

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

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

1. Name of Property

historic name White Spot Restaurant

other name/site number Tom's Diner; 5DV.10388

2. Location

street & number 601 E. Colfax Avenue N/A not for publication

city or town Denver N/A vicinity

state Colorado code CO county Denver code 031 zip code 80203

3. State/Federal Agency Certification

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

nationally  statewide  locally. ( See continuation sheet for additional comments.)

AD W.T. 8/11/09  
Signature of certifying official/Title Deputy State Historic Preservation Officer Date

Colorado Historical Society, Office of Archaeology and Historic Preservation  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	Signature of the Keeper	Date of Action
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:)	_____	_____

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

**Category of Property**  
(check only one box)

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

- public-local
- private
- public-State
- public-Federal

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

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

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

**Number of contributing resources previously listed in the National Register**

Commercial Resources of the East Colfax Avenue Corridor

N/A

**6. Function or Use**

**Historic Function**  
(Enter categories from instructions)

**Current Function**  
(Enter categories from instructions)

COMMERCE AND TRADE/Restaurant

COMMERCE AND TRADE/Restaurant

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

MODERN MOVEMENT  
OTHER: Google

foundation CONCRETE  
walls STONE  
BRICK  
roof ASPHALT  
other

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

## 8. Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

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

### Narrative Statement of Significance

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

### Narrative Statement of Significance

### Areas of Significance

(enter categories from instructions)

ARCHITECTURE

### Period of Significance

1967

### Significant Date

1967

### Significant Persons

(Complete if Criterion B is marked above)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Armét and Davis

## 9. Major Bibliographical References

### Bibliography

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

### Previous documentation on file (NPS):

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

### Primary location of additional data:

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

### 10. Geographical Data

Acreeage of Property Less than 1 acre

#### UTM References

(Place additional boundaries of the property on a continuation sheet.)

1. 1/3 5/0/1/8/0/7 4/3/9/8/7/2/1  
Zone Easting Northing (NAD 27)

2. / //// ////  
Zone Easting Northing

3. / //// ////  
Zone Easting Northing

4. / //// ////  
Zone Easting Northing

See continuation sheet

#### Verbal Boundary Description

(Describe the boundaries of the property.)

The UTM's were derived by OAHP from heads up digitization on Digital Raster Graphic (DRG) maps provided to the Colorado Historical Society Office of Archaeology and Historic Preservation (OAHP) by the U.S. Bureau of Land Management and were provided to the preparers of this nomination by OAHP.

#### Boundary Justification

(Explain why the boundaries were selected.)

### 11. Form Prepared By

name/title R. Laurie Simmons and Thomas H. Simmons, historians (prepared for the Colfax Business Improvement District and the owner)

organization Front Range Research Associates, Inc. date 22 May 2009 (revised)

street & number 3635 West 46<sup>th</sup> Avenue (www.frhistory.com) telephone 303-477-7597

city or town Denver state CO zip code 80211

#### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

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

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

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

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

#### Property Owner

name/title Bottlestyx LLC

street & number 465 Garrison Street telephone ---

city or town Lakewood state CO zip code 80226

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

## National Register of Historic Places Continuation Sheet

Section No. 7 Page 1

White Spot Restaurant, Denver County, Colorado  
Commercial Resources of the East Colfax Avenue Corridor MPS

### Narrative Description

The 1967 White Spot Restaurant is associated with the post-World War II commercial development of East Colfax Avenue, a thoroughfare catering to passing motorists as well as neighborhood residents. The building's stand-alone construction with adjacent parking contrasts with the area's earlier restaurants, which were traditionally housed in storefronts of larger buildings. The building was part of the Denver regional restaurant chain of the same name established by William F. Clements in Colorado in 1947. At the time of its construction, this White Spot became the ninth restaurant in the chain, which selected locations for its outlets on major arterials carrying high volumes of traffic. It continued to operate as a White Spot until about 1987. William F. Clements, a prominent Denver restaurateur, established twenty-nine eating places during his career (not all of them White Spots) and served on the board of the National Restaurant Association for ten years and as president of the Colorado-Wyoming Restaurant Association. The White Spot chain operated from 1947 until 2001.

The Gogie style White Spot Restaurant displays historic physical integrity on its interior and exterior. The building is located on the commercial thoroughfare of East Colfax Avenue at its intersection with Pearl Street in central Denver (See Photograph 1). The one-story corner building includes wide expanses of plate glass windows facing the streets, panels of stone rubble veneer, sections of red-orange brick, and a concrete foundation. The elongated hexagonal-shaped restaurant is crowned by a dynamic roof consisting of four thick, sloped, four-sided geometric plates radiating from an upward swooping multi-plated central structure enclosing mechanical equipment. Extending from the top of the central structure are four immense boomerang-shaped structural trusses that follow the slopes of the roof and project beyond the eaves. The sloping roof planes are clad with asphalt shingles and are cantilevered outward above the walls.

The building is located near the southwest corner of the lot, and there are large areas of paved parking adjacent on the north and east. Broad concrete sidewalks border the site on the south and west, and between the sidewalks and the building are areas of Colorado-themed landscape with evergreen bushes and large rocks. On the west is a newer outdoor eating area enclosed by a low picket fence.

#### Front (South)

The front wall of the building (which faces south toward East Colfax Avenue) has full-height, metal frame, plate glass windows of varied widths at its east end (See Photograph 2). The band of windows wraps to the east wall without interruption by any structural support at the southeast corner (a butt-glazed corner); actual support for the overhead laminated wood truss is provided by a square post recessed behind the corner glazing (See Photograph 9). The main entrance, west of the windows, consists of a metal frame glazed door with glazed transom (See Photograph 3). Stone veneer with roughly quarried pieces of rock is west of the entrance, with a sign reading "Tom's Diner" attached. The remainder of the south wall features a large expanse of plate glass windows in aluminum frames, with inward slanting stucco walls below the windows along the western part of the wall.

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White Spot Restaurant, Denver County, Colorado  
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### West

At the south end of the west wall, the band of plate glass windows wraps around from the front and the wall has stucco below the windows (See Photograph 4). As at the southeast corner, the band of windows turns the corner without interruption by any corner structural support; actual support for the laminated beam is again provided by a square post recessed behind the corner glazing. There is a metal frame glazed door with a transom toward the center of the wall. The door opens onto the outdoor eating area. The west wall has a wide expanse of stone veneer at the north end.

### Rear (North)

The westernmost section of the north wall has a section of stone veneer with inset louvered vents that wraps around from the west wall (See Photograph 5). The remainder of the wall is orange-red brick. There are double louvered doors at the west end of the wall and double flush doors at the east end. At the east end, the upper part of the wall is open, and screen and chain link fencing covers the opening.

### East

The north end of the east wall is composed of orange-red brick and has an opening at the top covered with screen and chain link that extends around from the rear wall at its east end (See Photograph 6). A section of blank brick extends to the south, followed by a slightly projecting bay clad with stone veneer. Further south, the wall consists of full-height, metal frame plate glass windows that wrap around the corner to the front wall.

