

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not incl. previously listed resources in the count.)

| Contributing | Non-Contributing | |
|--------------|------------------|------------|
| 1 | | buildings |
| | | sites |
| | | structures |
| | | objects |
| 1 | | Total |

Name of related multiple property listing:

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

Number of contributing resources previously listed in the National Register

Historic Theaters of Washington State: 1879-1960

None

6. Functions or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture - Theater

Commerce/ Trade: specialty store

Current Functions

(Enter categories from instructions)

Recreation and Culture - Theater

Commerce/ Trade: specialty store, restaurant

7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement: Moderne

Materials

(Enter categories from instructions)

foundation Concrete

walls Concrete

roof Asphalt

other

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

8. Statement of Significance**Applicable National Register Criteria**

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property.)

SEE CONTINUATION SHEET

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form.)

SEE CONTINUATION SHEET

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 Engineering Record# _____

Areas of Significance

(Enter categories from instructions)

Architecture

Commerce

Entertainment/ Recreation

Period of Significance

1936

Significant Dates

1936

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation**Architect/Builder**

Hilborn, Day Walter (Architect)

Kiggins, John (Builder)

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreege of Property Less than one acre

UTM References

(Place additional UTM References on a continuation sheet.)

Easting: 1123322 Northing: 169884
 Projection: Washington State Plane South
 Datum: HARN (feet)

Verbal Boundary Description

(Describe the boundaries of the property.)

The nomination property is located in the NE quarter of Section 27, Township second North and Range first East of the Willamette Meridian, in Clark County, Washington and is legally described as Tax Lot 039300-000 East Vancouver Lots 3, 4, #2 Lot 2, #3 Lots 5 & 6, Block 44.

Boundary Justification

(Explain why the boundaries were selected.) The nominated property encompasses the entire urban tax that is occupied by the Kiggins Theater building. The boundaries of the property have not changed since the date of construction.

11. Form Prepared By

name/title Derek Chisholm (Edited DAHP Staff)
 organization Parametrix date August 2011
 street & number 700 NE Multnomah, Suite 1000 tele 971-322-7942
 city or town Portland state OR zip code 97232

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 **photographs** of the property.

Additional items

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

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

name Bill Neigh
 street & number PO Box 364 telephone 360 213-0666
 city or town Vancouver state WA zip code 98666

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7

Page 1 of 4

Physical Description

Exterior

The building has two-stories, a footprint that is very nearly square, but an irregular plan. The storefront spaces are only one story tall, and behind them, to the east, the auditorium space rises another floor. The theater lobby, ticketing facilities, and concessions area are to the south of the storefronts and are also two stories. The exterior walls are built of concrete with ornamental cast details and horizontal lines that give the building a Moderne, streamline effect. The construction was directed by very few sheets/ drawings prepared by Day Hilborn, and relied on the expertise of the skilled crafts people hired to execute these drawings.

As seen in the submitted photographs there are ornate, cast details along the top of the exterior walls. On the north side, the "Kiggins Theater 1935" relief is surrounded by deco ornamentation. The features repeat on the east side walls. The west side does not face a sidewalk, and was designed as if it was to later be blocked from view by adjacent development. Therefore, the west side lacks this ornamentation. There is a basement door, serving as a fire exit, on the west side. More details and horizontal bands are adjacent to the marquee.

The storefront spaces are clearly separated on the outside wall, with a detailed pilaster-like feature. This pilaster has five bands running vertically, up to the deco-design concrete flourishes at the top. A pilaster originally separated each of the four retail spaces, though the salon now encompasses the northern two. The storefronts have been altered and now have mostly aluminum windows and doors. The façade of the gallery space, third from the north, has been recessed at an angle.

The north wall has three tall windows opening to the salon space. Underneath them and wrapping around onto the Main Street side is a short base of grey masonry. The windows no longer have transoms above them. The wall above the windows is nearly as high as the height of the windows. At the top the cast details have a leaf pattern rising from a sharp angular pattern which rests atop a series of concentric partial circles. This pattern repeats around the upper portion of the facades, like a modern frieze, interrupted by the pilasters. The two southern storefronts are very similar. The third from the north has the new windows and door aligned on a tangent. The most southern space, now the wine bar, has light blue-green clay tile along the bottom of the facades. Both of the more southerly storefronts have retained transoms.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 2 of 4

The original Art Deco marquee is no longer present. While the "Kiggins" portion of the sign remains unchanged, the marquee underneath it, which provides the space for billings of the theaters current movies and events, has been changed from a basically rectilinear one, to one that is triangular. This feature is the buildings most recognizable element, not only because it bears the theaters name. The red background, art deco lettering, and moderne course of horizontal bands is known to all those who frequent the downtown. The marquee extends above the roofline and wraps back over it with horizontal bands (five in number). Letters spell out KIGGINS vertically in a deco typeface, all lined with neon lights. An undulating line of lights runs vertically behind the letters. Where the two sign faces meet, a moderately broad ridge joins them and wraps over the top. This ridge curves subtly over the top corner where the two faces meet, softening the otherwise angular lines of the sign faces, and leading the eye upwards to the marquee and cast concrete details. Behind the sign are windows which open to the new bar space above the lobby. Above the three, tall vertical windows, a flourish of deco-inspired lines have been cast into the concrete. The windows are surrounded by vertical bands (five in number on each side) and five horizontal bands that wrap around this portion of the building's mass.

In the ceiling of the ticketing area, outside the theaters front doors, neon and incandescent bulbs provide a metropolitan brilliance and allure. The floor of the outdoor ticketing space still has the original design, which leads the eye to the set of red doors, still bearing the original door pulls. In the middle of this space is an octagonal ticket booth with marble accents. The booth is glass on the upper half, with beige tiles and back marble with a sand-blasted deco motif in the top front. Flanking the exterior ticketing lobby, cases allow for the display of posters for the upcoming shows.

Interior

The interior details are extraordinarily intact. Lighting fixtures, hardware, projection equipment, and many other details retain original design and materials.

Once within the theater it is clear how well the general layout and specific details have been maintained. Stairs with ornamental railing and newel posts are on the left, wrapping around the corner as they ascend to the second floor. The balustrade along the stairway are separated into sections, nearly two feet wide, each with four balusters which have an angular bend in the middle. To the right and immediately in front of the doors, is a concession stand and the hallway to the theaters. The concession stand features pressed metal panels and recessed can lighting. Above the concessions stand, a horizontal band of ornately sandblasted metal features a simple design resembling an upside down heart flanked by flourishes. Above the front doors, the original exit signs are intact with ornate deco typeface letters.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 3 of 4

The hallway, to the right of the concessions, leads to three theater entrances, each marked with the original directional signage and the numbers 1, 2, and 3. Banding segments the hallway and provides a display space for one of the original Simplex projectors. Overhead lighting, as shown in the photographs, is mostly original and features ornate metal surrounds. The round flush-mount fixtures were moved from the Broadway Theater after it closed. All others are original to the Kiggins. Also in the front lobby is a drinking fountain space (I0124), though the fountain is no longer present. The original mirrored backdrop is still in place.

The stairs lead up to the second floor which includes a new bar/ lounge and the men's and women's restrooms. The restrooms retain original urinals, deco-inspired stalls and cold air returns. Hardware and signage are also original. The deco-inspired fixtures include flush mounted types, wall sconces, and an elaborate chandelier on the landing of the stairs. The chandelier hangs from a brass rod and features both brass and glass panels in an art deco form. Upstairs, the bar space has been covered by a temporary wall for many years. The space has a detailed coffered ceiling and stained glass windows with original hardware looking out past the marquee (I0136). Past the new bar space, the corridor winds to the right, around the stairwell. The men's and women's restrooms have the original mahogany doors and most of the original door pulls, hinges, and other hardware is intact. The original directional lighting also remains intact identifying the restrooms in illuminated glass.

The auditorium is large having originally accommodated 600 seats. The seats are on a sloped floor, which gently descends to the stage and screen. The seats have greatly deteriorated over the years and are being replaced. Though the seats themselves will be replaced, the details which line the walkways will be reused. The walls of the auditorium and the wall sconces are original and greatly reward the careful observer.

The overhead lighting in the theater is also original. The stage is small. Two exits flank the stage and provide access to the basement and the fire exits to the rear. Above the exits are large openings in the wall with ornate, deco screen-like features. These openings serve ventilation purposes. The side walls are separated into very large panels with red fabric coverings, pleated vertically. Above these are more deco, ornate details cast into concrete. Unlike the castings outside the buildings, these features are grey, revealing the use of concrete. The front wall, behind the seats, has air passages with ornate coverings much like those flanking the screen. On the bottom of the protruding portion of the wall behind the seats (behind which is the projection room) are two sets of three gold-painted scrolling details, and original exit signs.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 4 of 4

The basement is quite interesting, with a narrow, spiraling iron staircase for access. Storage rooms and corridors fill much of the space. Original boilers and other equipment are still in place. The equipment in the projection room is also largely original.

Retail Spaces

From the north, the first store front has been significantly altered. The interior space has also been altered considerably from the original floor-plan. See measured drawings of original and recent retail space for comparison. This first storefront is currently occupied by a hair and beauty spa called Salon Moxie. The front door and surrounding windows have been altered and many of the original materials are no longer present. The interior space has been divided into many smaller spaces. A previous tenant, an optometrist office, executed this floor-plan and the Salon Moxie owners changed it again still. The interior has contemporary fixtures, simple wooden trimmed doorways, and sheetrock walls. There are details that are preserved from the original such as door hardware, early modern recessed lighting cans in the front windows, and flooring. The Salon occupies the northern-most two spaces of the original four. The two spaces are integrated with common design. The basement remains largely unfinished and original. There is a backdoor from the Salon onto 11th Street to the north of the building. This door and the door to the basement are in the rear (east end) of the space.

The second retail space from the North is currently occupied by Angst Gallery. The gallery has a simple, open floor-plan, much unlike the Salon. The storefront has been altered with a tangent alignment on the newer windows and façade. This space is clearly separated from the other spaces on the outside, with a detailed pilaster-like feature as seen in the photographs submitted. This pilaster has five bands running up to the deco-design concrete flourishes at the top. A pilaster originally separated each of the four retail spaces, though the Salon now encompasses the northern two. Inside the gallery, there is a $\frac{3}{4}$ wall dividing a simple office from the gallery proper. The wall could easily be removed and was installed for the gallery. Door hardware is original on the front door as well as the door to the basement.

The third and most southern of the spaces is now occupied by Niche Café and winebar. The space is connected to the Angst Gallery via an open doorway in the back. The owners and operators are the same for the gallery and wine bar. The front facade of the wine bar has been less altered than the other two retail spaces. Non-original tile has been used below the front windows and around the front door. The tile was installed around 60 years ago. Inside, there is a bar along the north wall with seating throughout the remainder of the space. The front windows are in alcoves with the same recessed lighting as seen in the Salon. A very similar lighting also exists around the concession area of the theater.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 1 of 9

Statement of Significance

The Kiggins Theater, located in the heart of Vancouver, Washington is historically significant under Criterion A for its direct connection to the entertainment/recreational needs of Vancouver and the surrounding community. The building is also eligible under Criterion C as a good example of its type and style as defined by the Historic Theaters MPD and represents the work of noted local architect, Day Walter Hilborn. The period of significance begins and ends in 1936, the date the theater opened.

