NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name SUBWAY TERMINAL BUILDING

other names/site number 417 METRO

2. Location

street & number 417 S. HILL STREET, 415 S. HILL STREET, 425 S. HILL STREET, 416 S. OLIVE STREET, 420 S. OLIVE STREET, 424 S. OLIVE STREET — N/A not for publication

city or town LOS ANGELES — N/A vicinity

state California code CA county LOS ANGELES code 037 zip code 90013

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title — Date 6/20/06

California SHPO
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See Continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register. ☐ See continuation sheet.
- ☐ determined eligible for the National Register. ☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain:) _____

Signature of the Keeper — Date of Action 8.2.06

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include previously listed resources in count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	1	structures
0	0	objects
1	1	Total

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

Number of Contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/TRADE *business*
TRANSPORTATION *rail-related*

Current Functions
(Enter categories from instructions)

DOMESTIC *multiple dwelling*

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS
Italian Renaissance

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
roof Terra Cotta
other Stone, Asphalt, Glass

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

SEE ATTACHED.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Transportation

Architecture

Period of Significance

1925-1955

Significant Dates

1925
1955

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Schultze, Leonard
Weaver, S. Fullerton

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ Previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☐ Other

Name of repository: _____

Subway Terminal Building
Name of Property

Los Angeles, California
County and State

10. Geographical Data

Acreage of Property 1.3

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	11	384600	3768200
2			
3			
4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title	Christy J. McAvoy, Managing Partner; Jessica N. Ritz, Preservation Planner				
organization	Historic Resources Group		date	November 2, 2005	
street & number	1728 North Whitley Avenue		telephone	(323) 469-2349	
city or town	Hollywood	state	CA	zip code	90028

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name	Kevin Ratner, FC Subway Terminal Lessor, LLC				
street & number	949 S. Hope Street		telephone	(213) 488-0010	
city or town	Los Angeles	state	CA	zip code	90015

Subway Terminal Building
417 S. Hill Street
Los Angeles County, California

Section 7: Description

Summary

The Subway Terminal Building, located in the heart of downtown Los Angeles, was constructed in 1925. The structure is twelve stories in height with a two-story mechanical penthouse on the roof and two subterranean floor levels. It was designed in an Italian Renaissance style by the noted New York-based architectural firm of Schultze & Weaver. The main basement, mezzanine (sub-basement) and ground floor are rectangular in plan. The building is irregular in plan above the ground floor, and the structure is organized by a linear service bay which runs east to west. The site slopes downward from west to east (Olive Street to Hill Street). Four wings (A, B, C, and D) project southward from this bay, thus creating three light courts with skylights at the bases. One wing (E) extends to the north and abuts Fourth Street. A two-level enclosed parking garage is attached to the building and is located at the southwest corner of the property, but is not included within the boundary. The building's exterior, primary lobby, secondary lobby, and upper floor corridors retain excellent physical integrity, while most other areas have been modified over time.

The property was extensively rehabilitated to house 277 residential units using the Tax Certification process and approved by the National Park Service. It is now also known as "Metro 417." This project was completed in 2005. Extant character-defining features have been rehabilitated according to the Secretary of the Interior's Standards, and remaining features that were not re-used within the building have been stored on site.

Prior to current ownership, many interior original features were altered, such as elevator interiors and operating mechanisms. Areas of the building, including the former ground level primary passenger concourse area, the mezzanine level, and basement that contained former tracks, passenger platforms, ramps and subway tunnel that were altered by the Veterans Administration, have been mothballed for future potential development.

The two original lobbies – the primary entrance at Hill Street and the secondary entrance at Olive, which is located at a higher grade – retain a high degree of physical integrity. Spaces at the second floor of the E wing now contain resident amenities such as a screening room, common recreation rooms, and a gym.

Office suites at the upper floors were removed before the current ownership and currently contain residential units. The primary east-west corridor at the upper levels remain intact, and features in these hallways such as historic moldings, walls, marble floors, and doors have been refinished and restored. Contemporary corridors were constructed to accommodate new residential units in each of the five wings.

At the easterly area of the upper roof level, a garden has been added with landscaping and a hot tub for shared use among 417 Metro residents. The private south-facing terrace at the eleventh floor was rehabilitated and is accessible to residents of the A wing penthouse unit.

Subway Terminal Building
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Exterior Features

The building is of "Class A" concrete encased steel frame construction with reinforced concrete floors and joists clad in rusticated granite, terra cotta, face brick and common brick. The building elevations are divided into a three part vertical block composition with a distinctive base, shaft and capital, typical of the Italian Renaissance Revival style. The building may be entered from either Hill or Olive Streets. Entrances to the two garage levels are located on Olive Street. The South Hill and South Olive (east and west) elevations extend the full width of the property presenting decorative street elevations on South Hill, South Olive and Fourth Street.

Rusticated granite blocks are used as facing material on the Hill Street elevation up to and including the belt-course above the second floor, as a stepped base course on the Olive and Fourth Street elevations, and in the entrance vestibules of both lobbies and concourse. Terra cotta facing is used on the balance of both the Hill, Olive and Fourth Street elevations, as well as on the ends of the Hill and Olive Street wings. Terra cotta is also used as trim, window sills and cornices. Face brick was utilized on the exterior elevations of the two center wings (B and C) as well as on the rear faces of the Hill and Olive Street wings. The north wall of the main building and the side walls of the north (E) wing are faced with common brick. Originally the light court roofs were paved with red shale tile, with the main roofs covered with tar and gravel roofing materials. Colored sand in various earth tones in geometric patterns now decorates the lower roof surfaces around the skylights.

A new parking structure that was built to accommodate the adaptive reuse of the property is located directly northeast of the building. The structure is included within the property boundary for the nomination to the National Register, but counted as a non-contributing structure to the district. It connects to the building via a pedestrian walkway at the ground level. It is architecturally distinct from the main building and contains contemporary materials. Overall the parking structure is subordinate in scale yet compatible with the base of the historic building.

Because of the building exterior's high level of integrity that includes original cladding materials, windows, mosaics, and roof materials, the façades have not been altered as part of the certified tax credit rehabilitation. Some non-original features, such as the 1986 *trompe l'oeil* mural and lobby entrance doors, have been cleaned and repaired.