### Interior

Immediately inside the entrance, near the southeast corner of the restaurant, is a small customer waiting area. The stone veneer on the east wall of the building is carried into the interior to form the north wall of the waiting area; this same technique of tying the interior to the exterior is employed with the stone veneer sections on the south and west walls. Similarly, the massive laminated wood trusses with metal bands are exposed on the interior ceiling and project through the building envelope at the southeast and southwest corners of the restaurant. Between the trusses, the ceiling is clad in square acoustical tiles (See Photograph 9).

Facing west from the entrance area, a counter with stools and a service/grille station are located to the north, a series of booths for customers are placed along the south wall of the building, and additional booths and curving banquettes are found along the west wall of the café (See Photographs 7 and 8). Floors in the customer seating area are composed of terrazzo; the terrazzo covering ascends the lower portion of the counter and forms a ledge that serves as a footrest. A series of hanging lights are suspended from the ceiling over the counter and booths.

The remarkably intact L-shaped counter has a cashier station at its east end and is angled outward in its center, mirroring the south wall of the building; there is a narrow opening near the center of the counter to permit servers access to the booth area. The south and west sides of the counter feature padded, cantilevered stools. The top of the counter is surfaced with yellow, orange, and wood grain laminated plastic applied in geometric shapes, while the sides are faced with wood grain plastic laminate with an orange band at the bottom (all original materials). While not providing physical

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White Spot Restaurant, Denver County, Colorado  
Commercial Resources of the East Colfax Avenue Corridor MPS

separation, the color differentiation of the counter surface provided individual customers with a sense of their own space.

Behind the counter to the north is a service and storage island for staff. Surfaces are clad in stainless steel and cabinet doors are faced with yellow and orange laminated plastic. North of the island is a grille station with an overhead ventilation hood covered in orange ceramic tiles installed vertically. A lowered, boxed ceiling extends over the service and grille areas; this ceiling structure has recessed light fixtures and diamond decorations on its sides. The main kitchen is to the rear behind the grille area.

The booths lining the outer wall south of the counter, along the wall bordering East Colfax Avenue, have yellow padded upholstery and yellow plastic laminate tables. A coffee service area is located in the center of the row of booths. At the southwest end of the building are additional booths. The northwest corner of the restaurant contains one large and two small banquettes that are upholstered in vibrant purple. The north wall of the banquette seating area is clad in stone veneer that ties to the stone on the west exterior wall.

### Alterations

The sloping surface of the roof was originally built-up asphalt and gravel; between 2006 and 2009 the roof was covered with asphalt shingles. A freestanding hexagonal lighted panel sign bearing the White Spot name and logo at the southwest corner of the property is no longer present; it was still in place in 1990 (holding a Colorado Café panel) but was gone by 2006. The banquette area in the northwest part of the building was added by the current owner. The outdoor seating area to the west was added in 2001.

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White Spot Restaurant, Denver County, Colorado  
Commercial Resources of the East Colfax Avenue Corridor MPS

### Statement of Significance

The White Spot Restaurant meets the registration requirements of the Multiple Property Documentation Form "Commercial Resources of the East Colfax Avenue Corridor," as an example of the General-Use Commercial Building subtype. Free-standing commercial buildings are included within the subtype. The building is located within the geographic area covered by the MPDF; was originally used for a commercial purpose (a restaurant); was erected within the 1880s through 1968 time period covered by the historic context; and possesses historical associations related to the commercial development of the corridor through its construction and operation as a restaurant. The building retains historic physical integrity and has a 1967 period of significance representing its year of construction.

The White Spot Restaurant is significant under **Criterion C** in the area of **Architecture** as a representative of an increasingly rare surviving expression of Modern architecture, the Googie style popular during the 1950s and 1960s. Representative features of the style embodied in the White Spot's design include the freestanding building surrounded by ample parking; eye-catching roof with exposed trusses, polygonal roof planes, and widely projecting eaves; expanses of plate glass windows; juxtaposition of exterior materials, including stone veneer, brick, and stucco; and linkage of the interior and exterior through the use of materials, forms, and geometric shapes. The interior design of the restaurant continues the Googie theme with features such as the sloping ceiling and exposed laminated wood trusses; plastic laminate-clad counter with cantilevered stools; angled aisle; stone veneer wall sections; and extensive use of booth seating. Victor Newlove, current senior partner of Armét and Davis (the firm that designed this building), noted film director Quentin Tarantino shot scenes for "Pulp Fiction" and "Reservoir Dogs" in California coffee shops the firm designed. The interior of this White Spot is so remarkably unchanged that it, too, would be suitable for a period location shoot.

As Colorado's longest commercial thoroughfare and the eastern gateway to Denver on U.S. 40, East Colfax Avenue became an entirely logical location for Googie style restaurant design. Alan Hess, author of two books on the Googie style, described the significance of the movement, which received scant attention from architectural journals of the day, but "helped to mold the appearance of cities nationwide. They were modern architecture, but they were also widely popular, a rare combination in the history of Modernism."<sup>1</sup> Architect Steven Izenour wrote that, except for a few headquarters skyscrapers, Googie style restaurants represented "all most of us knew as modern architecture in the forties and fifties."<sup>2</sup> Hess found that as time passed, "the Googie style became as much a symbol of the fifties as Elvis Presley or a '57 Chevy." In addition to serving as an icon of an era, he observed that the cohesive style also played an important architectural role by solving "the functional problems of a car-oriented building imaginatively; they used scale and form to create an urban strip architecture; their complex interior geometries showed an understanding of modern spatial concepts."<sup>3</sup> A reversion to less flamboyant traditional designs and materials for restaurants in the late 1960s ended the Googie era, and many specimens of the style were demolished in succeeding years, making surviving buildings with substantial historic physical integrity very significant.

<sup>1</sup> Alan Hess, *Googie: Fifties Coffee Shop Architecture* (San Francisco: Chronicle Books, 1985), 11.

<sup>2</sup> Steven Izenour in Introduction to Hess, *Googie*, 7.

<sup>3</sup> Hess, *Googie*, 10.



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The building is also significant under **Criterion C** in the area of **Architecture** for its representation of the work of a master. Louis L. Armét, of the architectural firm Armét and Davis of Los Angeles, designed this building and at least six others in Colorado's White Spot chain in the 1961-69 period and developed three different prototype designs. Armét and Davis (later Armét Davis Newlove) is considered the preeminent designer of restaurants in the Googie style during the 1950s and 1960s. The firm prepared plans for more than 4,000 restaurants worldwide, and created buildings for some of the most important chain establishments of the period, including Denny's, Sambo's, and Azar's Big Boy. In Philip Langdon's view, "Armét and Davis supplied the basic architectural concepts and often the actual designs that would spell 'coffee shop' to much of America." Architect Alan Hess concluded the firm's designs for individual coffee shops and small chains "proved the flexibility of the style's vocabulary and their imagination as designers, all while working within the strictures of commercial projects. . . . [I]t is the work of Armét and Davis that creates the major physical memory of the style."<sup>4</sup> The White Spot restaurants (five of which survive) comprise the only known works by the firm in Colorado during the early postwar era.

