

The logo for SWCA is a large, light blue, serif font that is oriented vertically on the left side of the page. The letters are 'S', 'W', 'C', and 'A' stacked from bottom to top.

Architectural Evaluation for 1144 Chorro Street, San Luis Obispo, San Luis Obispo County, California

APRIL 2020

PREPARED FOR
City of San Luis Obispo

PREPARED BY
SWCA Environmental Consultants

**ARCHITECTURAL EVALUATION FOR
1144 CHORRO STREET,
SAN LUIS OBISPO, SAN LUIS OBISPO COUNTY,
CALIFORNIA**

Prepared for

City of San Luis Obispo
Community Development Department
919 Palm Street
San Luis Obispo, CA 93401
Attn: Kyle Bell, Associate Planner

Prepared by

Paula Juelke Carr, M.A., Senior Architectural Historian

SWCA Environmental Consultants
1422 Monterey Street, Suite C200
San Luis Obispo, CA 93401
(805) 543-7095
www.swca.com

SWCA Project No. 27640.15

April 2020

EXECUTIVE SUMMARY

SWCA has prepared this architectural evaluation of the commercial building at 1144 Chorro Street, San Luis Obispo, in connection with environmental review under the California Environmental Quality Act (CEQA) for the proposed Jamestown Premier SLO Retail development at 1144 Chorro Street/840 Marsh Street (project). The building occupies County of San Luis Obispo Assessor's Parcel Number (APN) 002-427-012. The project area limits are coterminous with the outer boundary of the parcel. As proposed, the project entails the demolition of the commercial building, built in 1955, that operated at that location as Rileys Department Store from 1955 to 1993.

Specifically, this report has been prepared, in conformance with 14 California Code of Regulations (CCR) Section 15064.5 and Public Resources Code (PRC) Section 5024.1, to determine whether the former Rileys Department Store building possesses sufficient historical significance and physical integrity to meet the eligibility criteria for listing in the California Register of Historical Resources (CRHR), or otherwise constitutes a “historical resource” for the purposes of CEQA, or whether it is eligible for local designation on the City of San Luis Obispo (City) Master List of Historic Resources or as a contributing resource to the Downtown Historic District in conformance with Section 14.01.070 of the City’s Historic Preservation Ordinance.

This report concludes that the former Rileys Department Store commercial building located at 1144 Chorro Street does not retain sufficient physical integrity to the period of its significance (1955–1967) to be able to convey its historic-period identity and role in the commercial life of San Luis Obispo. For a business that relies on branding and visibility, the loss of distinctive and prominent signage (the letter “R” above the canopy on the Chorro Street frontage, and a tall neon “Rileys” sign that rose above the roofline at the corner of Chorro and Marsh) is a substantial loss to the building’s integrity of design, materials, feeling, and association. The interpolation of the marble wall cladding and brick-and-cement bench on Chorro Street; the expansive, angled canvas awning along both street frontages; and the black anodized aluminum door frame, which replaced a display window and door on Marsh Street, have caused further inroads on the integrity of design, materials, workmanship, feeling, and association that would need to be present to meet the eligibility criteria for listing in the CRHR or for local designation, or otherwise constitute historical resources for the purposes of CEQA.

This page intentionally left blank.

CONTENTS

Executive Summary	i
Project Description	9
Methodology	9
Historical Context.....	9
San Luis Obispo Mid-Century Commercial Development	9
Mid-Century Architectural Trends in Storefront Design	11
Rileys Department Store History.....	17
Crocker & Bros 1887–c1900; J. Crocker & Co. c1900–1920	17
D. J. Riley	19
H.A. Landeck, Sr., and Coy C. Humphrey	24
The New Store: Chorro and Marsh.....	27
Rileys in the Recent Past.....	37
Description of Historic-Period Built-Environment Resources in the Project Area Limits	38
Evaluation of Architectural Resources in Project Area of Potential Effects	59
California Register of Historical Resources.....	60
City of San Luis Obispo Local Historic Preservation Criteria.....	64
Findings.....	69
Conclusions.....	69
Preparer’s Qualifications	70
References Cited.....	71

Appendices

Appendix A. Mid-Century Commercial Modernism: Design and Materials, by Carol J. Dyson

Figures

Figure 1. Project location and vicinity map.	10
Figure 2. Crystal Motors, Brooklyn, New York, designed by famed Mid-Century architect Morris Lapidus in 1950 (Class Haus 2019).	14
Figure 3. Crystal Motors, Brooklyn, New York, designed by Morris Lapidus in 1950 (Class Haus 2019).	14
Figure 4. Architectural rendering for Bullock’s Westwood (PatrickMercy 2010).	15
Figure 5. Becket’s Bullock’s Westwood opened in 1951 (Los Angeles Public Library Photo Collection c1953).	15
Figure 6. Libbey-Owens Ford Glass Company brochure, 1942.	16
Figure 7. This 1946 hardware store design “combines dramatic signage with linear display boxes that run from the exterior plywood and aluminum frame through the open front and on into the store” (Dyson 2017:6).	16
Figure 8. Floating display windows “deconstructed the front plane of retail windows,” Irene Burke dress shop, Long Beach, 1948 (Dyson 2015:164).	17
Figure 9. February 1888 Sanborn map (sheet 5) showing of Crocker Brothers two-story brick building under construction at Higuera and Garden Streets.	18
Figure 10. December 1891 Sanborn map (sheet 9) showing Crocker Brothers store in operation.	18
Figure 11. The first store building opened in 1888 as A. Crocker & Bros. (Franks 2004:49).	18
Figure 12. After Jacob Crocker bought out his brothers’ interest in the store at the turn of the century it operated as J. Crocker & Co., at the same Higuera Street and Garden Street location (Middlecamp 2019).	19
Figure 13. Riley-Crocker Company advertisement (<i>Santa Maria Times</i> 1916:4).	20
Figure 14. Store advertisement (<i>Santa Maria Times</i> 1917a:5).	21
Figure 15. Store advertisement (<i>Santa Maria Times</i> 1917b:8).	21
Figure 16. Christmas advertisement (<i>Santa Maria Times</i> 1917c:5).	22
Figure 17. Expert corset-fitting advertisement (<i>Santa Maria Times</i> 1918:2).	22
Figure 18. Consultation advertisement (<i>Santa Maria Times</i> 1926:5).	23
Figure 19. School opening advertisement (<i>San Luis Obispo Telegram-Tribune</i> 1942:12).	23
Figure 20. Lamson Pneumatic Tube catalogue, c1910s (Meanwhile, at the Manse 2012).	24
Figure 21. Landeck and Humphrey’s pledge to carry on the business according to Riley’s wishes (<i>San Luis Obispo Telegram-Tribune</i> 1945b:6).	25
Figure 22. Interior modernization efforts at the Higuera and Garden Street location (<i>San Luis Obispo Telegram-Tribune</i> 1954:11).	26
Figure 23. Riley Department Store building nearing completion on the day before official opening (<i>San Luis Obispo Telegram-Tribune</i> 1955c:1).	27
Figure 24. Artist’s rendering of new Rileys Department Store (<i>San Luis Obispo Telegram-Tribune</i> 1956b:24).	28
Figure 25. The first unit of Rileys Department Store, with the Union Hardware store that occupied the building next door between 1955 and 1960 (History Center of San Luis Obispo County).	29
Figure 26. In September 1955, Rileys acquired the former Albrecht’s furniture store at 2211 Broad Street “to complete Rileys growth as a full-fledged department store,” (advertising cuts from <i>San Luis Obispo Telegram-Tribune</i> 1956b:24.	30
Figure 27. Rileys December 1956 “My Baby Magazine,” which probably appeared as an insert in the <i>San Luis Obispo Telegram-Tribune</i> and other local Central Coast newspapers (PicClick 2018).	30

Figure 28. Beauty consultant advertisement (<i>Santa Maria Times</i> 1958:6).....	31
Figure 29. Wedding consultation advertisement (<i>Santa Maria Times</i> 1962a:4).....	31
Figure 30. Laura Righetti Garzola (1905–2014), who headed the store’s cosmetics department (Trujillo 2018).....	32
Figure 31. Interior view of store, including mezzanine and staircase, c1958 (KSBY 2018).....	32
Figure 32. Another interior view of merchandise and stairway to mezzanine, taken on same day as Figure 31, c1958 (Pinterest 2019b).....	33
Figure 33. Window display advertising Historical Museum’s Cabrillo Scholarship, featuring historical costume on left, artifacts in case, and Portuguese flag (History Center of San Luis Obispo County).....	33
Figure 34. View of Rileys vertical sign and flagpole at the corner of Chorro and Marsh, c1959 (History Center of San Luis Obispo County).....	34
Figure 35. Artist’s rendering, probably c1955, of what may have been a proposed Rileys Department Store exterior design; note the hardware store at the left (Pinterest 2019a).....	35
Figure 36. An advertisement published in 1962 featured the entire artist’s rendering of the Chorro Street elevation (cf. Figure 17, above) (<i>Santa Maria Times</i> 1962b:6).....	35
Figure 37. Rileys opened another satellite store—a home furnishings and music center—on August 13, 1964, in the College Square Shopping Center on Foothill Boulevard (<i>Santa Maria Times</i> 1964:7).....	36
Figure 38. The former Rileys Home Furnishings and Music Center, at 872 Foothill Boulevard, now houses CrossFit and Club 24 (Google, November 2018).	36
Figure 39. Former general manager George Christensen (left) and co-owner and general manager Bob Humphrey in 1987, the centennial of the store’s founding (Middlecamp 2019).....	37
Figure 40. Co-owner Ross J. Humphrey (<i>San Luis Obispo Tribune</i> 2014).	37
Figure 41. Rileys Department Store staff share a farewell meal on the last day of operation, January 31, 1993 (Middlecamp 2019).....	38
Figure 42. Former Union Hardware store building incorporated into Rileys in 1960, camera facing north (Google, November 2018).....	39
Figure 43. Overview down Chorro Street, camera facing east (Google, November 2018).	39
Figure 44. View down Chorro Street elevation, camera facing southeast (SWCA, May 5, 2019).....	40
Figure 45. Articulation of marble-clad wall with display window supported on brick bulkhead at left corner of former Union Hardware building, camera facing north (SWCA, May 5, 2019).	40
Figure 46. Articulation of rectangular storefront window, brick bulkhead, and door assembly on former Union Hardware building, camera facing north (SWCA, May 5, 2019).	41
Figure 47. Door assembly, including transom and wall surface below awning, former Union Hardware building, camera facing northeast (SWCA, May 5, 2019).	41
Figure 48. Articulation of door assembly with brick wall and projecting display window, camera facing east (SWCA, May 5, 2019).....	42
Figure 49. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street).....	42
Figure 50. Recessed area on Chorro Street with Roman brick wall, memorial plaques, palm tree, and bench, camera facing northeast (SWCA, May 5, 2019).....	43
Figure 51. Memorial plaques to Herbert A. Landeck, Sr. (1897–1972), and Coy C. Humphrey (1906–1968), who owned and developed the property at 1144 Chorro Street in 1955, camera facing north (SWCA, May 5, 2019).	43
Figure 52. Articulation of brick masonry wall and concrete wall at recessed area, with palm tree and horizontal flagpole, camera facing northwest (SWCA May 5, 2019).....	44

Figure 53. Inner corners of Roman brick masonry between bench and angled display window, camera facing northeast (SWCA, May 5, 2019).	44
Figure 54. Underside of stuccoed canopy over Chorro Street sidewalk (SWCA, May 5, 2019).	45
Figure 55. Chorro Street main entrance, camera facing northeast (Google, November 2018).	45
Figure 56. View of interior and recessed area beyond, through display windows, camera facing northwest (SWCA, May 5, 2019).	46
Figure 57. Angled display window at left side of main Chorro Street entrance, camera facing north (SWCA, May 5, 2019).	47
Figure 58. Right-angled corner of display window at right side of main Chorro Street entrance, camera facing east (SWCA, May 5, 2019).	47
Figure 59. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street).	48
Figure 60. View through display window to Marsh Street corner, camera facing southeast (SWCA, May 5, 2019).	48
Figure 61. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street).	49
Figure 62. Articulation of Roman brick masonry walls at the corner of Chorro Street and Marsh Street, with brackets that formerly held the vertical Rileys sign and flagpole, camera facing north (SWCA, May 5, 2019).	49
Figure 63. Detail of brick texture and inclusions in clay body; note well-executed concave mortar tooling (SWCA, May 5, 2019).	50
Figure 64. Overview of Chorro and Marsh street elevations, camera facing north (Google, November 2018).	51
Figure 65. Marsh Street elevation, near Chorro Street, camera facing northwest (Google, November 2018).	51
Figure 66. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street).	52
Figure 67. At west end of display window, aluminum frame is flush-mounted in brick wall, Marsh Street elevation, camera facing northwest (SWCA photograph, May 8, 2019).	52
Figure 68. Roman brick masonry bulkhead on Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).	53
Figure 69. Upper wall surface, underside of canopy, and left concrete pillar of doorway portal, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).	53
Figure 70. At east end of display window, aluminum frame flares out on top of brick masonry, Marsh Street elevation, camera facing west (SWCA, May 5, 2019).	54
Figure 71. Articulation of brick masonry bulkhead, display window assembly, and door assembly, Marsh Street elevation, camera facing west (SWCA, May 5, 2019).	54
Figure 72. Doorway assembly set inside tall, stuccoed concrete entry portal, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).	55
Figure 73. Articulation of stucco with metal mesh screen on underside of canopy and awning, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).	55
Figure 74. Metal mesh screening on underside of canvas awning, Marsh Street elevation, camera facing southwest (SWCA, May 5, 2019).	56
Figure 75. Overview of Marsh Street elevation near alleyway, camera facing northwest (SWCA, May 5, 2019).	56
Figure 76. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street).	57
Figure 77. Replacement door assembly near alleyway on Marsh Street elevation, camera facing west (SWCA, May 5, 2019).	57

Figure 78. Plan view of new canopy above original doorway and display case, constructed in September 1962 by Maino Construction (City of San Luis Obispo microfiche, 1144 Chorro Street).....	58
Figure 79. Elevation of new canopy shows original configuration of Marsh Street doorway and adjacent display window (City of San Luis Obispo microfiche, 1144 Chorro Street).....	58
Figure 80. Upper corner of Marsh Street entrance near alleyway, showing where display window was formerly located, camera facing west (SWCA, May 5, 2019).....	58
Figure 81. Steel angle bar protecting brick masonry at corner of Marsh Street alleyway behind Rileys building (SWCA, May 5, 2019).....	59
Figure 82. Modest example of early Mid-Century style, 1335–1337 Monterey Street (Google, November 2018).	62

This page intentionally left blank.

PROJECT DESCRIPTION

The Jamestown Premier SLO Retail, LP redevelopment project proposed for 1144 Chorro Street/840 Marsh Street (project), currently under environmental review by the City of San Luis Obispo (City), entails the demolition of the one-story commercial building currently present on the parcel. The building, constructed in 1955, operated as Rileys Department Store from 1955 to 1993, when it was purchased by the current owners.

METHODOLOGY

Historic-period built-environment resources (i.e., resources 50 years old or older) are present in the project area. Under the California Environmental Quality Act (CEQA), such resources are considered part of the environment and are subject to review. This architectural evaluation will determine whether any of the historic-period resources onsite have sufficient significance and integrity to constitute “historical resources” for the purposes of CEQA. A project that may cause a substantial adverse effect on the significance of a historical resource is a project that may have a significant effect on the environment.¹

The project area limits are coterminous with the outer boundary of County of San Luis Obispo (County) Assessor’s Parcel Numbers (APN) 002-427-012 (Figure 1). The architectural evaluation of the subject property is based on a combination of observations made during site visits to the property on May 2, 5, and 8, 2019; preliminary research in standard secondary sources; archival research at the County Assessor’s Office, San Luis Obispo County Recorder’s Office, and San Luis Obispo City/County Library; City Community Development Department address and permit files and microfiche for 1144 Chorro; and desktop research conducted through online databases, including Ancestry.com, Newspapers.com, GenealogyBank.com, and the California Digital Newspaper Collection. The corporate offices of the L.A. Darling Company in Bentonville, Arkansas, were also contacted on May 6, 2019, for information about the original merchandise display systems installed in 1955; no reply has been received to date. SWCA Environmental Consultants (SWCA) Senior Architectural Historian Paula Juelke Carr, M.A., conducted the fieldwork, evaluation, and report preparation.

HISTORICAL CONTEXT

The historical context for the proposed project includes brief reviews of three topics: San Luis Obispo’s Mid-Century commercial development; national Mid-Century trends in commercial architecture; and the corporate history of Rileys Department Store and its antecedents.

San Luis Obispo Mid-Century Commercial Development

For the project area, the most relevant period and theme from San Luis Obispo’s history relate to the City’s mid-twentieth-century growth, and especially to its mid-twentieth-century commercial development. The *City of San Luis Obispo Citywide Historic Context Statement* (Historic Resources Group 2013:125–129) provides useful background information on these topics. Although San Luis Obispo experienced a tremendous amount of building activity associated with troop training facilities in anticipation of United States involvement in both Europe and the Pacific during World War II, there was very little new commercial development in the 1940s.

¹ CEQA is encoded in Sections 21000 et seq. of the California Public Resources Code (PRC), with guidelines for implementation codified in 14 California Code of Regulations (CCR) Chapter 3, Sections 15000 et seq. The definition of “historical resources” is contained in Section 15064.5 of the State CEQA Guidelines.



Figure 1. Project location and vicinity map.

The end of wartime rationing and restrictions on building materials, together with the general post-war economic boom and population increase, brought both new development and architectural remodeling to downtown San Luis Obispo. As part of President Dwight D. Eisenhower's emphasis on creating a national highway system, highway funding became more readily available with the passage of the Federal-Aid Highway Act of 1956. Locally, a new alignment of U.S. Route 101 was completed in 1958, bypassing the former city-street route along Higuera and Monterey Streets, but greatly facilitating automobile tourism along the Central Coast. In addition to being at the midpoint between Los Angeles and San Francisco, and at a strategic location along the Central Coast, San Luis Obispo also benefitted from its role as county seat and the most important shopping hub for miles around. In 1940, San Luis Obispo's population had not yet reached 9,000, by 1950 it had surpassed 14,000, by 1960 it was nearly 20,500, and by 1970 it had reached just over 28,000 (Wikipedia 2019). Over the course of these three decades, San Luis Obispo both grew and modernized as a city.

Many existing commercial buildings in the original downtown core were modified with contemporary storefronts during this period. New commercial development during this period included a small number of low-density commercial retail and office buildings located outside of the historic core. Many of these low-density office buildings were developed for use as medical offices and health services. The most prominent of these is the Kundert Medical Building, which was designed by Frank Lloyd Wright and completed in 1956. During the 1950s, San Luis Obispo saw its share of suburban sprawl within geographically defined borders, and the first mall was built just a few miles from downtown. In the 1970s, another mall was added. But unlike in other communities in California, the two shopping centers proved to be little competition for downtown San Luis Obispo as the major commercial center.

Architectural styles associated with this period include Mid-century Modern. Architects who are represented in San Luis Obispo during this period include Frank Lloyd Wright and Craig Ellwood, along with local architects Mackey Deasy, Homer Delawie, George Hasslein, Warren Leopold, Paul Neel, and Piercy K. Notable local builders include Stan Bell, Leonard Blazer, Roger Brown, Alex Madonna, Patrick Smith, Arnold Volney, and Jack Westerman. (Historic Resources Group 2013:126)

Mid-Century Architectural Trends in Storefront Design

In his contribution to the 2000 *Preserving the Recent Past 2* conference proceedings (Jackson 2000:2-57–2-64), architect Mike Jackson, affiliated with the Illinois Historic Preservation Agency, presented a synopsis of American storefront design from 1949 to 1970, excerpted here:

The architectural history of the storefront is one of continuous evolution, with the mid-twentieth century as one of the most dynamic periods of innovation. Changes in architectural fashions and construction technologies allowed commercial property owners to use storefront design and alteration as a method of improving their niche in the American marketplace. This transformation was never more rapid than in the mid-twentieth century. The forces prompting these changes were physical, psychological, and economic, and intensely promoted in the architectural and retail publications. Merchants, by their very nature, are prompting buyers to stay current by purchasing new things. Architects and architectural product makers promoted a similar need for merchants and commercial property owners to keep their buildings up-to-date and appealed to the same marketing impulses that merchants used to woo their customers . . .

In a major competition sponsored by [architectural trade journal] *Pencil Points* magazine in 1942, architects around the country were invited to submit designs for the “Storefront of Tomorrow.” . . . The winning entries to this competition all explored the display window as both a window and an architectural form, released from the normal bounds of the wall. The storefront became far more three-dimensional than the Art Deco and Art Moderne designs promoted in the Modernize Main Street competition just seven years earlier. The jutting, floating, jewel-box quality of the display window was emphasized. The same effort was placed in the manipulation of the signs and canopies. The overall effect seemed to be to defy gravity, since the structural elements that held it together were minimized in expression. The limits of glass as a self-supporting material were explored. Manufacturing advances in glass technology, including tempering (higher strength) and improved attachment details, allowed more glass and less framing.

The “open front” or visual front” was the name attached to this new generation of storefronts. While the earliest versions date to 1940, the limits of the wartime economy meant that this form did not gain center stage until the 1950s and 1960s, when the last of the Art Moderne and streamline designs were fading from popularity. In its ideal variation, the “open front” was integrated with an interior renovation so that the entire interior of the store became the “display window,” not just a front window zone. The principal design characteristics of the “open front” included large display windows that were often cantilevered . . . , nonsymmetrical and angular plans, angled or jutting support structures, projecting flat canopies, floating elements such as signs (often used with free-form cutouts or silhouettes), and a picture-frame motif instead of a display window as the most prominent design element, a marked contrast to the storefront designs of the previous decade, which placed much more emphasis on the wall and graphics framing the display window.

In addition to form changes, the palette of construction materials changed. Clear polished plate glass was the largest single surface, but the front bulkhead and enframing could be brick, stone, or tile. The smooth monolithic surfaces of the streamline era gave way to textured surfaces or those made of very small tile. Brick, in a blond color as well as the traditional red, with a stacked bond pattern was particularly popular. Regional stone was used for the bulkhead panels and sidewalls, including simulated stone of cement and asphalt in the most utilitarian versions. The storefront framing was almost always tubular aluminum, with varying finishes. Beginning in the mid-1950s, a light tan-colored (“champagne”) aluminum gained popularity . . .

