

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of PropertyHistoric name: Greyhound Bus Terminal (amendment including interior lobby and waiting room)

Other names/site number: _____

Name of related multiple property listing: _____

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

2. LocationStreet & number: 1100 New York Avenue NWCity or town: Washington State: DC County: _____Not For Publication: ☐ Vicinity: ☐**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 forth 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 at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:_____
Date_____
State or Federal agency/bureau or Tribal Government

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:) _____

Signature of the Keeper

Date of Action

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

☐☐

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Structure

11

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

Noncontributing

buildings

sites

structures

objects

Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

TRANSPORTATION/road-related (vehicular)

Current Functions

(Enter categories from instructions.)

COMMERCE/business

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Moderne

MODERN MOVEMENT/Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Limestone, terracotta, glass block

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The former Greyhound Bus Terminal is a Streamline Moderne building located at 1100 New Avenue, NW occupying the northern portion of block bounded by New York Avenue and I Street to the north, 11th and 12th Streets to the east and west, and H Street to the south. The building's primary north-facing façade measures approximately 200' in length and fronts on New York Avenue at an inflection point in the street-grid geometry of New York Avenue and I Street, and the footprint of this side of the building bends to this geometry. The was originally referred to as an "island unit" typology, occupying sufficient site for not only a free-standing building itself, but also additional open space to the sides and rear for bus circulation and parking for bus passenger pick up and drop off. The building massing is representative of its Streamline Moderne style, characterized by clear planar and curvilinear forms featuring smooth surfaces accentuated with geometric openings and rendered in a restrained material palette.

Designed by Wischmeyer, Arrasmith & Elswick Architects of Louisville, Kentucky and opened to the public in 1940, the building served its intended purpose for 47 years when it closed in 1987. In 1976 the exterior of the building, with the exception of the rear loading platform, was enclosed with a slipcover façade made of cement-asbestos wall and metal mansard roof panels, attached

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with minimal impact to the original exterior.¹ The building received landmark designation for the exterior only and was added to the DC Inventory of Historic Places in 1987. Following the building's landmarking, a new owner, Manulife Real Estate, agreed to have the building's original exterior and interior lobby and waiting room restored. The building was furthermore incorporated into a newly constructed office building occupying the entire block, completed in 1991. While the entire structure of the original Terminal is fully intact, approximately only the northernmost 42' deep portion of it is fully visible. The circa-1991 office building cantilevers over the southern half of the original building and rises to a full height of 12 stories behind it. This now-covered portion of the original structure is a sweeping semi-circular 2-story apse that functioned as a partially covered bus parking area for passenger pick up and drop off, and remains partially visible from the interior. As part of this project, the Terminal underwent a thorough high-quality exterior and interior restoration.

Following the practices of the time, when the building was added to the DC Inventory of Historic Places in 1987, the documentation accompanying the nomination was limited. In addition, much of the exterior and interior were still covered up, which reduced the information available; both the exterior and interior were subsequently restored in 1991. This amendment to the nomination contains additional documentation for the record about the building's exterior and its history, including its historically significant role in the Civil Rights Movement. The amendment also seeks to add the interior lobby and waiting room to the existing landmark designation.

Narrative Description

Exterior Massing

The building's primary façade fronting New York Avenue is a symmetrical stepped cascade, starting with an approximately 50'-tall vertical clock tower intersecting a three-story block that accentuates the primary canopy-covered pedestrian entrance at its base. Extending from this center mass are 2-story shoulders that extend the full depth and form a semi-circular apse to the rear of the original structure, housing a double-height public waiting area within. Extending beyond the two-story shoulders on both sides are one-story wings extending to 11th and 12th Street frontages and reaching to the full depth of the original building, culminating in a partially cantilevered and columned semi-circular canopy at the rear that sheltered parked buses. (Photos 1,2,5).

Exterior Massing Refinements & Fenestration

The building is rendered in the Streamline Moderne style, and exterior massing refinements and fenestration reflect this style. With only minor differences in the building's one-story wings at each end, the primary façade massing is otherwise symmetrical.

¹ Greer, Holmquist & Chambers (Birmingham, AL). *Alterations to the Greyhound Terminal, Washington, D.C.*, Jan. 12, 1976. Blueprints available at the D.C. Historic Preservation Office.

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The center-most vertical mass of the building's primary New York Avenue-facing façade was originally outfitted on both of its return elevations with surface-mounted vertically oriented aluminum capital letters spelling GREYHOUND and the Greyhound logo. In the 1991 renovation, the logo and letters were replaced with new aluminum-trimmed back-lit characters spelling out the building address: 1100 NEW YORK AVE. The vertical mass is buttressed on either side by an elongated curved-topped mass that extends downward to the rear of the building. Each of the two return elevations of the buttress element feature a clock with surface-mounted aluminum hands and numbers attached directly to the façade. This vertical clock tower and buttress assembly is accentuated on each side by slot reveals with tall vertical glass block windows, from which extend curvilinear corners of the building's two-story shoulders.

The base of the clocktower terminates in a segmentally curving entrance marquee clad with profiled mill-finish extruded aluminum, beneath which is a recessed public pedestrian entry comprised of 5 leaves of aluminum and glass doors with side and overhead transoms of glass block and aluminum frames. The curved, fluted, aluminum canopy over the doors has been restored. Due to modern-day requirements and functional impracticalities, the original exterior New York Avenue-facing entrance doors have been replicated with similar-appearing replacements. In general, where not retained and/or restored, aluminum door and window trim has been replaced in kind, using the same manufacturing and fabrication techniques as the originals. The recessed entrance is flanked symmetrically by outward curving dark glazed terra cotta corners extending vertically from the sidewalk to the underside of the canopy. These dark curving corners are accentuated with horizontal reveals of polished aluminum. To either side of the recessed entry originally were basement window area ways approximately 8' wide by 4' deep, surrounded by curved-corner walls approximately 4' in height, also clad in dark glazed terra cotta. The original area ways have been filled in, and the original dark terrazzo walls rising approximately 4' above the sidewalk were retained and turned into planters.

The 2 original flagpoles located directly above the entrance canopy, removed as part of the 1976 modifications, were found during the 1991 renovation and reinstalled.

Each of the New York Avenue-facing symmetrical two-story shoulders features a rounded outside corner at the second level fenestrated with a deeply recessed bank of windows forming a horizontal ribbon. The windows have horizontal muntins and are grouped in pairs of double-hung windows at the flat elevations and four fixed-sash windows at the rounded corner. The pairs and quartet of windows are divided from one another by wide semi-circular aluminum-clad piers. The sill of the window bank is black glazed terra cotta, forming a continuous line that transitions into the coping of the adjacent one-story wing.

The footprint of each of the one-story wings differs slightly in length and geometry from the other. The west wing is in line with the primary façade and parallel to New York Avenue, before turning a rounded corner and running parallel along its 12th Street exposure. (Photo 5). The east wing starts similarly in line with the center mass running parallel to New York Avenue, but bends away at its mid-point, orienting to its I Street exposure before turning a rounded corner and running parallel to the 11th Street side. Both wings feature nearly identical fenestration with large punched storefront openings separated by limestone-clad piers with horizontal reveals. The storefronts

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feature recessed entrances and fully wrap the outside street corner of each wing, continuing along the full length of the 11th and 12th Street exposures. (Photo 7,8).

Exterior Materials & Structure

The primary exterior cladding is Indiana limestone. The base of the building as well as the coping of the one- and two-story portions feature black glazed terra cotta. Doors and windows are constructed of mill-finished aluminum frames and clear vision glass. The entrance door side and overhead transoms as well as the narrow vertical openings flanking the clocktower feature glass block. The apron at the New York Avenue entrance features a fan-shaped terrazzo apron with radiating metal divider strips. The front façade materials continue around to the 11th and 12th Street exposures. The building's structural system is reinforced concrete.

Rear Exterior Façade

The rear façade of the building was originally clad in large format gray glazed brick and featured aluminum and glass entrance doors and an aluminum-clad bay window housing the dispatcher's office. Concentric with the semi-circular plan shape of the waiting room, the rear covered concourse platform was defined by a concrete curb in a saw-toothed in plan, forming head-in bus parking bays. The passenger loading and drop off concourse was covered by a deep canopy that extended approximately 10' beyond aluminum clad support columns. However, the 1991 office building abuts and connects to the terminal, hiding the original rear façade from any exterior view. Nevertheless, the curving rear wall of the waiting room was fully retained, including the glazed brick, and is now largely visible from the new office building's atrium.

Because a portion of the 1991 office building was intended to go on top of the rear portion of the historic building to a dimensional extent that could not be accommodated with a cantilever, a scheme for transferring the new building's load in a way that would not intrude upon the aesthetic and spatial integrity of the historic terminal's waiting room was devised. Discrete column locations outside of the footprint of the lobby and waiting room were added, included hand-dug footings reaching down to stable load-bearing sub-surfaces. Additionally, existing columns visible within the lobby and waiting room were reinforced and slightly enlarged, and their plastic laminate and copper accent banded ornamental covers were replaced in kind. The design also included several concrete transfer beams 6' to 7' thick at the new building's third floor to minimize the number of vertical penetrations within the existing terminal, and the "...structural system for the new building...will permit retention of the original roof framing above the terminal lobby."² No further excavation under the existing terminal took place as part of the project, receiving full sheeting and shoring along its southern footprint to the full depth of the adjacent new building's multi-story basement.

² *Staff Report and Recommendation, Historic Preservation Review Board*, prepared by David Maloney, D.C. Historic Preservation Office, Oct. 31, 1988, for the Nov. 16, 1988 meeting on final Board review of the project design.

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Interior Arrangement and Disposition of Spaces

The Terminal's sequence of primary public spaces is organized symmetrically on an axis perpendicular to the building's main façade. The main pedestrian entrance originally featured an air lock vestibule connecting to a 30'-long lobby promenade that led directly to a large 95' diameter semi-circular double-height waiting room. The shape of this sequence of spaces in plan resembled a mushroom, with the vestibule and lobby forming the stem, and the semi-circular waiting room forming the cap.

Located on the west side of lobby is a set of open switch-back stairs leading up to the second level and down to the lower-level basement. Adjacent to the stairs and fronting both the lobby and waiting room originally was a counter for a tobacco shop and newsstand. To the east of the lobby opposite the stair was a writing room with public pay telephones as well as a similar counter configuration accommodating a telegraph office and travel bureau. At the center of the interior end of the lobby was a 5' diameter information desk. To the east and west of this assembly of spaces were 7 independent retail shops that fronted onto New York, I, 12th, and 13th Streets. Some of the retail shops included public doors that communicated with the waiting room. Tucked into the southwest corner was a baggage room as well as a concession booth for pillows fronting onto the concourse.³

Directly above the lobby is the second-floor office suite, connected by the open switch-back staircase. This level measures approximately 4,000 square feet and includes a balcony overlooking and centered on the double-height waiting room to the south. The balance of the floor was originally partitioned into 9 separate offices, a board room, telegraph office, and restrooms.⁴ An enclosed stair located directly behind the clock tower originally led to a small third level, divided with a center stair hall and one room to each side that was used for file storage.⁵

The lower-level basement, reached by the open switch-back stair, originally contained a lounge and restrooms, the bus drivers' lounge and locker room, the porters' locker room, a baggage and freight room, two storerooms, and mechanical equipment. The building was equipped with ductwork for a forced air heating system as well as air-conditioning.⁶

The Lobby & Waiting Room

The lobby promenade connecting the entrance vestibule and waiting room is a single-story space with flat ceiling approximately 30' long and 11' wide. The sides originally featured plate glass windows and doors communicating with the adjacent retail shops to the east and west, as well as access to the open switch-back stair to the west and the writing room with public telephones to the

³ Wischmeyer, Arrasmith & Elswick (Louisville, KY). *Greyhound Bus Terminal, New York Ave. Between 11th & 12th Sts., Washington, D.C.* (Drawing #3, First Floor Plan), Mar. 6, 1939 (rev'd June 20, 1939). Blueprints available at the D.C. Historic Preservation Office.

⁴ *Ibid.*, Drawing #5, Second Floor Plan.

⁵ *Ibid.*, Drawing #6, Third Floor Plan.

⁶ *Ibid.*, Drawing #2, Basement Plan.

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east. The lobby transitions to the waiting room and is relatively open, defined with a unifying wainscot-height cladding on the walls, counters and stair parapet featuring curving corners. The open switchback staircase leads up to the second-floor offices and down to the lower basement level, which originally contained public lounge and restrooms. The stairs feature open metal bar stock railings. The piers flanking the concourse entrance doors feature tall thin half-cylindrical surface-mounted ornamental light fixtures of glass and metal.

The waiting room is a large double-height space semi-circular in plan, measuring 95 feet in diameter and approximately 3,300 in area. It is reached from the street entrance vestibule via the 30'-long lobby promenade, centered on the room's north straight side. The space is symmetrically arranged about a north-south axis. The room originally contained 12 double-sided wooden benches with armrest dividers. The two-story-tall north straight wall featured 5 open bays defined by four round columns at the first level that supported the office suite and balcony overlook directly above. The portions of each of the northernmost bays in the waiting room below the glass block transoms that originally held coin-operated lockers now contain three fixed sashes with vision glass to the adjacent retail tenants.