The White Spot Restaurant, which is forty-two years old, meets the requirements for listing under **Criteria Consideration G**, as a rare existing example of the Googie style in Colorado and as representative of the work of master architect Louis L. Armét, a partner in Armét and Davis, a most prolific and accomplished firm that helped to define the style and promote its use outside of Southern California. Colorado listings in the National Register currently include few free-standing restaurants and few post-World War II resources. Only one Googie style resource in the country has been listed in the National Register: the "Welcome to Fabulous Las Vegas" free-standing neon sign in Clark County, Nevada (listed 1 May 2009; NRIS number 09000284). The White Spot Restaurant is nominated at the state level of significance.

### Googie Style Restaurants<sup>5</sup>

Car-oriented restaurant architecture that developed in California, especially in Los Angeles after World War I, served as the forerunner of the Googie style. Although simple roadside drive-in stands offering a few items, often barbequed, were found throughout the nation, in California they evolved into more complex facilities designed to attract and serve larger numbers of car-driving customers. Popularity of the automobile and a temperate climate shaped the evolution of roadside restaurants, encouraging quick construction and use of materials such as stucco and wood instead of the brick and stone demanded in harsher environments. Frank Lloyd Wright's son, Lloyd Wright, became an innovator of car-oriented architecture in Los Angeles during the 1920s, designing buildings that employed industrial materials to create bold shapes, upswept roofs, central pylons, exposed columns, metal screened doors, and integral lighting. During the 1930s, the continuous planes, towers, and curved corners of the Streamline Moderne style influenced the construction of businesses catering to auto drivers. Neon, a relatively new material, became favored for making a building exciting during the era. As Alan Hess noted, the roadside establishments understood that "advertising is a legitimate function to be expressed in architectural form." In essence, the entire building became an advertising

<sup>4</sup> Philip Langdon, *Orange Roofs, Golden Arches: The Architecture of American Chain Restaurants* (New York: Alfred A. Knopf, 1986), 116; Alan Hess, *Googie Redux: Ultramodern Roadside Architecture* (San Francisco: Chronicle Books, 2004), 71.

<sup>5</sup> Much of the information in this section is summarized from Alan Hess, *Googie and Googie Redux: Ultramodern Roadside Architecture* (San Francisco: Chronicle Books, 2004), and Langdon, *Orange Roofs, Golden Arches*.

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sign. Over time, a "roadside commercial vernacular style" easily understood by the car-driving public emerged.<sup>6</sup>

Architectural historian Henry-Russell Hitchcock famously took note of the food service architecture emerging on the West Coast in 1940, stating nothing in the East compared:

Outside Neutra's work and that of his group, most of the interesting things are—so far as I could discover—effectively anonymous. I mean the drive-ins of which there are several good examples . . . . These represent a very model of what exposition or resort architecture ought to be, light, gay, open, well executed and designed to be as effective by night as by day.<sup>7</sup>

As construction resumed after World War II, Americans embraced modern design, as well as new products and technologies and an attitude of optimism about the future. Atomic power, plastics, air and space transportation, and television were among the influences on postwar restaurant architecture. A new type of freestanding building emerged, one that featured indoor customer seating at counters and tables, often in addition to drive-up service. The new restaurants lured diners with their casual atmospheres, attractive prices, fast and friendly service, and menus offering a range of familiar food. As Hess observed, ". . . more people came to use and experience modern architecture through coffee shops in the 1950s than ever visited a building by Gropius."<sup>8</sup>

The architecture incorporated bright colors, dramatic forms, neon lights, contrasting materials, and "a heedless disregard of good taste as it was conventionally known and practiced." With money to spend and cars to speed them there, most of the American public readily accepted the new design of restaurants as forward-looking and exciting. An ample parking lot encouraged patrons to leave their autos and enter the well-illuminated restaurants; in effect, the number of cars outside demonstrated the appeal of the establishment. Hess asserted that "coffee shop entrepreneurs felt the architectural style to be as important to a successful restaurant as a well-designed kitchen. Modernism proved more marketable than snob appeal." Soon restaurant magazines referred to the style as "cash register architecture."<sup>9</sup>

Douglas Haskell, writing in the February 1952 *House & Home*, first coined the term "Googie" for the new architecture, an appellation derived from architect John Lautner's 1949 design for a coffee house of that name in Los Angeles.<sup>10</sup> Lautner, a pioneer of modern coffee shop architecture who apprenticed with Frank Lloyd Wright at Taliesin, employed elements that became basics of Googie style design, including "eye-catching roof lines, the integrated sign pylon, the breaking down of distinctions between indoors and out, and the many contrasting modern materials." Haskell listed the "canons" of the form, including the fact the architecture could look organic, but also had to be abstract; ignored gravity; encouraged pluralism in all aspects; and incorporated new technological

<sup>6</sup> Hess, *Googie*, 19-22 and 25-26.

<sup>7</sup> Hitchcock quoted in Hess, *Googie*, 28.

<sup>8</sup> Hess, *Googie*, 37 and 46-47; Langdon, *Orange Roofs, Golden Arches*, 116.

<sup>9</sup> Hess, *Googie*, 43 and 46-47; Langdon, *Orange Roofs, Golden Arches*, 115.

<sup>10</sup> Googie was the nickname of the coffee shop owner's wife. Many terms have been used for the style, including Coffee Shop Modern, Jet Age, Populuxe, and Doo-Wopp.

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materials.<sup>11</sup> Features such as an interesting roof with cantilevers, upslopes, angled overhangs, exposed trusses, a folded plate or concrete shell; bursts of color; glass, concrete, and aggregate walls; wide overhangs and canopies; and prominent signage all conveyed the theme. Shapes such as boomerangs, diagonals, starbursts, dingbats, and free forms; materials such as plastic, metal, and flagcrete; folded eaves and roof plates; structural bents and trusses; and tapering pylons were all used extensively.<sup>12</sup> At night, the visible interior of the restaurant through ample plate glass became its own advertisement, supplemented by tall neon signs. Interior design also carried out the style, emphasizing the material and function of each element, down to the smallest details. As Langdon described, the visual theme of the exterior continued inside, "amplifying the theme by coordinating the treatment of ceilings, walls, lighting, and other elements. That consistency between inside and outside added strength to the design."<sup>13</sup>

In the late 1960s changing preferences for restaurants employing more traditional themes and materials led designers away from the Googie style. The eye-catching features favored during the 1950s and 1960s gave way to a desire to conform and harmonize. Some critics began to find the flamboyant designs of past years clashing and chaotic at the same time that the country's outlook became more somber and its focus shifted to issues such as civil rights and Vietnam. As Hess wryly remarked, "At some point, commercial architects gave up building the future and began to build the past again." In 1973, Denver's White Spot owner stated, "We're trying to get away from the old flashy coffee shop look with its bright, flashy colors, large neon signs and bright interior lighting."<sup>14</sup>

