

United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Cameo Theatre

other names/site number N/A

Name of Multiple Property Listing N/A

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

## 2. Location

street & number 304 E 1st Street  not for publication

city or town Newberg  vicinity

state Oregon code OR county Yamhill code 071 zip code 97132

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  national  statewide  local

Applicable National Register Criteria:  A  B  C  D

Christine Cerna 9.6.18  
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  determined eligible for the National Register

determined not eligible for the National Register  removed from the National Register

other (explain:)

[Signature] 10/22/2018  
Signature of the Keeper Date of Action

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**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.)

- Private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1	0	<b>Total</b>

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

N/A

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

RECREATION AND CULTURE: Theater  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions.)

RECREATION AND CULTURE: Theater  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

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

MODERN MOVEMENT: Art Deco  
MODERN MOVEMENT: Moderne  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions.)

foundation: CONCRETE  
walls: CONCRETE  
\_\_\_\_\_  
roof: OTHER: Thermoplastic membrane  
other: N/A  
\_\_\_\_\_

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### Narrative Description

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

### Summary Paragraph

Built in 1936-1937, the Cameo Theatre is located at 304 E First Street in the historic City Center/Downtown neighborhood of Newberg, Yamhill County, Oregon.<sup>1</sup> The building is located within a commercial setting surrounded by restaurants, retail stores, and other small businesses. The Cameo Theatre is a two-and-one-half-story building designed by Day W. Hilborn and Margaret Goodin Fritsch<sup>2</sup> with prominent Art Deco and Streamline Moderne architecture features, such as its smooth concrete exterior walls, asymmetrical façade, geometric lines, grouped windows, and slight vertical projection above the roof line.<sup>3</sup> Other typical Art Deco and Streamline Moderne features displayed on the Cameo Theatre include low-relief decorative panels, horizontal grooves, pigmented structural glass (Carrara glass), and stainless steel trim.<sup>4</sup> The building was constructed by Peter Johnson and the Johnson Construction Company of Vancouver, Washington, out of board-formed reinforced concrete, which extended below grade creating a full-height partial basement.<sup>5</sup> The primary (north) façade consists of a recessed entry under a projecting marquee to the west and a recessed storefront bay to the east at the ground floor. The second floor consists of the projecting bay above the primary entrance and a set of vertical windows to the west. Although the primary façade displays two separate entrances, the theatre building is one volume. The remaining elevations, where exposed, are unfinished and lack architectural detail. Although the theatre retains its original exterior configuration and form, alterations have been made to the main entrance, marquee, and storefront. However, much of its original Art Deco and Streamline Moderne architectural details remain present.

The interior of the Cameo Theatre is planned around the 350-seat, two-story-volume, German-inspired auditorium with its sloping floor, two-aisle seating arrangement, and interior decorations.<sup>6</sup> In plan, the interior of the theatre consists of the foyer, snack bar, and stairs to the north, the centrally located auditorium, and the proscenium stage and fly tower to the south at the ground floor. The second floor includes the lounge, current projection room (modified from original lounge corridor and usherette room), toilet rooms, and office to the north, and the second-story volume of the auditorium and fly tower to the south. The original projection room and attic are located above the current projection room on the second floor. The basement is below the proscenium stage and fly tower. The interior walls are constructed out of board-formed reinforced concrete and are primarily finished with plaster and stucco by H. G. Gosney of Portland, Oregon.<sup>7</sup> The theatre retains its original paint scheme of light greens, pinks, and reds displayed in the acoustical fabrics, curtains by Charles Ammon Co. of Portland, Oregon, and replaced period-style interior carpet.<sup>8</sup> Interior Art Deco and Streamline Moderne stylistic details include curved walls, geometric Art Deco lighting fixtures and signage, low-relief decorative panels, vertical and horizontal semi-cylindrical reeded moulding, and decorative cast-metal chair side panels. Although the theatre retains much of its original details and aesthetic, there have been alterations to its interior configuration and seating.

Overall, the Cameo Theatre retains integrity of location, setting, design, materials, workmanship, feeling, and association. The building remains in its original location within the downtown Newberg setting, which includes a streetscape and buildings that represent the city's early 20<sup>th</sup> century infrastructure and business

<sup>1</sup> "New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches," *Newberg Scribe*, August 19, 1937.

<sup>2</sup> Advertisement, *Newberg Scribe*, August 19, 1937.

<sup>3</sup> Virginia McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2014), 581.

<sup>4</sup> Pennsylvania Historical & Museum Commission, "Art Deco Style 1925 – 1940," last modified August 26, 2015, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html> (accessed December 14, 2017).

<sup>5</sup> *Newberg Scribe*, Advertisement, August 19, 1937.

<sup>6</sup> "Cameo Theatre Embodies Pre-Christian Era Features," *Newberg Scribe*, August 19, 1937.

<sup>7</sup> Advertisement, *Newberg Scribe*, August 19, 1937.

<sup>8</sup> Advertisement, *Newberg Scribe*, August 19, 1937.

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development. The theatre conveys its overall design and retains character-defining materials and features that display the building's construction and workmanship. The theatre's operation under long-term owner Ted Francis and continued use since 1937 convey the building's integrity of feeling and association. Several minor and few moderate alterations to exterior and interior features are noted in the nomination, but these do not inhibit the building's overall integrity or its ability to convey the theatre's historic significance.

## **Narrative Description**

### **Setting**

The Cameo Theatre is situated on the south side of E First Street (Pacific Highway 99W) between S Washington and S Blaine Street and faces north. The theatre encompasses a flat 0.11-acre rectangular tax lot (tax lot 9600) and is immediately bordered by buildings located at 308 E First Street (tax lot 9500) to the east and 300 E First Street (tax lot 9700) to the west, a concrete public sidewalk along E First Street to the north, and an asphalt alleyway to the south. No landscaping is associated with the property.

The Cameo Theatre is located within a commercial setting along E First Street and is surrounded by restaurants, retail stores, studios, specialty stores, and small businesses. The adjacent storefront to the east, a former Safeway grocery store, was built at the same time as the Cameo Theatre by the same developer and shares similar cornice design elements. Streetscape elements include two painted wine barrel planters with camellia plants and ivy to the east and west of the main entrance and a half wine barrel planter with a palm tree near the property boundary to the east on the sidewalk along E First Street. Other elements include street signs and a surfaced-mounted U-style metal bike rack.

### **Exterior Description**

The building's north façade contains the main entrances for the theatre and the storefront bay of the former Cameo Fountain (the theatre's former food concessions space). This elevation, complete with the theatre marquee, displays the building's decorative features and Art Deco and Streamline Moderne architectural style. The east and west elevations abut adjacent buildings and are utilitarian in appearance, consisting of painted board-form concrete exterior walls with no finish detailing or fenestration. The rear (south) elevation shares a similar board-form concrete utilitarian appearance and contains emergency exits for the theatre, a freight door, and electrical boxes and vents. The building's flat roof is covered in a thermoplastic polyolefin (TPO) membrane and is surrounded by a parapet.

#### North Façade

The north (primary) façade faces E First Street and consists of the recessed main entrance below a projecting trapezoid-shaped marquee at the ground floor to the west and the recessed storefront bay to the east. The second floor of the façade comprises a slightly projecting west bay above the marquee and main entrance and the east bay above the storefront bay. Collectively, the features and fenestration of the façade is expressed as a unified two-and-one-half-story building (Photos 1 & 2).

The main entrance is set back under the marquee and is roughly trapezoidal in shape, measuring 17'-2" wide at the sidewalk. The marquee is approximately 26'-2" wide and is situated approximately 9' above the sidewalk. The floor under the marquee is finished with red- and cream-colored Terrazzo tile set in curved red colored lines highlighting the double-door openings on the southeast wall and the location of the original ticket booth on the southwest wall. A strip of carpet inlay is located at the double-door openings. The exterior walls are faced with a 19"-tall base of 6" black tiles added circa 1950 and two rows of mint green Carrara pigmented structural glass panels measuring 30" tall and 25" tall, with three horizontal 1" metal trim bands near the ceiling that separate two 4 ½"-tall Carrara glass panels and a 9"-tall panel at the top. The main entrance walls extend onto the façade under the marquee and feature original metal poster cases with Cameo signage. The ceiling

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is finished with polished black aluminum panels with exposed seams, plywood, and black wood moulding. A large round spun-aluminum dome light fixture with four concentric circles of exposed incandescent light bulbs is installed at the center of the ceiling. The aluminum fixture measures 58.5" in diameter and was built by the American Manufacturing company of Portland, Oregon.<sup>9</sup> The main 10'-6"-wide entrance consists of two pairs of double-door openings with original 30" x 7' flush-paneled wood doors with Art Deco-style metal handles and metal kick plates on the southeast wall. A circa 1950<sup>10</sup> projecting ticket booth faced with black tile is located on the south wall. It includes a two-light corner ticket window to the east with the ticket booth door to the west. The ticket booth door consists of a single-door opening with a 28" x 7' flush-paneled wood door with its original Art Deco-style metal handle, a brass mail slot, metal kick plate, and mailing address numbers "304" (Photo 3). The southwest wall includes an attached 3'-7" x 6'-10" metal poster case above the tile base where the original ticket booth was located. The poster case partially covers an original metal grill near the ceiling.

The storefront to the east of the main entrance is faced with stucco at the ground floor and consists of a recessed single-door opening with a replaced full-light metal door under a narrow wood horizontal hopper transom window flanked by two new 6' x 6'-4" single-light metal storefront windows above a black tile base. A metal vent opening infilled with plywood is located under the east storefront in the tile base. A recessed lintel and wood trim are located within the storefront opening above the storefront windows and door where the former Cameo Fountain neon signage was attached (Photo 4).

The west bay on the second floor is composed of multiple stepped vertical exterior spans above the marquee that protrude the primary roof line and intersect the horizontal grooved cornice. The vertical spans recess in the center below a smooth concrete capital and a horizontal low-relief decorative panel featuring rosettes, imbrication, and an organic scrolling detail common with Art Nouveau styling. The recessed center is faced with black Carrara glass panels and a new vertical neon sign that reads "CAMEO." The east bay features three five-light vertical steel windows with single-pane seeded glass. The lower three panes of the center window comprise a casement sash. Two narrow horizontal concrete mullions separate the windows and sit below a grooved cornice with a horizontal low-relief decorative panel that matches the projecting bay. The façade is approximately 50'-5" wide from corner to corner.

Marquee

The Cameo marquee was installed in 2002 as a restoration to the building's original marquee, which was destroyed in a vehicle collision in 1953.<sup>11</sup> The marquee features a vertical neon sign and a silhouette of the "Cameo Lady." The marquee is suspended by two wire cables attached to the north façade above the primary entrance and below the original vertical "CAMEO" neon sign set within the projecting bay. The marquee is trapezoid-shaped and consists of two metal and plastic letter boards that project diagonally from the façade to an illuminated center sign that faces north toward E First Street. The center sign of the marquee includes an illuminated round female silhouette ("Cameo Lady") surrounded by three neon rings that shape the top of the sign above the letter boards and a sheet metal sign with green and gold vinyl graphics and the theatre name "CAMEO" at the base of the sign. A second rectangular neon sign with a curved corner that reads "CAMEO" is attached to the top of the marquee and faces east and west. The sign, which differs from the original signage, is painted turquoise with white stripes and letters with a yellow eight-point neon star to the north (Photo 2). The marquee originally included standalone "CAMEO" lettering above each letter board (Figure 12).

East & West Elevations

The east and west elevations are shared with a one-story commercial building located at 308 E 1st Street to the east and a two-story commercial building located at 300 E First Street to the west. Each elevation is absent of fenestration, ornamentation, or finish detailing, and is exposed where the adjoining buildings do not match the theatre's form. The exposed elevations are painted and display the building's board-formed

<sup>9</sup> "Theatre Dome Attracts Notice," *Newberg Scribe*, August 19, 1937.

<sup>10</sup> Francis, interview.

<sup>11</sup> City of Newberg, Building Permit Application, 301 E First Street, October 8, 2002.

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concrete construction. A metal scupper and downspout runs the height of the east elevation from the roof to the foundation and is shaped around the adjoining building's south elevation. The downspout ends behind a gas meter flanked by two concrete-filled metal bollards near the south elevation. An aluminum downspout from the adjoining property runs the width of the west elevation near the foundation (Photos 5 & 6).

### South Elevation

The south (rear) elevation is composed of the building's board-formed concrete construction, rear entrances, and vents. The painted exterior wall lacks all ornamentation or finish detailing. It includes, from west to east, a single-door opening with a flush-paneled metal door and side infill panel under an opened electrical box with exposed wires near the southwest corner, an elevated freight door with flush-paneled metal doors, and a matching metal single-door opening under an opened electrical box with exposed wires and a rectangular wall louver vent near the southeast corner. A second larger rectangular wall louver vent with a mesh screen is located to the west above the single-door opening and louver. The wall is stepped at the southeast corner to accommodate the engaged concrete chimney for the furnace (Photo 6).

### Roof

The Cameo Theatre has a varied roof line with short parapet walls that, in plan, consist of a flat portion directly above the interior lounge to the north, an elevated portion that slopes down from north to south above the auditorium, and a flat portion above the fly tower to the south. Collectively, the roof is covered with thermoplastic polyolefin (TPO) and is finished with metal flashing. A short concrete battlement with an engaged internal chimney accents the roof line at the southeast corner. A large metal roof ventilator protrudes from the flat roof near the corner of the north and east elevations.

### Exterior Alterations

Alterations to the exterior of the Cameo Theatre are evident from a field investigation on December 12, 2017, as well as a review of historic photographs, aerial photographs, newspapers, architectural drawings, and personal communication between the author and theatre owner. Moderate and minor exterior alterations to the theatre have been made. These changes do not inhibit the building's overall integrity and its ability to convey the theatre's historic significance.

Moderate:

- The inadvertent destruction and replacement of the original marquee (circa 1953) following a vehicle crash.<sup>12</sup> The replacement occurred in 2002.<sup>13</sup>
- The removal of neon lighting and wood moulding on the main entrance ceiling (date unknown).
- The removal of the original Cameo Fountain signage above the storefront between 1941 and 1945 when the Cameo Beauty Shop opened.
- The replacement of the original storefront double-door opening with a single-door opening (date unknown).
- New storefront windows (date unknown).
- The construction of the existing ticket booth in the main entrance (c. 1950).
- The installation of a poster case over the original ticket booth and grill (c. 1950).
- The removal of the original Carrara glass panel base and addition of a black tile base (c. 1950).
- The addition of the Cameo signage on top of the marquee (date unknown).

<sup>12</sup> Colin Staub, "Cameo marks eight decades bringing films to Newberg," *The Newberg Graphic*, September 24, 2017, <http://pamplinmedia.com/nbg/142-news/372708-257081-cameo-marks-eight-decades-bringing-films-to-newberg> (accessed December 19, 2017).

<sup>13</sup> Francis, interview.

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Minor:

- New metal doors and infill panels on the south elevation (c. 2002).
- The removal of the original light fixtures above door openings on the south elevation (date unknown).
- New carpet inlay in the main entrance (c. 2001).
- New kick plates on the original double doors (date unknown).
- The addition of a mail slot on the original ticket boot door (c. 2007).
- The infill of the storefront vent (c. 2007).
- The restoration of the existing marquee by Multi-Light Sign Co. (2002). The restoration included a new illuminated round female silhouette ("Cameo Lady"), new neon rings, and sheet metal signage with vinyl graphics boards.<sup>14</sup>
- A new TPO roof (2016).<sup>15</sup>

## Interior Description

The 5,150-square-foot two-story building contains a single movie screen with areas to support the theatre's function, including a foyer, snack bar (non-historic), and 350-seat, two-story-volume auditorium on the first floor; a new projection room, lounges, toilet rooms, and storage on the second floor; and the original projection room above the former men's lounge (Figures 4 & 5). A curved stairway with carpeted concrete steps provides access between the two main floors. The interior conveys period details such as curved walls, geometric lighting fixtures and signage, low-relief decorative plaster panels, semi-cylindrical reeded moulding, and decorative cast-metal chair side panels. The original color scheme of light greens, pinks, and reds is retained in paint colors on the walls, the low-relief detailing, and the replica carpeting installed throughout the building's circulation.

### Foyer

The foyer is centrally located on the ground floor inside the main entrance. The foyer provides access to the theatre's main areas, including the auditorium to the south, and the stairs and ticket booth to the west, and adjoins the snack bar to the east (Photos 7 & 8). The space has a concrete floor finished with a polychromatic wool carpet that is consistent throughout the interior, installed in 2001 as a replica to the original, and noted in the owner's files as "Alexander Smith Crestwood."<sup>16</sup>

The walls of the foyer are constructed out of board-formed concrete with black plaster baseboards, and feature curved wall corners. The walls are finished with plaster and were re-painted in 2000 using the theatre's original color scheme. The north wall includes an uncarpeted bell-shaped niche with a painted concrete floor and a black ceramic pedestal drinking fountain under a downlight (Photo 8). The northeast wall consists of the snack bar counter and opening. The south wall consists of a centrally located recessed mirror under a horizontal Art Deco-style light fixture framed by half-round concrete pilasters and vertical concrete reeding. The mirror is flanked by two metal poster cases (Photo 9). The entrances to the auditorium are located on the south foyer wall to the east and west of the poster cases and consist of a lowered plaster ceiling with a low-relief decorative panel featuring rosettes, imbrication, and an organic scrolling. Each entrance is highlighted with its original Art-Deco style light fixtures reading "1" and "2" on the decorative panel and an original curtain rod with burnt orange velour drapes (Photo 10). The west wall of the foyer includes the stairs, the ticket booth, and a pair of double-door openings with original flush-paneled wood doors with Art Deco-style metal handles, metal kick plates, and original iron hinges to the northwest. The double-door openings provide access to the foyer from the main entrance on the north façade. A metal and glass exit sign is located above the double-door openings (Photo 7).

<sup>14</sup> City of Newberg, Inspection Record Card, "304 E First," 2002.

<sup>15</sup> Google, Google Earth Pro (Version 7.1.7) [Software], Mountain View, CA: Google Inc. 2017.

<sup>16</sup> Brian Francis, Interview by authors, Newberg, Oregon, December 12, 2017.

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The foyer ceiling is finished with a textured plaster and includes its original suspended Art Deco-style light fixture and downlights above the auditorium entrances. The Art Deco-style light fixtures used throughout the theatre were designed with the intent to harmonize with the surroundings through the use of their frosted and etched glass.<sup>17</sup>

Snack Bar

Situated at the northeast end of the foyer, the snack bar is located on the northeast wall of the foyer and encompasses the original Cameo Fountain area. Remodeled and expanded in 2001, the snack bar shares the same volume as the foyer, with a snack counter creating a division between the public and employee areas. The snack bar has a concrete floor with linoleum tile flooring, and walls finished with plaster and rubber baseboards. The east wall includes a wood counter with cabinets to the south and a furred wall to the north, with a single-door opening with a flush-paneled door. The north wall of the snack bar includes the full-light metal storefront door under a narrow wood horizontal hopper transom window flanked by a storefront window to the west. The snack bar ceiling is finished with plaster and includes a suspended globe light fixture.

The snack bar counter located on the northeast foyer wall is constructed out of wood and faced with two-tone soft colors of green linoleum with metal trim. It features a center glass and metal display case and a curved counter door that matches the counter's overall shape. The snack bar counter opening is framed with wood trim and a linear illuminated boxed sign below three brushed-nickel flexible light fixtures near the foyer ceiling (Photo 11).

Stairs

The stairs are located to the east of the foyer and provide access to the second floor. They are constructed out of concrete and are covered with carpet. The stairs have curved plaster walls with black plaster wreath pieces and mahogany handrails on brass brackets. The curved stairs walls create a triangular niche located at the top of the stairs at the corner of the west and north lounge walls. The niche includes its original vertical custom-fit Art Deco-style light fixture under the curved ceiling on the west lounge wall.

Ticket Booth

The ticket booth is located within the recessed main public entrance and is west of the foyer and east of the stairs. The ticket booth is accessed by a single-door opening with a single-light flush-paneled wood Dutch door on the north wall east of the stairs. An original telephone flanks the door to the west. The ticket booth has a hardboard floor and wood walls. The north wall includes a full-width wood ticket counter and a two-light corner ticket window to the east. The west wall consists of a single-door opening with a single-paneled wood door to the north and an electrical breaker box to the south. The south wall consists of wood shelves. The ticket booth ceiling is finished with acoustical tiles and a linear fluorescent light fixture.

Auditorium

The auditorium encompasses a two-story volume and includes seating separated by two aisles to the north and a proscenium stage and fly tower to the south (Photo 12). The auditorium is accessed by two centrally placed openings on the north wall. The auditorium's concrete floor slopes toward the proscenium stage. The floor is painted and leveled at each row for seating with continuous sloping aisles. The seating consists of 15 blind-angled rows along the west and east walls and 16 arched rows in the center, divided by two aisles with carpet runners. The seating includes the original metal theatre-style folding chairs with wood armrests, orange corduroy fabric cushions, and decorative cast-metal Art Deco-style chair side panels with aisle lights (Photo 13);<sup>18</sup> and metal theatre-style folding loge chairs (1965) with yellow fabric armrests and cushions and side

<sup>17</sup> "Glass, Metal Combine Artfully In Light Fixtures," *Newberg Scribe*, August 19, 1937.

<sup>18</sup> The original seats were installed by B. F. Shearer Company of Portland, Oregon. (Advertisement, *Newberg Scribe*, August 19, 1937).



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panels with aisle lights and chrome trim (Photo 14). Original chairs are found in 10 rows along the walls and 11 rows of the center. Situated behind the original seats, the loge chairs comprise the remainder of the seating and feature additional leg room, metal footrests with stanchion posts and rope at the aisle ends.

The concrete auditorium walls are finished with wide plaster reeding at the ceiling and are painted in the original color scheme. The north wall is faced with stucco and includes a full-width projecting bay above the entrances at the ground floor. The entrances are symmetrically located on the wall under the bay. Directly above the entrances is a recessed low-relief decorative panel with a metal and glass exit sign (Photo 10). Four decorative flush-metal grills are at the bottom of the bay near the west and east walls and between the entrances. The bay includes the five projection port windows of the original projection room near the ceiling, two projection port windows of the projection room on the second floor, and four square-shaped speakers near the bottom of the bay (Photo 15).

The west and east walls consist of three flush spans faced with colored acoustical fabric below low-relief decorative trim to the north and a curved wall span to the south. The flush spans are divided by two clusters of three half-round concrete pilasters with concrete beading. One square-shaped speaker is attached to the walls in each of the three spans. The south portions of the east and west walls curve toward the proscenium arch and feature low-relief decorative trim at the base and a projecting curved grill with low-relief detail. The curved wall spans are above a round concrete column and five half-round concrete pilasters with concrete beading. A clock is attached to the curved portion of the east wall under the projecting grill (Photo 16).

The south wall consists of the centrally located wood proscenium stage with an arched apron (29' width x 10'-6" depth x 4'-4" height) and proscenium arch (opening) flanked by two exits at the ground floor below the curved wall spans on the west and east walls. The proscenium stage is constructed out of wood and features half-round wood trim on the arched apron. The wood apron is faced with plaster and includes vent openings along its base and a centrally located metal grill. The stage is covered with black felt carpet and includes a recessed arched stage lighting fixture with a metal hood along the apron rim. Red, white, and blue parabolic aluminized reflector (PAR) bulbs provide multi-colored stage lighting. A full-height concaved perforated vinyl theatre screen is set back from the apron and is framed by velour curtains. The proscenium stage and proscenium arch are framed by two full-height round concrete columns. The exits are recessed under curved wall spans and are flanked by round concrete columns and pilasters. The exit openings are concealed by original velour drapes. The east exit area provides access to the fly tower, and the west exit area provides access to the basement. Both exits include wood floors, plaster walls and ceilings, and feature a single-door opening with a flush-paneled metal door and side infill panel that exit the south elevation.