The lower walls are clad with a 3'-8"-tall wainscot of dark plastic laminate with horizontal accent trim bands of copper and a terrazzo baseboard. The four single-story round columns defining the transition between lobby and waiting room are similarly clad in plastic laminate and horizontal copper bands for their full height. The same cladding assembly was used on the counters and gates of the original tobacco shop/newsstand, telegraph office, travel bureau, waiting room, baggage counter, and ticket office front for a unifying effect. The wall surfaces above the wainscot in the lobby, adjacent tobacco shop/newsstand, telegraph office, and travel bureau were painted plaster. The wall surfaces above the wainscot to a height of approximately 10' are covered in dark plastic laminate with a small copper crown trim band. The original plastic laminate and copper accent banded counter fronts that defined the boundaries of the tobacco shop/newsstand, telegraph office, and travel bureau, were likely replaced in kind during the 1991 restoration.

Originally centered on the curving south wall was an 8-window ticket office with the dispatcher's office located directly behind the ticket office. Currently a security guard's desk stands in its place. The original ticket counter above the wainscot was divided into 8 windows separated with half round piers and capped with a 3'-6"-tall flat valence. The half round piers and valence were clad in figured walnut wood veneer. The valence was capped with a profiled wood trim band in a contrasting color, and featured a metal-trimmed recessed round clock at the top center under which were located a sign reading "TICKETS" in stylized lettering and surface-mounted metal numbers denoting each of the 8 ticket windows. Each window was fitted with a vertically-tracking metal trimmed-sash with frosted glass. While no semblance of the original ticket windows has been retained, the original figured walnut frieze, clock, and running top trim were retained and/or replaced in kind. Below the frieze, the security desk is based on details and materials found in the original design, including desk front cladding in plastic laminate with horizontal copper trim banding similar to the original and figured walnut veneer round columns based on the original half round piers between ticket windows. The outermost bays of this element are open to allow additional passage opportunities between the historic waiting room and the adjacent office building atrium and exhibit alcove.

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The two-story-tall curving south wall flanking the security desk was originally organized with a consistent trabeated pattern of 2'-wide piers defining 4 aluminum-trimmed cased openings. The first opening on the west side held a counter to the adjacent baggage room, the next a bank of coin-operated lockers, one bank of four doors opening to the exterior covered bus concourse, and finally another bank of coin-operated lockers. The cased opening opposite the baggage counter led to an alcove with more lockers. The 8 openings were unified with aluminum trim, mullions, transom bars and glass block transoms. The cased openings included alternating banks of storage lockers and ranks of doors leading to the rear bus boarding platforms. On the right side of the security desk, two of these cased openings have been replaced with the north gateway to the multi-story atrium of the 1991 office building.

An exhibit on the history of the Greyhound firm and the 1100 New York Avenue Terminal, including the story of its landmarking and preservation, occupies an alcove to the left of the security desk at the southeast end of the waiting room. The plan of the exhibit displays is configured to follow the sawtooth layout of the bus bays of the original exterior covered concourse layout. The exhibit is reached via two large cased openings, previously occupied by lockers in case, and through a portion of the security desk (reinterpreted ticket office front) in the other. The exhibit includes glass front display cases with historic photographs and text as well as three white-colored cast replicas of Greyhound bus fronts, including a 1937 Super Coach, a 1947 Silversides Coach, and a 1948 ACF Brill.

While the original rear canopy and sawtooth concourse curb were removed during the 1991 renovation, their silhouettes were both represented in the design of a suspended soffit and the flooring pattern within the office building atrium. The flooring pattern used a black granite to evoke the asphalt paving of the original bus parking bays.

The floor of the lobby and waiting room is terrazzo and original. The floor was laid in a two-color checkerboard pattern of yellow and beige aggregate, a narrow dark terrazzo border with integral terrazzo baseboard in the same dark color, and metal divider strips. In the center of the lobby is a large diamond panel with the Greyhound logo rendered in blue and white terrazzo.

The piers flanking the concourse entrance doors originally featured tall thin half-cylindrical surface-mounted ornamental light fixtures of glass and metal. The original interior ornamental light fixtures, long since removed, were recreated from historic photographs during the 1991 restoration. Located in the northeast and northwest termini of the curving walls were recessed alcoves holding drinking fountains.

Capping off the lower wall for the full perimeter of the waiting room was a 5'-tall flat frieze of figured walnut wood veneer. The frieze continued across the flat north wall as well as the lower 2/3 of the second-floor balcony overlook parapet, forming a continuous horizontal ribbon around the entire waiting room space. The figured walnut veneer frieze and balcony parapet, originally forming a continuous horizontal band that capped off the first-floor walls of the double-height lobby, was mostly extant, although largely covered over at the time of restoration. It was restored, and the process may have included some repair and replacement in kind. The metal rail that sat

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atop the parapet at the second-floor balcony overlook was no longer extant at the time of restoration, and had to be replaced in kind. On the curving wall above the wood veneer frieze were 11 6'-square glass block clerestory windows. The upper flat walls to either side of the balcony overlook held 2 pairs of glass and metal sash windows communicating with the second-floor offices.

Between the windows on the curved and flat upper walls could originally be found black and white photographic murals of monuments and scenic views from across the United States. By the time of the 1991 restoration, the photo murals had been painted over and were not salvageable. The project team commissioned a new set of murals from John Grazier, an artist who was also a former owner of a Greyhound bus. He produced 16 abstractly composed scenes involving buses, monuments as seen from a bus, bridges, etc., rendered in black and white with an airbrush. The actual artifacts installed in the waiting room are photographic enlargements of the original 4'x8' paintings, trimmed in wide copper molding.

The second-floor balcony overlook featured a 20'-wide broad convex-curved parapet, the lower two thirds of which was clad with the continuous walnut wood veneer freeze and capped with a metal bar stock railing with a geometric pattern. The upper walls curved inward to a depth of approximately 10', forming the full footprint of the recessed balcony overlook.

At the second-floor level of the waiting room, a continuous punched window clerestory is separated by a simple wood frieze. The focal point of the waiting room ceiling is a 40' diameter semi-circular shallow dome with a 10' diameter round laylight and skylight. The dome is ringed with a flat ceiling surface approximately 27' wide. The dome was originally covered in asbestos acoustic plaster and featured a light cove at its perimeter. In the center of the dome is a round wood and glass laylight approximately 10' in diameter with a grid pattern of muntins. The ceiling originally features a polychromatic color scheme of coral, buff, green, and tan but now is white. The original ceiling, while still extant at the time of the restoration, contained asbestos and was replaced in kind. (Photo 11).

The interior and exterior of the historic building retain all of the original fabric and restored features as they were at the time of the 1991 project completion. Since that time the building has been well-maintained and is in excellent condition.

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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.)

- ☐ 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 old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

TRANSPORTATION

SOCIAL HISTORY

ARCHITECTURE

Period of Significance

1940-1991

Significant Dates

1940

1947, 1961

1991

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

William S. Arrasmith, architect/A.L. Hartridge Co., builder (1940)

Francis P. Sullivan, associate architect (1940)

Gordon Holmquist, architect (1976)

Hyman Myers, restoration architect/A.S. McGaughan Co., builder (1991)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The significance of the Greyhound Bus Terminal was recognized by the designation of the building's exterior in 1987. While this acknowledgement of the distinctive beauty and dynamism of the Greyhound building was well-supported, the interior waiting room and lobby were then, and they remain, integral components of the building's exceptional architecture and its history in the civil rights movement. The Greyhound Terminal achieves significance under District of Columbia Criterion B and similar National Register Criterion A for its "association with historical periods, social movements and patterns of growth that contributed to the heritage and development of the District." Along with railroads, intercity buses were vital means of transportation in the early decades of the 20th century. New York Avenue was one of the city's most important transit corridors, and the Greyhound Terminal is the most distinguished and only surviving remnant of that history. The professional journal *Bus Transportation* declared in April 1940, that the Washington Greyhound Terminal was "the last word in bus terminals, the 'Grand Central' of the motor bus world."⁷ The sheer number of servicemen passing through the Greyhound terminal during the World War II years is testament to its historical significance. Moreover, a series of history-making bus rides known as the Freedom Rides began at the Greyhound Terminal and at the now-demolished Trailways terminal that once stood across the street. The first Freedom Riders that left the Greyhound Terminal on May 4, 1961, endured brutal attacks and the dramatic and horrifying burning of their bus in Anniston, Alabama. The event and subsequent rides that also originated at the Greyhound Terminal received extensive press coverage and became a significant moment for the Civil Rights Movement, leading to a ban on segregation in interstate public transportation. The Greyhound Terminal remains as a significant emblem of the courage and resolve of the Freedom Riders in pursuing social justice.

The Greyhound Terminal is also significant under District of Columbia Criteria D through F and similar National Register Criterion C because it embodies the distinctive characteristics of a type, period, style, and method of construction. First, both the interior waiting room and exterior of the building meet Criterion D because they embody and integrate the distinctive, sweeping characteristics of the Streamline Moderne style, a subcategory/outgrowth of the Art Deco movement that dominated architecture and industrial design in the 1930s and 1940s. Through its use of features such as horizontal structures and rounded corners, Streamline Moderne, also known as Art Moderne, was characterized by its expression of movement and speed – the perfect form to merge with Greyhound's function. The Greyhound Terminal's use of limestone, glazed brick, glass block, aluminum, formica, and terrazzo typified the kind of modern materials and methods of construction that made the Streamline Moderne style so appealing and futuristic. The Terminal building's exterior and waiting room meet District of Columbia Criterion E because they are both exceptional representatives of this architectural design style: simple yet powerful, decorated but the opposite of fussy. The Greyhound Terminal meets District of Columbia Criterion F and National Register Criterion C because it is among the most notable of works

⁷ "Super Terminal," *Bus Transportation*, April 1940, 166.

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designed by William Strudwick Arrasmith, a period-defining architect who designed over 25 Greyhound bus terminals between 1937 and 1950 – all of which exhibited elements of streamlined design – and nearly 50 Greyhound terminals and related garages over the course of his career.⁸ His work decisively influenced the evolution of motor bus-related architecture and the everyday accessibility of Streamline Moderne architecture for the public.

The Greyhound Terminal and its interior waiting room retain a very high degree of integrity. While the original building was “modernized” by entirely covering it up in asbestos-cement panels with a metal mansard roof in 1976, the building’s new owners—who built a major new office high-rise behind the Terminal—undertook a painstaking preservation effort to remove the cladding and restore the exterior with minor repairs. At the same time, the carefully researched work to faithfully restore the waiting room to its original appearance with relatively few adaptive changes was undertaken collaboratively with extensive input and oversight from members of the preservation community, including DC Historic Preservation Office, the Art Deco Society of Washington, and the DC Preservation League. The result was an extraordinary rehabilitation/restoration/reconstruction project that itself deserves designation because it stands as an exceptional example of historic preservation in the District of Columbia and a model for future preservation efforts. The restoration was completed in 1991, and for that reason the building’s period of significance extends from its original construction in 1940 through its thorough restoration in 1991. As a result of the restoration, the building and its waiting room retain their integrity of form and feeling, as well as their integrity of design and materials, and much of their integrity of setting.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Greyhound Bus Company in Washington⁹

Motorized vehicles large and sturdy enough to provide transportation for hire began to appear in the 1910s. In 1915, the District’s Public Utilities Commission, which regulated the city’s streetcar systems, authorized “jitney” service for the first time. The jitney concept had arisen in Los Angeles and elsewhere around the country the preceding year and referred to informal car or small truck service that offered rides for a nickel (“jitney” was a slang term for a nickel). Soon jitneys, which generally seated only a few passengers, were everywhere, competing with streetcars and taxicabs.¹⁰

Intercity bus service began around the same time as jitneys. What would become the Greyhound Bus Company, the largest intercity bus system, began in Hibbing, Minnesota, in 1914. An

⁸ Frank E. Wrenick, *The Streamline Era Greyhound Terminals: The Architecture of W. S. Arrasmith* (McFarland & Co., 2007), 172.

⁹ The text of this section is partially adapted from *Historic Landmark Application Form for the Greyhound Bus Terminal*, submitted by Art Deco Society of Washington and Don’t Tear It Down, Inc. (D.C. Preservation League), Washington, DC, Feb. 21, 1984.

¹⁰ John DeFerrari, *Capital Streetcars: Early Mass Transit in Washington, D.C.* (History Press, 2015), 146-7.

