Form No. 10-300a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
Heritage Conservation and Recreation Service

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY
NOMINATION FORM

Continuation Sheet | Item Number | Page

Name Historic: Greyhound Bus Depot

Location: 1200 Blanding St~~reet~~

Common

Classification: Building

Owner: George R. Norris
First National Bank
Drawer 401
Danville, Va. 24541

Representation in Existing Surveys

Description: The Greyhound Bus Depot on Blanding Street is an island-type bus station, which was built in 1938-1939. The building has a full basement with reinforced concrete foundations, and a structural steel framework supporting its main level. The east, north, and west elevations have a continuous surface composed in three horizontal bands: the first blue stucco; the second consisting of twelve courses of glass block, interspersed with stainless steel bands; the third consisting of blue and ivory "Vitrolite" mirrored panels. The continuous surface is carried around the rounded corners. Four pillars of ivory "Vitrolite" are centered on the north, marking the five-bay entrance. An aluminum marquee, trimmed with stainless steel bands, and decorated at either end with a metal greyhound, shelters the entrance. A vertical streamlined sign is centered above the marquee, with a running greyhound dog and the words "Greyhound Bus Depot" outlined with neon tubes. The waiting room and platform extend south of the * front section. The interior of the station has Terrazzo floors, plaster walls, and "Presdwood"

Significance: The Greyhound Bus Depot is Columbia's finest example of Art Moderne architecture. This style, popular from about 1930 until 1941, was derived from the pioneering work of industrial designers such as Norman Bel Geddes, Henry Dreyfuss, and Raymond Loewy. The primary elements of the style were the extensive use of new materials, such as aluminum, stainless steel, and synthetics; the absence of superflouous ornament; the suppression of functional demands beneath an encompassing shell; and the extensive use of streamlining, especially in buildings associated with transportation. George D. Brown, the architect of the Columbia Bus Depot, used design motifs introduced by the industrial designer Raymond Loewy. Loewy had prepared designs for Greyhound from 1933, and was responsible for the blue and ivory color scheme, the stainless steel trim, the redesign of the running dog, and the aerodynamic stream*

Acreage: 0.6

Verbal Boundary Description: The boundary of the Greyhound Bus Depot nomination is shown as the red line on the accompanying Richland County tax map no. 20, which is drawn at an approximate scale of 100 feet to the inch. The nominated property includes all significant buildings and structures.

UTM Reference Point 17/496720/3762845

Other Information: Although the Greyhound Bus Depot has achieved significance within the past 50 years, it should be considered eligible for listing as it is an exceptional example of an architectural style that is particularly representative of a significant period in American history, and is, as well, a style that is facing rapid obliteration.

* Continued on the back of the sheet

* wainscoting. A skylight over the waiting room provides supplementary illumination.

* lining, all of which were incorporated into the company image. Loewy's designs for Greyhound Buses utilized these elements.

The Art Moderne was significant as a symbol of hope during the Great Depression. The style represented speed, efficiency, and industrial prosperity, overcoming the economic hardships of the era.

BIBLIOGRAPHY

Burleigh, Manferd, and Charles M. Adams, editors. Modern Bus Terminals and Post Houses. Ypsilanti, Mich.: University Lithoprinters, 1941.

The State (Columbia, South Carolina), Dec.28, 1938; Aug. 27, 1939.

The Columbia Record (Columbia, South Carolina), July 28, 1938; Aug. 5, 1938; Dec. 16, 1939.

Loewy, Raymond. Industrial Design. Woodstock, N.Y.: The Overlook Press, Woodstock, 1979.

Cheney, Sheldon. Art and the Machine. New York: McGraw-Hill Publishers, 1936.

Gebhard, David. "The Moderne in the U.S. 1920-1941." Architectural Association Quarterly 2, no. 42 (July 1970): 4-20.

Brand, Lois Frieman. The Designs of Raymond Loewy. Washington, D.C.: Smithsonian Institution Press, 1975.

Plummer, Kathleen Church. "The Streamlined Moderne." Art in America 62, no.1 (Jan-Feb. 1974): 46-54.

Gebhard, David, and Von Breton, Harriette. L.A. in the Thirties 1931-1941. Los Angeles: Peregrine Smith, Inc., 1975.

Meikle, Jeffrey L. Twentieth Century Limited: Industrial Design in America, 1925-1939. Philadelphia: Temple University Press, 1979.

Bush, Donald J. The Streamlined Decade. New York: George Braziller, 1975.

Pommer, Richard. "Loewy and the Industrial Skin Game." Art in America 64, no. 2 (March-April 1976): 46-47.

"Raymond Loewy: On Loving a Car." Progressive Architecture (September, 1975): 29.

Architectural Forum (October, 1940): special issue on "The Design Decade."

"Bus Terminal: New York Terminal of Greyhound Lines." Architectural Record (September, 1935): 149-151.

"A Raymond Loewy Retrospective." Industrial Design. 22, no. 6 (Nov.-Dec. 1975): 10.

"Up From the Egg." Time (Oct. 31, 1949): cover, 68-74.

Architectural Record (July, 1937): 31.