's plan are the Los Angeles City Hall and the Hall of Justice. As an outstanding example of civic architecture designed to serve the needs of law enforcement, the Hall of Justice remains a physical reminder of public planning and vision.

Integrity

Despite nearly seventy years of use, the Hall of Justice retains a high degree of exterior and interior integrity. Virtually no work has been done on the exterior, while some alterations have been made to the interior of the building. The most notable change in the building's use occurred in 1973 upon the opening of the Los Angeles

¹⁴ Leonard and Dale Pitt, *Los Angeles A to Z: An Encyclopedia of the City and County* (Berkeley, California: University of California Press, 1997), page 268.

County Criminal Courts Building. The majority of the jailed inmates were moved out of the Hall of Justice. The courts and district attorney moved out also, and many of the spaces were left empty. More prisoners were moved out in 1979, and the county sheriff's department transferred its administrative personnel to a new compound in the San Gabriel Valley in 1993. The Hall of Justice sustained minor damage in the 1987 Whittier earthquake, and was more heavily damaged in the 1994 Northridge quake. As a result of structural damage caused by the 1994 earthquake, the building was red-tagged and closed to public use, and the remaining sheriff's department personnel were moved to other locations.

A two-year cleaning program for the building was instituted in 1983 as a way to counter the effects of negligent maintenance, moisture damage, and heavy use. As part of this program, County officials hired professionals to teach inmates various vocational skills such as carpentry and plastering. Inmates then used their new skills to help clean the building and slightly remodel certain spaces. The office spaces were painted, one of the municipal courtrooms was converted into a locker room for jail officers, and a superior courtroom was turned into a weight lifting room for sheriff's deputies. In addition, the jail space was expanded to include several spaces on the eighth and ninth floors.¹⁵ Through these minor changes, the majority of the original fabric was left intact. The character-defining wood paneled walls and coffered ceilings of the courtrooms were retained, and the interior configuration of the floors was not changed.

The Hall of Justice remains an important and imposing edifice within the built environment of Los Angeles. The building is an outstanding example of monumental civic architecture incorporating elements of the Beaux-Arts Classicism and Italian Renaissance styles. Its exterior design elements are unique and memorable, making the building a recognizable local landmark. In addition, the interior arrangement reflects the multi-purpose character of the building and retains much of its historic fabric and original spatial configuration. The Hall of Justice remains an important piece of the urban landscape in Los Angeles and is a physical reminder of southern California's tumultuous and fascinating criminal history.

¹⁵ Patricia Hurtado, "Inmates Take a Shine to Justice," *Los Angeles Times*, 6 February 1985, page 1.

IV. Architectural Description

Summary

The Los Angeles County Hall of Justice is an architecturally and socially significant civic structure located in downtown Los Angeles, California. It is fourteen stories in height and includes a basement, roof-top penthouses for equipment storage, and a distinctive mansard roof parapet. Originally constructed in 1925, the Hall of Justice was part of a central collection of local, state, and federal government buildings designed to serve as the civic center for the city and county of Los Angeles. It was designed by the architectural firm of Allied Architects Association with a clear tripartite division and elements of the Beaux-Arts Classicism and Italian Renaissance styles to reflect the building's original civic function. It is rectangular in plan, with regular massing and symmetrical design elements. The building has a structural steel and concrete frame, and the exterior walls are finished with granite facing and ornamental terra cotta detailing. Notable exterior decorative elements include rows of Doric columns, friezes with a mixture of classical and southwestern motifs, dentilled cornice lines, and symmetrical fenestration. The interior spatial configuration retains a high degree of integrity and features such original features as marble walls, terrazzo floors, decorative coffered ceilings, iron staircases, and hollow metal doors with a faux bois finish and transoms.

Setting

The Hall of Justice is located at 211 West Temple Street south of the Hollywood (101) Freeway in downtown Los Angeles. The property is bounded by North Broadway, West Temple Street, North Spring Street, and Aliso Street. It should be noted that although the project address is on Temple Street, the building has been listed in the California State Historic Resources Inventory under the address 300 North Broadway.

The total site area occupies approximately 140,000 square feet and slopes gently downward from west to east on an irregularly shaped lot. Thus, the first floor of the west façade (Broadway) is on level with the second floor of the east façade (Spring Street). The building's footprint is rectangular and contains approximately 42,780 square feet. Landscaping on the site is minimal, existing from the property line to the building's face along North Broadway and Temple Street and on a ten foot wide strip west of the sidewalk along Spring Street.

Construction and Massing

The regular massing and symmetrical design of the Hall of Justice are two of the building's most prominent visual characteristics. The building is rectangular in plan with a substantial footprint. It is fourteen stories in height, not including a basement level, an equipment storage penthouse at the roof level, and a distinctive mansard parapet which rises above the roof line. Each of the four exterior facades is symmetrical in massing and features identical wall finishes, fenestration patterns, and repeating ornamental elements. The total height of the building is approximately 195 feet, measured from grade to the mansard roof parapet. The basement and first floor levels occupy approximately 42,500 square feet each, while the second through fourteenth floors occupy approximately 35,000 square feet each. The gross floor area of the building is thus approximately 537,000 square feet.

The building is of steel-framed and concrete construction. The primary fourteen-story structure was constructed with riveted steel frames composed of beams and columns encased in unreinforced concrete. Around the perimeter of the building, the concrete encasement is enlarged and reinforced to form the exterior structural wall panels. In the basement, the perimeter exterior walls are 42 inches thick and also function as retaining walls. The penthouses at the roof, which shelter the elevator hoisting equipment, were constructed of concentrically braced steel frames encased in concrete. The roof parapet is composed of steel trusses which hold the roofing tiles and enclose the exercise area.

Exterior

The exterior design of the Hall of Justice incorporates elements from the Beaux-Arts Classicism and Italian Renaissance styles of architecture. As the style adopted for many public and government buildings in the United States between 1880 and 1930, Beaux-Arts Classicism was borne out of the pictorialism professed at the Ecole des Beaux-Arts in Paris in the nineteenth century. Identified by such characteristics as symmetrical facades, light colored walls, elaborate detailing, and decorative ornamentation, this style is often described as grandiose and monumental. The Italian Renaissance style was popular in the United States primarily between 1890 and 1935 and was used extensively for major building projects in metropolitan areas. Its defining characteristics include symmetrical facades, stone-veneered exterior walls, arched door surrounds, recessed porches, flat roofs, belt courses, and colonnades.

Perhaps the most notable element which reflects the use of the Beaux-Arts Classicism style is the tripartite division of the building. This division suggests the three parts of a classical column—base, shaft, and capital. The first three floors, distinguished by the use of granite veneer stacked as flush rectangular blocks, form a visual base which supports the rest of the building. A belt course runs the entire length of each façade between the third and fourth floors. The fourth through ninth floors, with an exterior of cut granite veneer, act as the building's shaft, while the uppermost floors and roof line serve as an ornamental capital. This tripartite division is used on all four exterior facades, giving the building a strong sense of symmetry and unity.

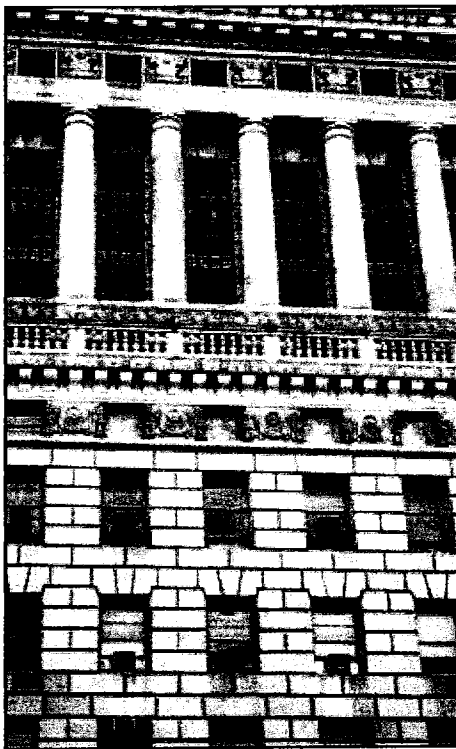


Figure 8: Detail of the exterior façade. (Historic Resources Group, 2001)

The symmetrical design is further reinforced by the fenestration pattern, ornamentation, and colonnades. The first through eleventh floors feature steel-framed, double-hung windows. The remaining upper floors have steel-framed, multi-paned windows with wire glass and decorative metal screens. The windows have operable awning sashes. The first two floors of each façade contain varying numbers of windows due to the slope of the site, but the third floor of each façade has fourteen window openings. The fourth through eighth floors, the shaft of the building, contain a grid pattern of identical windows. Each floor has fourteen windows openings, spaced as a central group of twelve flanked by two single windows on each corner. The tenth and eleventh floors feature smaller double-hung windows virtually obscured by surrounding decorative elements. On the ninth floor, these windows sit between panels of terra cotta ornamentation, and on the tenth floor they are set in the recessed walls behind a projecting balustrade and between large columns.

The terra cotta ornamentation runs the entire length of each façade beginning at the tenth floor level and continuing on each upper floor to the cornice line. The ornamentation on the ninth floor is composed of panels echoing the size of the lower wall expanses between window openings.

These panels are of two types; the smaller panels have a festoon draped with ribbon set between two urns with a rosette in the center; the larger panels depict a southwestern cow skull flanked by sets of the festoons, rosettes, and urns identical to those in the smaller panels. Each façade features two larger panels at each corner and eleven smaller panels in the main body of the façade. Above these panels is a projecting balustrade supported by brackets. A terra cotta course with a Greek key design runs along the length of the walls just above the balustrade.

Behind the balustrade, and rising from the eleventh to the thirteenth floors, is a symmetrical colonnade composed of eleven granite Doric columns in the main body of the facade. Within this colonnade, the exterior walls are recessed

approximately four to six feet and contain multi-paned, steel-framed windows. Flanking the colonnade at the corner edges of the facades are two windows and two sets of paired square pilasters.

The fourteenth floor is marked by a frieze of terra cotta panels set in the same pattern as those at the ninth floor but with different motifs. The smaller panels feature various rosettes and acanthus leaves surrounding a central foliated design. The larger panels have geometric shapes flanking a central element. Set between the panels are small, steel-framed double-hung windows with a distinct square shape. A terra cotta egg-and-dart molding runs the entire length of the façade above the panels and windows. The dentilled cornice line is punctuated by terra cotta ornamentation in the forms of foliation and slightly projecting facial figures.