The auditorium ceiling suspends from the roof and is stepped from north to south. It features plaster finishes and an original Art Deco-style light fixture near the stage. Six round metal light fixtures, one at each stepped portion of the ceiling, are situated above the aisles to the north.

Lounge

The lounge is the primary public space on the second floor, situated along the north wall and bounded by the projection room to the south, women's toilet room and powder room to the east, and the stairs to the west. The lounge consists of a lower level to the west and an upper level to the east, accessed by three curved carpeted steps (Figure 5). A short concrete wall with a wrought-iron and mahogany curtailed balustrade projects south from the north wall and frames the upper lounge steps. A matching balustrade projects from the south wall and frames the stairs. The lounge is accessed by the stairs to the west (Photo 17).

The lounge floor is finished with carpet, and the walls are faced with plaster and have plaster baseboards. The walls are painted with the original soft colors of green. The west wall above the stairs includes a triangular niche with original light fixtures along the north wall. The north wall contains a centrally located recessed five-piece vertical mirror flanked by narrow stepped wall spans. A recessed narrow cabinet with a flush-paneled wood door is above two horizontal flushed metal registers west of the mirror. The north wall above the upper

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lounge includes a set of three five-light vertical metal windows. The east wall consists of the opening to the women's toilet and powder room below an original Art Deco-style light fixture that reads "LADIES" in the upper lounge to the north. A curved wall extends toward the lower lounge to the west, displaying three flush-mount rectangular metal registers. The south wall includes a centrally located single-paneled wood door leading to the projection room at the top of three carpeted steps. To the east, the wall curves south toward the men's toilet room, creating a small corridor above the carpeted steps. An original Art Deco-style light fixture that reads "MEN" provides signage for the toilet room (Photo 18). The corridor includes access to the men's room on the south wall, a single-door opening with a single-paneled wood door leading to the second-floor mezzanine on the east wall, and a recessed metal locker to the north wall.

The second floor's primary ceiling is deeply recessed, with plaster and coffered details, and displays an original, centrally located suspended Art Deco-style light fixture accented by three half-round fluted wood trim bands. Four low-relief decorative square-shaped ceiling panels feature center rosettes and organic scrolling around the light fixture. The ceiling above the upper lounge is flat, finished with plaster, and features an original, centrally located Art-Deco style light fixture. The ceiling above the stairs is curved and finished with plaster.

Projection Room

The projection room is located south of the lounge and west of the men's toilet room. It is accessed from the lounge by a set of three carpeted steps. The projection room has linoleum tile flooring, with plaster and hardboard walls with wood baseboards. The room's east wall is finished with plaster and includes an original Art Deco-style light fixture flanked by a ductless air conditioner. The south wall is faced with hardboard and includes rectangular projection port windows (Photo 19). Exposed metal conduit and light fixtures, as well as other mechanical and electrical equipment associated with the digital projector, are attached to the south wall. The east wall includes plywood shelves and a single-door opening that leads to the office. The projection room has a concrete coffered ceiling. The projection room space was originally the lounge corridor and usherette room until it was converted into its current function in 1970.<sup>19</sup> A narrow office extends off the projection room to the west. The office retains the original polychromatic wool carpet and has plaster walls with wood picture moulding. The walls are covered by storage cabinets, hardwood pegboard panels, hanging film reels, and a work bench. The office ceiling is finished with plaster and features a center light fixture with an exposed PAR bulb.

Toilet Rooms

The men's and women's toilet rooms are located on the second floor to the south and east of the lounge. The men's room is accessed from the lounge through a single-door opening with its original single-paneled wood door with Art Deco-style metal push plates. The toilet room has black and white vinyl composition tile (VCT) flooring and plaster walls with rubber baseboards installed in a 2000 bathroom remodel. A curved sink and counter supported by metal brackets are located below a mirror on the north wall. The west wall includes a ceramic floor-mounted urinal to the north and a toilet with a metal-frame partition to the south. A flush metal wall register is located on the east wall and is partially covered by the frame of the partition. The ceiling is finished with plaster and includes a dome ceiling light.

The women's toilet room is located to the east of the lounge and is accessed through an opening in the adjoining powder room to the north. The powder room has a carpet floor, curved walls, and a plaster ceiling. A niche with its original mirrored vanity is situated under a downlight in the southwest corner. The women's toilet room, located south of the powder room, is accessed through a single-paneled wood door with Art Deco-style metal push plates. The toilet room has black and white VCT flooring and plaster walls with rubber baseboards installed in a 2000 bathroom remodel. The west wall includes two toilets with metal-framed partitions. The south wall is composed of a full-width counter top with sink supported by metal brackets under a full-width

<sup>19</sup> Joe Fitzgibbon, "A LIFE AT THE MOVIES," *The Oregonian*, January 1, 1998.

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mirror. A hand towel dispenser is above the counter on the east wall. The ceiling is finished with plaster and includes downlights over the toilets, a flush metal register above the counter, and a dome ceiling light.

### Second-Floor Mezzanine

A narrow wood stairway leads from the second floor corridor near the men's toilet room to a mezzanine, providing access to the original projection room to the north and the attic and fan room to the south (Figure 8).

The original projection room contains its original metal-clad fireproof door commonly used to prevent theatre fires due to the routine use of highly flammable film. The room has a finished concrete floor, board-formed concrete walls with original metal-framed projection port windows on the south wall, and a textured plaster ceiling. Although no longer used, the room retains its original Strong Mogul projectors, manufactured by The Strong Electric Corporation, and other related projection equipment (Photo 20).

The attic and fan room features a metal-clad door above a concrete ramp. The attic and fan room has a concrete floor, board-formed concrete walls, and a wood board ceiling with exposed rafters and bracing. Storage shelves and exposed metal ductwork are located along the south and east walls.

### Basement

The basement is located under the fly tower to the south of the auditorium and includes a storage and boiler room. The basement has an unfinished concrete floor, board-formed concrete walls, hollow-clay tile interior walls, and a plaster ceiling. It is accessed by wood stairs near the west exit at the ground floor and includes large metal ductwork, exposed pipes, and wood storage lofts in the storage room to the west, and a heater in the boiler room to the east.

### Interior Alterations

Alterations to the interior of the Cameo Theatre are evident following a field investigation on December 12, 2017, as well as a review of historic photographs, aerial photographs, newspapers, architectural drawings, and personal communication with the theatre owner. Moderate and minor exterior alterations to the theatre have been made to address theatre modernizations and maintenance and repairs. Many changes have been made with an attempt to be compatible to the historic materials and design, such as maintaining the historic color scheme with new paint applications, or replacing the original carpet with a replica pattern. Some modifications have been made to the floor plan, including removing walls and converting the former Cameo Fountain into a snack bar within the foyer, and creating a new projection room on the second floor. Although these changes are evident, they do not detract from the theatre's overall interior historic character.

Moderate:

- The addition of loge seating in the auditorium (1965).<sup>20</sup>
- The conversion of the original lounge corridor and usherette room into the projection room (circa 1970). Associated alterations include enclosing the original lounge corridor and manager's office (labeled usherette room on drawings) by extending the south wall of the lounge to the east, adding a new single-door opening, and removing original interior partition walls. The original wrought-iron and mahogany curtailed handrail of the lounge corridor were also removed.

<sup>20</sup> Colin Staub, "Cameo marks eight decades bringing films to Newberg," *The Newberg Graphic*, September 24, 2017, <http://pamplinmedia.com/nbg/142-news/372708-257081-cameo-marks-eight-decades-bringing-films-to-newberg> (accessed December 19, 2017).

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- The creation of the snack bar (2000-2001).<sup>21</sup> Associated alterations include the demolition of the east wall in the foyer and the addition of a snack bar counter with center glass display case, new light fixtures, and box sign.<sup>22</sup>
- The removal of the original sconces in the auditorium (c. 1970).
- The removal of the original ceiling painting around light fixtures, due to water damage from roof leaks (c. 1950).

Minor:

- Interior painting (2000)<sup>23</sup>
- New carpet, designed to replicate original pattern (2001).<sup>24</sup>
- New basement stairs (circa 2015).<sup>25</sup>
- The addition of a digital projection system (2015).<sup>26</sup>
- The removal of the original drapes in the lounge (c. 1965). Drapes remain in storage in the theatre.
- New poster cases in foyer (c. 2002).
- New light fixture above mirror in foyer (2009).
- The addition of sound-proofing wall fabric in auditorium (c. 1970).
- The addition of the grill on proscenium stage apron (date unknown).
- A new Silver screen (c. 1996).
- New men's room metal frame partition, counter, floor (c. 2002). Light fixtures are original.
- A new clock in the auditorium with advertising for Best Cleaners (c. 1950).
- New theatre speakers (date unknown).
- The alteration to the chandelier, which disconnected the dimming sequence and removed portions of the light fixture (c. 1970).

<sup>21</sup> City of Newberg, Inspection Record Card, "304 E First," 2000.

<sup>22</sup> The snack bar was constructed by Traditional Woodworking.

<sup>23</sup> Francis, Interview.

<sup>24</sup> Francis, Interview. The new carpet is modeled after the original Alexander Smith & Son carpet.

<sup>25</sup> Francis, Interview.

<sup>26</sup> Staub.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

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.

**Areas of Significance**

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

ARCHITECTURE

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1937-1965

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

1937, Date of Construction

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation** (if applicable)

N/A

\_\_\_\_\_

**Architect/Builder**

Hilborn, Day W., Architect

Fritsch, Margaret Goodin, Architect

Johnson, Peter, Builder

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**Period of Significance (justification)**

The period of significance is 1937 – 1965, beginning when Averill Combs financed the construction of the Cameo Theatre. Although the theatre continues to operate, the period of significance ends in 1965, when, as a response to the transitioning entertainment culture in the 1960s, an owner's rule excluding admission to children under the age of 16 changed the theatre's culture. Though the theatre was not strictly focused on children's films prior to 1965, the owner, Ted Francis implemented this rule to provide an entertainment space for adults only and reduce the disruption and vandalism Francis associated with teenage patrons at his other theatres. The rule, which corresponds with upgrades to the auditorium, including the addition of expanded loge-style seating, was largely created as a response to the changing entertainment culture in the 1960s, when television was becoming a primary form of entertainment.

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**Criteria Considerations (explanation, if necessary)**

N/A

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

The Cameo Theatre is locally significant under Criteria A in the area of Entertainment/Recreation and Criteria C in the area of Architecture. The property is significant for its association with the Golden Age of Hollywood, its status as Newberg's first theatre built with a sound system for talking pictures, and its important role as a primary form of entertainment in the community since its construction in 1937.<sup>27</sup> The property is also significant for its representation as a 1930s purpose-built movie theatre that displays Art Deco and Streamline Moderne architectural features. The period of significance is 1937-1965, beginning with the date of construction and ending with an owner's rule that changed the theatre's culture.

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

***National Register Criteria for Evaluation***

**Criterion A**

Under Criterion A, the property is locally significant in the area of Entertainment/Recreation, notably as Newberg's best example of the Golden Age of Hollywood and the city's first theatre built with a sound system for talking pictures. Situated in the heart of downtown Newberg, the property has provided a primary form of entertainment for the community since its construction in 1937. Movie theatres have historically defined Newberg's entertainment scene. Decades earlier, beginning around the 1910s, movie-going became a popular pastime in Newberg, with local newspapers routinely running advertisements for film showings. Founded as a Quaker settlement during the 19th century, Newberg developed as the commercial center of Yamhill County during the early 20th century. Downtown services included retail stores, banks, meeting halls, drug stores, markets, offices, churches, tailors, confectionaries, hotels, restaurants, and meat shops.<sup>28</sup> Amidst all this activity, Newberg's four original motion picture theatres (Bijou, Star, Baker/Francis, and Cameo) were established on downtown's 1st Street between c.1908 and 1937. The theatres served an important purpose, because other entertainment options, especially in downtown, were likely limited by Newberg's status as a "dry town." Newberg's early 20th century entertainment included plays, music and lectures at Armory Hall on

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<sup>27</sup> Ted Francis, the Cameo's longtime owner and manager, installed a sound system in Newberg's Baker Theater after 1927, but before he acquired the Cameo. However, the Baker theater building's sound system was not installed at the time of its original construction date of 1914, while the Cameo was built with a modern sound system.

<sup>28</sup> Summit Solutions, Downtown Newberg Walking Tour, <http://www.newbergdowntown.org/history/downtown-newberg-walking-tour/> (accessed March 29, 2018); Ralph Beebe and Carl Abbott, "Newberg," The Oregon Encyclopedia, updated March 17, 2018, <https://oregonencyclopedia.org/articles/newberg/#.Wr0iOk2WzZM> (accessed March 29, 2018).

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Sheridan Street, as well as religious and secular theatre and music performances on the local George Fox University campus.<sup>29</sup> Newberg residents have historically engaged in other entertainment and recreational activities, such as local golf and boating clubs, bowling, and roller skating. Nevertheless, the town's motion picture theatres have played an integral role as a principal form of local entertainment.<sup>30</sup> Moreover, as the advent of sound films helped usher in the Golden Age of Hollywood, the Cameo became the first Newberg motion picture theatre built with a sound system. The Cameo continues in its original function as Newberg's oldest remaining motion picture venue and expression of the community's entertainment culture. The theatre's enduring presence has provided an important contribution to the downtown economy as a local source for entertainment and community vitality throughout its history.<sup>31</sup>

### **Criterion C**

Under Criterion C, the Cameo Theatre is locally significant in the area of Architecture. The building embodies the distinctive characteristics of its type as a purpose-built talking picture theatre constructed during the Golden Age of Hollywood. The Golden Age of Hollywood is defined by a shift in theatre construction and design, transitioning from elaborate movie "palaces" situated in large cities to more modest designs applied to talking picture single-screen cinemas in smaller towns and communities. The Cameo Theatre embodies this significant American movement in Newberg, which defines the property's local historic context. The building's Art Deco and Streamline Moderne style is representative of theatre design commonly applied during the Golden Age of Hollywood. Furthermore, the building is the only Art Deco/Streamline Moderne style building in the city of Newberg.

The building's Art Deco and Streamline Moderne style is expressed through its concrete exterior, geometric lines, low relief decorative panels and pigmented structural glass. Art Deco-style details displayed on the interior include the curved interior walls, low-relief decorative panels, semi-cylindrical reeded moulding, light fixtures, signage, decorative chair side panels, and the chandelier in the auditorium.

The interior floor plan is characteristic of a purpose-built theatre, planned around the auditorium and stage for movie projection. Other characteristic features include the ticket booth, foyer, lounge, and projection room. The snack bar, generally not a common characteristic of theatres built during the Golden Age of Hollywood, was added later.

The Cameo Theatre's purpose-built design also addressed concerns related to structural strength, flammability, and climate control. Early twentieth century theatre-goers risked their safety and comfort in movie houses that commonly had shoddy construction, posed a severe fire danger, and lacked climate control. Advances in engineering and technology allowed the Cameo Theatre, and other theatres erected during the era, to incorporate sturdy, fire-proof materials such as steel and concrete, and install climate control and auxiliary power systems. These technological advances were applied to the Cameo Theatre's design and construction by architect Day W. Hilborn and builder Johnson Construction Co.

<sup>29</sup> *Newberg Graphic*, "Tales From the 'Grubby End': The North Main Street That Once Was," January 29, 2010, <https://pamplinmedia.com/nbg/144-features/209064-66707-theses-from-the-grubby-end-the-north-main-street-that-once-was> (accessed April 2, 2018).

<sup>30</sup> *Newberg Graphic*, "84-Year Old Tradition Seeks Financial Help," November 19, 2013, <http://pamplinmedia.com/nbg/142-news/201636-84-year-old-tradition-seeks-financial-help> (accessed April 2, 2018).

<sup>31</sup> National Park Service, "How to Apply the National Register Criteria for Evaluation," *National Register Bulletin* (U.S. Department of the Interior, National Park Service, 1990). <https://www.nps.gov/nr/publications/bulletins/nrb15/> (Accessed April 3, 2018).

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## ***Historic Context***

### **Motion Picture Theatres in America**

The Cameo Theatre first opened in Newberg in 1937 during the Golden Age of Hollywood (1920-1960), when sound films were replacing silent films and movie attendance was on the rise throughout the nation.<sup>32</sup> By the mid-1930s, most movie theatre operators had installed sound systems; small town and rural theatres, unable to afford the new systems, were run out of business.<sup>33</sup> The Great Depression changed the nature of motion picture venues, compelling major Hollywood studios to forgo construction of “lavish movie palaces” like those erected during the 1920s. Consequently, the motion picture industry moved away from promoting enormous, glitzy theatres in major city centers. Instead, industry expansion relied on construction of smaller sound theatres in modern architectural styles throughout the nation’s “neighborhoods, suburbs, and small towns.”<sup>34</sup> Many theatres opened in Oregon during the late 1800s to mid-1900s, with Portland as the epicenter for theatre development.<sup>35</sup> Most theatres in Oregon built after the 1920s were constructed in an Art Deco style with a more contemporary design.<sup>36</sup>

Cinema quickly became a popular form of local recreation and entertainment in cities and towns throughout America. Classical Hollywood cinema, which characterizes most of the American film industry to this day, developed from 1917 to 1960. This style of visual-narrative storytelling adheres to a conventional structure and timeline with a beginning, middle and end marked by a distinct resolution.<sup>37</sup> Cinema production was especially prolific during the 1930s when thousands of movies were released from Hollywood studios, including classics such as *King Kong*, *Snow White and the Seven Dwarfs*, *The Wizard of Oz*, and *Gone with the Wind*. During World War II, local cinemas provided newsreels and relief in the form of motion picture entertainment to war-struck communities. In the 1940s the quantity of film productions decreased as rules changed about how films were released. New regulations prohibited the sale of multiple films at a time, in a practice known as “block-booking,” which had allowed studios to secure the release of several mediocre-quality films by lumping them in with major releases. As a response to this change, and to the advent of television, studios began to produce fewer films but with larger individual budgets. In the 1960s through the 1980s, marked as a period of “post-classical cinema,” Hollywood’s approaches to storytelling began to change, influencing the rise of the modern blockbuster, with pressure on directors and studios to become even more dependent on producing enormous hits.<sup>38</sup>

The decline of the downtown single-screen theatre’s popularity in the United States is largely attributed to two factors: the rise of television and the introduction of the multiplex theatre. In 1963 in Kansas City, Missouri, Stanley H. Durwood opened what is believed to be America’s first designed twin multiplex theatre, “setting a trend that eventually dominated America’s movie house industry.”<sup>39</sup> Durwood’s success during the 1960s led him to change his company name from Durwood Theatres to American Multi-Cinema (now AMC Entertainment). Multiplex theatres began to appear in cities and towns across the country, often putting pressure on the town’s smaller theatres. “Multiplexes were often developed in conjunction with big box stores in power centers or in suburban malls during the 70s and 80s.”<sup>40</sup> This trend is consistent with a period of suburban growth and strip development that caused an economic decline in downtown commercial centers. In

<sup>32</sup> Richard Butsch, “American Movie Audiences of the 1930s,” *International and Working-Class History* 59 (Spring 2001): 107; Community Planning Workshop, *Oregon Historic Theaters: Statewide Survey and Needs Assessment* (Community Service Center, University of Oregon, 2015), 5.

<sup>33</sup> Butsch, 109.

<sup>34</sup> Butsch, 111.

<sup>35</sup> Community Planning Workshop, *Oregon Historic Theaters: Statewide Survey and Needs Assessment* (Community Service Center, University of Oregon, 2015), 5.

<sup>36</sup> Community Planning Workshop, 5.

<sup>37</sup> Classic Art Films, “Classical Hollywood Cinema,” 2018.

<sup>38</sup> Wikipedia contributors, “Cinema of the United States,” *Wikipedia, The Free Encyclopedia*, 2018.

<sup>39</sup> Jason Roe, “The Multiplex is Born,” KC History, The Kansas City Public Library, Nd.

<sup>40</sup> Wikipedia contributors, “Multiplex (movie theater),” *Wikipedia, The Free Encyclopedia*, 2018.



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the Newberg area, Ted Francis built the area's only multiplex, the Twin Cinema in 1983 (closed in 2015) on property adjacent to his 99W Drive-In Theatre just east of the city limits.<sup>41</sup>

### **The City of Newberg**

The City of Newberg, situated about 20 miles southwest of Portland, Oregon, in the Chehalem Valley, has experienced tremendous growth and development in the past 150 years. From the late 1880s, when the railroad arrived to this Quaker settlement, until the 2010 US Census, the Newberg population increased from about 200 to over 22,000.<sup>42</sup> Euro-American settlers began to populate the area in the mid-nineteenth century, engaging in cattle ranching and wheat farming. There, members of the Friends Church from Indiana and Iowa established the first Quaker settlement in the west.<sup>43</sup> Early industrial development included saw mills, grist mills, and flour mills, as well as brick, tile, and ax handle factories.<sup>44</sup>

In 1885, the local Quaker community established Pacific Academy (now George Fox University), which attracted more residents to the area, including professional educators. The university was built on land donated by Quaker Jesse Edwards, regarded as Newberg's founder.<sup>45</sup> That year, Jesse Edwards sold additional land and included a clause in the sales contract that prohibited the consumption or sale of alcohol. This commenced Newberg's eight decades as a "dry town."<sup>46</sup> In 1887, two years later, the Portland & Willamette Valley Railroad arrived in the Newberg area.<sup>47</sup> This narrow-gauge railroad provided local farmers better access to markets and promoted large-scale cultivation. Consequently, the population increased, the economy prospered, and the town expanded. By 1888, business and industry were concentrated on Center Street, between First and Second Streets. The following year, in 1889, Newberg was incorporated as a town and, in 1893, as a city.<sup>48</sup>

Newberg's downtown infrastructure was established before the Cameo Theatre was constructed. During the early 1900s, the City of Newberg built a city hall and fire department, and new commercial development began shifting from Blaine Street to First Street and its immediate vicinity. At that time, First Street was lined with wooden boardwalks in front of its drug store, hotels, mercantile, hardware, bank, and livery. The public library, public school, and Newberg Electric Light Plant nearby were also within the central business area.<sup>49</sup> Spaulding Lumber Co., headquartered at First and Blaine Streets, and Jesse Edward's Newberg Brick & Tile Co., soon dominated the local industry. By 1912, First Street was almost completely developed.<sup>50</sup> Growth continued and, during the 1910s to 1920s, Newberg welcomed further transportation improvements. The Oregon Electric Railway Company operated an interurban line between Portland and Eugene from 1912 to 1927, with a line section along First Street.<sup>51</sup> Meanwhile, the Red Electric interurban rail line, which ran in Newberg from 1914 to 1930, increased traffic along First Street and provided five daily roundtrips to Portland.<sup>52</sup> By 1917, the State of Oregon had incorporated First Street into Highway 99W, the state's first paved highway. The 24-mile highway extended from Newberg to Portland and cost \$6 million to construct.<sup>53</sup>

<sup>41</sup> Newberg Movies, website, 2017. <https://www.99w.com/> (Accessed December 21, 2017).

<sup>42</sup> City of Newberg, History, <http://www.newbergoregon.gov/community/page/history-0> (accessed December 21, 2017).

<sup>43</sup> Tom Fuller and Christy Van Heukelem, *Newberg* (Charleston, South Carolina: Arcadia Publishing, 2010), 17; City of Newberg, History.

<sup>44</sup> Fuller and Van Heukelem, 65.

<sup>45</sup> Fuller and Van Heukelem, 23; City of Newberg.

<sup>46</sup> Tom Fuller and Christy Van Heukelem, *Newberg* (Charleston, South Carolina: Arcadia Publishing, 2010), 8.

<sup>47</sup> "From Tuesday's Daily – Boycotting a Postoffice [sic]," *The Oregon Statesman*, August 24, 1888.

<sup>48</sup> City of Newberg; "Against Sunday Trains. A Remonstrance from Quaker Citizens of Newberg – Mr. William Reid's Response," *Daily Statesman*, March 29, 1889.