John P. Kiggins

The theater was developed by prominent citizen John P. Kiggins, who through many development projects and several terms as mayor, left a lasting legacy on the city of Vancouver. The Columbian newspaper reported him to be "*One of the County's most durable and dynamic politicians on the 1900's.*" (The Columbian, 1999).

John Kiggins was born October 3, 1868; and died May 21, 1941. Born in Nashville TN, and raised in Washington D.C., Kiggins moved to Vancouver in 1892 where he served Army at Fort Vancouver. After leaving the military, Kiggins became a general contractor and served as Mayor a variety of different times from 1909 to 1939. Kiggins terms as Mayor included: 1908 to 1911, 1920 to 1925, 1927 to 1935, and 1937 to 1939.

During the early part of his career, Kiggins worked as a successful contractor, becoming familiar with major downtown property owners and decision makers. His early projects include the development of the west side of Main Street from 8th to 9th, the 1927, Castle Theater (1927), the J.P. Kiggins Building (1937), and several other business blocks.

Of the many buildings he sponsored in downtown, perhaps none serves to preserve Mayor Kiggins place in time as the theater that bears his name. To set his mark upon the landscape, Kiggins retained the services of the noted local architect Day W. Hilborn. Always a proponent of self-promotion, the mayor named the new movie house for himself, eschewing the usual, stereotypical names borne by many theaters at the time.

Kiggins Theater

The Kiggins, signed purely as a motion picture venture, opened to great fanfare on April 24th, 1936. Hailed in the local press as a "design masterpiece", local artisans and tradesman crafted the Kiggins and took exceptional pride in their work. Kiggins oversaw the construction of the theater himself. The actual construction of the building was a major undertaking. Over 500

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 2 of 9

truckloads of cement were used to build the solid concrete walls of the theater which were reinforced with steel. Monolith Cement and Copeland Lumber Yard worked together on the construction of the building. The Central Wood Products Co., located at Mill Plain Boulevard (15th) and Main Street, made the concrete molds from wood and provided the mahogany trim and doors for the interior of the building. Reportedly over 100,000 board feet of wood from the Dubois mill in Vancouver were used for the structure. Air conditioning and heat ducts were constructed by Harvey's Tin Shop in Vancouver, using over 6 tons of iron sheet metal. Plaster molds were used extensively throughout the building's interior, providing rounded corners and scrolling accents. The molds were made by V.J. Schneider of the Columbia Feed & Fuel Company.

The local newspaper also praised the interior, stating that inside the theater "*presents a clear illustration of modern decorating trends... pile carpeting, uniform design and color throughout the building, and painted walls and ceiling that though modernistic are reminiscent of Aztec or Navajo art.*" Newspaper accounts note that murals were painted by hand on the lobby ceiling and walls by the Charles Amman Company. Renowned artist, R. B. Robert, lead the painting project for the firm. Roberts was a member of the British Artist Society and had recently completed a multi-year project within England's Windsor Castle. None of the murals are visible now, having been painted over after suffering water damage resulting from a leaking roof. The Columbian reported that the "murals" were mostly architectural, emphasizing features of the building's unique interior. Only in the central corridor of the lobby did one of the mural panels provide a pictorial representation. Other features included Art Deco lights on the ceiling and walls which provided both low level house lighting for patrons prior to a shows and running lights during the movie screening.

The Vancouver Sign Company won 3,000 dollar contract for the neon work in marquee outside the theater. Of marvel at the time was how the original marquee appeared to hang from a cantilever beam showing no visible means of support to the average viewer (The Columbian April 24, 1936).

The Columbian dedicated several pages to the opening ceremonies and construction methods, referring to the theater as "*latest exposition of streamlining in architecture.*" Reportedly there were numerous floral displays around the theater donated by local merchants and area businesses to celebrate the event. The first night was sold out. Opening remarks were provided by John Kiggins, Mayor C.A. Pender, and Herbert J. Campbell (The Columbian April 25, 1936). Claudette Colbert starred in the first movie titled "She Married Her Boss." The film starred Colbert, Melvin Douglas, and Michael Bartlett. Though there was a discount for the first night, thereafter tickets cost adults 28 cents plus 2 cents in tax. Children paid 10 cents plus one cent in tax (The Columbian April 25, 1936).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 3 of 9

The Kiggins operated continuously as a movie theater from 1936 to 1955. During World War II and immediately thereafter, the theater was well-patronized as Vancouver's population jumped from 18,788 in 1940, to 41,666 persons by 1950. With recreational opportunities scarce, theaters like the Kiggins offered safe outlets for young people to spend increased, unsupervised leisure time.

Following the war and the passing of John Kiggins in 1941, the theater began a long cycle of shuttered operations, with a variety of management changes and fluxuating attendance. Post WWII, theater was forced to compete with television to provide entertainment. The first television station opened in Portland in 1953, and by 1956 all major networks had Portland television affiliates. As a result, a new management firm, the Adamson Co., took over operations of the Kiggins in 1958 from the original Evergreen Amusement Corporation (Polk 1938). Soon after that time, the new owners updated the concessions area with a popcorn warming stand, in-case refrigeration for perishable candy, and modified the original rectangular marquee with the current triangular style sign to allow for passing motorist to have a better view of the upcoming movie titles (Chapman and O'Brien 2004).

Adamson, based in Portland, operated town and neighborhood theaters throughout the region. The Kiggins subsequently showed onscreen previews of coming attractions at its neighboring theaters. The Kiggins catered increasingly to the family trade featured films from Disney, Western, Adventure, and Comedy but also as some Horror titles. While some first-run features were booked for the Kiggins, most of the major pictures of the day were reserved for the newer Broadway Theater. Other events included a regular Kiggins presentation titled "Giant Movie Marathon" around the time of school holidays. In the summer an all cartoon line-up was offered.

Routinely in the mid-1950s, the Kiggins went on hiatus during the summer months when Vancouver's youth were engaged in both agricultural work and outdoor recreation. The theater's doors usually closed around the end of June, and reopened just after a new school year began in September. For an extended period of time, from the 4th of July 1955 to Christmas of 1958, the theater was closed due to management transitions.

In the 1960s and 70s business at the Kiggins dropped. Department stores fled the downtown core for the newly opened shopping malls, and the downtown area increasingly became dominated by financial, legal and governmental employers. In 1961, an urban renewal project covering a total of 28 city blocks in the downtown area removed or altered many 19th and early 20th century buildings and tried to stimulate the downtown core, but it continued on the downslide.

By the 1980's the theater had fallen into disuse and was temporarily converted to a church. The Marantha Evangelical Church offer programs at the Kiggins which included live shows and live

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 4 of 9

music (Gregg 2006). The Kiggins main competition, the Broadway Theater was demolished in 1982 to make way for Seafirst Bank. By the mid 1980s, the Kiggins reopened as a movie cinema house showing mostly second-run films but continued to struggle for survival for the next 20 years. The current owner purchased the property in 2008 and is currently undergoing a rehabilitation of the theater.

One of the novelties of the Kiggins design by Hilborn was to incorporate four small storefront spaces into the building in order to offset the theater. Over the years a variety of business occupied these space including John Allan B. Electrical Appliances (1936), Miller's Beauty Shop (1938), Moore's Women's Clothing (1938-40), Scott Williams E. Photography (1940) and Robert A Gilbert Optometrist (1940 – 1980).

Day Walter Hilborn

In 1935 John Kiggins chose Vancouver's preeminent architect, Day Walter Hilborn, to design his new Theater. Kiggins and his family would continue to use Hilborn as their architect for a number of years. Known projects by Hilborn for the Kiggins family include the Horace Kiggins House (1935); A.C. Kiggins House (1947); J.P. Kiggins Building (1937, 1945) and a remodel of the Castle Theater lobby (1947).

Day Walter Hilborn was born on February 1, 1897, on a farm in Michigan. His family moved many times during Hilborn's childhood, eventually settling in the Yakima, Washington. He attended grade school in Columbia City (outside of Seattle) before his family moved to Fort Prairie in the Centralia area where he graduated from high school June 9, 1916. While in high school, Hilborn played basketball and developed an interest in the theater arts. After graduating from high school, he joined the U.S. Army and spent his service time on the Texas/Mexican border helping in the hunt for the Mexican Revolutionary General Pancho Villa. After his brief stint with the Army, Hilborn returned to Washington and moved to Pullman to attend Washington State College.

Shortly after he began his studies, World War I started and Hilborn was drafted back into the Army. He was sent to Europe on one of the first ships to cross the Atlantic during WWI. While on his tour of duty in France, he served in a Whippet Tank and eventually became a sniper. While in France, Hilborn's natural interest in the arts became stronger. He admired the local architecture he came across in the countryside he travelled through, and sent many postcards home to his mother that depicted the local architecture, often adding his own comments and notes about the distinguishing details of these buildings.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 5 of 9

After Hilborn finished his tour of duty, by then rising to the rank of second lieutenant, he returned to Washington State College. He switched his major from art to architecture. While there he studied under the tutelage of architect, Rudolph Weaver and received a formal Beaux-Arts training.

After three plus years of interrupted college studies, Hilborn returned home to Centralia with a degree in architectural engineering and began looking for work. City directories indicate that he first entered the real estate business with partner Arthur Kresky. The Kresky-Hilborn Co. specialized in real estate transactions, loans, city property and farm lands. In 1926 received his real estate broker license.

By 1927 however, Hilborn moved to Vancouver and began to pursue his interest in architecture, working as a construction superintendent for architect Richard V. Gough. The two set up offices in the Central Building in downtown Vancouver and began receiving commission almost immediately. Together Gough & Hilborn's work included a variety of period revival pieces such as the Tudor Revival style T.W. Jeffers House (1927) and a remodeling of the A.L. Curtin House (1928) into a Spanish villa. One of the largest projects was the four-story Arts Building (1928) at 11th and Main, which celebrated the Beaux Arts training that Hilborn received at WSU. Several important commissions followed which brought the young firm and Hilborn in particular, lifelong connections with Vancouver's political and social elite.

Gough retired around 1930 and the young Hilborn, then age 33, continued to receive high profile commission. At the time, the City of Vancouver was growing leaps and bounds and was ripe for new development. In the first six months of 1928 over \$1 million in building permits had been taken out. Vancouver had just two architects but over 34 contractors.

By the 1930s, Hilborn began exploring a new mod of architectural designs in keeping with the architectural fashions of the day. Many of his buildings during this time exhibit both architectural details and design forms of the Art Deco style.

A good example is Hilborn's design for Vancouver City Hall. Completed in 1930, the buildings simple central bocks and subsequent lower side wings are typical of many Deco structures. Originally painted all white, architectural detailing is limited to the relationships of solid to void, smooth exterior surfaces, and three recessed cartouches on the main façade. The \$65,000 building housed the administrative offices, a fire station and police station and was built by Portland contractor P.L. Reed. Other Deco design include the CC Store (1932); the Stoller Building (c.1935) in Camas; and a new Vitrolite glass and aluminum storefront for the Spruce-Ritz Co. (1936) in downtown Vancouver.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 6 of 9

In 1936 he became a licensed structural engineer in Washington State and the next year he officially received his license to practice architecture in WA and OR. With his practice in full swing, Hilborn designed and built an office for himself in 1938.

Driving Hilborn's business during the late 1930s was a series of Art Deco inspired movie theaters. The Kiggins Theater was the first of several other theaters he designed around the Pacific Northwest. It was a mixed use project housing a state of the art movie theater and four business spaces. Hilborn designed every detail of the building, from the elaborate marquee, and stylized Art Deco sculptural relief's on the exterior parapets and proscenium arch, and vanity stands in the women's rest room. It was Hilborn's masterpiece.