The front canopy as both a shading device and integral part of the architectural composition was a major difference from previous generations of commercial structures. It replaced the fabric awning, which had served for centuries. The canopy separated the display window from the structure or from the surface above and could be extended into the interior in a similar design capacity . . . In its most utilitarian form, the canopy was a thin, cantilevered horizontal line in the overall composition.

In the same article, Jackson goes on to quote Morris Lapidus, a trend-setting Mid-Century architect who specialized in storefront and hotel design:

The store front is the silent salesman working on the street 24 hours a day . . . Mr. and Mrs. America and their children have been educated to shopping habits in which the store front plays a stellar role. Window shopping is probably the greatest single pastime of men, women and children throughout the country. Millions of dollars are spent on

window display, and retailers today are much too canny to spend their money on anything that does not produce an ample return on investment. To my mind, store fronts are the catalysts which turn window shoppers into customers and as such are a vital part of the retailer's selling equipment. As an architect who has spent many years in the store field, I feel that nothing contributes more to the quick and continued recognition of a retailing establishment by the public than a store front."

In another contribution to the 2000 *Preserving the Recent Past 2* conference proceedings (Longstreth 2000:2-1-2-11), architectural and cultural landscape historian Richard Longstreth used Mid-Century architectural changes in Savannah, Georgia, as an example of the national trend of sweeping postwar alterations in downtown commercial districts and the rising competition with suburban shopping centers:

Broughton Street served as the primary retail corridor for the city from the late nineteenth century until the 1960s, when it was eclipsed by shopping centers and other development on the urban periphery. Most of Broughton Street's fabric dates from the period of its rise in the 1920s . . . But another major component dates from the fifteen-year period following World War II. Between 1942 and 1960, leading national chain stores and prominent local companies alike constructed substantial new quarters . . .

The new work stood in unabashed contrast to that of previous, decades, but . . . there was no interest in harmonizing with the past. Indeed the objective in Savannah and elsewhere coast to coast was to transform main street, to make it seem entirely new. Only then, retailers believed, could they remain competitive in their merchandising agenda. Locally the precedent was set in the 1946 outlet of Lerner Shops, a New York-based chain specializing in women's and children's apparel. The ambient newness that it exuded was made possible through technological advances. Air conditioning and fluorescent lights reversed the traditional objective of selling floors arranged for maximum natural ventilation and light. The resulting windowless upper section was, in turn, used as a backdrop for the boldly-scaled store letters – the whole treated as a great sign that would quickly attract the eye of the motorist no less than the pedestrian and stand out amid its neighbors.

Longstreth noted that Savannah's Woolworth and J. C. Penney stores also erected large new stores, and "a major local retailer, the R. H. Levy Company, greatly expanded and completely remodeled its building in 1954, several years after its purchase by Allied Stores, one of the nation's foremost department store ownership groups" (Longstreth 2000:2-2).

Figures 2 through 6, below, document high-style commercial architectural designs that clearly demonstrate the major architectural elements diagnostic of the Mid-Century commercial style, as discussed by Jackson and Longstreth. Figures 2 and 3 are views of Morris Lapidus's 1950 design for an automobile showroom, and Figures 4 and 5 are the work of Welton Becket and Associates, "responsible for a stunning array of iconic modern structures that literally defined post-war Los Angeles" (Emerton 2003:3). Through an array of architectural and popular magazines, trade journals and catalogues, newspapers, and advertisements, the Mid-Century style was made known to the American public. Figures 6 through 8 present more modest examples of the Mid-Century commercial style, which nonetheless incorporate important diagnostic elements. Other examples are depicted in Appendix A (Dyson 2008).



Figure 2. Crystal Motors, Brooklyn, New York, designed by famed Mid-Century architect Morris Lapidus in 1950 (Class Haus 2019).



Figure 3. Crystal Motors, Brooklyn, New York, designed by Morris Lapidus in 1950 (Class Haus 2019).



Figure 4. Architectural rendering for Bullock's Westwood (PatrickMercy 2010).



Figure 5. Becket's Bullock's Westwood opened in 1951 (Los Angeles Public Library Photo Collection c1953).



Figure 6. Libbey-Owens Ford Glass Company brochure, 1942. “Steel lintels now easily spanned across an entire façade, transparent ‘open fronts’ replaced earlier opaquely backed display windows . . .” (Dyson 2017:4).



Figure 7. This 1946 hardware store design “combines dramatic signage with linear display boxes that run from the exterior plywood and aluminum frame through the open front and on into the store” (Dyson 2017:6).



Figure 8. Floating display windows “deconstructed the front plane of retail windows,” Irene Burke dress shop, Long Beach, 1948 (Dyson 2015:164).

Rileys Department Store History

Crocker & Bros 1887–c1900; J. Crocker & Co. c1900–1920

Rileys Department Store had its origins in the dry goods store founded in 1887 as A. Crocker & Brothers (Aaron, Jacob, and Adolph Crocker) at the southeast corner of Higuera and Garden Streets. Their two-story brick building, which fronted on Higuera Street, was depicted on the February 1888 Sanborn Fire Insurance map (sheet 5 of 9) as “being built” (Figure 9). In December 1891, the Sanborn map (sheet 9 of 17) documented the store as offering drygoods, clothing, and gentlemen’s furnishings (hats, gloves, cravats, etc.); offices were located on the second floor (Figure 10). The Crocker Brothers specialized in “piece goods”—cloth, thread, lace, and ribbon—as well as ready-to-wear clothing, trunks, suitcases, and household items (Franks 2004:49). The finished building opened for business in 1888 (Figure 11). By 1900 Jacob Crocker had bought out his two brothers and was operating the store as J. Crocker & Co., still at the corner of Higuera and Garden Streets (Figure 12).

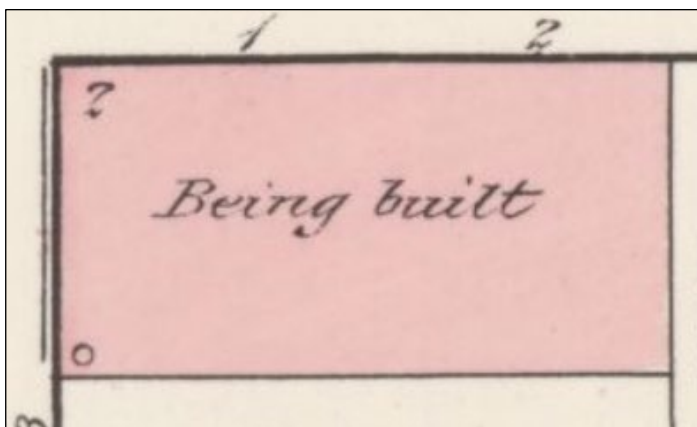


Figure 9. February 1888 Sanborn map (sheet 5) showing of Crocker Brothers two-story brick building under construction at Higuera and Garden Streets.

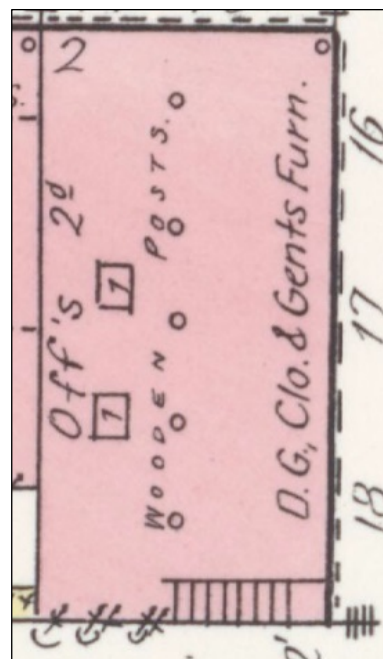


Figure 10. December 1891 Sanborn map (sheet 9) showing Crocker Brothers store in operation.



Figure 11. The first store building opened in 1888 as A. Crocker & Bros. (Franks 2004:49).



Figure 12. After Jacob Crocker bought out his brothers' interest in the store at the turn of the century it operated as J. Crocker & Co., at the same Higuera Street and Garden Street location (Middlecamp 2019).

D. J. Riley

One of Jacob Crocker's young employees was Daniel John (D. J.) Riley, who was learning the department store business. Articles of incorporation for the new firm—the Riley-Crocker Corporation—were filed with the County Clerk on February 9, 1914 (*San Luis Obispo Daily Telegram* 1914a:1). As reported succinctly in the *San Luis Obispo Daily Telegram* on the following day (1914b:1), “Daniel J. Riley of Gilroy to assume entire management of the Riley-Crocker Corporation store (formerly Crocker's) tomorrow; from cash-boy² to store head in fourteen years.” Under the new business arrangement, Crocker, operating from corporate offices in San Francisco, was in charge of buying; Riley ran the San Luis Obispo store. Jacob Crocker praised his new partner, saying,

In bringing Mr. Riley to this city and placing him in charge of the entire store we are bringing a man who is by no means a stranger to this business or to us. Mr. Riley began life as a cash boy with us in Eureka at the age of fourteen. He rapidly worked his way up the ladder and after being in our employ six years in Eureka he launched the biggest dry goods store in Gilroy where he has prospered the past eight years . . .

Mr. Riley will make such changes as in his judgment will make for the betterment of the business and that may better serve its patrons. If he deems alterations necessary they will be made. He will be in absolute charge of the entire store and of every department.

² In the era before cash registers were widely available, “cash boys” were employed in department stores to carry the customer's money and the sales clerk's transaction note from the sales counter to the cashier at a centralized cash desk, and then return to the sales counter with the customer's change and the transaction note stamped “paid.”

Riley immediately made good on his partners' predictions. On February 16, the day the store formerly transferred into his hands, Riley announced that the "first and most important improvement contemplated was the utilization of the entire building for the store and added departments. A broad stairway will be constructed from the main floor of the building to the second floor where a department of blankets, comforters, lace curtains, portiers [interior doorway draperies] of all descriptions, draperies and kindred departments will be established" (*San Luis Obispo Daily Telegram* 1914c:1). The motto of the new management was to be: "The Best Made for the Price Paid."

In November 1916, the company ran a large advertisement in the *Santa Maria Times* (1916:4). At the top of the ad was what purported to be a copy of a Western Union telegram from Crocker to Riley (Figure 13):

Have bought entire sample line of Fall coast from one of New York's largest Manufacturers whose output for this season has been entirely sold up. Also line of silk, and wool one-piece dresses from another manufacturer at greatly reduced prices, very clever styles and a good range of sizes. And about 50 or 60 of this season's suits. Will ship to-morrow. Advertise heavily, fill show windows and price them low as you will have big stock to move. Had several good offers on these here but thought it best to give our San Luis Patrons an opportunity to economize. Believe they will appreciate it.



Figure 13. Riley-Crocker Company advertisement (*Santa Maria Times* 1916:4).

At a time when ready-made goods were replacing home-made clothing and making it less necessary to employ seamstresses and milliners, the Riley-Crocker Company made good use of extensive and detailed advertisements (Figures 14–17).

ANNOUNCEMENT

Riley-Crocker Co. announce new arrivals of spring goods in all departments; especially, the very latest models and colorings in blouses and shirt waists of every description, including a handsome line of white lingerie waists, also all the newest and latest models of corsets and brassieres and a beautiful showing of the very latest and finest assortment of ladies underwear of every description, a full assortment of hosiery including all the newest shades to match gowns and shoe tops and a complete line of silk gloves, black, white and all the popular colors, washable gloves of every description and color, and a full line of high grade imported kid gloves in blacks, whites and all the popular colors. In the piece goods department they are showing all the new styles and colorings in silks of every description including the novelty designs, a full line of cotton and wash goods, also a full line of white goods. All the new models in art goods including infants and childrens' wear and ladies' muslin underwear. We are exclusive selling agents for Pacific Embroidery Patterns also Pictorial Review Patterns.

This is display week at Riley-Crocker Co., San Luis Obispo, Cal.

Figure 14. Store advertisement (Santa Maria Times 1917a:5).

**A STORE JUST OVERFLOWING WITH
PRETTY THINGS FOR FALL
AND WINTER WEAR**

Invites you to view it's complete stocks. We offer you excellent values because our orders were placed months ago when prices had not yet reached their present state.

Our preparation for a tremendous Fall and Winter business has extended over many months of searching, inspecting and buying. We were determined to seek out such values and styles that would make many new friends and customers for us. And that there should be no chance for doubt as to this store having the most complete stocks of new Fall Merchandise. Our department buyers have worked diligently.

And now we're ready—ready with a most unusual display of all that's new and all that's staple in big values that you'll be glad to know of.

BUY NOW WHILE THE STOCK IS COMPLETE

<p>DRESSES, COATS and SUITS A grand showing of dresses, coats and suits in all the latest and most fashionable fabrics. There is nothing in either style or fabric that is new or desirable that is not among them. You'll find our prices quite reasonable.</p> <p>FALL WAISTS Waists made up from elegant Crepe de Chine, Georgette or Tulle with the latest for Fall and Winter. Our waistline fairly you gender will likely be here, made up in the current style.</p> <p>DRESS SKIRTS When women mention Dress Skirts, we generally think of Horner Skirts, because they are perfect fitting, well checked and they are far more stylish than the ordinary skirt. Our stock is wonderfully complete.</p> <p>TAFETTA PETTICOATS A perfect rainbow effect could be produced with the most beautiful shades we are now showing. A new shipment just received.</p> <p>NEW FALL CORSETS We feature Dan-Ton, Royal Worcester and Goodrich Corsets—because they are the best form builders, the strongest and most comfortable models. If you are not wearing one of these three makes of corsets, you are missing much of the most satisfaction.</p> <p>BRASSIERES De Bonville Brassieres—you've read of them many and many of them, wonderful buyers of them. Let one of our experienced salesladies assist you in selecting the correct model.</p> <p>NEW FALL SILKS Visit this store if you want the biggest variety of Crepe de Chine, Georgette, Tulle, Taffeta, Satin de Lyon and many others. Also an exquisite assortment of lower silk in stripes and figures.</p> <p>WOOL DRESS GOODS Pretty patterns and colors for dresses, skirts and coats. There are girdles with plain shades to match for dresses and skirts and rich heavy coatings for those who wish to make their own garments.</p> <p>DEVONSHIRE CLOTH An assortment of one hundred and sixty pieces of decorative cloth, each one a little different from the other. The colors are particularly bright and fast, washes like new and wears better than any other wash fabric at the same price.</p> <p>NECKWEAR Delicate georgette, crepe de chine, organza and lace models of the most original designs. Our Fall assortment is larger than ever.</p>	<p>IMPORTED LINENS But Linens are for your Thanksgiving Table. The new stocks will be considerably higher priced and the selection not so large. We guarantee our present supply to be direct, highest importations.</p> <p>NEW FALL GLOVES The finest imported French kid gloves in the newest Fall colors and with decorations. We are exclusive sellers of the famous Troubadour kid gloves. They come now while the stock is complete. A full stock of washable kid and silk fabric gloves too.</p> <p>HOSIERY We are showing the colors and shades as popular this season, especially flesh pink. Our series was placed fully six months ago when there were many plentiful and of a better quality. A big assortment of plain white in this or silk has just arrived.</p> <p>MUSLIN-WEAR Muslin underwear of perfection in fit, comfort and wear. Short and over in many styles and sizes to please and different tastes—the more you wash it the better you'll like it. We sell it for Women and Children.</p> <p>KATYER SILK GARMENTS Silk underwear in dainty styles (plain white or flesh) combinations, bloomers, vests and corset-covers; all perfectly tailored. High-grade embroidery or beaded trimmings.</p> <p>MUSLIN UNDERWEAR The famous workmanship of Well-fitted muslin-ware is quickly recognized, even the first sight shows you what a great difference there really is in muslin garments. The new arrivals of last week make our showing larger than ever.</p> <p>INFANTS WEAR Our large stock of baby things gives mothers an exceptional opportunity to choose for the comfort of her baby. We've just received the largest assortment of Infants' best goods that we've ever had the pleasure of showing. Bring the little ones with you.</p> <p>ART GOODS Layers of needlework will find our stock the most complete. Beautiful stamped pieces and dyed models, as well as the threads, yarns and all accessories. If you wish to knit for the home in the townhouse we have the military pattern and a large assortment of freedom. Instruction pamphlets are free.</p> <p>BLANKETS and COMFORTS We have searched the markets thoroughly for blankets and comforts. And we secured well enough to take advantage of lower prices than those prevailing today. The quality we secure you is of the regular high standard.</p>
---	---

RILEY-CROCKER CO.
San Luis Obispo, Cal.

Figure 15. Store advertisement (Santa Maria Times 1917b:8).

Riley Crocker Co.
San Luis Obispo

A Store Full of Beautiful Gifts

HERE YOUR SELECTION OF WHOLESOME, COMMON-SENSE AND BEAUTIFUL CHRISTMAS GIFTS IS PRACTICALLY UNLIMITED—WHERE “THE SPIRIT OF CHRISTMAS” RADIATES EVERY DEPARTMENT OF THE STORE AND GIFT BUYING IS A REAL PLEASURE.

OUR RANGE OF GIFTS IS IMMENSE—WHATEVER YOU WISH TO SPEND, 25c OR UP TO \$50 YOU’LL FIND IT HERE.

RILEY - CROCKER CO. MERCHANDISE ORDERS HAVE SOLVED MANY GIFT PROBLEMS WE ISSUE FOR ANY AMOUNT

Riley Crocker Co.
Holiday Ribbons for Package Tying, 10c Spool
Holiday Boxes in All Sizes

Figure 16. Christmas advertisement (Santa Maria Times 1917c:5).

Expert Corsetiere Coming

FOR three days commencing Thursday, July 25, 26 and 27, inclusive, our corset department will be given over to the Royal Worcester Corset Co., who will be represented by Mrs. L. A. Belden, an expert having just returned from an extensive visit to America’s corset centers and a conference with the designers at the factory of this company.

Mrs. Belden is better qualified than ever to give your smallest wish her closest attention.

It will be her express purpose to instruct our patrons of the exceptional value and merits of the

Famous
BON TON
and
ROYAL WORCESTER
Corsets

Riley-Crocker Co.
The Best Made for the Price Paid

Figure 17. Expert corset-fitting advertisement (Santa Maria Times 1918:2).

In 1920 D. J. Riley acquired sole ownership of the Riley-Crocker Company, which retained that name. In 1923 Riley undertook a thorough remodeling of the store’s interior, driven by his intention to introduce an “efficiency program that is not a mere thing of words arranged in a business slogan, but that is to permeate the entire store built into its physical properties and an essential part of each department.” As reported in the *San Luis Obispo Daily Telegram* (1923:8), the store was closed for about 2 weeks,

during which time it has been practically rebuilt in the interior, the departments having been completely rearranged in conformity with the store’s new plan of an efficiency that will make for a lower overhead, a greater labor and stock turnover, an increased volume, a smaller margin for profit, resulting in a wonderful price benefit to the customer. The foundation step in this program, Mr. Riley stated, is that of inter-related departments and fixtures that will utilize space in the displaying as well as the storing of goods . . . We believe this arrangement serves the important purpose of making it possible for a clerk to

serve more customers with a minimum of effort and labor, thus we hope to increase the volume of business 100 per cent without adding to our expenses, because of the basic efficiency of the new store plan.

In 1925, Riley stepped away from the daily operations of the store, turning it over to the partnership of William Lannon and a Mr. Martin; the store was renamed the Riley-Lannon Company (Figures 18 and 19). As reported in his 1945 obituary (*San Luis Obispo Telegram-Tribune* 1945a:1), Riley traveled extensively in the late 1920s and early 1930s, “but eventually returned to San Luis Obispo and once more took over his old store.” Riley was in charge of the business decision making, but the store was managed by William Lannon for about 20 years, from the mid-1920s into the 1940s.



Riley-Lannon Co.
Announces
Mlle. Jeanne
authorized representative of
Helena Rubinstein
Thursday, Friday, Saturday
June 24, 25 and 26
Mlle. Jeanne will be here to give women individual consultation and advice in scientific cultivation of beauty. There is a Valaze Beauty Preparation to correct every imperfection of the skin and contour.

Dry Skin	Relaxed Muscles	Blackheads
Wrinkles	Oily Skin	Acne
Crowsfeet	Open Pores	Tan-Freckles
Sallowness	Discoloration	Double Chin

Consultation and advice
without charge.
Riley-Lannon Co.
SAN LUIS OBISPO, CALIF.

Figure 18. Consultation advertisement (*Santa Maria Times* 1926:5).



RILEY-LANNON CO.
School Opening
"ELEMENTARY TO COLLEGE"
They go together to
RILEY-LANNON'S FOR SCHOOL TOGS—

SUITS
Corduroy, Wool and Strutter.

SKIRTS
100% Wool, Crepe, Coverl, Corduroy in Vibrant shades.

Sweaters
Cascades, wool, alpaca and novelty knits. 100% wool, Nylons and novelty knits.

Blouses
Cotton, Rayon — stripes, white and popular shades.

JACKETS
Corduroy and Wool

JR. DRESSES
Wool—Crepe—Cotton—Sternauter

COATS
Candytu Styles in 100% Wool

ROBES
Ratin wrap-arounds and Cotton Chenilles for your leisure hours.

GYM TOGS
For School and Play

Are you going away to school? Let us outfit you in clothes you'll be proud to wear. For the school girl at home from tiny tot to college girl, make **Riley-Lannon Co.** headquarters for school togs.

ALWAYS SHOP OUR WINDOWS FOR THE LATEST
Riley-Lannon Co.
"THE BEST MADE FOR THE PRICE PAID"

Figure 19. School opening advertisement (*San Luis Obispo Telegram-Tribune* 1942:12).

In August 1929, the *San Luis Obispo Daily Telegram* noted (1929:2), “in keeping with its policy of making any improvements that tend to increase the efficiency of sales service,” Riley installed a Lamson Pneumatic Tube system to carry cash and sales tags from the various departments to the cashier’s office on the top floor, and to return change to the customer—the job formerly carried out by the “cash boys” (Figure 20).



Figure 20. Lamson Pneumatic Tube catalogue, c1910s (Meanwhile, at the Manse 2012).