Primary (East) Elevation

The primary façade with access to the lobby and the former concourse areas faces Hill Street. This elevation contains the main entrances to the building, which are characterized by two story barrel vaulted vestibules with coffered ceilings. The arched inset entry wall contains two large semi-circular mosaic tile murals in the entryway tympanums. These are surmounted by a series of smaller panelized square mosaic tile murals which rise above the entries. The exterior arched opening is surrounded by granite voussoirs, which are repeated in the lintels above the retail openings and in the second floor window assemblies.

Subway Terminal Building
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This façade is classical in its tripartite scheme, divided horizontally into a base, shaft and capital. Nine bays wide, the piers between each bay emphasize the building's verticality. The base is two floors high, containing a ground floor lobby and a mezzanine, and is faced with rustic stone. The shaft is eight stories tall, faced with dressed stone, and flanked at each edge with a simple pilaster. Each bay of the central shaft is filled by a pair of double-hung sash windows.

The eleventh and twelfth floors visually function as the capital of the building. The upper floors of the A wing are recessed one bay to create open outdoor decks. Ornate terra cotta detailing at the upper portion of the building includes balustrades at the deck areas and beneath the eleventh floor windows. Terra cotta is also used to clad double pilasters with decorative capitals between paired window groupings. The uppermost floor exhibits foliated friezes on piers between bays and on the mullions separating windows. The cap consists of two floors, visually unified by paired pilasters with foliated capitals between each bay. A single mullion in the shape of a column rises the height of both windows, springing into a double arch across the upper windows. A medallion sits inside each spandrel. A projecting cornice with a hipped roof clad in mission tile completes the structure. A gable roof clad in mission tile caps the mechanical penthouse.

West Elevation

The decorative portion of the west elevation faces Olive Street. This façade shares the classical tripartite scheme, divided horizontally into a base, shaft and capital. The piers between each of the nine bays accentuate verticality. The base is faced with rustic stone and follows the slope of the street moving from three floors to two floors high. An articulated pedestrian entrance is located in the first bay and entrance to the garage area are located in the ninth bay and between bays three and four. The shaft is six stories tall, faced with dressed stone, and flanked at each edge with a simple pilaster. Each bay of the central shaft is filled by a pair of double-hung sash windows. The cap consists of two floors, visually unified by paired pilasters with foliated capitals between each bay, and the upper windows are typical two-level double arches with medallions inside each spandrel. The cap is finished with a slope parapet consisting of clay tile. A metal fire escape extends the height of the building in the fifth bay.

South Elevation

The south elevation is setback from Fifth Street and is dominated by the extension of the four original wings of the building. A surface parking lot abuts the building to the south where the old Hill Street terminal once stood. (This structure became a grocery store after the new Subway Terminal opened, operated for thirty years until it was destroyed by fire and demolished in 1957.) Wings A and D are finished in a manner similar to the more decorative portions of the three other elevations and share the classical tripartite scheme, divided horizontally into a base, shaft and capital. Each wing is three bays wide, the piers between each bay emphasize the building's verticality. The base of the A wing is faced with stone on the corners of the first three floors. The shaft of the A wing is eight stories tall, faced with dressed stone, and flanked at each edge with a simple pilaster. The base of the D wing is faced with stone on the corners of the first three floors which is in-filled with bricks is the nine story shafts of B and C wings. The shaft

of D wing is six stories tall, faced with dressed stone, and flanked at each edge with a simple pilaster. Each bay of the central shaft is filled by a pair of double-hung sash windows. The cap consists of two floors, visually unified by paired pilasters with foliated capitals between each bay and the typical paired arched windows. The cap is finished with a slope parapet consisting of clay tile. The upper floors of the A wing are recessed one bay to create a private open outdoor deck, which is accessed via the eleventh floor of the A wing penthouse unit. Large sculptural urns that adorned the four corners of the A wing were removed at an unknown date.

Projecting hipped parapet roofs clad in clay mission tile cap the South Hill and South Olive elevations as well as the south elevations of wings A, B, C, and D, and the north elevation of wing E. The unobstructed view of the south elevation wings has been an iconic presence in Downtown Los Angeles since the building was completed. When completed, the south elevation of the Subway Terminal Building abutted a right-of-way where railway cars were stored, and low-rise buildings were located to the south.

North Elevation

With the exception of the portion of the E wing that abuts Fourth Street, this elevation is dominated by a plain utilitarian façade set back from the street. While the majority of the façade is composed of smooth concrete and single double hung windows, the narrow portion of the E wing is highly decorative.

Like the other building elevations, the decorative portion of the three-bay-wide façade is classical in its tripartite scheme. The base is two floors high and is faced with rustic stone. The shaft is six stories tall, faced with dressed stone, and flanked at each edge with a simple pilaster. Each bay of the central shaft is filled by a pair of double-hung sash windows. The cap consists of two floors with the typical paired arched window arrangement and cap finished with a slope parapet consisting of clay tile. A metal fire escape extends the height of the building in the west bay.

Alterations include several bays at the top level of the "E" wing and central spine which contain *trompe l'oeil* ("trick of the eye") depictions of sash windows. This mural was part of a rehabilitation by Los Angeles-based preservation architect Brenda Levin and executed by Evergrenne Painting Studios of New York City in 1986.

Interior

Basement and Mezzanine

The basement and mezzanine floors have received extensive alterations, including the construction of subdividing partitions. The basement floor was originally the location of the train tracks and platforms. The mezzanine provided vertical circulation between the ground floor to the track level, and contained storage bays for the ground floor retail. Terra cotta wall cladding and ramps are extant in select locations.

Finishes on both floors in the multiple corridors installed by the Veterans Administration have been removed during the recent rehabilitation. The track and platform level was in-filled and covered with a concrete slab to create the new basement level. Ramps have been re-exposed and remain in place where extant. The concourse, basement and mezzanine are sprinklered.

Ground Level

The main lobby of the building is accessed via the north Hill Street entry portal. This entrance is set closer to the street than it originally was, when the north entrance was setback behind a small retail arcade that led from the street to the building lobby doorway. Walls panels and large fluted columns in the lobby are faced with original Botticino marble with Alps Green type marble trim. Decorative glass mosaic tile acts as a continuous frieze. All main public areas on the ground floor are paved in French pink Tennessee marble. The stepped and coffered ceiling is plastered and has a central skylight. Ornamental iron ceiling lights were removed by previous owners. This space contains six elevators in the north wall, and the highly decorative multi-panel original elevator doors remain. All show windows on the main lobby, vestibules, arcade, and concourse areas were originally constructed of ornamental iron, decorated and fitted with bronze sash bars and plate glass. The main entrance doors were originally of drawn bronze stiles and rails with plate glass panels.