Word quickly spread throughout the movie industry of Hilborn's design and soon commissions were coming in. The Cameo Theater (1937) in Newburg, Oregon utilized many of the same design motifs as the Kiggins. The Sellwood Theater (1938) in Portland had a similar but reversed floor plan to the Kiggins. Smaller theaters designed by Hilborn are found in Redmond, Reedsport, and Brownsville, Oregon as well as Longview and White Salmon, Washington. The Kelso Theater (1940) is a later design but still exhibits many of the features of the Kiggins.

Over the course of his career, Hilborn was involved in 30+ theaters designs throughout the Pacific Northwest. Other projects include the Longview Theater (1939) in Longview, WA; the Tower/Baker Theater (1939) in Baker, OR; the Broadway Theater (1947) in Vancouver; the Moore Theater (1947) in Hermiston, OR; and the Allmon Theater (1948) in Canby, OR.

In 1939, Hilborn became a member of the AIA. Newspaper reports indicate that that his admittance was based on his work in designing the Kiggins Bowl (1933), the Kiggin's Theater and the Centralia Armory (1938). While these projects may have been of note at the time of their construction, Hilborn continued to design for another thirty years. To date over 700 designs have been documented. His projects include the Clark County Courthouse (1941) in Vancouver; the Klickitat Count Courthouse (1942) in Goldendale; the Spic-n-Span Drive In (1949), the Gateway Building (1949), Salvation Army Building (1952), and Vancouver Federal Savings & Loan (1960) all in Vancouver. Day Walter Hilborn died in Vancouver on November 8, 1971 at the age of 74.

Art Deco

Hilborn designed by the Kiggins Theater in the latest architectural fashion of the day, the Art Deco style. Art deco is known primarily for its use of early modern ornamentation. The Streamline Moderne movement is similarly associated with early modernism, but is known for a less decorative approach than art deco, emphasizing instead smooth lines, bands and courses, and a more machine-like approach but with a continued emphasis on aesthetics. Prime

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 7 of 9

examples of art deco design include William Van Alan's 1924 Chrysler Building, which is topped by concentric bands with radial features, creating a beautiful repetition of form, much like can be seen with the bands of cast concrete which wrap the upper story of the Kiggins theater and which divide, like pilasters, the store-front bays and theater on the western façade. Another fine example of the smooth lines emphasized in these styles is evident in the famous Odoen Theater in London England. The stage and the ceiling over the stage are surrounded by concentric bands which radiate outward creating a beautiful and systematic repetition, which is linked to the early machine era approach to design and production.

The art deco and related movements were a unique combination of aesthetics which were derived from and then influenced both popular culture and the avant-garde of the design trades. Art deco design was embraced by the public while frequently derided by critics. Brent Brolin has characterized art deco as a folk interpretation of the machine era's minimalist aesthetic (Brolin 1985). Streamlined moderne expressions especially embody the efficiency of the machine era. For example, the Kiggin's long lines and curved surfaces represent a departure from romantic and classical styles, but without entirely abandoning ornamental details. Later manifestations of modernism did away with all ornamentation. Art deco became roughly synonymous with successful urbanity, and as such became popular as an architectural expression in downtowns throughout the 30's. The Chrysler building has been considered the "epitome of urbanity and symbol of modern Gotham" (Brolin 1985). And the Kiggins Theater was built to represent vibrancy and success in downtown Vancouver.

The Kiggins Theater is the one of the best examples of Art Deco and Streamlined Moderne designs in Vancouver. There are other buildings with some similar features, some also designed by Hilborn, but none have the same level of ornamentation or dedication to Streamlined moderne design. Designs like the horizontal band of lines that run around the upper corners of the Kiggins can be seen in other period structures in Vancouver. The Ford Dealership at 1004 Washington Street has a few features in common with the Kiggins. Construction was finished in 1920, when certain elements of the moderne movement were in their infancy. Yet, the original entrance on Washington has an early modern ornamental relief on the trim around the front door. The entrance is surrounded by a four-banded (fluted), glazed masonry, light green in color. The Arts Building at 1104 Main Street is a Hilborn design that can also be considered art deco, though the design elements are far more modest than on the Kiggins Theater. The Building was designed for local medical practices and may therefore have had a more sober approach to design than in the recreational excessive of the nearby Theater. A far less-well known Hilborn design is the Salvation Army Building at 311 W Evergreen Blvd. It was built in 1952, but still embodies very light representations of the Streamlined ideas found in the Kiggins façade. However, much like with the Arts Building, the features are very modest. The upper edge of the building is lined with

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 8 of 9

a triple banded cornice, reminiscent of the bands encircling the Theater.

The Kiggins Theater may be the best example of art deco and streamlined moderne in Southwest Washington. The theater's design is also outstanding among the various related buildings in the entire Portland/ Vancouver metropolitan area. In Portland, other key art deco designed theaters include the very stylized Bagdad and Hollywood Theaters. Both of these represent variations on conventional art deco themes. The Bagdad Theater, built in 1927 and designed by Lee Thomas, has a distinctive Mediterranean-style with a stucco finish and red clay tile roof elements (King 2001). However the marquee is typical of art deco theaters with a tall vertical sign bearing the theater's name under which a wider marquee provides movie titles and show times.

The area's most well-known historic theater, the Hollywood Movie Theater is also considered by some to exhibit art deco influences. Built in 1926, the Hollywood started with live Vaudeville shows and silent films (Beck 2011). The Hollywood Movie Theater shares similarities with the Bagdad and Kiggins signs, but the Hollywood's sign was designed in the 1980's and meant to reflect the earlier traditions. The Hollywood Movie Theater's exuberant ornamentation is barely recognizable as art deco, though some have referred to the style as rococo art deco (King 2001). Within the theater, the rococo elements are tamer, and the more conventional deco features are prominent. The theater has thick red drapery which partly covers original art deco designs and murals.

Portland's Laurelhurst Theater also exhibits art deco elements and the resemblance to the Kiggins is rather clear. The Laurelhurst is an art deco theater that has occupied its spot on North Burnside Street for nearly 90 years (Beck 2011).

A key design feature which ties these theaters together, and provides a good measure for the Kiggins is the use of a prominent, stylized marquee. The marquee for the Kiggins defines the look of Main Street for many blocks. In many ways, it is a symbol of downtown Vancouver, and perhaps the Southwest Washington region as well. Deco-influenced theaters feature a vertical marquee, expressing a strong architectural intent atop a rectilinear sign that allows for the posting of movie titles. The same general sign form can be found in many examples of movie houses from the 30's. In addition to the local theaters discussed herein, and the other theaters that Hilborn designed for the region, this type of marquee is evident nation-wide. Many historic theaters have a similar marquee, including the Illinois Theater in Macomb Illinois, the Babcock Theater in Billings Montana, the Orpheum Theater in Madison Wisconsin, the Washoe Theater in Anaconda Montana, the Fort Theatre in Kearney Nebraska, and the Ambler Theater in Ambler Pennsylvania. These theaters also have bright light arrays, frequently using neon, under the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 9 of 9

signs - making for a grand entrance into the theaters and helping to define the outdoor space, differentiate it from the rest of downtown, and create a glow of urban excitement.

In all of Portland, the Charles F. Berg Building, at 611 Broadway is the most remarkably fine example of art deco ornamentation, with a front façade of gold and black designs and panels of cream and dark aquamarine. Similar colors on cast bands within the Kiggins Theater speak to the embrace of lush gold and rich jewel tones. The Charles F. Berg building, however, actually has 18 karat gold in the paint (King 2001). The front façade was redesigned in 1930, though the building had been built in 1902. It was the 1930 design which so exemplifies art deco.

The Kiggins Theater also provides some of the region's best examples of streamlined moderne design. For example, the rounded corners with bands of modern lines running around them is a key to the early modern movement and the embrace of concrete which is so important with the Kiggins. In Portland, similarly rounded corners can be seen in the Coca-Cola Syrup Factory and the Arnerich, Massena, and Associates Building on Martin Luther King Jr. Boulevard. For the Coca Cola Syrup Factory, architect James M. Shelton, was inspired by the rounded lines of the 7-Up Bottling Building being built in northeast Portland in the same year, 1941 (King 2001). The second floor of the building also towers vertically with lines and massing running upward in a characteristic Moderne manner. These elements are traditional in art deco design and critical to streamlined moderne design. The Arnerich, Massena, and Associates Building, by F.M. Stokes, was built in the same year as the Kiggins Theater (King 2001). It has a central tower with vertical accents and a sense of composite massing. Though not a large building, the tower is designed as if it were a skyscraper with staggered massing above the first floor. Unlike somewhat similar examples of art deco design, this building provides a clear representation of streamlined moderne design as it lacks any ornamentation other than the strong vertical lines and massing.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 9 Page 1 of 2

Bibliography

- King, Bart. 2001. An Architectural Guidebook to Portland. Gibbs Smith Publishing
- Beck, Katie. 2011. Portland Oregon's Art-Deco Movie Houses. BBC Travel - In Cultural Activities. Available at: <http://www.bbc.com/travel/feature/20110202-portland-oregons-art-deco-movie-houses>
- Brolin, Brent C. 1985. Architectural Ornamentation, Banishment and Return. WW Norton and Company. New York, London.
- Chapman, J. and E. O'Brien. 2004. City of Vancouver Esther Short Neighborhood Historic Building Survey and Inventory. AINW, Inc. Report No. 1284. Prepared for the Long Range Planning Department, City of Vancouver, Washington, and Community Development Department and Clark County Historic Preservation Commission. Vancouver, Washington.
- Chapman, J, J. Reese, and M. Wilson. 2006. Vancouver City Center Vision Subarea Plan Historic Resources Inventory and Archaeological Study DEIS Chapter. AINW, Inc. Report No. 1624. Prepared for Long-Range Planning Department, City of Vancouver, Washington. Vancouver, Washington.
- Columbian. 1999. Columbian Newspaper, December 30, 1999.
- Columbian. 1936a. Columbian Newspaper, April 24, 1936.
- Columbian. 1936b. Columbian Newspaper, April 25, 1936.
- Gregg, Andrew. 2006. We'll Meet You At The Kiggins! Vancouver's Kiggins Theatre
- Houser. 2006. Michael Houser lecture - Built to Last – The Architecture Legacy of Day Walter Hilborn. September 21, 2006. Available at <http://www.cityofvancouver.us/cvtv/cvtvindex.asp?section=25437&folderID=690>
- Polk Directories. 1936-1988. Vancouver City Directory. R.L. Polk and Company.
- SP & S (Spokane, Portland and Seattle Railway Historical Society). 2007. Available at: <http://www.spsrhs.org/history.html>.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