H.A. Landeck, Sr., and Coy C. Humphrey

In August 1945, Riley's health was failing, and he sold his business to partners Coy C. Humphrey and H.A. Landeck. In his obituary, published on the front page of the *San Luis Obispo Telegram-Tribune* (1945a:1) (Figure 21), Riley was commemorated as a business and civic leader who had been:

proprietor of the Riley-Lannon dry good store here for the past 31 years. Originally in the haberdashery business in Gilroy, he had sold out there in 1914 and came to San Luis Obispo where he purchased the dry goods company owned by A. J. Crocker.

Always alert to improve his operating methods, Mr. Riley installed the first pneumatic tube carrier system in San Luis Obispo. He made it a point to keep up with the latest methods of display and lightning. He was constantly concerned with keeping the quality of the store's merchandise, establishing a quality reputation for Riley-Lannon which has endured through the many years.

The length of service of Riley-Lannon employees is a testimonial of the fair and generous attitude Mr. Riley maintained toward his personnel.... In transferring ownership, Mr. Riley stipulated that the former policies of his concern be maintained, He especially

requested that his personnel be retained in their current capacities. The new owners agreed to this provision and have announced that the store will continue to operate as before under the complete managership of George L. Christiansen and with no change whatever in personnel or policies.

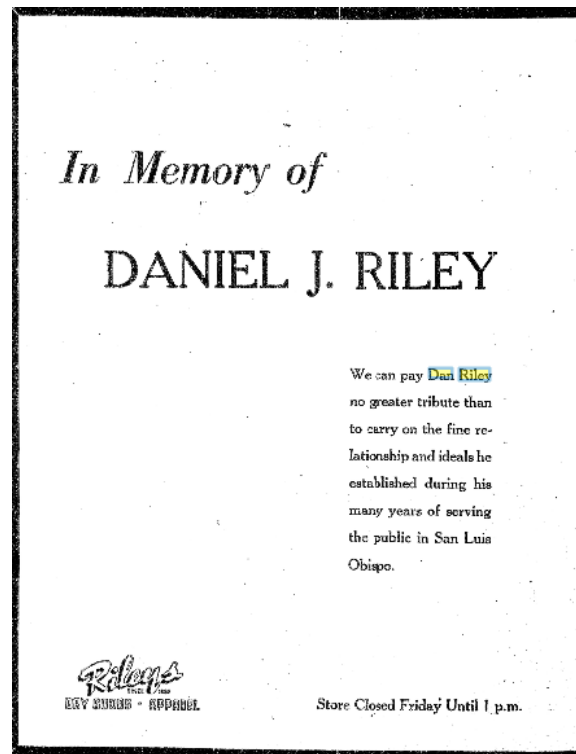


Figure 21. Landeck and Humphrey's pledge to carry on the business according to Riley's wishes (*San Luis Obispo Telegram-Tribune* 1945b:6).

Rileys Department Store is well documented both for its customer service and its dedicated, knowledgeable employees. In 1948, for example, when the store celebrated its 61st anniversary since its July 1887 founding, the *San Luis Obispo Telegram-Tribune* (1948:6) ran an article about its longest-serving staff members:

Pride in the record length of service of many of its employes, in the reputation established by the pioneer firm and in the merchandise which it now offers its customer, characterizes the anniversary observance. Ten of Rileys employes have been employed by the company for a grand total of 253 years, or an average of more than a quarter century each.

Leading the list of veteran employes is Miss Louise Floyd, head of the lingerie, gloves and hosiery department, who has been with the store continuously since 1902, when it was known as Crocker Brothers, under which name it was established in 1887.

Second longest record of service is held by Mrs. D. W. Brophy, who has been with the firm continuously since 1908, and who is now in active charge of the business office,

George L. Allen, former manager of the store, still oversees its business transactions. He has been associated with Rileys for the past 25 years.

Present manager of Rileys is George L. Christensen, who first started work there 24 years ago while in the eighth grade at the old Court school. Promoted through successive positions, he became manager three years ago.

Both Mrs. Daria Ramonetti, graduate corsetier and buyer for the corset department, and Miss Dora Bergh, who is in charge of alterations, have been with the firm 23 years; Mrs. Sophia Leitcher, buyer in charge of the ready-to-wear floor, is a veteran of 21 years service; and Mrs. Milvia Hanrahan, head of the bags, gifts, and jewelry department, has 20 years continuous service.

Other long-time employes include Mrs. Louise Ros, sales lady in the piece goods department, 17 years; Mrs. Margie B. Tomasini, buyer in charge of the piece goods and bedding department, 14 years; Miss Lora Scaroni, sales lady of the ready-to-wear floor, nine years; and Mrs. Stella Chiesa, buyer in charge of the infants wear section, eight years.

Additional Rileys personnel include Miss Dorothy Gracia, Miss Mary E. Bowden, Miss Sally Babcock and Miss Lena Oliveira, all of whom work in the business office; Miss Marilyn Fitzgerald, piece goods; Miss Pearl Anderson and Miss Nora Smith, ready to wear; Miss Grace Silacci, corset department; Mrs. Donna Amos, baby department; Mrs. Shirley Sondono, gifts; Miss Mary Oliveira and Miss Arline Baker, lingerie section; and Mrs. Laura Garzoli, who is newly in charge of the cosmetics department.

By 1954 the store building at the corner of Higuera and Garden Streets was bursting at the seams, and the owners undertook the “first major remodeling job in years.” Store manager George Christensen stated, “Continued business growth in San Luis Obispo has made it necessary for the store to make the best use of all available space.” As reported by the *Telegram-Tribune* (1954:11), “To provide more room for merchandise and easier access all new fixtures were installed on the mezzanine floor. A large floor-to-ceiling partition in the balcony’s center was removed,” and the “former solid wall surrounding the mezzanine floor, restricting view and space, was replaced with a modernistic wire fence with a wooden railing (Figure 22).

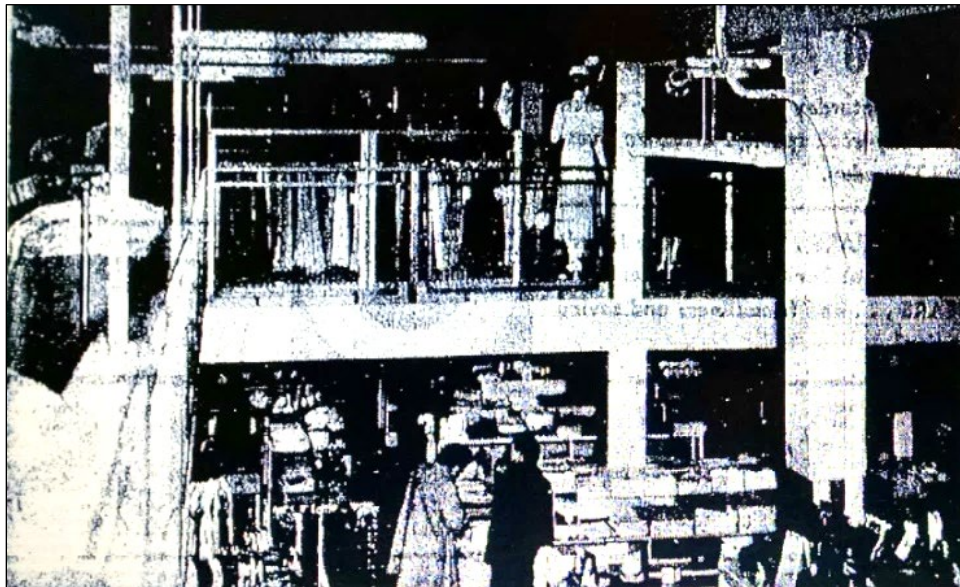


Figure 22. Interior modernization efforts at the Higuera and Garden Street location (*San Luis Obispo Telegram-Tribune* 1954:11).

The New Store: Chorro and Marsh

The stopgap alterations made in May 1954 proved fruitless, however: by early 1955, Landeck and Humphrey had made the decision to relocate. They acquired the subject property at the corner of Chorro and Marsh Streets, and in May 1955 announced plans for a new store. The City issued building permit No. A475 on June 23, 1955, listing C. F. Hamlin as the engineer and [Theo.] Maino Construction as the builders. There is no indication of any architect being associated with the project. The building permit was finalized on June 23, 1955 (City of San Luis Obispo 2019), and the new Rileys Department Store officially opened 4 months later, on October 20, 1955 (Figure 23). The old store at Higuera and Garden Streets was condemned and demolished in November 1955 (*San Luis Obispo Telegram-Tribune* 1956a:21).

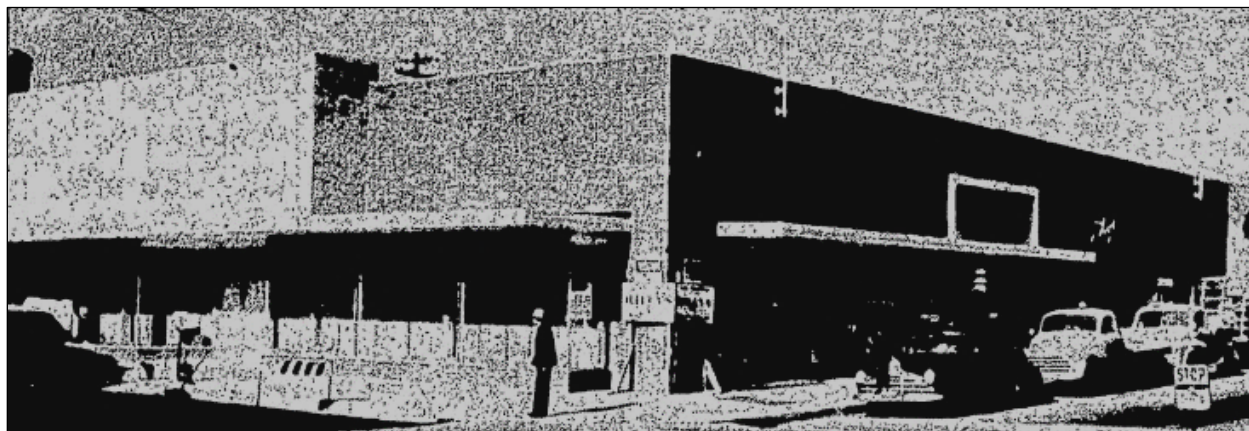


Figure 23. Riley Department Store building nearing completion on the day before official opening (*San Luis Obispo Telegram-Tribune* 1955c:1).

As reported by the *San Luis Obispo Telegram-Tribune* (1955c:1–2), the opening of the new store was a milestone for the company. Co-owner Coy C. Humphrey referred to it as:

a completely new frontier in retail merchandising . . . We designed this store with the customer in mind . . . We wanted to avoid cramping, we wanted wider aisle width for the convenience of our customers.” The store definitely provides “a forward look,” Humphrey observed, particularly stressing the “interesting architectural aspects” of the store . . . Humphrey pointed out that by increasing the floor space over its old location by two and one-half times, Rileys has now provided several new departments and is enabled to expand all previously existing departments considerably by the addition of new lines of merchandise and a much wider selection.

One additional department getting particular emphasis is the men’s furnishings department. Among the others are the gift shop – the “Pink Pony,” and the “Mirror room,” providing a separate section for the selections of bridal wear and formal attire. “We are adding lines where we knew we were short,” Humphrey disclosed.

The design of the fixtures provides “semi-self selection” for the customer, the specialist said, affording “complete flexibility,” under the “Visusel” trade name.³ The furnishing

³ The term “semi-self selection” would seem to refer to the customers’ ability to browse items at free-standing “Visusel” fixtures out on the store floor, rather than needing to be waited on at the department counter. This trade name also appears in a contemporary advertisement for the Children’s Shop, published in the *Millville Daily* (1964:6): “It’s easy to select from the ‘visusel’ displays.”

set a “completely new trend in store merchandising,” providing exercise of imagination in patterns of display arrangement . . .

Much of the professional assistance in developing today’s modern merchandising plant was provided by Lee B. Kuhn, Los Angeles, who has been engaged in the project since last February. Kuhn is a merchandising and store design expert with the firm of L.A. Darling Co., which engineered the fixtures installed by Rileys. “It is the unique system of the future,” it was explained. “Everything is adaptable, moveable and non-rigid,” with all fixtures lending themselves to rapid changes in floor and merchandising arrangement.

As suggested by the photograph taken of the new store building the day before its official opening (see Figure 23), there was still construction work to be finished. On November 5, 1955, the City issued a permit (No. E306) to install a porcelain sign (reading “Rileys” from top to bottom) with neon illumination, 12 feet above the sidewalk at the corner of Chorro and Marsh Streets; the sign was 15 feet high, 30 inches wide, and 9 inches thick. A second permit issued the same day (No. E307) was to install a porcelain enamel metal sign (the letter “R”), 8 feet × 8 feet and 9 inches thick, above the horizontal cantilevered canopy on the Chorro Street elevation (City Building Department, address file for 1144 Chorro Street).

An artist’s rendering of the completed store building (Figure 24), which extended down Chorro Street only as far as the palm tree, shows good correspondence with the 1955 photograph (Figure 25). Canopies are shown extending outward above the projecting display windows on Chorro Street and cantilevered out over the flush-mounted display windows on the Marsh Street elevation. The prominent central entryway on Marsh Street is easy to spot just beyond the display windows.

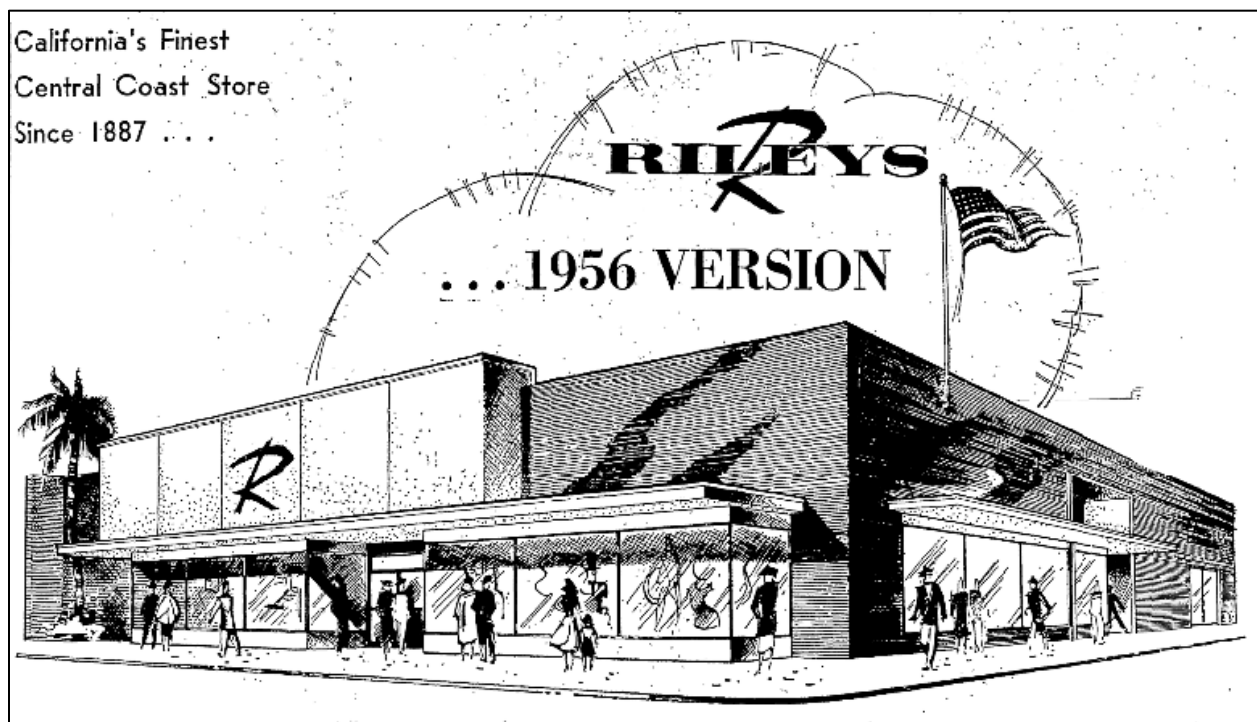


Figure 24. Artist’s rendering of new Rileys Department Store (*San Luis Obispo Telegram-Tribune* 1956b:24).



Figure 25. The first unit of Rileys Department Store, with the Union Hardware store that occupied the building next door between 1955 and 1960 (History Center of San Luis Obispo County).

Overlapping with construction of the Rileys store, the new Union Hardware building had been under construction next door at 1126 Chorro Street (see Figure 25). The *San Luis Obispo Telegram-Tribune* (1955b:2) reported that the hardware store occupied the “former site of frame store buildings razed for the new project:”

The construction firm of Schmid and Wiswell was engaged for the excavation and for the foundation work. Plans have not been completed for the store building, and are now being drawn by William D. Holdredge, local architect. The store front design was be “coordinated” to complement Rileys proposed new building, which will occupy the corner of Chorro and Marsh.... The one-story structure will provide a main floor with 38x114 feet of floor space, a mezzanine which is 26x39 feet in size, and a 38x65 foot basement.... The general contract bid information will not be out until the architect has completed his plans. It is expected that the store will be ready for occupancy in October.

Newspaper ads and advertising supplements showcased the Rileys satellite furniture store, newly opened on Broad Street at South Street (Figure 26), as well as the main store’s various specialty departments, such as infant wear, cosmetics, and the bridal salon (Figures 27–30). The ads often featured the services of visiting expert consultants, as well as Rileys’ own in-house experts. Window displays often promoted local events and community celebrations (Figures 31).



Figure 26. In September 1955, Rileys acquired the former Albrecht's furniture store at 2211 Broad Street "to complete Rileys growth as a full-fledged department store," (advertising cuts from *San Luis Obispo Telegram-Tribune* 1956b:24).



Figure 27. Rileys December 1956 "My Baby Magazine," which probably appeared as an insert in the *San Luis Obispo Telegram-Tribune* and other local Central Coast newspapers (PicClick 2018).

Meet Miss Adrienne Stratton
special

CHARLES OF THE RITZ
beauty consultant from New York

MONDAY TUESDAY WEDNESDAY

This exclusive line is sold only at finer stores and is available in the Central Coast area at **Riley's Department Store** in San Luis Obispo.

You are invited to have a personal beauty consultation with this fashion-wise expert from New York. She'll give the latest style news and have her blend your very own shade of make-up. Discuss with you your every beauty problem. To-order face powder loose in a box for home use or pressed into a beautiful compact for your purse, as you wish. You'll love this personalized meeting, so make sure you come to Riley's in San Luis Obispo.

before your very eyes....

Charles of the Ritz

RILEYS
San Luis Obispo DEPARTMENT STORE
Chorro at Marsh



Figure 28. Beauty consultant advertisement (Santa Maria Times 1958:6).

RILEYS
DEPARTMENT STORE

You are Cordially Invited to Attend a
WEDDING RECEPTION
for the
Brides of the Coming Season
their relatives and friends

THE PUBLIC IS INVITED
Tomorrow - Saturday 1 p.m. to 3 p.m.

- Refreshments Served
- Bridal Gift Selections
- Meet Riley's Bridal Counselor and Gift Consultant

With the most complete bridal service available anywhere in California, You'll find Riley's, where all of our favorite wedding dress makers in Riley's exclusive Bridal Salon. Riley's expert Bridal consultants will give you helpful ideas about your wedding, and those of your bridal party. You will give you a bride's look that has all of the necessary items you need to attend to before and after your wedding day. Riley's also offers a complete bridal gift consulting service; the bride and her friends can select the patterns in dress, glasses, evening shoes, lockers and kitchen items. When you register with Riley's, your helpful consultant will set a table showing you the proper and dress as it will appear on your own table. This is left for your relatives and friends to see what patterns you have selected and help them make a choice. too. Riley's keeps a record of selections and in this way avoids duplication. The groom will also be interested in Riley's complete Towels Rental service. All types of formal wear can be rented at Riley's, and allowing plenty of time for the groom and brides to select their wedding attire under Riley's service.

For a wedding perfect in every detail come to meet our Riley's Bridal consultant and Riley's Bridal Gift Consultant. This detail is too small or too large for their careful consideration. No other store is so fully equipped to handle your complete wedding plans.

Riley's Bridal Consultant and Bridal Gift Consultant are looking forward to your visiting with them and making your preferences known for your relatives and friends.

Flowers courtesy of
flowers from plantz
San Luis Obispo
LI 3-3714

Wedding Cake courtesy of
CARLOCK'S
BAKERY
1000 E. Blvd. & Santa Rosa St. San Luis Obispo
LI 3-4000
Bakers of the Fleet Wedding Cakes
"A Bride Who Has One"

RILEYS
DEPARTMENT STORE
Chorro at Marsh



Figure 29. Wedding consultation advertisement (Santa Maria Times 1962a:4).

Photographs of the department store interior, probably taken not long after the opening, reveal some of interior designer Lee B. Kuhn's design aesthetic, as well as his incorporation of store fixtures manufactured by the L.A. Darling Company (Figures 30–32). The company's manufacturing plant was (and still is) located in Arkansas, and Kuhn was their West Coast representative at the time of his contract with Landeck and Humphrey.



Figure 30. Laura Righetti Garzola (1905–2014), who headed the store's cosmetics department (Trujillo 2018).



Figure 31. Interior view of store, including mezzanine and staircase, c1958 (KSBY 2018).



Figure 32. Another interior view of merchandise and stairway to mezzanine, taken on same day as Figure 31, c1958 (Pinterest 2019b).



Figure 33. Window display advertising Historical Museum's Cabrillo Scholarship, featuring historical costume on left, artifacts in case, and Portuguese flag (History Center of San Luis Obispo County). The exact location of this display window has not been determined.



Figure 34. View of Rileys vertical sign and flagpole at the corner of Chorro and Marsh, c1959 (History Center of San Luis Obispo County).

By 1959 Rileys Department Store was already embarking on plans to expand its footprint on Chorro Street. On December 24, 1959, Rileys acquired the adjacent Union Hardware business. The *San Luis Obispo Telegram-Tribune* (1959:1) announced that “Major alterations are planned to combine the hardware store, 1126 Chorro Street, with Rileys building next door, 1144 Chorro Street . . . Integration of the two structures, which will include the addition of a sprinkler fire control system and air conditioning, is expected by the fall of 1960. This will add approximately 9,000 square feet to Rileys existing floor space of 24,000.” The number of new store departments was planned to double from 20 to 40, and another nine employees were expected to be hired, bringing the total to 75.