Current storefront assemblies are anodized aluminum, both in the exterior openings and the interior of the small former north retail arcade that is now enclosed. These modifications were made prior to current ownership. The apartment leasing office is currently located in the south suite of the arcade and contains contemporary glass and anodized aluminum finishes. Within the narrow area located between the main lobby and former concourse to the south, a suite of new offices has been added behind (west) the leasing office.

The original passenger concourse is located in the south portion of the ground floor. This large space contains an ornate coffered plaster ceiling with a large skylight. Originally all columns were octagonal in shape and clad in terra cotta. Marble balustrades that enclosed stairways are no longer extant. A major renovation resulted in the subdivision of the space, the loss of the column cladding and the installation of a suspended ceiling and vinyl tile flooring. The anchoring of the suspended ceiling system extensively damaged the plaster ceiling work, which has been left in place within the mothballed concourse area according to guidelines described in National Park Service Preservation Brief 31. Decorative terra cotta capitals that were located above the line of the suspended ceiling remain in place. For the seismic retrofit, terracotta pilasters were carefully removed and then reattached onto slightly built-out concrete structural pilasters at select locations.

Character-defining spaces and features of the ground floor include the spatial configuration of the dual lobbies, retail arcade and concourse; marble cladding and detailing; glass mosaic tile; central skylight; bronze panel elevator and stair doors; concourse ceiling; and bronze directory and mail chute.

Second and Third Floors

Original plans show that the offices were configured along the corridors in a double-loaded arrangement. Most of the corridor configurations of the office wings, however, have been altered. At the second level, the main public corridor runs east-west. A smaller secondary corridor, running north-south, provides access to the E wing, where a screening room, gym, and common recreation spaces for residents were added during the residential adaptive reuse.

The west lobby accessed via Olive Street is located on the third floor adjacent to the attached parking garage, which occupies the west end of the site. Extant features in the west lobby include a mail chute, doors, historic moldings, and marble floors that have been restored as part of the tax credit rehabilitation.

Upper Floors

Wings A, B and C were originally configured with double loaded corridors leading from the primary elevator corridor. Wings D and E were originally constructed as loft space. Alterations have occurred to office wings on floor two through twelve, and have been converted into apartment units for residential use. All original office wing corridors and finishes have been removed above the second floor. The original interior features of these office spaces do not remain, with the exception of the typical window assembly and trim, and the exit stairwell in tower E.

The remaining character-defining feature of the upper floors is the primary public corridor that connects the five office wings. Original finishes remain in the main corridor and elevator lobbies on each floor and include marble floors with Belgian Black borders and a field of alternating tiles of Fleur de Lys Clear and Fleur de Lys Cloudy types of marble. The main corridor and elevator lobby walls are clad with Alabama Cream marble that extends to the ceiling in the elevator lobbies and then continues as patterned wainscot in the main corridor with a base of Belgian Blue marble. The wainscot cap moldings and single panel doors and trim are of Philippine type mahogany with hardware of brass. Some of these doors were re-used in the residential conversion of the property, and the remaining doors are stored. Toilet facilities for both men and women that were located within the main corridor now contain studio residential units that face north.

Stairwells

There are five historic stairways in the building, and they are all intact historic features of the building. The stairways feature decorative iron banisters and wood handrails. Tower floors contain four original exit stair shafts located in the main corridor: one stair located to either side of the west elevators, one stair located to the west of the corridor to E wing and to the north of C wing, and one stair located to the west of the Olive Street elevators. None of the tower stairs extend below the ground floor. In addition, the E wing contains an exit stair that runs the height of the building.

Among the character-defining features of the interior are the stair finishes, most of which appear original. These include painted plaster walls; the metal stair assembly composed of metal risers with composition treads and landings; cast iron newel posts; iron balusters; and a wood handrail.

Elevators

The building contains three banks of elevators. The main set consists of six elevators that service the main lobby. With the exception of the first elevator, all cabs have been modified over time and no longer retain historic fabric. Non-historic elevator cabs 3 and 4 have been repaired, with cab interiors updated and ADA compliant equipment and hardware installed. Non-historic elevator cabs 5 and 6 servicing the main lobby have been removed and replaced with a new freight elevator. Cabs 1 and 2 are landed at the main lobby and decommissioned.

The second set of elevators services the fourth through twelfth levels and is located at the west end of the building. The elevator cabs have been modified over time. Shafts are now used to accommodate other mechanical equipment.

The service elevator is located in the corridor adjacent to the E wing. The cab retains historic character-defining features. It has been decommissioned and the decorative service elevator doors on each floor are encapsulated.

Alterations to the elevators include the removal of the original elements such as hall lantern indicators, exterior doors on all floors except the ground floor, and wood cab interiors.

Summary

The Subway Terminal Building is among the most prominent buildings constructed during the 1920s in downtown Los Angeles. It was designed in the Italian Renaissance revival style by New York-based architects Schulzte & Weaver to accommodate the irregular sloping site. The Renaissance and Beaux-Arts style exemplified the glamour of large-scale 1920s high rise structures, and the design of the Subway Terminal Building is akin to the Biltmore, which is an adjacent Schultze & Weaver-designed large structure located opposite Pershing Square. It has been altered over time, yet retains a high degree of the seven aspects of integrity. The recent adaptive reuse for residential conversion has restored character-defining features while additions and the contemporary finishes are distinguishable from yet compatible with historic fabric.

Subway Terminal Building
417 S. Hill Street
Los Angeles County, California

Section 8: Statement of Significance

The Subway Terminal Building is eligible for listing in the National Register under Criterion A at the local level of significance in the category of transportation for its association with the Pacific Electric interurban railway system, and under Criterion C at the local level as an excellent example of the work of noted architectural firm Schultze & Weaver. The National Park Service approved the Part 1 of the Historic Preservation Certification Application on July 2, 2002; prior to this approval, the Subway Terminal Building has been determined eligible for listing in the National Register several times. The Subway Terminal Building is significant under Criterion A for its association with the Pacific Electric Railway, a locally significant mass transit system. Schultze & Weaver were best known for their hotel and commercial designs, many of which were designed in the Beaux-Arts and Renaissance Revival styles. The property is significant under Criterion C at the local level of significance, and retains its integrity of location, setting, design, workmanship, material, feeling and association.