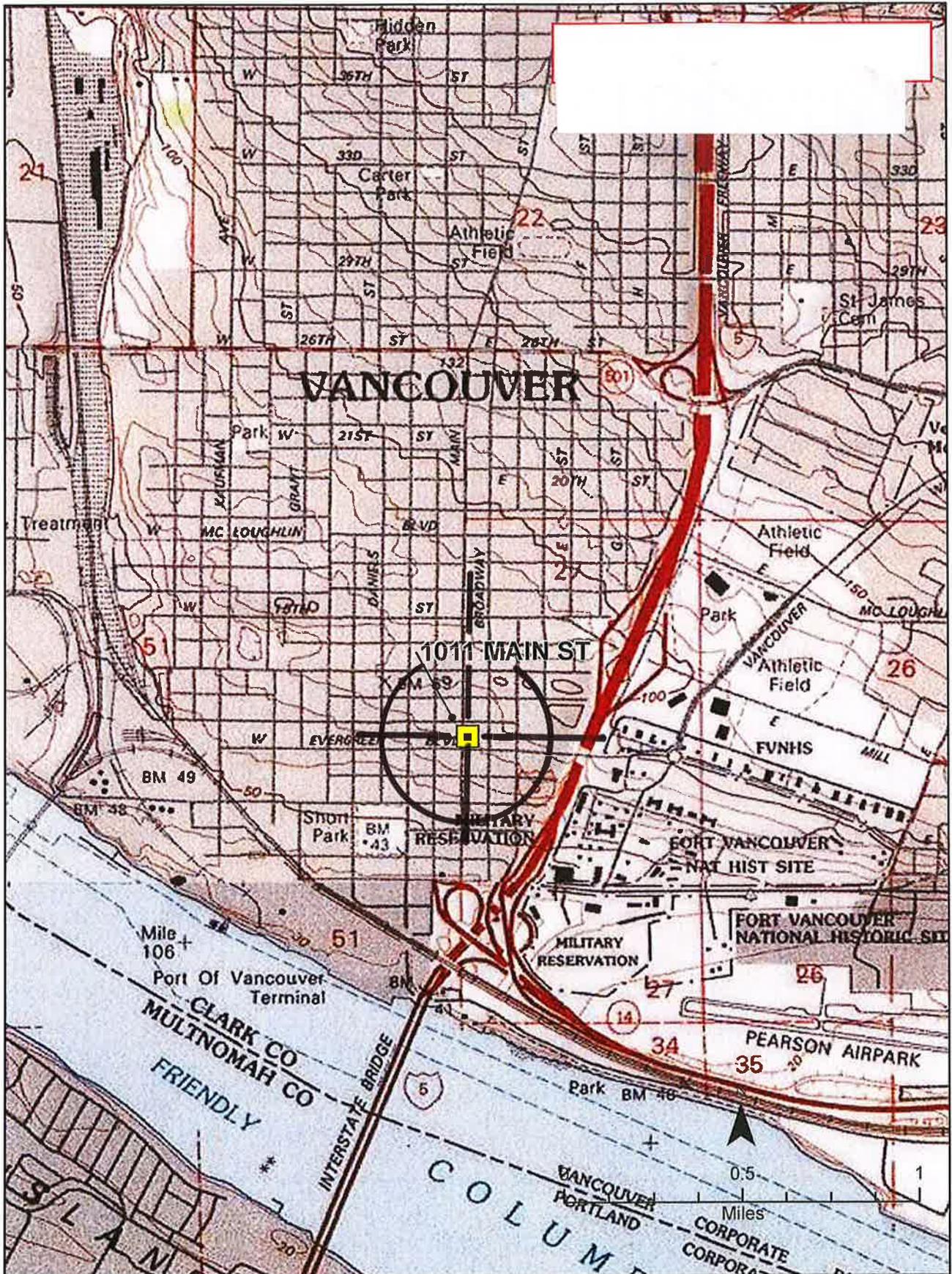
KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 9 Page 2 of 2

Van Arsdol, Ted. 1986. Vancouver on the Columbia: An Illustrated History. Northridge, CA, Windsor Publications. 1986.

Walt. 2011. Personal interview with Walt, a volunteer at the Christian Science Reading Room. August 15, 2011.

Steinbaugh, Elizabeth. 2011. Personal interview with Manager of Aurora Gallery, whose friend Barbara Van Nostern, worked for Gallery 21. August 18, 2011.



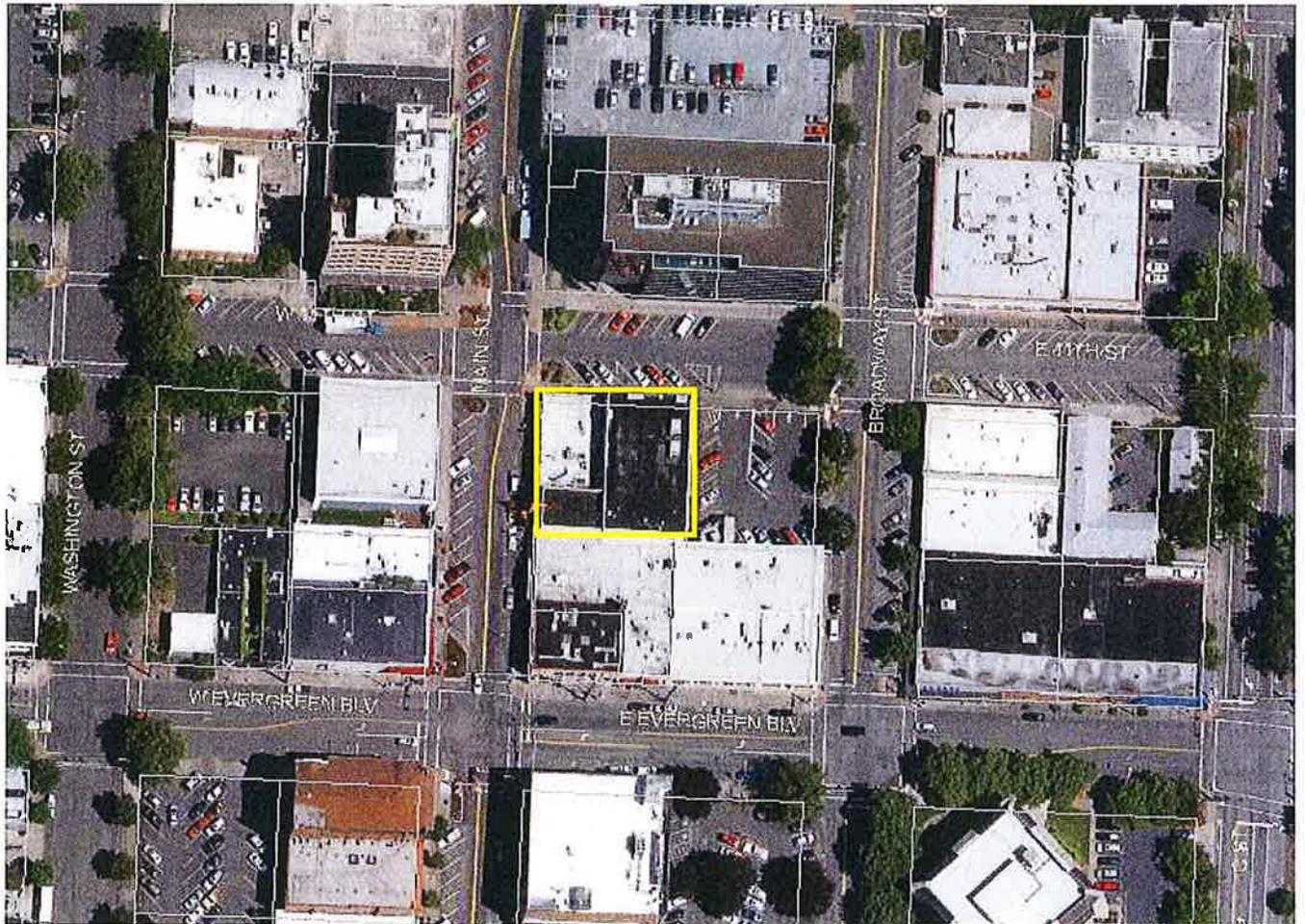
Kiggins Theater Nomination

County Assessor's Map

Parcel highlighted in Yellow.

1011 MAIN ST, VANCOUVER, 98660

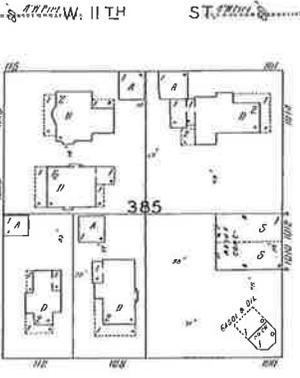
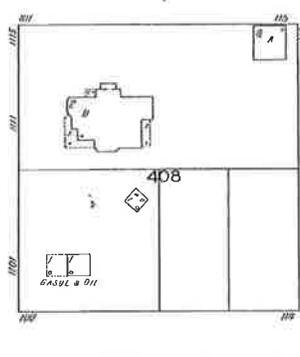
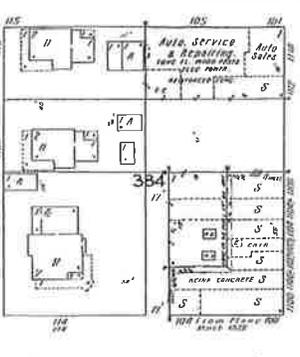
Parcel number 39300000



15
BANCROFT, WASH

21
W 12TH ST.

21
E. 12TH ST.



14

W 10TH ST.

15

E 10TH ST.

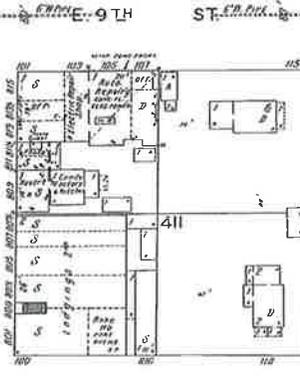
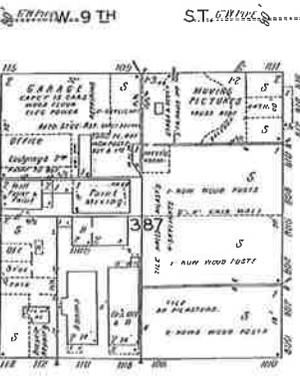
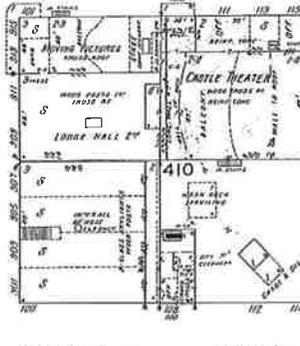
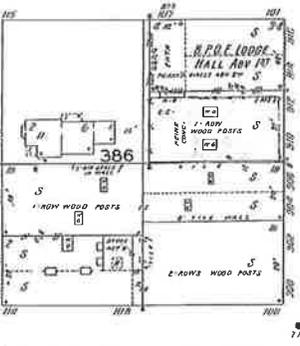
16

WASHINGTON

MAIN

MAIN

BROADWAY



W 8TH ST.

E 8TH ST.