In the years following, many of the Googie style restaurants across the country were demolished. Alan Hess's groundbreaking 1985 examination of the style, *Googie: Fifties Coffee Shop Architecture*, resulted in greater appreciation of the buildings. Googie's representation of an era of American history led to use of such buildings in television and motion pictures as a means of evoking the 1950s and 1960s, gaining it wider recognition. In addition, organizations such as the National Trust for Historic Preservation began advocating for preservation of important examples of Googie style architecture. As Steven Izenour asserted, it is important "to set architectural diversity within a larger cultural context where extraordinary buildings know their place, and ordinary buildings can be seen to be extraordinary."<sup>15</sup>

### William F. Clements and the White Spot Restaurant Chain

In 1947 William F. Clements (1914-1969) established Denver's White Spot coffee shop and restaurant chain. Clements' Yugoslavian immigrant parents had operated bakeries in a number of Colorado cities and, later, in southern California. Born in Monte Vista, Colorado, Clements attended Denver's East High School and then worked in the family bakery business, which he continued after

<sup>11</sup> Haskell was not a fan of the style and his article was written in a satirical tone. Langdon stated that the critic "succeeded in making 'Googie' a term of condescension in the architectural world. From 1952 on, whenever critics wanted to sum up an architectural style epitomized by arbitrary, offbeat shapes, all they had to say was 'Googie.'"

<sup>12</sup> Flagcrete is an artificial stone resembling flagstone laid in thin layers with rough edges.

<sup>13</sup> Hess, *Googie*, 61-62, 65, 79, 82; Langdon, *Orange Roofs, Golden Arches*, 113-115 and 120; Alan Hess, *The Architecture of John Lautner* (New York: Rizzoli International Publications, Inc., 1999), 12; "Introduction to Googie" accessed at <http://spaceagecity.com/googie> on 13 February 2007; Hess, *Googie Redux*, 192-197.

<sup>14</sup> Langdon, *Orange Roofs, Golden Arches*, 97; White Spot owner quoted in Hess, *Googie*, 120; Hess, *Googie*, 121.

<sup>15</sup> Steven Izenour, "Introduction," in Hess, *Googie*, 8.

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White Spot Restaurant, Denver County, Colorado  
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his father's death. Clements Bakery served restaurants in downtown Denver and, during World War II, supplied Lowry Field with bread, rolls, and donuts. In 1939 William Clements married Ruby Van Tuyl, a nurse at St. Luke's Hospital, who began to spend more hours helping with the bakery as time passed. In 1946 he started a new food-related venture with the American Lunch and Bar in downtown Denver.<sup>16</sup>

In 1947 Clements opened the first White Spot in an existing storefront at 22 S. Broadway, which was so successful that he gave up the bakery business for restaurants. A second White Spot Drive-In, designed by Denver architects Crowther and Marshall, opened at 2000 S. Broadway in 1951. In October 1954, William Clements, Elizabeth Clements (William's mother), and Gene Tepley incorporated White Spots, Inc. Clements, his wife, and his mother were the first directors of the company.<sup>17</sup>

Over the years William Clements opened and closed White Spots in many locations, using existing buildings as well as erecting new ones. The *Denver Post* reported in 1965 that Clements had operated White Spots in twenty-seven different locations. A 1967 newspaper article stated he opened a total of twenty-nine restaurants in the Denver area, selling twenty of them to former managers.<sup>18</sup> This high degree of flux was probably attributable to Clements' interests. He remarked in 1967: "I enjoy leasing negotiations, interior design conferences and working with contractors. I like to build restaurants, get them going and then go on to another project." Clements' son Tony acknowledged that his father "managed to avoid the day-to-day operations of his restaurants pretty well. He always had managers and assistant managers and he went to California two or three times a year, just like you'd go to Paris if you were into gourmet food."<sup>19</sup>

### White Spot Engages Armét and Davis

William Clements frequently made research trips to both coasts, Chicago, and overseas to develop new ideas for his restaurant chain. He believed the "restaurant business is in a constant state of evolution. We try to keep abreast of this and incorporate as much that is new as we can in each restaurant." Around 1960, he became acquainted with California architect Louis Armét, who he viewed as "the father of California coffee shop design."<sup>20</sup>

As Alan Hess wrote, "It was the prolific firm of Louis Armét and Eldon Davis that established the Coffee Shop Modern as a major popular modern style. Their work for several chains, including Bob's Big Boy and Denny's, colonized the style and its image throughout the United States and Canada."<sup>21</sup> At the same time, their work for smaller chains, including the White Spot restaurants in Colorado,

<sup>16</sup> Clements' business was not associated with the present Canadian restaurant chain of the same name. *Denver Post*, 26 March 1969, 59 and *Rocky Mountain News*, 27 March 1969, 7 (Clements obituary); Jack Phinney, "White Spots Still Expanding," *Denver Post*, 23 April 1969, 86.

<sup>17</sup> "Beautiful New Drive-In Restaurant," *Denver Monitor (South)*, 22 June 1951, 1 and 8; White Spots, Inc., Articles of Incorporation, 1 October 1954, Colorado Secretary of State, Business Center, www.sos.co.us, accessed 6 April 2009.

<sup>18</sup> In addition, White Spots, Inc., constructed and operated other restaurant brands, including Old South and The Colonel's chicken outlets. "White Spot Adds Restaurants," *Denver Post*, 10 November 1965, 71.

<sup>19</sup> "Clements to Open 9<sup>th</sup> Site," *Denver Post*, 27 August 1967, 2H; Robin Chotzinoff, "That Hits the Spot!," *Westword*, 8 June 1994.

<sup>20</sup> Barry Morrison, "White Spot Is for Pilgrims of Late, Late Scene," *Denver Post*, 18 August 1964, 28.

<sup>21</sup> Alan Hess, *Google*, 71.

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demonstrated the depth and diversity of the style and the designers. Hess indicated enough examples of the firm's designs remain so "it is the work of Armét and Davis that creates the major physical memory of the style."<sup>22</sup>

Louis L. Armét (1914-1981) was born in St. Louis and moved to Los Angeles as a boy. He attended Loyola University before studying architecture at the University of Southern California, which produced several practitioners of the Googie style. Armét received an architecture degree in 1939 and became a licensed architect in 1946. During World War II, he designed warehouses and other facilities for the Navy and the Seabees.<sup>23</sup> He worked for the firm of Spaulding and Rex, Architects, in Los Angeles for a year before establishing an office with Eldon Davis in 1947.<sup>24</sup>

Eldon C. Davis, born in Anacortes, Washington, in 1917, graduated from the University of Southern California, in 1942.<sup>25</sup> Davis recalled the architectural program there emphasized "design with no preconceptions, basing a solution on the materials, program, and site; architecture was an extension of engineering values."<sup>26</sup> During the war he worked on army cantonments, with Phelps-Dodge Mines in Arizona, and for the Navy Design Office with John Rex. After the war, he also worked in the office of Spaulding and Rex, serving as Senior Draftsman.<sup>27</sup>