Significance Under Criterion A: the Pacific Electric Railway

The Subway Terminal Building represents a pivotal development in the history of mass transit in Los Angeles. Upon the final completion of the building itself in 1926, the site operated as the primary downtown streetcar terminal in Los Angeles, replacing the 1905 Pacific Electric Building on Main Street in this role. The property continued to function as a street rail terminal until the mid-twentieth century, when this form of public mass transit was finally suspended altogether in favor of bus service for the city's needs. The period of significance for the property extends from 1925, the year of construction and opening of the Subway Terminal and tunnel, through 1955, when the subway was last used for rail service.

The Pacific Electric (PE) Railway Company operated streetcar service in Los Angeles and its surrounding communities from 1901 until the mid-twentieth century. Established by rail magnate Henry E. Huntington, the interurban line was created as part of Huntington's strategy for the sale and development of large tracts of open land in Southern California. Huntington bought and expanded an existing railway system that linked Pasadena and downtown Los Angeles. In 1911, PE owned 415 cars and ran them as one-, two-, or three-car trains, powered by overhead electrified copper wire. At the company's peak the Pacific Electric streetcar line ran over 1,000 miles of track in Southern California. The 50-foot-long Pacific Electric cars were made of wood and steel, and painted red with gold letters and trim and became known colloquially as the "Red Cars." A second streetcar company, Los Angeles Railway Company, which was also owned by Huntington, operated yellow streetcars primarily in the downtown district (known as the "Yellow Cars").

Although the Pacific Electric also carried freight, it primarily provided passenger service throughout Southern California. The Pacific Electric line provided transport throughout the Los Angeles basin and along the coast, as well as the San Gabriel and San Fernando Valleys. The Pacific Electric line served both rapid transit needs as well as tourist functions. Tourist lines included: the Mt. Lowe funicular, the Poppy Car to Monrovia, the Old Mission Trolley

trip to Mission San Gabriel, the Orange Empire trip to the Mission Inn in Riverside, the Tournament of Roses Special, and a popular circular tour around the city called the "Balloon Trolley Trip."

The complex network was composed of approximately 1,200 miles of track, 5,000 passenger and freight cars, and thousands of employees. Hundreds of P.E. passenger stations that ranged in stature and style dotted the entire region along the numerous interurban rail routes. Some stations were simple posted signs located next to a passenger waiting shed, while others were fanciful period revival style structures. But the Subway Terminal Building quickly established itself as the technological and geographic node of the complex network's northern-bound routes, and the building was celebrated for its appearance, amenities, and sheer size.

As an elegant structure housing both public transit spaces and office towers, the Subway Terminal Building would become a crucial business anchor and transport hub for the growing center of Los Angeles. The first request for funds needed "to construct depressed passenger terminal and provide other facilities" was submitted to the Southern Pacific headquarters on January 1, 1924. Construction of what would become a massive structure with an elaborate passenger terminal required the purchase of additional land on Olive Street, demolition of a "lean-to" building that served as a station for Santa Monica Bay district trains, relocation of tracks, and demolition of the Masonic Temple Building. The Tunnel building project was official started on May 3, 1924, and the Terminal Building construction commenced on May 4, 1925.

The multiuse building was a joint venture between the Pacific Electric Railway and the Subway Terminal Corporation, a group formed by leading city citizens to help finance the office towers above the train station. The membership roster was practically *Who's Who* of Los Angeles power brokers. It included J.P. Sartori, who headed the Southern California Security Trust and Savings Bank (later Security Pacific Bank), Los Angeles *Times* publisher Harry Chandler, banker Irving G. Hellman, and judge and City Councilman Stuart O'Melveny. It was announced that the cost of the tunnel would be $3,500,000, with an additional $4,000,000 to be spent on the building. Six thousand tons of steel were used in the Terminal's construction; 122,000 cubic yards of earth were excavated for its foundation, which began on May 13, 1925. Upon completion, the Terminal train shed contained five loading tracks that were able to accommodate thirty streetcars. Six inclined ramps provided passenger circulation access among the waiting room, basement mezzanine concourse, and basement tracks.

On November 30, 1925, official ceremonies were held in the Terminal to inaugurate the Hollywood Subway tunnel along with a banquet at the Biltmore Hotel. The following day, regular streetcar service began serving Glendale and Burbank (Hollywood and the San Fernando Valley service began soon after), using the 1.045 mile double track tunnel under the Subway Terminal Building. They were the first means of underground rail transportation in the city. From the Terminal's basement, lines headed west in the tunnel to the intersection of Beverly and Glendale Boulevards, where trains continued above ground to their various destinations.

"The Subway Terminal Building means the stabilization of the present Central Business District," J.P. Sartori, President of the Subway Terminal Corporation, reportedly boasted in 1925. He also posited that "These factors will

act for Los Angeles much as the Loop elevated lines have for Chicago." The civic banquet was hosted by the Pacific Electric Railway to celebrate the opening of the new downtown Terminal. Designed for both office and station uses by architects Leonard Schultze and S. Fullerton Weaver, five twelve story towers were constructed above basement, mezzanine, and ground floors containing passenger services. The November 30th luncheon program proclaimed that the "Terminal is being placed in operation while under construction at a considerable increase in expense to the Pacific Electric Railway, in the interest of relief of traffic congestion on the streets of Los Angeles."

Schultze & Weaver were responsible for the design of numerous important Los Angeles buildings, including the neighboring Biltmore Hotel (1922-23) facing Pershing Square on Olive Street, and the Jonathan Club at 545 South Figueroa Street (1925). E.C. Johnson served as the Chief Engineer for the Pacific Electric Railway, Twohy Brothers were the tunnel contractors, and P.J. Walker Co. served as the contractor of the Terminal Building.

At the Electric Railway's peak era of use during World War II, some 65,000 passengers rode daily from the Subway Terminal Building, on both subway and surface tracks. In 1944, 884 trains, with a total of 1,194 cars, were available to service commuters to downtown.