The roof is characterized by a hipped mansard parapet of steel and concrete construction. The sloped sides of the parapet were originally finished with cordova clay tile, but the roofing material was later changed to standing seam metal. Behind the parapet is a flat roof with a paved walking surface. Sitting atop the flat roof are penthouse storage areas used to store the elevator hoisting equipment. These penthouses are constructed of concrete, concrete block, and brick finished with exterior plaster.

Interior

When the Hall of Justice was constructed in 1925, it was designed to accommodate a wide variety of functions for the county of Los Angeles. Original interior spaces included the county morgue, offices for the tax collector, spaces for law enforcement and justice agencies, courtrooms, and the county jail. Access to these various spaces was an important consideration, so the building was designed with various points of entry. Entrances to the building are located on the east (Spring Street) façade on the first level, and on the south (Temple Street), west (Broadway), and east (Spring Street) facades on the second level.

The use of the Hall of Justice has changed over time, but the interior configuration and spaces remained substantially intact. Due to the specific needs of the building's tenants, each floor was designated for certain activities. The spatial configuration of each floor reflected these diverse needs, as did the varying ceiling heights on each floor. A unique feature of the building is the different ceiling heights, ranging from 9'6" on the tenth floor to 17' on the second floor.

In addition to the varying ceiling heights, character-defining features of the building's interior include the use of interior light wells, original materials, and the configuration of spaces based on specific use. Interior court light wells occur at and above the first floor at the north and south ends of the building. The south light court is further divided into two light wells at the first through third floor levels due to corridors and offices located at the center line of the building. These light wells provided natural light for the building and represent significant architectural design.

Significant original material is extant throughout the building. The majority of the interior partition walls are hollow clay tile finished with plaster. In corridors and public areas, the walls have marble wainscots and bases. Ceilings are typically composed of a metal grid system with metal lath and finished with plaster. In the main lobby and courtrooms, the ceilings are decorated with ornate plaster. Floors throughout the building consist of a combination of asbestos floor tiles, terrazzo, and marble in public areas and corridors. Most of the office spaces have hollow metal doors with glass panels, the public areas on levels seven and eight feature wood paneled doors, and the detention floors utilize steel bar grate doors. Many of the doors include sidelights and transoms, and some have original locksets. The restrooms are also significant spaces with original material. Most of the restrooms have either marble or ceramic tile wainscots, marble toilet partitions with paneled hollow metal doors, and terrazzo floors.

Many of the spaces in the Hall of Justice were designed to serve a specific purpose. The layouts of these spaces are significant and character-defining features of the building. For example, portions of the first and second floors were

designed as the primary public spaces. As such, they include large lobby spaces and circulation corridors that provide access to the entire floor. The third through sixth floors accommodated various offices, so the configuration is a simple layout of corridors connecting to office suites with a central elevator lobby. The seventh and eighth floors housed the courtrooms, requiring a configuration of large spaces interspersed with smaller offices. Finally, the tenth through fourteenth floors were designed to serve as detention floors and consist of a series of regularly patterned cell blocks. The unique spatial configuration of the floors is an important aspect of the building and reflects its original function as a multi-use public structure.

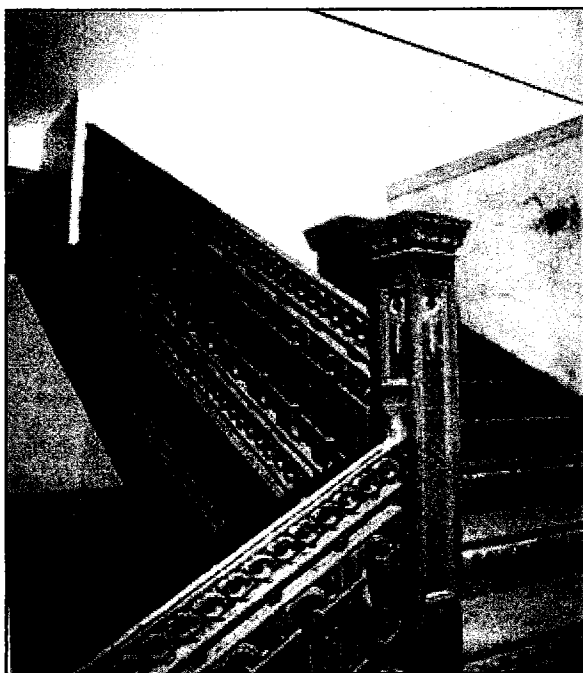


Figure 9: Original staircase. (Historic Resources Group, 2001)

The means of circulation, namely the stairways and elevators, are also character-defining features of the building's interior. The main stairways are located at the northwestern side of the south light court and at the northeastern side of the north light court. Significant characteristics of the original staircases include marble wainscots, iron treads and risers, decorative iron and hardwood railings, and decorative iron newel posts. The staircases in the detention areas have plain iron railings and posts. In addition to the stairways, circulation is provided by a central bank of elevators. The elevators run from the first floor up to the eighth floor and are accessed through a central elevator lobby. The configuration of the elevator lobby space is the same on floors one through eight, and these spaces retain such original material as marble walls and a plaster cornice. The elevator cabs retain the original Llewellyn cast iron housing, hardwood interior paneling, and control hardware.

Grand Lobby

The grand lobby is located in the center of the building on the second floor and serves as the main public entrance area. It is characterized by a wide, open space and intricate decorative details. The lobby is accessed by a stairway at a higher entrance on the west elevation and extends to a similar entrance on the east elevation. The lobby then branches to the south and reaches to an altered south corridor which extends to an entrance at the south elevation. An interior bridge spans the east lobby entrance, connecting the north and south portions of the second floor.

Significant features of the grand lobby include vaulted and coffered plaster ceilings with decoratively painted finishes, hollow clay tile walls finished with marble veneer, and marble columns with Ionic marble capitals. Decorative pendant lighting fixtures are suspended from the ceiling. A monumental staircase sits in the main lobby and provides a grandiose entry into the building. The staircase has marble treads and risers, marble stringers, and plain tubular bronze railings and newel posts.

Courtrooms

The courtrooms are located on the seventh and eighth floors of the Hall of Justice. These two floors contain a mixture of large, open spaces which served as courtrooms and smaller, confined spaces which served as offices and chambers. The spaces used for courtrooms are primarily located along the perimeters of all four walls. The majority of these spaces feature hollow clay tile walls finished with plaster and original wood paneled doors. Several of the courtrooms have hardwood wall paneling, ornamental plaster ceilings and friezes, and decorative iron radiator grilles. The configuration of these courtroom spaces and the remaining original fabric are character-defining features and echo the original design and intent of the building.

Jail Cells

The cell blocks are original spaces of the building and are located on the tenth through fourteenth floors. They consist of a range of single-story cells varying in number from eight to eighteen depending on the floor level. Access to each cell block is provided through a secure vestibule with bar grate swinging gates. These vestibules commonly serve two or more cell groupings. The inmate area is secured by a continuous perimeter of steel, primarily in the form of bar grates which separate the inmate and staff circulation areas. Indirect natural light enters the cell blocks through windows along the interior light wells and along the street side exterior elevations.

Figure 10: Typical jail cell. (Historic Resources Group, 2001)

The typical inmate cell is made of steel plates with bar grate fronts attached by steel angles to the concrete structure at the floor and ceiling. The cell is furnished with wall-mounted accessories, including two steel bunks, a vitreous china lavatory, and a toilet. The cells have manual sliding doors with individual and gang release capabilities controlled from a panel at the end of the cell block.

Each of the detention floors, ten through thirteen, contain a core area with varying functions related to inmate management. The tenth floor core has a visiting area allowing for contact and the inmate dining area. The eleventh floor contains shower, dressing, and property storage areas. The twelfth floor core was used for non-contact visitation, and the thirteenth floor contained a variety of program spaces. Each of these core areas provided space for essential activities associated with the Hall of Justice detention system.



Character-Defining Features

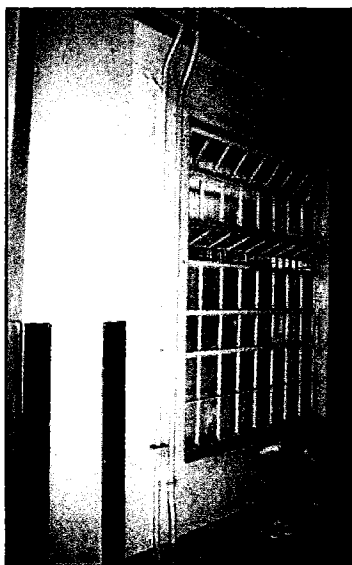
The Hall of Justice retains many of its exterior and interior character-defining features. These features define the building and contribute to its significance as a monumental work of architecture and as an important piece of local history. Character-defining features are identified in Table 1. This table was prepared as part of an independent review of the existing conditions of the Hall of Justice by Historic Resources Group in August, 2001.

Table 1: Character-Defining Features of the Hall of Justice

ITEM NO.	LEVEL	SPACE OR FEATURE
EXTERIOR		
1	All above-grade	<i>Building and setting</i> Configuration of building footprint, height and volume; yards, and their relationships to public entrances and sidewalks; setbacks; yards; paved areas; landscaped areas.
2	All above-grade	<i>Exterior walls</i> With few exceptions, such as window-mounted air conditioning units, all extant exterior features are character-defining. Included are masonry, doors and door frames and hardware, windows and window frames and hardware, and standing seam metal.
2.1	All	Windows
2.2	All	Light wells
INTERIOR		
3	B-Roof	<i>Floor structures and elevations</i>
4	B	<i>Vehicular door and ramps</i>
5	B	<i>Skylight</i> Concrete frame and glass block skylight at the base of the light well. (abandoned and roofed over)
6	B	<i>Service elevator</i> Cab, Llewellyn cast iron control housing
7	B-Roof	<i>Stairwells and stairs</i> those in their original locations, open wells and relationships to original corridor configurations. Characteristics of stairs include marble wainscots, decorative iron and hardwood railings, undecorated iron railings in detention areas, and original risers and treads.
8	1-Roof	<i>Fire escapes</i>
9	1-9	<i>Terrazzo floor finishes</i>
10	1-8	<i>Corridors:</i> Configuration, walls and ceilings of those corridors which have plaster and lath ceilings, plaster and lath walls and in many cases marble wainscots.