Two artists’ renderings (both undated and with no documented provenience) of “Rileys Department Store” suggest that Rileys may have been planning the incorporation of the Union Hardware store location for several years. In the first, the architectural firm of Frank E. Martin and Associates, together with J. H. Leman, engineer, produced a color drawing (Figure 35) that seems to correspond with the general configuration of the Chorro Street elevation (Figure 36).⁴ The second, originally published in 1956 (see Figure 24) and included in a subsequent ad, was actually only the eastern portion of the full artist’s rendering published in 1962 (Figure 36). Presumably the western portion had already been drawn, but a decision had been made not to show the entire sketch in 1956.

⁴ To date, no further information has been located about this architectural firm or structural engineer.

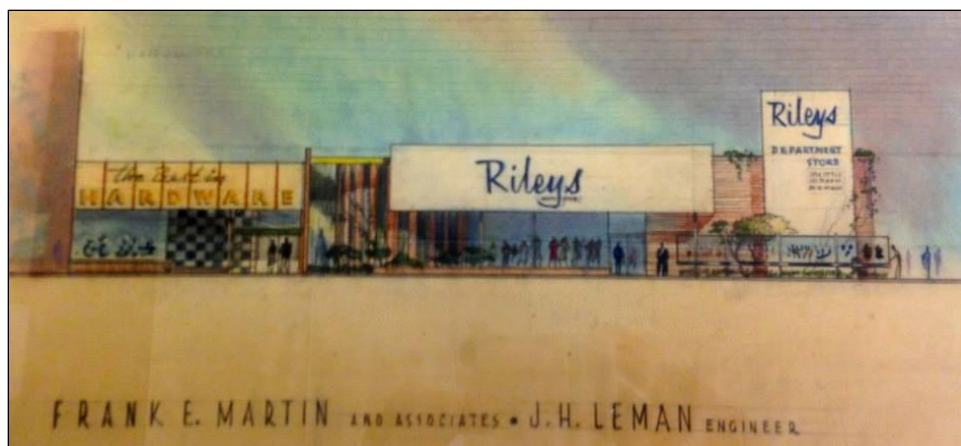


Figure 35. Artist's rendering, probably c1955, of what may have been a proposed Rileys Department Store exterior design; note the hardware store at the left (Pinterest 2019a).



Figure 36. An advertisement published in 1962 featured the entire artist's rendering of the Chorro Street elevation (cf. Figure 17, above) (*Santa Maria Times* 1962b:6).

In 1960, Union Hardware's going-out-of-business advertisement announced the acquisition of the property by Rileys and noted that the new owner was "closing out all of the hardware stock, moving the houseware, giftware, glassware, dinnerware stock into the department store. Rileys will continue these lines but will not continue the hardware business . . . When all the stock is gone, the name of Union Hardware will be discontinued. Shoppers were advised that they could use their "Rileys credit plate" for purchases (*San Luis Obispo Telegram-Tribune* 1960:6). The building permit (No. 3240) for the remodeling project that would connect the Union Hardware building to the Rileys store was issued by the City on May 9, 1960. A 9 × 12-foot opening was cut through the shared wall. Rileys continued to expand its operations in the 1960s. The largest addition was the construction of another satellite store in the College Square Shopping Center at Foothill and Highway 1 (Figures 37–38).



Figure 37. Rileys opened another satellite store—a home furnishings and music center—on August 13, 1964, in the College Square Shopping Center on Foothill Boulevard (*Santa Maria Times* 1964:7).



Figure 38. The former Rileys Home Furnishings and Music Center, at 872 Foothill Boulevard, now houses CrossFit and Club 24 (Google, November 2018).

In early 1966, H. A. (Bud) Landeck, Jr. (1929–2014), the son of founder H. A. Landeck, Sr. (1897–1972), resigned from his position as president of the Rileys Corporation, accepting the post of general merchandise manager for Levy Bros stores in the Bay Area (*San Mateo Times* 1966:17). The younger Landeck had begun his career with Rileys working as an assistant to manager George Christiansen. Landeck's successor as president was Ross J. Humphrey (1935–2014), son of founder Coy C. Humphrey, who, along with his brother Robert A. Humphrey (1929–2018), owned and operated the store for nearly 25 years, from 1966 until its closure in 1993. Robert's obituary, published in the *San Luis Obispo Tribune* (2018) stated that, together, "Bob and Ross worked side by side to expand Rileys throughout the county."

Although Coy C. Humphrey (1906–1968) had been co-owner of the store since 1945, the Humphrey family did not move to San Luis Obispo until 1955. Both sons received business degrees from San Jose State College and returned to San Luis Obispo to work at the family business. Ross began working for the Rileys advertising department. In 1966, when Bud Landeck resigned, Ross took over as president and Bob Humphrey became vice president and general manager (*San Luis Obispo Tribune* 2014).



Figure 39. Former general manager George Christensen (left) and co-owner and general manager Bob Humphrey in 1987, the centennial of the store's founding (Middlecamp 2019).

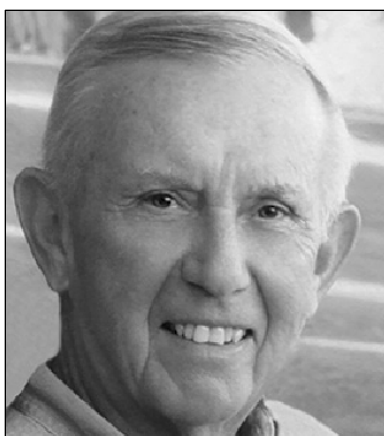


Figure 40. Co-owner Ross J. Humphrey (*San Luis Obispo Tribune* 2014).

Rileys in the Recent Past

In the 1970s Rileys opened additional stores in Arroyo Grande, Atascadero, and Morro Bay. In August 1987, however, the entire chain was sold to the Charles Ford Company, owners of Ford's Department Store, founded in Watsonville in 1852, with store locations in Watsonville, Santa Cruz, Pacific Grove, Salinas, Hollister, Gilroy, and Half Moon Bay (*Santa Cruz Sentinel* 1987:D-2). The acquisition, which seemingly had the potential to be a good fit, given the very similar market niches, ended up being doomed, in part by the 1989 Loma Prieta earthquake, which caused extensive damage to three of the Ford's department stores, and in part by the general economic downturn of the early 1990s (*Santa Cruz Sentinel* 1992:D-6). In October 1992, the Ford Company filed for bankruptcy, taking Rileys down with it.

The Rileys locations in Arroyo Grande, Atascadero, and Morro Bay had already been shuttered, with only the San Luis Obispo store still in operation (*Santa Maria Times* 1992:3). The San Luis Obispo store's last day of business was January 31, 1993 (Figure 41).



Figure 41. Rileys Department Store staff share a farewell meal on the last day of operation, January 31, 1993 (Middlecamp 2019).

DESCRIPTION OF HISTORIC-PERIOD BUILT-ENVIRONMENT RESOURCES IN THE PROJECT AREA LIMITS

The parcel is occupied by a rectangular commercial building made up of two adjoining buildings with a slight recessed area between them on the Chorro Street frontage. The building is one story high, with an interior mezzanine. City records (City Building Department, address file for 1144 Chorro Street) state that the building is Type III construction. The main structural support depends on a grid of columns and beams, with infilled exterior wall areas of Roman brick interspersed with anodized aluminum-framed plate-glass door and display-window assemblies. The west end of the Chorro Street elevation was built as the Union Hardware building in 1955 and incorporated into the main Rileys Department Store building in 1960. The façade of this portion is characterized by a tall, boxy, plain stuccoed wall that rises above a canvas awning running the width of the façade; the awning turns the corner to intersect with the brick wall in the recessed area (Figures 42 and 43).

Below the awning, the storefront configuration is different from the rest, reflecting its different origin as the hardware store, as well as later modifications. On the left side of the display windows, the wall is clad with marble slabs (Figures 44 and 45). The display windows on either side of the doorway are rectangular, rather than angled in toward the entrance. On the left side of the door, the display case is supported by a low bulkhead of Roman brick laid in a common bond pattern. On the right side of the door a smaller display window projects from the brick wall, with no supporting bulkhead; bricks below the window are laid in common bond, and to the right (at the edge of the recessed area) are laid in stacked bond. Both display windows and door assembly have plate glass framed in anodized aluminum (Figures 46 through 48).



Figure 42. Former Union Hardware store building incorporated into Rileys in 1960, camera facing north (Google, November 2018).



Figure 43. Overview down Chorro Street, camera facing east (Google, November 2018).



Figure 44. View down Chorro Street elevation, camera facing southeast (SWCA, May 5, 2019).



Figure 45. Articulation of marble-clad wall with display window supported on brick bulkhead at left corner of former Union Hardware building, camera facing north (SWCA, May 5, 2019).



Figure 46. Articulation of rectangular storefront window, brick bulkhead, and door assembly on former Union Hardware building, camera facing north (SWCA, May 5, 2019).



Figure 47. Door assembly, including transom and wall surface below awning, former Union Hardware building, camera facing northeast (SWCA, May 5, 2019).



Figure 48. Articulation of door assembly with brick wall and projecting display window, camera facing east (SWCA, May 5, 2019).

The recessed area that marks the transition between the former Union Hardware building and the original portion of the Rileys building is trapezoidal in plan (see Figure 49). This area is characterized by four prominent features: a tall Roman brick wall, laid in a common bond pattern; a pair of inset bronze memorial plaques to Herbert A. Landeck, Sr., and Coy C. Humphrey (co-owners and developers of the property in 1955); a tall palm tree in a low brick planter; and a brick and concrete bench (Figures 50–53). The bench is a more recent addition to this area; made of a mixture of brick types it is adjacent to the back wall but not tied into it (see Figure 50). The blocky upper wall and awning-covered canopy of the adjacent Rileys building project into the recessed area, intersecting the tall brick wall at different heights and angles. Additional exterior and interior photos are included as Figures 54 through

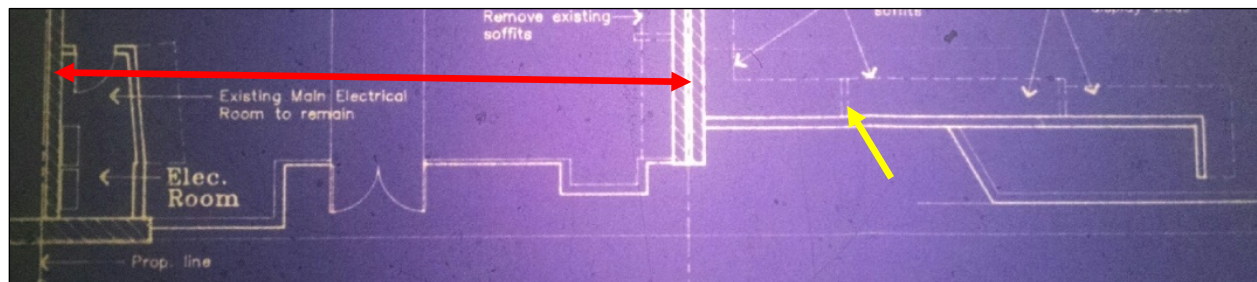


Figure 49. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street). The red arrow shows the limits of the former Union Hardware building; the yellow arrow shows the location of the recessed area.



Figure 50. Recessed area on Chorro Street with Roman brick wall, memorial plaques, palm tree, and bench, camera facing northeast (SWCA, May 5, 2019).



Figure 51. Memorial plaques to Herbert A. Landeck, Sr. (1897–1972), and Coy C. Humphrey (1906–1968), who owned and developed the property at 1144 Chorro Street in 1955, camera facing north (SWCA, May 5, 2019).



Figure 52. Articulation of brick masonry wall and concrete wall at recessed area, with palm tree and horizontal flagpole, camera facing northwest (SWCA May 5, 2019).



Figure 53. Inner corners of Roman brick masonry between bench and angled display window, camera facing northeast (SWCA, May 5, 2019).



Figure 54. Underside of stuccoed canopy over Chorro Street sidewalk (SWCA, May 5, 2019).



Figure 55. Chorro Street main entrance, camera facing northeast (Google, November 2018).



Figure 56. View of interior and recessed area beyond, through display windows, camera facing northwest (SWCA, May 5, 2019). The exterior brick wall extends into the enclosed space; the structural support for the canopy is also visible.



Figure 57. Angled display window at left side of main Chorro Street entrance, camera facing north (SWCA, May 5, 2019). Note gap in brick masonry at exterior corner of bulkhead.



Figure 58. Right-angled corner of display window at right side of main Chorro Street entrance, camera facing east (SWCA, May 5, 2019). Inner corner of bulkhead brick masonry is not integrated into wall plane.

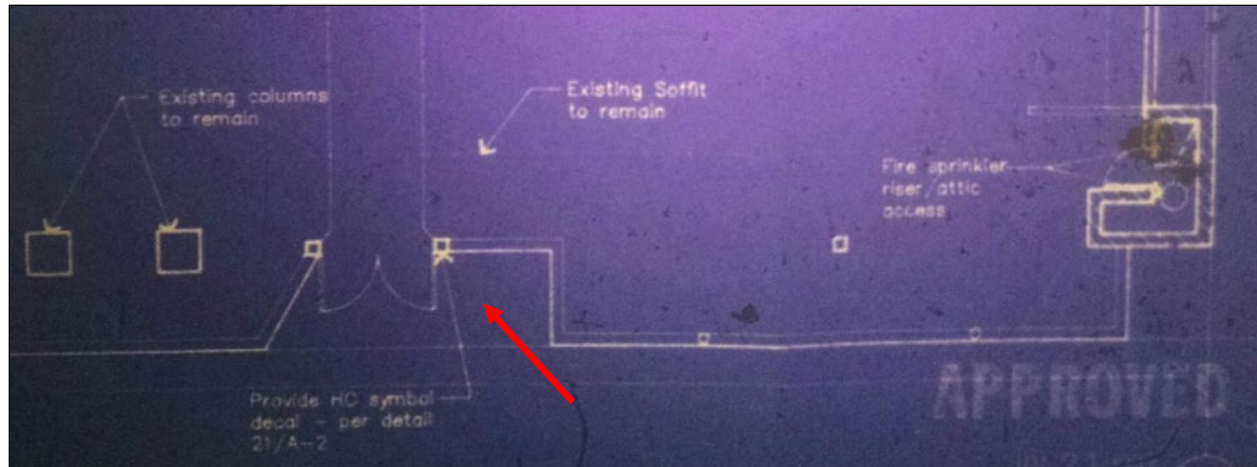


Figure 59. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street). The red arrow indicates the trapezoidal shape of the main Chorro Street entrance.

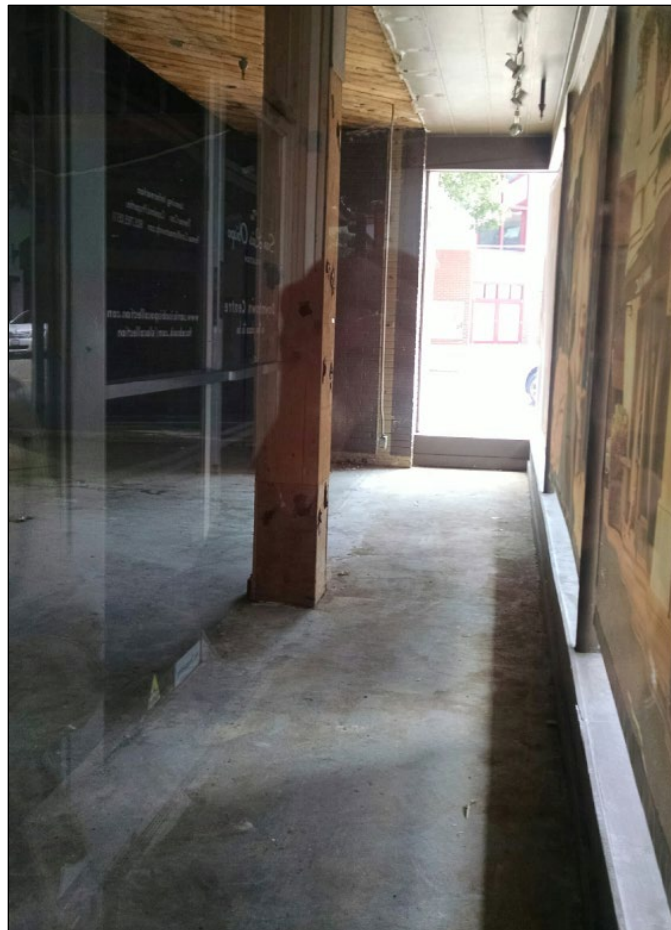


Figure 60. View through display window to Marsh Street corner, camera facing southeast (SWCA, May 5, 2019). Display window cases have been removed.

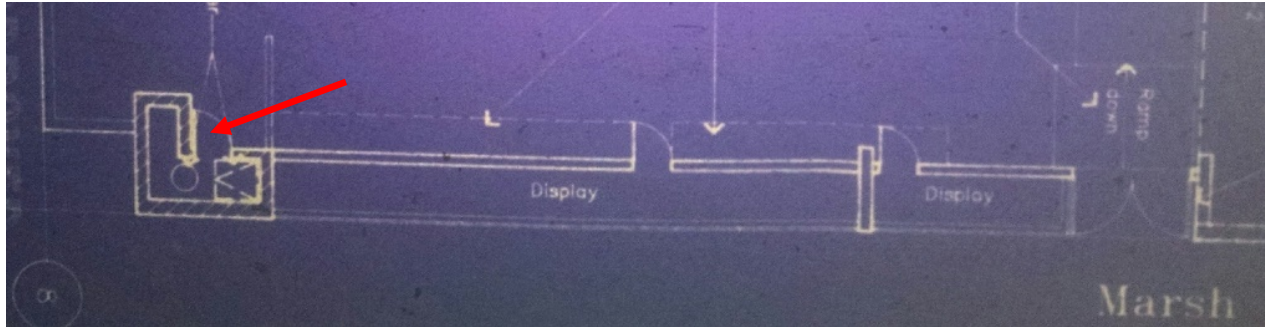


Figure 61. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street). The red arrow indicates the brick wall extending into the interior of the store. Dashed lines on blueprint show where display cases were removed.



Figure 62. Articulation of Roman brick masonry walls at the corner of Chorro Street and Marsh Street, with brackets that formerly held the vertical Rileys sign and flagpole, camera facing north (SWCA, May 5, 2019).

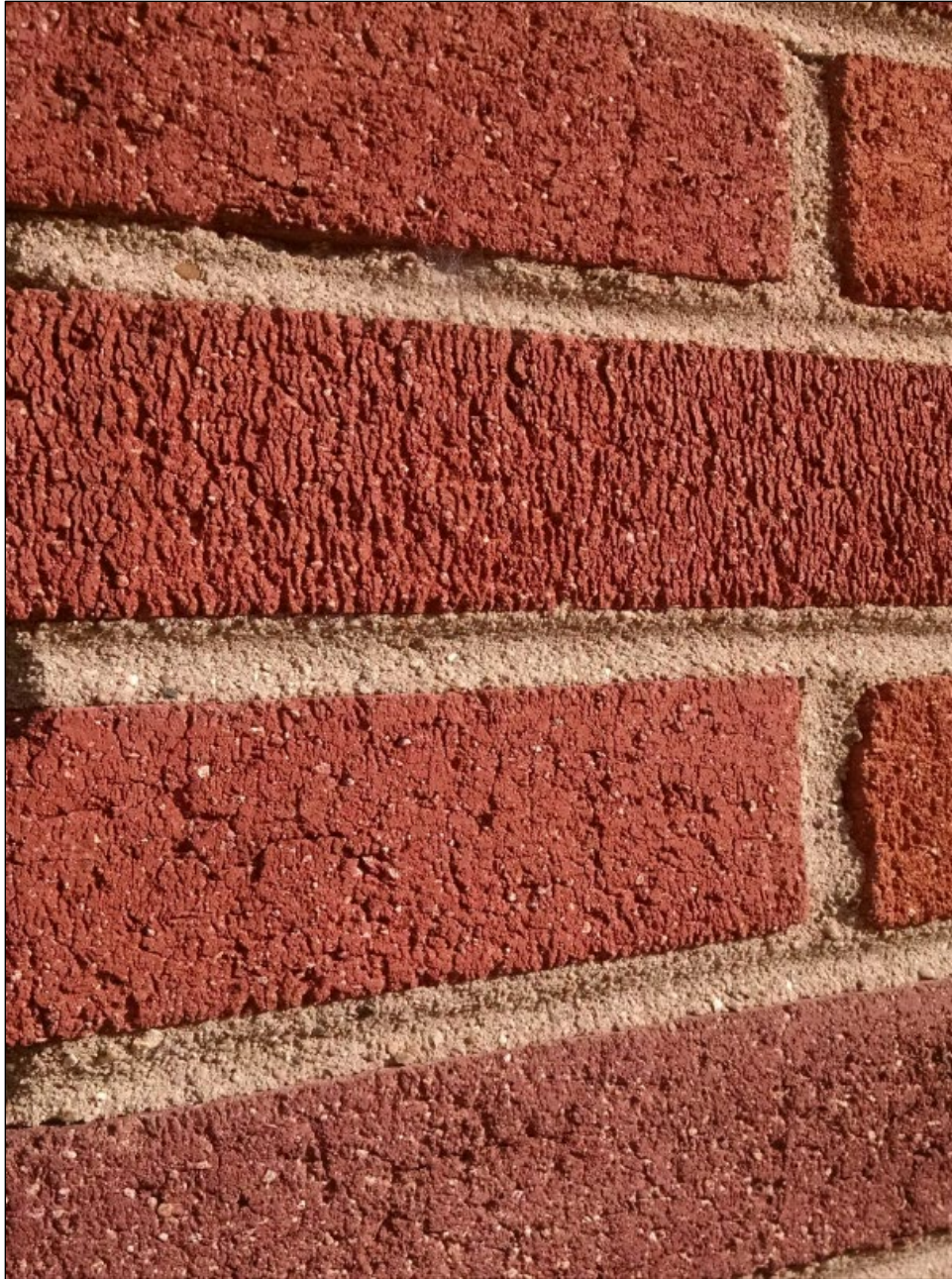


Figure 63. Detail of brick texture and inclusions in clay body; note well-executed concave mortar tooling (SWCA, May 5, 2019).