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entrepreneur named Carl E. Wickman began offering jitney service for local miners in Hibbing to and from the nearby town of Alice, site of a popular saloon, using a converted Hupmobile sedan, which could seat ten. By 1918, his fleet had expanded to eighteen buses offering regularly scheduled service throughout the iron range of Minnesota. In 1922, the second phase of Greyhound's development began, when Wickman began to acquire an interest in bus lines beyond Minnesota. From this expansion emerged the Greyhound system, originally christened the Motor Transit Corporation, in 1926. The corporation, which was an amalgamation of many individually operated lines, adopted the Greyhound name from several smaller companies that the firm had either acquired or become affiliated with. The genius of the Greyhound system was that it connected many disparate, independent, small-time operators into a single coordinated system that could offer customers reliable service to many different locations around the country.¹¹ In 1934, *Fortune* magazine marveled that "the most striking thing about Greyhound is the speed of its evolution. The next thing is the agility with which President Carl Eric Wickman, beginning on the eve of the War as an operator whose single jitney ran from nowhere to nowhere, built up a national system...."¹²

Intercity buses proliferated in the 1920s, and by the early 1930s, despite the ravages of the Great Depression, they filled downtown streets. These companies included the Rapid Transit Company, the Washington-Luray and Washington-Marlboro companies, the Nevins Bus Line, and many others. The Greyhound company was first listed in the city directory in 1930. Greyhound's operations in Washington were centered at 1317 New York Avenue NW, a small site that entailed extensive parking of buses on the street. In general, intercity bus lines loaded and disgorged riders curbside at their designated stops, causing congestion and preventing other vehicles from using curbside spaces, especially on New York Avenue. In 1932, the Public Utilities Commission addressed the problem by ordering the companies to set up off-street bus terminals.¹³

The firm relocated temporarily to 133 Pennsylvania Avenue NW, until it was able to complete its new terminal, at 1403 New York Avenue NW (north side of the avenue) in June 1933. The new terminal, with bus parking in the rear, cost approximately \$85,000. George D. Brown of Charleston, West Virginia, was the architect, Baer & Scholz were the builders, and the Greyhound official responsible for overseeing the construction was L. C. Major, the firm's regional director. The new, two-story Art Deco building had a clean, modern look that contrasted with adjacent buildings. It was lauded as "one of the finest in the city of Washington" and a "beautiful and practical addition to downtown architecture." However, it was a relatively small

¹¹ Oscar Schisgall, *The Greyhound Story: From Hibbing to Everywhere* (J.G. Ferguson, 1985), 4-28.

¹² *Historic Landmark Application Form for the Greyhound Bus Terminal*, Sec. 310.21, 2 (citing "Jitney into Giant," *Fortune*, Aug. 1934, 42-3, 113).

¹³ Roger W. Allen, "A Summary of Twentieth-Century Economic Development of the District of Columbia and the Washington Metropolitan Area," *Records of the Columbia Historical Society*, 1973-74, 548; "Streets as Bus Terminals," *Washington Star*, Feb. 7, 1932; "Bus Lines Warned of Approaching Curb-Loading Ban," *Washington Star*, Jul. 13, 1932, B-1.

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depot that could accommodate just 12 buses, with parking in the rear and two loading and unloading lanes on either side of the building.¹⁴



Figure 1: The 1933 Greyhound depot at 1403 New York Avenue. (Source: John M. Kemper, *The History of Bus Transportation Between Washington, D.C. And Baltimore, Maryland*, 1934).

By 1935, national bus ridership had surpassed rail travel for the first time, and Greyhound soon became the largest bus company in the U.S.¹⁵ Greyhound quickly outgrew the 1933 terminal and began planning to build a much larger facility. In December 1938, the firm announced the purchase of property on the south side of New York Avenue between 11th and 12th Streets, NW for a new terminal that it estimated would cost \$750,000.¹⁶

The Greyhound Terminal Site

New York Avenue is a major route in and out of the city. Local streetcar service was established on the avenue as early as 1870, when the Columbia Railway Company began operating a horse-drawn streetcar line from 15th Street NW, next to the Treasury Department, northeast to Mount Vernon Square and due east along H Street to Benning Road and Bladensburg Road in Northeast. Eventually electric streetcars plied this route, which became a major commercial artery.

¹⁴ “Bus Terminal Postponement is Denied Line,” *Washington Herald*, Jul. 19, 1932; “New Site Selected for Bus Terminal After Lost Fight,” *Washington Herald*, Aug. 8, 1932; “Greyhound Terminal in Capital Finished,” *Washington Post*, Jun. 25, 1933; John M. Kemper, *The History of Bus Transportation Between Washington, D.C. And Baltimore, Maryland* (Typescript, 1934), 7, retrieved Apr. 3, 2024, <https://archive.org/details/TheHistoryOfBusTransportationBetweenWashingtonD.c.AndBaltimore>.

¹⁵ “Transport: Greyhound’s Litter,” *Time*, Aug. 10, 1936, <https://content.time.com/time/subscriber/article/0,33009,762311,00.html>.

¹⁶ “Company Plans New Terminal For Buses Here,” *Washington Post*, Dec. 15, 1938, 16.

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Intercity transit on the New York Avenue corridor began with a company called the Washington, Baltimore & Annapolis Railway. Opened in 1908, this was an interurban streetcar line that offered “first-class, high speed” service from the edge of Washington to Annapolis and Baltimore. Its first DC terminal was called the White House Station, located at what is now the starburst intersection of H Street, Benning Road, and Bladensburg Road NE, where passengers could transfer to the local Columbia Railway streetcars. In 1909, it won approval to extend its line east, along the Columbia route, which brought it down New York Avenue to the Treasury Department at 15th Street NW. It was the first intercity system to reach into the heart of downtown Washington.¹⁷

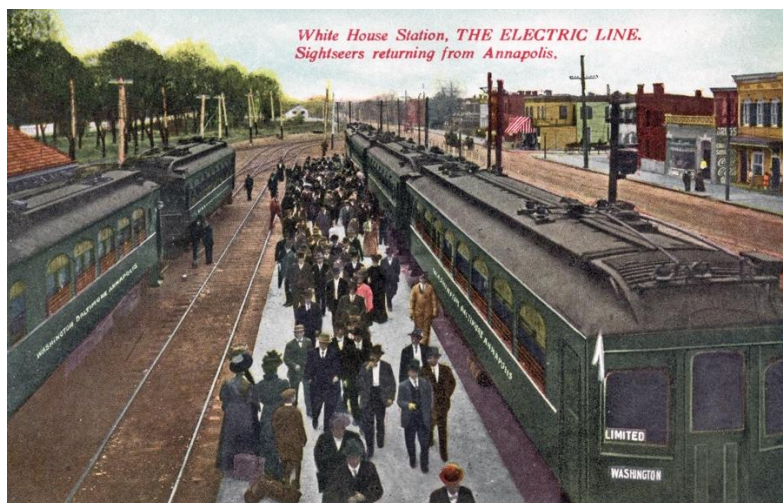


Figure 2: Postcard of the WB&A White House station at 15th St and Bladensburg Road NE, circa 1908. The WB&A would later build a station at 12th and New York Ave NW, the precursor to the Greyhound terminal.

The intersection of 15th Street, New York Avenue, and Pennsylvania Avenue, at the Treasury, became severely congested by multiple streetcar crossings, and in 1921, the WB&A moved to a new, off-street terminal that it built at 12th Street and New York Avenue NW, on the future Greyhound site. A row of townhouses along the street were converted into the terminal and waiting rooms, while buildings in the middle of the block were removed to make room for the streetcars. (Maps 1,2). The WB&A continued in operation here until about 1931.¹⁸

Once the WB&A’s interurban streetcar operations ended, intercity busses took their place at the New York Avenue terminal, which by 1932 was called the Annapolis Hotel Bus Terminal. The Annapolis Hotel, built in 1924, filled the southern half of the block. Several companies parked buses at the terminal and on surrounding streets, including Lincoln Lines, Washington Rapid Transit Company, WM&A Motor Lines, and the Washington-Luray Bus Line. In 1933, the largest user of the terminal, the Great Eastern Stages company, set up a waiting room, lounge, ticket counter, and travel bureau on the ground floor of the Annapolis Hotel, creating a

¹⁷ LeRoy O. King, *100 Years of Capital Traction* (Taylor Pub. Co., 1972), 58, 88; “Washington-Annapolis Line Open,” *New York Tribune*, Feb. 8, 1908; “Baltimore Cars to Enter,” *Washington Post*, Jun. 19, 1909, 16.

¹⁸ King, 107.

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substantial terminal on the site. An arched canopy was planned to be added on the north side of the hotel to provide shelter for bus passengers, but it's not clear whether it was ever built.¹⁹

Diagonally across the 12th Street and New York Avenue intersection from the Annapolis Hotel Bus Terminal, Greyhound's largest rival in intercity bus service built a small terminal in about 1937. Safeway Trails, Inc., which evolved into the modern-day Trailways, tore down that terminal in 1953, using the space for bus parking and setting up a new terminal and waiting room in the adjacent Stripped Classical-style commercial building. With both Greyhound and Trailways at this intersection beginning in the 1940s, this became the city's most important hub for intercity bus travel.²⁰

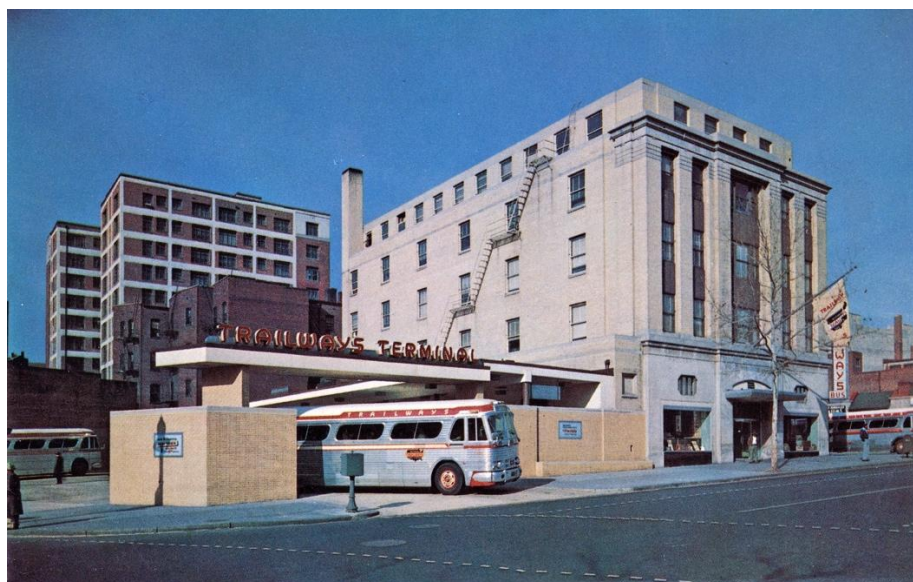


Figure 3: Postcard photo of the 1953 Trailways Terminal (demolished) located opposite the Greyhound Terminal at 12th St and New York Avenue NW.

Construction and Opening of the Greyhound "Super Terminal"

The block-wide lot on New York between 11th and 12th Streets NW purchased in December 1938 was an ideal location for Greyhound's new terminal. Rather than being squeezed between other buildings, the new property was already in use as a bus terminal and could accommodate a freestanding island design where the WB&A train terminal previously stood, creating ample room for loading and unloading buses in the rear, and smoother circulation by routing buses in on one side and out the other. The size of the lot also allowed for a large waiting room, capable of accommodating hundreds of passengers, with retail and other amenities.

¹⁹ "Lincoln Bus Line Moves to Annapolis Terminal," *Washington Post*, Jul. 24, 1932, R4; "Bus Station Opens at Annapolis Hotel," *Washington Post*, Feb. 2, 1933, 18; "Commission O.K.'s Bus Terminal Plan," *Washington Star*, Feb. 20, 1933, B-1.

²⁰ "Trailways Co. to Build New Bus Terminal," *Washington Post*, Aug. 18, 1953, 6.

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Once Greyhound had acquired the lot for the new terminal, developments moved fairly quickly. Four of Greyhound's 14 then-existing bus lines banded together to finance and build the D.C. terminal: Atlantic Greyhound Lines, Capitol Greyhound Lines, Richmond Greyhound Lines, and Pennsylvania Greyhound Lines.²¹ The company announced that the Louisville, KY architectural firm of Wischmeyer, Arrasmith & Elswick had been selected to design the new terminal, along with DC architect Francis P. Sullivan, to serve as the local associate.²²

The D.C. "Super Terminal" was to be Greyhound's biggest and finest terminal to date. The cost of the land alone was reported to have been \$500,000, with the construction costs pre-estimated at \$300,000,²³ a construction cost that was twice to six times the cost of Greyhound's prior streamlined terminals. For instance, the stunning 1937 Louisville terminal, the first Greyhound terminal designed by William Arrasmith, had cost \$150,000,²⁴ and the Binghamton, New York terminal (1938) was built for only \$53,000.²⁵ Greyhound pulled the building permit for the D.C. terminal in March 1939,²⁶ and construction was completed by the A.L. Hartridge Company just one year later.²⁷ By the time of opening day on March 25, 1940, the total financial investment in the terminal building was widely reported to have totaled about \$1 million.²⁸

The D.C. Greyhound terminal opened to the public with tremendous fanfare. Calling the structure "magnificent" and the waiting room "a luxurious lobby" for travelers, the *Washington Post* ran a seven-page special section of the newspaper devoted to trumpeting the qualities of the terminal itself, the history of the Greyhound company, and the opening day festivities.²⁹ According to the *Post* coverage, Carl Eric Wickman, the founder and President of Greyhound Corporation, was there to attend the formal opening, leading a delegation of high-level of executives from Greyhound's various bus lines.³⁰ A large panel advertisement in the special section invited the public to attend the opening and "Step through this doorway to All America."³¹ Twenty-five thousand members of the public flocked to see the terminal – to tour the building, check out the new streamline buses, dance to a live swing band,³² and pick up free souvenirs. The special newspaper section included panel advertisements from many of the subcontractors, suppliers, and retailers that played a role in the final product, from the locker manufacturer to the printer of the bus schedules.³³ It even included photos of the ticket agents and telephone operators who would staff the new terminal.

²¹ "4 Companies Joined to Erect New Structure," in *Washington Post*, 17, in "New Greyhound Terminal Here Will Be Opened Today," Special Section (several articles), Mar. 25, 1940, 13-19.