In 1947, Armét and Davis opened an office together, planning to serve as industrial architects. However, the postwar building boom resulted in commissions for a variety of facilities, ranging from churches to supermarkets, serving everyday American life. The firm received the most acclaim for their influential modern coffee shops.<sup>28</sup> Armét and Davis designed its first coffee shop, Clock's in Inglewood, in 1951, and their first "full-fledged California coffee shop," part of the Norm's chain, in 1955.<sup>29</sup> More than 4,000 restaurants and coffee shops in the United States and other countries were built from plans the company provided.<sup>30</sup> Eldon Davis stated each building the company designed included "at least one new idea."<sup>31</sup> Victor Newlove, who joined the company in 1963 and became a partner in 1972, observed that the firm was "constantly reinventing itself."<sup>32</sup>

Alan Hess judged Armét and Davis "selected materials that flaunted new shapes and textures."<sup>33</sup> Philip L. Langdon argued the pair "saw freedom of form as a generator of commerce" for their clients, who referred to the firm's designs as "cash register architecture." Their work reflected the elements of a clear type, including "a bold roof, an integrated sign, glass walls and lush planting, and an

<sup>22</sup> Hess, *Googie Redux*, 71.

<sup>23</sup> Hess, *Googie Redux*, 89.

<sup>24</sup> "Louis Armét," Pacific Coast Architecture Database accessed at <http://digital.lib.washington.edu/architect> on 1 April 2009.

<sup>25</sup> "Eldon C. Davis," Archiplanet, accessed at <http://www.greatbuildings.com> on 29 April 2009.

<sup>26</sup> Hess, *Googie Redux*, 89.

<sup>27</sup> Hess, *Googie Redux*, 90; "Eldon Davis," Pacific Coast Architecture Database accessed at <http://digital.lib.washington.edu/architect> on 1 April 2009; <http://www.googieart.com/Bio-EldonDavis.htm> on 1 April 2009.

<sup>28</sup> Hess, *Googie*, 72 and *Googie Redux*, 90.

<sup>29</sup> Hess, *Googie*, 72.

<sup>30</sup> Armét Davis Newlove, AIA Architects accessed at [www.adnarch.com](http://www.adnarch.com) on 1 April 2009.

<sup>31</sup> Langdon, *Orange Roofs, Golden Arches*, 121.

<sup>32</sup> Victor Newlove is still associated with the firm, having been the architect of more than 2,000 architectural projects. Victor Newlove, Interview by Thomas H. Simmons, 6 April 2009.

<sup>33</sup> Hess, *Googie Redux*, 92.

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ultramodern aesthetic reflected in everything from structure to door handles.<sup>34</sup> One 1950s restaurant magazine lavished praise on the firm's innovative roofs:

Armét and Davis began laying out roofs whose planes, angles, juttings, textures, and colors couldn't possibly coincide or blend with anything else around them; and which would dominate the skyline and beckon to a customer. The end result of these shapes is extreme long-range visibility and patterns that arrest people's attention and then draw it to the beckoning interior, perfectly visible through plate glass walls.<sup>35</sup>

The partnership also placed great emphasis on the design of building interiors. Helen Fong worked on the interiors of the projects led by Eldon Davis and "greatly influenced" the work of the entire firm, according to Newlove.<sup>36</sup> Armét and Davis used a number of techniques, innovations, and readily-available contemporary materials to add drama and liveliness to interiors: differentiation of scale (employing high, sloping ceilings in the dining areas but reducing scale over the counter area through a suspended canopy); angled or meandering aisles; semi-exhibition style cooking areas; attaching stools to the counter base rather than the floor (thereby reducing clutter and facilitating cleaning); bonding vividly-colored Formica panels to the fronts of stainless steel cabinets; using such "hot" colors as orange, pink, and yellow (which were believed to stimulate appetite and boost customer turnover); enhancing customers' sense of defined space through increased use of booths and the placement of Formica inlays of contrasting colors on counter tops; offsetting expanses of colorful, artificial surfaces with walls or sections of stone or brick; and utilizing expanses of plate glass to showcase the liveliness of the interior to passersby.<sup>37</sup>

Louis Armét headed the firm's White Spot projects in Colorado, perhaps because he loved skiing, Victor Newlove suggested. Armét provided design direction and served as the architect of record. Donald G. Hocker (1928-1996) served as the chief designer and prepared working drawings for the restaurants. Hocker received a degree in architecture but never obtained a license. Newlove also recalled working as a draftsman on several of the White Spot projects. The firm designed at least seven White Spots between 1961 and 1969, using at least three design prototypes. Two of the restaurants were demolished; of the remaining five, this one is the most intact and best-preserved example. Armét and Davis also designed the 1970 corporate headquarters for the restaurant chain at 3010 East 6<sup>th</sup> Avenue which now houses a law firm.<sup>38</sup>

### Expansion of the White Spot Chain in the 1960s

Although William Clements' gross business income soared from \$180,000 in 1948 to about \$2.5 million in 1961, the company sought to increase revenues through further expansion of the restaurant chain. Clements anticipated the eye-catching designs Armét and Davis successfully developed in the Los Angeles area would stimulate patronage at Denver White Spots. The first White Spot designed by the California firm was a 1961 restaurant at 800 Broadway (demolished). The building's dramatic double-butterfly roof angled upward from the center of the building and was supported by stone piers

<sup>34</sup> Hess, *Google Redux*, 93.

<sup>35</sup> Quoted in Langdon, *Orange Roofs, Golden Arches*, 117.

<sup>36</sup> Victor Newlove, email to Thomas H. Simmons, 2 April 2009.

<sup>37</sup> Many of these design approaches were noted in the White Spot building presented in this nomination. Langdon, *Orange Roofs, Golden Arches*, 120-23.

<sup>38</sup> Victor Newlove, email to Thomas H. Simmons, 1 May 2009.

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at each end (See Figure H5). The restaurant seated 150 customers and featured Venetian terrazzo floors and a belt conveyor that carried dishes to the kitchen.<sup>39</sup>

In November 1965, construction started on two additional White Spots: one at 1390 South Colorado Boulevard, in the double-butterfly roof style, and one at 740 West Colfax Avenue in the same style used for a future building at 601 East Colfax Avenue. The two new restaurants were completed in 1966. In that year the eight-restaurant chain reported total receipts of \$3 million.