9

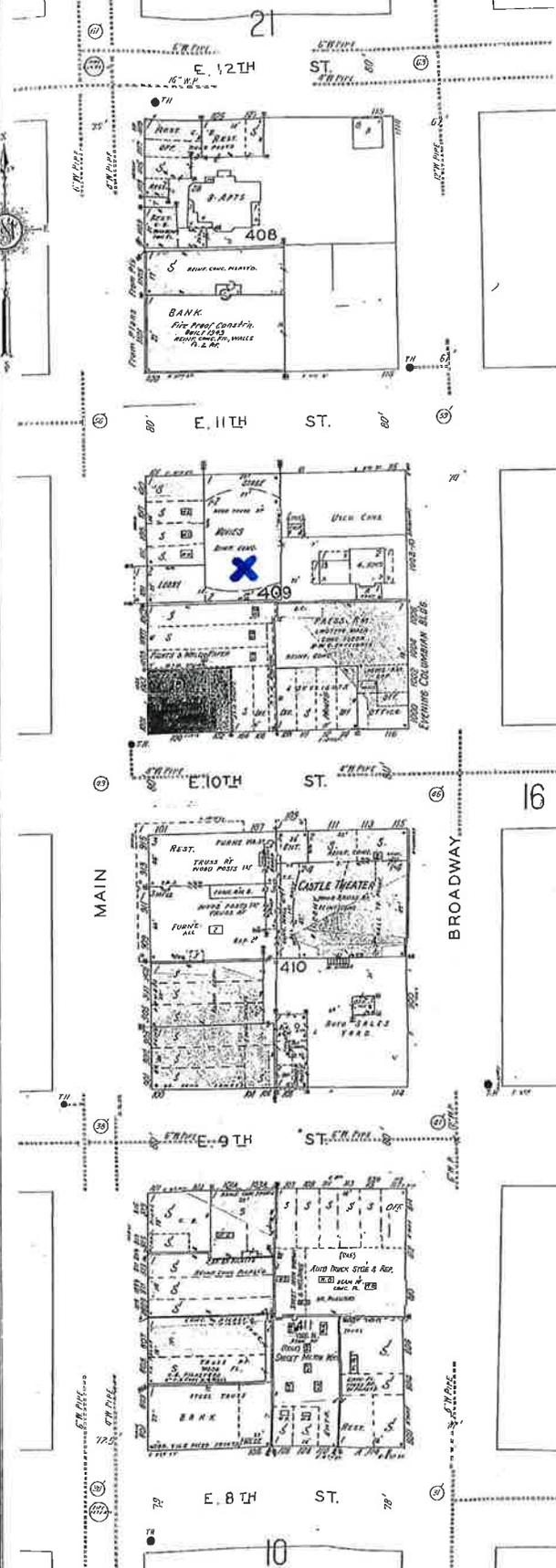
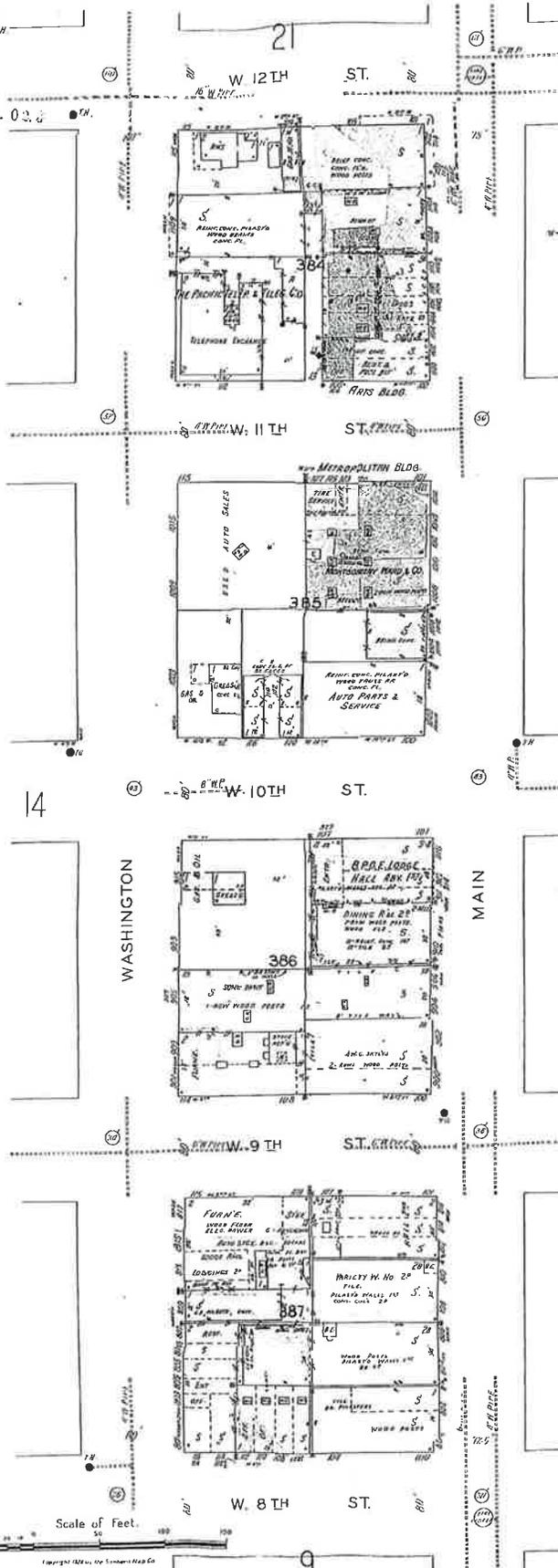
10