Figure 64. Overview of Chorro and Marsh street elevations, camera facing north (Google, November 2018).



Figure 65. Marsh Street elevation, near Chorro Street, camera facing northwest (Google, November 2018).

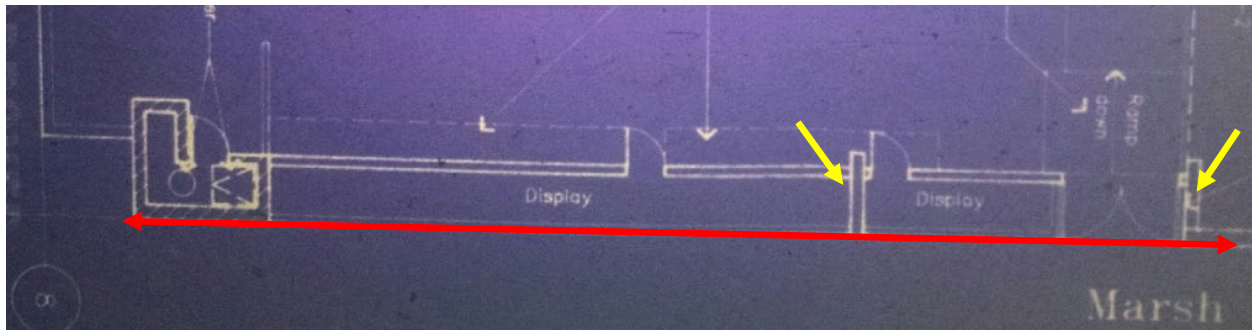


Figure 66. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street). The red arrow indicates the area shown in Figure 65, above, and Figures 67–75, below; yellow arrows indicate the pair of stuccoed pillars forming doorway portal.



Figure 67. At west end of display window, aluminum frame is flush-mounted in brick wall, Marsh Street elevation, camera facing northwest (SWCA photograph, May 8, 2019).



Figure 68. Roman brick masonry bulkhead on Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).



Figure 69. Upper wall surface, underside of canopy, and left concrete pillar of doorway portal, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).



Figure 70. At east end of display window, aluminum frame flares out on top of brick masonry, Marsh Street elevation, camera facing west (SWCA, May 5, 2019).



Figure 71. Articulation of brick masonry bulkhead, display window assembly, and door assembly, Marsh Street elevation, camera facing west (SWCA, May 5, 2019).



Figure 72. Doorway assembly set inside tall, stuccoed concrete entry portal, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).



Figure 73. Articulation of stucco with metal mesh screen on underside of canopy and awning, Marsh Street elevation, camera facing northwest (SWCA, May 5, 2019).



Figure 74. Metal mesh screening on underside of canvas awning, Marsh Street elevation, camera facing southwest (SWCA, May 5, 2019).



Figure 75. Overview of Marsh Street elevation near alleyway, camera facing northwest (SWCA, May 5, 2019).

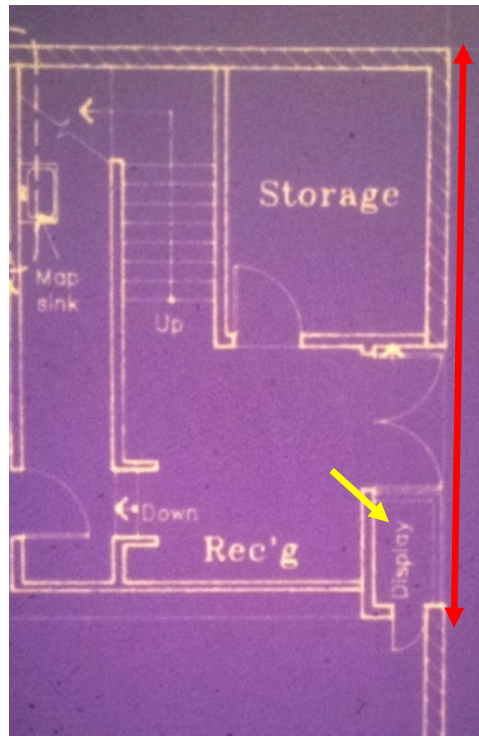


Figure 76. Approved plan for Copeland Sports project, 1992 (City of San Luis Obispo microfiche, 1144 Chorro Street). The red arrow indicates the area shown in Figures 69-73, below; the yellow area indicates a display case removed to accommodate the replacement door.



Figure 77. Replacement door assembly near alleyway on Marsh Street elevation, camera facing west (SWCA, May 5, 2019).

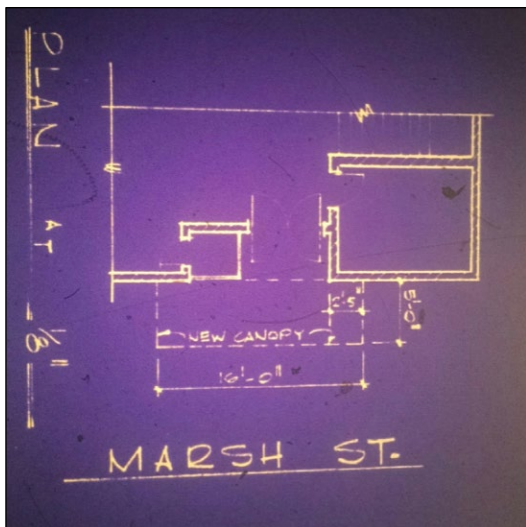


Figure 78. Plan view of new canopy above original doorway and display case, constructed in September 1962 by Maino Construction (City of San Luis Obispo microfiche, 1144 Chorro Street).

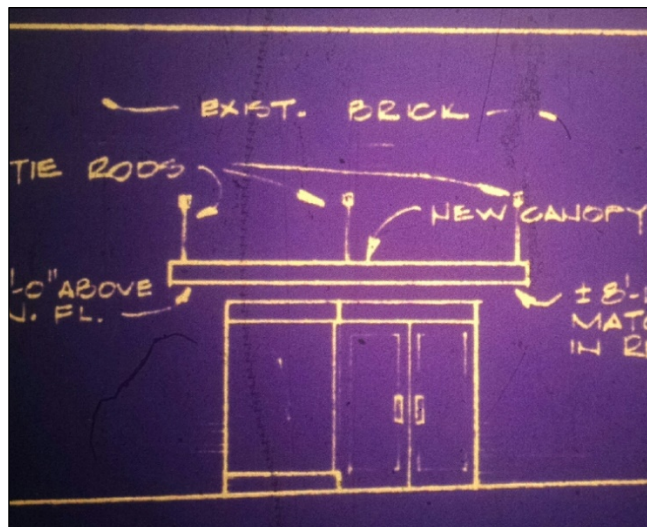


Figure 79. Elevation of new canopy shows original configuration of Marsh Street doorway and adjacent display window (City of San Luis Obispo microfiche, 1144 Chorro Street).



Figure 80. Upper corner of Marsh Street entrance near alleyway, showing where display window was formerly located, camera facing west (SWCA, May 5, 2019).



Figure 81. Steel angle bar protecting brick masonry at corner of Marsh Street alleyway behind Rileys building (SWCA, May 5, 2019). Note difference in brick type and dimensions, and in depth of mortar tooling, camera facing west.

Evaluation of Architectural Resources in Project Area of Potential Effects

The former Rileys Department Store building, at 1144 Chorro Street in San Luis Obispo, is evaluated here, pursuant to CEQA, to determine whether it meets any of the eligibility criteria for listing in the CRHR, or otherwise constitutes a “historical resource” for the purposes of CEQA, or whether it is eligible for local designation on the City of San Luis Obispo (City) Master List of Historic Resources or as a contributing resource to the Downtown Historic District in conformance with Section 14.01.070 of the City’s Historic Preservation Ordinance.

California Register of Historical Resources

The CRHR includes buildings, sites, structures, objects, and districts significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California. Eligibility to the CRHR is demonstrated by meeting one or more of the following criteria:

- **Criterion 1.** Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States;
- **Criterion 2.** Associated with the lives of persons important to local, California, or national history;
- **Criterion 3.** Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values; or
- **Criterion 4.** Has yielded or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

EVALUATION UNDER CRITERION 1

For an entire century, Rileys Department Store and its direct antecedents played an undeniably large role in the commercial life of San Luis Obispo—both at its original location on Higuera Street and at the subject location at Chorro and Marsh Streets. It was, as it claimed to be, a shopping destination for many Central Coast communities, where customers could find merchandise not readily available elsewhere. Constructed in 1955, the larger, modern store, with its interior designed by a merchandising and design professional, was also part of the evolving story of post-World War II consumerism, when Mid-Century modern storefronts began to prevail and when shopping acquired recreational and acquisitional aspects for an expanding and relatively well-off middle class. The business also demonstrated a consistent pattern of employee loyalty and decades of service. As a store that catered primarily to women, most of its sales staff were also women. Although no women were employed in the uppermost levels of Rileys corporate management, many female employees were career employees, holding departmental management positions, sometimes over the course of decades.

EVALUATION UNDER CRITERION 2

The business enterprise known most recently as Rileys has historical associations with the founders of an earlier iteration (Aaron, Jacob, and Adolph Crocker, owners during 1887–1920), with D. J. Riley (1920–1945), and with partners Herbert A. (H. A.) Landeck, Sr., and Coy Humphrey (1945–1987). The 1955 construction of the current commercial building, however, and the relocation of the Rileys Department Store business to the corner of Chorro and Marsh Streets took place under the sole direction of Landeck and Humphrey. Neither the Crocker brothers nor D. J. Riley had any direct influence on the selection of the current site or on the design or construction of the modern store. In some respects, D. J. Riley’s legacy of business acumen might be regarded as continuing to influence company policies about the primacy of customer comfort and service, a broad selection of quality merchandise, and an attention to the well-being of its staff—but those policies needed to be endorsed and sustained by Landeck and Humphrey (as they were) in order to succeed. Their partnership, as well as the subsequent partnership of Humphrey’s sons, Bob and Ross, proved successful and allowed Rileys to retain its local ownership and local customer base for an unusually long time.

EVALUATION UNDER CRITERION 3

Research for this evaluation has not found evidence of any architect associated with the design of the 1955 Rileys Department Store building. William D. Holdredge, the local architect who designed the

elegant Mid-Century San Luis Obispo City Hall building in 1951, is credited with the rather ordinary design of the Union Hardware building absorbed by Rileys in 1960. It seems unlikely, however, that Holdredge also designed the Rileys building: the two structures are quite different, perhaps surprisingly so, given the stated intention for the hardware store front design to be “coordinated” to complement Rileys proposed new building (*San Luis Obispo Telegram-Tribune* 1955b:2). Despite the architectural color rendering (see Figure 35) produced by Frank E. Martin and Associates and J. H. Leman, Engineer, neither of these principals is mentioned on the building permit, either. Rather, the Rileys building appears to have been designed by local civil engineer C. F. Hamlin (1910–1999), who had worked as an associate bridge engineer for the California Division of Highways (*San Luis Obispo Telegram-Tribune* 1947:6) and later owned a manufacturing firm specializing in steel bowstring roof-truss systems. The Rileys building features large expanses of well-executed Roman brick masonry interspersed with large display windows. At present, these windows offer extensive interior views and cross views that did not exist originally; the window displays were relatively shallow, with a rear wall and door allowing the window dresser to access the mannequins on display. The structural engineer selected cantilevered canopies above standard commercial plate glass and aluminum display window and door assemblies.

Though it is obviously unrealistic to expect the same level of architectural merit from the Rileys building as that embodied in the works of a Morris Lapidus or a Welton Becket, the work of such architects did establish the Mid-Century style. The Rileys design may appropriately be evaluated in relation to diagnostic features of the style identified by Mike Jackson (Jackson 2000) and Richard Longstreth (2000), discussed earlier in this report, as well as the features illustrated by Carol J. Dyson (Dyson 2008) in Appendix A. As a result, the architecture of the Rileys Department Store building appears to be a rather underdeveloped example of the Mid-Century commercial style, especially given the fact that the building was newly constructed in 1955, rather than merely remodeled and updated. Given the fact that Riley’s owned a parking lot across Marsh Street, and given the auto-centric nature of Marsh Street, which was much broader than pedestrian-oriented Chorro Street, it was perhaps a surprising decision to make the primary entrance—with its large-scale signage—face Chorro Street. The vertical sign at the corner, and the name “Rileys” on the suspended awning, seem to have been the only store signs facing Marsh Street. Most importantly, the long street frontages on both Chorro and Marsh Streets lack the dramatic “open front” design that treats views of the interior of the store as part of an integrated window display. Each of Rileys window displays was backed by a rear wall (with a visible door hatch), blocking interior views. The window assemblies do feature large plate glass display windows with narrow extruded aluminum frames, but the windows are supported by bulkheads that do not recede (not even by as much as a toe kick) and that do not allow the windows to “float” or achieve a gravity-defying “jewel-box” quality. Window planes are all vertical, as are all wall elements. In plan view, there is some use of angled windows near the doorways, but the approach from the sidewalk to the door is still basically perpendicular. The (now-covered) roof canopy is cantilevered, but did not express much dynamic movement; by 1960 it had already been covered by a boxy canvas awning that hung straight down from the outer edge of the canopy, obscuring the original design intent. The rough-textured Roman bricks making up the expansive walls are handsome, and the brick masonry shows excellent workmanship, with consistent, well-tooled concave mortar. Stacked brick, if used at all in the original design, made up only a miniscule percentage of the wall surface. Though the brick masonry is indeed admirable, it is not sufficient to carry an eligibility determination for the building as a whole.

Even without the cumulative loss of physical integrity (discussed below), the Rileys Department Store building lacked important diagnostic features associated with good examples of Mid-Century commercial architecture necessary for architectural significance under Criterion 3 (which requires a resource to embody “distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master or possesses high artistic values”). This lack can probably be attributed, at least in part, to the fact that H.A. Landeck, Sr., and Coy C. Humphrey were preoccupied with the store’s *interior*. The fact that they hired a professional store merchandising display expert (the representative of a

manufacturer of store fixtures) but did not hire an architect probably made all the difference in the final design.

By way of contrast, one modest example of the dawning use of Mid-Century elements in San Luis Obispo is the small two-unit commercial building at 1335–1337 Monterey Street (Figure 82), built in 1949, which includes a vertical element above the roof canopy, a jutting triangular wall feature between the two units, angled wall planes fronting on Monterey Street, and angled plate-glass windows that cant out slightly from the upper edge but are flush mounted at the lower edge. This is not meant to suggest superior workmanship or style, but to demonstrate that diagnostic elements of the Mid-Century design vocabulary were already being adopted in downtown San Luis Obispo in the late 1940s.



Figure 82. Modest example of early Mid-Century style, 1335–1337 Monterey Street (Google, November 2018).

EVALUATION UNDER CRITERION 4

Criterion 4 is almost exclusively applied to archaeological resources and is not pertinent to the Rileys Department Store historic-period built-environment resources.

EVALUATION OF INTEGRITY

Illinois architectural historian and Deputy State Historic Preservation Officer Carol J. Dyson recently posed the following questions regarding architectural evaluations of Mid-Century design (Dyson 2017:8, 11):

What is the integrity of midcentury design? Can you still understand the design intent? Does the building still tell the story with most components, display windows, and materials still remaining? For many of these buildings loss of design impact may be due to the loss of the historic signage. Business or aesthetic changes may have caused removal of the original postwar signage and replaced it with either neutral or incompatibly designed signage. Many of these building designs were co-dependent on their midcentury modern signage. It is likely that the period signage does not remain and

should not be given undue weight in evaluation. If it is missing, new signs can usually be designed that work with the midcentury storefront and help revive the design aesthetic.

The commercial buildings and storefront modifications of the midcentury exhibited an exuberance, drama, and elegance, as they showcased up-to-date businesses within. These modifications were just one more step in the continuum of change exhibited in our dynamic downtowns. They are an important part of our past, and are old enough to no longer be our “recent past.” As such they deserve our study, survey, careful evaluation, and in many cases, preservation (Dyson 2017:11).

When considering the potential for historical significance under CRHR Criterion 1 through 4, the question of the physical integrity of the building must also be considered. The integrity of built-environment resources is evaluated against seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

Location

The store building retains integrity of its prominent location at the corner of Chorro and Marsh Streets.

Design

The building’s exterior does little in the way of expressing what Dyson refers to as “exuberance” and “drama.” As seen in Figure 34, above, the store in its early years of use appears rather boxy and staid, with windows cluttered with posted notices, and a suspended canvas awning obscuring the clean, thin line of the cantilevered canopy. It is just modern enough to distinguish itself from older businesses, but it does not make any innovative architectural statement. The store’s Chorro Street frontage incorporates a portion designed in 1955 by local architect William D. Holdredge, a portion designed in 1955 by engineer C. F. Hamlin, and more recent additions and alterations, including a canopy built by Maino Construction in 1962, and the removal of an original display window and installation of a distinctly different doorway assembly on the Marsh Street elevation, sometime after 1992. Figure 33, above, presents a conundrum about the integrity of other display windows. The photograph shows the two-light window set within a very shallow recess, with Roman bricks laid in a stacked bond pattern beneath, but this combination of wall configuration and brick pattern doesn’t exist anywhere on the current building. This suggests that one or more of the other display windows may have been replaced or modified. The original canopy design (along with the style of awning added sometime in the late 1950s) is very different from the current canopy-and-awning configuration. The new canvas awning completely encloses the edges and upper surface of the original extant canopy and extends the awning continuously across both the Chorro Street and Marsh Street elevations. In doing so it adds a prominent new angled form to the overall design and obscures the tall, bulky entry portal facing Marsh Street. The removal of this awning, though feasible, would not restore the building to its original appearance. The palm tree, planted on Chorro Street in 1955, has survived in its planter and grown so tall that, at street level, it appears more pole-like than tree-like. The two bronze plaques are obviously later installations, but are appropriate to the building. The bench is a poorly designed and poorly executed recent addition. Because of a change in ownership in 1993, none of the original Rileys signage (neon vertical sign at corner, letters “R” above the canopy, and the name Rileys printed on awnings) is still in place on the building. As noted above, Dyson cautions against attaching too much significance to the loss of the signage, but in this instance, the signage was among the most conspicuous Mid-Century elements incorporated in the building.

Setting

Although the store's setting became increasingly commercial and less residential over time, it retained its essential character as part of the existing downtown core, facing and flanked by other downtown businesses.

Materials

Most of the original Roman brick masonry is extant and still in excellent condition. The concave-tooled mortar also appears to be original, with no repointing or painting. Plate glass windows are still in place, and the aluminum frames are intact, though dinged and bent at street level in some locations. With the exception of the new black-framed doorway on Marsh Street (which constitutes a new and visually prominent material), the aluminum door assemblies are also original. New materials that have been added include the discordant application of marble slabs at the west end of the building, a canvas awning with a metal mesh screen attached to the bottom frame, and the concrete-topped bench.

Workmanship

With the exception of the brick bulkheads directly below the window displays, the brick masonry is of very high quality and has retained its integrity. The masonry for the bulkheads does not tie into the adjacent walls; rather, the bricks are merely mortared up against the walls. An examination of the aluminum frames shows that the installation was serviceable, but not exceptional.

Feeling

The building still "reads" as a storefront, but definitely appears to be stripped down and lacking visual coherence.

Association

The most deleterious impact to this aspect of integrity is the loss of the store's signage, interior fixtures, display cases, and visual identity.

City of San Luis Obispo Local Historic Preservation Criteria

The City's Historic Preservation Ordinance (Section 14.01.070, Evaluation Criteria for Historic Resource Listing) provides:

When determining if a property should be designated as a listed Historic or Cultural Resource, the CHC and City Council shall consider this ordinance and State Historic Preservation Office ("SHPO") standards. In order to be eligible for designation, the resource shall exhibit a high level of historic integrity, be at least fifty (50) years old (less than 50 if it can be demonstrated that enough time has passed to understand its historical importance) and satisfy at least one of the following criteria:

- A. Architectural Criteria:** Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.
 - (1) **Style:** Describes the form of a building, such as size, structural shape and details within that form (e.g. arrangement of windows and doors,

ornamentation, etc.). Building style will be evaluated as a measure of:

- a. The relative purity of a traditional style;
- b. Rarity of existence at any time in the locale; and/or current rarity although the structure reflects a once popular style;
- c. Traditional, vernacular and/or eclectic influences that represent a particular social milieu and period of the community; and/or the uniqueness of hybrid styles and how these styles are put together.

(2) **Design:** Describes the architectural concept of a structure and the quality of artistic merit and craftsmanship of the individual parts. Reflects how well a particular style or combination of styles are expressed through compatibility and detailing of elements. Also, suggests degree to which the designer (e.g., carpenter-builder) accurately interpreted and conveyed the style(s). Building design will be evaluated as a measure of:

- a. Notable attractiveness with aesthetic appeal because of its artistic merit, details and craftsmanship (even if not necessarily unique);
- b. An expression of interesting details and eclecticism among carpenter-builders, although the craftsmanship and artistic quality may not be superior.

(3) **Architect:** Describes the professional (an individual or firm) directly responsible for the building design and plans of the structure. The architect will be evaluated as a reference to:

- a. A notable architect (e.g., Wright, Morgan), including architects who made significant contributions to the state or region, or an architect whose work influenced development of the city, state or nation.
- b. An architect who, in terms of craftsmanship, made significant contributions to San Luis Obispo (e.g., Abrahams who, according to local sources, designed the house at 810 Osos - Frank Avila's father's home - built between 1927 – 30).

B. Historic Criteria:

(1) **History – Person:** Associated with the lives of persons important to local, California, or national history. Historic person will be evaluated as a measure of the degree to which a person or group was:

- a. Significant to the community as a public leader (e.g., mayor, congress member, etc.) or for his or her fame and outstanding recognition - locally, regionally, or nationally.
- b. Significant to the community as a public servant or person who made early, unique, or outstanding contributions to the community, important local affairs or institutions (e.g., council members, educators, medical professionals, clergymen, railroad officials).