ITEM NO.	LEVEL	SPACE OR FEATURE
11	1-8	<i>Elevator lobbies</i> Configuration of space, elevator cab openings; marble walls; plaster cornice.
12	1-8	<i>Doors</i> Paneled doors, painted hollow metal, glazed or unglazed; Paneled doors, simulated-wood grain painted on metal, glazed or unglazed; Door locksets; Sidelights and transoms associated with doors 10-panel wood doors found on floors 7 and 8
13	1-8	<i>Toilets</i> Marble W.C. stall partitions, hardware, and hollow metal doors; White glazed tile wainscots; Terrazzo floors; Original fixtures, fittings and accessories.
14	1	Room with glazed white tile walls on west wall of light well.
15	B-8	<i>Lighting fixtures</i> Ceiling-mounted fixtures with circular metal bases and white or obscure glass shades; Enameled metal ceiling pendant up-lights (level 6)
16	Lobby (betw. 1 & 2)	<i>Main lobby</i> Wide space and stairs which extend from a higher entrance with metal doors and frames on the west elevation down to a similar entrance on the east elevation, and a south corridor (altered) which extends to a similar lobby entrance at the south elevation. Significant features include coffered plaster ceilings, decorative pendant lighting fixtures, metal railings, stone columns, stone walls, vaulted plaster ceilings with decoratively painted finishes, elevator dial, and an interior bridge which spans the east lobby entrance, connecting the north and south portions of the second floor.
17	1-9	<i>Marble floor bases</i>
18	1- Roof	<i>Light well</i> Rectangular configuration; bisected with corridor at floors 1 to 3; glazed brick walls; steel windows and glazing.
19	7	<i>Decorative iron radiator grilles</i> East wall, under window openings.
20	7-8	<i>Hardwood wall paneling</i> Stained, or stained and subsequently painted.
21	7-8	<i>Courtroom suites</i> The configuration of courtrooms, associated judges chambers, law library space, corridors and stairways leading up to the ninth floor and detention spaces are character-defining.
22	7-8	<i>Decorative plaster ceilings and friezes</i>
23	7-8	<i>Decoratively painted walls</i> Plaster walls scored and painted to simulate stone walls.

ITEM NO.	LEVEL	SPACE OR FEATURE
24	8	<i>Hardwood door with security grille</i> <i>Secure space in southwest quadrant.</i>
25	8	<i>Elevator cabs</i> <i>(parked at level 8)</i> <i>Hardwood paneling; original control hardware, including Llewellyn cast iron housing</i>
26	9	<i>Wood and textured glass stairway enclosures</i>
27	9	<i>Holding "tank" space and security bar grilles</i>
28	10	<i>Jail entrance, visitors room, day room for prisoners</i>
29	10-13	<i>Painted plaster scored to resemble brick as in a running bond pattern</i>
30	10-13	<i>Corridors, vestibules, stairs, cells, cell block configuration, bar grilles, cell door controls, original hinged bed frames</i>
31	13	<i>Day room and stairs at southwest corner</i>
32	14	<i>Configuration of corridors, dining rooms, and kitchen</i>
33	14	<i>Solitary cell block (2 cells) in southeast quadrant</i>
34	15	<i>Roof configuration</i>
35	All	Structural system
36	All	Hollow clay tile partitions



Figures 11, 12, and 13: Character-defining features of the Hall of Justice, including a typical multi-paned window, paneled wood door, and elevator cab interior with original operating equipment. (Historic Resources Group, 2001)

V. Project Impacts

The purpose of this section of the report is to analyze in detail whether or not the proposed project would result in a “substantial adverse change” to an “historical resource.” Under the California Environmental Quality Act (CEQA), adopted in 1970 and most recently revised in 1998, the potential impacts of a project on historical resources must be considered. The purpose of CEQA is to evaluate whether a proposed project may have an adverse effect on the environment and, if so, if that effect can be reduced or eliminated by pursuing an alternative course of action or through mitigation measures.

The impacts of a project on an historical resource may be considered an environmental impact. Section 21084.1 of the California Public Resources Code states:

A project that may cause a substantial adverse change in the significance of an historical resource is a project that may have a significant effect on the environment. For purposes of this section, an historical resource is a resource listed in, or determined to be eligible for listing in, the California Register of Historical Resources.

Thus, under CEQA, an evaluation of project impacts requires a two-part inquiry: a determination of whether or not the resource is historically significant and a determination of whether the project will result in a “substantial adverse change” in the significance of the resource.

Historic Significance

A building is considered historically significant, and therefore an “historical resource” under CEQA, if it meets the criteria for listing in the California Register of Historical Resources. Buildings formally determined eligible for listing in the National Register of Historic Places are automatically listed in the California Register.¹⁶ The Hall of Justice is therefore considered an “historical resource” under CEQA because it has been determined to be eligible for listing in the National Register of Historic Places.

Determination of Impacts

In determining potential impacts, a “substantial adverse change” means “demolition, destruction, relocation, or alteration of the resource such that the significance of an historical resource would be materially impaired.”¹⁷ The setting of a resource should also be taken into account in that it too may contribute to the significance of the resource, as impairment of the setting could affect the significance of a resource. Material impairment occurs when a project:

1. “Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in, or eligibility for, inclusion in the California Register of Historical Resources; or
2. Demolishes or materially alters in an adverse manner those physical characteristics that account for its inclusion in a local register of historical resources pursuant to Section 5020.1(k) of the Public Resources Code or its identification in an historical resources survey meeting the requirements of Section 5024.1(g) of the Public Resources Code, unless the public agency reviewing the effects of the project establishes by a preponderance of evidence that the resource is not historically or culturally significant; or
3. Demolishes or materially alters in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources as determined by a lead agency for purposes of CEQA.¹⁸

¹⁶ See Cal. Public Resources Code 5024.1(c)

¹⁷ See Cal. Public Resources Code 5020.1(q).

¹⁸ State CEQA Guidelines, 15064.5(b)(2).

CEQA regulations identify the Secretary of the Interior's Standards as the measure to be used in determinations of whether or not a project of new development or rehabilitation adversely impacts an "historical resource." Section 15064.5(b)(3) states:

Generally, a project that follows the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings or the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (1995), Weeks and Grimmer, shall be considered as mitigated to a level of less than a significant impact on the historical resource.

Moreover, projects which strictly adhere to the Secretary of the Interior's Standards may be determined categorically exempt in that they have been determined not to have a significant effect on the environment, thus, exempting it from the provisions of CEQA.¹⁹ However, the categorical exemption is not permitted when a project "may cause a substantial change in the significance of a historical resource."²⁰

The Standards are as follows:²¹

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated

¹⁹ State CEQA Guidelines 15300 and 15331.

²⁰ State CEQA Guidelines 15300.2(f).

²¹ Weeks, Kay D. and Anne E. Grimmer. The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, or Reconstructing Historic Buildings. Washington, D.C.: U.S. Department of the Interior, 1995, p.62.

from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

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

Therefore, in determining the impact of a project on an “historical resource,” CEQA regulations require the application of the Secretary of the Interior’s Standards to the question of whether the project demolishes or alters the resource, in particular those physical characteristics of the historical resource that convey its historical significance. The physical characteristics that convey significance are also referred to as the character-defining features of the building.

Proposed Project

The proposed project repairs and rehabilitates some of the character-defining features of the Hall of Justice, but demolishes or alters others. Character-defining features were identified in Table 1 (see Section IV). Table 1 was prepared as part of an independent review of the existing conditions of the Hall of Justice by Historic Resources Group in August 2001. Proposed work items, the presence of character-defining features in the area of work, and potential impacts are identified in Table 2. Table 2 describes the scope of work as summarized in the “Schematic Design Package Project Narrative and Scope of Work prepared by Nadel Architects on January 16, 2004.