<sup>49</sup> Fuller and Van Heukelem, 42-43.

<sup>50</sup> Wright, 8-2.

<sup>51</sup> Fuller and Van Heukelem, 45; Wright, 8-2.

<sup>52</sup> Wright, 8-2.

<sup>53</sup> Fuller and Van Heukelem, 43.

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Through the 1930s, Newberg's population surged, requiring new construction to meet the community's growing demands. Contractors built many of downtown's new commercial buildings with masonry construction, which replaced earlier wood-frame buildings and structures.<sup>54</sup> In 1937, during this dynamic period of Newberg's development, eastern Oregon resident Averill Combs cleared his newly purchased 1st Street lot to construct the Cameo Theatre and adjacent store building. When the Cameo opened its doors in 1937, it was situated in one of Newberg's busiest hubs, sharing the block with an insurance office, the Ferguson Drug store, Safeway grocery store, Beal's shoe shop, Thompson's Cash grocery, and a variety store.<sup>55</sup>

### Newberg's Earliest Motion Picture Theatres

Newberg's first motion picture theatre, the Bijou, opened around 1908, attracting local residents to movie-going, which became a primary form of local entertainment during the early 20th century. As central elements of Newberg's entertainment culture, the city's theatres tended to cluster in the center of town. According to a 1912 Sanborn map, the Bijou was located on First Street near the intersection with Blaine Street, less than a block from the Cameo's eventual location. The Bijou, which showed silent films, occupied the old Duncan building on First Street adjacent to the Spaulding Lumber Company building, with Mr. and Mrs. E.L. Allen as the original proprietors.<sup>56</sup> Based on historic *Newberg Graphic* issues, it appears that the Bijou began operating circa 1908.

In the era of Blue Laws, and with Newberg's status as a "dry town" prohibiting alcohol sales, the Bijou's managers sought to highlight the "moral" nature of the entertainment being offered. In 1909, a newspaper advertisement invited the public to "Come to the Bijou for a good, moral entertainment."<sup>57</sup> The adherence to the concept of wholesome entertainment continued after Charley Baker and Dale True leased the Bijou for six months in 1911 and assured the community that the films shown at the theatre would satisfy the public from a "moral and artistic standpoint."<sup>58</sup> The following year, in June 1912, W.H.S. Foster and Mabel Foster, musicians from Devils Lake, North Dakota, with experience in the motion picture industry, purchased the Bijou.<sup>59</sup> During their ownership, The Bijou screened silent films including *Camille* with Sarah Bernhardt and Milton's *Paradise Lost*, as well as newsreels.<sup>60</sup> In addition to motion pictures, the Bijou presented live entertainment. In October - November 1911, the Knox Comedy Company performed a play entitled *If Morning Glory Wins* in the Bijou auditorium.<sup>61</sup> Research did not uncover when the Bijou closed; however, the last Bijou advertisement in the *Newberg Graphic* is dated August 29, 1912.<sup>62</sup>

Except for the Bijou, every movie theatre in Newberg throughout the 20th century had an important connection with local resident Ted Francis. Francis's formal integration into the Newberg theatre industry began in 1926 when he assumed operations of The Star. The Star, located at 406 E 1st Street, was another of Newberg's early silent film theatres.<sup>63</sup> One of the *Newberg Graphic's* first references to the Star Theatre was in 1910, when the newspaper announced that W.N. Brown had purchased H.C. Steven's interest in the theatre.<sup>64</sup> A 1910 advertisement encouraged patrons to "Go to the Star Theatre for educational, industrial, religious, scenic and instructive pictures."<sup>65</sup> This included a screening of *The Oath and the Man* depicting the French

<sup>54</sup> Wright, 8-3.

<sup>55</sup> "Newberg's Business District Contains Many Blocks of Fine Buildings," *Newberg Graphic*, Diamond Anniversary Edition, 1963 (Brian Francis Collection).

<sup>56</sup> Jennie D. Miller, A History of Newberg: Compiled from Facts Gathered in 1936, 1937 and 1938, Newberg Carnegie Library, 73; "Locals and Personals," *Newberg Graphic*, January 23, 1913. The Allens operated the Bijou until moving to Portland in 1910 ("The City Happenings," *Newberg Graphic*, September 8, 1910).

<sup>57</sup> [Bijou Advertisement], *Newberg Graphic*, April 15, 1909.

<sup>58</sup> "Locals and Personals," *Newberg Graphic*, July 6, 1912.

<sup>59</sup> "Locals and Personals," *Newberg Graphic*, June 20, 1912.

<sup>60</sup> "Big Attractions Coming To The Bijou," *Newberg Graphic*, August 8, 1912.

<sup>61</sup> "Knox Comedy Company at the Bijou Theatre," *Newberg Graphic*, October 26, 1911.

<sup>62</sup> "Local Events," *Newberg Graphic*, November 12, 1908; "The Bijou Theatre," *Newberg Graphic*, August 29, 1912.

<sup>63</sup> Summit Solutions.

<sup>64</sup> "The City Happenings," *Newberg Graphic*, April 21, 1910.

<sup>65</sup> "Wanted And For Sale," *Newberg Graphic*, April 21, 1910.

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Revolution, accompanied by a six-piece orchestra.”<sup>66</sup> In 1911, Brown moved the Star Theater to a new brick building next to the Newberg Bakery. The 300-seat auditorium contained a stage large enough to accommodate Vaudeville performers, with dressing rooms beneath the stage. The *Newberg Graphic* reported that, “No expense is being spared to make [the theatre] the prettiest and most modern motion picture theatre in the Willamette Valley.”<sup>67</sup> The new theatre building, presenting “clean, high class shows,” opened to full houses nightly.<sup>68</sup> Through the early 1920s, the Star screened documentary films as well as Vitagraph (later Warner Bros.) feature films. After being closed for a period of time, the Star reopened. Ted Francis began operating the theatre in 1926, nearly 15 years before he acquired the Cameo. Francis closed the theatre in 1929, because the cost to install sound equipment was prohibitive.<sup>69</sup>

Based on *Newberg Graphic* newspaper announcements, Newberg’s Baker Theater began operating circa 1914, when Asa Jannsen served as the theater’s “chief operator.”<sup>70</sup> The theater, located at 617 E First Street, not only screened silent films, but also hosted lectures, musical performances, benefits, and community meetings.<sup>71</sup> During the week of May 27 – June 2, 1921, the Baker screened films such as *The Marriage of Wm. Ashe* with May Allison and *The Daredevil* with Tom Mix, in two showings each night.<sup>72</sup> Ted Francis assumed operation of the Baker in 1927 and eventually built its original sound system. He changed the theater’s name to The Francis in 1936 and moved the operation and some theater fixtures to a new location in 1941, the year after he re-opened the Cameo.<sup>73</sup>

During the early 20th century, Newberg’s theatres made the town a target for local Blue Law advocates seeking to curtail attendance at movie screenings. Blue Law advocates historically sought to restrict or ban certain activities on Sundays, such as retail transactions or alcohol sales, based on moral or religious claims. Once cinema became a popular activity, these advocates began to target movie screenings as well. Fervent lobbying by those in favor and those against Blue Laws often led to the frequent imposition, then quick repeal, of legislation. After Oregon repealed its 1916 Blue Law, Blue Law advocates sponsored a new, even stricter, Sunday closing law. Similarly, in Newberg, the city council repealed an established Blue Law, but passed a film censorship regulation on the same day to appease Blue Law advocates.<sup>74</sup> In opposition to movie theatre-related Blue Laws, many theatre managers directly appealed to their patrons by supplying anti-Blue Law literature in lobbies or showing anti-Blue Law images during films.<sup>75</sup> Ted Francis, the Cameo’s longtime owner and manager, engaged in similar advocacy activities nearly a decade before acquiring the Cameo. In 1931, as operator of the Baker (later Francis) Theater, Francis appealed to Newberg moviegoers by writing and distributing a letter, which successfully advocated for passage of Newberg’s proposed Sunday Movie Opening law.

<sup>66</sup> ““Special,” *Newberg Graphic*, December 8, 1910.

<sup>67</sup> “New Opera House To Be Finished Soon,” *Newberg Graphic*, March 30, 1911.

<sup>68</sup> “Locals and Personals,” *Newberg Graphic*, April 27, 1911.

<sup>69</sup> Betty Kruse Smith, *Ted Francis: Movie Man: The Story of an Oregon Pioneer in the Theater Business from the Historic Applegate Family* (copyright by Betty Kruse Smith, 1993), 48-49.

<sup>70</sup> “Locals and Personals,” [Dundee], *Newberg Graphic*, February 12, 1914.

<sup>71</sup> “Locals and Personals,” *Newberg Graphic*, December 17, 1914; Summit Solutions.

<sup>72</sup> “Baker Theatre,” *Newberg Graphic*, May 26, 1921.

<sup>73</sup> Smith, 48-49.

<sup>74</sup> Gary D. Rhodes, *The Perils of Moviegoing in America: 1896 – 1950* (New York: The Continuum International Publishing Group, 2012), 189, 191.

<sup>75</sup> Rhodes, 183.

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## ***The Cameo Theatre***

### **The Combs Family Brings the Cameo Theatre to Newberg**

#### **Averill Combs**

Averill Combs, characterized by the *Newberg Scribe* as a pioneer in motion picture theatre operation, built the Cameo in 1936-1937.<sup>76</sup> Combs was born in Raleigh County, West Virginia, on April 27, 1883. After arriving in Oregon around 1900, he settled in Wallowa County. Combs initially operated saw mills, wheat farms, and cattle ranches in eastern Oregon and Idaho, but was eventually drawn to managing theatres.<sup>77</sup> He opened his first theatre in 1909 in Wallowa.<sup>78</sup> He later owned and operated theatres in Burns, Harney County, and Coquille, Coos County.<sup>79</sup> At the time he began construction on the Cameo in Newberg, Combs was living in Burns and still owned one of the Burns theatres, which was operated by his daughter and her husband.<sup>80</sup> In August 1937, as the Cameo was preparing for its grand opening, Combs provided his observations to the *Newberg Graphic* about the motion picture industry's early development:

Every advance in motion pictures has proved a boon to the movie-going public . . . Even back in the days of nickelodeon, and running on through serials, Westerns, full-length features, epic era talking pictures, and finally color, it has been proved that the greater the development of the art, the more people came to the theatres.<sup>81</sup>

In 1940, three years after opening the Cameo, Combs sold the theatre to Ted Francis and moved to Portland where he managed a saw mill.<sup>82</sup> During the 1950s, Combs worked as an owner and operator of motels and trailer courts. He died in May 1960 in Portland.<sup>83</sup>

#### **Avery Combs**

Averill Combs's son Avery A. Combs managed Cameo Theatre operations until 1940, when his father sold the theatre to Francis. Born in La Grande, Oregon, on January 6, 1915, Avery Combs graduated in June 1937 from the University of Oregon (UO) with a business degree.<sup>84</sup> Between 1937 and his admission to UO law school in 1947, he managed a series of motion picture theatres, including the Cameo, in Oregon and Washington.<sup>85</sup> During the 1950s, he practiced law in Seaside until Governor Mark O. Hatfield appointed him as an Oregon State circuit court judge in January 1960.<sup>86</sup> Avery Combs died on October 12, 1966, near Vernonia, Oregon, when a logging truck collided with his automobile.<sup>87</sup> His death was reported the next day on *The Oregonian's* front page.<sup>88</sup>

#### **Averill Combs Selects a Theatre Site and Makes A Deal**

Averill Combs (Combs Sr.) purchased the Cameo Theatre site in November 1936, at the suggestion of Melvin F. Keller, a motion pictures salesman for Vitagraph, Inc.<sup>89</sup> (Vitagraph, the nation's oldest motion picture

<sup>76</sup> "Theater Owner Has Long Career In Shows," *Newberg Scribe*, August 19, 1937.

<sup>77</sup> "Obituary" [Averill Combs], *The Oregonian*, May 21, 1960.

<sup>78</sup> "Theater Owner Has Long Career In Shows," *Newberg Scribe*, August 19, 1937.

<sup>79</sup> "Obituary" [Averill Combs], *The Oregonian*, May 21, 1960.

<sup>80</sup> "Theater Owner Has Long Career In Shows," *Newberg Scribe*, August 19, 1937.

<sup>81</sup> "Large Building Project Ends Giving City One of the Finest Theatres in the Northwest," *Newberg Graphic*, August 19, 1937.

<sup>82</sup> Ancestry.com. 1940, United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

<sup>83</sup> "Obituary" [Averill Combs], *The Oregonian*, May 21, 1960.

<sup>84</sup> "Young Theatre Manager Has Varied Experience," *Newberg Scribe*, August 19, 1937.

<sup>85</sup> "Obituary" [Judge Avery A. Combs], *The Oregonian*, October 13, 1966.

<sup>86</sup> "New Judge In Office," *The News-Review* (Roseburg, Oregon), January 6, 1960.

<sup>87</sup> "Collision Kills Judge At Vernonia," *Statesman* (Salem, Oregon), October 13, 1966.

<sup>88</sup> "Crash Kills Circuit Judge," *The Oregonian*, October 13, 1966.

<sup>89</sup> *Temple Enterprises v. Combs*, 164 Or. 133, 100 P.2d 613, 128 A.L.R. 856 (Or., 1940); "Newberg Show Action Basis," *Telephone Register* (McMinnville, Oregon), 1937 (Brian Francis Collection).

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production company, was purchased by Warner Bros. in 1925.<sup>90</sup>) In 1937, *The Oregonian* reported that Combs Sr. had selected downtown Newberg as the site for “a new theatre and store building costing an estimated \$30,000.”<sup>91</sup> At that time, the lot was occupied by three wood-frame buildings housing the McCoy cabinet shop, the Oregon City creamery, and the A and A barber shop. Former property owners included George Nash, H.L. Gongwer of Escondido, California, and Katy Ferguson of McMinnville, Oregon. Combs Sr. demolished the buildings and commenced theatre construction around December 15, 1936.<sup>92</sup> In March 1937, A.R. Ritter of Ritter, Lowe & Co. brokered a contract providing that Combs Sr. would lease to Safeway Store, Inc., the new store constructed concurrently with and adjacent to the new theatre building.<sup>93</sup>

By building the Cameo, Combs Sr. sought to establish his son Avery (Combs Jr.), then a senior at UO, in the motion picture industry. Combs Sr. took steps to formalize this arrangement on November 28, 1936, when he, his wife Millie Combs, Combs Jr., and Vitagraph salesman Keller met in the office of Portland attorney Robert S. Farrell. During the meeting, the parties discussed construction and operation of the proposed theatre. Combs Sr. agreed to construct the theatre building for approximately \$20,000, while Keller and Combs Jr. pledged to form a corporation responsible for theatre operation. The corporation would take responsibility for purchasing the theatre equipment, reimbursing Combs Sr. \$6,000 toward the theatre’s construction cost, and leasing the theatre from Combs Sr. for at least ten years. Keller would manage theatre purchasing and bookings. Keller and Combs Jr. also agreed to pay Combs Sr. the balance of the theatre’s construction costs in monthly installments over a five-year period, plus rent amounting to 10 percent of gross receipts. The agreement provided that, after five years, theatre ownership would transfer from Combs Sr. to the corporation. The parties signed a written contract to memorialize the terms on December 4, 1936. Combs Sr. later breached the contract on the grounds that theatre construction had cost him more than anticipated and thus the corporation, Temple Enterprises, Inc., should pay higher rent than stated in the contract. In 1940, the Oregon Supreme Court ruled against Combs Sr. and ordered enforcement of the contract.<sup>94</sup> The 1940 court ruling against Combs Sr. may have been his primary motivation for transferring the Cameo’s ownership that year.

### **The Cameo’s Designers and Builder**

At the time of the Cameo Theatre construction, it was one of Newberg’s largest building projects in years. Combs Sr. directed engineer and architect Day W. Hilborn to “spare no expense” in designing a “complete, modern, air-conditioned, and super constructed steel reinforced safe theatre.”<sup>95</sup> Hilborn prepared the Cameo’s architectural plans in January and February 1937, while associate architect Margaret Goodin Fritsch was responsible for plan review. It appears that the engineering plans used, which were prepared by registered engineer George E. Reed on November 8, 1919, were copied from the design of another (unknown) theatre.<sup>96</sup> Prominent regional builder Peter Johnson, of Johnson Construction Co., served as the general contractor for the Cameo’s construction.

### **Day W. Hilborn (1897-1971)**

Day Walter Hilborn was the regionally renowned architect who designed the Cameo Theatre and at least eight other theatres in the Pacific Northwest, as well as notable commercial and residential buildings.<sup>97</sup> Hilborn was

<sup>90</sup> “Warners Buy Out Vitagraph Film Concern,” *The Pittsburgh Post*, April 23, 1925. Although longtime Cameo owner Ted Francis referenced the Cameo as an MGM project (Fitzgibbon 1999), research did not uncover further information associating the Cameo Theatre with MGM, Warner Bros., or other major motion picture studios.

<sup>91</sup> “Theater And Store To Rise In Newberg,” *The Oregonian*, March 7, 1937.

<sup>92</sup> “New Theater To Be Erected In Newberg,” *Newberg Graphic*, 1936 (Brian Francis Collection); Sanborn Fire Insurance Map, Newberg, Oregon, Sheet 10, January 1929.

<sup>93</sup> “Theater And Store To Rise In Newberg,” *The Oregonian*, March 7, 1937.

<sup>94</sup> *Temple Enterprises v. Combs* (Or., 1940); “Newberg Show Action Basis,” *Telephone Register* (McMinnville, Oregon), 1937 (Brian Francis Collection).

<sup>95</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937.

<sup>96</sup> George E. Reed, Registered Professional Engineer 119, Engineering Plans, Oregon, Nov. 8 1919 (Brian Francis Collection).

<sup>97</sup> Derek Chisholm, Kiggins Theater, National Register of Historic Places Nomination Form, NRIS 12000421, August 2011.

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born on a Michigan farm on February 1, 1897, and, as a youth, moved with his family to Washington State. After graduating from high school, Hilborn served in the U.S. Army at the Texas/Mexican border and attended Washington State College (WSC, now Washington State University) in Pullman upon his return. While serving on the front lines in France during World War I, Hilborn became intensely interested in local architecture. He returned home after the war ended and, in late 1919, reenrolled at WSC, where he decided to study architecture and engineering. Upon completing an architectural engineering degree program, Hilborn partnered with Arthur Kresky to form the Kresky-Hilborn real estate company. By 1930, Hilborn had moved to Vancouver, Washington, and found work as a construction superintendent for architect Richard V. Gough. Gough and Hilborn collaborated on a number of European Revival-style residences and commercial buildings erected in Vancouver, including the Beaux Arts-style Arts Building built by Johnson Construction Co. (the Cameo's general contractor).<sup>98</sup>

Hilborn married Dorothy Janet White in Seattle on February 3, 1928, and they moved into a Craftsman-style house in Vancouver that Hilborn had designed. By the 1930s, Hilborn began incorporating fashionable architectural elements into his designs, such as those inspired by the Art Deco movement. Projects included the Art Deco-style Vancouver City Hall (1930), the Vancouver CC Store (1932), and the Stoller Building in Camas. In 1936, he became a licensed structural engineer in Washington State and, in 1937, became a licensed architect in Washington and Oregon. Hilborn was admitted as a member of the American Institute of Architects (AIA) in 1939.<sup>99</sup>

During the late 1930s, Hilborn designed numerous Art Deco-style theatres, such as the NRHP-listed Kiggins Theatre building in Vancouver, a combination of stores and theatre auditorium, with seating for 1,000.<sup>100</sup> Publicity for the Kiggins led to other theatre commissions, including the Cameo Theatre in Newberg, which applied many of the same design motifs. Hilborn's design for the Sellwood Theater (1938) in southeast Portland had a floor plan similar to the Cameo. Hilborn also designed the Kelso Theater (1940), the Broadway Theater in Vancouver, the Moore Theater in Hermiston, Oregon (1947), and the Allmon Theater in Canby, Oregon (1948), as well as theatres in Redmond, Oregon, Reedsport, Oregon, Brownsville, Oregon, and White Salmon, Washington.<sup>101</sup>

Hilborn finally gained nationwide recognition for his design skills after completion of the Clark County Courthouse (1941). This project was followed by the Klickitat County courthouse (1942), the City Hall and Library Building in Camas, and a number of other commissions, including residences and modernist commercial buildings and school expansions and the innovative Vancouver First Federal Savings & Loan (1960). Hilborn died in Vancouver on November 8, 1971.<sup>102</sup>

Although the Cameo represents the work of master architect Hilborn, his masterpiece in theatre design is generally regarded as the Kiggins Theater. The Kiggins was built in 1936 in Vancouver, Washington and listed in the NRHP in 2011.

### **Margaret Goodin Fritsch (1899-1993)**

Although Day W. Hilborn generally receives full credit for designing the Cameo Theatre he worked on the project with licensed Oregon architect Margaret Goodin Fritsch. *Newberg Graphic* and *Newberg Scribe* announcements about the theatre opening attribute the design to both Hilborn and "Associate Architect" Margaret Goodin Fritsch of "1601 Public Service Building, Portland."<sup>103</sup> Furthermore, the architectural plans for the Cameo Theatre, dated January and February 1937, list "D.W. Hilborn 'Engineer' Vancouver, WN" (he did

<sup>98</sup> Michael Houser, "Day W. Hilborn," Washington Department of Archaeology and Historic Preservation, 2011, <https://dahp.wa.gov/day-w-hilborn> (accessed November 30, 2017).

<sup>99</sup> Houser.

<sup>100</sup> "New Theater Building Rises in Vancouver," *The Oregonian*, October 6, 1935.

<sup>101</sup> Houser.

<sup>102</sup> Houser.

<sup>103</sup> D.W. Hilborn (Engineer) and Margaret G. Fritsch (Architect), Architectural Plans: "The Cameo" Theater Building, Newberg, Oregon, A. Combs Owner, Sheet 2, January 1937 (Brian Francis Collection).

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not receive his license to practice architecture in Oregon until June that year) and "Margaret G. Fritsch 'Architect' Portland, Oregon."<sup>104</sup> The plans also indicate that they were drawn by D.W.H (Hilborn) and checked by M.G. F (Fritsch).<sup>105</sup>

Mary Margaret Goodin Fritsch graduated from the UO School of Architecture in 1923 and became Oregon's first licensed woman architect. She was born in Salem on November 3, 1899, to Richard Bennet Goodin and Ella Emily Buck. After graduating from UO, Fritsch began working as a draftsman in Portland for Houghtaling and Dougan, and later for Van Etten & Co., before being hired at Morris Whitehouse.<sup>106</sup>

Fritsch served as secretary of the Oregon State Board of Architect Examiners from 1926 to 1956. In September 1928, she married architect Frederick Armbrust Fritsch, who died only six years later in 1934. Fritsch opened her own practice in 1933, which she maintained until 1940. In 1935, she was elected an associate member of the AIA. At that time, she was one of only six female AIA members and the first female AIA member from the West. She continued her own practice, working primarily on residential properties and sorority houses, including the Tri-Delta addition at UO.<sup>107</sup>

During World War II, when residential building came to a virtual standstill, Fritsch began working for the Portland Housing Authority and, in 1957, served as a city planner in Juneau, Alaska. In 1963, she made a permanent move to Alaska to serve as planning director for the newly formed Greater Juneau Borough. Fritsch retired in 1969 but continued to work on special projects for the borough. She died on June 27, 1993, in Juneau.<sup>108</sup>

### **Johnson Construction Co.**

Peter Johnson, doing business as Johnson Construction Co. in Vancouver, Washington, was a prominent regional builder hired as general contractor for the Cameo. Johnson was born in Sweden in 1885 and immigrated to the United States in 1905.<sup>109</sup> He worked as a farmer in North Dakota and as a contractor in Montana before moving to Vancouver in 1918.<sup>110</sup> Johnson achieved a reputation for skill and reliability, and constructed a number of important Vancouver buildings, including the American Legion Hall, the Arnedo School, the Central Building, and the Hotel Evergreen.<sup>111</sup> His company also built a two-story medical office building on Vancouver's Main Street (1926); the \$110,105 Vancouver community hotel (1927); a high school and gymnasium building in La Center, Washington (1938); and the Sweet Home, Oregon, municipal water system and grade school (1938).<sup>112</sup>

During the late 1920s, about a decade before erecting the Cameo, Johnson collaborated with Cameo architect Day W. Hilborn on the high-profile Arts Building project in downtown Vancouver. The architectural firm of Gough and Hilborn prepared the design, and Johnson Construction Co. began work in March 1928 on the five-story (now six-story) brick office building that housed medical and professional offices, a bowling alley, a barber shop, and a cigar stand. At the time of its construction, the Arts Building was one of the city's largest buildings. The Arts Building was listed in the Clark County Heritage Register in 2015 based on its distinctive

<sup>104</sup> "Five Architects Awarded Rights To Practice Here," *The Oregonian*, June 6, 1937.