In 1967, White Spot built the nominated building as its ninth restaurant. The corner site at East Colfax Avenue and Pearl Street previously held a three-story apartment building. The new coffee shop began serving meals in September with Glenn Lambson as manager. When this outlet opened, the average cost of a White Spot was half a million dollars: \$200,000 for land, \$175,000 for the building, and \$125,000 for fixtures. Each "store" seated 90 to 160 diners, and all outlets were open 24 hours a day. The *Rocky Mountain News* reported that in 1967 "the chain grossed more than \$3 million on an average check that amounts to 80 cents." Contributing to the firm's success was the existence of a profit-sharing plan for managers and lower employee turnover due to better fringe benefits and working conditions than those provided by most restaurants of the era.<sup>40</sup>

In October 1968 a new White Spot was under construction at 3901 East Colfax (at Harrison Street) in Denver (demolished). This location was described as the eighth restaurant in the chain, suggesting that two locations operating in 1967 had closed. The new restaurant opened in early 1969.<sup>41</sup>

### Death of William F. Clements and Later Company Operations

William F. Clements died unexpectedly in March 1969 at age fifty-four following esophagus surgery. In addition to establishing and operating a successful restaurant chain, Clements served on the board of the National Restaurant Association for ten years, was active in the University of Denver School of Hotel and Restaurant Management, and was a president of the Colorado-Wyoming Restaurant Association.<sup>42</sup>

The operation of the White Spot chain, which then included three hundred employees, fell to Clements' widow, Ruby, and his son, William A. "Tony" Clements, who had just graduated from the University of Denver. Mrs. Clements vowed to run the chain "the way my husband ran it and that means we're going to keep growing." She indicated the company would not proceed with a planned joint venture with Interstate United Corporation to open a chain of coffee shops in California, saying that "we feel we are better off to concentrate on the Denver area." Another restaurant opened at 15<sup>th</sup> and Curtis streets in downtown Denver later that year, the final White Spot design by Armét and Davis. It featured a third architectural approach developed by the firm for the Denver chain, notably including a folded plate roof.<sup>43</sup>

<sup>39</sup> "Two New Units Begun by White Spot Firm," *Denver Post*, 12 February 1961, 1E; Michael Paglia, "Artbeat," *Westword*, 5 July 2001.

<sup>40</sup> "Clements to Open 9<sup>th</sup> Site," *Denver Post*, 27 August 1967, 2H; "He Has Bright Ideas for White Spots," *Rocky Mountain News*, 13 October 1968, 58; Jack Phinney, "White Spots Still Expanding," *Denver Post*, 23 April 1969, 86.

<sup>41</sup> A White Spot was also erected (date undetermined) in Aurora at 9405 East Colfax Avenue, following the Armét and Davis double-butterfly roof design. "He Has Bright Ideas for White Spots," *Rocky Mountain News*, 13 October 1968, 58.

<sup>42</sup> *Denver Post*, 26 March 1969, 59 and *Rocky Mountain News*, 27 March 1969, 7 (Clements obituary).

<sup>43</sup> Jack Phinney, "White Spots Still Expanding," *Denver Post*, 23 April 1969, 86.

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According to Tony Clements, the White Spot chain remained successful until the early 1980s. A weakening economy led to declining sales, and the death of his mother in 1982 was accompanied by inheritance taxes. The company began closing locations, and only two restaurants remained by the early 1990s. The last White Spot closed at Broadway and E. 8th Avenue in 2001, and White Spots, Inc., dissolved in 2003.<sup>44</sup>

### White Spot's Final Years in the East Colfax Building and Subsequent Restaurants

White Spot operated the nominated building as a restaurant until the mid-1980s. In the mid-1960s, Tony Clements worked in the establishment as a night shift manager. He reminisced about what those days were like: "Oh, what a show that place was. It got to be like doing business in Beirut. It was open all night, like all the White Spots. The waitresses would come back and tell me things about the customers, who were strippers at Sid King's, or working girls, or hippies, or whatever."<sup>45</sup>

Another member of the family, Frank Clements (one of William Clements' brothers) managed the restaurant in early 1969, followed by Bob Warren later in the year. In August 1969 the business became embroiled in a controversy over its right to refuse service to hippies on the basis of their appearance. The hippies began picketing the restaurant and sought to organize a boycott, arguing they were being discriminated against "because our dress, hair and life-style are not prepackaged, homogenized and plastic like their Formica food." White Spot prevailed in Denver County Court, where Judge L. Paul Weadich upheld the restaurant's right to require certain standards of dress and appearance in its customers.<sup>46</sup>

By the 1980s drug dealing, prostitution, and frequent police calls at the site reflected the general decline of East Colfax Avenue. Local historian Phil Goodstein recalled in its later years the White Spot was known as the "Brown Spot" or "Blight Spot" to some residents because of its dubious reputation:

Most found it a convenient, inexpensive place to get a meal. Others treated it as a 'candy store'—a place where they could procure drugs. Cab drivers brought patrons there late at night, knowing the men could usually find a sexual companion in or near the 24-hour-a-day restaurant. When the Rocky Horror Show at the nearby Ogden Theatre let out on Saturday and Sunday mornings around 2 am, some of its wilder patrons would flock to the diner. They were joined by street toughs and homeless individuals.<sup>47</sup>

After the White Spot left, the Colorado Café operated in the building in 1990 and the Bristlecone Café in 1993. The Sun Café occupied the restaurant during 1994-98. A new chapter in the building's history began in 1999 with the opening of Tom's Diner, the current business. Proprietor Thomas S. Messina, a native of Brooklyn, New York, worked in restaurants and hotels in Miami, Florida, before relocating to Denver. Messina saw the then-vacant building and thought "What a great diner! Why

<sup>44</sup> Robin Chotzinoff, "That Hits the Spot," *Westword*, 8 June 1994; White Spots, Inc., corporation summary, Colorado Secretary of State, Business Center, [www.sos.co.us](http://www.sos.co.us), accessed 6 April 2009.

<sup>45</sup> Robin Chotzinoff, "That Hits the Spot!," *Westword*, 8 June 1994.

<sup>46</sup> Jack Phinney, "White Spots Still Expanding," *Denver Post*, 23 April 1969, 86; Robin Chotzinoff, "That Hits the Spot!," *Westword*, 8 June 1994; "Hippies Picket Café, Claim 'Discrimination,'" *Denver Post*, 16 August 1969, 26.

<sup>47</sup> Phil Goodstein, *Ghosts of Denver: Capitol Hill* (Denver: New Social Publications, 1996), 75.



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isn't somebody doing something with it?" After acquiring the property, he discovered the problems with the site. By 2001, *Westword* restaurant reviewer Kyle Wagner wrote that Messina "has turned the location around, and today Tom's is a pretty spiffy spot that serves worthy diner fare."<sup>48</sup>

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<sup>48</sup> Kyle Wagner, "Slice of Life," *Westword*, 5 July 2001.

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### **Geographic Information**

#### **Verbal Boundary Description**

The nominated area at the northeast corner of East Colfax Avenue and Pearl Street consists of Lots 15 through 19 (inclusive), Block 336, Clement's Addition, and Lots 19 and 20, Block 399, J.W. Smith's Addition, City and County of Denver, Colorado.

#### **Boundary Justification**

The nominated area contains the building and the parking area historically associated with its operation.