Table 2: Proposed Renovation Work, Hall of Justice

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
EXTERIOR WORK			
A-1	Clean, repair, and re-point joints at exterior of building as required: stone, terra cotta, and unreinforced masonry (URM).	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior’s Standards.
A-2	Clean and refurbish bronze entry doors and frames at Spring Street, Temple, and Broadway.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior’s Standards.
A-3	Replace broken glass at windows and remove AC units throughout.	<i>Windows</i> Item #2.1	No No impact if work is conducted according to Secretary of the Interior’s Standards.
A-4	Refurbish window frames and remove loose flaking lead paint throughout (1 to 14).	<i>Windows</i> Item #2.1	No No impact if work is conducted according to Secretary of the Interior’s Standards.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
A-5	Provide new vision glass at windows on floors 10 through 14. Steel frames and light dividers to remain in present configuration.	<i>Windows</i> Item #2.1	<p>Yes</p> <p>Removal of historic material (obscure glass) identified as character-defining feature of the building.</p> <p>Less impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-6	Provide concealed pin anchors at each piece of stone.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-7	Strengthen terra-cotta cornice and repair as required.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-8	Clean and repair metal, and re-point stone spandrels at 12 th and 13 th floors as required.	<i>Exterior walls</i> Item #2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-9	Repair URM at light courts.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-10	Clean and re-point URM at light courts, as required.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>
A-11	Strengthen URM at light courts.	<i>Light wells</i> Item #2.2	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
A12	Provide limited exterior building lighting.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
A-13	Clean and repair existing sloping copper roof. Green patina to remain.	<i>Exterior walls</i> Item #2	No No impact if work is conducted according to Secretary of the Interior's Standards.
INTERIOR			
B-1	Provide new poured-in-place concrete shear wall seismic resisting elements at corners of building. Provide drag struts at interior face of exterior wall between shear walls at each floor slab.	<i>Windows</i> Item #2.1 <i>Floor structures and elevations</i> Item #3 <i>Terrazzo floor finishes</i> Item #9	No No impact if work is conducted according to Secretary of the Interior's Standards.
B-2	Remove all interior partitions including hollow clay tile (HCT) partitions, finished with plaster or other materials, including exterior wall furring throughout the building (except at 2 nd Floor Lobby and First Floor Corridor adjacent to Loggia). Remove all suspended ceilings, flooring, and equipment, except as noted herein.	<i>Corridors</i> Item #10 <i>Elevator Lobbies</i> Item #11 <i>Decorative plaster ceilings and friezes</i> Item #22 <i>Decoratively painted walls</i> Item #23 <i>Hollow clay tile partitions</i> Item #36	Yes Removal of historic material identified as character-defining features of the building.
B-3	Restore, clean, and refurbish 2 nd Floor Grand Lobby/Loggia.	<i>Main Lobby</i> Item #16	No No impact if work is conducted according to Secretary of the Interior's Standards.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-4	<p>Restore, clean, and refurbish 2nd Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions (except at 2nd Floor Lobby and First Floor Corridor adjacent to Loggia). . Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. All ceilings to be new except at Grand Lobby/Loggia and 1st floor corridor adjacent to Loggia, which is to be restored.</p>	<p><i>Corridors</i> Item #10</p> <p><i>Doors</i> Item #12</p> <p><i>Lighting Fixtures</i> Item #15</p> <p><i>Marble Floor Bases</i> Item #17</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building and alteration of a historic space.</p>
B-5	<p>Restore, clean, and refurbish 8th Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. Ceilings to be new compatible.</p>	<p><i>Corridors</i> Item #10</p> <p><i>Doors</i> Item #12</p> <p><i>Lighting Fixtures</i> Item #15</p> <p><i>Marble Floor Bases</i> Item #17</p> <p><i>Hardwood wall paneling</i> Item #20</p> <p><i>Decorative plaster ceilings and friezes</i> Item #22</p> <p><i>Decoratively painted walls</i> Item #23</p> <p><i>Hardwood door with security grille</i> Item #24</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building and alteration of a historic space.</p>
B-6	<p>Restore and refurbish Room (819) on the 8th Floor. Retain 2-story ceiling and wood wall paneling.</p>	<p><i>Hardwood wall paneling</i> Item #20</p> <p><i>Decorative plaster ceilings and friezes</i> Item #22</p> <p><i>Decoratively painted walls</i> Item #23</p>	<p>Yes</p> <p>Removal of historic material identified as character-defining features of the building. The loss of HCT walls and historic finishes is a significant impact.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-7	Remove existing suspended plaster and metal lath ceiling on all floors throughout the building, except at 2 nd Floor Grand Lobby/Loggia and 1 st Floor adjacent to Loggia.	<i>Decorative plaster ceilings and friezes</i> Item #22	Yes Removal of historic material identified as character-defining features of the building and alteration of a historic spaces.
B-8	Restore, clean, and refurbish historic stairs. Total of 4 stairs, floors 1 through 9. Remove marble panels, and reinstall marble panels, over metal studs.	<i>Stairwells and stairs</i> Item #7	Yes Removal of historic material identified as character-defining features of the building. The removal of HCT walls is a significant impact.
B-9	Provide new men's and women's toilets using new compatible materials, terrazzo floor, ceramic tile wainscot, marble toilet partitions to match existing, wood toilet partition doors, stone sink counter, and new compatible lighting fixtures. Re-use existing marble toilet partitions where possible.	<i>Toilets</i> Item #13	Yes Removal of historic material identified as character-defining features of the building. Toilet rooms on floors 1 through 8 have been identified as character-defining. Stall partitions, hardware, hollow metal doors, white glazed tile wainscots, terrazzo floors, and original fixtures, fittings, and accessories have been identified as character-defining features.
B-10	Restore, refurbish, and provide new elevator lobbies on each floor. Use existing wainscot at elevator door wall on floors 3 through 8. A combination of new and existing restored and refurbished terrazzo will be provided.	<i>Elevator lobbies</i> Item #11	Yes The removal of the HCT walls will be a significant impact because the HCT is identified as a character-defining feature of the building. The configuration changes of the elevator lobbies will be a significant impact because the original arrangement of the interior space is being changed. Use of some refurbished materials, such as terrazzo, in the manner described may not meet the Secretary of the Interior's Standards.
B-11	Remove, restore, and refurbish wood wall panel interior of 6 passenger elevator cars. Reinstall into new elevator equipment.	<i>Elevator cabs</i> Item #25	Yes Removes historic fabric identified as character-defining features of the building.

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-12	Extend passenger elevator shafts for elevators 2 and 3 from 8 th Floor to existing 14 th Floor. Provide new elevator system, including machines, guide rails, and control system. Elevators will have stops as follows: High Rise Bank Elevator 1: Basement, 1, 2, 8-14; Elevators 2 & 3: 1, 2, 8-14; Low Rise Bank Elevator 4: Basement, 1-8; Elevators 5, 6, & 7: 1-8; Freight Elevator: Basement, 1-14.	<p><i>Floor structures and elevations</i> Item #3</p> <p><i>Corridors and cell block configuration</i> Item #30</p>	<p>Yes</p> <p>Removes historic fabric identified as character-defining features of the building.</p>
B-13	Demolish 11 th and 13 th existing jail floors, and structures at penthouse level.	<p><i>Floor structures and elevations</i> Item #3</p> <p><i>Corridors and cell block configuration:</i> Item #30</p>	<p>Yes</p> <p>Removes character-defining features.</p>
B-14	Provide compatible ceilings, and floor materials throughout.	<p><i>Corridors</i> Item #10</p> <p><i>Marble floor bases</i> Item #17</p> <p><i>Decorative ceilings</i> Item #22</p> <p><i>Corridors and cell block configuration</i> Item #30</p>	<p>Yes</p> <p>Removes historic fabric. Ceilings of corridors that are constructed of plaster and lath have been identified as character-defining features. Less impact if work is conducted according to Secretary of the Interior's Standards.</p>
B-15	Retrofit and refurbish exiting stairs "A" and "B" to comply with Code, and register at each floor.	NONE	No
B-16	Tenant improvement work shall be developed in accordance with the project architectural program completed by the County of Los Angeles Chief Administrative Office (CAO).	<p><i>Windows</i> Item #2.1</p>	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards. Tenant improvement work should be designed to avoid blocking windows.</p>
B-17	Refurbish/repair existing terrazzo and marble flooring in areas to be retained in their historic configuration, such as corridors on levels 2 and 8, and elevator lobbies.	<p><i>Terrazzo floor finishes</i> Item #9</p>	<p>No</p> <p>No impact if work is conducted according to Secretary of the Interior's Standards.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
B-18	Remove jail cells, partitions and stairs on 10 th , 12 th , and 14th Floors.	<p><i>Stairwells and stairs</i> Item #7</p> <p><i>Jail Entrance, etc.</i> Item #28</p> <p><i>Painted plaster, etc.</i> Item #29</p> <p><i>Corridors, vestibules, stairs, cells, cell block configurations, etc.</i> Item #30</p>	<p>Yes Removes character-defining spaces, features, and materials.</p>
B-19	Demolish existing non-code compliant fire escapes at north and south sides of building.	<p><i>Fire escapes</i> Item #8</p>	<p>Yes Removes character-defining feature.</p>

#	PROPOSED WORK ITEM	CHARACTER-DEFINING FEATURES AND TABLE 1 ITEM #	POTENTIAL IMPACT
SITE WORK			
C-1	Create Spring Street Plaza in a compatible manner.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
C-2	Maintain existing planter walls at the southeast portion of the site.	<i>Building and setting</i> Item #1	No
C-3	Provide new landscaping and maintain approximately 22 existing trees.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
C-4	Provide new sidewalks and curb cuts.	<i>Building and setting</i> Item #1	No No impact if work is conducted according to Secretary of the Interior's Standards.
PARKING STRUCTURE			
D-1	Provide 1,000 car parking structure in accordance with County standards, 4 ½ levels above grade and 4 ½ levels below grade.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards (massing, scale, finishes, etc.).
	The exterior building massing of the Parking Structure is designed to not impact the Hall of Justice. The top of the Parking Structure parapet shall not exceed the top of the 4 th Floor stone cornice of the Hall of Justice. The Parking structure is located sixty feet from the Hall of Justice and is designed with an architectural pre-cast concrete skin to be compatible with the exterior of the Hall of Justice.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards (massing, scale, finishes, etc.).
D-3	Provide loading/delivery area.	<i>Building and setting</i> Item #1	No No impact if design is compatible according to Secretary of the Interior's Standards
D-4	Provide elevators (two), stairs, and ADA parking spaces as required by code.	<i>Building and setting</i> Item #1	No impact if located within new compatible parking structure.

Discussion of Impacts

The proposed work will alter or remove a number of the historic features of the building. In order to determine whether or not these actions constitute an adverse impact on the Hall of Justice, it is necessary to examine the cumulative impact of these changes.

The following work items have been determined to have a potential impact:

- A-5 Provide new vision glass at windows on floors 10 through 14
- B-2 Remove all interior partitions including hollow clay tile (HCT) partitions, finished with plaster or other materials, including exterior wall furring throughout the building (except at 2nd Floor Lobby and First Floor Corridor adjacent to Loggia). Remove all suspended ceilings, flooring and equipment, except as noted herein.
- B-4 Restore, clean, and refurbish 2nd Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. All ceilings to be new except at Grand Lobby/Loggia and 1st floor corridor adjacent to Loggia, which is to be restored.
- B-5 Restore, clean and refurbish 8th Floor Corridor. Remove marble panels, doors, sidelights, HCT, and reinstall marble panels over metal stud support partitions. Restore/refurbish and reinstall doors, sidelights, base and lighting fixtures as possible. Ceilings are to be new compatible.
- B-6 Restore and refurbish Room (819) on the 8th Floor. Retain 2-story ceiling and wood wall paneling.
- B-7 Remove existing suspended plaster and metal lath ceiling on all floors throughout the building, except at 2nd Floor Grand Lobby/Loggia and 1st Floor Corridor adjacent to Loggia.
- B-8 Restore, clean, and refurbish historic stairs. Total of 4 stairs, floors 1 through 9. Remove marble panels, and reinstall marble panels, over metal studs.
- B-9 Provide new men's and women's toilets using new compatible materials, terrazzo floor, ceramic tile wainscot, marble toilet partitions to match existing, wood toilet partition doors, stone sink counter, and new contemporary compatible lighting fixtures. Re-use existing marble toilet partitions where possible.
- B-10 Restore, refurbish and provide new elevator lobbies on each floor. Use existing marble wainscot at elevator door wall floors 3 through 8. A combination of new and existing restored and refurbished terrazzo will be provided.
- B-11 Remove, restore and refurbish wood wall panel interior of 6 passenger elevator cars. Reinstall into new elevator equipment.
- B-12 Extend passenger elevator shafts for elevators 2 and 3 from 8th Floor to existing 14th Floor. Provide new elevator system; including machines, guide rails and control system.
- B-13 Demolish 11th and 13th existing jail floors, and structures at penthouse level.
- B-14 Provide compatible ceilings, and floor materials throughout.
- B-18 Remove jail cells, partitions, equipment and stairs on 10, 12, and 14th floors.
- B-19 Demolish existing non-code compliant fire escapes at north and south sides of building.

Of these items, the removal of hollow clay tile partition walls, the demolition of the 11th and 13th floors, and the removal of jail cells and other features from the 10th, 12th, and 14th floors, removal of courtroom suites on the 7th and 8th floors, and the reconfiguration of floors 3 through 7 result in the greatest loss to the historic character of the building. These items are discussed in greater detail below.