<sup>105</sup> D.W. Hilborn (Engineer) and Margaret G. Fritsch (Architect), Architectural Plans: "The Cameo" Theater Building, Newberg, Oregon, A. Combs Owner, Sheet 2, January 1937 (Brian Francis Collection).

<sup>106</sup> Morgan Young, Mary Margaret Goodin Fritsch (1899-1993), *The Oregon Encyclopedia*, September 20, 2017, [https://oregonencyclopedia.org/articles/fritsch\\_mary\\_margaret\\_goodin\\_1899\\_1993/#.WjR5ik2WzZM](https://oregonencyclopedia.org/articles/fritsch_mary_margaret_goodin_1899_1993/#.WjR5ik2WzZM) (accessed December 15, 2017).

<sup>107</sup> Young.

<sup>108</sup> Young.

<sup>109</sup> Ancestry.com, 1930 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc., 2002.

<sup>110</sup> Ancestry.com, 1910 United States Federal Census [database on-line]. Lehi, UT, USA: Ancestry.com Operations Inc., 2006; Mark Dodd, MD Productions, Clark County Heritage Register Nomination Form, July 22, 2015.

<sup>111</sup> Ancestry.com, U.S. City Directories, 1822-1995 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011 (1921, 1928, 1931, 1934);

<sup>112</sup> "Business Block Going Up: Vancouver's Main Street Will Have New Office Building," *The Oregonian*, July 18, 1926; "Vancouver to Get Community Hotel," *Morning Olympian*, August 17, 1927; "New School for La Center Under Construction," *The Sunday Oregonian*, February 27, 1938; "Vancouver Firm Is Low Bidder on Water System," *Albany Democrat-Herald*, November 16, 1938.

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architecture and for representing the outstanding work of both the designer (Hilborn) and builder (Johnson).<sup>113</sup> In addition to the Cameo, Johnson's other notable contribution to theater construction is the Rialto movie theater in Wenatchee, Washington, in 1921. The theater is a contributing resource to the NRHP-listed Downtown Wenatchee Historic District.<sup>114</sup> After a highly successful career in construction, Peter Johnson died on March 23, 1940.<sup>115</sup>

### **The Cameo's Construction**

Groundbreaking for the Cameo Theatre building occurred in early December 1936 and, according to the *Newberg Scribe*, work progressed steadily notwithstanding delays from inclement weather.<sup>116</sup> A circa 1936 *Newberg Graphic* article also described a delay related to flooding during basement excavation. To address the problem, the contractor ordered a clamshell shovel to finish the excavation and arranged for a pump to keep the excavation dry.<sup>117</sup>

### **Safety and Construction**

Safety concerns influenced the new building's design and materials. Early 20th century movie-goers often risked physical danger when they entered a theatre to see a film. Natural disasters such as hurricanes, tornadoes, floods, and snowstorms could trap audiences within the theatre buildings. Further danger arose from the fact that many theatres were constructed with shoddy materials and methods. Patrons were reportedly injured from incidents involving falling ceiling sections, collapsed lobbies, loose plaster, and collapsing walls and balconies.<sup>118</sup> One of the principal risks directly associated with movie screenings was the extreme flammability of the film. From 1895 to 1948, the most prevalent mass-produced cinematographic film contained a nitrocellulose base, creating a severe fire danger in motion picture theatres.<sup>119</sup> Film-related fires occurred thousands of times between 1897 and 1950.<sup>120</sup> In response to the risk of fire and other physical dangers, as recounted in the *Newberg Graphic*, the Cameo's "super-structure steel re-enforced [*sic*] concrete construction means an achievement and a piece of construction work that has been designed and built to stand [*sic*] the element of time, and to remain erect even during times of explosions, earthquakes, fires, and eruptions."<sup>121</sup> Safety precautions included fireproof interior doors.<sup>122</sup> The newspaper described how the construction process would ensure a safe theatre experience for patrons:

The steel construction work of a building of this type takes place during the very early stages of construction while the wood forms are being built, at which time a strong lacing net work [*sic*] of steel rods are interwoven in the forms where the concrete is to be poured. Then heavy steel girders tie the sides of the building together, so that when the concrete is poured the walls, sides, front, back, and the floor all become one solid mass of steel and concrete, making walls

<sup>113</sup> "New Building Planned," *The Sunday Oregonian*, March 11, 1928; Clark County, Arts Building, Community Planning, 2017, <https://www.clark.wa.gov/community-planning/arts-building> (accessed December 21, 2017).

<sup>114</sup> Fred Lockley, *History of the Columbia River Valley from The Dalles to the Sea*, Vol. I (Chicago: The S.J. Clark Publishing Company, 1928), cited in Dodd; Eugene Woo, Downtown Wenatchee Historic District, National Register of Historic Places Registration Form, NRIS 08001200, December 17, 2008, Section 7, 24.

<sup>115</sup> Ancestry.com, *Washington, Select Death Certificates, 1907-1960* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

<sup>116</sup> "New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches," *Newberg Scribe*, August 19, 1937.

<sup>117</sup> "Theatre Excavation Is Stopped By Flooding," *Newberg Graphic*, 1936 (Brian Francis Collection).

<sup>118</sup> Rhodes, xv-xvii.

<sup>119</sup> John Lingan, "Film From The Ashes: A Beautiful But Deadly Art Is Reborn at the Nitrate Picture Show," *The Verge*, 2018, <https://www.theverge.com/2015/6/17/8792169/nitrate-picture-show-film-conservation-festival> (accessed March 26, 2018).

<sup>120</sup> Rhodes, xviii.

<sup>121</sup> "Large Building Project Ends Giving City One of the Finest Theatres in the Northwest," *Newberg Graphic*, August 19, 1937.

<sup>122</sup> "New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches," *Newberg Scribe*, August 19, 1937.



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that can not [sic] crumble or fall even in the times of stress or destruction, thus making a structure where safety is the chief factor.<sup>123</sup>

The Cameo also used modern materials and methods for aesthetic purposes. The contractors used some of the era's most advanced building materials, such as pigmented structural glass (prominently manufactured by and known as Vitrolite and Carrara glass). Pigmented structural glass was a popular material used in Art Deco, Streamline, and Moderne-style building construction during the 1930s.<sup>124</sup> Although the architectural drawings specify the use of Carrara materials, a 1937 *Newberg Graphic* article entitled "Vitrolite Adds To Beauty Of New Cameo," the newspaper discussed how the Cameo's storefront and lobby were decorated with the machine-polished, opaque Vitrolite glass installed by George H. Fitzgibbon Glass Co. of Portland.<sup>125</sup> The article noted that Vitrolite was used, in general, for surfaces requiring a decorative and permanent finish, such as "bathroom wall, drain boards, soda fountains, barber shops."<sup>126</sup> Another article highlighted that expensive black and green Carrara glass, "the most modern finish available," had been installed on the front of the Cameo.<sup>127</sup> Workers installed large pieces of the Cameo's Carrara glass by using handles equipped with suction cups.<sup>128</sup>

## Decor and Lighting

The *Newberg Graphic* described the Cameo's interior design and color palette as accomplished in "soft eye restful colors that softly blend with one another offering a very pleasing effect. The principal color scheme has been worked out in soft colors of greens, new shades of blue, and many new pastel colors that match the modern light fixtures." Hilborn selected the colors for the theatre furnishings to incorporate them into the building's general color scheme.<sup>129</sup> Charles Ammon Co. of Portland provided painting and decorating services.<sup>130</sup>

National Theatre Supply Company installed the curtains, drapes and carpets.<sup>131</sup> These "rich velvet curtains of poppy red, wall panels of tan and blue" created "a soft blending effect of grace, dignity, comfort and loveliness."<sup>132</sup> The main stage curtain, fabricated from a silk plush material, was controlled by electric motors from the projection booth.<sup>133</sup>

Combs Sr. installed comfortable mohair-covered seats employing spring-edge construction. They were designed by Raymond Lowey and manufactured by Heywood-Wakefield Company, "pioneers in the seating field."<sup>134</sup> Upstairs from the main entrance, the mezzanine lounge, furnished with comfortable chairs, was designated for waiting or smoking.<sup>135</sup>

The *Newberg Graphic* also highlighted the unique "Terraza" [sic] flooring installation in the lobby, "laid in a cream and red design, [with] a carborundum mixture . . . on top in order to eliminate risk of slipping. The top

<sup>123</sup> "Large Building Project Ends Giving City One of the Finest Theatres in the Northwest," *Newberg Graphic*, August 19, 1937.

<sup>124</sup> National Park Service, The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass), Preservation Brief 12, U.S. Department of the Interior, <https://www.nps.gov/tps/how-to-preserve/briefs/12-structural-glass.htm> (accessed December 26, 2017).

<sup>125</sup> "Vitrolite Adds To Beauty Of New Cameo," *Newberg Graphic*, August 19, 1937.

<sup>126</sup> "Vitrolite Adds To Beauty Of New Cameo," *Newberg Graphic*, August 19, 1937.

<sup>127</sup> "Carrara Glass Makes Front Very Attractive," *Newberg Graphic*, August 19, 1937.

<sup>128</sup> "Theatre Front Uses New Glass," *Newberg Scribe*, August 19, 1937.

<sup>129</sup> "Lounge on Mezzanine to Provide Patrons' Comfort In New Newberg Theatre," *Newberg Graphic*, August 19, 1937.

<sup>130</sup> Advertisement for Charles Ammon Co., *Newberg Scribe*, August 19, 1937.

<sup>131</sup> "Beautiful Curtains and Drapes for New Theatre," *Newberg Graphic*, August 19, 1937.

<sup>132</sup> "Women Will Enjoy Color – Arrangements at Cameo," *Newberg Graphic*, August 19, 1937.

<sup>133</sup> "Beautiful Curtains and Drapes for New Theatre," *Newberg Graphic*, August 19, 1937.

<sup>134</sup> "Comfortably Upholstered Seats With Aisle Lights Aid Customers Entering," *Newberg Graphic*, August 19, 1937; "Seats Offer Showgoers New Concept Of Comfo [sic]," *Newberg Scribe*, August 19, 2017.

<sup>135</sup> "Lounge on Mezzanine to Provide Patrons' Comfort in New Newberg Theatre," *Newberg Graphic*, August 19, 1937.

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was then ground off, making the polished marble chips . . . visible.”<sup>136</sup> Central Wood Products Company manufactured the doors, sash, and millwork for the theatre.<sup>137</sup>

Certain light fixtures were designed to harmonize with the theatre’s architectural design.<sup>138</sup> A large chandelier hanging in the center of the auditorium displayed “[h]orizontal panes of glass combine[d] with gleaming white metal to form the chandelier, while other smaller light fixtures on the ceiling have as a background a flat disc of spun metal. Wall fixtures, too, combine the beauty of modern metal with that of glass.”<sup>139</sup> Hilborn also designed the auditorium sconces. (The subsequent owner, Ted Francis, removed the sconces to his Twin Cinemas theatre building. Burlap panels in the Cameo’s auditorium currently cover the walls where the sconces were originally located).<sup>140</sup> As part of the theatre’s lighting plan, local electrician Ed Gibbs, of Gibbs Electric Company in Newberg, installed dimmers to adjust the intensity of light output in the auditorium and thereby reduce the likelihood of eyestrain.<sup>141</sup>

### Original Marquee

Architect Hilborn teamed with lighting specialists on the Cameo’s original marquee, a triangular-shaped object with a flat, street-facing apex. Hilborn designed the marquee to hold two display boards on each side. The display boards used 10-inch Alder Company marquee letters, made of cast aluminum, to announce current attractions. The word “CAMEO” appeared atop each side of the marquee in 18-inch “ruby red” neon letters, and an illuminated cameo depicting a woman’s head and shoulders appeared at the flat apex, painted on opalescent glass.<sup>142</sup> Behind the marquee and recessed within the façade, the theatre featured another tall, rectangular “CAMEO” sign consisting of neon green letters mounted on black Carrara glass.<sup>143</sup> Electrical Products Corporation manufactured the marquee’s neon elements.<sup>144</sup>

The theatre entrance also incorporated a “spun aluminum dome,” made by the American Manufacturing Company of Portland, centered in the marquee’s underside, and “studded with incandescent lamps.” Hilborn described the dome, which measured 58 ½ inches in diameter and weighed nearly 17 pounds, as the “largest piece of spun aluminum” ever fabricated in the Pacific Northwest. Construction of the dome generated interest from metal workers, including a representative from *Iron Age*, a national trade magazine, who visited Newberg to observe work on the dome.<sup>145</sup>

### Projection Equipment

The Cameo’s state-of-the-art fireproof projection equipment, installed by B.F. Shearer Company of Portland, sought to address the extreme flammability of nitrocellulose-based film routinely used in early 20th century motion picture theatres.<sup>146</sup> The projection equipment was also designed to enhance the viewing experience. The Motiograph projectors contained rotary shutters to enhance screen illumination, high-speed quality lenses, and bronze bushings. They also used automated Suprex projector lamps and Brenkhart copper-oxide rectifiers.<sup>147</sup> The Brenkhart elements, considered revolutionary at the time, gave the screen “an image of soft bluish white tint which removed eye strain and brings to the screen a well lighted [*sic*] picture that is easily

<sup>136</sup> “Unusual Lobby Floor Of Terraza (*sic*) Finish Installed,” *Newberg Graphic*, August 19, 1937.

<sup>137</sup> Advertisement for Central Wood Products, *Newberg Graphic*, August 19, 1937.

<sup>138</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937.

<sup>139</sup> “Glass, Metal Combine Artfully In Light Fixtures,” *Newberg Scribe*, August 19, 1937.

<sup>140</sup> Francis, Interview.

<sup>141</sup> “Light Dimmers Will Help Patrons Avoid Eye-Strain,” *Newberg Graphic*, August 19, 1937.

<sup>142</sup> “Distinctive Marquee Is Feature Of New Cameo,” *Newberg Graphic*, August 19, 1937; “New Marquee Adds Beauty To Theatre,” *Newberg Scribe*, August 19, 1937.

<sup>143</sup> “Distinctive Marquee Is Feature Of New Cameo,” *Newberg Graphic*, August 19, 1937.

<sup>144</sup> Advertisement for Electrical Products Corporation, *Newberg Graphic*, August 19, 1937.

<sup>145</sup> “Theatre Dome Attracts Notice,” *Newberg Scribe*, August 19, 1937.

<sup>146</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937;

Advertisement for B.F. Shearer Company, *Newberg Scribe*, August 19, 1937.

<sup>147</sup> “Cameo Projection Equipment Is Of Latest, Safest Types,” *Newberg Scribe*, August 19, 1937.

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visible from every seat in the theatre.”<sup>148</sup> Furthermore, the projectors were mounted on heavy platforms to “give clear, flickerless images on the screen.”<sup>149</sup>

## Sound Equipment

The Cameo was Newberg’s fourth motion picture theatre, but the first to be constructed with sound equipment for talking films and likely the only one structurally designed to enhance the audience’s sound experience. The Cameo used a state-of-the-art Western Electric Mirrophonic sound system.<sup>150</sup> The local newspaper proclaimed the new sound equipment as “perfected by the scientists of Bell Telephone Laboratories and Electrical Research Products, [and] claimed to be the most revolutionary step in the sound production mechanism since the introduction of talking movies.”<sup>151</sup> The system was designed for a 1,500-person capacity theatre and to enable clear sound regardless of where the patron sat within the theatre.<sup>152</sup> Sound equipment engineers and projection technicians installed the equipment.<sup>153</sup> Specially designed theatre chairs, carpets, and acoustic plaster treatment enhanced the auditorium’s sound quality.<sup>154</sup> With regards to his selection of sound equipment, Combs Sr. stated that, “I could explain the technical reason why the Mirrophone Sound equipment gives movie goers a new thrill . . . but the important fact is the thrill itself.”<sup>155</sup>

## Heating, Ventilation, and Air Conditioning System

Public venues such as stores, restaurants and movie theatres began to offer air conditioned interiors as early as the 1920s; however, during the Great Depression, the movie theatre was one of the only businesses that could afford to install and operate an air conditioning system. Many movie patrons were drawn to the theatre for the cool air as much as the film showing.<sup>156</sup> The Cameo’s modern heating, ventilation, and air conditioning (HVAC) system, installed in the theatre basement, was designed for year-round use. Like other similarly equipped theatres, the Cameo promoted its air conditioning system as integral to the movie entertainment experience. On behalf of the Cameo, the *Newberg Graphic* touted the fact that, “During the summer months the air will be washed and dried before it enters the theatre, offering a delightful atmosphere regardless of how hot the weather is outside.”

To keep the theatre environment comfortable during the winter, the Cameo’s HVAC system also used an “oil-o-matic burner,” a King furnace to heat the air during winter, and a Johnson Service Company (now Johnson Controls) temperature control.<sup>157</sup> The projecting wall sections that flank the theatre screen are part of the original HVAC system.<sup>158</sup>

## Auxiliary Power System

During the 1930s, many small towns like Newberg lacked reliable power transmission. As reported in the *Newberg Graphic*, the Cameo’s auxiliary power system was intended to curtail such an inconvenience, enhancing the overall theatre experience and increasing safety:

<sup>148</sup> “New Palatial Theatre Will Be Open Soon,” *Newberg Graphic*, July 22, 1937; “Cameo Projection Equipment Is Of Latest, Safest Types,” *Newberg Scribe*, August 19, 1937.

<sup>149</sup> “New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches,” *Newberg Scribe*, August 19, 1937.

<sup>150</sup> “Cameo Theatre To Open Within 2 Weeks Time,” *Newberg Graphic*, August 5, 1937.

<sup>151</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937.

<sup>152</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937; “New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches,” *Newberg Scribe*, August 19, 1937.

<sup>153</sup> “Cameo Theatre To Open Within 2 Weeks Time,” *Newberg Graphic*, August 5, 1937.

<sup>154</sup> “New Palatial Theatre Will Be Open Soon,” *Newberg Graphic*, July 22, 1937.

<sup>155</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937.

<sup>156</sup> Rebecca J. Rosen, “Keepin’ It Cool: How the Air Conditioner Made Modern America,” *The Atlantic*, July 14, 2011,

<https://www.theatlantic.com/technology/archive/2011/07/keepin-it-cool-how-the-air-conditioner-made-modern-america/241892/> (accessed on March 26, 2018).

<sup>157</sup> “Large Building Project Ends Giving City One of the Finest Theatres in the Northwest,” *Newberg Graphic*, August 19, 1937.

<sup>158</sup> Francis, Interview.

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Many times a theatre audience has been thrown into total darkness, due to current failure of the regular electric supply. But such will not be the case at the New Cameo, as Mr. Combs, builder and owner of the theatre has installed a large size lighting plant in the basement of the theatre to be used when such emergencies arise. The new plant built by Delco has a capacity of 1500 watts.<sup>159</sup>

The auxiliary power system was directly connected to the theatre's standard lighting system and allowed the main switch board to control the auditorium and exit lights. Ed Gibbs, who also installed the auditorium dimmer, supervised the equipment installation.<sup>160</sup>

### The Cameo Opens to the Public

In anticipation of the theatre's opening night, the *Newberg Graphic* lauded the new building's architectural and engineering features:

Palatial seems to be the word, which describes the New Cameo theatre to the fullest, from its entrancing beautiful front, to the large safety exit doors at the rear of the massive super structure steel reinforced concrete building . . . As one approaches the New Cameo, a bit of modern theatre architecture of the years to come greets you, the exterior of the building being in beautiful new Cararra [sic] glass, with striking neon sign work, and artistic treatments, that is eye appealing. On entering the foyer you start your trip into a wonderland of make believe, as wide curved walls surround you, and welcome you to the spacious mezaninne [sic] floor above, and the gorgeous auditorium, with its ultra modern [sic] lighting fixtures, that have been especially designed, so as to offer no eye strain to the patrons as they enjoy their evening's entertainment.<sup>161</sup>

The Cameo Theatre opening was a major event, heavily publicized in the local newspapers. In anticipation of the opening, the *Newberg Graphic* and the *Newberg Scribe* issued special editions with numerous articles and advertisements related to the theatre design, construction, contractors, and decor. The *Newberg Graphic's* August 19, 1937, edition contained a "Cameo Theatre Section" with a front-page photograph of the theatre façade flanked by photographs of owner Averill Combs and manager Avery Combs. The *Graphic* announced the Cameo as "One of Finest Theatres in the Northwest," and the *Newberg Scribe* touted the theatre's fire-safe reinforced concrete construction. Historic photographs of opening night show the theatre interior bedecked with floral arrangements presented by local businesses, many of whom also published newspaper notices congratulating the Combses on their new theatre.

Although postponed by late delivery of the auditorium seats from the Heywood Wakenfield factory, opening ceremonies finally began on Friday, August 20, 1937, at 8:00 p.m. Theatre manager Avery Combs presented civic leader and businessman C.H. Baynard as master of ceremonies. The program included speeches by many local dignitaries: W.J. Knowles, on behalf of Mayor B.J. Groth; Chamber of Commerce president Charles Larkin; Rotary Club president Norman Riley; Women's Civic Improvement clubs president Mrs. W.T. Edmundson; Dr. George Larkin; R.H.C Bennett; and Cameo architect Day W. Hilborn.<sup>162</sup>

On opening night, the Cameo screened the comedy feature *Ever Since Eve*, starring Marion Davies and Robert Montgomery.<sup>163</sup> The Cameo's operating specialist and advertising specialist Albert Myers, who had been working in theatres for 14 years, operated the Cameo's new Motiograph projectors and Western Electric Mirrophonic sound equipment. Albert's wife, Betty Myers, worked the ticket office, using electric ticket and

<sup>159</sup> "Emergency Lighting Plant Installed At The Cameo," *Newberg Graphic*, August 19, 1937.

<sup>160</sup> "Emergency Lighting Plant Installed At The Cameo," *Newberg Graphic*, August 19, 1937.

<sup>161</sup> "New Palatial Theatre Will Be Open Soon," *Newberg Graphic*, July 22, 1937.

<sup>162</sup> "Cameo Theatre To Open Within 2 Weeks Time," *Newberg Graphic*, August 5, 1937; "New Cameo Theatre To Open Tomorrow Evening; Business Men, Civic Leaders To Give Speeches," *Newberg Scribe*, August 19, 1937.

<sup>163</sup> "Montgomery Plays Lead in Picture," *Newberg Scribe*, August 19, 1937.