Arriving and departing passengers passed through a complex concourse area that occupied the ground, mezzanine, and basement levels of the structure. Entrance to the station was through one of two monumental arches set in the granite base of the Hill Street (east) façade. Behind the southern arch, shops lined an arcaded passageway leading to the vast concourse hall. The northern arch led to a main lobby used for the five wings of the office towers above.

The portal mosaics echoed the majestic mosaic art of Ravenna, Italy, and decorative coffers of the arcade ceiling were modeled after a sixteenth century French chateau dome. Overhead skylights provided natural light for the arcade, as well as for the office lobby and concourse. Fine materials, including marble, mosaic tile, mahogany and bronze, were used extensively on the building's interior.

A focal point of mass transit activity in its heyday, the building was also recognized as one of the most esteemed business addresses in Los Angeles. The offices in the towers were completed in 1926 and became in high demand due to their convenient location above the trolley commuter lines. The tower alignment provided natural light and ventilation for office users. Quality interior finishes were also an attraction for tenants. In the building's main elevator lobby, Bottocino marble covers walls and fluted columns, which are capped by mosaic tiles. Marble wainscot and mahogany moldings lent grandeur to the main hallways and elevator lobbies on each office floor. Although the office suites boasted this array of appealing features, the Pacific Electric headquarters remained in the 1905 building located at 6th and Main Streets.

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Decline of the Pacific Electric Transport Network in Los Angeles

Pacific Electric passenger service began to decline steadily in the 1930s with the rise in automobile use. As a result of the increased traffic, not only did PE ridership decrease but travel time increased, revenues fell, and the trains contributed to horrendous traffic jams in the city's downtown streets. By 1955, the discontinued use of the Subway Terminal tracts served as a harbinger for the system's slow, inexorable demise.

Into the mid-twentieth century, the Pacific Electric's popularity and functionality continued to wane in comparison to the speed and convenience of the car. The flagging popularity was exacerbated in the 1920s by the pressure of a powerful freeway lobby consisting of major corporations with significant interests in automobiles and oil that opposed public subsidies of mass transit. These corporations included: General Motors, Standard Oil, Firestone Tire, Phillips Petroleum, and Mack Truck Manufacturing Company. These companies organized a "dummy" corporation, National City Lines, to buy up and dismantle mass transit lines throughout the country, including the Pacific Electric. In 1949, a federal court convicted them for violating the Sherman Antitrust Act.

However, the railway system, which was intended to promote real estate sales, lost money throughout its tenure, and survived only because it was subsidized by the corporation's land operations. By mid-century, streetcar technology was already quite antiquated and a growing segment of the population clearly preferred the convenience of personal cars and the freeway system. Despite offers from Pacific Electric, no public agency came forward to take over the streetcar operation as a public service.

When rail lines were gradually replaced with bus routes and automobile use in the 1950s, the Terminal at South Hill Street gradually deteriorated. Streetcar routes were sold to "motor coach" operations, starting with Pacific Electric's sale of the Valley and Santa Monica Lines. Metropolitan Coach Lines was responsible for closing the Hollywood and Glendale-Burbank Lines. Service on the Venice Short Line stopped operating December 1950. On June 19, 1955, the last scheduled train exited the Terminal, and an era of rapid rail transit in Los Angeles came to an end.

In February of 1956, the Subway Terminal Corporation sued the Pacific Electric Railway, claiming decreased property value due to the halt in train passenger traffic. The grand concourse was eventually remodeled and subdivided into office space. The train shed was used for the storage of various items, from microfilm to emergency food supplies. Federal government agencies, first the Social Security Administration, then the Veterans Administration, became primary tenants. The Veterans Administration converted majority of the basement level track area in 1969 for offices.

A large-scale $3 million renovation of the building was undertaken in 1979 when STB Associates acquired the building. The renovation was concluded in 1986 when a *trompe l'oeil* mural was added to embellish the blank wall of the north wing.

Following an extensive rehabilitation that was completed in 2005, the building currently contains 277 residential units. The concourse areas, basement mezzanine, and basement areas that formerly contained the tracks, passenger platforms,

and subway tunnels once used by the Veterans Administration have been mothballed as part of the rehabilitation project.

Significance Under Criterion C: Schultze & Weaver and Elite Architecture of the 1920s

Schultze & Weaver, an architectural firm based in New York City, was selected to design the Subway Terminal Building. It was only fitting that the Subway Terminal Building's site lay immediately north of Pershing Square, practically in the shadow of Schultze & Weaver's other significant commission in Los Angeles – the Biltmore Hotel. Built from 1922 to 1923 and designed in the Beaux-Arts style with eclectic Italian Renaissance and Spanish Churrigueresque elements, the Biltmore was the firm's first commission for their first major client. Moreover, the hotel brought to Los Angeles the grandiosity, prestige, elegance, and style of hotel culture found in major American cities – in other words, the milieu of which Schulte & Weaver were an essential part.

While Leonard Schultze was associated with the influential firm of Warren & Wetmore, prior to the founding of Schultze & Weaver, he participated in designing several large-scale complicated transit oriented sites. Grand Central Terminal in New York was among such projects. The Subway Terminal Building matched Schultze's expertise in sophisticated terminal design with the attention to detail, careful use of materials, and evocation of the Italian Renaissance style that was also visible at its neighbor across Olive Street.

After their partnership began in 1921, Schultze & Weaver's first major client was John McEntee Bowman, head of the Bowman-Biltmore Hotel Corporation. Bowman hired Schultze & Weaver to design what would be the largest hotel west of the Mississippi. While the Subway Terminal Building was in progress, Schultze & Weaver were finishing work on the Jonathan Club on Figueroa Street, an exclusive social and political organization. The Jonathan Club had previously used the top floors of the Pacific Electric Building, an arrangement facilitated by club member Henry E. Huntington.

Leonard Schultze was born in Chicago in 1877 and attended the City College of New York. His training, which also took place at the architecture school of the Metropolitan Museum of Art, emphasized Beaux-Arts classicism. This approach was also developed during his training at the private atelier of E.L. Masqueray, who attended the École des Beaux-Arts in Paris. From 1903 to 1921, Schultze worked as a designer and became a partner of Warren & Wetmore, the New York architectural firm. Along with the firm Reed & Stem, he worked on the design of Grand Central Terminal in Manhattan, as well as the surrounding area called Terminal City while at Warren & Wetmore. His other transit-related projects included the Michigan Central Station in Detroit (1911), and New York area suburban rail stations. Schultze was also a member of the Jonathan Club in Los Angeles.