Removal of Hollow Clay Tile Partition Walls

The removal of hollow clay tile partition walls from the building causes an adverse effect to the significance of the Hall of Justice because it demolishes original historic material that has been determined to be a character-defining feature. Standards 1, 2, 5, and 6 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating this proposed work:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships. (Standard #1)

Removing all or almost all hollow clay tile partitions, a "distinctive" material used throughout the building, does not constitute a "minimal change." Rather, removal of this material is a major change.

Reconfiguring historic spaces by removing historic partition walls alters historic "spaces" and "spatial relationships" to the interior of the building.

- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided. (Standard #2)

Although removal of some hollow clay tile is necessary for seismic strengthening, the proposed work removes hollow clay tile in all or almost all locations independent of structural issues. Therefore the proposed work does not "avoid" the removal of a distinctive building material.

Reconfiguring historic spaces by removing historic partition walls alters the historic character of the property and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Hollow clay tile is a distinctive material and its use in partition walls is a distinctive construction technique that will not be preserved, except in the second floor lobby area.

- Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence. (Standard #6)

Although removal of some hollow clay tile is necessary for seismic strengthening, the proposed work removes hollow clay tile in almost all locations independent of structural issues. Therefore the proposed work replaces rather than repairs "deteriorated historic features."

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the removal of hollow clay tile partition walls "demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Demolition of Floor Structures

The demolition of floor structures 11 and 13 reconfigures the basic floor structure of the building, demolishes historic spaces, and alters other historic spaces. It should also be noted that the removal of corridors, vestibules, stairs, cells, and other features has an additional negative impact (see discussion of the removal of these features on floors 10, 12, and 14 below). Standards 1 and 2 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating changes to the building structure and floor plans:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships. (Standard #1)

Removing two entire floor structures and reconfiguring historic spaces alters historic “spaces” and “spatial relationships” to the interior, and possibly the exterior, of the building.

- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided. (Standard #2)

Reconfiguring historic spaces by removing floor structures alters the historic character of the property and does not attempt to “avoid” the alteration of “spaces and spatial relationships.”

The proposed work does not meet the Secretary of the Interior’s Standards. Based on this analysis, it is determined that the removal of floor structures 11 and 13 “demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources.”

Removal of Jail Cells and Other Features

The removal of jail cells, walls, stairs, and other features from the 10th, 12th, and 14th floors of the building demolishes or alters character-defining features and spaces. Standards 1, 2, and 5 of the Secretary of the Interior’s Standards for Rehabilitation should be considered when evaluating this proposed work:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships. (Standard #1)

Several “distinctive” materials have been identified as character-defining features on the 10th, 12th, and 14th floors and their removal does not constitute a “minimal change.”

The cell block configuration and other aspects of these floors are considered historic “spaces” and the removal of the cells is a major change to a significant area.

- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided. (Standard #2)

The proposed work does not “avoid” the removal of distinctive building materials.

Reconfiguring historic spaces alters the historic character of an area of major significance in the history of the building and does not attempt to “avoid” the alteration of “spaces and spatial relationships.”

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Distinctive material in the stairwells and stairs, walls, corridors, and elsewhere on these floors will not be preserved.

The proposed work does not meet the Secretary of the Interior’s Standards. Based on this analysis, it is determined that the removal of jail cells and other character-defining features “demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources.”

Removal of Courtroom Suites

The removal of the courtroom suites on the 7th and 8th floors demolishes or significantly alters character-defining spaces and features of the building. Standards 1, 2, and 5 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating this proposed work:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships. (Standard #1)

Several "distinctive" materials have been identified as character-defining features in the courtroom suites on the 7th and 8th floors and their removal does not constitute a "minimal change."

Due to their unique spatial configuration and decorative elements, these suites are considered historic "spaces" and their removal is a major change to a significant area.

- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided. (Standard #2)

The proposed work does not "avoid" the removal of distinctive building materials.

Reconfiguring historic spaces alters the historic character of an area of major significance in the history of the building and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

- Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved. (Standard #5)

Distinctive materials in the courtroom suites include wood paneled walls, paneled doors, and decorative ceilings. The majority of these materials will not be preserved.

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the removal of the courtroom suites on the 7th and 8th floors "demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Reconfiguration of the 3rd – 7th Floors

The reconfiguration of floors 3 through 7 significantly alters the original floor plan of the building and demolishes historic and character-defining spaces and features. Standards 1 and 2 of the Secretary of the Interior's Standards for Rehabilitation should be considered when evaluating changes to the configuration of the building floor plan:

- A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships. (Standard #1)

Reconfiguring five floors of original spaces alters the historic "spaces" and their "spatial relationships" to the interior.

- The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided. (Standard #2)

Altering historic spaces by reconfiguring the floor plan significantly impacts the historic character of the property and does not attempt to "avoid" the alteration of "spaces and spatial relationships."

The proposed work does not meet the Secretary of the Interior's Standards. Based on this analysis, it is determined that the reconfiguration of floors 3 through 7 "demolishes... physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources."

Mitigation Measures

The proposed project does not meet the Secretary of the Interior's Standards and "demolishes" and "materially alters" many historically significant, character-defining features of the Hall of Justice. For projects that result in an adverse impact on historic resources, mitigation measures are required.

The following mitigation measures are suggested.

- (1)** Rehabilitate the exterior of the building using the Secretary of the Interior's Standards and Guidelines for Rehabilitation.
- (2)** Identify historic elements to be re-used.
- (3)** Salvage and store a representative sample of historical elements of value that will not be incorporated into the renovated structure such as the stone wainscot, light fixtures, glazing, and hardware. Salvage and store a representative sample of hollow clay tile material used in partition walls.
- (4)** Develop an interpretive plan for the building that includes the use of historic photographs and artifacts, and that highlights the building within the context of the history of Los Angeles County, including the history of the Sheriff's Department.
- (5)** Photograph and document the building according to Historic American Buildings Survey (HABS) Level 2. Incorporate this documentation into the Historic Structures Report at completion of project (see #6 below).
- (6)** Complete a Historic Structures Report (HSR) for the building.

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<http://lacounty.info/maps.htm>

Appendix A: Eligibility for the National Register of Historic Places

Appendix B: Photographs

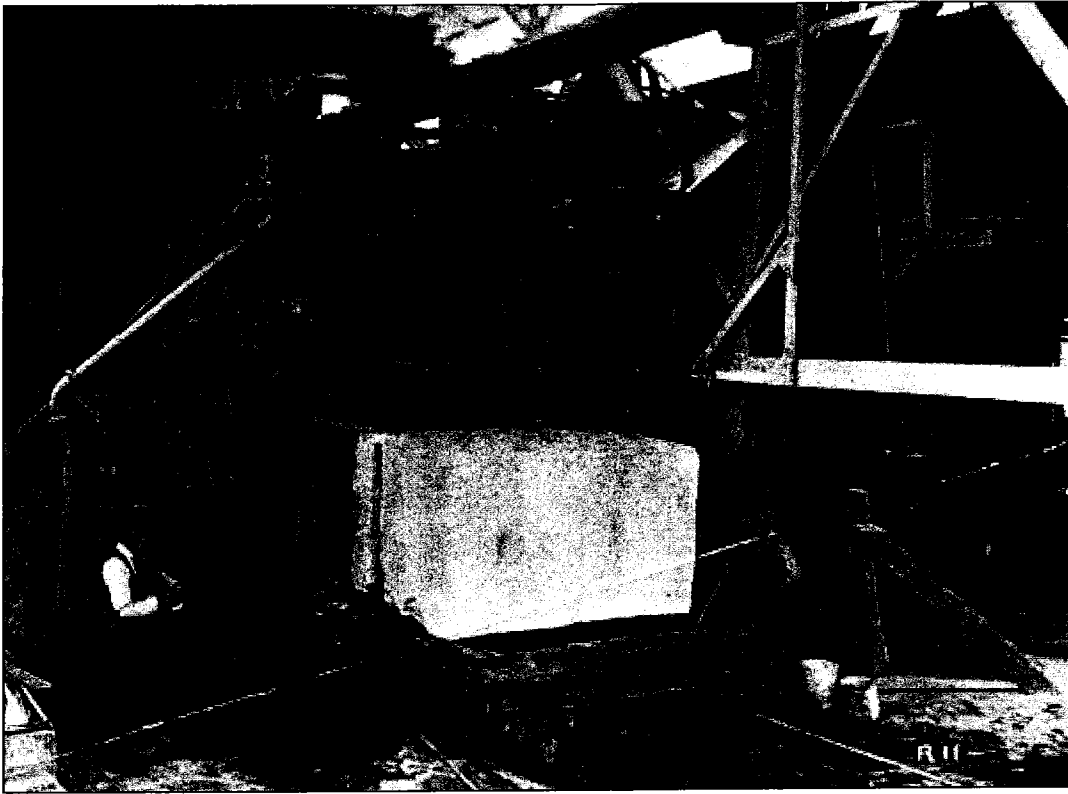


Photo 1: A large piece of granite from the Raymond Granite Company is prepared to be installed in the Hall of Justice. (Los Angeles Public Library Photo Database)



Photo 2: The Hall of Justice under construction, 1925. (Los Angeles Public Library Photo Database)



Photo 3: Securing the Hall of Justice cornerstone, 1925. (Los Angeles Public Library Photo Database)

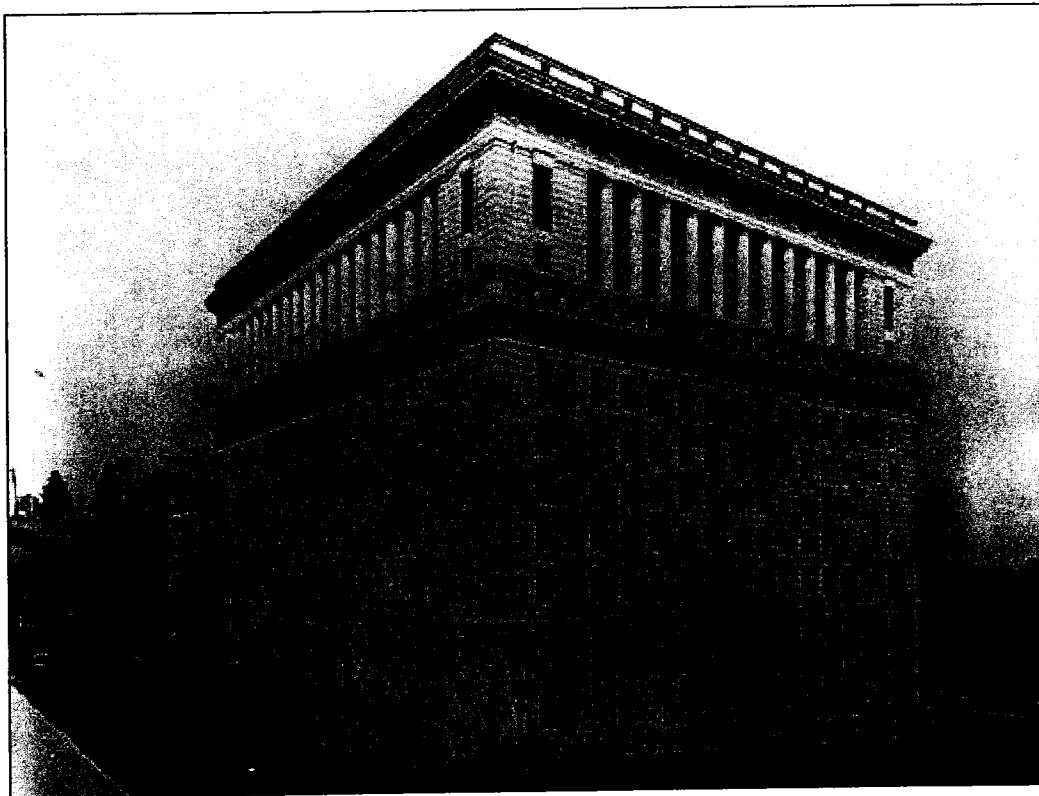


Photo 4: The Hall of Justice in 1926. (Los Angeles Public Library Photo Database)