(2) **History – Event:** Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States. Historic event will be evaluated as a measure of:

- (i) A landmark, famous, or first-of-its-kind event for the city - regardless of whether the impact of the event spread beyond the city.
 - (ii) A relatively unique, important or interesting contribution to the city (e.g., the Ah Louis Store as the center for Chinese-American cultural activities in early San Luis Obispo history).
 - (3) **History-Context:** Associated with and also a prime illustration of predominant patterns of political, social, economic, cultural, medical, educational, governmental, military, industrial, or religious history. Historic context will be evaluated as a measure of the degree to which it reflects:
 - a. Early, first, or major patterns of local history, regardless of whether the historic effects go beyond the city level, that are intimately connected with the building (e.g., County Museum).
 - a. Secondary patterns of local history, but closely associated with the building (e.g., Park Hotel).
- C. **Integrity:** Authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Integrity will be evaluated by a measure of:
- (1) Whether or not a structure occupies its original site and/or whether or not the original foundation has been changed, if known.
 - (2) The degree to which the structure has maintained enough of its historic character or appearance to be recognizable as an historic resource and to convey the reason(s) for its significance.
 - (3) The degree to which the resource has retained its design, setting, materials, workmanship, feeling and association.

EVALUATION

The primary directive of the City's Historic Preservation Ordinance is that a prospective historical resource shall meet three criteria: a high level of integrity, sufficient age (generally 50 years), and significance. These criteria are standard within the preservation community, with each criterion accomplishing a specific goal. The integrity threshold is to ensure that resources retain the physical ability to convey their significance. The 50-year-old threshold is not, as is sometimes thought, to certify that an older building is automatically an important one; rather, the threshold is meant to ensure that sufficient time has elapsed to be able to make an informed assessment of its significance. (It is for this reason that some exceptional buildings and structures that are not yet 50 years old may already be determined eligible for listing.) Significance is perhaps the most elastic of the City's three criteria. It is often the case that local ordinances are more inclusive than CRHR eligibility criteria, where factors such as familiarity in the landscape, a broad base of personal experience with the resource, and even nostalgia may be considered along with historical importance.

Age of Resource

In evaluating the former Rileys Department Store building for eligibility under the City's local ordinance, the age of the building, constructed in 1955–1956, can easily be seen as sufficient for a fair assessment to be made of its place in Mid-Century architectural design. The resource as it appears today is therefore evaluated here in relation to its appearance between 1955 and 1970 (from the time of its construction to 50 years ago, which is the “historic-period” for this resource). The criteria of integrity and significance

are interdependent. That is, to constitute an eligible historical resource under the City's Historic Preservation Ordinance, the former Riley's building needs to demonstrate *both* significance and a high level of integrity.

Significance of Resource

The architecture of the Rileys building was a rather undeveloped and unexceptional example of the Mid-Century commercial style, especially given the fact that it was developed in two phases: the first portion was newly constructed in 1955, and the second phase was the 1960 annexation and remodeling of an adjacent hardware store. Rileys was not a trend-setting building in the downtown commercial core. The building's exterior expressed neither the exuberance or drama suggested in an early (c1955) architectural rendering produced by Los Angeles-based Frank E. Martin and Associates but not adopted as the final design (see Figure 35). The Martin and Associates design featured important hallmarks associated with the Mid-Century modern style: large-scale signage, including a very prominent tall and broad panel extending well above the roofline; a broad, uninterrupted span of plate glass permitting unobstructed views into the interior; a broad and deep overhang sheltering the entire window wall; and a row of tall pillars articulating the Rileys building with the neighboring Union Hardware building. A comparison of the Martin and Associates architectural rendering with contemporary photographs (see Figures 23 and 25) and with local advertising sketches published in 1955 and 1962 (see Figures 24 and 36) reveals that Rileys operated for 4 to 5 years—until it annexed the 1960 hardware store building—with an overall architectural design concept that was only partially realized. Martin and Associates is not listed on the City's building permit, although, in its completed form, the Rileys building shows the influence of their design. Rileys owners Landeck and Humphrey ended up constructing a much more staid (and certainly less expensive) building, as well as annexing the hardware store building designed in 1955 by local architect William D. Holdredge. Whether Martin and Associates had any further input is as yet undocumented. The building cannot be said to meet any of the City's architectural criteria.

This evaluation assessed the potential for local significance in the business and merchandising aspects of Rileys, as part of the continuing development of San Luis Obispo as a commercial hub and for its association with merchant-owners Landeck and Humphrey. This potential, however, is tempered in two ways. In the first place, Landeck and Humphrey were demonstrably less interested in the exterior design of the building than they were in the interior design of the store. Rileys' reputation was based on its excellent customer service, the expertise and well-being of its many longtime employees, its broad selection of quality merchandise, and its attention to the shopping "experience." The exterior of the Rileys building reflects only some of the contemporary Mid-Century design ideas envisioned by Martin and Associates, but the interior spaces, as documented in contemporary photographs (see Figures 30–32), clearly show the modish unified architectural interior design and merchandising design aesthetic of the professional designer, Lee B. Kuhn, hired by Landeck and Humphrey. The difference between Kuhn's stylish merchandise displays on the inside (incorporating modern store fixtures and merchandising techniques) and the ad hoc window displays outside, facing Chorro and Marsh streets (see Figure 33), demonstrate the disparity in design focus. Eschewing the Mid-Century trend toward unobstructed views into the store's interior, Landeck and Humphrey put in large plate glass windows, and then covered them up with boxed-in display cases. In building their new store, Landeck and Humphrey were chiefly interested in acquiring more space for the comfort and convenience of shoppers. In that respect, the "modern" store building was only as modern as it needed to be to house their expanded stock and new departments. The real modernization effort happened inside. The potential for significance under the City's historical criteria lies a great deal in the intangible realm of Landeck and Humphrey's decisions about business practices, employee relations, and merchandising, as well as customer reactions to and memories of their personal shopping experiences.

INTEGRITY OF RESOURCE

The second consideration in evaluating the historical significance of the Rileys building is the complementary evaluation of the resource's integrity. The opening paragraph of Section 14.01.070 of the City's Historic Preservation Ordinance states, "In order to be eligible for designation, the resource shall exhibit a high level of historic integrity." The seven aspects of integrity specified in the City's Historic Preservation Ordinance—location, design, setting, materials, workmanship, feeling, and association—are identical to those aspects of integrity evaluated in determinations of eligibility under CEQA:

- **Location:** The Rileys building retains its prominent downtown location at the corner of Chorro and Marsh Streets; its foundation is original.
- **Design:** The historic-period design of the Rileys building is a troubled topic to begin with. The original design of the building appears to have been influenced by an architectural rendering by Martin and Associates, although the Rileys building is much more conservative and pared down. The person responsible for the final design of the first phase of Rileys was not identified, but may have been San Luis Obispo structural engineer C. F. Hamlin. Local San Luis Obispo architect William D. Holdredge is credited with the design of the Union Hardware building annexed by Rileys in 1960. The two parts of the Rileys building are similar in style but distinguishable, nevertheless. The doorway reconstruction fronting on Marsh Street was carried out by Maino Construction in 1962. Between 1955 and 1962, then, portions of the Rileys building were designed by, or at least influenced by, at least four architects or structural engineers. The interior architectural design was the work of Lee B. Kuhn.

The building, as completed in 1962, was in continual service as the Rileys Department Store until 1993. With the change in ownership, the former department store building lost character-defining features that were not only original to the building but also fundamental to identifying and advertising its purpose. On the exterior, these features included distinctive signage, display windows, and canopies. The loss of signage in this instance was especially deleterious to the building design. The large 8 × 8-foot porcelain "R" installed above the entrance on Chorro Street and the vertical 15-foot-high neon "Rileys" sign rising above the corner of Chorro and Marsh Streets had been eye-catching contributors to the building's limited range of Mid-Century-style decorative elements. Removal of the boxy window display cases further distanced the purpose of the building from its form. It is interesting that, even in the 1950s and 1960s, Rileys covered the strong, thin horizontal line of the cantilevered canopies with substantial scalloped canvas awnings that were much more in keeping with storefronts from the 1930s and 1940s. After the store closed, newer awnings of a different configuration were installed over the cantilevered canopies. It appears that Landeck and Humphrey continued to treat the building's exterior from a practical point of view and were not zealous about maintaining or promoting the Mid-Century aesthetic as a selling tool. The customers evidently patronized Rileys for other reasons and, once inside the store, were treated to a good selection of merchandise that suited their wants and needs and were waited on by knowledgeable staff. In 1992, the store was remodeled to accommodate Copeland Sports, with a prominent new door assembly installed on Marsh Street. This change demolished a small original display case and created a blank windowless face for much of the Marsh Street elevation.

- **Setting:** Facing and flanked by other commercial buildings, the Rileys store building retains its place as an element of the downtown commercial core,
- **Materials:** The well-formed, well-fired, textured, full-dimension bricks that make up large sections of the Rileys building's walls have very good physical integrity despite decades of exposure. Most if not all of the extant plate glass windows and their aluminum channel frames are probably original, or at least were replaced in kind during the years the building operated as

Rileys Department Store. The addition of discordant materials such as the heavy black steel doorway assembly on Marsh Street, and the odd inclusion of marble slab panels on the Chorro Street, elevation post-date the store's operation. The current canvas awning is also a later addition in a style that does not match the original design. These additions degrade the physical integrity of the exterior design.

- **Workmanship:** The brick masonry walls continue to exhibit their original high-quality workmanship, including the well-executed concave mortar tooling. No other features of the building can be said to display exceptional workmanship.
- **Feeling:** The Riley building still “reads” as a storefront, but presents itself now as an undifferentiated and altered commercial structure, stripped down and lacking visual coherence.
- **Association:** The most deleterious impacts to this aspect of integrity are the loss of the distinctive signage that contributed so much to its visual identity and the loss of interior fixtures. As a litmus test for integrity, the “degree to which the structure has maintained enough of its historic character or appearance to be recognizable as an historic resource and to convey the reason(s) for its significance” is the crux of this analysis. From the point of view of architecture, Rileys is an example of a building that was never on a firm stylistic path capable of giving full support to its commercial purpose. The fact that it annexed a neighboring building designed in 1955 by a different person did not help. Even in its heyday, the building was an unremarkable structure that happened to house a department store business. The owners were far more vested in the appearance and modernity of the store's interior. As a result, they never seem to have made full use of what the building did offer, particularly by blocking potential views of the array of merchandise within—expansive windows were blocked with very ordinary display cases (which have all been removed). The strongest associations with the former Rileys Department Store would depend on an interior with good integrity—capable of conveying the building's prior use and documentation of their business practices.

FINDINGS

As owners of Rileys Department Store, Landeck and Humphrey seem to have adopted a middle ground in their selection of building style. Though advertised as extremely modern, this claim does not hold up to close scrutiny. Documentation makes it reasonable to suggest that they put their corporate money into signage and into the interior design and amenities. With the exception of the original interior staircase and mezzanine railings, these aspects of the overall design have not survived.

CONCLUSIONS

The former Rileys Department Store building at 1144 Chorro Street evaluated as part of this study does not meet the eligibility criteria for listing in the CRHR or otherwise constitute a historical resource for the purposes of CEQA. Similarly, the former Rileys Department Store building does not meet the high-integrity threshold criterion for historic resource listing under the City's Historic Preservation Ordinance. In order for the building to express its integrity as “part of the continuing development of San Luis Obispo as a commercial hub and for its association with merchant-owners Herbert A. Landeck, Sr., and Coy Humphrey,” it would need to be restored using Secretary of the Interior Standards for Restoration to its c1965 appearance by restoring/replicating the signage, decorative canopy awnings, and display window cases; removing the steel door assembly on Marsh Street and reconstructing the original doorway and display window; removing the marble panels; restoring the landscaping; and the restoring character-defining interior features and primary fixtures.

PREPARER'S QUALIFICATIONS

SWCA Senior Architectural Historian Paula Juelke Carr, M.A., meets the Secretary of the Interior's Standards for Professionally Qualified Staff as both historian and architectural historian. Ms. Carr has more than 25 years of experience in California history and architectural history, including more than 11 years as an Associate Environmental Planner (Architectural History) for the California Department of Transportation, District 5. She has been with SWCA since 2017.

REFERENCES CITED

Architectural Forum (in collaboration with Victor Gruen, Morris Ketchum, Morris Lapidus, Kenneth Welch, and Daniel Schwartzman)

- 1950 What Makes a 1940 Store Obsolete? *Architectural Forum* July:62–79. Available at: https://dahp.wa.gov/sites/default/files/WhatMakes_a_1940StoreObsolete_ArchitecturalForum_July1950_small.pdf. Accessed May 3, 2019.

Burke, Gene, and Edgar Kober

- 1946 *Modern Store Design*. Institute of Product Research, Los Angeles, CA. Available at: <https://babel.hathitrust.org>. Accessed April 29, 2019.

California Office of Historic Preservation.

- 2019a California Historical Resources. Sacramento, CA. Available at <http://ohp.parks.ca.gov/ListedResources/>. Accessed March 29, 2019.
- 2019b California Register of Historical Resources: Criteria for Designation. Sacramento, CA. Available at: http://ohp.parks.ca.gov/?page_id=21238. Accessed March 29, 2019

City of San Luis Obispo

- 2019 Info SLO, Permit History. Available at: <https://www.slocity.org/services/info>. Accessed May 6, 2019.

Claass Haus

- 2019 Morris Lapidus, Storefront King. Available at: <https://www.claasshaus.com/blog/the-storefront-king-morris-lapidus>. Accessed March 29, 2019.

Crabb, Guy

- 2011 *San Luis Obispo: 100 Years of Downtown Businesses. The Cross Streets: Osos, Chorro, Morro, Garden, Broad, Nipomo Streets and Much More*. Guy Crabb Publishing, San Luis Obispo, CA.

Dyson, Carol J.

- 2008 How to Work with Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide. Presented by Carol J. Dyson, AIA, in “What to Do When a Storefront is Younger Than You Are: How to Work with Storefronts of the Mid-Twentieth Century,” prepared for the 2008 National Main Streets meeting, Philadelphia, PA. Available at: <https://www2.illinois.gov/dnrhistoric/Preserve/mid-century/Pages/midcentury.aspx>. Accessed May 19, 2019.
- 2015 Mid-Century Commercial Modernism: Design and Materials. In *Proceedings of the Mid-Century Modern Structures: Materials and Preservation Symposium*, National Park Service Centennial Symposium Series, pp. 161–170. Available at: <https://www2.illinois.gov/dnrhistoric/Preserve/mid-century/Pages/midcentury.aspx>. Accessed May 19, 2019.
- 2017 Midcentury Commercial Design Evaluation and Preservation: An Opportunity for Commissions. In *The Alliance Review* [National Alliance of Preservation Commissions] Spring 2017, pp. 4–17. Available at: <https://www2.illinois.gov/dnrhistoric/Preserve/mid-century/Pages/midcentury.aspx>. Accessed May 19, 2019.

PicClick

- 2018 1956 Riley's Department Store My Baby Magazine San Luis Obispo. Available at: <https://picclick.com/1956-Rileys-Department-Store-My-Baby-Magazine-San-253799613932.html>. Accessed May 6, 2019.

Emerton, Bruce

- 2003 Built by Becket. Brochure produced by the Los Angeles Conservancy Modern Committee (MODCOM).

Franks, Janet Penn

- 2004 *San Luis Obispo: A History in Architecture*. Images of America Series. Arcadia Publishing, Charleston, SC.

Historic Resources Group

- 2013 *City of San Luis Obispo Citywide Historic Context Statement*. Prepared for the City of San Luis Obispo. September 30. Available at: <https://www.slocity.org/home/showdocument?id=4042>. Accessed March 29, 2019.

Hornbeck, James S., ed.

- 1962 *Stores and Shopping Centers*. McGraw-Hill Book Co., New York, NY.

Houser, Michael

- 2013 *Mid Century Storefronts. The Main Street of Tomorrow: 1930 to 1970*. Overview of the design and application of mid-century storefront systems. Presented by Washington State Architectural Historian Michael Houser at the Revitalize WA Conference in Vancouver, WA. May. Available at: <https://dahp.wa.gov/local-preservation/main-street-program/recent-past-on-main-street>. Accessed April 29, 2019.

Jackson, Mike

- 2000 'Storefronts of Tomorrow': American Storefront Design from 1949 to 1970. In *Preserving the Recent Past 2*, edited by Deborah Slaton and William G. Foulks, pp. 2-57–2-78. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, D.C. Available at: <https://www2.illinois.gov/dnrhistoric/Preserve/mid-century/Pages/midcentury.aspx>. Accessed May 19, 2019.

Ketchum, Morris

- 1957 *Shops & Stores*. Revised edition (first published 1948). Reinhold Publishing Corporation, New York, NY.

KSBY

- 2018 Longtime Operator of Riley's Dept. Store in San Luis Obispo Dies. April 24. Available at: <https://ksby.com/news/2018/04/24/longtime-operator-of-rileys-dept-store-in-san-luis-obispo-dies>. Accessed May 6, 2019.

Lambert, Cynthia

- 2014 Ross Humphrey, Co-Owner of Rileys in Downtown SLO, Dies at 78. *San Luis Obispo Tribune* 18 January, updated 20 January. San Luis Obispo, CA. Available at: <https://www.sanluisobispo.com/news>. Accessed May 3, 2019.

Lapidus, Morris

[n.d.] Designs for Modern Merchandising

Longstreth, Richard

2000 Integrity and the Recent Past. In *Preserving the Recent Past 2*, edited by Deborah Slaton and William G. Foulks, pp. 2-1–2-11. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, D.C. Available at: <https://www2.illinois.gov/dnrhistoric/Preserve/mid-century/Pages/midcentury.aspx>. Accessed May 19, 2019.

Los Angeles Public Library Photo Collection

c1953 Bullock's Westwood [photograph]. Identifier: 00074536, Security Pacific National Bank Collection, Westwood Village-Shops and stores-Department stores-Bullock's, CARL0000077343, <http://173.196.26.125/cdm/ref/collection/photos/id/115149>. Available at: <https://calisphere.org>. Accessed May 15, 2019.

Massey, James C., and Shirley Maxwell, comps.

2004 *Identification and Evaluation of Mid-20th-Century Buildings*. Course materials prepared for the National Preservation Institute.

Meanwhile, at the Manse

2012 In praise of laundry chutes, and other vintage technology. April 24, 2012. Available at: <https://atthemanse.wordpress.com/tag/pneumatic-tubes/>. Accessed May 15, 2019.

Middlecamp, David

2019 For Over 100 Years, this Department Store Brought the Latest Fashions to Downtown SLO. *San Luis Obispo Tribune* 4 January. San Luis Obispo, CA. Available at: <https://www.sanluisobispo.com/news/local/news-columns-blogs/photos-from-the-vault/article223788590.html>. Accessed May 6, 2019.

Millville Daily

1964 Christmas Joys for Girls and Boys [advertisement]. *Millville Daily* 25 November:6. Millville, NJ. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.

PatricksMercy

2010 Bullock's Westwood Department Store West Los Angeles, CA rendering 1951. Uploaded August 22, 2010. Available at: <https://www.flickr.com/photos/65359853@N00/4917690598/in/photostream/>. Accessed May 6, 2019.

Pinterest

2019a Artist Rendering of Rileys Department Store Exterior. Available at: <https://i.pinimg.com/originals/0e/c9/02/0ec902ab759615bc2bd9c9b8b1c62cf1.jpg>. Accessed May 6, 2019.

2019b Photos of Rileys Department Store Interior. Available at: <https://i.pinimg.com/originals/ba/c3/03/bac303c324708d4f369a4a61f8e8072a.jpg>. Accessed May 6, 2019.

Sanborn Fire Insurance Company

- 1888 San Luis Obispo. February (sheet 5).
- 1891 San Luis Obispo. December (sheet 9).

San Luis Obispo Daily Telegram (continued by *San Luis Obispo Telegram-Tribune*)

- 1914a Name Changes February 16. Riley-Crocker Corporation Succeeds to Business. *San Luis Obispo Daily Telegram* 9 February:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1914b Riley to Manage Big Store. *San Luis Obispo Daily Telegram* 10 February:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1914c Formal Transfer Today of the Crocker Co. to the Riley-Crocker Corporation. *San Luis Obispo Daily Telegram* 16 February:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1923 Riley-Crocker's Reopening Set for Next Week. *San Luis Obispo Daily Telegram* 14 April:8. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1929 New System in Big Store. *San Luis Obispo Daily Telegram* 30 August:2. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.

San Luis Obispo Telegram-Tribune (continued by *San Luis Obispo Tribune*)

- 1942 School Opening [advertisement]. *San Luis Obispo Telegram-Tribune* 19 August:12. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1945a Dan Riley Inspired Loyalty. *San Luis Obispo Telegram-Tribune* 6 September:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1945b In memory of Daniel J. Riley. *San Luis Obispo Telegram-Tribune* 6 September:6. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1947 Emergency Repairs on Highway Bridge. *San Luis Obispo Telegram-Tribune* 17 September:6. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1948 Rileys Store Observing 61st Birthday. *San Luis Obispo Telegram-Tribune* 23 August:6. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1954 New Mezzanine Improvements at Rileys Store [illustrated]. *San Luis Obispo Telegram-Tribune* 4 March:11. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1955a Rileys Announces New Store. *San Luis Obispo Telegram-Tribune* 9 April:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1955b Work Starts on Hardware Store Site. *San Luis Obispo Telegram-Tribune* 4 May:2. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1955c Rileys Opens New Store Tomorrow [illustrated]. *San Luis Obispo Telegram-Tribune* 19 October:1–2. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.

- 1956a 1887 – 69 Years of Service. *San Luis Obispo Telegram-Tribune* 10 May:21. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1956b Improvements Come Fast in Business Area [illustrated]. *San Luis Obispo Telegram-Tribune* 18 May:24. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1956c My Baby Magazine, holiday supplement. *San Luis Obispo Telegram-Tribune* December. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1959 Rileys Store Taking Over Hardware Business. *San Luis Obispo Telegram-Tribune* 24 December:1. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1960 Union Hardware Going Out of Business Sale. *San Luis Obispo Telegram-Tribune* 14 March:6. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.
- 1987 [Untitled]. *San Luis Obispo Telegram-Tribune* 3 July. San Luis Obispo, CA. San Luis Obispo, CA. Available at: <https://www.genealogybank.com>. Accessed May 6, 2019.