²² "Company Plans New Terminal For Buses Here," *Washington Post*, Dec. 15, 1938, 16.

²³ "City Architects Get Contract for \$800,000 Bus Terminal" (news article, undated and source not identified, but likely from a Louisville, KY newspaper in 1938, available in files of applicants).

²⁴ *Wrenick*, 128.

²⁵ *Ibid.*, 131.

²⁶ "Greyhound Terminal Plans New Building," *Washington Post*, Mar. 19, 1939, R1.

²⁷ "D.C. Building Tops Million For 4th Week," *Washington Post*, May 28, 1939, R1.

²⁸ *Washington Post Special Section*, 13; *Wrenick*, 138.

²⁹ *Washington Post Special Section*, 13-19.

³⁰ "Greyhound Bus Founder Is in Capitol," *ibid.*, 13.

³¹ *Washington Post Special Section*, 15.

³² "25,000 Dance In to Inspect New Greyhound Line Terminal," *Washington Post*, Mar. 26, 1940, 28.

³³ *Washington Post Special Section*, 19.

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In addition to the D.C. Terminal's size, state-of-the-art design, and modern architecture inside and out, the fact that it had so many amenities for travelers was *itself* viewed as a significant innovation, and part of what made the building notable. "Noteworthy in the plan of this large terminal ... is the number of concessions, ranging from news stands, restaurant and barber shop to four retail shops and a drug store."³⁴

The Terminal's numerous retailers were businesses that were well-suited to being inside a bus terminal. Chief among them was the Greyhound Grill and Restaurant,³⁵ a sit-down restaurant that included counter seating for 34 persons,³⁶ with an adjoining drug store and soda fountain³⁷ on the northwest corner, both of which were also accessible and visible from the street.³⁸ (Figure 4.) Terminal retailers also included Seaton's Barber Shop,³⁹ the Jean Karr & Co. Bookstore,⁴⁰ a newsstand/tobacco shop, plus 4 spaces for unknown stores on the left side of the main entrance that were also directly accessible from the street. Apparently, not all of those stores were yet leased as of opening day; Weaver Bros. Inc. agents had a panel ad in the opening day special section of the *Washington Post*, announcing that "Several Choice Store Locations [were] Available" in the new terminal.⁴¹

³⁴ "Large Terminal with Paying Concessions," in feature on "Motor Transport Terminals," *Architectural Record*, Oct. 1941, 85.

³⁵ *Washington Post Special Section*, 16.

³⁶ American Locker Co., *Railroad and Bus Terminal and Station Layout*, vol. 1, pt. 2 (1945), 91, <https://archive.org/details/RailroadAndBusTerminalAndStationLayoutByTheAmericanLockerCompany/page/n5/mode/2up>.

³⁷ *Washington Post Special Section*, 16.

³⁸ American Locker Co., 91 (floor plan).

³⁹ *Washington Post Special Section*, 14.

⁴⁰ *Ibid.*, 19.

⁴¹ *Ibid.*

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Figure 4: Linen Postcard of D.C. Greyhound Bus Terminal (circa 1940, B.S. Reynolds Co., Publisher).

The D.C. Terminal was also equipped with a number of non-retail amenities for the comfort and convenience of passengers. One major passenger amenity, still remarkable at the time, was that the building was air-conditioned – a particularly attractive feature given Washington’s hot, humid summers.⁴² A deep cantilevered canopy covered the rear loading dock to shield passengers from the weather when boarding and disembarking. Other passenger amenities included 256 self-serve lockers,⁴³ a telegraph office, telephone booths, a “writing space,” and a pillow concession.⁴⁴ A Gray Lines Sightseeing Tours ticket agent was stationed inside the terminal,⁴⁵ though it is not known whether that was connected to or co-located with the Travel Bureau for Greyhound Highway Tours, Inc. on the left side of the main entrance.⁴⁶

The Greyhound Terminal During World War II

On March 26, 1940, the first bus was slated to enter the new DC Greyhound “Super Terminal” at 12:01 am.⁴⁷ All buses from four Greyhound subdivisions and affiliates were slated to use the new terminal: Pennsylvania Greyhound, Richmond Greyhound, Capitol Greyhound, and Atlantic

⁴² American Locker Co., 89 (“The Washington Super Terminal ... is fire-proof, air-conditioned, and incorporates every modern facility compatible with the need for proper efficiency and a satisfied customer.”)

⁴³ *Ibid.*, 91.

⁴⁴ Wischmeyer, Arrasmith & Elswick, *Greyhound Bus Terminal*, Drawing #3, First Floor Plan, 1939.

⁴⁵ *Washington Post Special Section*, 14.

⁴⁶ American Locker Co., 89.

⁴⁷ “Bus Industry Leaders to Attend,” *Washington Post Special Section*, 13.

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Greyhound. All told, the entire Greyhound system at this time operated 2,200 buses whose annual mileage exceeded 165,000,000 miles, maintained over 50,000 regular routes extending into virtually every major American city and town, and employed over 12,000 people.⁴⁸ “No other transportation company,” declared the *Washington Post*, “operates over so many miles of lines, reaches so many points, serves so many people, or has as many trans-continental routes.”⁴⁹



Figure 5: Holiday travelers swarm the loading area behind the Greyhound terminal, Dec. 1941. (*Library of Congress*).

⁴⁸ “Rise of Bus Transportation Reads Like Horatio Alger Story,” *Washington Post Special Section*, 19.

⁴⁹ *Ibid.*

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Figure 6: Servicemen and civilians fill the DC Greyhound bus terminal waiting room, Apr. 1942. The ticket counter, storage lockers, and gate entrances line the curved wall at the rear of the waiting room. (*Library of Congress*).

Immediately after the bombing of Pearl Harbor, Greyhound president Carl Wickman offered to put all 3,000 of the company's buses at the service of the War Department. To his dismay, he was turned down, because the government felt obliged to honor a previous exclusive transportation agreement with the rail industry. When that agreement expired in July 1942, Greyhound (and other bus lines) jumped into the business, transporting millions of service personnel around the country. The Greyhound company adopted a markedly patriotic stance in its advertisements, telling customers what the company understood as its primary wartime function: transporting troops and other crucial personnel around the country. Some advertisements even helpfully identified the insignia of soldiers and sailors so customers could recognize the ranks of service personnel they encountered aboard a Greyhound bus.⁵⁰

In addition to the hordes of servicemembers and other government workers that had been inundating Washington even before the outbreak of war, Greyhound experienced an additional surge in demand from civilians who could not travel by car due to gas and rubber rationing. The Super Terminal was often overrun with business, booking some 350,000 trips per month by the second half of 1942. The *Washington Post* reported in November 1942 that on a Sunday night, nearly 1,000 people, mostly servicemen, stood in line at the terminal waiting impatiently while harassed employees tried to sort out garbled schedules. The newspaper claimed the situation was "a usual wartime Sunday night at the station." Some servicemen waited in the line, which stretched around the block, for almost four hours, risking involuntarily going AWOL. "What

⁵⁰ Schisgall, 71-3.

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burns me up,” said one Norfolk seaman, “is that I start out with plenty of time to catch the bus and have to suffer A.W.O.L. because of stupid transportation arrangements.”⁵¹

In May 1943, Wilson Scott wrote in the *Washington Times-Herald* of his impressions of the wartime terminal: “On Sunday nights in addition to the regular buses, almost 2,000 service men are transported back to camp between the hours of 6 p.m. and 12 midnight. I have often seen a long line of soldiers, sailors and sweethearts on Sunday night wrapped around almost three full sides of the block on which the terminal stands and waiting seats.” Ever present were military police and shore patrolmen along with their Black Marias and patrol wagons, ready to nab troublemakers or AWOL servicemen.⁵²

Despite straining its capacity, the terminal performed a vital wartime function that could not have been adequately filled by other modes of transportation. The sheer number of servicemen passing through the Greyhound terminal during the war years is testament to its historical significance. Greyhound was proud of its role in transporting civilians and military personnel “between their homes and military camps and bases while serving millions of other Americans in their every-day pursuits.”⁵³

The Greyhound Terminal and the Struggle for Civil Rights

After the war, the Greyhound Terminal remained a vital transportation hub in downtown Washington. During the second Great Migration from the 1940s-70s, many Black bus travelers arrived in, or passed through, Washington DC, as they resettled to the North. For many, the Washington DC Greyhound Terminal was their first stop.⁵⁴

A key element of the civil rights struggles of the 1940s to 1960s was the effort to overturn Jim Crow segregation in the public transportation system, including seating on buses and accommodations in bus terminals. Despite Supreme Court cases and rulings of the Interstate Commerce Commission outlawing discrimination, racial segregation on Greyhound and other bus services, as well as facilities inside bus terminals, continued in practice. As progress was made in the legal system in the 1940s and 1950s, Washington DC—located on the border of the South—became a strategic embarkation stop for bus trips into the South that tested whether illegal Jim Crow segregation policies were still being enforced. The DC Greyhound bus terminal did not have a segregated waiting room, nor was seating on Greyhound buses segregated when customers boarded in the DC Greyhound Terminal. However, as soon as buses crossed into Virginia and other southern states, bus drivers could order Blacks to move to the back of the bus

⁵¹ “Schedules Awry, Bus Terminal Jammed,” *Washington Post*, Nov. 2, 1942, B12.

⁵² Wilson L. Scott, “Bus Terminal Is Busy Wartime Mecca,” *Washington Times-Herald*, at D-3 (May 2, 1943).

⁵³ Bob Gabrick, “Greyhound: On the Road Through WWII and Beyond,” *American in WWII*, 2018 (quoting a 1941 Greyhound advertisement), <http://www.americaninwwii.com/galleries/greyhound-on-the-road-through-wwii-and-beyond/> (last accessed July 14, 2024).

⁵⁴ Daniel DiSalvo, “The Great Remigration,” *City Journal*, Manhattan Institute, Summer 2012, <https://www.city-journal.org/article/the-great-remigration>.

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and/or give up their seats.⁵⁵ Further, Greyhound stations in southern states generally had segregated waiting rooms in their terminals. Thus, the national fight for the right to equality in public transportation, staged on both local and interstate buses, would have Washington, DC as a central staging point.⁵⁶

The series of history-making bus rides known as the Freedom Rides began in earnest soon after the Supreme Court overturned state segregation laws for interstate transportation in *Morgan v. Virginia* in 1946. Irene Morgan was an African American who traveled from a small town in Virginia to her home in Baltimore on a Greyhound bus in 1944. She was asked by the bus driver to give up her seat on the crowded bus so that a white person could have it. When she refused, she was arrested and later found guilty of violating Virginia's bus segregation law. The Supreme Court overturned her conviction in the *Morgan* ruling, finding that the state law was unconstitutional because it interfered with interstate commerce. Though narrow, the ruling was an important step in dismantling segregation on interstate buses.⁵⁷

Shortly after the *Morgan* ruling, activist and World War II veteran Wilson A. Head put it to its first test by riding a Greyhound bus from Atlanta to DC in July 1946. While he was subjected to taunts and harassment, including police detention and harassment in Chapel Hill, North Carolina, he nevertheless made it to DC without physical injury.⁵⁸

Encouraged by Head's success, a group of Black activists decided to organize a more confrontational test of the *Morgan* ruling. Their leader was Bayard Rustin, a civil rights pioneer who had first challenged segregation on interstate buses in 1942, incurring beatings and arrest in Nashville. Rustin was active in two groups, the Fellowship of Reconciliation (FOR), a pacifist human rights organization, and the Congress of Racial Equality (CORE), an African American civil rights organization that had evolved from FOR in 1942. Assisted by CORE activists George Houser, James Farmer, and Bernice Fisher, Rustin organized the "Journey of Reconciliation," a 1947 bus trip through the South to test the enforcement of the *Morgan* decision and develop conflict resolution techniques should riders encounter violence or harassment on public transportation.⁵⁹

⁵⁵ *The Greyhound Bus Station, 1100 New York Ave., NW, Washington DC, and the Freedom Rides* (video originally published by Humanities DC for the DC Digital Museum) (undated), at 7:58-8:06, <https://www.youtube.com/watch?v=EmabUx403yw>.

⁵⁶ National Park Service, *The Modern Civil Rights Movement in the National Capital Area* (see timeline re: 1947 and 1961), (undated) <https://www.nps.gov/articles/000/the-modern-civil-rights-movement-in-the-national-capital-area.htm> (last updated Dec. 20, 2023).

⁵⁷ *Morgan v. Virginia*, 328 U.S. 373 (1946); Derek C. Catsam & Brendan Wolfe, "Morgan v. Virginia (1946)," *Encyclopedia Virginia*. Virginia Humanities, accessed Nov. 21, 2023, <https://encyclopedia.virginia.org/entries/morgan-v-virginia-1946/>.

⁵⁸ "Congress of Racial Equality Organizes Journey of Reconciliation," *SNCC Digital Gateway*, SNCC Legacy Project & Duke University, accessed Nov. 9, 2023, <https://snccdigital.org/events/cores-journey-of-reconciliation/>.

⁵⁹ Susan Cianci Salvatore, Project Manager, *Civil Rights in America: Racial Desegregation of Public Accommodations*, (National Park Service, 2009), 41-42, www.nps.gov/subjects/tellingallamericansstories/upload/civilrights_desegpublicaccom.pdf.