Photo 5: The Hall of Justice in 1928. (Los Angeles Public Library Photo Database)

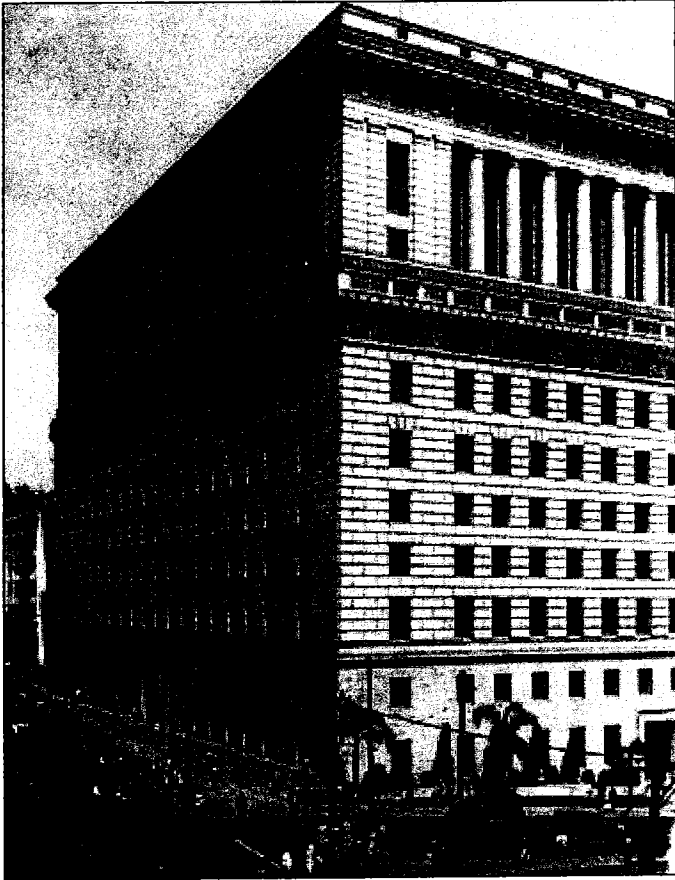


Photo 6: The Hall of Justice in 1931. (Los Angeles Public Library Photo Database)



Photo 7: Aerial view of the Hall of Justice in 1940. (Los Angeles Public Library Photo Database)



Photo 8: The Hall of Justice in 1947. (Los Angeles Public Library Photo Database)

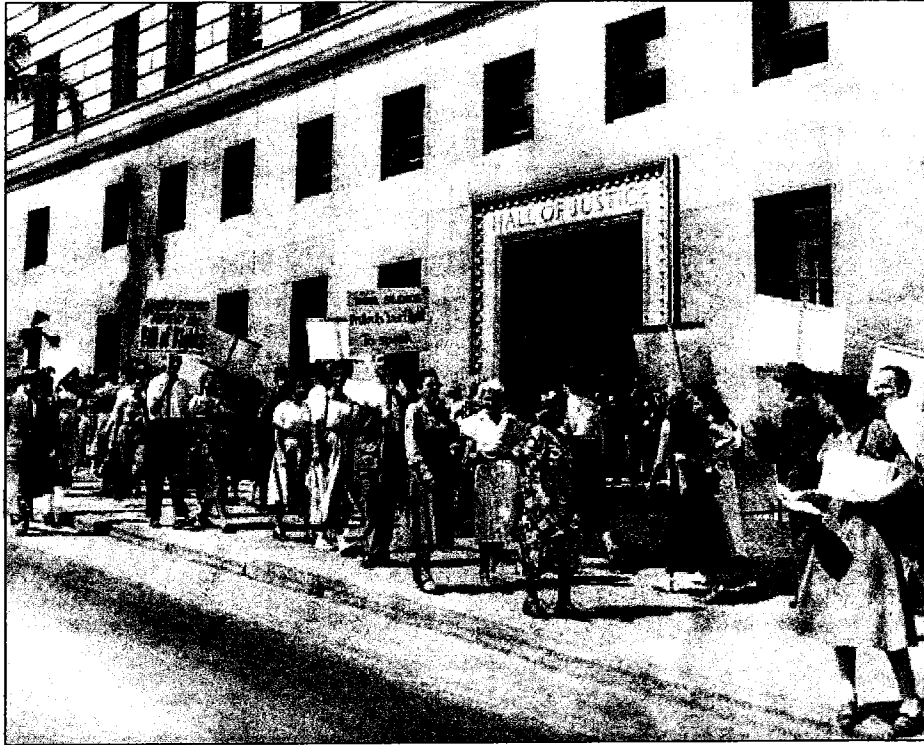


Photo 9: Pickets in front of the Hall of Justice in 1949. (Los Angeles Library Photo Database)



Photo 10: Aerial view of the Hall of Justice and surrounding area in 1956. (Los Angeles Public Library Photo Database)



Photo 11: The Hall of Justice in 1962. (Los Angeles Public Library Photo Database)



Photo 12: The Hall of Justice in 1999. (Los Angeles Public Library Photo Database)

Appendix G *Codes and Regulations*

Accessibility: Americans with Disabilities Act and California Building Code

Introduction

“Title 24”, [The California Building Code, Volume I-Title 24-Part 2], and “ADA”, provide specific guidelines for physical accessibility that are relevant to identifying barriers at the site. It is important to review in minute detail the application of these two public laws to determine which parts of a facility must be accessible, and what are the specific guidelines for that facility. Both laws are applicable, and where there are inconsistencies, the most stringent guideline should be applied.

Prior to proceeding with a design for barrier removal, consult with the City’s building official (who administers the California Building Code), the property owner’s legal advisor (ADA is a civil rights statute enforced by the United States Department of Justice), and individuals or organizations who are interested in accessibility to the Hall of Justice.

ADA Title III³⁶

Under Title III of the ADA, owners of “public accommodations” (theaters, restaurants, retail shops, private museums) must make “readily achievable” changes; that is, changes that can be easily accomplished without much expense. This might mean installing a ramp, creating accessible parking, adding grab bars in bathrooms, or modifying door hardware. The requirement to remove barriers when it is “readily achievable” is an ongoing responsibility. When alterations, including restoration and rehabilitation work, are made, specific accessibility requirements are triggered.

Recognizing the national interest in preserving historic properties, Congress established alternative requirements for properties that cannot be made accessible without “threatening or destroying” their significance. A consultation process is outlined in the ADA’s Accessibility Guidelines for owners of historic properties who believe that making specific accessibility modifications would “threaten or destroy” the significance of their property. In these situations, after consulting with persons with disabilities and disability organizations, building owners should contact the State Historic Preservation Officer (SHPO) to determine if the special accessibility provisions for historic properties may be used. Further, if it is determined in consultation with the SHPO that compliance with the minimum requirements would also “threaten or destroy” the significance of the property, alternative methods of access, such as home delivery and audio-visual programs, may be used.

New Construction and Alterations

Each facility or part of a facility altered by, on behalf of, or for the use of a public entity in a manner that affects or could affect the usability of the facility or part of the facility shall, to the maximum extent feasible, be altered in such

³⁶ Thomas C. Jester and Sharon C. Park, AIA, “Preservation Briefs 32, Making Historic Properties Accessible,” (Washington, D.C., U.S.G.P.O., 1993, p. 13.

manner that the altered portion of the facility is ready accessible to and usable by individuals with disabilities, if the alteration was commenced after January 26, 1992.

Any alterations to the Hall of Justice therefore must be readily accessible to and usable by people with disabilities.

Accessibility for Existing Buildings

1. Provisions that apply to renovation, structural repair, alteration, change in primary function, or addition to existing buildings, including those identified as historic buildings; minimum standards for removing architectural barriers, and providing and maintaining accessibility to existing buildings and their related facilities.
2. All existing buildings and facilities, when alterations, structural repairs, or additions are made to such buildings or facilities, shall comply with all provisions except where otherwise modified by the regulations.
3. These requirements shall apply only to the area of specific alteration, structural repair, or addition and shall include the following additional and facilities: a primary entrance to the building or facility; the primary path of travel to the specific area of alteration, structural repair, or addition; sanitary facilities, drinking fountains, and public telephones serving the area.

Priorities, Hardships, and Equivalent Facilitation

The following provisions appear to be primarily applicable to commercial facilities rather than publicly owned facilities and programs.

In choosing which accessible elements to provide, priority should be given to those elements that will provide the greatest access, by providing code compliance in the following order:

1. An accessible entrance
2. An accessible route to the altered area
3. At least one accessible restroom for each sex
4. Accessible telephones
5. Accessible drinking fountains
6. When possible, additional accessible elements such as storage and alarms

EQUIVALENT FACILITATION is an alternate means of complying with the literal requirements of these standards and specifications that provides access in terms of the purpose of these standards and specifications.

The purpose of this code is to ensure that barrier-free design is incorporated in all buildings, facilities, site work, and other developments to which this code applies and to ensure that they are accessible to and usable by persons with disabilities.

EXCEPTIONS:

An unreasonable hardship exists when the enforcing agency finds that compliance with the building standard would make the specific work of the project affected by the building standard unfeasible, based on an overall evaluation of the following factors:

1. The cost of providing access.
2. The cost of all construction contemplated.
3. The impact of proposed improvements on financial feasibility of the project.
4. The nature of the accessibility that would be gained or lost.
5. The nature of the use of the facility under construction and its availability to persons with disabilities.