San Luis Obispo Tribune

- 2014 Ross J. Humphrey Obituary. *San Luis Obispo Tribune* 18 January. San Luis Obispo, CA. Available at: <https://www.sanluisobispo.com/news/local/article39466137.html>. Accessed May 6, 2019.
- 2018 Robert Humphrey Obituary. *San Luis Obispo Tribune* 29 April. San Luis Obispo, CA. Available at: <https://www.legacy.com/obituaries/sanluisobispo/obituary.aspx?n=robert-humphrey&pid=188874280>. Accessed May 6, 2019.

San Mateo Times

- 1966 H. Levy to Staff of Levy Bros. *San Mateo Times* 8 February:17. San Mateo, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.

Santa Cruz Sentinel

- 1987 Ford's Buys Chain in San Luis Obispo. *Santa Cruz Sentinel* 30 August:D-2. Santa Cruz, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1992 Ford's Closes Three Stores. *Santa Cruz Sentinel* 12 September:D-6. Santa Cruz, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.

Santa Maria Times

- 1916 Western Union Night Letter. *Santa Maria Times* 4 November:4. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1917a Announcement. *Santa Maria Times* 24 March:5. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1917b A Store Just Overflowing with Pretty Things for Fall and Winter Wear [advertisement]. *Santa Maria Times* 29 September:8. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.

- 1917c A Store Full of Beautiful Gifts [advertisement]. *Santa Maria Times* 15 December:5. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1918 Expert Corsetiere Coming [advertisement]. *Santa Maria Times* 22 July:2. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1926 Riley-Lannon Co. Announces Mlle. Jeanne [advertisement]. *Santa Maria Times* 24 June:5. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1958 Meet Miss Adrienne Stratton [advertisement]. *Santa Maria Times* 3 November:6. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1962a You are Cordially Invited to Attend a Wedding Reception [advertisement]. *Santa Maria Times* 28 September:4. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1962b Friday Night Is Santa Maria Night at Rileys Department Store [advertisement]. *Santa Maria Times* 5 December:6. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1964 Grand Opening, Rileys Home Furnishings and Music Center. *Santa Maria Times* 12 August:7 Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.
- 1992 SLO Fixture Files for Bankruptcy. *Santa Maria Times* 12 October:3. Santa Maria, CA. Available at: <https://www.newspapers.com/>. Accessed May 6, 2019.

Slaton, Deborah, and William G. Foulks, eds.

- 2000 *Preserving the Recent Past 2*. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, D.C.

Trujillo, Catherine

- 2018 Photograph of Rileys Department Store Interior. Available at: <http://www.nothinghappenedhere.org>. Accessed May 6, 2019.

Wikipedia

- 2019 San Luis Obispo, California. Available at: https://en.wikipedia.org/wiki/San_Luis_Obispo,_California. Accessed May 6, 2019.

Wilson, Nick

- 2018 Instead of Bowling Alley, SLO Could Get a 75-Foot Tall Building. *San Luis Obispo Tribune* 26 June, updated 27 June. San Luis Obispo, CA. Available at: <https://www.sanluisobispo.com/news>. Accessed May 3, 2019.

APPENDIX A

Mid-Century Commercial Modernism: Design and Materials, by Carol J. Dyson

Carol J. Dyson, AIA, is the Chief Architect and a Deputy State Historic Preservation Officer for the Illinois State Historic Preservation Office. Since 1999, she has also co-taught a course on the Recent Past for the School of the Art Institute of Chicago's Historic Preservation program. Carol has given frequent presentations on this topic and has written several articles on midcentury modernism.

MID-CENTURY COMMERCIAL MODERNISM: DESIGN AND MATERIALS

Carol J. Dyson, Illinois Historic Preservation Agency, 30 N. Fox Mill Lane, Springfield, IL 62712,
carol.dyson@illinois.gov, or recentpast@aol.com, 217-524-0276

Abstract

During the mid-20th century unparalleled and dramatic changes in the design of commercial buildings transpired across the United States. Much of the current analysis and attention given to recent-past resources has focused on larger scale high-rise buildings, high-style single family examples or signature architect designed institutional buildings. Often, however, it was the more humble mid-20th century bank, clothing shop, cinema or automobile dealership that was the first architectural expression of modernism to reach a town or city. Advances in materials manufacturing, product design and marketing all had a decisive impact on the mid-century commercial setting.

Many of these modern commercial designs were created by some of the more talented architects and designers practicing across the country, many of whom wrote publications on store design that widely influenced commercial construction. Meanwhile, the companies that produced many modern materials, such as glass and aluminum, also heavily promoted commercial building renovation. Glossy brochures showing sophisticated shoppers coaxed store owners into updating their stores in order to match the newest styles of goods and fashion.

Newly constructed, Exaggerated Modern massing and experimental structures captured the interest of the modern consumer. Savings and loans displayed folded plate roofs, while restaurants contrasted rustic wood with large areas of glazing. Owners of older downtown buildings covered unused upper story windows with porcelain enamel, gold-anodized aluminum, Vitrolux glass or plastic slipcovered facades. Channel-set and reverse-set neon, internally illuminated backlit signs and cursive or sans serif stainless steel letters all broadcast a new modernity to a fast-moving, auto-driving public.

Asymmetrical and angled storefronts reduced glare while their diagonal plans drew the shopper into the store. Picture-framed, cantilevered, projecting or inset display cases were crafted out of tempered glass and extruded aluminum framing. Tempered glass storefronts turned store interiors into a new form of window display. Vertically stacked textured brick, tile or structural glass contrasted with sleek white or gold metals. Glassy store-

fronts spilled new lighting methods onto busy sidewalks for evening shoppers. The results were striking, celebrating up-to-date looks worthy of an optimistic post-war age. In short, main street became modern.

This paper addresses smaller scale commercial and downtown resources such as specialty shops, restaurants and banks. A discussion of these resources within their mid-century design and commercial context will be augmented by analysis and illustration of their commonly used modern materials and design vocabulary.

Mid-Century Commercial Modernism: Design and Materials

In the mid-20th century, countless owners of shops, banks, restaurants and other commercial businesses built new buildings, or were inspired to update and modernize their existing ones. At the same time, whole new categories of 20th-century building types and automobile-oriented businesses multiplied, including gas stations, car dealerships, drive-up banks, fast-food restaurants, shopping plazas and shopping centers. Often, these buildings were the first architectural expression of modernism to reach a community. These new and modern, or newly modernized commercial buildings fully utilized a variety of new materials in their quest for an up-to-date image.

New materials fostering new design is not an unknown phenomenon for commercial buildings. In the mid-19th century, architectural cast iron columns and lintels replaced huskier storefronts of brick and stone, allowing for larger plate glass display windows.¹ Near the end of the 19th century, the introduction of the steel shelf angle lintel allowed for full storefront expanses of glazing to replace the 8-foot spacing of cast iron columns, increasing the front display area and allowing more daylight inside the store.² Also at the end of the 19th century, prism glass transoms above store displays came into use and bounced light a reputed 30 feet inside the building.³ Now the need for front store windows was reduced, and commercial buildings with prism glass transoms could



Figure 1: Left, a Vitrolite-clad clothing shop entry in the 1935 Modernize Main Street Competition. Right, the Store Fronts of Tomorrow Competition First Prize winning entry shows a new "deconstruction" of the front facade, *New Pencil Points Magazine*, 1943

have shorter floor-to-ceiling heights.⁴ In the 1930s, commercial buildings benefitted from new pre-fabricated storefront systems that incorporated plate glass windows with structural glass or porcelain enamel panels, mounted within extruded aluminum or stainless steel framing in strikingly modern designs.⁵

Business owners, attuned to new styles and trends, recognized new materials as a means of proclaiming their modernity.⁶ Storefronts reflected updated styles, while banks displayed modern efficiency.⁷ Commercial business owners were encouraged in their quest for modernity by construction product marketing, professional journals and even the federal government. New Deal programs aimed at strengthening commerce during the Great Depression⁸ led to the Libbey-Owens-Ford Company (LOF) sponsoring the "Modernize Main Street" competition in 1935.⁹ This competition, and resultant publication, showcased elegant modern facades utilizing Vitrolite, LOF's colorful opaque structural glass. Competition entries combined intensely colored structural and plate glass with white metals into two-dimensional Art Moderne and Art Deco partis.¹⁰ Most designs were colorful, planar and glossy. However, some merchandise display boxes and stainless steel or aluminum pro-

jecting canopies hinted at the three-dimensional revolution that was to become common in the next decades.

To try to combat the dampening effect of the depression, architectural journals, as well as glass, aluminum and steel storefront advertising, aggressively promoted designs similar to the Modernize Main Street design competition. Structural glass was praised not only as a glamorous, sleek and colorful new material, but also because it could be easily fastened with mastic to both new construction and existing masonry walls.¹¹ Porcelain steel manufacturers also published examples of similar recladdings utilizing colorful modular porcelain enamel panels.¹² Even less durable laminated veneer panels such as the Formica Insulation Company's were promoted as solutions to updating facades in the 1930s.¹³ The marketing combined with federal incentives was effective; a surprising number of storefronts, theaters and gas stations were reclad.¹⁴ However, by the end of the 1930s, US commercial design began to move beyond two-dimensional Moderne designs to a new aesthetic.¹⁵

During the Second World War, the architectural journal *New Pencil Points* published another competition, entitled "Store Fronts of Tomorrow."¹⁶ While the Modernize



Figure 2: Left, a Libbey-Owens-Ford Glass Co. brochure: *Visual Fronts*, 1942. Center, a Libbey-Owens-Ford advertisement in the *Saturday Evening Post*, October 15, 1949: "How to make the sidewalk an AISLE OF YOUR STORE." Right, a simple open front from Danville, Illinois, photo: IHPA archives



Figure 3: Left, The Rambles hardware store design by Ketchum, Gina and Sharp combines dramatic signage with linear display boxes that run from the exterior plywood and aluminum frame through the open front and on into the store. The sign and slat backing are porcelain enamel and the exposed columns are polished aluminum. From *Machines for Selling*, Kawner, Niles Michigan, 1946. Right, the Hub Clothiers, formerly in Springfield, Illinois, displayed dramatic porcelain enamel signage on a granite textured porcelain enamel backdrop above the stone veneer and plate glass lower floor, photo: author

Main Street competition had tried to overcome the depressed construction and consumer economy of the 1930s, Store Fronts of Tomorrow was looking ahead to the post-war promise of greater availability of construction materials. The 1935 Modernize Main Street facades had been primarily still two-dimensional, excluding some aluminum and steel canopy projections. But by 1943, this new competition illustrated how the front wall of a commercial building could be more dramatically altered. The Store Fronts of Tomorrow competition showcased new "open fronts" and more three-dimensionality.

World War II inspired a wealth of research into the creation and development of new materials and new stan-

dardization of production that benefited construction.¹⁷ At the end of the war, as a post-war economy burst into action, modern commercial designs utilizing new materials filled architectural journals, design books and product advertising. Dramatic commercial building designs by signature designers such as Raymond Loewy, Morris Lapidus, Victor Gruen and Morris Ketchum Jr., were widely published and promoted to architects and building owners.¹⁸

Another influential publication came out immediately after the war. *Machines for Selling* was published by the storefront company Kawneer in 1946. The publication explains how in the 20th century, a "new generation of



Figure 4: Left, a Freeport, Illinois, angled stone pylon. Center, a Moline, Illinois, example of the common post-war angled open storefront, shown here in structural glass. Right, a much more unusual design angles the entire porcelain enamel facade out from top to base. Left photo: author, center and right photos: IHPA archives



Figure 5: Cantilevered display cases in outdoor lobbies deconstructed the front plane of retail buildings. Left, a design in Long Beach, California, from *Design for Modern Merchandizing*, April 1948, p. 126. Center, similar displays in Bloomington, Illinois. Right, the former Bakers Shoes in Chicago, Illinois, had a free-standing display table, well lit cantilevered display cases and a curved open front display window on the second floor, photo: author. Center photo: IHPA archives.

store designers" was incorporating new machine-age research into commercial building design. These designers gained insight by talking to business owners and observing consumer preferences. "They studied materials and construction—worked with cabinet workers, store-front manufacturers...They found that success depended on machine-like coordination of every working part of a store...From sidewalk to service alley, stores should be 'Machines for Selling'."¹⁹ The machine-age aesthetic of modernism was coming to main street.

The result of the competitions, advertisements, new technology, post-war material availability and a vibrant growing economy was that the front facades of commercial buildings moved from streamlined Moderne to

exciting new designs. The commercial facade was no longer two-dimensional; rather, it combined an open glazed front with dynamic three-dimensional features to create a deconstructed front facade.²⁰

With steel lintels now easily spanning across an entire facade, transparent "open" fronts replaced earlier opaquely-backed display windows, and the well-lit store, theater lobby or restaurant seating area itself became the display. Perfectly flat and clear plate glass, now easily produced and transported in sheets as large as 10 by 25 feet, allowed direct visual connection between the building interior and the sidewalk.²¹ The terms "open front" and "visual front" were utilized by glass and storefront manufacturing companies to describe

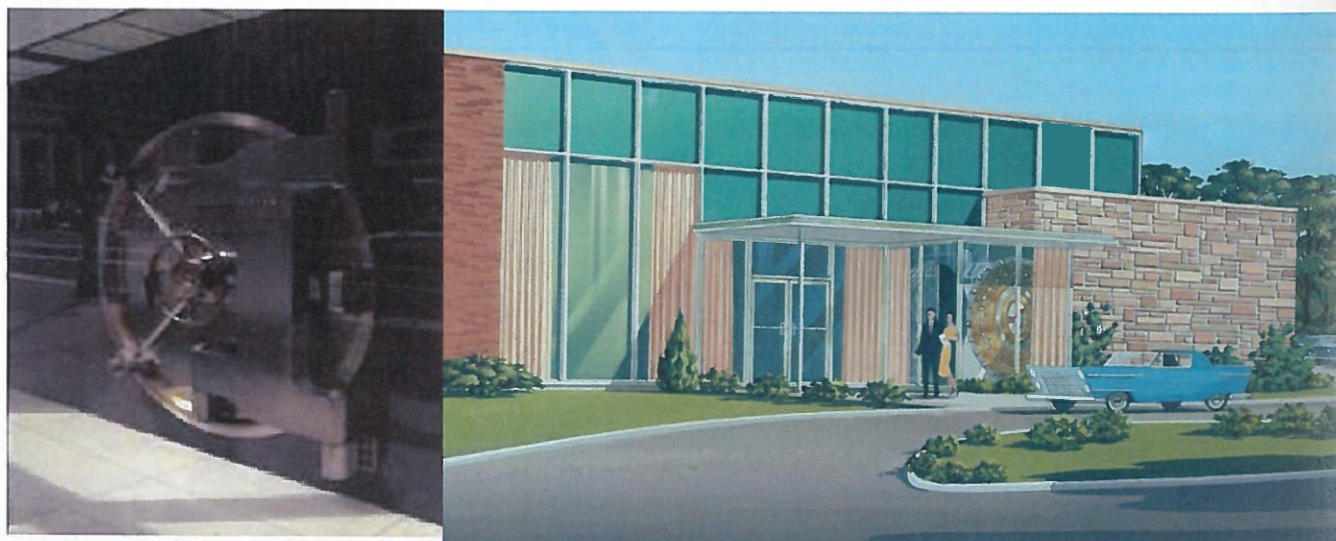


Figure 6: Right, the University Bank of Carbondale, by the Bloomsdale Bank Building & Equipment Co., c. 1960, combines a white metal curtain wall and projecting canopy with stone and brick. Between the customers and car, the modern bank vault door is visible through the open front. This bank was clearly influenced by the widespread publicity about Manufacturers Hanover Trust Branch Bank in New York. Left, a photo of the New York bank's vault door visible through the open front glazing, photo: author. Rendering: author's collection.

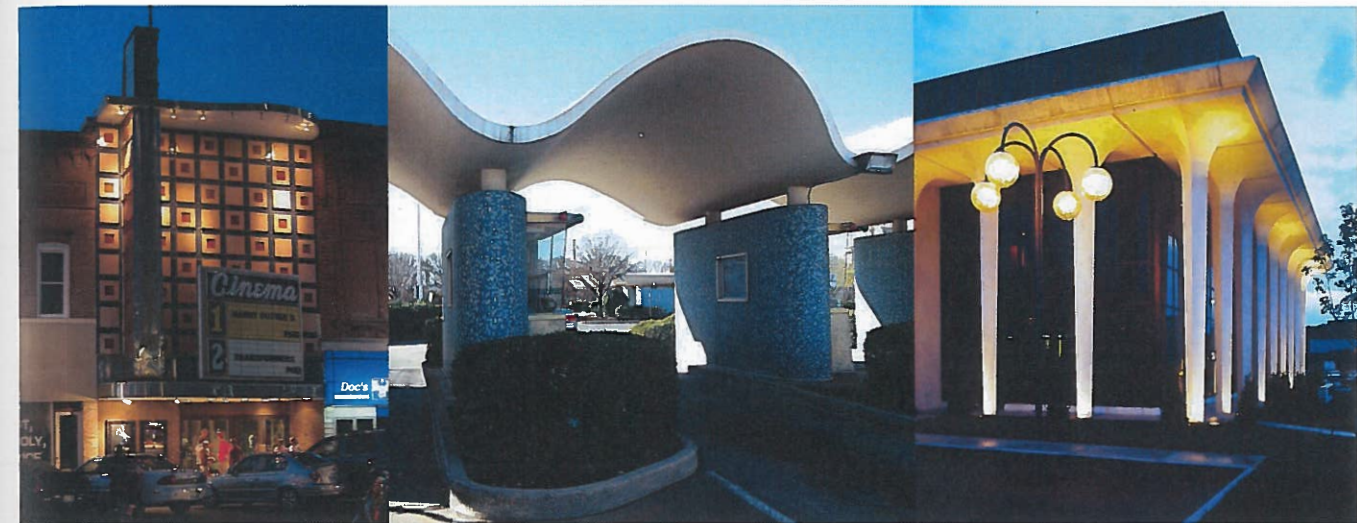


Figure 7: Left, a Taylorville, Illinois cinema was refaced in the mid-century with polychromed porcelain enamel panels and a swooping stainless steel and aluminum canopy, roof and dramatic pylon, photo: IHPA archives. Middle, the elegant Oklahoma City, Oklahoma, Central Motor Bank drive-up, built in 1959, combines a thin-shell concrete roof with bright blue mosaic tile encased piers, photo: Ann V. Swallow. Right, precast concrete columns surround a dark curtain wall on this Moline, Illinois, bank, designed by John Van Schellema of the Illinois Bank Building Corporation in the 1970s, photo: John Van Schellema.

this dramatic new look.²² Large windows allowing a view inside the business now appeared in a variety of commercial structures, including theaters, gas stations, restaurants and shops.

Many of the most evocative new designs were found in retail because of the emphasis on consumer tastes and current styles. Furthermore, new mid-century retail methods directly linked consumers and products. Customers no longer waited at a counter for a clerk to bring them an item; they could browse through the shop to look at items, and the shop was designed to draw them in. Glass facades were entered through entry doors of heat-toughened tempered glass, completely clear with only minimal hinges and stylish handles. Butt-glazed glass corners and slim metal framework further opened the facades.²³ After World War II, anodized aluminum in transparent or colored shades of champagne and gold joined the earlier clear-coat and mill-finished aluminum framing.²⁴ Interiors were brightly lit with affordable fluorescent lighting to further show the interior business to the passersby.²⁶

Post-war designers further experimented with the front plane of commercial buildings beyond the open front. Another design component that occurred parallel with, and often as part of, open front design was the asymmetrical angled front. Glass front walls were dramatically angled—either pitched inward from top to bottom to reduce glare, or angled back on a horizontal plane towards the entrance in plan. Simple asymmetrical open fronts, angled back in plan towards a tempered glass door, were repeated widely all across the country. Some walls curved instead of angled, but still led the custom-

ers into the store. Facades were nearly always asymmetrical. The symmetrical plans of recessed, arcaded, exterior lobby fronts of the 1920s reoccur, but by now had become strongly asymmetrical. Angles were everywhere. Stone pylon walls projected out at jaunty angles from front facades. Large angular signage or angled rooflines appear and reinforce the dynamism.²⁷

Not all modern storefronts were completely open. Dramatic post-war designs showed front facades further deconstructed into three dimensions. Picture box display cases were embedded into solid side walls that flanked an open front or projected proudly from glazed or solid planes. Some glazed front windows were enframed with heavier fluted aluminum trim, turning the front into a picture frame for interior displays. Freestanding "table" display cases, or projecting display boxes, appeared outside within asymmetrical exterior lobbies.²⁸ Further deconstructing the front plane, steel or aluminum canopies jutted out horizontally, or sliced at an angle through the glass front wall.²⁹

As the 1950s and 1960s moved forward, more evidence of modernism appeared in commercial buildings. Buildings were clad in steel or aluminum curtain wall systems, combining plate glass with colored spandrel glass or porcelain enamel panels. The use of porcelain enamel continued throughout the 1950s in curtain walls and facade recladdings, but it now included stamped patterns or rougher textures.³⁰

Sleek International style buildings utilized both metal storefront and curtain wall systems on main street. One noteworthy example was the highly publicized 1953

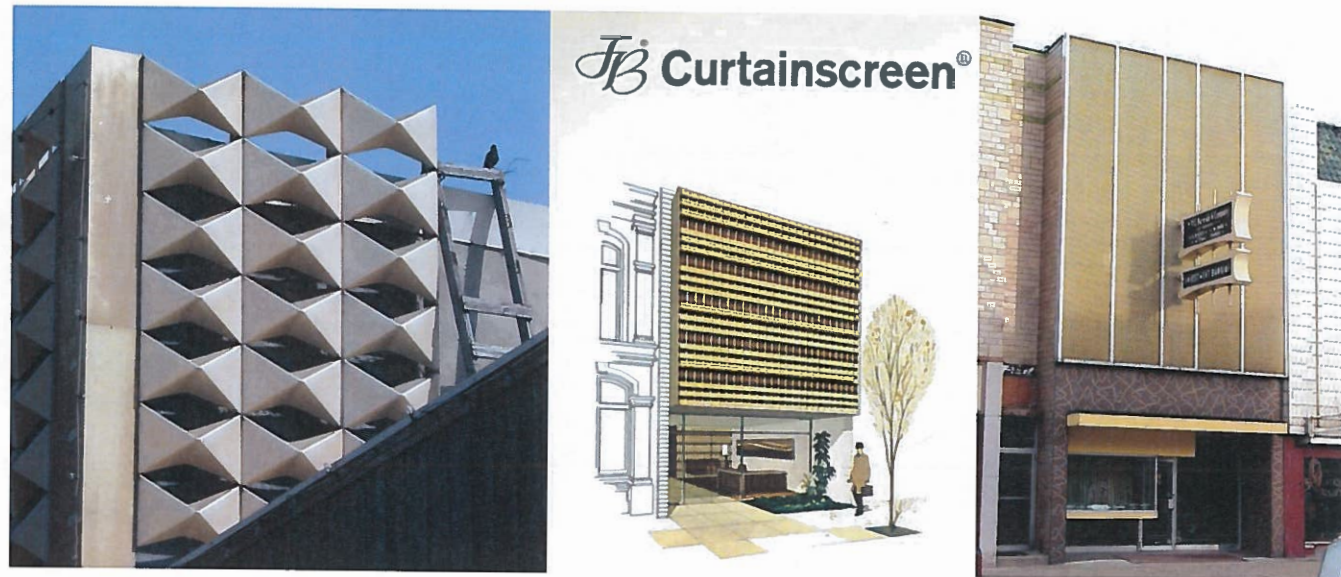


Figure 8: A close-up of the Octilinear Grille by Sculptura panels, Kansas City, Missouri, St. Mary's Bank. Center, "The Art of Refacing the New Art in Architecture," Julius Blum & Co.'s Curtainscreen, 1965. Right, Burnside and Co., Danville, Illinois, is an excellent example of a gold anodized aluminum slipcover, a cantilevered display case, tiled storefront and period signage. Photos: IHPA archives

Manufacturers Hanover Trust Branch Bank in New York City. Designed by Skidmore, Owings and Merrill, the bank was nationally influential in bank design.³¹ This building incorporated immense 10-by-24 foot plate glass vertical sheets in its curtain wall design. Following the concept of the open front, the bank showcased its modern efficiency by placing the Henry Dreyfuss newly designed bank vault door right behind the "storefront" window of the glass.³² This type of symbolic proclamation of a bank's functional modernity to attract progressive-minded customers was taken up by other bank designers of the period such as the University Bank of Carbondale in Illinois.³³

In the post-war period, curtain wall systems combined with other materials into boxy, basic designs found their way to downtowns across the country. Many of these designs incorporated rectilinear blocks of brick or stone laced together with curtain-walled entrance lobbies or

partially glazed facades. The University Bank of Carbondale, discussed above, is just one example.