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coin-changing machines.<sup>164</sup> Yvonne Herrmann and Janet Jack worked as “usherettes,” wearing attire that complimented the theatre’s furnishings: “black slacks and white blouses with poppy red buttons.”<sup>165</sup> The Cameo Fountain, adjacent to the theatre entrance, opened on the same night, with Elmer Switzer as manager, and offered “Quality Ice Cream and Delicious Drinks Served at the Only Air Cooled Fountain in Town.”<sup>166</sup> After opening night, the Cameo welcomed members of the public for open-house tours on August 21, 23, and 24 to view the new theatre, including the projection room and basement.<sup>167</sup>

**The Cameo Theatre under the Ownership and Management of the Combs Family: 1937-1940**

During the nearly four years when the Combs family owned and operated the Cameo, Combs Sr. remained a resident of Burns, Oregon, while Combs, Jr. lived in Newberg, Oregon.<sup>168</sup> Theatre management informed Newberg residents about the “latest topics of movie interest” with a newsletter entitled *Cameo Chatter*. A February 1940 issue contained film synopses for features such as *One Wild Night* with June Lang and *Stagecoach* with John Wayne, full-page movie advertisements, as well as the theatre’s screening schedule. At that time, adult admission was 25 cents and children under 12 paid 10 cents.<sup>169</sup>

Like the Newberg’s earliest motion picture theatres, the Bijou and the Star, the Cameo occasionally presented live performances. When Combs Sr. owned the Cameo, the theatre offered not only film screening but performances by “Eastern Circuit” vaudeville, at one point, on every Tuesday and Wednesday.<sup>170</sup> The theatre’s large stage was equipped with footlights to accommodate performances, such as a production of *Lil’ Abner*.<sup>171</sup> Management provided dressing rooms in the basement for the performers and cooperated with groups that sought to sponsor or present stage shows.<sup>172</sup> Graffiti from the *Lil’ Abner* performers remains on a wall of the basement’s former dressing rooms.<sup>173</sup> In addition to live performances, the Cameo hosted special events. The Big ’40 Frolic, a new year’s party on December 31, 1939, followed an evening film screening at the theatre.<sup>174</sup> According to current theatre owner Brian Francis, the Combses also installed a “kissing booth” in the auditorium rafters as a promotion. The area currently functions as a storage space.<sup>175</sup>

In April 1940, the Supreme Court of Oregon ruled against Combs Sr. by requiring enforcement of a Cameo-related contract between Combs Sr. and Temple Enterprises, Inc. As discussed above, Combs Sr. had previously expressed dissatisfaction with the original contract terms, which may have contributed to his decision to sell the Cameo. By June that year, Combs Jr. was preparing an accounting of the Cameo’s equipment and furnishings, perhaps in anticipation of the theatre’s sale. A letter from Combs Jr. to M.M. Mathiessen, dated June 18, 1940, contained letterhead from “Liberty Theatre \* Camas, Washington,” indicating that Combs Jr. had already begun managing another theatre.<sup>176</sup>

The Cameo Fountain was accessed by a separate entrance within the theatre building. A year after the Cameo Theatre and Fountain opened, Combs Sr. began advertising the Fountain as a “Business Opportunity” in *The Oregonian*. A 1938 advertisement described the Cameo Fountain as “next to theatre, established business; new equipment. 10 stools; ideal for couple.”<sup>177</sup> Another advertisement from 1941 declared that

<sup>164</sup> “Projection Man Has Experience in Work,” *Newberg Scribe*, August 19, 1937; Ancestry.com, 1940 United States Federal Census [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2012.

<sup>165</sup> “Women Will Enjoy Colors – Arrangements At Cameo,” *Newberg Graphic*, August 19, 1937; “Cameo Theatre To Open Within 2 Weeks Time,” *Newberg Graphic*, August 5, 1937.

<sup>166</sup> Advertisement for Cameo Fountain, *Newberg Graphic*, August 19, 1937.

<sup>167</sup> “Open House at the New Cameo on Three Days,” *Newberg Graphic*, August 19, 1937.

<sup>168</sup> “Cameo Is Fine Theatre,” *Newberg Graphic*, Diamond Anniversary Edition, 1963 (Brian Francis Collection).

<sup>169</sup> *Cameo Chatter: Latest Topics of Movie Interest* [newsletter], Newberg, Ore. Feb. 4 to Feb. 17, incl., 1940 (Brian Francis Collection).

<sup>170</sup> “Eastern Circuit Vaudeville Every Tue. & Wed.” [banner], circa 1937 (Brian Francis Collection).

<sup>171</sup> Francis, Interview.

<sup>172</sup> “Cameo Stage Large and Well Equipped For Films, Plays, Vaudeville, Shows,” *Newberg Graphic*, August 19, 1937.

<sup>173</sup> Francis, Interview.

<sup>174</sup> “New Years Eve. Big ’40 Frolic” [poster], 1939 (Brian Francis Collection).

<sup>175</sup> Francis, Interview.

<sup>176</sup> Avery Combs to Mr. M.M. Mathiessen of Wood Matthiessen and Rankin, letter, June 18, 1940 (Brian Francis Collection).

<sup>177</sup> “Business Opportunities,” *The Oregonian*, November 27, 1938.

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“\$600 will handle.”<sup>178</sup> Sometime between 1941 and 1945, the Cameo Fountain was converted into a beauty salon, when Marian M. Tribbet began operating the Cameo Beauty Shop. Tribbet had moved to Newberg from Yuma, Arizona, in 1939. She owned and operated the Cameo Beauty Shop until she retired in the early 1960s.<sup>179</sup> The space is now incorporated into the interior foyer as the snack bar.

### **The Cameo Theatre under the Ownership and Management of Joseph T. “Ted” Francis: 1940-1999**

Ted Francis, who purchased the Cameo Theatre in August 1940, owned and operated the theatre until his death in 1999.<sup>180</sup> Francis is unparalleled in his importance to Newberg’s theatre industry and in his role in bringing films from the Golden Age of Hollywood to Newberg. Francis began to play a significant role in Newberg’s theatre scene during the mid-1920s, when he assumed operations of the Star and Baker (later Francis) theatres. Upon acquiring the Cameo in 1940, Francis became Newberg’s sole theatre owner and operator, a role that lasted until his death in 1999. Francis began operating Newberg movie theatres in 1926, when he assumed management of the Star Theater, one of Newberg’s earliest motion picture theatres. Soon thereafter, he purchased the Baker Theater and renamed it the Francis Theater. After moving the Francis Theater to a new location, he purchased the Cameo from its original owner, Averill Combs, in 1940. Francis kept the Cameo and Francis theatres in business through the Great Depression, World War II, the rise of television and multiplex theatres, and a series of evolutions in film-screening technology. He brought Newberg its first and only drive-in theatre, the 99W, and also opened an indoor multiplex theatre at the drive-in property, the Twin Cinemas. Francis was not only a successful theatre owner but also a familiar presence to local theatergoers. He ran the film projector at the Cameo for decades and, once the 99W opened in 1953, would drive there after Cameo screenings to help at the concession stand. Over the years, Francis was profiled in a number of newspaper articles, which discussed his life and critical role in the Newberg theatre industry. From 1940 until his death in 1999, Francis owned and operated Newberg’s only movie theatres. The local community expressed its appreciation for his life’s work by dedicating Francis Square in Newberg at the Francis Theater’s former location.

Francis was a renowned and admired Newberg citizen. *Oregonian* reporter Joe Fitzgibbon described Francis’s impact on small towns in Oregon and enduring legacy in the City of Newberg: “For more than 80 years, Ted brought riches to the poor, hope to the downtrodden and comic relief to the broken-hearted, all with the flick of a movie switch.”<sup>181</sup> A descendant of Oregon pioneer Jesse Applegate, Francis left the family farm in 1918 and moved nearby to Drain, Oregon. When he was 12 years old, he began working the hand-turned projector at the Drain Theater. Francis eventually reenrolled in high school in Yoncalla, just south of Drain, where the principal allowed him to show silent movies at night in the school auditorium. After saving money, he began to travel to small Oregon towns, many without electricity, and showed films such as *Covered Wagon* with portable projectors. He earned the moniker “celluloid Santa Claus” and in later interviews stated that he showed many people their first movie.<sup>182</sup>

During the 1920s, Francis delivered films to the Portland offices of the era’s major filmmakers. He used his own projector and screen to show the films at local theatres, schools, and barns.<sup>183</sup> In 1926, Francis arranged with John W. Winters, owner of Newberg’s Star Theater, to assume operations.<sup>184</sup> By then, Newberg’s population was approaching 3,000.<sup>185</sup> Francis paid Winters \$50 per month to rent the silent film theater and equipped it with chairs and a piano player (Grace Heater, the pianist, married Ted Francis in January 1927

<sup>178</sup> “Business Opportunities,” *The Oregonian*, March 30, 1941.

<sup>179</sup> Oregon Obituary and Death Notice Archives, Marian M. Tribbett, posted April 26, 2017, [http://www.genlookups.com/or/webbbs\\_config.pl/noframes/read/647](http://www.genlookups.com/or/webbbs_config.pl/noframes/read/647) (accessed December 21, 2017).

<sup>180</sup> “Newberg Movie Deal Completed,” *The Oregonian*, August 2, 1940 (Brian Francis Collection).

<sup>181</sup> Joe Fitzgibbon, “Only Death Could End His Affair With Motion Pictures,” *The Oregonian*, July 22, 1999.

<sup>182</sup> Fitzgibbon 1999.

<sup>183</sup> Kerry McDaniel, “Movie Life Behind The Projector,” *Statesman Journal* (Salem, Oregon), June 23, 1991.

<sup>184</sup> Fitzgibbon 1999; “Graphic Files – 30 Years Ago, February 18, 1926,” *Newberg Graphic*, February 18, 1956.

<sup>185</sup> Fuller and Van Heukelem, 81.

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and they remained together for over 70 years).<sup>186</sup> Francis closed the theater in 1929, because the cost to install sound equipment was prohibitive.<sup>187</sup>

Ted Francis assumed operation of Newberg's Baker Theater in 1927 and eventually built its original sound system. He changed the theater's name to The Francis in 1936 and moved it to a new location in 1941, the year after he re-opened the Cameo.<sup>188</sup> The new Francis Theater, which seated 600, occupied the Crede building, which previously contained a large meat-packing plant. Francis equipped the new Francis Theater with materials and items from the old Francis Theater.<sup>189</sup> The new Francis Theater was demolished in 1993 after the destructive "Spring Break" earthquake.<sup>190</sup>

In August 1940, Francis purchased Newberg's Cameo Theatre from Averill Combs.<sup>191</sup> He also ran theatres outside of Newberg. He built a drive-in theatre in McMinnville, Oregon, but sold the property in 1962 after a windstorm heavily damaged the theater. He also rented McMinnville's Mack Theater from 1965 to 1989.<sup>192</sup> Francis built the NRHP-listed 99W Drive-In Theatre, which opened in July 1953, one-half mile outside the Newberg City limits. The drive-in was built with space for 300 automobiles and equipped with a giant movie screen.<sup>193</sup> He added the 2,200-seat Twin Cinemas Theater near the drive-in in 1983.<sup>194</sup>

With a lifetime of bringing cinema to the public as a leader in Newberg's entertainment industry, Ted Francis confronted the many challenges of the motion picture industry's early years, from the Blue Laws, to the Great Depression and World War II, as well as the rise of television. As *Oregonian* reporter Joe Fitzgibbon noted, Francis "held bond drives during World War II, tried 3-D in the '50s and Cinemascope and rocking seats in the '60s. When multiplexes came on the scene in the 1970s and forced scores of independent theatres out of business, Ted held on. If a theatre owner needed advice, a loan or help with a film distributor, he knew whom to call."<sup>195</sup> In one notable instance, Francis helped initiate cinema pioneer and real estate magnate Tom Moyer's career by loaning him the funds to open the Eastgate Theater.<sup>196</sup>

Like many theatre owners and managers of the era, Francis had to contend with the specter of Blue Laws that could mandate theatre closures on Sundays. In response to Newberg's establishment of theatre-related Blue Laws, Ted Francis wrote and distributed a letter dated May 25, 1931, to the citizens of Newberg, advocating for residents to vote in favor of the Sunday Movie Opening Law, which would enable theatres to screen films on Sunday.<sup>197</sup> Francis's advocacy was successful and his theatre was permitted to screen films on Sundays.<sup>198</sup>

Although Francis rallied against the Blue Laws prohibitions, he did seek to show films which he believed reflected the community's preferences, and his own, for wholesome entertainment. As Francis told *Oregonian* reporter Joe Fitzgibbon in a late 1990s interview, "I've never had much use for films with lots of swearing, violence or sex. A good story will always bring people in."<sup>199</sup>

While contending with Blue Laws and trying to present films that were morally acceptable to Newberg residents, Francis, like other independent theatre owners, also struggled to attract audiences during times of

<sup>186</sup> Smith, 48.

<sup>187</sup> Smith, 48-49.

<sup>188</sup> Smith, 48-49.

<sup>189</sup> Smith, 49.

<sup>190</sup> Fuller and Van Heukelem, 81.

<sup>191</sup> "Grand Opening of New Francis Theater," *Newberg Graphic*, November 7, 1940; "Newberg Movie Deal Completed," *The Oregonian*, August 2, 1940 (Brian Francis Collection); Smith, 49.

<sup>192</sup> Smith, 49.

<sup>193</sup> David Casteel, 99W Drive-in Theatre, National Register of Historic Places Registration Form, NRIS 14000401, August 21, 2013.

<sup>194</sup> Smith, 49.

<sup>195</sup> Fitzgibbon 1999.

<sup>196</sup> Joe Fitzgibbon, "A Life at the Movies," *The Oregonian*, January 1, 1998.

<sup>197</sup> Joseph T. Francis to "Citizen of Newberg," letter, May 25, 1931 (Brian Francis Collection).

<sup>198</sup> Jett Nilprabhassorn, "The Theater Man – Ted Francis – Dies at Age 98," *Newberg Graphic*, July 3, 1999 (Brian Francis Collection).

<sup>199</sup> Fitzgibbon, 2017.

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economic hardship and social and political upheaval. Small local venues sponsored promotions to attract movie-goers, such as discounts and giveaways.<sup>200</sup> During the Great Depression, many theatres offered “Depression-ware” dishes, a popular way to encourage patrons to return for screenings and eventually acquire a complete dish set.<sup>201</sup> Francis’s theatres offered Two-for-One nights, Bank Night with cash prizes, and Grocery Night with free bags of groceries.<sup>202</sup> On “Pick-a-Star Night,” patrons selected a photograph of their favorite movie star and looked on the reverse side to discover their prize. On “Dime Nights,” admission was ten cents.<sup>203</sup> Francis recalled one of his favorite memories was seeing “People lined up around the block during the Depression to see a movie and have a chance to win \$300 on Bank Night.”<sup>204</sup>

During World War II, like many small-theatre operators, Francis offered the Cameo Theatre as a center for civic activities, such as bond drives.<sup>205</sup> In 1942, the Cameo received a certificate of service for pledging to participate in the “Motion Picture Industry’s Campaign for Army and Navy Emergency Relief” by collecting money from audience members during the week of May 14-20.<sup>206</sup> That year, audiences at the Cameo saw films such as *Casablanca* and Hitchcock’s *Shadow of a Double*.<sup>207</sup> A 1943 Cameo film program promoted US defense bonds and stamps, and suggested that patrons “Share A Ride To The Movies” to conserve fuel.<sup>208</sup> At that time, general admission cost 15 cents and 35 cents including tax.<sup>209</sup> A decline in attendance began around 1948, when the popularity of television and the migration to suburbs transformed movie-going patterns.<sup>210</sup>

During the 1950s, the Cameo screened popular films such as *20,000 Leagues Under the Sea* with Kirk Douglas and James Mason, charging up to 80 cents for adult admission.<sup>211</sup> Two key events occurred at the Cameo in 1953. First, a truck parked in front of the theatre inadvertently hooked onto the marquee and ripped the marquee off the theatre façade when it drove off. Francis subsequently installed a new marquee, but the original one Hilborn had designed was destroyed.<sup>212</sup> Second, in response to the theatre’s increasing competition from television, Francis installed a wide, Cinemascope screen in the Cameo’s auditorium. Several years later, Francis installed a new projector, which allowed a film to run entirely on a single reel.<sup>213</sup>

The 1960s brought significant changes to the Cameo. In 1965, Francis introduced loge seating, equipping the rear section of the theatre auditorium with new, more comfortable chairs. Patrons in loge seating paid a premium. That year, the Cameo also converted into an “Adult Theatre,” generally excluding children under age 16 from admittance.<sup>214</sup> Francis had associated young children and teenagers with rowdy behavior and damage, and created an adult-only space to protect the Cameo’s interior features. Comparatively, children remained permissible in Newberg’s Francis Theater. By that time, adult admission at the Cameo had increased to 90 cents, and the Cameo was screening films such as *The Night of the Iguana* and *Tom Jones*.<sup>215</sup>

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<sup>200</sup> Butsch, 111-112.

<sup>201</sup> Butsch, 112.

<sup>202</sup> Fitzgibbon 1998.

<sup>203</sup> Smith, 51.

<sup>204</sup> Fitzgibbon 1998.

<sup>205</sup> Gregory A. Waller, “Imagining and Promoting the Small-Town Theater,” *Cinema Journal* 44, no. 3 (Spring 2005): 14.

<sup>206</sup> Certificate of Service to Manager of Cameo Theatre, Motion Picture Industry’s Campaign for Army and Navy Emergency Relief (Audience Collections, May 14-20, 1942) (Brian Francis Collection).

<sup>207</sup> Cameo Theatre program, March 21 to May 1, 1943 (Brian Francis Collection).

<sup>208</sup> Cameo Theatre program, March 21 to May 1, 1943 (Brian Francis Collection).

<sup>209</sup> Cameo Theatre program, March 21 to May 1, 1943 (Brian Francis Collection).

<sup>210</sup> Butsch, 107.

<sup>211</sup> Cameo Theatre program, June 23 to Aug. 1, 1955 (Brian Francis Collection).

<sup>212</sup> Colin Staub, “Cameo Marks Eight Decades Bringing Films to Newberg,” *Newberg Graphic*, September 24, 2017,

[http://www.pamplinmedia.com/nbg/142-news/372708-257081-cameo-marks-eight-decades-bringing-films-to-newberg?\\_sm\\_au\\_&isVks1T1P026MtrH](http://www.pamplinmedia.com/nbg/142-news/372708-257081-cameo-marks-eight-decades-bringing-films-to-newberg?_sm_au_&isVks1T1P026MtrH) (accessed December 22, 2017).

<sup>213</sup> Staub.

<sup>214</sup> Francis, Interview.

<sup>215</sup> Cameo Theatre program, January 8 to March 14, 1965 (Brian Francis Collection).



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During an interview, Francis recalled the Cameo's (and his other theatres') most profitable years as 1979 to 1983, which he attributed to people becoming "tired of television."<sup>216</sup> In 1986, admission had increased to \$2.50, except for loge seats, which cost \$3; however, the Cameo suffered financial losses of \$40,000 in 1985.<sup>217</sup> Around 1998, the Cameo began hosting the Fox Film Festival to showcase George Fox University student films in a professional setting.<sup>218</sup> The Cameo continues to host the Fox Film Festival annually.<sup>219</sup>

Ted Francis' grandson Brian Francis began operating the Cameo after his grandfather's death. In 2001, he removed a wall in the lobby to create a snack bar area.<sup>220</sup> He also installed replacement carpeting that closely resembles the original carpet design.<sup>221</sup> At one point, Brian Francis was running 3D movies on film with a special lens attachment.<sup>222</sup> After longtime Cameo ticket operator Jan Forkner died in 2009, the theatre began admitting children under 16.<sup>223</sup> The most important change to theatre operations since then occurred in 2015, when the Cameo implemented a digital projection system. During summer 2017, the Cameo celebrated its 80th anniversary by screening movies from the era of its opening, including *The Wizard of Oz*, which was originally released in 1939, two years after the Cameo first opened.<sup>224</sup> In the past five years, the Cameo has averaged 470 film screenings annually.

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<sup>216</sup> Jerry Easterling, "Things Look Dim For Small Theaters: Fees, Cassettes Are The Villains," *Statesman Journal* (Salem, Oregon), June 17, 1986.

<sup>217</sup> Easterling.

<sup>218</sup> Julia Howell, "It's Red Carpet Time!," *The Crescent* (George Fox University), April 23, 2014, 5.

<sup>219</sup> Francis, Interview.

<sup>220</sup> Francis, Interview.

<sup>221</sup> Francis, Interview.

<sup>222</sup> Staub.

<sup>223</sup> Francis, Interview.

<sup>224</sup> Staub.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: N/A

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**10. Geographical Data**

**Acreage of Property** Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: N/A  
(enter coordinates to 6 decimal places)

1	<u>45.300083°</u>	<u>-122.976711°</u>	3	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude
2	<u></u>	<u></u>	4	<u></u>	<u></u>
	Latitude	Longitude		Latitude	Longitude

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

The historic boundary of the Cameo Theatre is confined to the tax boundary of tax lot 9600, lot 7 in block 2 of the Everests Addition in Newberg, Oregon, township 3S, range 2W, section 19. The historic boundary does not include the public sidewalk along E 1st Street or the alleyway south of the theater. The boundary area totals approximately 5,150 square feet.

**Boundary Justification** (Explain why the boundaries were selected.)

The Cameo Theatre encompasses tax lot 9600, which it has been associated with since the date of its construction in 1936. The tax lot is the historic boundary for the property.