S. Fullerton Weaver was born in Philadelphia and attended the University of Philadelphia. An engineer and real estate developer, his role in the firm of Schultze & Weaver remains vague, whereas Schulzte was known to take the lead when it came to design. Weaver did, however, bring knowledge of real estate, and perhaps more importantly, his

extensive connections and access to elite urban social circles. (Weaver was the great-great-grand-nephew of President James Buchanan.)

Schultze & Weaver became the nation's premiere grand hotel designers during the 1920s, particularly of skyscraper hotels in Manhattan and seaside resorts in south Florida. The firm designed Biltmore Hotels in Atlanta and Havana, as well as Miami, where the hotel chain's outpost in the Coral Gables area that opened in 1926 is listed as a National Historic Landmark. The Breakers Hotel in Palm Beach, Florida (1925-26; listed in the National Register of Historic Places) helped define the era of grand seaside resorts.

Its reputation was further advanced by major commissions in Manhattan that included the buildings for which the architects are best known. These buildings include as the Sherry-Netherland (with Buchman & Kahn, 1927), Hotel Lexington (1928), Hotel Pierre (1929), and the most recognized of all, the Waldorf-Astoria (1931). Schultze & Weaver continued expand its repertoire of large buildings and hotels across the United States with projects including the Jonathan Club in Los Angeles (1925), the Clift Hotel in San Francisco (1926), the Ingraham Building in Miami (1927).

Additional Schultze & Weaver-designed buildings listed in the National Register include the United States Post Office in Scarsdale (c. 1925), and the Montauk Manor resort in Montauk (1926-27), both located in New York state.

By the conclusion of the firm's most fruitful period, Schultze & Weaver designed fourteen hotels, three private clubs, and several other types of less visible projects. Following the completion of the Waldorf-Astoria, hotel alterations and bar additions (largely as a result of Prohibition's end) comprised the bulk of their work. The Subway Terminal Building is an outstanding example of Schultze & Weaver's office building designs, a genre for which they are less commonly known and recognized than the firm's hotel commissions.

Weaver died in 1939, at which point the firm became Leonard Schultze & Associates. It operated under this arrangement until 1951, when Schultze died in the White Plains Hospital that he had designed in 1939. During this period Schultze turned his attention to housing, including the Park Fairfax housing complex in Alexandria, Virginia, built by the Metropolitan Life Insurance Company (1941-43; listed in the National Register of Historic Places).

Schultze's adept design skills, paired with the ease with which Weaver attracted and satisfied an upper class clientele, helps explain the context of the Subway Terminal Building in the 1920s. The Subway Terminal Corporation was composed of influential business leaders and members of Los Angeles's elite society. Weaver was in and of the equivalent social strata in Philadelphia and New York, while Schultze provided the technical and aesthetic design wherewithal to create a complicated site that would simultaneously facilitate the intricate operations of mass transit and articulate the aspirations of the ruling class. The team's *oeuvre* – with its many distinguished and imposing luxury hotels, and Schultze's accomplished portfolio of railway stations completed while he was associated with Warren & Wetmore – helped establish their unique niche. The team was especially adept at creating large-scale structures that

literally made possible the flow of the masses while appealing to elite sensibilities. The builders of the Subway Terminal Building thus knew assigning this significant commission to Schultze & Weaver would be an appropriate fit.

Conclusion

The Subway Terminal Building remains an architectural cornerstone of downtown Los Angeles. It is significant at the local level of significance both under Criterion A for its association with the Pacific Electric Railway in Los Angeles, and under Criterion C as the work of New York City-based master architects Leonard Schultze and S. Fullerton Weaver. The structure serves as a physical reminder of the link between the history of transportation and the business district in Los Angeles, as well as the impact of Schultze & Weaver. Celebrated during their time, this firm catered to the burgeoning American elite by designing among the country's most glamorous hotels and landmarks, including the Los Angeles Biltmore Hotel – which is located on Pershing Square opposite the Subway Terminal Building – along with the Breakers Hotel in Florida, and the Sherry-Netherland and the Waldorf-Astoria in Manhattan. The Subway Terminal Building displays Leonard Schultze's deft skills at designing large transportation hubs, as well as the firm's ability to marry the complex practical demands of such sites with the prevailing tastes dictated by the upper classes during the 1920s. The new use of the structure as a multi-family residential property avails itself of the building's physical integrity and significant historical contribution to downtown Los Angeles, and attests to the outstanding legacy and quality of the Subway Terminal Building.

Subway Terminal Building
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Section 9: Bibliography

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Subway Terminal Building
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Section 10: Geographical Data

Verbal Boundary Description

The Subway Terminal building is located on Tract No. 53831 in the City of Los Angeles. The legal description is as follows: a subdivision of a portion of Lot "A" of the Subway Terminal Tract, as per map recorded in Book 17, page 37 of maps; a portion of Block 11-1/2 so called of Ord's survey, as per map recorded in Book 53, pages 66 to 73 inclusive of Miscellaneous Records; a portion of Old Mansfield Property, as per map recorded in Book 8, page 136 of maps; and a portion of McCartney's Hill Street Property, as per map recorded in Book 8, page 53 of maps, all records of Los Angeles County.

The boundary of the Subway Terminal Building extends to the sidewalks at South Hill, South Olive, and a portion of West Fourth Street. The site is abutted by parking facilities at the northeast, northwest, and south sides. The boundary includes the footprint of the original building and the new parking structure, which is counted as non-contributing. The boundary does not include adjacent structures and facilities such as the pre-existing outdoor parking to the south and the pre-existing parking structure located at the corner of Olive and 4th Streets.

Verbal Boundary Justification

The National Register boundary includes the total site area, which is 77,993 square feet, with 56,765 square feet occupied by the existing structure (1.3 acre), and 21,228 square feet occupied by the new garage. This boundary, which was reviewed and approved by the National Park Service as part of the tax credit certification process, reflects the current ownership of the legal parcel that is associated with the building now as part of the recent tax rehabilitation project.