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It was well understood that, despite the 1946 Supreme Court ruling, public transportation in the South remained segregated. According to the *Encyclopedia Virginia*,

*The Supreme Court ruling had conspicuously failed to articulate how and when integration of interstate travel should take place. Then, on August 15, 1946, Greyhound issued an internal memo titled, "Seating of Passengers in Coaches." When buses traveled through states with segregation laws, the memo stated, "colored passengers [should] be seated from the rear forward, and white passengers from the front toward the rear." This new, explicitly racial policy was intended to "promote the comfort, safety and security of all the passengers."*⁶⁰

On April 9, 1947, the Journey of Reconciliation began. CORE and FOR had planned it meticulously. They sent 16 men, eight Black and eight White, on buses from the DC Greyhound terminal and Trailways terminal, with stops planned in Virginia, North Carolina, Tennessee, and Kentucky. The decision to include White participants was aimed at reducing violence. On the last leg of the trip in North Carolina before heading back to DC, several riders, including Rustin, were arrested. A car full of angry White men followed their car after they were released on bail, but the participants escaped violence.⁶¹



Figure 7: Journey of Reconciliation riders, including Bayard Rustin (rear), in Richmond, Virginia, April 1947. (Library of Congress).

The Journey of Reconciliation successfully generated publicity for the civil rights movement and demonstrated the effectiveness of the non-violent tactics that its participants used. Fifteen years later, in 1961, CORE sponsored another round of bus trips, this time called Freedom Rides, that garnered far more attention and created an impact that resonated throughout the South and across

⁶⁰ Derek C. Catsam & Brendan Wolfe, "Morgan v. Virginia (1946)" in *Encyclopedia Virginia*, Virginia Humanities, <https://encyclopediaofvirginia.org/entries/morgan-v-virginia-1946/>, (accessed Nov. 21, 2023).

⁶¹ Salvatore, *Civil Rights in America*, 41.

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the country. The DC Greyhound Bus Terminal would be once again a starting point for these historic rides.

The 1961 Freedom Rides were in part inspired by the Montgomery Bus Boycott of 1956. The boycott had been organized by Rev. Martin Luther King, Jr., to protest Jim Crow segregation on city buses in Montgomery, AL after Rosa Parks was arrested in December 1955. The boycott led to the Supreme Court affirming a ruling in *Browder v. Gayle* (1956) that struck down laws requiring segregated seating on public buses.⁶²



Figure 8: Five of the original 1961 Freedom Riders in DC before their departure. (DC Public Library, Washington Star Collection, ©Washington Post).

The Supreme Court went further in 1960 in its landmark ruling in *Boynton v. Virginia*. In 1958, Bruce Boynton, a student at the Howard University Law School, had attempted to order a cheeseburger in the “Whites only” section of an Alabama Trailways terminal restaurant. The Supreme Court overturned his conviction for “trespassing,” ruling that segregation of interstate transportation facilities, including bus terminals, violated the Interstate Commerce Act and holding that the federal government should regulate the industry to forbid such discrimination.⁶³

The 1961 Freedom Rides sought to test the 1960 *Boynton* decision. Unlike the 1947 Journey of Reconciliation, the 1961 Freedom Rides included women. Interracial pairs sat together to make a statement about integration while deterring violence, with Black riders stationed at the front of the bus. On May 4, 1961, as planned, the original group of 13 Freedom Riders—seven Blacks

⁶² “Montgomery Bus Boycott,” The Martin Luther King, Jr. Research & Education Institute, Stanford University (undated), <https://kinginstitute.stanford.edu/montgomery-bus-boycott>.

⁶³ *Boynton v. Virginia*, 364 U.S. 454 (1960); Neil Genzlinger, “Bruce Boynton, Plaintiff in Landmark Civil Rights Case, Dies at 83,” *New York Times*, Nov. 27, 2020.

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and six Whites—broke up into two groups and boarded two buses at the D.C. Greyhound and Trailways terminals, without incident.⁶⁴ But as they traveled further south, they faced angry mobs and organized violence.

The riders who boarded the buses on May 4 were mostly students, and several were teenagers. Among them was 21-year-old John Lewis, who would go on to co-organize the March on Washington for Jobs and Freedom in 1963 and represent an Atlanta, Georgia district in Congress for 33 years. When the Greyhound bus reached Rock Hill, South Carolina on May 9, Lewis and another rider were badly beaten as they tried to enter a White waiting room. Two others were arrested as they attempted to eat at a White lunch counter in Winnsboro, South Carolina. Things got worse as the Freedom Riders approached Birmingham, Alabama on May 14. In Anniston, outside of Birmingham, a crowd of local Klansmen attacked one of the buses, setting it ablaze and attempting to keep the riders trapped inside so that they would burn to death. Fortunately, they managed to escape, although several riders were sent to the hospital with significant injuries. The Trailways bus was also attacked in Birmingham, with more significant injuries to Freedom Riders.⁶⁵

The first Freedom Ride—including the brutal attacks on the Freedom Riders and the dramatic and horrifying burning of the bus in Anniston—received extensive press coverage and became a significant moment for the Civil Rights Movement. Because of the risk of violence, Greyhound and Trailways refused to furnish drivers to continue the rides from Birmingham. The U.S. Justice Department, seeking to put a damper on racial unrest, arranged for the Freedom Riders to be evacuated by airplane. But the riders insisted on continuing, and the Justice Department worked out an arrangement to have the riders protected as they finished their trip. However, even as the first ride came to an end, many more Freedom Riders, inspired by their actions, were beginning additional rides. Over the course of the summer of 1961, over 400 people took part in dozens of Freedom Rides. Their actions drew national and international attention to the brutality of white supremacy and the flagrance with which Southern states, businesses, and law enforcement agencies continued to disregard federal law.⁶⁶

The Freedom Riders' persistence led to meaningful change. Embarrassed by the spectacle of civil rights abuses, on May 29, 1961, Attorney General Robert F. Kennedy petitioned the Interstate Commerce Commission to promptly issue anti-discrimination regulations to address court rulings such as the Supreme Court *Boynton v. Virginia* decision. The continuing Freedom Rides kept up the pressure. Finally, on November 1, the regulations went into effect, banning segregation in interstate public transportation. By the end of 1962, almost all remaining segregated terminal facilities had been integrated. The Freedom Rides that had originated at the Greyhound and Trailways Terminals in DC had achieved their objective. While the Trailways Terminal has long been demolished, the Greyhound Terminal remains as a marker of the courage

⁶⁴ Elsie Carper, "Pilgrimage Off On Racial Test," *Washington Post*, May 5, 1961, B4.

⁶⁵ Salvatore, *Civil Rights in America*, 61-2; Derrick Bryson Taylor, "Who Were the Freedom Riders," *New York Times* Jul. 18, 2020.

⁶⁶ "32 Freedom Riders to Go South Today," *Washington Post*, Jun. 13, 1961, A6; "2 Rider Groups Leave Washington for Florida," *Washington Post*, Jun. 14, 1961, A8; Salvatore, *Civil Rights in America*, 62.

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and resolve of the Freedom Riders in pursuing social justice.⁶⁷ Although the 1961 Freedom Riders never made it to their Montgomery, AL stop on their way to New Orleans, the Moderne Greyhound Terminal in Montgomery, AL, built in 1951 and also designed by Arrasmith, has been turned into a Freedom Rides Museum.⁶⁸

Mid-Century Alterations

In 1976, Greyhound determined that its terminal building needed to be “modernized,” and so it covered the entire perimeter of the building in cement-asbestos panels, topped by a metal mansard roof. By this time, key portions of the interior had already been covered up as well. For example, the balcony overlooking the waiting room had been covered up, and the original ceiling of the waiting room was hidden behind a mid-century suspended ceiling. However, the 1976 cover-up, designed by architect Gordon Holmquist, of Greer, Holmquist & Chambers Architects, Birmingham Alabama, was superficial and constructed carefully to prevent any permanent damage to the underlying structure. (Photos 3, 4)

A number of interior modifications were also made over the years. The photo murals on the upper walls of the waiting room were painted over. The second-floor balcony overlooking the waiting room was covered over. The waiting room’s domed ceiling was covered with a dropped acoustical tile ceiling. (Photo 12).

Landmark Designation and Subsequent Restoration

In early 1987, the DC Historic Preservation Review Board designated the Greyhound Bus Terminal as a historic landmark in the District of Columbia.

In early 1988, Manulife Real Estate purchased the building as well as the remainder of the block to the south with plans for a large-scale office and retail complex including restoration and adaptive reuse of the former Greyhound Terminal building. The HPRB approved a design for the addition of the new office building attached to the back and part of the top of the landmark, a design that included preservation and restoration of the exterior and interior. The restoration of the interior waiting room was an integral component of the HPRB approval of the project. (Photo 7).

Initially, in April 1988, the architects for Manulife Real Estate had proposed a design that “swallowed up” the terminal building; it was strongly opposed by preservation community and rejected by the HPRB. Subsequently, the owner and architects developed a revised design that preservationists supported. Importantly, that revised plan scaled back its allowable density by 10 percent, and it increased the size of the setback of the new building behind the historic building to 42 feet, including additional setbacks on lower floors, enabling preservation of almost all the landmark building and giving it an independent profile, including maintaining its “strong

⁶⁷ Salvatore, *Civil Rights in America*, 63.

⁶⁸ Sharon Holbrook, “Five Historic Greyhound Stations Live On With New Uses,” *Preservation Magazine*, (National Trust for Historic Preservation, Summer 2024), <https://savingplaces.org/stories/five-historic-greyhound-stations-live-on-with-new-uses>.

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silhouette.”⁶⁹ There would be no excavation underneath the landmark, only the rear bus dock and canopy would be demolished to allow lower levels of the new building to come over top of the back of original building.

In addition to retaining the landmark intact, the new proposal also included a commitment by the owner to restore both the exterior and interior of the landmark in order to adaptively reuse it as the grand entrance and lobby of the new office building. During the conceptual design review before the HPRB, the architects outlined their restoration proposal as including, among other things, repair and cleaning of the exterior limestone, granite, and terra cotta, and repair and repointing of the glass block. Restoration of the exterior would be straightforward and relatively minor.

In addition, the project was to include a major restoration of the interior. Hyman Myers, the historic preservation architect overseeing the terminal restoration, testified before the HPRB that “a great deal of the original fabric still remains intact, and can be restored.”⁷⁰ He also noted that the owners would be going to great expense to avoid puncturing the waiting room with support columns. He committed to reconstruction of light fixtures, balcony railings, the domed ceiling, and adaptive reconstruction of the ticket booth.⁷¹

In other words, the detailed restoration of the interior waiting room was integral to the entire project. It was integral to the scope of the project, to the methods to be used in constructing the new office building, to gaining the support of the preservation community for the design, and to the HPRB’s approval of the conceptual design. In a memo to the Department of Consumer and Regulatory Affairs the day before the July 20, 1988 HPRB hearing, the Office of Planning notified DCRA of its position that the proposal called for retention of the terminal, and “*the entire landmark structure is being retained essentially in place, including the waiting room...*”⁷² The minutes of the HPRB’s actions also reflected the centrality of a complete restoration, including the waiting room, to its decision: “*Because the proposal calls for nearly complete retention and restoration of the landmark building,*” the Board unanimously adopted the staff report’s recommendation to approve the conceptual design.⁷³

Manulife, Myers, and the Keyes Condon Florance firm (KCF) followed through on their promises for an authentic, top-to-bottom restoration. The 1976 exterior cladding was removed in 1989, and the original exterior subsequently underwent a thorough restoration. The suspended acoustic-tile ceiling in the waiting room was removed, as was the original asbestos plaster domed ceiling. Since the domed ceiling would need to be rebuilt anyway, the restoration called for

⁶⁹ Keyes Condon Florance Architects, *1100 New York Avenue: Conceptual Review*, presentation to Historic Preservation Review Board, July 30, 1988 (misdated, was actually July 20, 1988), 1.

⁷⁰ *Greyhound Bus Terminal/Office Complex*, presentation before the Historic Preservation Review Board, July 20, 1988, 2 (Testimony of Hyman Myers, Preservation Architect, Vitetta Group/Studio 4).

⁷¹ *Ibid.*, 3.

⁷² Memorandum from Fred L. Green, Director, D.C. Office of Planning, to Donald G. Murray, Director, DCRA, “Re: Alteration Process for Development on the ‘Greyhound Site,’” July 19, 1988, 1 (emphasis added).

⁷³ Memorandum from Stephen J. Richie, Chief, Historic Preservation Division, to Carol B. Thompson, State Historic Preservation Officer for the District of Columbia, “Re: Historic Preservation Review Board Actions, July 20 & 26, 1988,” H.P.A. No. 88-827, stamped July 29, 1988, 4 (emphasis added).

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concrete transfer beams 6' to 7' thick installed at the new building's third floor, supported by load-bearing caissons and enlarged, reinforced columns, so that the waiting room could remain completely open. The domed ceiling was then rebuilt and reproduced in kind. Moving down from the ceiling, the original drum-shaped exterior of the original rear wall was preserved and is visible from the new atrium; several of the original, square, glazed brick piers that divided the locker banks and formed part of the exterior wall were also preserved and are visible from inside the waiting room.