Scaborn 1928

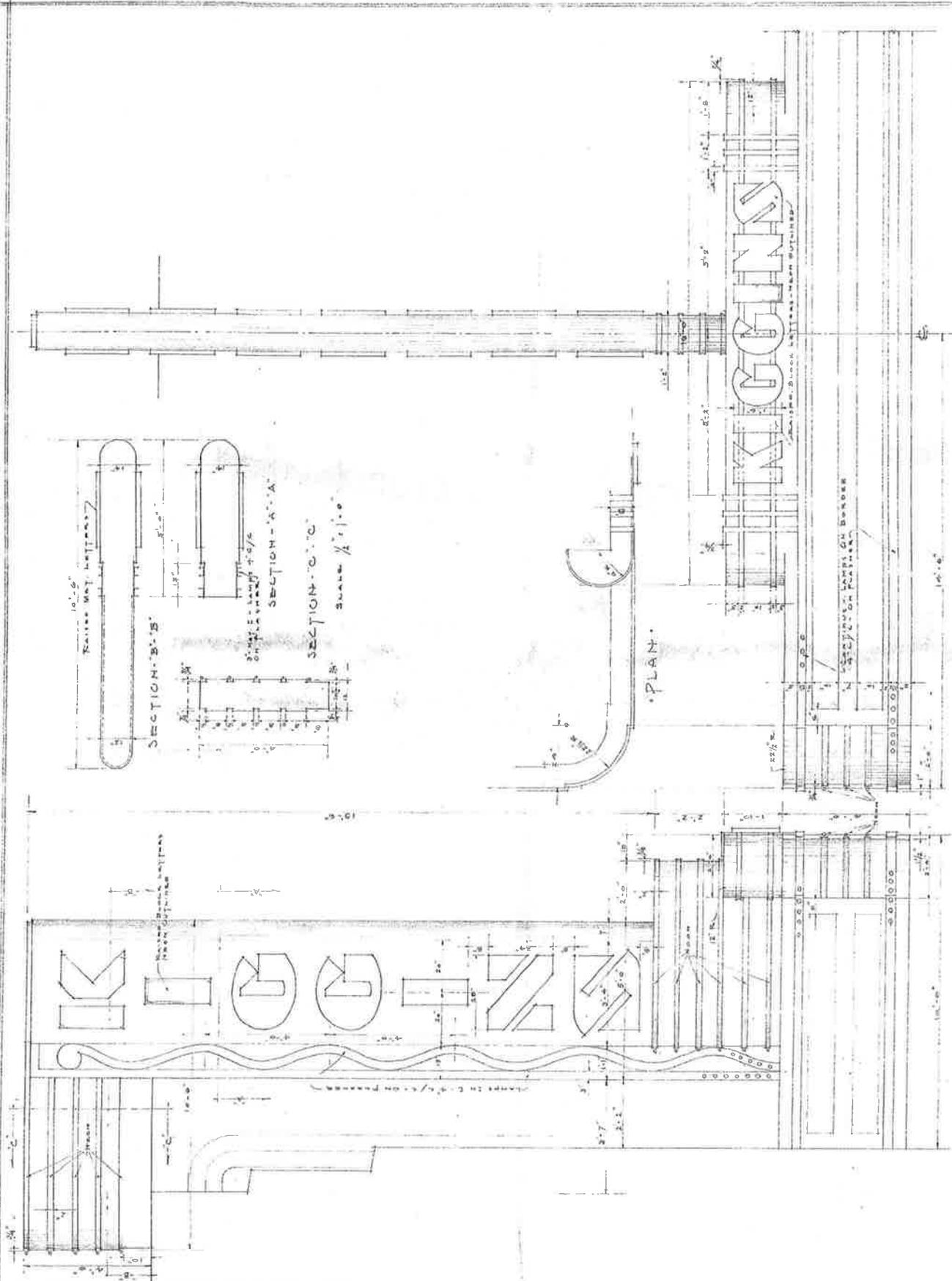
(1949)
VANCOUVER, WASH.
15

WASH. 103.6



15

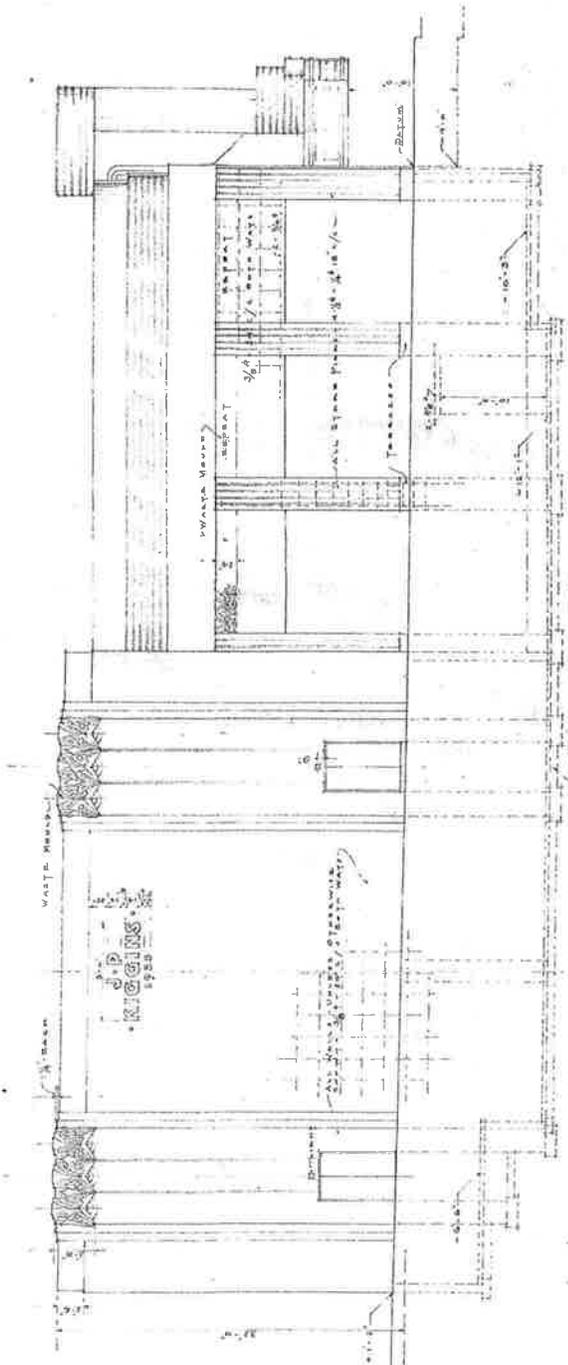
Scaborn 1949



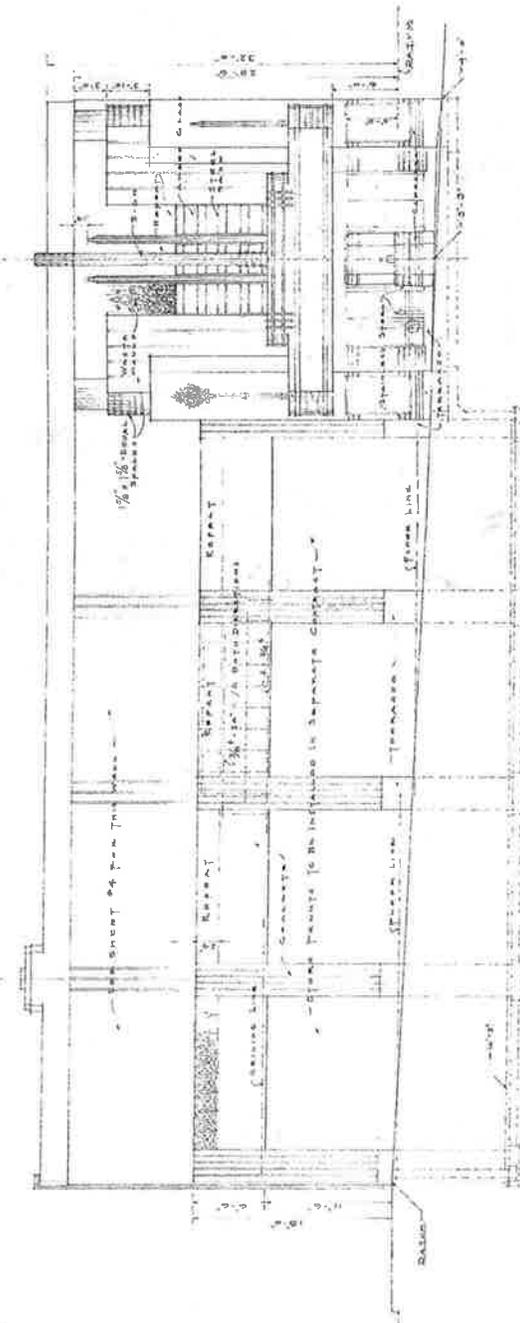
SIDE ELEVATION. SCALE 1/2"=1'-0" . FRONT ELEVATION.

MARGUERITE GIGGINS SIGN DETAILS.

GIGGINS THEATRE
 VANCOUVER WASH.
 DRAWN BY D. W. HILSON
 DATE 20 ARTS BLDG.
 MAR. 26 VANCOUVER WASH.
 SHEET 11

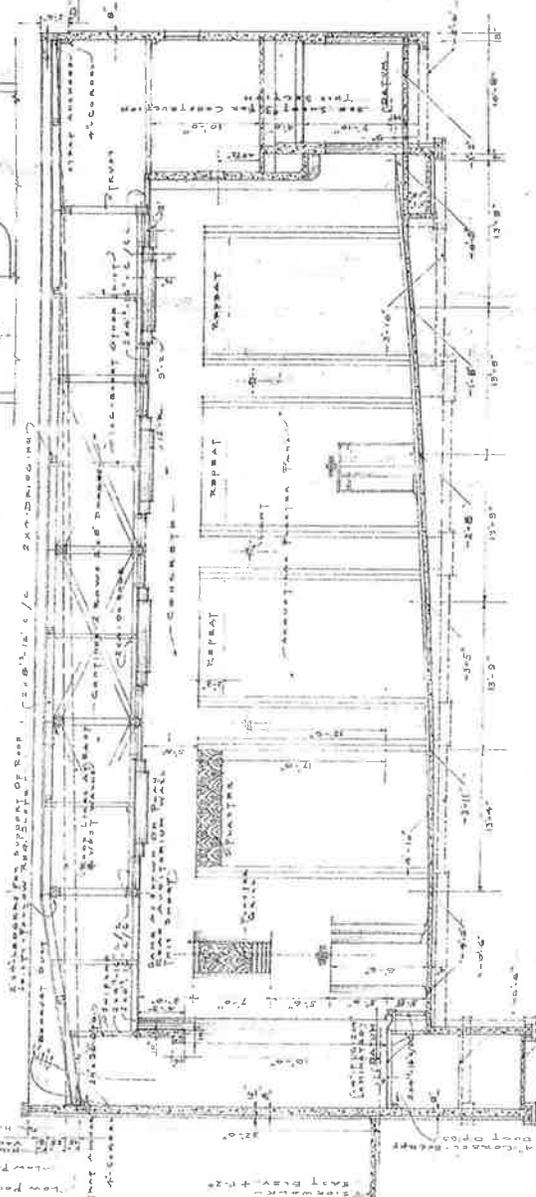
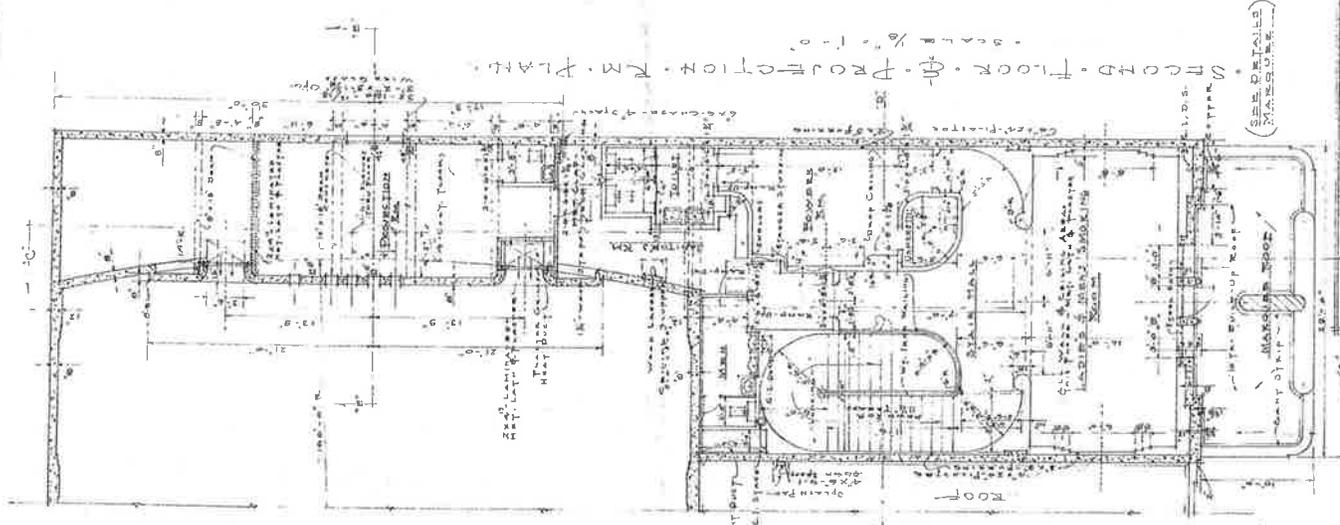
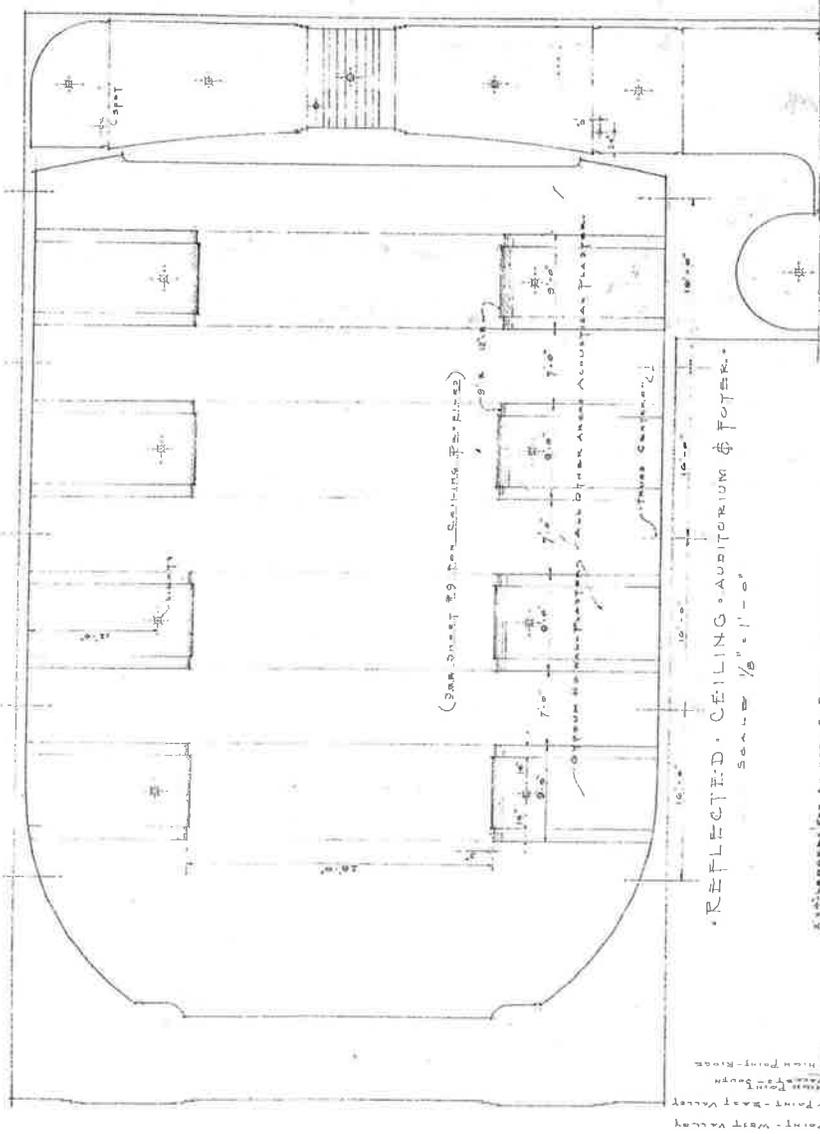


• ELEVENTH ST. (NORTH) - ELEVATION.
 Scale 1/8" = 1'-0"



• MAIN ST. (WEST) - ELEVATION.
 Scale 1/8" = 1'-0"

• RIGGINS, THEATRE.
 • VAN COUVER, WASH.
 DRAWN BY J. W. HILBORN
 DATE 1924
 VAN COUVER, WASH.