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White Spot Restaurant, Denver County, Colorado  
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### Photograph Log: Current

#### Common Photographic Label Information:

Resource Name: White Spot Restaurant  
Location: Denver, Colorado  
Photographer: Thomas H. Simmons  
Date: March 2009  
Digital Images Info: CD-ROM with TIFF images on file with NPS in Washington DC

#### Information Different for Each View:

Photograph Number, Description of View, and Camera Direction

Photograph Number	Description of View	Camera Direction
1	Front (south) and east wall, with highrise buildings of downtown Denver to left.	NW
2	Front (south), with 1899 Temple Emanuel in distance to left.	N
3	Entrance at east end of front.	NE
4	West wall with outdoor seating area between sidewalk and building.	E
5	Rear (north wall) to right and east wall to left.	SW
6	East wall to right and front (south wall) to left.	WNW
7	Interior. View of grille area, counter with cantilevered stools and terrazzo floor, and series of booths to left along front windows.	ENE
8	Interior. Curving banquettes in the northwest part of the restaurant, with extensive use of stone on the interior wall.	NW
9	Interior. View of projecting laminated wood beam with metal band at the southeast corner of the building.	SE

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White Spot Restaurant, Denver County, Colorado  
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### Photograph/Figure Log: Historic

These photographs/figures may not be included in internet posted documents and other publishing venues due to possible copyright restrictions.

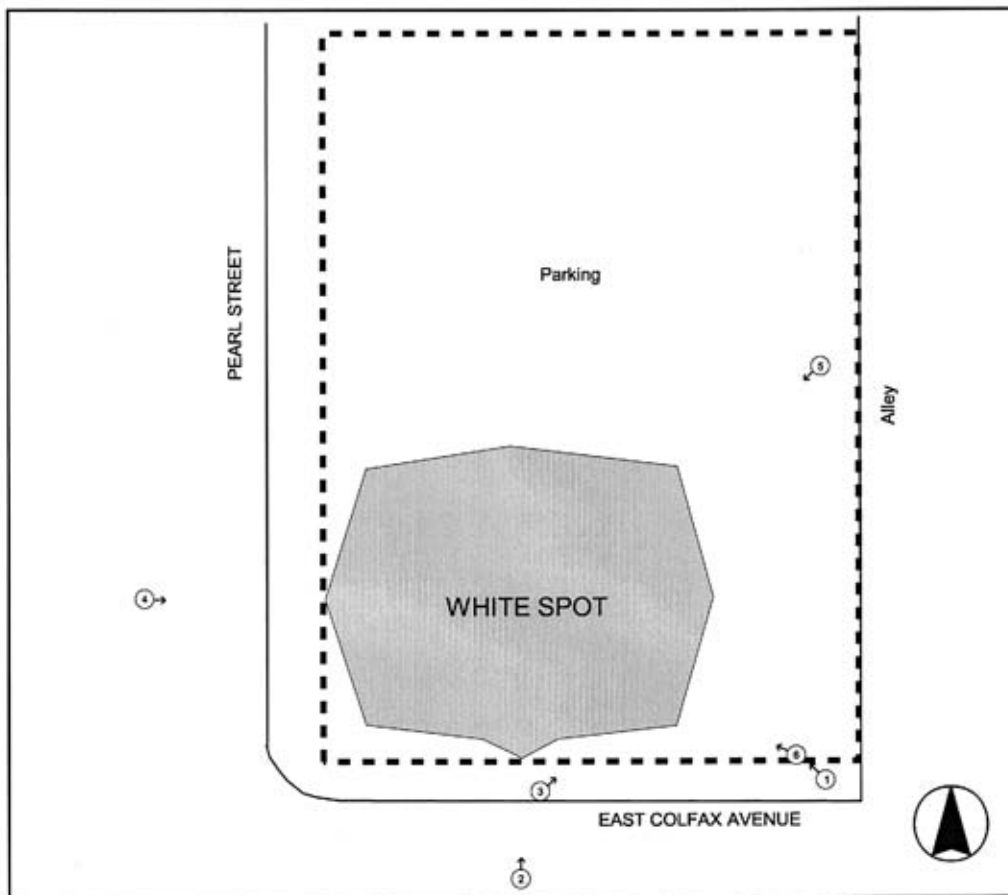
Photo/Fig. Number	Description of View	Camera Direction
H1	William F. Clements founded the White Spot chain in 1947. SOURCE: <i>Denver Post</i> , 27 August 1967, 2H.	N/A
H2	Louis L. Armét (right) and Eldon C. Davis (left) are shown here explaining a model of a project to a client. SOURCE: Hess, <i>Googie Redux</i> , 89.	N/A
H3	This view from the air vividly shows the unusual roof configuration of the White Spot at East Colfax Avenue and Pearl Street. SOURCE: GoogleEarth, 2007.	N/A
H4	A stylized rendering of one White Spot restaurant design was used on the chain's promotional materials. SOURCE: "White Spot Restaurants: 40 Years—A Denver Tradition," Denver Public Library, Western History and Genealogy Department, clipping collection, May 1987.	N/A
H5	This rendering by Armét and Davis of the White Spot restaurant at 1390 South Colorado Boulevard illustrates the double-butterfly roof used on three of the chain's outlets. SOURCE: <i>Denver Post</i> , 10 November 1965, 71.	ENE
H6	This White Spot flyer provided an abbreviated menu on one side and a map of Denver showing White Spot locations and points of interest on the other. SOURCE: Colorado Historical Society, Stephen Hart Library, vertical files, undated c. 1970s.	N/A
H7	The free-standing sign at the southwest corner of the property was still present in 1990, when the building housed the Colorado Cafe. SOURCE: Roger Whitacre image, Number Z-10645, September 1990, Denver Public Library, Western History and Genealogy Department, Denver, Colorado.	NW