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National Park Service

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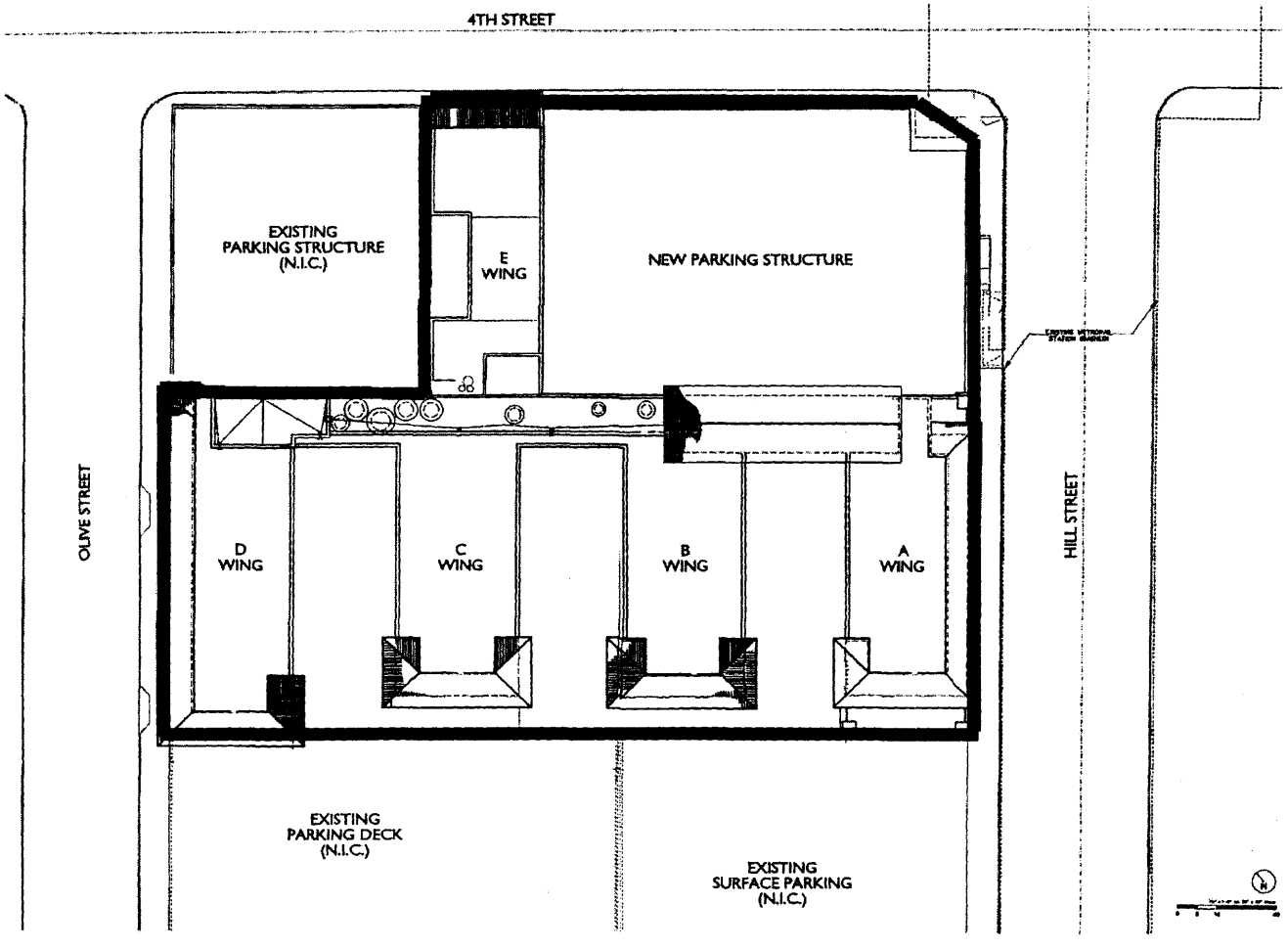
Sketch Maps

The nomination boundary includes the original building footprint. The new attached parking garage at the corner of Hill and 4th Streets is included as a non-contributing structure.



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National Park Service

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Subway Terminal Building
417 S. Hill Street
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Additional Documentation: Photographs

Name: Subway Terminal Building
Location: 417 S. Hill Street, Los Angeles County, California
Photographer: Carly Caryn
Date of Photographs: September 2005
Location of Negatives: Historic Resources Group, 1728 N. Whitley Avenue, Los Angeles, California

1. Exterior: South and primary (east) elevation, Northwest view.
2. Exterior: South elevation, North view.
3. Exterior: East primary elevation, Northwest view.
4. Exterior: Main entrance, east elevation, West view.
5. Exterior: Main entrance, east elevation, West view.
6. Exterior: East and north elevation, Southwest view.
7. Exterior: New parking lot entrance, West view.
8. Exterior: North and west elevations, Southeast view.
9. Exterior: North elevation detail, South view.
10. Exterior: West elevation, Southeast view.
11. Exterior: 11th Floor penthouse balcony in A wing, West view.
12. Exterior: 11th Floor penthouse balcony in A wing, East view.
13. Exterior: Roof and mechanical penthouse, north view.
14. Interior: Main lobby, East view.
15. Interior: Main lobby, Southwest view.
16. Interior: Elevator lobby, West view.
17. Interior: Elevator lobby, East view.
18. Interior: Main lobby, Northeast view.
19. Interior: Elevator lobby seen from entrance, North view.
20. Interior: Main lobby, Southeast view.
21. Interior: Shared recreation room on second floor E wing, North view.
22. Interior: Gym on second floor E wing, North view.
23. Interior: Screening room on second floor E wing, South view.
24. Interior: Kitchen in two bedroom unit, West view.
25. Interior: Living room in B wing unit, 5th floor, Northeast view.
26. Interior: Bathroom in B wing unit, 5th floor, Northwest view.
27. Interior: Living Room and Kitchen in E wing unit, Northwest view.
28. Interior: Kitchen/Dining area in 12th floor penthouse unit, West view.
29. Interior: Kitchen/Dining area in 12th floor penthouse unit, East view.
30. Interior: Living area in 11th floor A wing penthouse unit, East view.
31. Interior: Upstairs bedroom in 11th floor A wing penthouse unit, West view.
32. Interior: Upstairs bathroom in 11th floor A wing penthouse unit, Northeast view.