Other mid-century commercial buildings utilized progressive new structural forms by the 1960s. Some buildings might be simple masonry or curtain wall boxes but dramatically topped with experimental roof forms, such as metal folded plate, or thin-shelled concrete vaults. In other examples the unusual structure became more integral to the entire design. Theaters, restaurants, savings and loans and bowling alleys were among the common representatives of this style. Dramatic pylons, soaring rooflines and expressive structural and sculptural massing all contributed to a style called "Ultra-Modern" at the time, or defined by Chester Liebs in *Main Street to Miracle Mile* as "Exaggerated Modern."³⁴ These buildings sometimes combined atomic and space-age imagery in signs, pylons and structure.



Figure 9: Left, Block & Kuhl's "California style" remodeling by Raymond Loewy Associates in Danville Illinois. From the *National Magazine of the Home Furnishings*, August 1948, 43. Right, the Kankakee Title and Trust in Kankakee, IL, also combines wood, stone and asymmetry in its elegant facade. Photo: IHPA archives.



Figure 10: A vigorous public campaign saved the St. Louis Saucer from demolition. The fully renovated building now hosts a coffee shop and restaurant. It was originally built as a Phillips 66 gas station in 1968. Left photo by David Carson dcarson@post-dispatch.com, Right photo from: <http://blogs.riverfronttimes.com/gutcheck/chipotlegrandave550.jpg>

Structural Expressionism, Neo-Formalism and Brutalism all brought concrete to main street. Brutalist concrete structures appeared primarily in the 1960s and their brusque qualities were more often accepted for large or institutional buildings like parking structures, hotels, banks or service offices than for retail buildings. Formwork was often designed to create rough textures deliberately left on the concrete surface. Some smaller scale Brutalist style buildings were brick but had similar blocky massing and geometric cutouts. More refined examples of concrete included Neo-Formalist banks or offices ringed with smooth precast concrete columns in the style of Minoru Yamasaki or Edward Durrell Stone in the 1960s to 1980s.³⁵ Concrete screen block panels also faced more elegant commercial buildings as well.³⁶

Beginning in the 1960s, changing downtown economics created vacant or underutilized upper floors. Now upper floor windows could be covered, and whole facades could be "slipcovered" with glass curtain walls, porce-

lain enamel panels or aluminum spandrels during modernizations. When daylight was still desirable on upper floors, open weave metal, usually lightweight aluminum, or plastic grills could be used.

Installing these metal or rigid synthetic material grills or opaque panels over the upper floors not only created a new modern image but also a backdrop for giant signage, clearly legible to a driving public. Often, earlier cornices or window hoods were sheared off to simplify the installation. Some of these building recladdings were elegantly designed and representative of an important time in commercial history. When they still exist today as part of an overall facade design, complete with a contemporary modern shopfront below, they deserve serious evaluation by preservationists.³⁷

Not all mid-century commercial building materials were new in the mid-20th century. Older materials were retooled to create newer modern effects. Starting in the

A Mid-Twentieth Century Storefront Components Guide



Figure 11: For additional photographs and information about mid-century modern storefront components and materials, along with examples of design solutions, (such as the design for Moxie in Springfield, Illinois, by IHPA designer Anna Margaret Barris, shown right), go to: *How to work with Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide* by Carol J. Dyson, posted on the Illinois Historic Preservation Agency's website: www.illinois.gov/iHPA/Preserve/mid-century/Documents/modern-storefront-glossary.pdf

1940s, "natural materials" such as brick, stone and wood show up on commercial structures. The use of these materials was often described as "suburban" or "California style" in contemporary literature.³⁸ Brick veneers, often in blond colors or with darker textured surfaces, were stacked with continuous vertical joints rather than in running bond. Tile, formerly found in storefront bulkheads, now added color, texture and pattern to entire facades. Small, glazed mosaic tile in bright multi-color patterns was used frequently. Wooden walls with rough-sawn siding were often juxtaposed with brick. In the 1950s and 1960s, panelized imitation stone, concrete or tile veneer became affordable alternatives to the natural materials.³⁹

Even in downtowns, the influence of a more casual suburban lifestyle was evident. In 1948, Raymond Loewy Associates designed a new first floor shopfront and interior for the Block & Kuhl Company's downtown Danville, Illinois, furniture store.⁴⁰ The president of Block & Kuhl proudly described the storefront of Tennessee field stone and rough cypress, saying that the building was like a "rambling, but solid looking country club house...(and the) 'California atmosphere' of stone, wood and plants was carried on in the interior."⁴¹

Conclusion

During the 20th century, advances in materials manufacturing, product design and commerce all had a decisive impact on mid-century commercial building design. Although often overlooked today, mid-20th century banks, shops, cinemas and gas stations were often the first example of modernism to reach a city or town. These buildings reflect important developments in style, design, economics and technology that resonated across a new consumer-oriented America.

Unfortunately, many fine examples of these mid-century commercial designs have been demolished or irretrievably remodeled, and many of those that remain are endangered. Although materials such as aluminum, steel, brick, stone and tile, along with plate, structural or spandrel glass, are relatively durable, the bulkhead or sign zone areas of remaining structures may exhibit damage, or materials may look tired from lack of maintenance or changing aesthetics. Inexpensive and convenient new coverings, such as synthetic stucco or vinyl siding, may be as seductive today as elegant slipcovers were forty years ago. Often, the building design intent may not read well due to loss of historic signs.⁴² Distinguished signage, whether over-scaled, in elegant script fonts or brightly lit, were integral to mid-century commercial designs.⁴³ Due to new ownership, changing tastes or cheaper alternatives, most of these distinctive graphic messages have been removed and replaced with inappropriate signage. Thankfully, some communities have

recognized their historic recent-past signs in surveys or even designation.⁴⁴

Commerce by nature must be sensitive to shifts in consumer taste. Just as the desire to have buildings reflect up-to-date styles led to mid-century commercial designs, those same commercial buildings are imperiled by the perception of their being out of step with current styles. The popularity of retro-styled furniture or the *Mad Men* television series has not always led to a fuller appreciation of the built environment. Mid-century modern homes are starting to be recognized and appreciated. However, the same recognition does not seem to inspire public appreciation for many of the commercial buildings of the period.

There are, however, success stories worthy of recognition. In St. Louis, Missouri, the former Phillips 66 gas station, nicknamed the "Flying Saucer," was saved from demolition by a groundswell of popular support.⁴⁵ Twitter and Facebook campaigns helped convince the developer to save the building. Now fully rehabilitated, the saucer houses a popular Starbucks and Chipotle restaurant.

Taste and maintenance issues aside, over fifty years of commercial migration away from city cores has contributed to the under-utilization of commercial historic buildings in downtowns or older suburbs. There is, however, definite progress being made. Historic downtown redevelopment initiatives such as the National Main Street Program are creating encouraging turnarounds for many communities. Some designers and mid-century enthusiasts are trying to grow appreciation for these buildings. The Illinois Historic Preservation Agency's Architecture Section has made available on the web facade designs that work sensitively with mid-century commercial buildings.⁴⁶ Other communities, such as Philadelphia, Tulsa, Los Angeles and St. Louis, have sponsored tours, surveys or designation of their mid-century commercial resources. Surveys can lead to designation, and designation can lead to tax incentives inspiring sensitive renovations. The Flying Saucer in St. Louis was saved from demolition by enthusiastic public support, listed on the National Register and renovated utilizing historic tax credits.

Commercial buildings of the mid-century are symbols of a period of American optimism, economic prosperity, and growth. They represent post-war America's unwavering belief in new technology and materials, and showcase dramatic changes in relationships between consumers and products. It is to be hoped that efforts to recognize and retain these structures will continue to grow.

Endnotes

- Jandl H W, Rehabilitating Historic Storefronts, Preservation Briefs 11, Washington, DC, Technical Preservation Services Division, US Department of the Interior, Washington DC, 1982, 2.
- Mike Jackson's "Storefronts of Tomorrow" paper, is a thorough discussion of American Storefront Design from 1940 to 1970. See Jackson M, Storefronts of Tomorrow: American Storefront Design from 1940 to 1970, In Preserving the Recent Past 2, Slaton D and Foulks W G, Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington, DC, 2000, 2-57-78.
- Neumann D, The Century's Triumph in Lighting: The Luxfor Prism Companies and their Contribution to Early Modern Architecture, Journal of the Society of Architectural Historians, March 1995, 54:1, 24-53.
- Jackson M, Main Street Meets Mid-Century Design, Main Street Now, Chicago, IL, Summer 2014, 6-53.
- Dyson C J and Mansberger F, Structural Glass, Preserving the Recent Past, Slaton D and Shiffer R A, Eds. Historic Preservation Education Foundation, National Park Service, Washington, DC, 1995, IV 87-95.
- Isenberg A, Downtown America: A history of the Place and the People Who Made it: Historical Studies of Urban America. University of Chicago Press, Chicago, 2004.
- Dyson C J and Rubano A, Banking on the Future: Modernism and the Local Bank, In: Preserving the Recent Past 2, ed. Slaton, D and Foulks W G Eds. Historic Preservation Education Foundation, National Park Service, and Association for Preservation Technology International, Washington DC, 2000, 2-43 to 2-56.
- Espardy G, Modernizing Main Street: Architecture and Consumer Culture in the New Deal, University of Chicago Press, Chicago IL, 2008.
- Libbey-Owens-Ford Glass Co., 52 Designs to Modernize Main Street with Glass, Toledo, Libbey-Owens-Ford Glass Co., Ohio: 1935.
- Dyson C J, Structural Glass, In: Twentieth Century Building Materials: History and Conservation, Jester T C, Ed. McGraw-Hill Companies, Washington D C, 1995, 200-205.
- Dyson C and Mansberger F.
- Jester T, Porcelain Enamel, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 254-261.
- The Formica Insulation Company, Modern & Striking Storefronts with Formica and Bright Metal, Cincinnati OH, c. 1936.
- Espardy G, Modernizing Main Street.
- Gruen V, Ketchum M, Lapidus M, Welch K, Schwartzman D, What Makes a 1940 Store Obsolete?
- Store Fronts of Tomorrow, K. Reid Ed., The New Pencil Points Magazine, Reinhold Publishing Corporation, East Stroudsburg, February 1943, PA, 30-70.
- Simpson P. Cheap, Quick and Easy: Imitative Architectural Materials, 1870-1930, University of Tennessee Press, Knoxville, Tennessee, 1999.
- Gruen V, Ketchum M, Lapidus M, Welch K, Schwartzman D, The Vanishing Store Front, Architectural Forum 1950, 7, 64-66. Also Ketchum M, Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957.
- Kawneer Co., Machines for Selling, Niles, MI, 1946, 4.
- Dyson C J, Selling to the Future: Preservation of the Post-War Downtown Commercial Building, In Symposium: Identification, Advocacy and Protection of Post-World War II Heritage, Proceedings of ICOMOS Joint Scientific Committee Meeting, IIT, Chicago, IL, 21-23 June 2007, Kelley S J, and Harboe T G, Eds. Chicago, IL, 2007, 65-113.
- McGrath R, Glass in Architecture and Decoration, The Architectural Press, London, 1961.
- The editors of Architectural Forum, "Trade," Architectural Forum, October 1946, 132.
- Kawneer Co., Aluminum Storefronts, Niles, MI, 1960.
- Kelley S J, Aluminum, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 47-51.
- Wernick S and Pinner R, The Surface Treatment and Finishing of Aluminum and its Alloys, Clare o' Molesey Ltd, Molesey, Surrey, 1964.
- Ketchum M, Shops & Stores: Revised Edition, Progressive Architecture Library, Reinhold Publishing Corporation, New York, 1957, 133-142.
- Dyson, Selling to the Future, 2007.
- Kawneer Co., Machines for Selling, 1946.
- Dyson, Selling to the Future, 2007.
- Jester T, Porcelain Enamel, In: Twentieth-Century Building Materials: History and Conservation, Jester T C, Ed. McGraw Hill, New York, 1995, 254-261.
- Dyson and Rubano, Banking on the Future, 2000.
- "They Stood in the Rain and Stared...." Advertisement for Mosler Safe Co., Burroughs Clearing House 39 (December 1954): 47.
- Dyson and Rubano, Banking on the Future, 2000.
- Leibs C J, Main Street to Miracle Mile: American Roadside Architecture, John Hopkins University Press, Baltimore, 1995, 59-64.
- Dyson and Rubano, Banking on the Future, 2000.
- Rubano A, The Grille Is Gone: The Rise and Fall of Screen Block, In: Preserving the Recent Past 2, ed. Slaton, D and Foulks W G Eds. Historic Preservation Education Foundation, National Park Service and Association for Preservation Technology International, Washington DC, 2000, 3-89-99.

- 37 Dyson C J, How to work with storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefronts Components Guide, published for National Main Street Meeting, Philadelphia, PA, April 2, 2008, published on the web: <https://www.illinois.gov/ihpa/Preserve/mid-century/Documents/modern-storefront-glossary.pdf>.
- 38 ——— Design for Modern Merchandising: Stores, Shopping Centers, Showrooms, F W Dodge Corporation, New York, 1954, 88-96.
- 39 Dyson, How to work with storefronts, 2008.
- 40 ReVeal A, Store that was Inspired by Television, Furniture Age: The National Magazine of the Home Furnishings Industry for 27 years, August 1948, 43.
- 41 Ibid.
- 42 Dyson, Selling to the Future, 2007.
- 43 Treu M, Signs, Streets, and Storefronts, Johns Hopkins University Press, Baltimore, 2012.
- 44 Phillips P H, Sign Controls for Historic Signs, America Planning Association, November 1988.
- 45 Allen M R, Starbucks in a Flying Saucer: STL Preservationists Embrace Modernism, Nextcity, October 4, 2012, <https://nextcity.org/daily/entry/how-two-st-louis-landmarks-were-spored-the-wrecking-ball> (accessed March 16, 2015).
- 46 Illinois Historic Preservation Agency website has a page dedicated to Mid-Twentieth Century Preservation: <http://www.illinois.gov/ihpa/Preserve/mid-century/Pages/midcentury.aspx>.

LOW, LIGHT AND LIVABLE: FROM MODERN TO RANCH IN ARKANSAS 1945-1970

Holly S. Hope, Arkansas Historic Preservation Program, 323 Center Street, 1500 Tower Building, Little Rock, AR 72201, holly@arkansasheritage.org, 501 681-2120

Abstract

This paper examines the advent of mid-century modernism and how it resulted in the iconic ranch form in Arkansas during the period from 1945 to 1970. I outline the convergence of Modernism and the popular Ranch form by examining the bureaucratic, social, cultural and economic factors that contributed to significant transformations in domestic architecture. The context looks at the historic international and national architectural foundations of mid-century structures and sociological reasons, such as the Progressive movement, for the widespread acceptance of a dramatically altered house form. I use a mix of books, government documents and mid-century newspaper and magazine articles and advertisements to analyze the human forces behind Modernism and the Ranch. In particular, I follow the contributions of women to the design of the mid-century home through gradual changes in family dynamics and popular culture. Evidence of the impact of women on the house form is gathered from their participation in movements like Better Homes, Inc., Women's Congress and Congress on Better Living. Such movements threw light on the fact that women were influential on house design without actually drawing up plans or being given credit until the 1950s. The solicitation of ideas from the sector of society who spent the most time in the home was key to groundbreaking mid-century architectural and neighborhood planning transformations.

Compatible Styles

The home is where the heart is—and the rumpus room, the carport for the Pontiac Strato Streak, the garden court, the work center and the master bath. Amenities like these marked a mid-century transition in residential design, family dynamics and neighborhood planning. Mid-century homes were more than just a slavish rehash of the tried and true; they were the malleable statement of the post-World War II family.

The metamorphosis to Modern and Ranch-type homes from Craftsman Bungalows (disregard bungalow capitalization) or historic revival styles was groundbreaking. Beginning with the Modernist movement, the styles dramatically impacted architecture from the period just be-

fore World War I and up to three decades after World War II. Several factors influenced the increasing use of modern as a residential style by the mid-1940s. Women entering the workforce or becoming heads of households with fewer children changed the family structure.¹ Other dynamics such as wartime shortages of building materials (which subsequently led to the invention of innovative construction materials), new building techniques, open interior arrangements and popular culture added to a growing acceptance of Modern homes.

Ranch architecture was extolled as the home of choice in 1950s subdivisions as suburban shifts became more frequent for young families. Modern and Ranch co-existed but large-scale developers could see that the Ranch form lent itself more readily to prefabrication and quick construction in large numbers. Government agencies were hesitant to finance Modern houses in the beginning because they were outside the norm. As a result, the Ranch became a prevalent style that was reproduced in many sizes and forms in subdivisions across Arkansas for decades. The Ranch shared architectural characteristics as well as the attitude of Modern architecture and it could be said to have evolved from that style as it quickly overshadowed it. (disregard)

Progressive Space

Precedence for the minimalistic trends of mid-century Modern and Ranch surfaced at the close of the 19th century. The fussiness of the Victorian era was abandoned for simplicity and balance in exterior and interior treatments of homes. Central to this was the comfort of the middle-class family. Previously, the familiar domestic unit adhered to prescribed behavior. The stay-at-home mother under the authority of a hands-off father would serve as supervisor of the children and the house. By 1910, technology and economic growth allowed for a shift in women's roles. Women were exploring new life purposes outside the home. This trend led to the popularity of straightforward architecture with less furniture, fewer rooms and reduced maintenance.

Fresh interior arrangements deleted warrens of rooms with traditional uses and opened the house by eliminating walls. This was progressive space that could be enjoyed by every member of the family without worrying about bric-a-brac and florid furniture. Simplification of

PROCEEDINGS OF THE

MID-CENTURY

MODERN

STRUCTURES:

MATERIALS AND PRESERVATION SYMPOSIUM

NATIONAL PARK SERVICE CENTENNIAL SYMPOSIUM SERIES



Proceedings of the
Mid-Century Modern Structures: Materials and Preservation Symposium
St. Louis, Missouri, April 13-16, 2015

Edited by
Kathryn Doyle, The World Monuments Fund
Andrew Ferrell, NCPTT
Frank E. Sanchis III, The World Monuments Fund
Mary F. Striegel, NCPTT

Organized by
The National Center for Preservation Technology and Training (NCPTT)
Friends of NCPTT

In association with
Jefferson National Expansion Memorial
National Park Service Cultural Resources, Partnerships, and Science Directorate
American Institute for Architects St. Louis
Washington University Samuel Fox School of Architecture
World Monuments Fund

Friends of NCPTT
645 University Parkway
Natchitoches, LA 71457

ISBN
Hard copy: 978-0-9970440-0-3
Epub Format: 978-0-9970440-1-0
Mobi Format: 978-0-9970440-2-7

Acknowledgements

The Editors wish to thank Stephanie Toothman, Associate Director for Cultural Resources and Science for the National Park Service, for her support in seeing that the symposium came to fruition. Special thanks to NCPTT Executive Director, Kirk A. Cordell, who offered the staff that planned and organized the symposium. We appreciate the support of the Jefferson National Expansion Memorial, including Superintendent Tom Bradley, Franklin Mares, Janet Wilding, Victoria Dugan, Robert Moore, and Jennifer Clark, who provided much of the logistical support in St. Louis. The Samuel Fox School of Architecture at Washington University in St. Louis provided space for the public lecture and John Guenther and Andrew Raimist served as guides for the site tour. Michelle Swatek and the AIA St. Louis Chapter helped with marketing and logistics. The World Monuments Fund supported the efforts of this symposium and included the Jefferson National Expansion Memorial on the 2014 World Monuments Watch. Without Thomas Whitehead and the efforts of the Friends of NCPTT, the symposium would not have been possible.