United States Department of the Interior  
National Park Service

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White Spot Restaurant, Denver County, Colorado  
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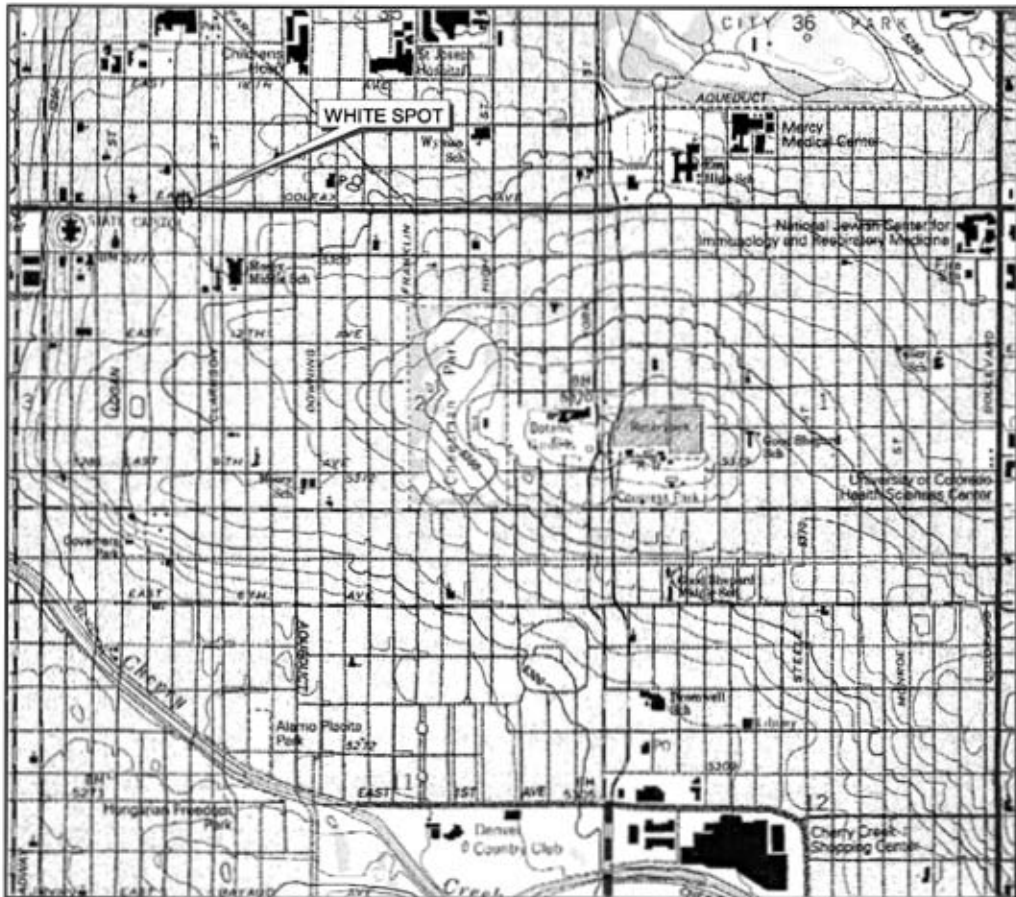
Sketch Map. The shaded building is the nominated restaurant, with the dashed line indicating the nomination boundary. Circled numbers with arrows are photograph locations and camera directions. One inch equals approximately 35 feet.

United States Department of the Interior  
National Park Service

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White Spot Restaurant, Denver County, Colorado  
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USGS Location Map. Extract of Englewood, Colo., 7.5 minute map, 1997.

800 0 800 1600 Feet



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White Spot Restaurant, Denver County, Colorado  
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### Historic Photographs/Figures



Figure H1. William F. Clements founded the White Spot chain in 1947. SOURCE: *Denver Post*, 27 August 1967, 2H.



Figure H2. Louis L. Armét (right) and Eldon C. Davis (left) are shown here explaining a model of a project to a client. SOURCE: Hess, *Googie Redux*, 89.



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Figure H3. This view from the air vividly shows the unusual roof configuration of the White Spot at East Colfax Avenue and Pearl Street. SOURCE: GoogleEarth, 2007.

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White Spot Restaurant, Denver County, Colorado  
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Figure H4. A stylized rendering of one White Spot restaurant design was used on the chain's promotional materials. SOURCE: "White Spot Restaurants: 40 Years—A Denver Tradition," Denver Public Library, Western History and Genealogy Department, clipping collection, May 1987.

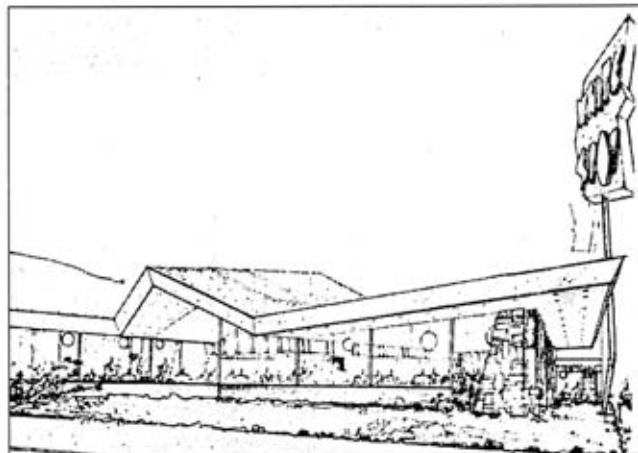


Figure H5. This rendering by Armét and Davis of the White Spot restaurant at 1390 South Colorado Boulevard illustrates the double-butterfly roof used on three of the chain's outlets. SOURCE: *Denver Post*, 10 November 1965, 71.

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CHILDREN'S MENU (CHILDREN UNDER 12)	CARRY-OUT MENU FOODS "TO GO"	FINE FOOD at popular prices
<b>Lunch and Dinner</b>		
<p><b>Peanut Butter and Jelly Sandwich, French Fries, Pickle and Soft Drink</b> .80</p> <p><b>Special Kid's Burger</b> .75</p> <p><b>Spaghetti Dinner (Sauce Only) Served with Green Salad, Soft Drink and Soft-ice Cream</b> .85</p> <p><b>Dramatic Chicken Dinner Served with Mashed Potatoes and Gravy, Salad, Rolls and Butter, Soft Drink and Soft-ice Cream</b> .90</p>	<p><b>Southern Fried Chicken</b></p>	<p><b>white spot's GOT IT- GOOD!</b></p>
<b>Breakfast Menu</b>	<p><b>3 Pieces Chicken with French Fries, Rolls and Honey</b> 2.80</p> <p><b>2 Pieces Chicken with French Fries, Roll and Honey</b> 2.15</p>	<p><b>8 CONVENIENT DENVER AREA LOCATIONS</b></p>
<p><b>"The Little Astronaut" Two Strips of Bacon, One Egg Any Style, Toast, Butter and Jelly</b> .90</p> <p><b>"The Little Wrapper" One Egg or Two Strips of Bacon, Three Silver Dollar Pancakes, Butter and Syrup</b> .90</p>	<p><b>Sandwiches</b></p> <p><b>White Spot Little Bit Ground Beef Double-Decker!</b> 1.75</p> <p><b>Hamburger "Deluxe" Beef Burger on a Bun!</b> 1.15</p> <p><b>Clubhouse Sandwich Triple-Decker Treated Layers of Turkey - Bacon - Lettuce and Tomato</b> 2.85</p> <p><b>Cold Turkey, Ham or Beef</b> 1.75</p>	<p><b>OPEN 24 HOURS A DAY</b></p>
	<p><b>Beverages</b></p> <p>Coffee or Tea .50</p> <p>Milk and Shakes .40</p> <p>Milk .30</p> <p>Coke-Cola .30</p> 	<p><b>DENVER FUN MAP</b> Children's Menu ★ Carry-Out Menu</p>

Figure H6. This White Spot flyer provided an abbreviated menu on one side and a map of Denver showing White Spot locations and points of interest on the other. SOURCE: Colorado Historical Society, Stephen Hart Library, vertical files, undated c. 1970s.

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White Spot Restaurant, Denver County, Colorado  
Commercial Resources of the East Colfax Avenue Corridor MPS



Figure H7. The free-standing sign at the southwest corner of the property was still present in 1990, when the building housed the Colorado Cafe. SOURCE: Roger Whitacre image, Number Z-10645, September 1990, Denver Public Library, Western History and Genealogy Department, Denver, Colorado.