Because the original black and white photographic murals on the upper level of the waiting room had been painted over, and the negatives had been lost in a fire, the architects and preservationists commissioned the production of new black and white murals from local painter John Grazier that echoed the feeling of the originals. Those murals were trimmed in copper and wood, as had been the originals. Below the murals and separating the first floor from the upper story was a wood veneer frieze that runs the entire length of the curved part of the waiting room wall. A short documentary film about the restoration was produced, which shows an excited Myers indicating that much of that walnut molding trim could be restored and that he had found a supplier of flexwood to match and replace in kind the wood veneer frieze.⁷⁴ The second-floor balcony at the front of the lobby overlooking the waiting room was uncovered, and its railing replicated. The walls were repaired and repainted, with wainscoting of new Formica with fluted wood trim on top and horizontal copper banding dividing it into equal sections; the same Formica and copper banding were again used to encase the enlarged columns and to front the countertop areas on either side of the lobby entryway. Aluminum window and door jambs and railings were refabricated to match the originals using the same process originally used in 1938.⁷⁵ The ceiling light fixtures and sconces were replicated to match the originals. Finally, the original terrazzo floor was repaired and refinished.

Certain features specific to a bus station that were no longer needed were reinterpreted and repurposed. For instance, the areas where there were once banks of self-check lockers became entryways to the new building, and still have glass block forming the top of the opening. The ticket booth was reinterpreted as a reception and guard desk, recreating the same form, and using the same kind of materials as the original ticket booth: wood facing, Formica countertops and fronts with copper banding, along with a reproduction of its clock. The wooden bench seats that used to take up the center portion of the semicircular room have now been replaced by reception chairs and occasional tables in the front corner areas on either side of main entrance.

Where the loading platform once was, there is now an interior exhibit space configured to echo the sawtooth layout of the bus bays and create glass-encased display alcoves. The exhibit consists of three large, separate, plaster bas-reliefs of the fronts of vintage buses behind glass, and a display case on the history of the terminal and its preservation, all of which contribute to evoking the story and function of that original space.

⁷⁴ *Renewing the Past: 1100 New York Avenue*, documentary produced & directed by Jennifer L. Gruber (1991), at 6:00, <https://vimeo.com/665347443/8b63f929c0>.

⁷⁵ *Ibid.*, at 18:55-20:00.

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The entire restoration was done with the consistent and meaningful involvement of the preservation community, which helped to ensure a faithful restoration and an end product with historic integrity. Upon reaching agreement on a design, the architects immediately formed a “task force” composed of Manulife representatives, the architects, and representatives of the preservation groups. Based on the meeting minutes that were available, it appears the task force met at least monthly, and the preservationists provided detailed input on specific stages of the work.⁷⁶ The preservationists were closely involved in decision-making about the murals,⁷⁷ and the creation of the exhibits, including helping to determine content, write the text, track down old photos and articles to be used as graphics, etc.⁷⁸

The restoration of the Greyhound Bus Terminal building was of high quality, executed with a high degree of care for authenticity and fidelity to the original design and materials. The exterior appears nearly the same as when it was built in 1940. The expertly restored waiting room, including the creatively reinterpreted ticket booth and the exhibit area, retain the form and feeling of the original.

The Streamline Moderne Style and the Greyhound Terminal

“Art Deco” is a highly influential, expansive design movement that was born just before World War I and gained worldwide prominence during the interwar period of the 1920s through the 1940s. Its signature feature was that it was *modern* – abstract, geometric, and stylized – compared to the art and design movements that preceded it in reaction to industrialization, such as Arts and Crafts and Art Nouveau. Interestingly, Art Deco often portrayed many of the same subjects as Art Nouveau, but in a geometric, stylized way; typical motifs used in Art Deco decoration included fountains, sunbursts, flowers, and wildlife. The term “Art Deco” was coined retroactively in the 1960s, derived from the name of the 1925 International Exposition of Decorative and Industrial Arts in Paris that introduced this modern design style to world. However, there is no *one* Art Deco style. Art Deco drew inspiration and influence from around the world, including Egypt, Asia, Africa, and Mexico. It could be highly decorated and opulent, or clean and devoid of decoration, and both variations were represented at the 1925 Paris Exposition. It expressed itself both in the soaring, stepped verticality of 1920s skyscrapers like the Empire State Building, and the horizontal, sleek, nautical styling of South Miami Beach of the 1930s. In other words, Art Deco was a broad umbrella under which many genres emerged.

Streamline Moderne, also called Art Moderne, is a style of Art Deco that was largely homegrown in the U.S., at a time when the country was deep in an economic Depression and fascinated with machines and automation. The organizing principles of streamlined design were movement, speed, and aerodynamics. Streamlined design both shaped, and was shaped by, the

⁷⁶ See, e.g., Record Memorandums of Minutes of Meetings prepared by KCF for meetings held on Sept. 20, 1988, Oct. 28, 1988, Nov. 17, 1988, & Dec. 15, 1988 (in files of applicants).

⁷⁷ *Renewing the Past*, at 21:32-22:20.

⁷⁸ Record Memorandum of Meeting Minutes prepared by KCF for Sept. 4, 1990 (in files of applicants). Richard Striner, “Text of Historical Display, 1100 New York Ave.,” “Captions for ‘Bus Front’ Bas Reliefs,” and “Text for Architectural Diagram” (all in *Richard Striner Historic Preservation Papers, 1980-2005*, MS650, Container 6, Folder 114, DC History Center, Kiplinger Library).

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bullet-like design of planes, trains, ocean liners, and automobiles of the period. The early 1930s saw the establishment of the Airstream travel trailer company, the release of the Chrysler Airflow automobile, and the introduction of the Burlington Zephyr train. The application of Streamline Moderne architectural design was especially prevalent for buildings associated with transportation, such as Greyhound bus stations. Architectural historian Richard Longstreth has observed that the choice of modern design for bus depots “could not have been more appropriate” –it served as a “visual extension” of the vehicles, and as “advertising through architecture.”⁷⁹

Streamlining soon became the preeminent design motif of the 1930s, spreading from vehicles, where minimizing wind resistance was functionally justified, to objects that don’t move, such as buildings and mass-produced consumer products.⁸⁰ Whereas Art Deco furnishings such as ivory-inlaid cabinets by Jacques-Emile Ruhlmann and Rene Lalique crystal figurines were targeted to the wealthy, industrial designers such as Raymond Loewy, Donald Deskey, Gilbert Rohde, Henry Dreyfuss, Belle Kogan, Norman Bel Geddes, and Walter Dorwin Teague excelled in streamlining home furnishings, kitchen appliances, bath fixtures, cameras, and radios, really any conceivable object – bringing modern, streamlined design to the masses and making it accessible to all. Streamlining was for everything, and “for everyone.”⁸¹ The futuristic, machine-age aesthetic of streamlining conveyed hope for the future, and therefore hope for recovery. It was thus no accident that streamlined design dominated and was popularized by the World’s Fairs of the 1930s, themselves organized in large part to raise spirits and give commerce a boost during the depression years.

Streamline Moderne design in architecture⁸² also emphasized speed and movement, beginning with its low-slung horizontality, though often accentuated with a strong vertical element. It consisted largely of simple rectangular and spherical building forms, with features such as flat roofs, wrap-around ribbons of windows, string-course coping, and rounded corners contributing to the horizontal orientation and sense of movement. In addition, Streamline Moderne buildings were characterized by sleek, continuous surfaces – using smooth-finish materials such as stucco, limestone, glazed brick, and terra cotta – along with modern materials such as structural glass block, aluminum and steel alloys, and porcelain enamel. Decorative, horizontal embellishments, including speed lines, canopies, eyebrows, and railings, were also frequently used to convey movement. The interiors of Streamline Moderne buildings also contained streamlined features using modern materials: sculptural walls and ceilings that were curved or stepped; sleek horizontal surfaces; terrazzo flooring; dramatic lighting; and more glass block.

⁷⁹ Richard Longstreth, “Washington’s Greyhound Depot and the Idea of Bus Transportation in the 1930s,” paper delivered at Annual Conference on Washington Historical Studies, 1989, 7.

⁸⁰ “The style ... transcended its origins and was ... applied to ‘things which will never move.’” David A. Hanks & Anne Hoy, *American Streamlined Design: The World of Tomorrow* (Flammarion, 2005), 17 (quoting Walter Dorwin Teague in 1939).

⁸¹ *Ibid.*, at 21.

⁸² Interestingly, Wrenick’s book on Arrasmith asserts that “Architecture was the last bastion to yield to streamline design.” *Wrenick*, 5.

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Unmistakably, the Washington D.C. Greyhound Bus Terminal embodies nearly all of these features of the Streamline Moderne style in abundance, both inside and out. It is an artistic masterwork whose entrance had the glamour of a movie palace and whose waiting room had the graceful elegance of a well-appointed department store. Architectural historian James Goode has said its design made it a “classic example of art moderne architecture...”⁸³ The building itself starts with a long, block-wide rectangle, with smaller, recessed, tiered rectangles for the second and third floors. The rear of the building was a large spherical drum faced in glazed brick, which served as the saw-toothed docking spaced for the buses to load and unload, and gave shape to the semicircular waiting room. All of the building’s corners are rounded. The lower floor wraps and curves around both corners from New York Ave. onto 11th and 12th Streets. The ground and second floors boast a continuous course of windows that also wrap around the curved corners. The building is faced with smooth limestone, trimmed in black glazed terra cotta, with a semicircular, striated aluminum marquee over the entrance. The horizontal symmetry of the building is balanced and accentuated by a central vertical pylon tower, itself stepped and rounded, rising from above the marquee with neon signage and a clock on each side, and flanked on each side by a narrow vertical opening of glass block.

The interior waiting room also exemplified Streamline Moderne design. The room itself was a semicircle, with a flat back on the New York Ave. side, echoed in a semicircular domed ceiling with cove lighting and a skylight, and in a semicircular upper level “balcony” paneled in a continuous flexwood veneer. Shiny Formica was used to surround the columns (with copper trim accents around the base), on the retail counters, and as wainscoting on the walls. The building originally contained an 8-window ticket stand at the back, which was decorated with the same wood and banded Formica as the walls. Glass block framed the front doors, topped the banks of lockers and “gate” doors to reach the buses, and was used for upper “floor” windows interspersed between murals of scenic America. The floor was a checkerboard of yellow and beige terrazzo, with an inlaid Greyhound logo in blue and white terrazzo in the entryway. The light fixtures themselves were streamlined: elongated, banded tubes and flush-mounted round fixtures with fluting on the perimeter of the globes. On either side of the front door in the lobby were open spaces with flowing counters where vendors were stationed. Retail spaces in the front and sides of the waiting room, such as the Greyhound Grill and Restaurant, also exhibited streamline design with modern furnishings, as portrayed in their newspaper advertisements on opening day.⁸⁴

In short, the D.C. Greyhound Terminal was and is a Streamline Moderne masterpiece. Prior to 1938 when W.S. Arrasmith and his architectural firm of Wischmeyer, Arrasmith, & Elswick received the commission from Greyhound to design the DC terminal, Greyhound had already built several Streamline Moderne terminals, including trendsetting terminals designed by Arrasmith, such as the Louisville terminal.⁸⁵ However, the opportunity to build the terminal in Washington, DC was considered an especially prestigious assignment. The finished product was considered a “superb Streamline Moderne structure...in keeping with the dignity of the nation’s

⁸³ James M. Goode, *Capital Losses: A Cultural History of Washington’s Destroyed Buildings* (Smithsonian Institution Press, 1979), 426.

⁸⁴ *Washington Post Special Section*, 16.

⁸⁵ *Wrenick*, 49-56.

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capital” and of which the firm was reported to be particularly proud.⁸⁶ According to historian Frank E. Wrenick, it was the first terminal in which Arrasmith “was able to fully articulate the maturing Streamline Moderne style.... It was also his first terminal in which the interior had received a thoroughly Streamline Moderne treatment.... In terms of size, quality of appointments, and the number of passenger amenities, the new terminal easily surpassed its predecessors.”⁸⁷

In addition to being heralded by the local press, the DC Greyhound Bus Terminal was spotlighted as an achievement of both beauty and functional efficiency in trade publications. The journal *Bus Transportation* called the DC Terminal “the last word in bus terminals” and “the ‘Grand Central’ of the motor bus world.”⁸⁸ The terminal was also held up in the industry as a model of city bus terminal design and functionality in the book, *Modern Bus Terminals and Post Houses*.⁸⁹ *Architectural Record* featured the new terminal in an issue on Motor Transport Terminals.⁹⁰ Another book on bus station layout by the American Locker Company a few years later featured the D.C. Terminal. Stating that “[t]his Super Terminal is one of the most outstanding examples in motor transport progress the world has yet witnessed,” and that it marks “a new era in design, construction, and function” of bus terminals,⁹¹ it enumerated the beauty and value of the building to the nation’s capital, declaring that “most attractive of all is the Waiting Room.”⁹² Not surprisingly, this masterwork continues to held up as a paradigm of Streamline Moderne design in contemporary books about Art Deco architecture.⁹³

Comparable D.C. examples of Streamline Moderne

While Washington has a sometimes-too-critical reputation for aesthetic conservatism, the city adopted Art Deco architecture relatively quickly. The Paris *Exposition internationale des arts décoratifs et industriels modernes* ended in November 1925, and by April 1927 the District of Columbia had issued a permit for architect Horace Peaslee’s Moorings Apartments at 1901-09 Q Street NW. By 1928, New York architect Ralph Walker’s C&P Telephone Building and Robert Beresford’s Tower Building stood in Washington’s downtown commercial core. Meanwhile Art Deco apartment buildings were rising both within and outside downtown, including such notable structures as William Harris’s upscale Park Tower on Meridian Hill, Louis Justement’s Harvard

⁸⁶ *Ibid.*, 56.