**11. Form Prepared By**

name/title Brandon J. Grilc, Shoshana Jones, Patience Stuart date March 1, 2018  
organization AECOM telephone (503) 222-7200  
street & number 111 SW Columbia, Suite 1500 email patience.stuart@aecom.com  
city or town Portland state OR zip code 97201

**Additional Documentation**

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photograph log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photograph Log**

**Name of Property:** Cameo Theatre  
**City or Vicinity:** Newberg  
**County:** Yamhill **State:** Oregon  
**Photographer:** Brandon J. Grilc  
**Date Photographed:** December 12, 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photograph 1 of 20:** OR\_YamhillCounty\_CameoTheater\_0001  
North façade, viewing south
- Photograph 2 of 20:** OR\_YamhillCounty\_CameoTheater\_0002  
North façade, viewing southeast
- Photograph 3 of 20:** OR\_YamhillCounty\_CameoTheater\_0003  
North façade, primary entrance, viewing southwest
- Photograph 4 of 20:** OR\_YamhillCounty\_CameoTheater\_0004  
North façade, Cameo Fountain storefront, viewing southwest
- Photograph 5 of 20:** OR\_YamhillCounty\_CameoTheater\_0005  
East elevation, viewing northwest
- Photograph 6 of 20:** OR\_YamhillCounty\_CameoTheater\_0006  
West elevation, viewing northeast
- Photograph 7 of 20:** OR\_YamhillCounty\_CameoTheater\_0007  
Foyer, viewing west
- Photograph 8 of 20:** OR\_YamhillCounty\_CameoTheater\_0008  
Foyer, viewing northeast
- Photograph 9 of 20:** OR\_YamhillCounty\_CameoTheater\_0009  
Foyer, viewing south
- Photograph 10 of 20:** OR\_YamhillCounty\_CameoTheater\_0010  
Foyer, auditorium entrance, viewing south
- Photograph 11 of 20:** OR\_YamhillCounty\_CameoTheater\_0011  
Snack bar, viewing northeast

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- Photograph 12 of 20:** OR\_YamhillCounty\_CameoTheater\_0012  
Auditorium, viewing south
- Photograph 13 of 20:** OR\_YamhillCounty\_CameoTheater\_0013  
Auditorium, Art-Deco chair side panel, viewing west
- Photograph 14 of 20:** OR\_YamhillCounty\_CameoTheater\_0014  
Auditorium, loge chair side panel, viewing east
- Photograph 15 of 20:** OR\_YamhillCounty\_CameoTheater\_0015  
Auditorium seating, viewing north
- Photograph 16 of 20:** OR\_YamhillCounty\_CameoTheater\_0016  
Auditorium, south wall, viewing south
- Photograph 17 of 20:** OR\_YamhillCounty\_CameoTheater\_0017  
Lounge, viewing west
- Photograph 18 of 20:** OR\_YamhillCounty\_CameoTheater\_0018  
Lounge, viewing northeast
- Photograph 19 of 20:** OR\_YamhillCounty\_CameoTheater\_0019  
Projection room, viewing southwest
- Photograph 20 of 20:** OR\_YamhillCounty\_CameoTheater\_0020  
Original projection room and equipment, viewing southwest

**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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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### List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1:** Regional Location Map
- Figure 2:** Local Location Map
- Figure 3:** Tax Lot Map
- Figure 4:** First Floor Plan, not to scale (Gunn 2016)
- Figure 5:** Second Floor Plan, not to scale (Gunn 2016)
- Figure 6:** First Floor Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 7:** Second Floor Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 8:** Roof and Projection Room Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 9:** Section drawings by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 10:** Entry Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 11:** Entry Detail drawings by D. W. Hilborn, 1937 (Brian Francis collection)
- Figure 12:** Cameo Theater, 1937 (Bran Francis collection)
- Figure 13:** Cameo Theatre, 1937 (Brian Francis collection)
- Figure 14:** Cameo Theatre, 1937 (Brian Francis collection)
- Figure 15:** Cameo Theatre, 1937 (Brian Francis collection)
- Figure 16:** Cameo Theatre, 1937 (Brian Francis collection)
- Figure 17:** Cameo Theatre interior, 1937 (Brian Francis collection)
- Figure 18:** Cameo Theatre interior, 1937 (Brian Francis collection)
- Figure 19:** Cameo Theatre interior, 1937 (Brian Francis collection)
- Figure 20:** Cameo Theatre interior, 1937 (Brian Francis collection)
- Figure 21:** Cameo Theatre interior, 1937 (Brian Francis collection)
- Figure 22:** Cameo Theatre interior, women's lounge, 1937 (Brian Francis collection)
- Figure 23:** Cameo Theatre auditorium, 1937 (Brian Francis collection)
- Figure 24:** Cameo Theatre auditorium, 1937 (Brian Francis collection)
- Figure 25:** Cameo Theatre auditorium, 1937 (Brian Francis collection)
- Figure 26:** Cameo Theatre auditorium, 1937 (Brian Francis collection)
- Figure 27:** Avery Combs (left), Averill Combs (second from right), Albert Meyers (right), others unknown, may include Betty Myers, 1937 (Brian Francis collection)

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- Figure 28:** "Cameo Theatre Section," *Newberg Graphic*, featuring photographs of Averill Combs and Avery Combs, August 19, 1937 (Brian Francis collection)
- Figure 29:** "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)
- Figure 30:** "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)
- Figure 31:** "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)
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- Figure 33:** Vaudeville sign found in Cameo Theatre (Brian Francis collection)
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- Figure 35:** Cameo Theatre featured in *Newberg Graphic*, Diamond Anniversary Edition, 1963
- Figure 36:** Cameo playbills, carpet replica in background (Brian Francis collection)
- Figure 37:** "The Cameo Theatre" Souvenir Program, 1937 (Brian Francis collection)
- Figure 38:** Ted and Grace Francis, 1952 (Smith 1993:38)
- Figure 39:** Ted Francis, 1998, photograph by Robert Bach, *The Oregonian* (Brian Francis collection)

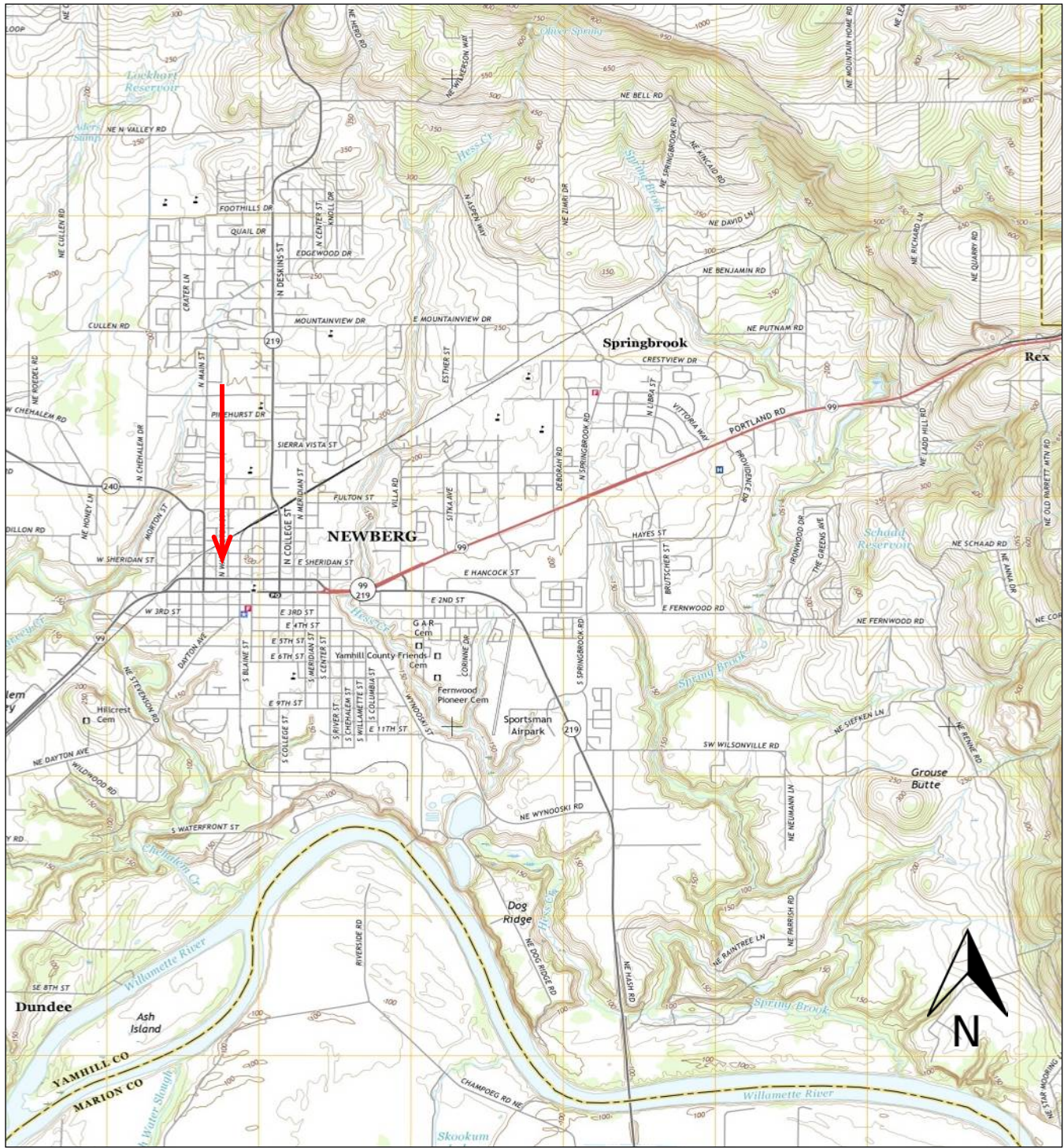
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**Figure 1:** Regional Location Map, 7.5-minute U.S. Topo, Newberg Quadrangle, Oregon (U.S. Geological Survey 2017) Latitude/Longitude Coordinates 45.300083° / -122.976711°



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**Figure 2:** Local Location Map, Latitude/Longitude Coordinates 45.300083° / -122.976711



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Figure 3: Tax Lot Map



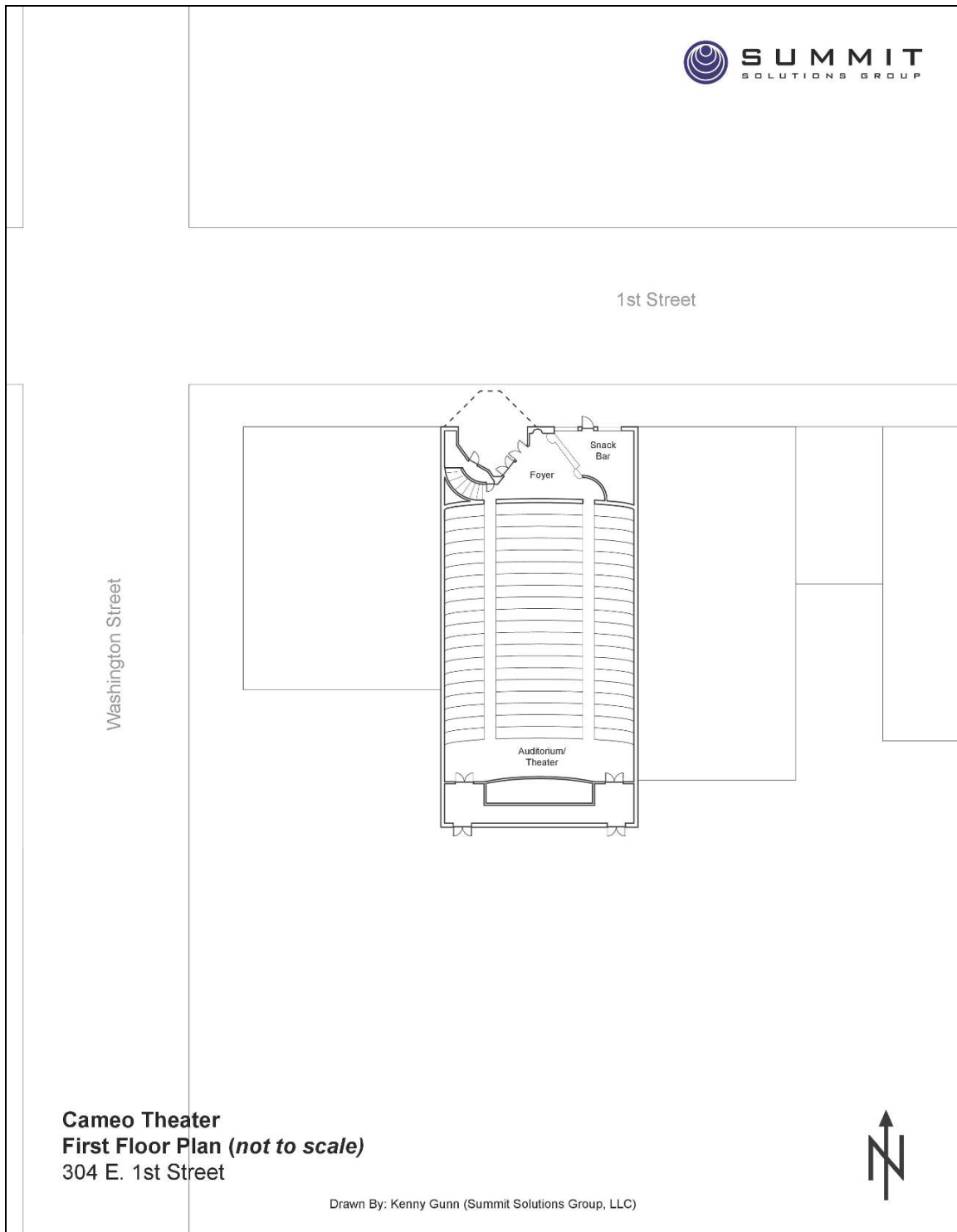
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
Name of Property
Yamhill Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 46

**Figure 4:** First Floor Plan, not to scale (Gunn 2016)



Drawn By: Kenny Gunn (Summit Solutions Group, LLC)

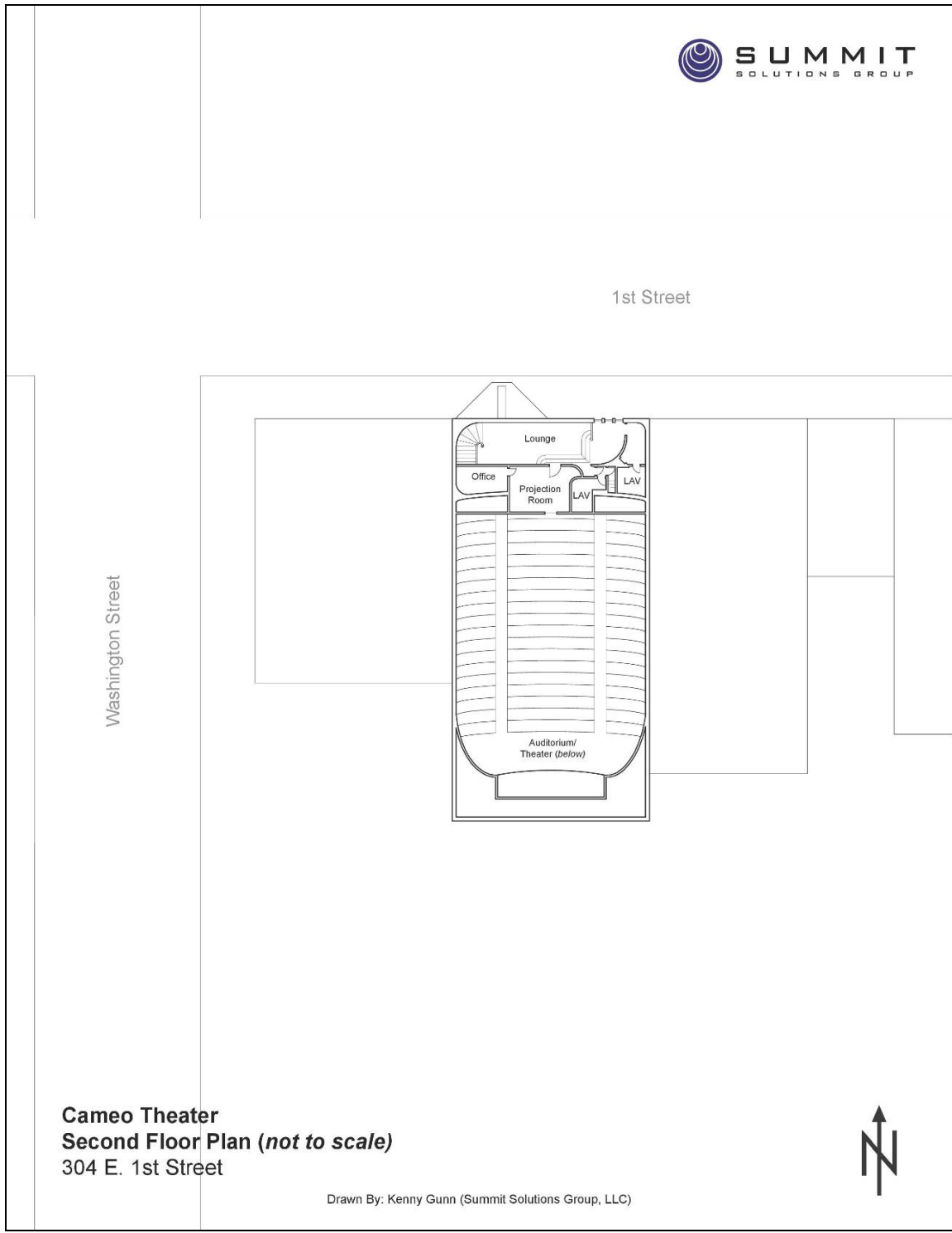
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
Name of Property
Yamhill Co., OR
County and State
N/A
Name of multiple listing (if applicable)

Section number Additional Documentation Page 47

**Figure 5:** Second Floor Plan, not to scale (Gunn 2016)



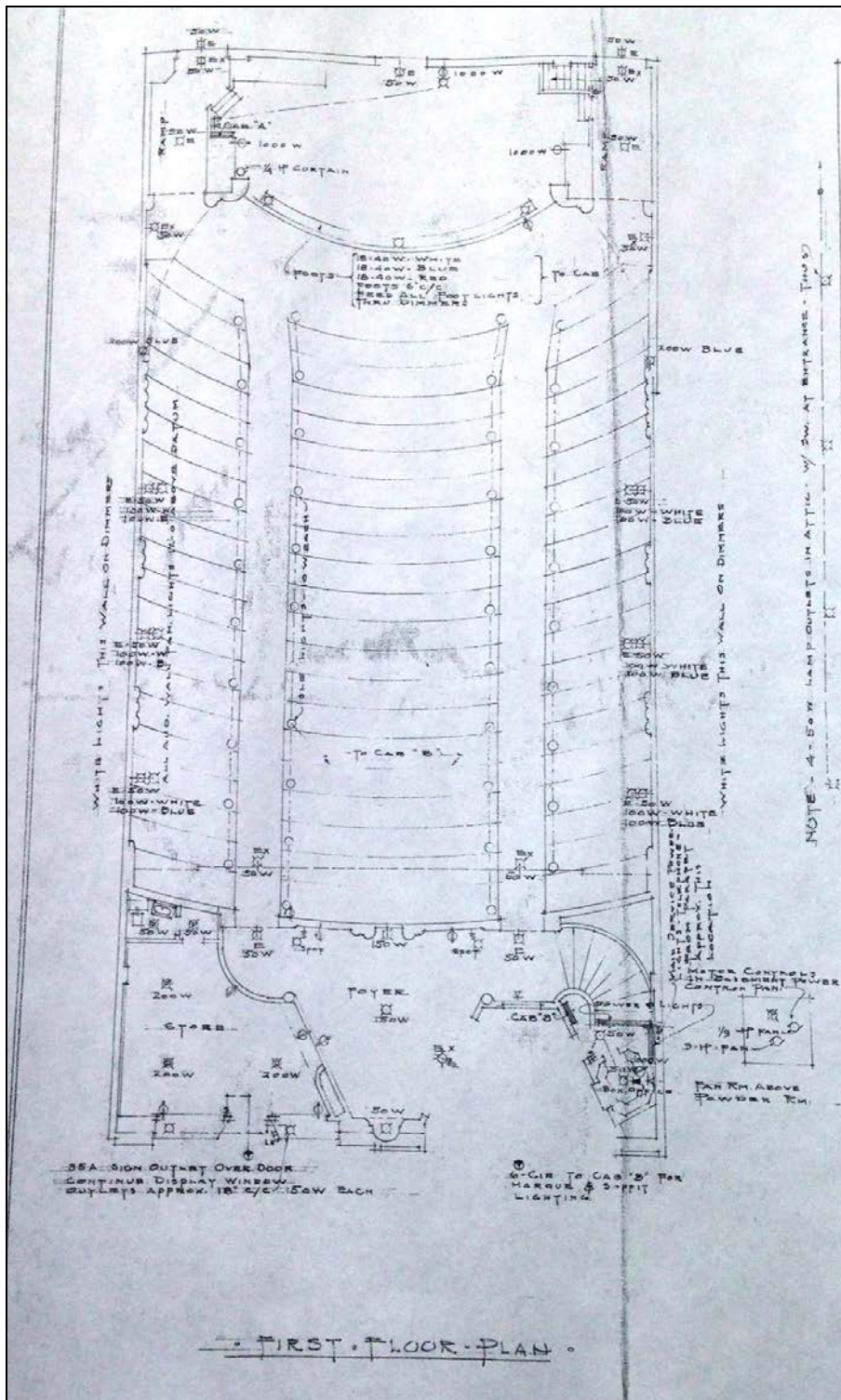
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
Name of Property
Yamhill Co., OR
County and State
N/A
Name of multiple listing (if applicable)

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Figure 6: First Floor Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)





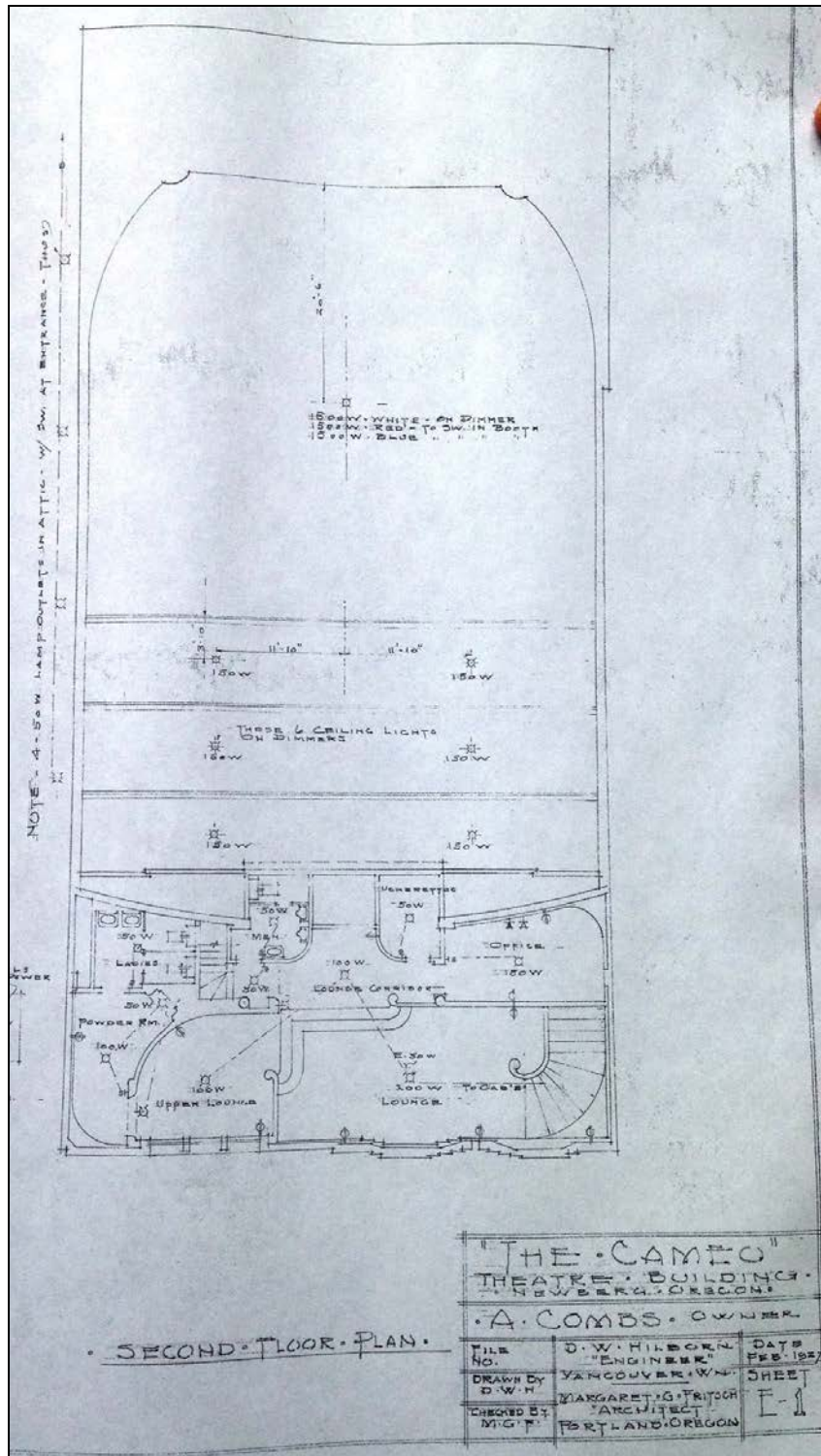
United States Department of the Interior  
National Park Service

National Register of Historic Places  
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Cameo Theatre
Name of Property
Yamhill Co., OR
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N/A
Name of multiple listing (if applicable)

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Figure 7: Second Floor Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)