In existing buildings, these regulations shall not apply when legal or physical constraints would not allow compliance with these regulations or equivalent facilitation without creating an unreasonable hardship as determined by an appeals process.

**California Historical Building Code
(California Building Code, Chapter 34, Division II)**

A thorough review of all of the particular provisions for qualified historical sites with respect to building standards is beyond the scope of this report. This is due to the many issues, the fact that standards for all “existing buildings” apply to historic buildings as well, and the fact that applicable codes allow for the use of alternative standards (e.g., non-adopted alternative codes and standards), and the fact that applicable codes allow for the application of “performance” in lieu of prescriptive standards if the applicant can demonstrate that an existing condition or proposed alternative “performs” in such a way that it meets the requirements of public codes and standards.

This section lists some samples of relevant sections of the California Historical Building Code (hereafter, SHBC). The Hall of Justice is a qualified historical property under this code, and therefore application of this code is mandatory upon request of the owner or applicant to the Los Angeles building official, fire department, planning department, and any other agencies that intersect with the jurisdictions covered in the SHBC. This is the alternative code that is most familiar and most often used for local applications. The architects and engineers of any prospective project should also, in the design and detailing phases, examine the detailed provisions of the local building code for existing and historic buildings as well as the SHBC, and possibly other widely accepted alternative standards such as the “Guidelines for the Rehabilitation of Existing Buildings.”³⁷ Decisions of the local building official with respect to the application of the SHBC can be appealed to the California State Historical Building Safety Board. A case book of previous decisions by the California State Historical Building Safety Board can be purchased from the California Preservation Foundation.³⁸

**Sample Relevant Sections of the California Historical Building Code
(SHBC)**

SECTION	DESCRIPTION
8-218	Definition of Qualified Historical Building or Property
8-302.2	The use or character of the occupancy of a historical building may be changed from its historic use or character provided the building conforms to the requirements applicable to the new use or character of occupancy as set forth in this code. Such change in occupancy shall not mandate conformance with new construction requirements as set forth in prevailing regular code, provided the new use or occupancy does not create a fire hazard or other condition detrimental to the safety of occupants or of firefighting personnel.
8-402.2	Upgrading to one-hour rated construction and corridors is not required if an automatic fire sprinkler system is provided throughout, or other alternative measures are approved by the enforcing agency.
8-603.1	Accessible entrances may be established at other than the “main

³⁷ Guidelines for the Rehabilitation of Existing Buildings (Whittier, California, ICBO, 2000).

³⁸ <http://www.californiapreservation.org>

SECTION	DESCRIPTION
	entry." Alternatives allowed include any entrance within 200 feet of the primary entrance.
8-603.2	Doors with a 29 ½ inch wide clear opening are allowed along an accessible path.
8-603.3	Power-assisted doors may be considered as an alternative to level landings, strikeside clearance and door-opening forces.
8-603.4	A separate accessible unisex toilet may be provided in lieu of separate-gender accessible toilets.
8-603.5	Alternatives to exterior and interior ramps and lifts include a ramp of 1:10 for horizontal distances not to exceed 12 feet; ramps of up to 1:6 slope for horizontal distances not to exceed 13 inches, and access by experiences, services, functions, materials and resources through methods, including, but not limited to maps, plans, videos, virtual reality, and related equipment, at accessible levels.
8-7	Alternative structural regulations: alternative lateral load standards may be applied; confer with a licensed structural engineer.
Table 8-8-A	Allowable values for existing materials: provides structural values for materials and systems that may be archaic or not listed in current normal codes.
8-901.5	The building is exempted from compliance with energy conservation standards (e.g., building envelope standards for walls, windows, ceilings, roof, and floors), but not conservation standards for new appliances or equipment.
8-1001.1	<p>Sites and open spaces:</p> <p>The code permits alternative regulations and criteria to govern the impact of development or redevelopment on sites, open space, accessway, artifacts and landscaped areas coinciding with the rehabilitation, preservation, restoration, relocation or reconstruction of designated qualified historical buildings or properties.</p>
8-1001.2	The range of site and open space features to which alternative standards apply includes open space, earth, rock, water, vegetation, landscaping, gardens, plant materials, landscape features, walls, fences, trellises, yard lights, pools, lawn and garden ornamentations, patios, courts, malls, play areas, shelters, pedestrian and vehicular access, paths, sidewalks, driveways, parking spaces, service delivery, trash and garbage disposal areas, grading, topography and erosion control, and public utilities.

Americans with Disabilities Act

Title II (Public Entities), Section 35.151 (New Construction and Alterations), see 28 C.F.R., Part 35, both from the Americans with Disabilities Act of 1990

Introduction

“Title 24”, [The California Building Code, Volume I-Title 24-Part 2], and “ADA”, [Title II (Public Entities), Section 35.151 (New Construction and Alterations), see 28 C.F.R., Part 35, both from the Americans with Disabilities Act of 1990] provide specific guidelines for physical accessibility which are relevant to identifying barriers at the site. It is important to review the application of these two public laws to determine which parts of a facility must be accessible, and what are the specific guidelines for that facility. Both laws are applicable, and where there are inconsistencies, the most stringent guideline should be applied.

Prior to proceeding with a design for barrier removal, consult with the City’s building official (who administers the California Building Code), the City’s legal advisor (ADA is a civil rights statute enforced by the United States Department of Justice), and individuals or organizations who are interested in accessibility at Los Angeles City Hall.

Existing Facilities

A public entity shall operate each service, program, or activity so that the service, program, or activity, when viewed in its entirety, is readily accessible to and usable by individuals with disabilities. However, this regulation does not require a public entity to make each of its existing facilities accessible to and usable by individuals with disabilities, rather, in general, that the programs and services be available to people with disabilities. The removal of barriers should not be required if it creates undue financial and administrative burdens; however, the “undue burden” standard is intended to be a much higher obligation than the “readily achievable” standard for public accommodations in commercial facilities.

New Construction and Alterations

Each facility or part of a facility altered by, on behalf of, or for the use of a public entity in a manner that affects or could affect the usability of the facility or part of the facility shall, to the maximum extent feasible, be altered in such manner that the altered portion of the facility is ready accessible to and usable by individuals with disabilities, if the alteration was commenced after January 26, 1992.

Publicly Funded Buildings

Publicly funded buildings, structures, sidewalks, curbs, and related facilities shall be accessible to persons with disabilities as follows:

1. All buildings, structures, sidewalks, curbs, and related facilities constructed by the use of state, county, or municipal funds, or the funds of any political subdivision of the state.

2. All existing publicly funded buildings and facilities when alterations, structural repairs, or additions are made to such buildings or facilities.

Accessibility for Existing Buildings

1. Provisions that apply to renovation, structural repair, alteration, change in primary function, or addition to existing buildings, including those identified as historic buildings; minimum standards for removing architectural barriers, and providing and maintaining accessibility to existing buildings and their related facilities.
2. All existing buildings and facilities, when alterations, structural repairs, or additions are made to such buildings or facilities, shall comply with all provisions except where otherwise modified by the regulations.
3. These requirements shall apply only to the area of specific alteration, structural repair, or addition and shall include the following additional and facilities: a primary entrance to the building or facility; the primary path of travel to the specific area of alteration, structural repair, or addition; sanitary facilities, drinking fountains, and public telephones serving the area.

Priorities, Hardships, and Equivalent Facilitation

The following provisions appear to be primarily applicable to commercial facilities rather than publicly owned facilities and programs.

In choosing which accessible elements to provide, priority should be given to those elements that will provide the greatest access, by providing code compliance in the following order:

1. An accessible entrance
2. An accessible route to the altered area
3. At least one accessible restroom for each sex
4. Accessible telephones
5. Accessible drinking fountains
6. When possible, additional accessible elements such as storage and alarms

EQUIVALENT FACILITATION is an alternate means of complying with the literal requirements of these standards and specifications that provides access in terms of the purpose of these standards and specifications.

The purpose of this code is to ensure that barrier-free design is incorporated in all buildings, facilities, site work, and other developments to which this code applies and to ensure that they are accessible to and usable by persons with disabilities.

EXCEPTIONS:

An unreasonable hardship exists when the enforcing agency finds that compliance with the building standard would make the specific work of the project affected by the building standard unfeasible, based on an overall evaluation of the following factors:

1. The cost of providing access.
2. The cost of all construction contemplated.
3. The impact of proposed improvements on financial feasibility of the project.
4. The nature of the accessibility which would be gained or lost.
5. The nature of the use of the facility under construction and its availability to persons with disabilities.

In existing buildings, these regulations shall not apply when legal or physical constraints would not allow compliance with these regulations or equivalent facilitation without creating an unreasonable hardship as determined by an appeals process.

NFPA 914
Code for Fire Protection of Historic Structures, 2000 Edition
(National Fire Protection Association)

Chapter 1 Introduction

1-1 Scope

This document describes principles and practices of fire safety for historic structures and for those who operate, use, or visit them. It covers ongoing operation and rehabilitation and acknowledges the need to preserve historic integrity.

Chapter 3 Identification and Evaluation of Existing Conditions

3-4 Fire Hazards

Ignition Sources

- Electricity
- Arson
- Smoking
- Overheated materials
- Open flames
- Exposures
- Spontaneous ignition and chemical reactions
- Lightning

Combustibility of Materials

- Material properties
- Flame spread
- Environmental factors
- Structural fire hazards
- Fire spread
 - Horizontal
 - Vertical
 - Structural integrity

3-5 Means of Egress

- Occupant evacuation
- Egress codes
- Number of exits
- Exit capacities
- Exit arrangement
- Remoteness
- Travel distance
- Dead-end travel
- Egress route identification
- Construction details

Chapter 4 Code Enforcement

4-1.2 Administrative and Review Requirements

4-1.2.2 Code Enforcement

Proposed rehabilitation projects should be discussed with the appropriate building and fire code officials as early as possible in the planning stages to determine if code or safety conflicts exist. Many codes have special provisions for historic buildings and for the consideration of alternative methods or systems that will provide levels of safety equivalent to those required for new construction. In some cases, special appeal or variance boards exist and should be requested to address those situations where fire safety and protection concerns and historic preservation goals cannot be resolved acceptably by the standard review process. Most building code officials are willing to work with owners, architects, and engineers and will consider alternative construction methods, provided a reasonable or equivalent level of life and property protection is proposed.