⁸⁷ *Ibid.*, 137-9.

⁸⁸ *Bus Transportation*, 166.

⁸⁹ Manfred Burleigh & Charles M. Adams, *Modern Bus Terminals and Post Houses*, (University Lithoprinters, 1941), 138-142.

⁹⁰ *Architectural Record*, 85-87.

⁹¹ American Locker Co., 91.

⁹² *Ibid.* at 90.

⁹³ For example: Richard Guy Wilson, Dianne H. Pilgrim, & Dickran Tashjian, *The Machine Age in America, 1918-1941* (Harry N. Abrams, Inc. 2001), 177-78; David Gartman, *From Autos to Architecture: Fordism and Architectural Aesthetics in the Twentieth Century* (Princeton Architectural Press, 2012), 169; Barbara Baer Capitman, Michael D. Kinerk, & Dennis W. Wilhelm, *Rediscovering Art Deco U.S.A.*, (Penguin Publishing Group, 1994) 206-207; as well as by locally focused books by local authors: *Capital Losses*, 423-426; John DeFerrari, *Lost Washington, D.C.* (History Press, 2011), 74-78; and of course, Richard Striner & Melissa Blair, *Washington and Baltimore Art Deco* (Johns Hopkins University Press, 2014), 116-120.

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Hall in Adams-Morgan, Harvey Warwick's Park Central at 1900 F Street NW, and Warwick's now-demolished Parklane at 2025 I Street NW. Although economic conditions reduced apartment construction during the depression, Hans Wirz and Richard Striner's pathbreaking *Washington Deco* lists permits for approximately 60 more Art Deco apartment buildings, including masterpieces like The Majestic and Hightowers on Sixteenth Street, built before the Greyhound Terminal.⁹⁴

Through the 1930s, Art Deco increasingly shaped the style of every other Washington building type from warehouses, storefronts, offices, and other commercial structures to churches, entertainment buildings, and government structures. Art Deco's aesthetics also continued to evolve. From the sharp-angled designs of earlier Deco buildings, came a "Streamline Moderne" motif whose industrial aesthetic evoked a state of motion through streamlined curves, rounded edges, horizontal planes, and smooth surfaces like the Greyhound Terminal.

The Greyhound Terminal joined numerous Deco buildings that fulfilled transportation needs and provided services to the public. Comparatively viewing its contemporaries illustrates the wide scope of Deco/Moderne style architecture, as well as its stylistic variations between buildings of similar types and the strong linkages that Deco/Moderne motifs forged between otherwise dissimilar buildings.

One such near-contemporary was the Hecht Company Warehouse, designed by New York City's Abbott, Merkt and Company and erected between November 1936 and June 1937 (Figure 9). This six-story structure at New York Avenue and Fenwick Street NE enclosed ten acres of space, including areas for furniture sales, workrooms, and merchandise storage. Its first floor included transport-oriented facilities like loading docks, receiving and shipping areas, and an automotive repair garage. Its New York Avenue and Fenwick Street first floor facades are clad in black glazed brick and terra cotta, with upper courses of white and black glazed brick to delineate them from the stories above. The upper stories' horizontal ribbons of glass block with inset metal rectangular windows are separated by bands of buff brick bounded by narrow upper and lower courses of black brick. The parapet above bears alternating courses of white and black glazed brick. At the northeast corner, the brick bands and glass block ribbons wrap a cylindrical tower which rises to two smaller twelve-pointed glass block "crowns" above the roofline.⁹⁵

⁹⁴ Hans Wirz & Richard Striner, *Washington Deco* (Smithsonian Institution Press, 1984), 103-109, 110-111, contains an extensive list of art deco buildings.

⁹⁵ Jerry Slaton & Deborah Slaton, *National Register Nomination: Hecht Company Warehouse*, (1993); Richard Longstreth, "Going Beyond the Obvious: Hecht Company Warehouse" in *History on the Line: Testimony in the Cause of Preservation* (Historic Urban Plans and the Council for Preservation Education, 1998), 15-27; Wirz & Striner, 76-77.

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Figure 9: Hecht Company Warehouse (Library of Congress).

Deco/Moderne motifs like the colorful geometric glass block and glazed brick façade and tower attracted views from the nearby rail corridor as well as heavily traveled New York Avenue, especially when illuminated at night. The midtown department store presumably also gained some cachet from its association with the fashionable Art Deco style of the warehouse. Today the warehouse is listed on the District of Columbia and National Registers for its “outstanding streamline moderne design” and “innovative use of glass block.”⁹⁶

Another near-contemporary is the six-story Woodward & Lothrop Department Store Warehouse at 131 M Street NW. Designed by Abbott, Merkt and Company, it was built between 1937 and 1939, immediately succeeding the Hecht Warehouse and just preceding the Greyhound Terminal. Besides maintaining a receiving center and storage facility for merchandise delivered by rail and truck, warehouse departments wrapped customer packages, dry cleaned clothes, coordinated deliveries and loaded trucks, handled the store’s typing, accounting, and clerical operations, and repaired upholstery, watches, and jewelry.⁹⁷

As a building nearly 250 feet in length, the Woodward & Lothrop warehouse expresses its horizontality with Deco detailing that includes horizontal banding in alternating rows of light and dark colored brick between its second and third floor, as well as along the top of the building. The façade’s base is also horizontally accentuated by dark brick and its roof by corbelled cornices. However, other elements more plainly accent its verticality. Wide limestone piers divide the M Street façade into ten vertical bays, with narrow pilasters subdividing each bay’s rows of three horizontal steel-sash windows into a trio of vertical window columns above dark

⁹⁶ State Historic Preservation Office, D.C. Office of Planning, *District of Columbia Inventory of Historic Sites* (Alphabetical Version), September 30, 2009, 74, <https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Inventory%202009%2000%20Alpha%20Version%2003%2011.pdf>.

⁹⁷ Dennis Hughes, *National Register Nomination: Woodward & Lothrop Service Warehouse* (2004); Richard Longstreth, “When Nothing is Obvious: Woodward & Lothrop Warehouse” in *History on the Line*, 27-47.

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brick spandrels. Near the façade's east and west ends, piers bearing circular columns that delineate bays rise from the second level to a parapet-like top above the roof. These bays' metal garage doors provided truck access.⁹⁸

Even though both buildings are of Moderne style, they differ significantly in form. The Woodward & Lothrop Warehouse's square corners and vertical lines contrast with the rounded corners and horizontal lines of the Hecht Company Warehouse.⁹⁹ Its styling was deliberate. As Architectural historian Richard Longstreth notes, it was clearly intended "to stand as a symbol of a company,"¹⁰⁰ and, although "this building was never meant to be seen up close by the general public," it was clearly meant to be viewed by motorists "on nearby arterial streets as well as "passengers in trains to the east."¹⁰¹ Moreover, the "very last thing" the more established Woodward & Lothrop company "would have commissioned was a warehouse that looked like it was imitating the one just completed by Hecht's."¹⁰²

Like the Greyhound Terminal and Hecht Warehouse, the Woodward & Lothrop Warehouse has been historically designated because it illustrates "the influence of streamlined modernism on traditional forms."¹⁰³ These listings help illustrate the diversity of Moderne styling among transportation-related buildings.

By the late 1930s, Art Deco and its offshoots had become a popular style for another type of commercial structure, the movie theater. As with other streamlined Deco structures, the combination of rounded corners and curved facades, along with colored brick speed lines that suggested film sprockets, suggested motion and excitement as well as glamor, stylishness, and elegance. In Washington, this national trend was bolstered by a building boom. Although the early years of the depression are sometimes memorialized as part of a Golden Age of American film, fully one-third of the nation's movie theaters closed in 1933.¹⁰⁴ In Washington, only a single movie theater was constructed between 1930 and 1935.¹⁰⁵ However, as the city's economic life revived in the late 1930s, theater chains sought to make movies more accessible by opening smaller theaters in neighborhoods and the downtown core. Designed solely for cinema and engineered for efficiency of exhibition, they employed the architectural aesthetics of Art Deco, substituting sweeping building lines, dramatic decoration, and vivid color for the ornate décor of earlier movie palaces. Like the Greyhound Terminal, they were often designed by specialized architects from outside the city. John Eberson of New York, who designed 14 Washington area theaters, and John Zink of Baltimore, who designed 11 Washington theaters, were particularly noted for their Deco designs.¹⁰⁶

⁹⁸ *Woodward & Lothrop Nomination*, at 7-1.

⁹⁹ Longstreth, Woodward & Lothrop Warehouse, *History on the Line*, 36, 41.

¹⁰⁰ *Ibid.*, 42.

¹⁰¹ *Ibid.*, 35.

¹⁰² *Ibid.*, 33

¹⁰³ *DC Inventory of Historic Sites*, 180.

¹⁰⁴ Jane Preddy, *Glitz, Glamour, and Sparkle: The Deco Theaters of John Eberson* (Theater Historical Society of America, 1989), 25.

¹⁰⁵ Robert Headley, *Motion Picture Exhibition in Washington, DC: An Illustrated History of Parlors, Palaces and Multiplexes in the Metropolitan Area, 1894-1997* (McFarland & Co., 1999), 344-354.

¹⁰⁶ *Wirz & Striner*, 84.

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Architectural historian James Goode has observed that “newsreel theaters were often located in the center of large cities, often near transportation centers.”¹⁰⁷ The Trans-Lux Theater, designed to show programs of newsreels and short features, occupied the mid-downtown block of 14th Street between New York Avenue and H Street. The theater, which opened in March 1937, was located just two blocks from the new Greyhound Terminal’s site, while its west façade was just across an alley from the original Greyhound depot on New York Avenue. The design by Thomas W. Lamb, architect of nearly fifty New York City theaters as well as hundreds more across the country and overseas, incorporated such state-of-the-art features as rear projection, constant auditorium illumination, and colorful interior décor.¹⁰⁸



Figure 10: The Trans-Lux Theatre building before demolition in 1975. (*Historic American Buildings Survey*).

Like many theaters, the Trans-Lux theater was one element within a multi-functional building. Standing two stories tall on H Street and three stories tall on New York Avenue, the Trans-Lux Building was filled out by radio broadcast studios and offices on its upper floors. On its ground floor, the theater auditorium, with its 600 blue leather seats, was tucked in among a dozen retail storefronts.¹⁰⁹ While its specific form and materials differed, the Trans-Lux and the Greyhound Terminal shared some of the general motifs of Streamline Moderne Deco. Like the Greyhound Terminal, the Trans-Lux Building had long, sprawling horizontal wings, with a smooth masonry skin rounded at the corners and rows of rectangular metal windows. A continuous bank of

¹⁰⁷ *Capital Losses*, 422.

¹⁰⁸ *Historic American Buildings Survey, Trans-Lux Theater: HABS DC-393* (Washington, DC, 1983); Christopher Gray, “An Architect for Stage and Screen,” *New York Times* Oct. 10, 2008.

¹⁰⁹ *Capital Losses*, 422-423; HABS DC-393.

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rectangular metal windows that wrapped its second story contributed to its long smooth sweep of its façade.¹¹⁰

Near the corner of H Street was the theater's entrance, beneath a dentiled aluminum marque which protruded over the 14th Street sidewalk. Above it, a 75-foot triangular steel-framed tower clad in reflective etched glass-clad was mounted to the upper facade. While this tower differed from the Greyhound Terminal's vertical limestone tower with the name "Greyhound" on its sides, it also conveyed a contrasting verticality with a pair of "Trans-Lux" signs mounted vertically on its sides.¹¹¹

Quoted approvingly in James Goode's *Capital Losses*, Gary Wolf of the National Trust for Historic Places noted that the Trans-Lux's "styling speaking of the conquest of space and time" expressed "the excitement of the contemporaneity of speed and of motion that was part of viewing both the newsreels and the building." Indeed, Wolf drew an architectural link between the theater and the terminal, arguing that "only the design of a transport vehicle...could have appropriately displayed this styling or the design of a building to serve transportation needs such as the Greyhound Terminal."¹¹²

Architect William S. Arrasmith

William Strudwick Arrasmith, (1898-1965) was born in Hillsboro, NC. He was said to have first developed an interest in architecture from watching his mother, an artist, design their new home after his childhood home burned down in a fire.¹¹³ He began studying architecture at the University of North Carolina in 1916, and had transferred to the University of Illinois, when he volunteered for active duty in the military. He was on a dock waiting to board a troop transport ship bound for Europe when news came that an armistice had been declared. Arrasmith finished his education and graduated from the School of Engineering at University of Illinois – Urbana in 1921.¹¹⁴ Upon graduation, Arrasmith worked for six months in New York City, then he followed his boyhood friend and fellow aspiring architect, Girdler Webb, to Louisville, KY, soon enabling them to work at the same firm.¹¹⁵ After some unexpected setbacks, Arrasmith connected with established architect Clarence Stinson and they formed a new firm, Stinson & Arrasmith. His reputation in commercial architecture grew, and in 1928, he was approached by another highly regarded architect, Hermann Wischmeyer, to form a new firm together.¹¹⁶ The firm of Wischmeyer & Arrasmith initially prospered, but like other firms, were hit hard by the Depression. Arrasmith, who had previously been in the Army Reserve, was called up for active duty with the Civilian Conservation Corps, and during that time, did some architectural work for Greyhound on their downstate Post House restaurants. The firm hung on and began to recover in the mid-1930s. It was then that a self-taught architect, Frederick Hoyt Elswick, approached the

¹¹⁰ *Capital Losses*, 422-423.