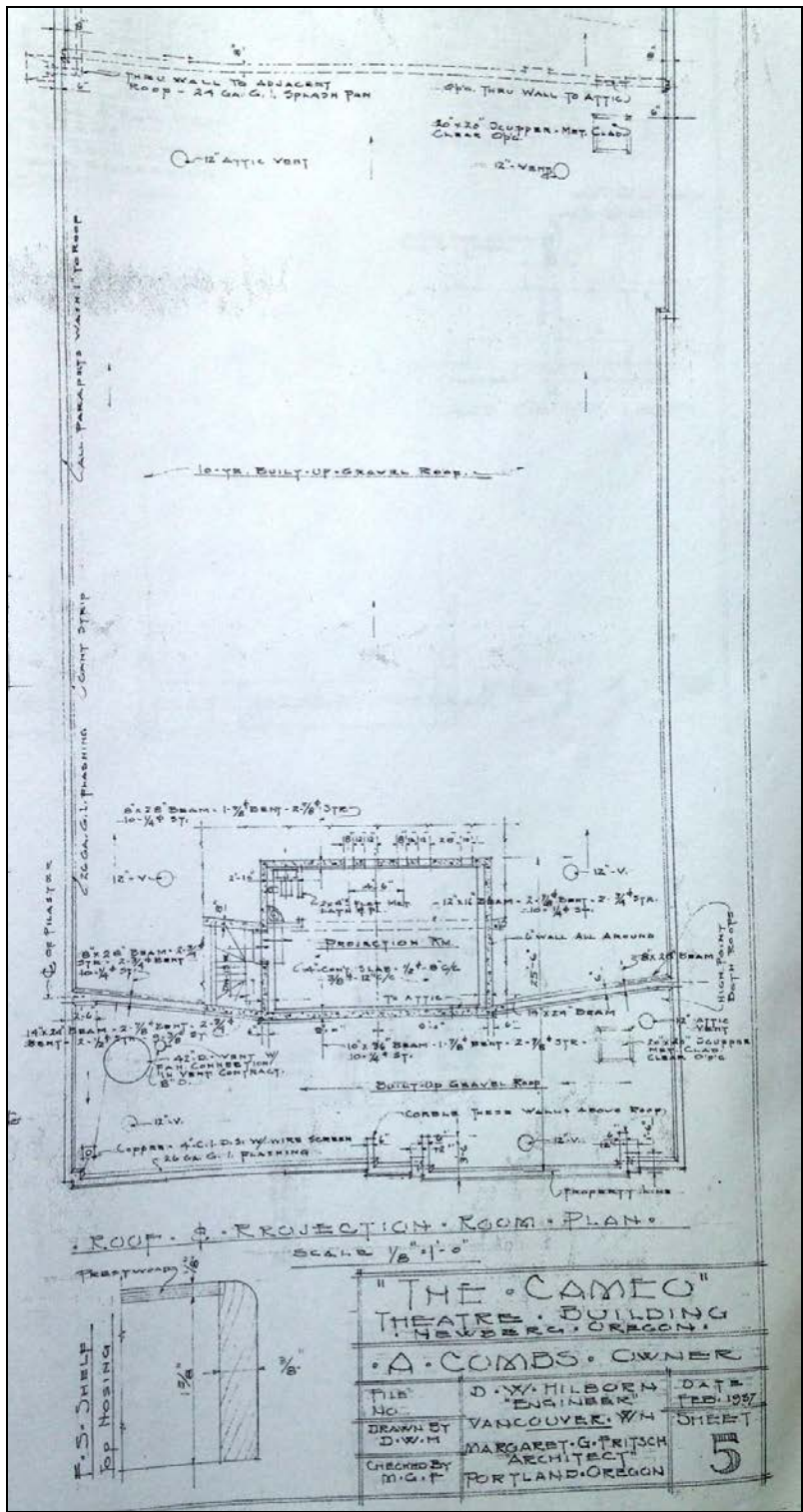
United States Department of the Interior  
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# National Register of Historic Places Continuation Sheet

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Name of Property
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Figure 8: Roof and Projection Room Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)



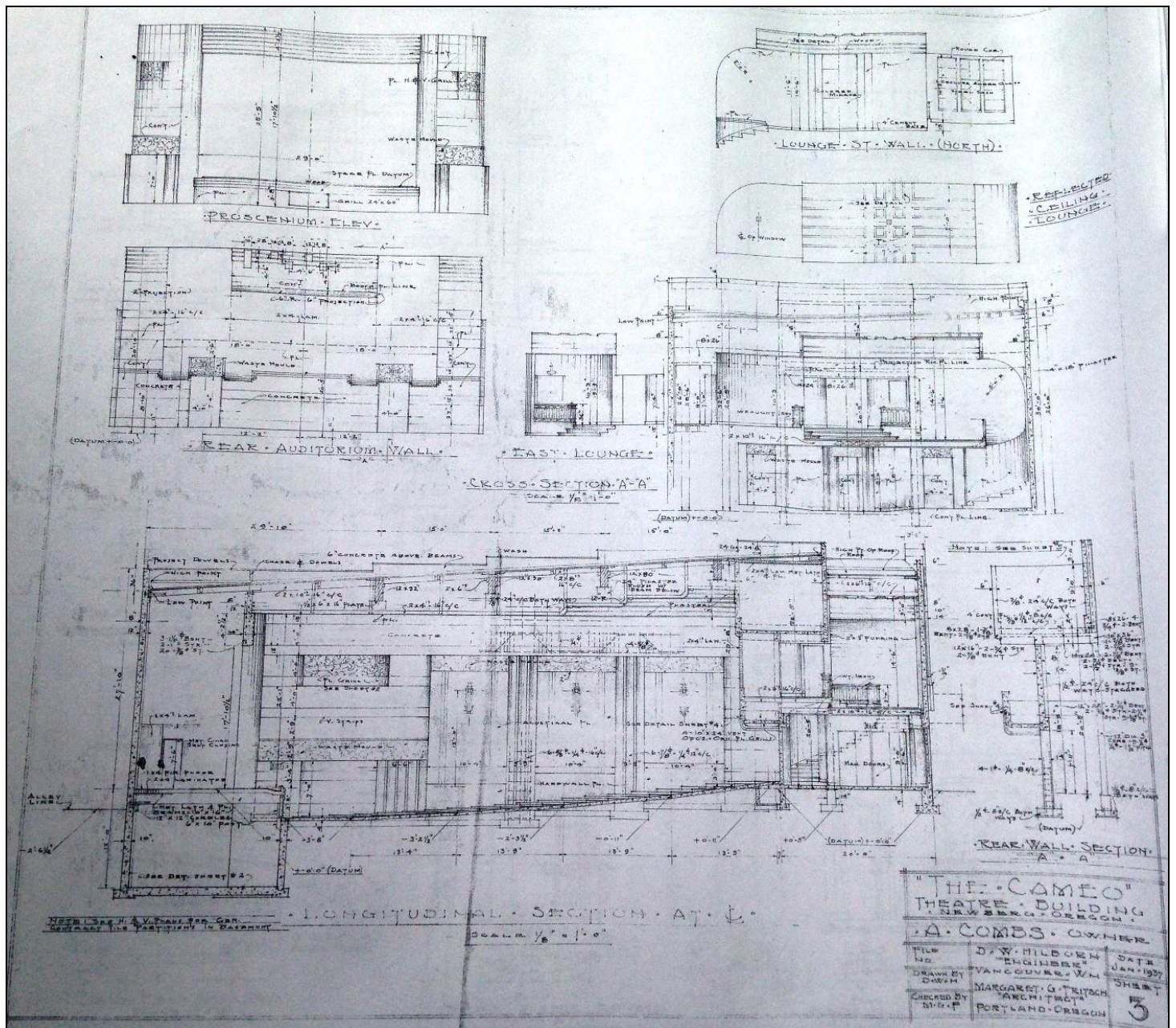
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Yamhill Co., OR
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Figure 9: Section drawings by D. W. Hilborn, 1937 (Brian Francis collection)



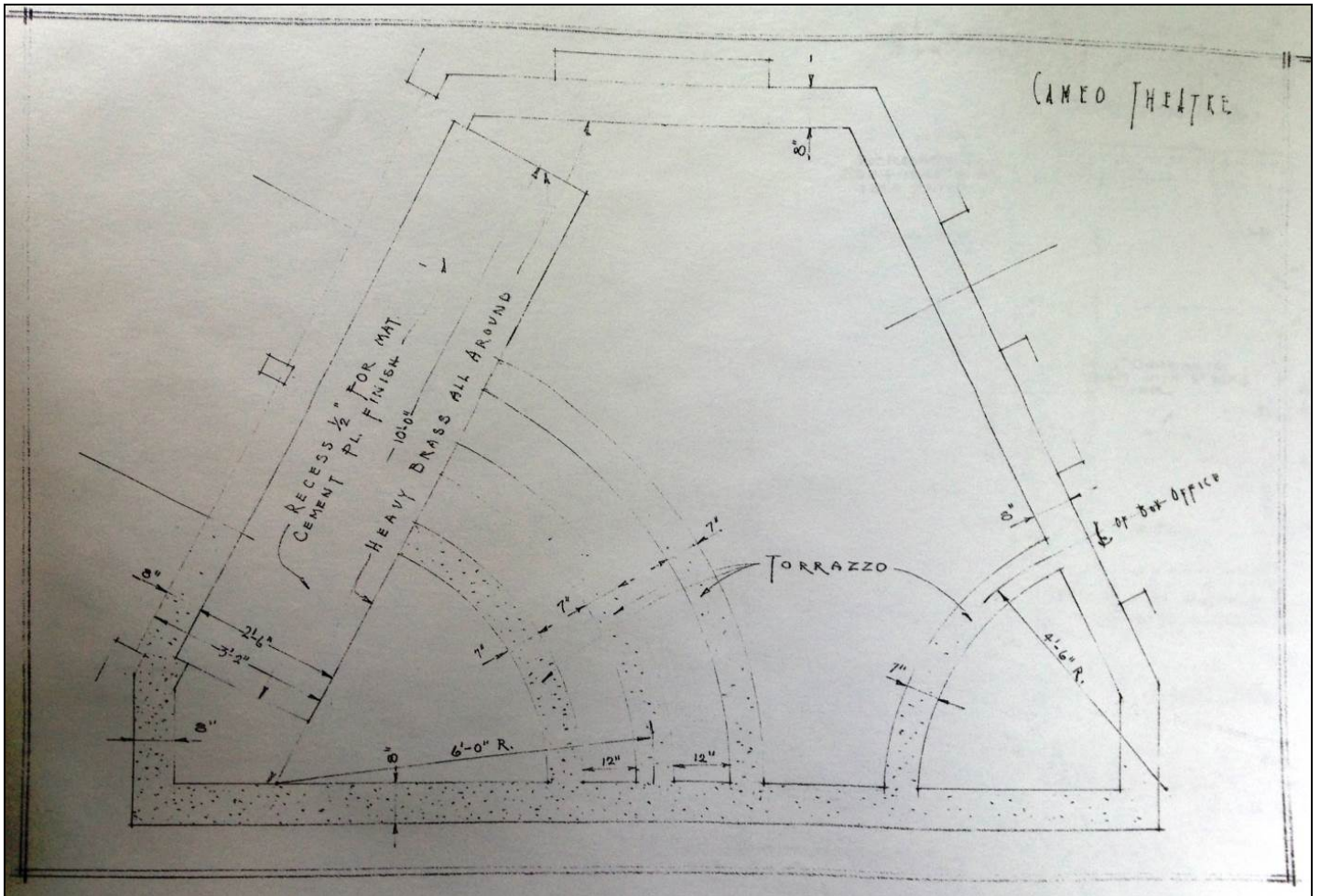
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
Name of Property
Yamhill Co., OR
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**Figure 10:** Entry Plan drawing by D. W. Hilborn, 1937 (Brian Francis collection)



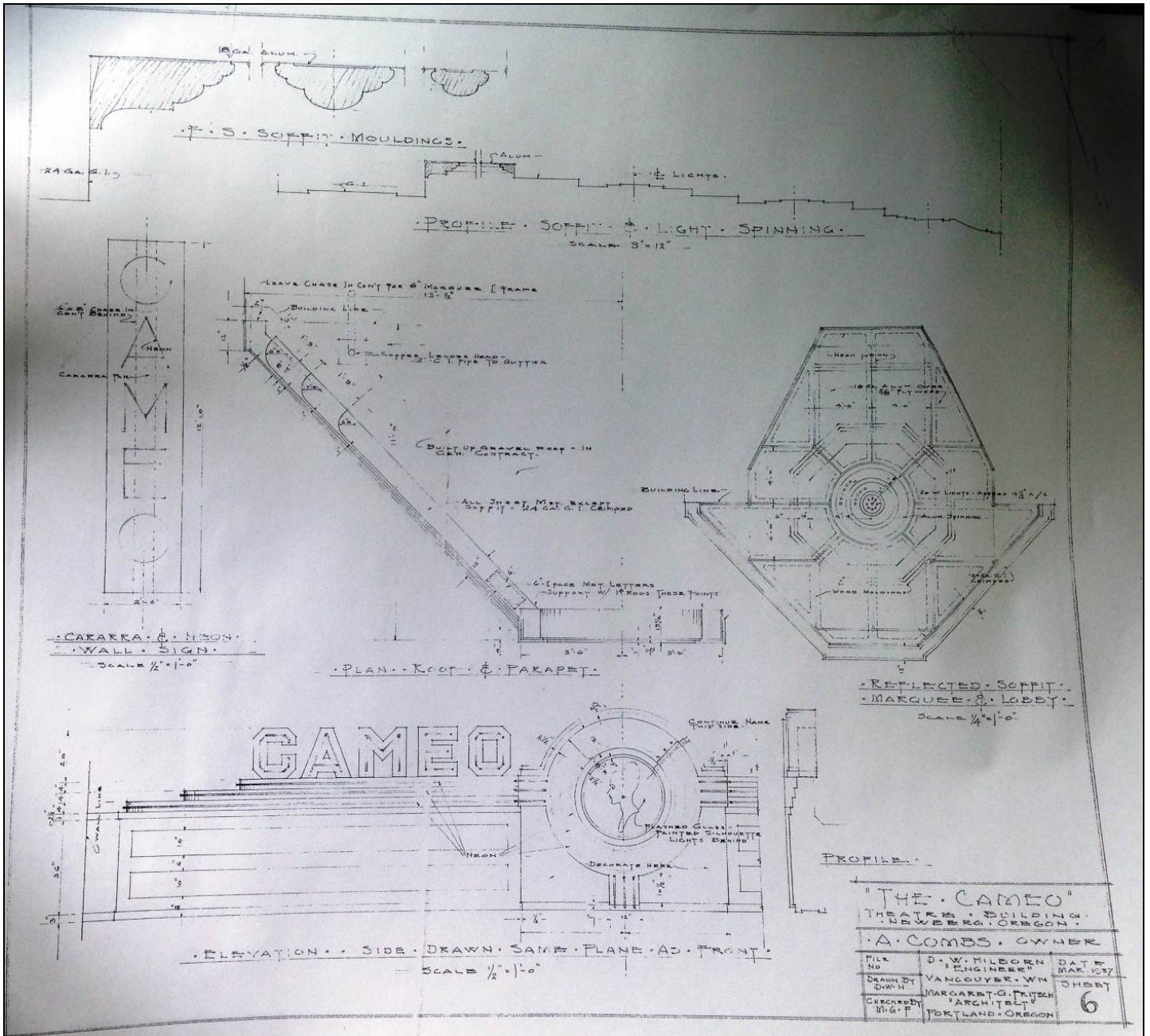
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Figure 11: Entry Detail drawings by D. W. Hilborn, 1937 (Brian Francis collection)



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Figure 12: Cameo Theater, 1937 (Bran Francis collection)



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# National Register of Historic Places Continuation Sheet

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Figure 13: Cameo Theatre, 1937 (Brian Francis collection)

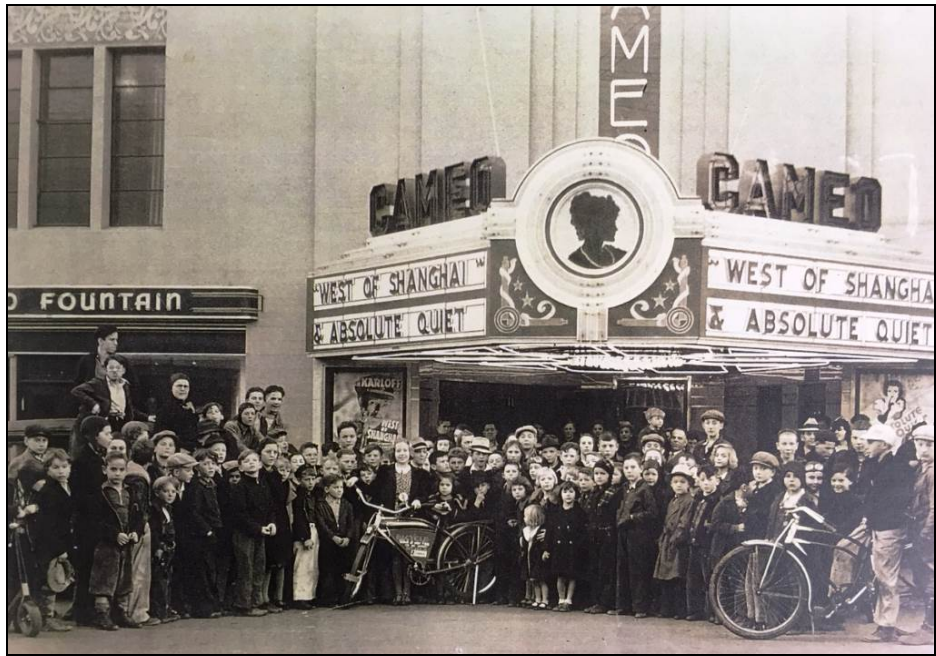


Figure 14: Cameo Theatre, 1937 (Brian Francis collection)



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National Park Service

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Figure 15: Cameo Theatre, 1937 (Brian Francis collection)



Figure 16: Cameo Theatre, 1937 (Brian Francis collection)





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# National Register of Historic Places Continuation Sheet

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**Figure 17:** Cameo Theatre interior, 1937 (Brian Francis collection)



**Figure 18:** Cameo Theatre interior, 1937 (Brian Francis collection)



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**National Register of Historic Places  
Continuation Sheet**

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**Figure 19:** Cameo Theatre interior, 1937 (Brian Francis collection)



**Figure 20:** Cameo Theatre interior, 1937 (Brian Francis collection)



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# National Register of Historic Places Continuation Sheet

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**Figure 21:** Cameo Theatre interior, 1937 (Brian Francis collection)



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N/A
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Section number Additional Documentation Page 60

**Figure 22:** Cameo Theatre interior, women's lounge, 1937 (Brian Francis collection)



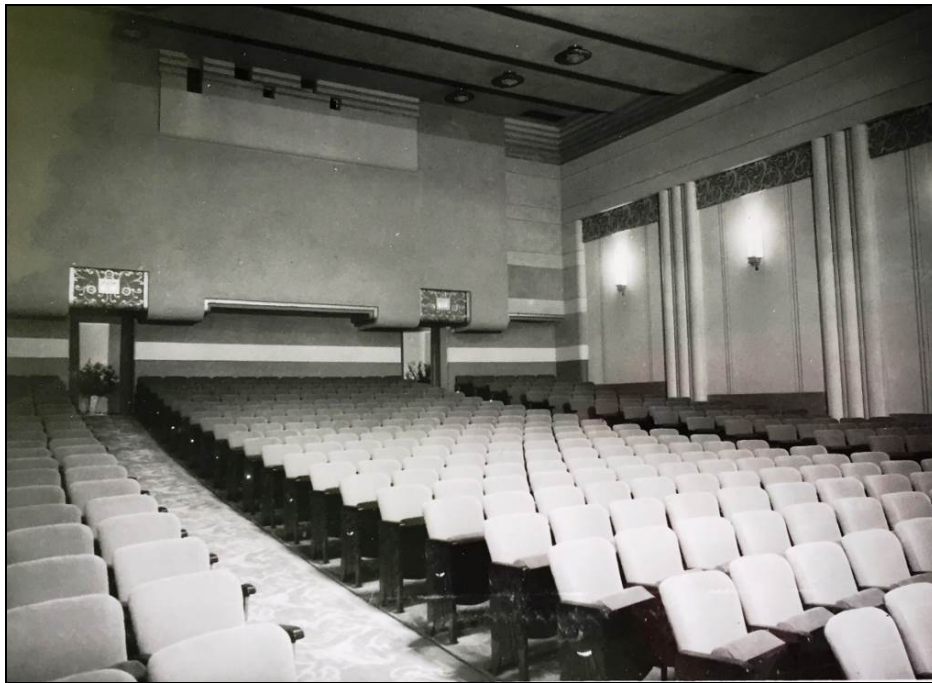
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
Name of Property
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**Figure 23:** Cameo Theatre auditorium, 1937 (Brian Francis collection)



**Figure 24:** Cameo Theatre auditorium, 1937 (Brian Francis collection)



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**Figure 25:** Cameo Theatre auditorium, 1937 (Brian Francis collection)



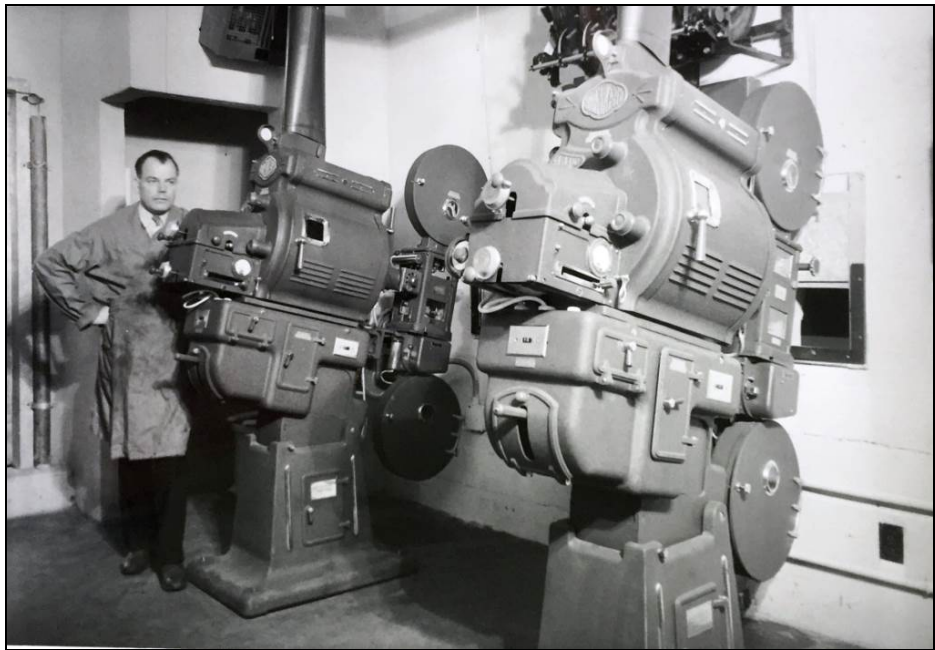
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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**Figure 26:** Cameo Theatre auditorium, 1937 (Brian Francis collection)



**Figure 27:** Avery Combs (left), Averill Combs (second from right), Albert Meyers (right), others unknown, may include Betty Myers, 1937 (Brian Francis collection)



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National Park Service

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Figure 28: "Cameo Theatre Section," *Newberg Graphic*, featuring photographs of Averill Combs and Avery Combs, August 19, 1937 (Brian Francis collection)

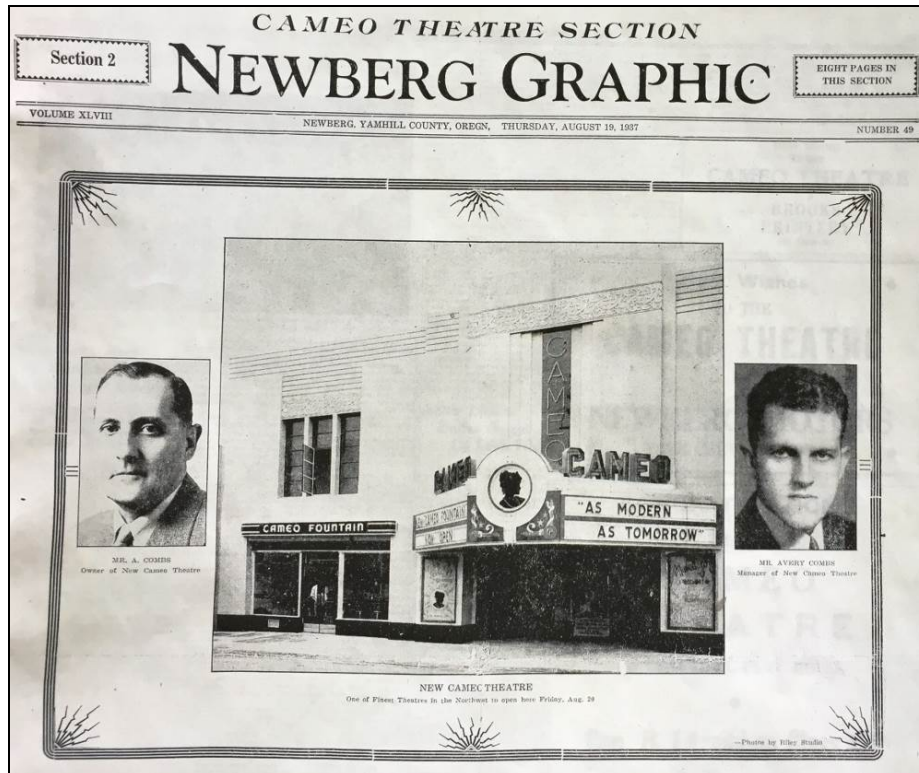


Figure 29: "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)