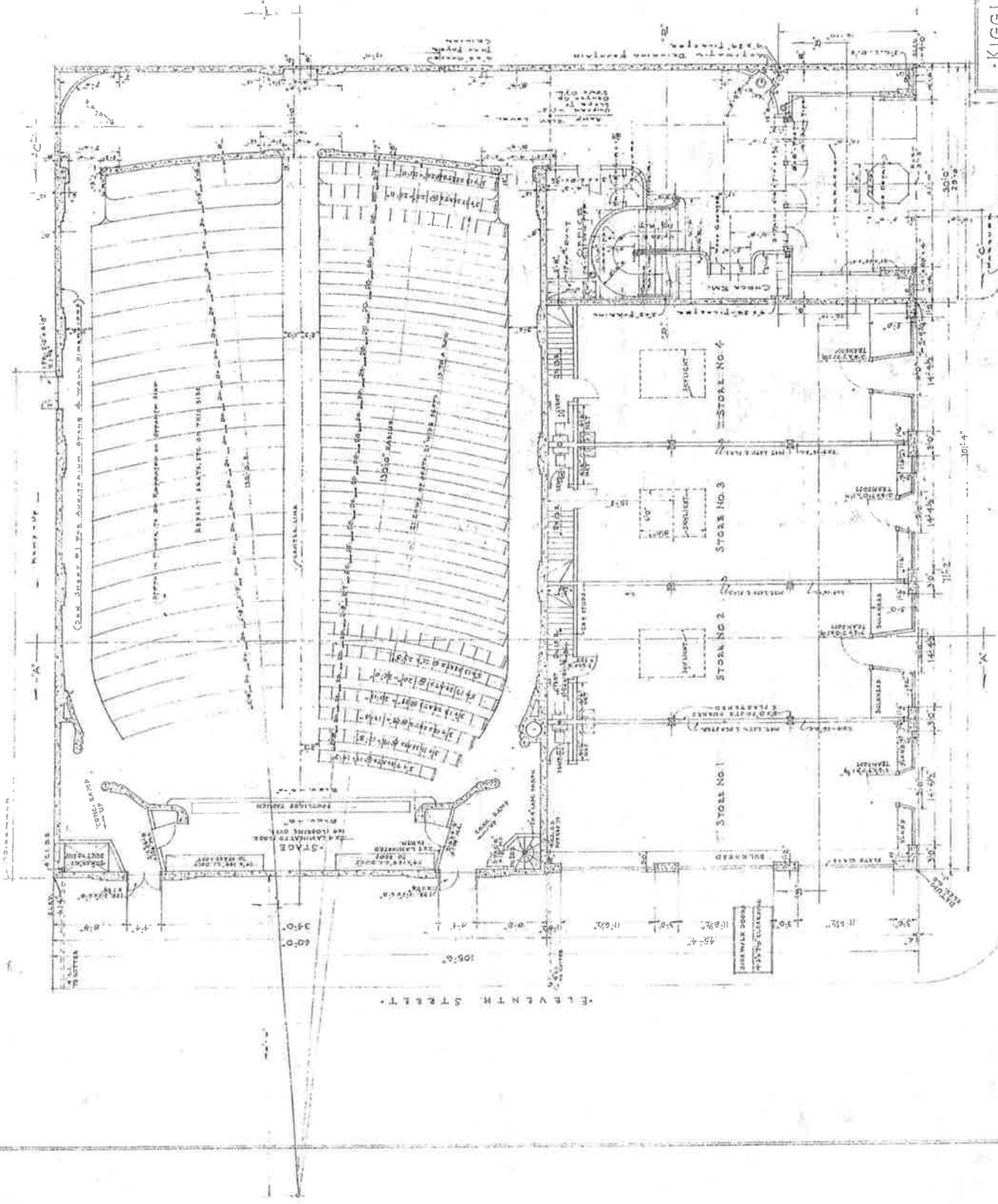


GIGGINS THEATRE
 DRAWN BY D. W. HILBERT
 201 ARTS BLDG.
 NOV. 35
 VANCOUVER, WASH.

SHEET
 5

KIGGINS THEATRE.
 VANCOUVER, WASH.

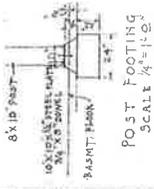
DRAWN BY D. W. HILBORN
 SHEET 2
 204 ARTS BLDG.
 VANCOUVER, W.N.
 NOV. '35



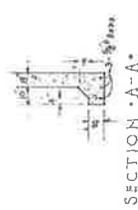
ELBERTH STREET.

MAIN STREET.

CURD LINE



6x10 POST
10x10 STEEL PLATE
1/2" DIA BOLT
3/4" DIA HOLE
SCALE 1/4" = 1'-0"



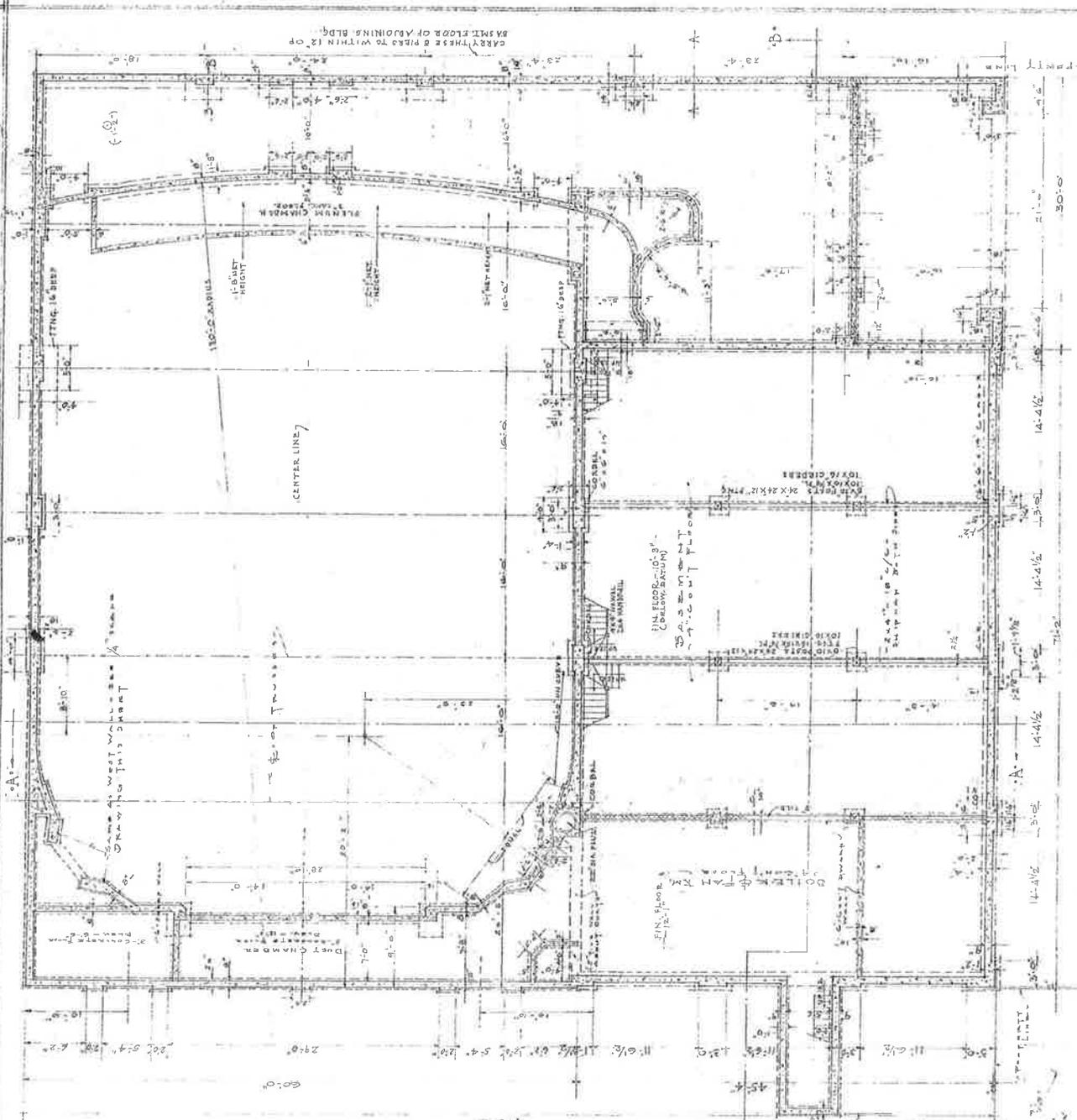
SECTION A-A



SECTION B-B

FOOTING - CONCRETE

WALLS & PARTIALS, BUT NOT WORK FOR 2nd & 3rd FLOOR

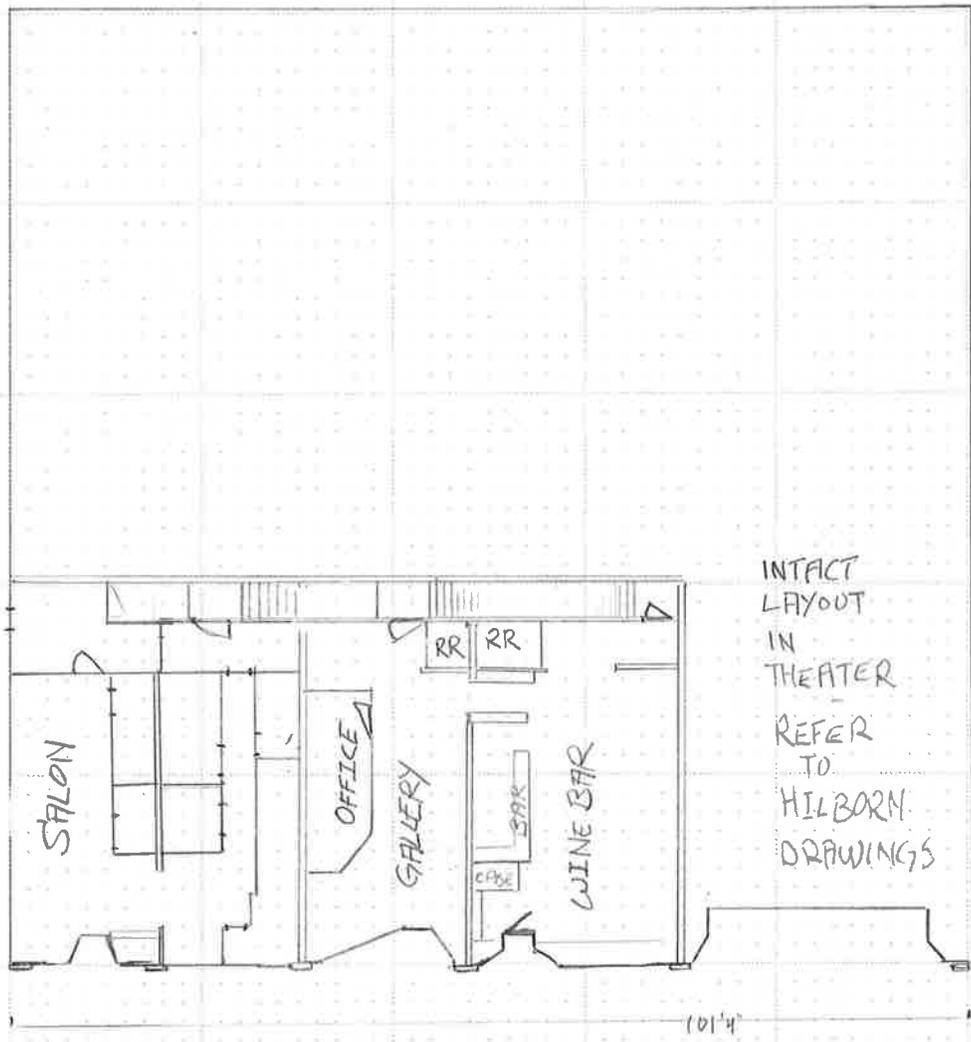


KIGGINS THEATRE
VANCOUVER, WASH.
DRAWN BY D. W. HILBORN
D. W. H. ARCHT. ENGR.
S. B. K. VANCOUVER, W.N.
OCT. 1935

WALLS & PARTIALS, BUT NOT WORK FOR 2nd & 3rd FLOOR
SCALE 1/4" = 1'-0"

Parametrix

PROJECT KIGGINS THEATER CLIENT _____
BY DEREK CHISHOLM DATE _____ CHECKED _____ DATE _____
SUBJECT DRAWINGS OF REMODELED SPACE JOB NO. _____ PHASE _____ TASK _____



THIS DRAWING DEPICTS THE INTERIOR CHANGES TO THE THREE (ORIGINALLY FOUR) STOREFRONTS.