¹¹¹ *Ibid.*

¹¹² *Ibid.*, 423.

¹¹³ *Wrenick*, 13.

¹¹⁴ *Ibid.*, 19.

¹¹⁵ *Ibid.*, 20.

¹¹⁶ *Ibid.*, 26.

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firm with a proposition: if Wischmeyer & Arrasmith would bring him in as a partner, Elswick would be bring with him a commission to build a new state prison and hospital complex in Kentucky. The firm of Wischmeyer, Arrasmith & Elswick was born in 1936.¹¹⁷

Arrasmith maintained his earlier Greyhound contacts, and so he was able to get advance news that Greyhound was planning to build a bus terminal in Louisville. At that time, Greyhound had built some other streamlined bus terminals using other architectural firms, such as the Penn Terminal in Manhattan by Thomas Lamb in 1935.¹¹⁸ In fact, up until the Louisville terminal, Lamb's firm had been Greyhound's leading outside architect for work east of the Mississippi. For the Louisville terminal, Arrasmith submitted a proposal for a bold, streamlined design utilizing colored ("Greyhound-blue") porcelain enamel panels "on a scale never tried before."¹¹⁹ (Figure 11.) By combining the use of enameled steel panels with streamline design for the Louisville terminal, "Arrasmith had created his own personal interpretation of the streamline Art Moderne style already in use by Greyhound."¹²⁰ Greyhound not only accepted his design over Lamb's and others, it allowed Arrasmith to be the sole architect on the project with no in-house oversight. Greyhound was so enamored with the final building that it put Arrasmith in charge of the company's entire building program. Between 1937 when the Louisville Terminal opened, and 1938 when Arrasmith was awarded the job to design the Washington D.C. terminal, he had already designed and opened six Streamline Moderne terminals for Greyhound. In just a two-year period, W.S. Arrasmith and his firm had quickly come to specialize in bus station design and had become a favorite of Greyhound. Five Arrasmith-designed Greyhound terminals opened in 1940 alone, including the Washington D.C. terminal, which appears to have been his tenth.¹²¹ Over the course of his career, Arrasmith was confirmed to have designed and built 47 Greyhound bus terminals, terminal remodels, and garages.¹²² Often, Greyhound's terminals were the only Streamline Moderne building in town, making them local landmarks; about a dozen are currently on the National Register.

¹¹⁷ *Ibid.*, 171.

¹¹⁸ Anthony L'Abbate & Chris Arena, "Vanished New York City Art Deco: The Pennsylvania & Capitol Greyhound Terminals," *Driving for Deco*, Mar. 31, 2019, <https://drivingfordeco.com/vanished-new-york-city-art-deco-the-pennsylvania-capitol-greyhound-terminals/>.

¹¹⁹ *Wrenick*, 49.

¹²⁰ *Ibid.*, 125.

¹²¹ In addition to the terminals listed in Wrenick at 172 as terminals built by Arrasmith prior to the DC Terminal, a Greyhound official at the DC Terminal opening was quoted as saying that terminals in Dayton, Columbus, and Erie, PA – three other Arrasmith terminals opening in 1940 – had "recently been opened." "25,000 Dance In to Inspect New Greyhound Line Terminal," *Washington Post*, Mar. 26, 1940, 28.

¹²² *Wrenick*, 172.

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Figure 11: Postcard photo of the Louisville Greyhound Terminal designed by Arrasmith.

Greyhound and Arrasmith certainly didn't invent streamlining, but together, they elevated it to a new level in the design of Greyhound's bus terminals. Though Greyhound continued to use other architects who also built Streamline Moderne terminals for the company,¹²³ Arrasmith became the preeminent architect of the Moderne style in bus stations. According to historian Wrenick, "No other architect and no other company utilized streamline styling to the extent Arrasmith and Greyhound did."¹²⁴ In so doing, Arrasmith established himself as the nationally notable master of Streamline Moderne Greyhound stations and played an instrumental role in establishing and cementing Greyhound's corporate branding. Over the course of his 44-year career, Arrasmith had a wide variety of commercial, governmental, and residential commissions. But, as Wrenick notes, "time has proven Arrasmith's streamline Greyhound bus terminals to be the most distinctive, enduring and memorable examples of his work."¹²⁵

Other Involved Architects

Francis P. Sullivan/Original building - Whether Greyhound used its in-house architects or hired an architectural firm to build its terminals, the company had a custom of employing a local architect as an Associate on their construction projects.¹²⁶ In the case of the D.C. Terminal, with Arrasmith and his firm based in Kentucky, prominent local architect Francis P. Sullivan was

¹²³ See e.g., the Greyhound terminal in Columbia, SC, designed by George D. Brown, South Carolina Dept. of Archives & History, National Register Properties in South Carolina, <http://www.nationalregister.sc.gov/richland/S10817740099/index.htm#:~:text=George%20D.,the%20industrial%20designer%20Raymond%20Loewy>; the Greyhound terminal in Blytheville, AR, designed by William Nowland Van Powell and Ben Watson White, Arkansas Historic Preservation Program, National Register Nomination Form, NR 8-17-87 (1987), <https://www.arkansasheritage.com/docs/default-source/national-registry/MS0086-pdf>.

¹²⁴ Wrenick, 5.

¹²⁵ *Ibid.*, 8.

¹²⁶ *Ibid.*, 49.

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selected to be the local consulting Associate on the project. During the late 1920s and early 1930s, Sullivan (1885-1958) practiced with Nathan Wyeth, another well-known DC architect, but was an independent architect during the period when he served as consulting associate on the DC terminal.¹²⁷ He was president of AIA/DC in 1933, and in 1937 served as AIA's delegate to the International Congress of Modern Architecture, perhaps partially explaining his selection for the DC terminal. In 1939, the year in which Arrasmith began constructing the DC Terminal, Sullivan was elected a Fellow of the American Institute of Architects, one of the highest levels of recognition in the profession of architecture.¹²⁸ Although Sullivan's name appears underneath the firm of Wischmeyer, Arrasmith & Elswick in the title block on the original blueprints, there is no documentation of his having played a substantive role in the design of the terminal; however, he likely advised on local regulatory requirements smoothing the way for the project with local officials and assisted with on-site supervision.

Gordon W. Holmquist/1976 "Modernization" – Gordon Holmquist (1925-1993) was the chief architect who designed the 1976 exterior alterations to the DC Terminal. He graduated from the Alabama Polytechnic Institute (now Auburn University) in 1951, and went into practice with his father's firm, Greer, Holmquist & Chambers, in Birmingham, AL.¹²⁹ Beginning in the 1960s, the firm appears to have designed and built several Greyhound terminals, including the one in the NoMa neighborhood of DC¹³⁰ where Greyhound moved when it left the New York Ave. terminal. Holmquist's design was considered a "defacement" by James Goode, who also slammed the architect for similarly "ruining" the Arrasmith-designed terminal in Atlanta, GA.¹³¹ However, it was thanks to Holmquist's care in attaching the outer covering to the DC terminal exterior, and his documentation of the superficiality of the cover-up in "as built" blueprints, that the DC terminal was not "permanently ruined," as Goode had feared.¹³²

Hyman Myers/1989-1991 Restoration – Once Manulife Real Estate purchased the DC Terminal property, it retained the architectural firm of Keyes Condon Florance (KCF) to design a new high-rise office building that also preserved the DC Terminal building. Hyman Myers, of the Vitetta Group/Studio Four in Philadelphia, PA, was retained to serve as the restoration architect for both the exterior and interior of the historic terminal, while KCF focused on the new office building complex and project as a whole. Hy Myers (1941-2022) was a native Philadelphian who earned his Bachelor's degree in architectural engineering in 1964 and his Master's degree in architecture in 1965, both from the University of Pennsylvania.¹³³ The *Philadelphia Inquirer's* obituary for Myers remembered him as a "longtime award-winning architect at Vitetta Architects & Engineers, prolific historic preservationist, Philadelphia scholar, lecturer, and teacher at the

¹²⁷ State Historic Preservation Office, D.C. Office of Planning, "Francis P. Sullivan," in *DC Architects Directory*, at 1 of 6, <https://planning.dc.gov/publication/dc-architects-directory> (Biographies P-S, at <https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Architects%20Bios%20P%20and%20S.pdf>).

¹²⁸ *Ibid.*, Sullivan section, at 5 of 6.

¹²⁹ BHAM [Birmingham] Wiki, https://www.bhamwiki.com/w/Greer,_Holmquist_%26_Chambers.

¹³⁰ *Ibid.*

¹³¹ *Capital Losses*, 426.

¹³² *Ibid.*

¹³³ "Hyman Myers, Historic Preservation," *Univ. of Penn. Almanac* 69 no. 18, (Jan. 10, 2023), <https://almanac.upenn.edu/articles/hyman-myers-historic-preservation>.

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University of Pennsylvania.”¹³⁴ Myers was instrumentally involved in the restoration and refurbishment of numerous key buildings in Philadelphia – the Pennsylvania Academy of the Fine Arts, Academy of Music, and Independence Hall¹³⁵ – and around the country, including “more than 60 National Historic Landmarks, over 60 listings on the National Register of Historic Places, and over 70 state and local landmarks.”¹³⁶ In directing the restoration of the D.C. Greyhound terminal, Myers was meticulous in his research on the original building, executing a complete historic study and analysis, including producing HABS-quality drawings, in order to ensure accuracy in the restoration. A documentary made about the restoration of the terminal¹³⁷ showed Myers to be enthusiastic and painstaking in his methods and materials, clearly intent on faithfully restoring the waiting room to its original appearance.

¹³⁴ Gary Miles, “Hyman Myers, longtime award-winning architect and prolific historic preservationist, has died at 81,” *Phila. Inquirer*, Oct. 28, 2022, <https://www.inquirer.com/obituaries/hyman-myers-obituary-architect-philadelphia-penn-20221028.html>.

¹³⁵ *Ibid.*

¹³⁶ “A Tribute to Hyman Myers” (AIA/Philadelphia, Oct. 21, 2022), <https://aiaphiladelphia.org/news/default-general/260/260-A-Tribute-to-Hyman-Myers>.

¹³⁷ *Renewing the Past*.

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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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.34 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 38.900548 Longitude: -77.027586

2. Latitude: Longitude:

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3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated Greyhound Bus Terminal is located on the northern portion of Square 318 Lot 32 – bounded by New York Avenue and I Street NW to the north, 11th and 12th streets NW to the east and west, and an office building to the south. The building's boundaries correspond with the Greyhound Bus Terminal historic landmark, listed in the DC Inventory of Historic Sites on March 4, 1987. This amendment adds the interior lobby and waiting room, which are within the historic landmark's boundaries

Boundary Justification (Explain why the boundaries were selected.)

These boundaries encompass the Greyhound Bus Terminal historic landmark, listed in the DC Inventory of Historic Sites on March 4, 1987. This amendment adds the interior lobby and waiting room, which are within the historic landmark's boundaries.

11. Form Prepared By

name/title: John DeFerrari, D. Peter Sefton (DCPL Trustees); Deborah Chalfie, Steve Knight

Greyhound Bus Terminal (amendment)

Name of Property

Washington, DC

County and State

(ADSW); Laurie Wexler; Zachary Burt (DCPL Staff)

organization: DC Preservation League (DCPL); Art Deco Society of Washington (ADSW)

street & number: DCPL: 1328 Florida Avenue NW, 2nd Floor

city or town: Washington state: DC zip code: 20009

street & number: ADSW: PO Box 42722

city or town: Washington state: DC zip code: 20015

e-mail: info@dcpreservation.org; dchalfie@adsw.org

telephone: DCPL: (202) 783-5144; ADSW: (301) 448-5613

date: August 19, 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to

Greyhound Bus Terminal (amendment)

Washington, DC

Name of Property

County and State

the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

	DESCRIPTION	FACING	PHOTOGRAPHER	DATE
1	Façade of the Greyhound Terminal	E	Unknown	Undated
2	Façade of the Greyhound Terminal	SE	Unknown	c. 1960
3	Façade of the Greyhound Terminal during modifications	SE	Jack E. Boucher	06/1976
4	Façade of the Greyhound Terminal after modifications	SE	Unknown	03/1977
5	Restored façade of the Greyhound Terminal	SE	J. DeFerrari	7/14/11
6	Aerial view of the Greyhound Terminal	S	Unknown	06/1973
7	Greyhound Terminal and 1991 office building	S	J. DeFerrari	5/4/18
8	Greyhound Terminal east elevation and 1991 office building	W	J. DeFerrari	4/26/24
9	Detail of central pylon on main façade	S	J. DeFerrari	4/26/24
10	Detail of main entrance	S	J. DeFerrari	4/26/24
11	Waiting room	SW	Unknown	c. 1940
12	Travelers in the waiting room	NW	Unknown	Undated
13	Restored waiting room	E	Unknown	c. 1991
14	Restored waiting room	E	L. Wexler	1/16/24
15	Restored waiting room	NW	L. Wexler	1/16/24

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.