4-2 Concepts of Fire Safety Planning

4-2.1 Management Responsibility

Fire safety is an essential and permanent part of historic structure operations and should be a key consideration when that structure is scheduled for rehabilitation. Owners and others entrusted with the management or operation of buildings having historic significance have prime responsibility for ensuring that the historic structure is protected against the disastrous effects of fire.

Using advice from qualified fire safety professionals, the management team should develop fire safety objectives and a fire safety plan for the complete facility. As part of this plan, the management should decide how the building, its contents, and the occupants are to be protected during the rehabilitation process as well as when it is completed.

4-3.6 Detection and Alarm

Significant improvement in protection from fire can be achieved by installation of a detection and alarm system connected to an alarm monitoring service or a fire department.

4-3.7 Fire Extinguishment

4-3.7.1 General

Management must make critical decisions as to the type of fire suppression capability that will be provided in the building.

4-4.1.3 Elements of a Fire Safety Plan

- Prevention
- Limiting combustibility
- Coating
- Compartmentation
- Structural protection

- Detection and alarm
- Suppressions systems

Chapter 5 Fire Protection and Safe Practice in the Construction Phase

5-4 Fire Protection

5-4.3 Fire Fighting

5-4.3.1 Access

A suitable location at the site should be designated as a command post and provided with plans, emergency information, keys, communications, and fire-fighting, salvage and medical equipment, as needed. The person in charge of fire protection shall return to the location immediately if a fire occurs.

Pre-fire planning should be updated periodically with local authorities. For large projects, a fire safety coordinator for the site should be provided. The duty of this coordinator should be to ensure that all procedures, precautionary measures, and safety standards are laid down, understood, and complied with by all personnel on the construction site.

Chapter 6 Operations and Maintenance

6-1 General

Management has the primary responsibility to periodically review fire hazards within their respective facilities and implement appropriate maintenance and protection programs.

6-2 Operations

- Heating plants
- Electrical systems
- Structure
- Fireplaces and wood stoves
- Lightning protection
- Cooking and beverage systems
- Fire protection systems
- Fire life safety

6-3 Maintenance

- Heating plant
- Electrical plant
- Electrical systems
- Structure
- Fireplaces and wood stoves
- Lightning protection
- Clothes dryers
- Cooking and beverage systems
- Fire protection systems
- Life safety systems

Appendix D Guidelines on Fire Ratings of Archaic Materials and Assemblies

Appendix D is not part of the recommendation of this NFPA document, but is included for informational purposes. Nevertheless, Appendix D is a potentially very useful part of NFPA 914, as it offers data and a methodology for the alternative analysis of fire safety issues in historic structures.

Figure 1, "Preliminary Evaluation Field Notes," is a blank form for organizing information about building elements and materials. Figure 2, "Preliminary Evaluation Worksheet," is a blank form for organizing information about the required and estimated fire resistance of existing elements, as well as proposing upgrades.

"Harmathy's Ten Rules" (T.Z. Harmathy, "Ten Rules of Fire Endurance Ratings," Fire Technology, May 1965) are included as one theoretical method to provide a foundation for extending the data with the Appendix Tables to analyze or upgrade current as well as archaic building materials or assemblies.

Most important for the practicing architect or fire protection engineer are extensive tables of data on the fire resistance of materials and assemblies (walls, ceilings, floors) of materials. Characteristics of archaic materials and assemblies are usually not published in current model codes and fire protection manuals since those materials and assemblies may no longer be allowed.

**NFPA 909
Code for the Protection of Cultural Resources, 2001 Edition
(National Fire Protection Association)**

NFPA 909 provides model outlines for inspections, management, and fire safety plans.

Chapter 1 General

1-1 Scope

This standard shall apply to culturally significant structures and their contents. Such structures include, but are not limited to, buildings that store or display museum or library collections, historic buildings, and places of worship. It also includes spaces within other buildings used for such culturally significant purposes.

Chapter 2 Fire Emergency Planning

2-1 Fundamental Requirements

2-1.1 Responsibility

2-1.1.1 Fire emergency planning responsibilities include the following:

1. The facility's governing body or those responsible for the institution shall establish and maintain plans and programs to protect against the disastrous effects of fire.
2. In carrying out this responsibility, a fire risk assessment shall be conducted.

2-1.1.2 The facility's governing body or those responsible for the institution shall appoint a fire safety manager who is responsible for the protection of the site from fire. The fire safety manager's duties include (but are not limited to) the following: life safety systems, fire prevention, fire inspections, periodic property surveys, proper operation of fire protection equipment such as fire detection and fire suppression equipment, and portable fire extinguishers. Other duties shall include plans review for fire safety of new construction, renovations, or installation of displays or exhibits.

2-2 Planning for Fire Protection

2-2.2 Fire Hazard Analysis

1. A thorough survey shall be made to determine existing and potential fire hazards.
2. Fire hazards shall be evaluated and classified for their severity and the difficulty and cost of abating them.

The survey shall include the following:

- Identification of cultural properties, special hazards, and action plan against hazards
- Identification of fire risks and means-of-egress problems that can be created by special events and action plan for each event
- Recognition that public visitation can increase during special events, etc. and that creation of provisions for identifying and taking action to prevent problems and corrective actions if problems arise

2-2.3

Fire Protection Plan

1. Format of Plan

A fire protection plan shall be developed for systematic achievement of fire safety goals and updated annually. This shall include a yearly comprehensive facility inspection procedure with a documentation and corrective action process to ensure that all problems and hazards identified during the inspection are documented and corrected as soon as possible.

2. Fire Safety Log

The fire safety manager shall be responsible for maintaining a permanent, current file of the cultural resource facility's or institution's fire protection program. As a minimum, permanent records documenting the following shall be kept:

- Training of staff and volunteers, including fire evacuation drills and use of portable fire extinguishers
- Testing, inspection, and maintenance reports for all fire safety equipment and systems
- "As-built" plans, specifications, wiring, and layout diagrams
- Fire protection plan
- Emergency plan
- Inspection reports by local code enforcement officials
- Fire alarm reports
- Full reports of all fire incidents

3. Arson

Implement precautions to prevent arson.

4. Locking Devices

Provisions for use of delayed exit locking systems.

2-3

Planning for Response

2-3.1

The governing body and the fire safety manager shall develop and implement an emergency management plan. There shall

be an annual exercise to ensure that management and staff can implement and work with the plan and incorporate lessons learned from the exercise into an updated plan.

2-3.2 An emergency evacuation plan shall be prepared in cooperation with the local fire department and other applicable authorities and updated annually.

2-3.3 Fire exit drills required by NFPA 101, Life Safety Code, shall be conducted at regular intervals, but no less than twice per year.

2-4 Salvage Plan

A salvage plan shall be prepared in cooperation with the fire department, appropriate building staff, police, and insurance representatives. This plan shall be updated annually and shall include the following:

1. Procedures to identify and prioritize collections and other valuable materials in accordance with the facility's policy
2. A list of salvage equipment suppliers (e.g., pumps, freezing equipment, storage facilities, and so forth) and tradespeople
3. A current list of disaster recovery specialists
4. A list of people assigned to assist with salvage operations
5. Measures to maintain up-to-date copies of important documents in a secure, off-site location
6. Procedures to identify and handle hazardous materials

2-5 Training

2-5.1 The facility's governing board and its fire safety manager shall ensure that all staff, including volunteers and interns, receive periodic and regular training pertinent to their assigned responsibilities, reinforced by annual drills.

2-5.2 Training shall include emergency evacuation of mobility-impaired individuals.

Chapter 3 Fire Prevention

3-2 Decorations

3-2.1 Decorative materials used for special events, occasions, and holidays shall be noncombustible or shall be treated with an approved fire-retardant coating.

3-3 Fire Spread Control

Interior doors shall be kept closed with the building is not occupied.

EXCEPTION: Where doors are required to remain open for interior ventilation and air movement concerns are critical to the conservation of historic building fabric, collections, or

both, and where the interior doors are themselves part of the historic fabric, careful and professional analysis shall be performed and documented and alternative methods to control fire spread shall be implemented.

3-4 Housekeeping

3-4.1 Stairwells, corridors, doorways, and any other portions of the means of egress for a building shall be free of combustibles, trash containers, and other materials.

3-5 Smoking

3-5.1 Smoking shall be prohibited inside buildings except in designated areas that meet the following requirements: publicly identified, provided with suitable ashtrays, separated by minimum one-hour fire resistance, and provision of fire extinguishers.

3-7 Open Flames

3-7.1 Approval

Use of open flames and flame-producing devices, such as candles, oil lamps, fireplaces, forges, kilns, glassblowers, cook stoves, and so forth, shall be approved by the authority having jurisdiction.

3-7.2 Precautions

The following precautions shall be taken to control open flame and flame-producing devices:

- Train employees in proper use and emergency response
- Constant monitoring by a trained person
- A fire extinguisher located nearby
- Candles kept minimum four feet from combustible window treatments and wall or ceiling hangings
- Fireplaces shall be covered with a fire screen when not used for cooking or similar demonstrations
- Open flames within 100 feet of the building shall not be left unattended
- Open flames shall be extinguished prior to shut-down of the facility

3-7.3 Chimneys

1. Comply with NFPA 211, Standard Chimneys, Fireplaces, Vents, and Solid Fuel-Burning Appliances
2. Chimneys shall be lined, provided with a spark arrestor, and maintained
3. Chimneys serving active fireplaces or stoves shall be inspected and cleaned annually

Chapter 6 Inspection, Testing, and Maintenance

6-4 Heating and Cooking Equipment

1. Heating and air conditioning systems and cooking appliances shall be maintained in accordance with the manufacturer's specifications and the applicable NFPA standards.
2. Heaters and ductwork, including hoods and ducts for ranges, shall be kept free of flammable and combustible deposits.

Chapter 7 Historic Structures and Sites

7-1 Introduction

Two important goals of historic preservation shall be to provide adequate fire protection to all historic buildings while protecting those elements, spaces, and features that make them historically or architecturally significant.

A building survey shall be conducted to identify significant historic elements, spaces, and features; code deficiencies; and existing fire and life safety hazards and to establish restoration and preservation objectives. The building survey shall provide the basis for all fire protection and preservation planning decisions. It shall be conducted by a qualified professional experienced in fire protection and the preservation of architecturally significant structures.

7-3 Preservation and Renovation

7-3.2 Historic Preservation

Historic buildings shall be treated with the sensitivity prescribed by conventional historic preservation criteria and standards, such as the *Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, or other nationally recognized documents.

7-3.3 Preservation Authority Review

Projects shall be discussed with the appropriate preservation authorities as early as possible in the planning stages.