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3. Exterior: Mechanical penthouse from A-wing roof, Northwest view.
4. Interior: Hill St. entrance to passenger concourse, Southeast view.
5. Interior: Passenger concourse, West view.
6. Interior: Concourse ceiling detail, North view.
7. Interior: Concourse ceiling detail, North view.
8. Interior: Concourse ceiling detail, West view.
9. Interior: North wall of concourse, Northeast view.
10. Interior: West (rear) wall of concourse, Southwest view.
11. Interior: Passenger concourse at basement mezzanine level, Northwest view.
12. Interior: Passenger concourse at basement mezzanine level ramp detail, Southwest view.
13. Interior: Basement level of former tracks and passenger platform areas, Northwest view.
14. Interior: Subway tunnel, West view.

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Historic photo of Subway Terminal Building, northwest view. (Los Angeles Public Library Photo Collection)

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National Park Service

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Subway Terminal Building
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Subway Terminal Building passenger concourse, 1946. (Los Angeles Public Library Photo Collection)

Subway Terminal Building
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Passenger concourse before start of rail strike, 1946. (Los Angeles Public Library Photo Collection)

Subway Terminal Building
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Head gateman Alfred Vick at Subway Terminal Building waits to close gates at mezzanine level passenger entrance before start of 1946 rail strike. (Los Angeles Public Library Photo Collection)

SCALE: 1" = 40'

SHEET 2 OF 10 SHEETS

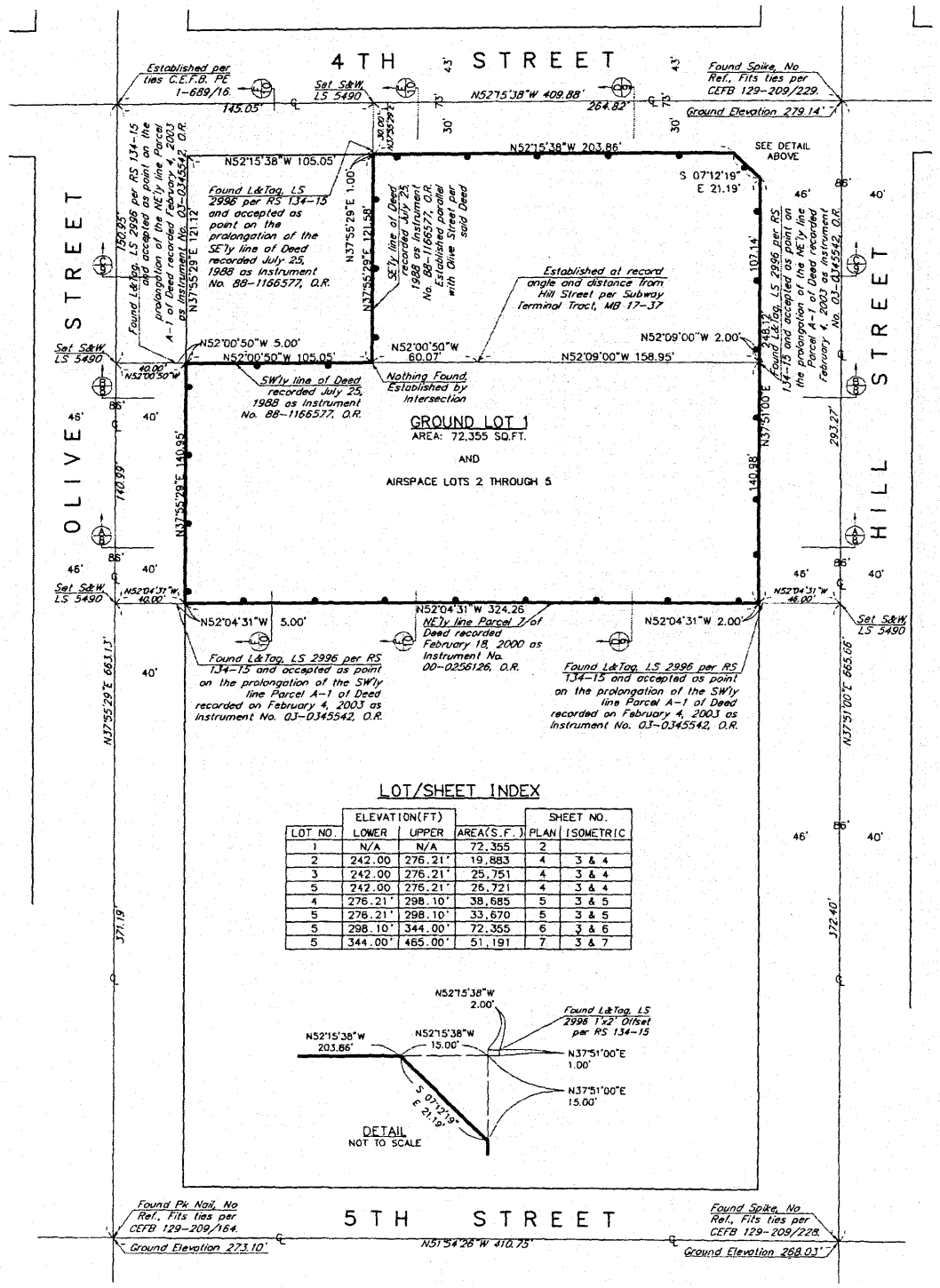
TRACT NO. 53831

IN THE CITY OF LOS ANGELES
STATE OF CALIFORNIA

BOUNDARY ESTABLISHMENT

LEGEND:

INDICATES THE BOUNDARY OF THE LAND BEING SUBDIVIDED BY THIS MAP.



LOT/SHEET INDEX

LOT NO.	ELEVATION(FT) LOWER	ELEVATION(FT) UPPER	AREA(S.F.)	SHEET NO. PLAN	SHEET NO. ISOMETRIC
1	N/A	N/A	72,355	2	
2	242.00'	276.21'	19,883	4	3 & 4
3	242.00'	276.21'	25,751	4	3 & 4
4	242.00'	276.21'	26,721	4	3 & 4
4	276.21'	298.10'	38,685	5	3 & 5
5	276.21'	298.10'	33,670	5	3 & 5
5	298.10'	344.00'	72,355	6	3 & 6
5	344.00'	465.00'	51,191	7	3 & 7