20'4" →

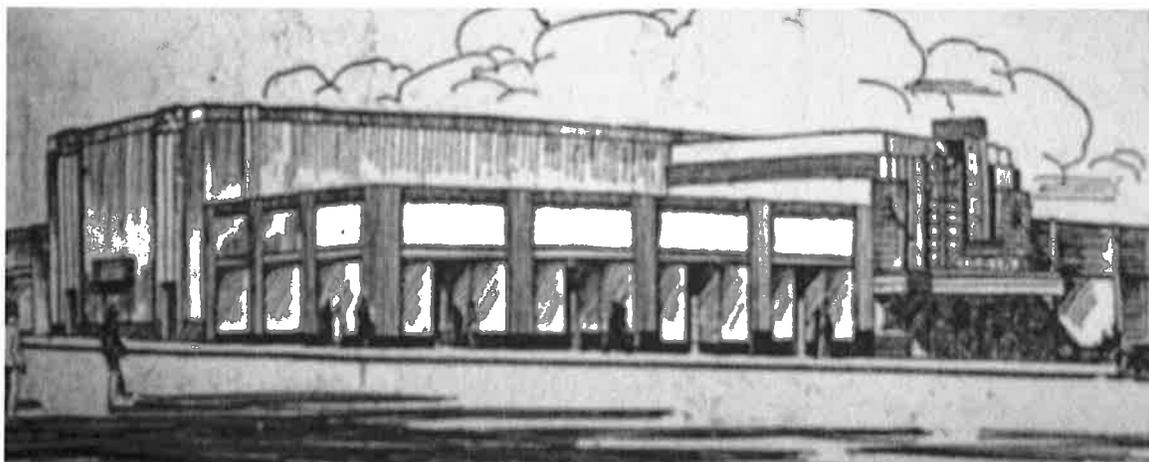
Kiggins Theater – Historic Images and Advertisements



The Columbian, April 24, 1936



Kiggins Theater showing newly installed marquee, c. 1958



Architect's rendering, Kiggins Theater



Opening Day, The Columbian, April 24, 1936

TONIGHT
at 6:30 P.M.
A NEW NAME BLAZES ACROSS
THE THEATRICAL
HORIZON!!

GRAND
OPENING
OF VANCOUVER'S OWN
KIGGINS
THEATRE

SCREEN
 A joyous program of entertainment specially booked to make this event stand out in memory forever.

CLAUDETTE COLBERT
 in her charming best in
SHE MARRIED HER BOSS

EXTRA
 Johnny Green & Band
 In Italian Rhapsody
 Cartoon News

ALL 23c SEATS
 Plus Wash. State Tax

PHONE 373

The Columbian, April 25, 1936

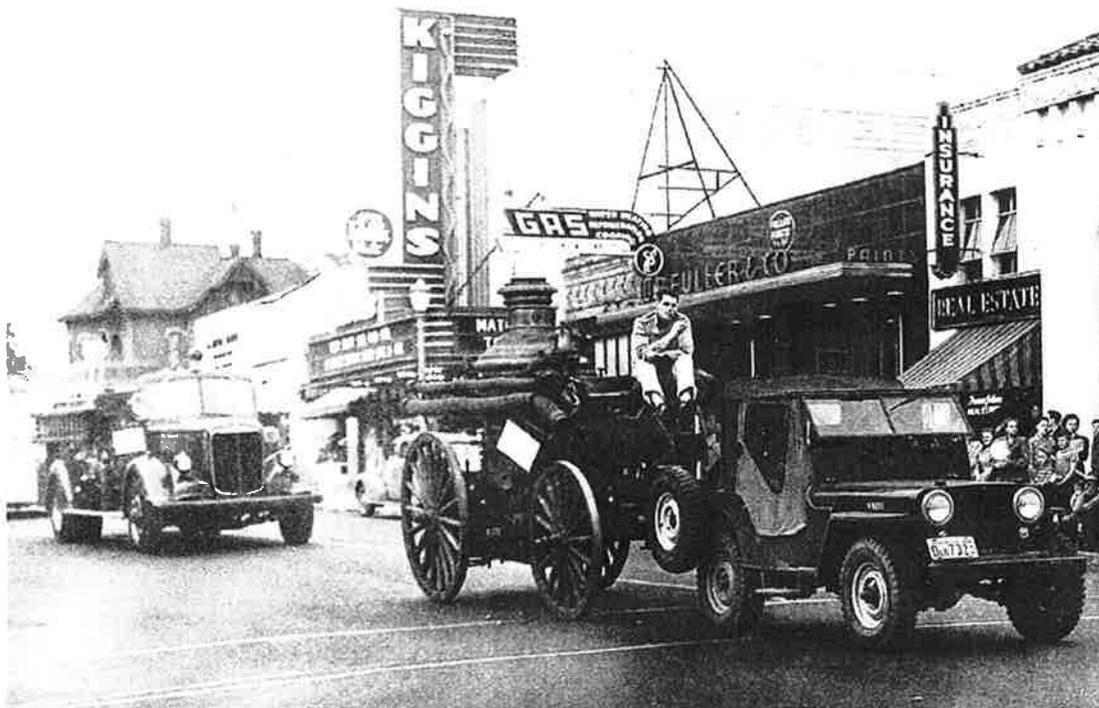
they went away.

RICHARD V. GOUGH
ARCHITECT
 Holding Washington State
 License

D. W. HILBORN
BUILDING ENGINEER
 Phone 1543
ARTS BUILDING

ai
 ci
 in
 w
 te
 g
 U
 B
 m
 u
 w
 to
 fo
 de
 is

Advertisement for Gough & Hilborn,
 c. 1929



Parade on Main Street, Kiggins Theater in foreground, c. 1950

1889
1939

The Columbian
Nov 9, 1939

**MOTION PICTURES JOIN THE COLUMBIAN and WASHINGTON
IN CELEBRATING
HALF A CENTURY OF PROGRESS**

BY PRESENTING THE OUTSTANDING ATTRACTIONS OF THE ENTERTAINMENT WORLD!!!

YOU CAN'T SEE ALL THE MOVIES THAT ARE MADE But You Can See the Best!

WE'RE PROUD TO PRESENT THE FOLLOWING GREAT STARS AND STORIES COMING TO THE CASTLE AND KIGGINS THEATRES SOON!

135 Women — with nothing on their minds but men! NORMA SHEARER, JOAN CRAWFORD, Rose-olme Russell in "THE WOMEN" • The hairiest stage hit that will go on the rocks! • Startling scenes of the "Cyclone" that'll WALLACE BEERY in "THUNDER AFOAT" with Chester Morris, Virginia Grey • MICKY ROCKEY, RUBY CARLAND in "BALES IN ARMS" • Broadway's No. 1 Musical comedy from one of the world's best films • It's there last year "MAX BROD AT THE CIRCUS" Grandest "Chap" Chaplin comedy ever staged! • Gene Kelly's Grand Street Greta Garbo in "RHINOCERUS" • A new comedy of love, directed by Ernst Lubitsch, with Marlene Dietrich, her "Coke" • All stars with WILLIAM POWELL, MYRNA LOY in "ANOTHER THRU MAIN" • Nick and Max and Ayle are back in new exciting collaboration • "MUSIC" the excellent "Bride" • LUCIA ANN SCHEIDT, FRANCHOT TONI in "FAST AND FURIOUS" • Fun with the starling "Singer" • SPENCER TRACY, ROBERT YOUNG, and LAURINE DAY in "NORTHWEST PASSAGE" in Technicolor. The finest novel that started a nation, comes to life on the screen in an epic like anything else in the world!

TYRONE POWER, MYRNA LOY and GEORGE BRENT in Louis Brainerd's "THE RAINS COME" • DON AMECHE, ALICE FAYE and a cast of 1000 in the story of the Motion Picture Industry "HOLLYWOOD CAVALCADE" (in Technicolor) • CLAUDETTE COLBERT, HENRY FONDA, EDNA MAE CLIVER in the great adventure story of Western America "DEBARS ALONG THE MOHAWK" (in Technicolor) • BASIL RATHBONE in "THE ADVENTURES OF SHERLOCK HOLMES" • A new star shines again • LINDA DARNELL, TYRONE POWER and BINNIE BARNES in "DAY-TIME WIFE" • Little Miss America herself • SHIRLEY TEMPLE in Mastroianni's "THE BLUE BIRD" (in Technicolor) • Capricious it again in the sensational hit "MR. SMITH GOES TO WASHINGTON" with JEAN ARTHUR and JAMES STEWART • Action!... Drama!... Romance! Packed into the soul-stirring story of the Prince and the Pauper... SAMUEL GOLDWYN presents "THE BIAL GLORY" with GARY COOPER, DAVID NIVEN and ANDREA LEEDS •

Never before a picture with such emotional impact! AKIM TAMIROFF, DOROTHY LAVOUE and JOHN HOWARD in Lloyd C. Douglas' "DISPUTED PASSAGE" • CHARLES LAUGHTON of his villainous best in "JAMAICA INN" with his rare star discovery MAUREEN O'HARA • The greatest musical of them all... in Technicolor "SWANEE RIVER" starring DON AMECHE, AL JOHNSON and ANDREA LEEDS • The hit hit hit of his or any other year... JOE E. BROWN GARY THA RAYE in "\$1,000 A TOUCHDOWN" • Film-Don's culdest story "BACHELOR MOTHER" with GINGER ROGERS and DAVID NIVEN • Melodramatic... Funny! "HUBBART 29" • You'll be dancing in the aisles when you see 1939's big surprise hit, "DANCING CO-ED" with LANA TURNER and ARTIE SHAW'S BAND • To one woman he gave his memories... In another he gave his dreams—LESLIE HOWARD in "INTERMEZZO" • Romance and comedy combined to give you a picture and story you will remember clearly... LUCRETIA YOUNG, DAVID NIVEN, HUGH HER-

BERT and BILLIE BURKE in "ETERNALLY YOURS" • The Aldrich Family comes to the screen with JACKIE COOPER as Henry Aldrich in "WHAT A LIFE" •

Frank Lloyd producer of "Moby-Dick on the Bounty" and "The Sea Hawk" brings you an adventure as mighty as the vast Atlantic... "RULER OF THE SEAS" with DOUGLAS FAIRBANKS, JR. and GEORGE BANROFT • Here come the Apaches... rising out of the restrictions in one of the most exciting films ever made, "GEBONIAO" with PISTON FOSTER, ELLEN DREW and ANDY DEVIENE • Great laughs... and Hope laughs at Death, BOB HOPE and PALLETTE GODDARD in "THE CAT OF THE CANARY" • HOP-A-LONG CADDIS" in two Clarence E. Mulford action spectacles • All that is ready for the screen... "GULLIVER'S TRAVELS" the full length, 100-minute epic... starring... comedy... romance • RONALD COLMAN in "Barbed Kipling's" "THE LIGHT THAT FAILS" • FRED AYVAIRE and ELIZABETH POWELL in "BROADWAY MELODY OF 1940"

AND MANY OTHER STERLING HITS... TRULY — MOTION PICTURES ARE YOUR GREATEST ENTERTAINMENT!

The CASTLE & KIGGINS Theatres

| | | | | |
|--|----------------------------|--|--|---|
| NUMBER OF LOCAL YEAR-ROUND EMPLOYEES... 22 | YEARLY PAYROLL... \$28,000 | 1938 EXPENDITURE FOR REFRIGERATION & VENTILATION... \$2,190.00 | 1938 EXPENDITURE FOR NEW SOUND AND PROJECTION EQUIPMENT... \$10,580.00 | BUILDING AND EQUIPMENT SINKING TRUST... \$75,000.00 |
|--|----------------------------|--|--|---|

OUR LOCAL INSTITUTIONS DESERVE YOUR PATRONAGE!

Castle & Kiggins Theater Advertisement, The Columbian, Nov 9, 1939