## Let's Go! Fri. Night

### GRAND OPENING AT 8 O'CLOCK

<p style="text-align: center;">As Modern as Tomorrow Finest Equipment For Your Entertainment</p>	 <h1 style="font-size: 2em;">CAMEO</h1>	<p style="text-align: center;">Air Conditioned All Seasons of the Year</p>
COMING ATTRACTIONS		
<p style="text-align: center;"><b>FRI. - SAT.</b> SPECIAL MATINEE SATURDAY</p> <p style="text-align: center;"><b>MARION DAVIE - MONTGOMERY</b></p>  <p style="text-align: center;"><b>EVER SINCE EVE</b></p>	<p style="text-align: center;"><b>SUN. - MON. MATINEE SUNDAY</b></p>  <p style="text-align: center;"><b>ERROL FLYNN - ANITA LOUISE</b></p> <p style="text-align: center;"><b>GREEN LIGHT</b></p>	<p style="text-align: center;"><b>TUES. - WED. - THURS.</b> GALA - 2 FEATURE SHOW</p>  <p style="text-align: center;"><b>GEORGE BRENT - ANITA LOUISE</b></p> <p style="text-align: center;"><b>COME CLOSER</b></p>
<p style="text-align: center;"><b>Doors Open:</b> Matinee Saturday - Sunday <b>2:15</b> Evening at <b>7:15</b></p>		



United States Department of the Interior  
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Cameo Theatre
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Figure 30: "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)



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Figure 31: "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)

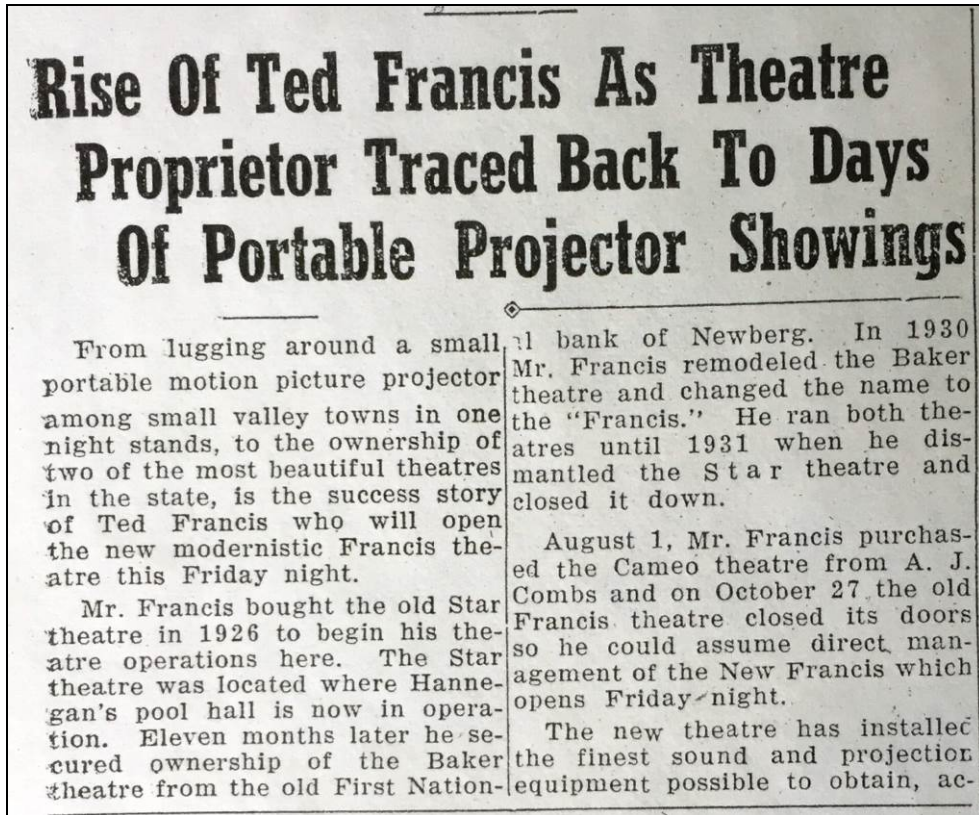
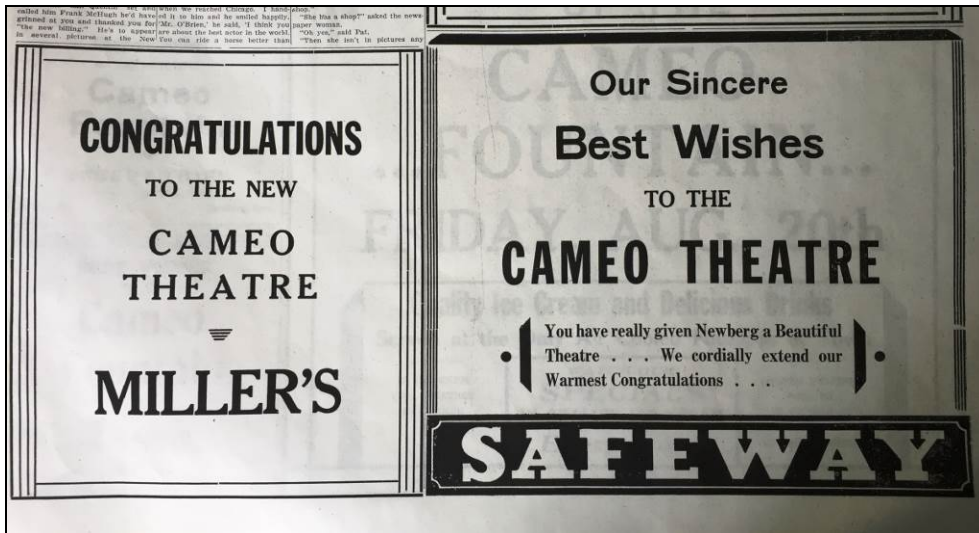


Figure 32: "Cameo Theatre Section," *Newberg Graphic*, August 19, 1937 (Brian Francis collection)



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Figure 33: Vaudeville sign found in Cameo Theatre (Brian Francis collection)



Figure 34: New Years Eve Frolic sign found in Cameo Theatre (Brian Francis collection)



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National Park Service

National Register of Historic Places  
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Figure 35: Cameo Theatre featured in *Newberg Graphic*, Diamond Anniversary Edition, 1963

**FARMS - WALNUT AND FILBERT GROVES - EXCHANGES**

WRITE FOR  
FREE LIST

**S. M. CALKINS & SON**  
46 YEARS IN NEWBERG  
LICENSED AND BONDED REAL ESTATE BROKERS

ALL CLASSES  
REAL ESTATE

NEWBERG 703½ FIRST STREET OREGON

*Newberg's Business District Contains Many Blocks of Fine Buildings*



**A BUSY BLOCK IN NEWBERG**

The block pictured is one of Newberg's busy spots. In the foreground is the Ferguson Drug store and next to it the fine new Cameo theatre, one of the finest in the state. Next comes the Newberg Safeway store, Beal's shoe shop, Thompson's Cash grocery and Vine's Variety store.

FINE WATCH ADJUSTING  
AND REPAIRING

**ZEFF F. SEARS**

Years of Experience Repairing  
Railroad Watches

708 First St. ··· Newberg, Oregon



**A BEAUTIFUL LOBBY**

This view of one corner of the Cameo Theatre's upper lobby is indicative of the beauty of this fine modern theatre throughout.

**Springbrook Dehydrating Co.**

SPRINGBROOK, OREGON

Dryers of  
**Prunes and Black Caps**

**Cameo Is Fine Theatre**

THE **CAMEO** Theatre, construction of which was started late in 1926, was opened to the public on August 20, 1927. D. W. Hilborn, of Vancouver, Wash., was the architect and Peter Johnson, of the Johnson Construction Co. of the same city, was the contractor in charge. The building was intended to utilize as many new ideas in theatre construction as possible, and that purpose was realized. It is recognized as one of the finest theatres in the Pacific northwest.

A. Combs, of Burns, Oregon, owns the theatre, and Avery Combs, of this city, manages it.

If It Can Be Made of Wood  
McCoy Makes It!

**McCoy's Cabinet Works**

O. J. McCOY, Owner



**MILL WORK—CABINET WORK**  
Unfinished Furniture  
506 W. First Phone 204M  
Newberg, Oregon

**MUCH LAND IN FRUITS AND NUTS**

Nearly one-sixth of all Yamhill county crop land is now being used for fruit and nut production, according to County Agent Rex Warren.

**GREEN GABLE AUTO COURT**

One-Half Mile South of Newberg  
On Highway 99W

**MODERN  
SHOWERS**

NEWBERG OREGON

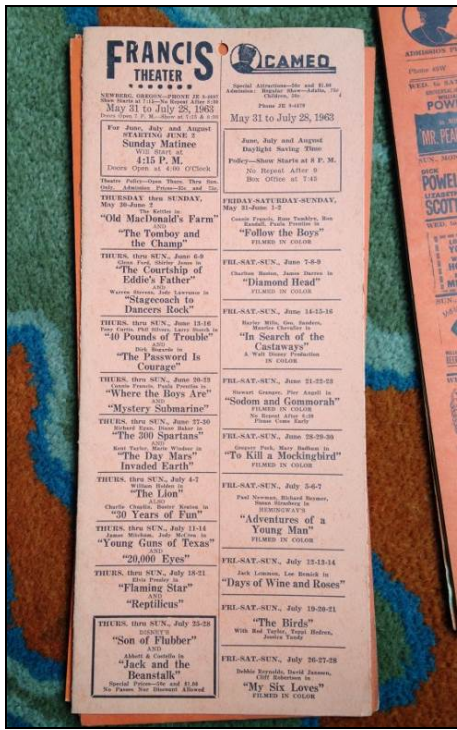
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Cameo Theatre
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Figure 36: Cameo playbills, carpet replica in background (Brian Francis collection)



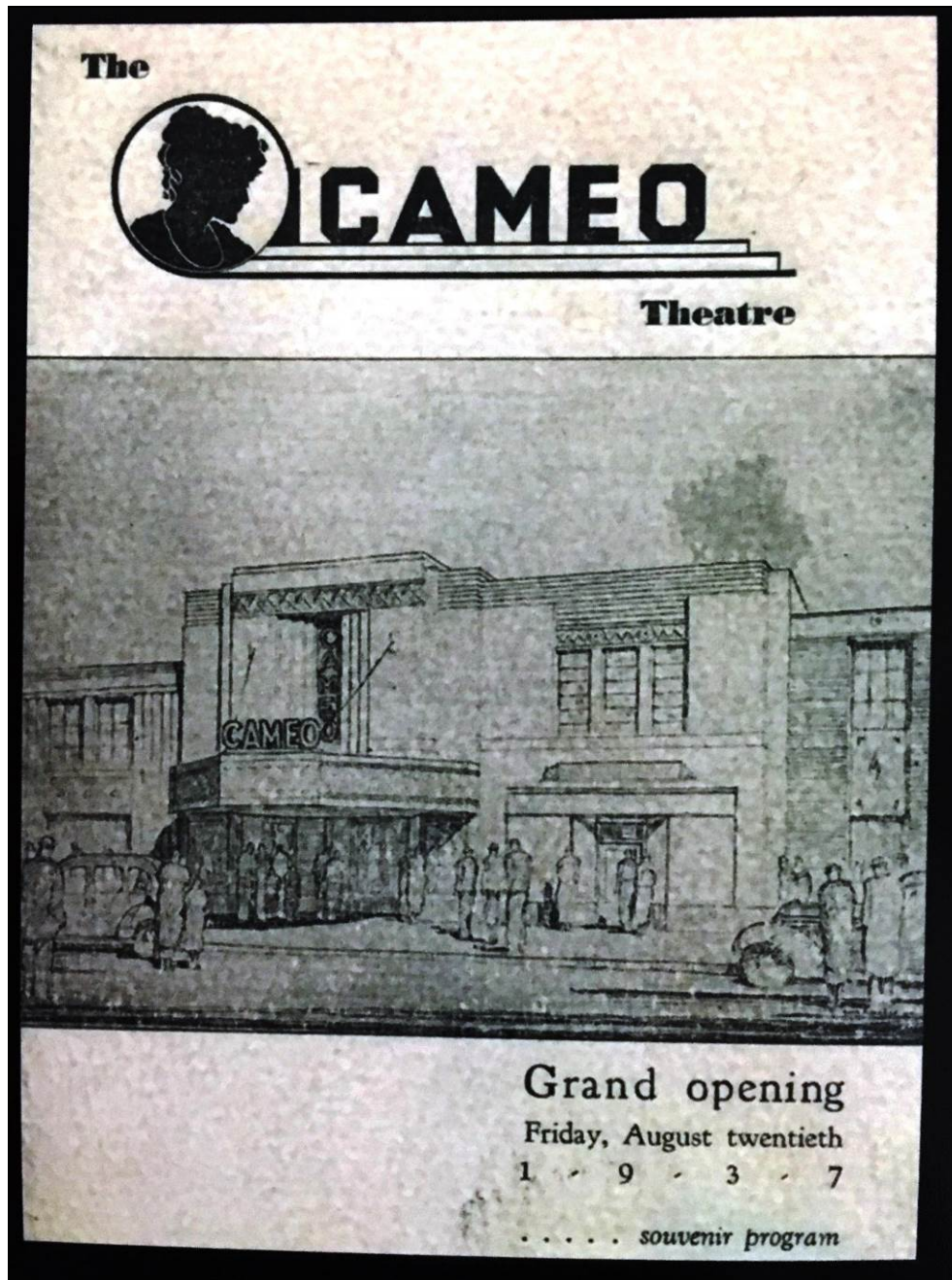
United States Department of the Interior  
National Park Service

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Name of Property
Yamhill Co., OR
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N/A
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Figure 37: "The Cameo Theatre" Souvenir Program, 1937 (Brian Francis collection)



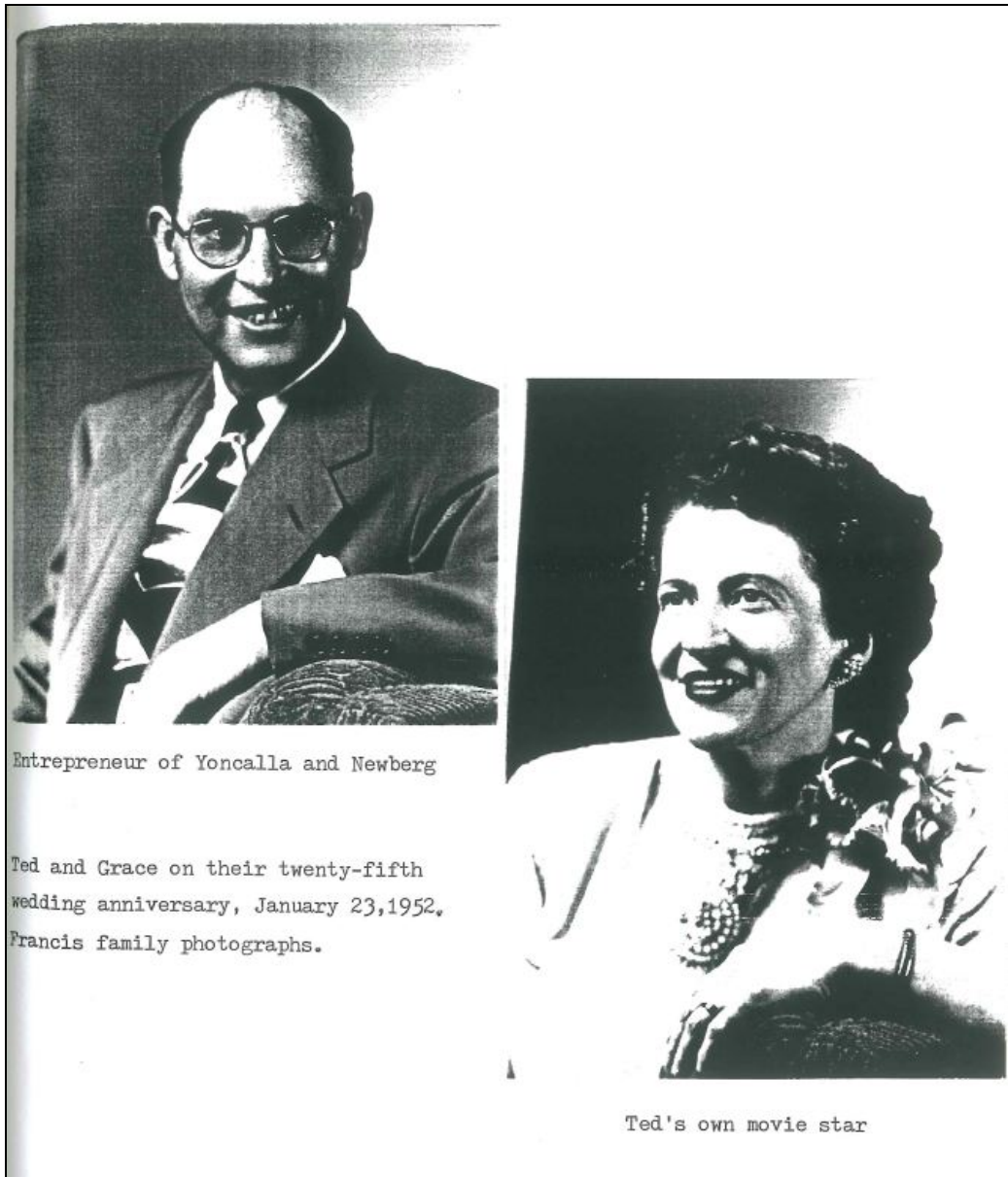
United States Department of the Interior  
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N/A
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**Figure 38:** Ted and Grace Francis, 1952 (Smith 1993:38)



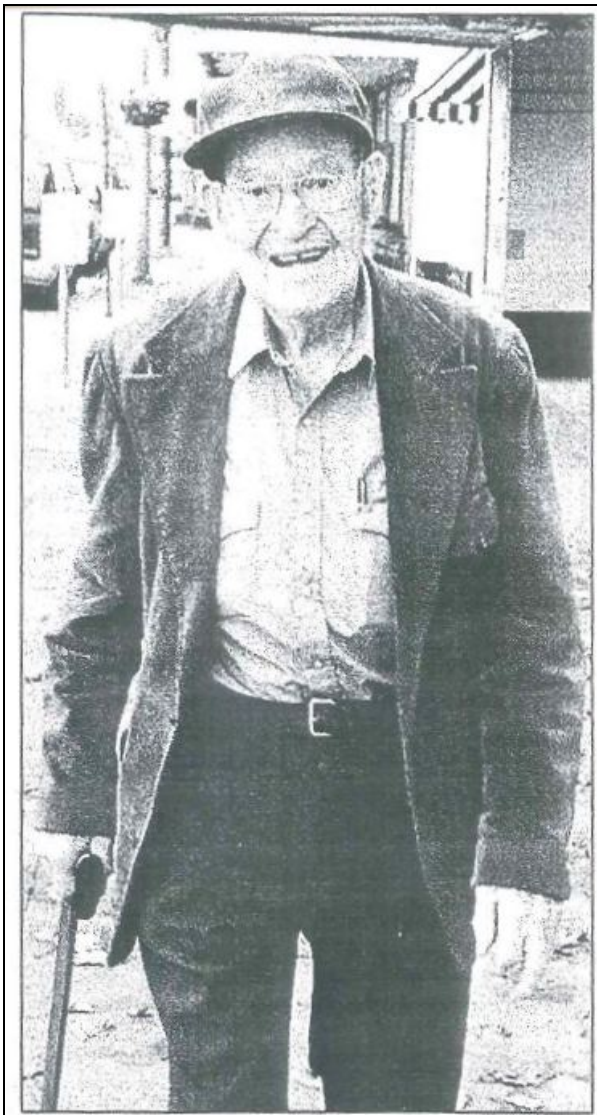
United States Department of the Interior  
National Park Service

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N/A
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**Figure 39:** Ted Francis, 1998, photograph by Robert Bach, *The Oregonian* (Brian Francis collection)



ROBERT BACH/THE OREGONIAN1998

**Ted Francis was a familiar sight on the streets of Newberg and an influence on theater owners and moviegoers in the Northwest.**



ED CONSIGNMENT



COCO

C  
A  
M  
E  
O



CAMEO

WISNEY PIXAR  
THURSDAY  
SW 8 **COCO** 7 00



OPEN



C  
A  
M  
E  
O

CAMEO



CAMEO

DISNEY PIXAR  
THURSDAY SW 8 **COCO** 7 00

COCO



& USED CONSIGNMENT

OPEN



OPEN



304

COMING SOON



GAMED



**SOLO**  
A STAR WARS STORY

Light World

MAY 25

STAR WARS  
THE LAST JEDI  
MIDNIGHT SHOW





LOADING  
&  
UNLOADING  
ONLY



WMALEA

BOB

WM  
WASTE MANAGEMENT  
WASTE DISPOSAL

742 HEG











FANTA ORANGE rich and true in taste
POPCORN & Sprites
Coca-Cola
ENJOY Sprite Naturally Tasty! for today's taste

**WELCOME TO THE GAME SNACK BAR**  
 NO BUTTERED POPCORN \$4.00 MEDIUM \$5.00 LARGE \$6.00  
 SOFT DRINKS \$2.00 MEDIUM \$3.00 LARGE \$4.00

PREZZA \$3.00  
 PIZZA \$3.50  
 CHEESEBURGER \$3.50  
 CORN DOGS 2.00  
 HOT DRINKS \$2.00  
 HOT CHOCOLATE \$2.00  
 STASH TEA \$1.00  
 THANK YOU COME AGAIN

CREDIT CARDS ACCEPTED WITH A \$5 MINIMUM PURCHASE

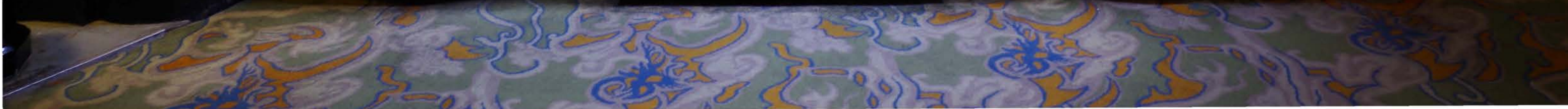
NOW Serving! White Cheddar

2.50  
 4.00  
 5.00  
 6.00

FROZEN

2.50  
 5.00

Skittles  
 M&M'S  
 JOLIBON  
 2.50  
 5.00























UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Cameo Theatre

Multiple Name: \_\_\_\_\_

State & County: OREGON, Yamhill

Date Received: 9/11/2018      Date of Pending List: 10/5/2018      Date of 16th Day: 10/22/2018      Date of 45th Day: 10/26/2018      Date of Weekly List: \_\_\_\_\_

Reference number: SG100003055

Nominator: State

Reason For Review:

- |                                       |  |   |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal       | <input type="checkbox"/> PDIL            | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo              |
| <input type="checkbox"/> Waiver       | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period             |
| <input type="checkbox"/> Other        | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years |
|                                       | <input checked="" type="checkbox"/> CLG  |   |

Accept       Return       Reject      10/22/2018 Date

Abstract/Summary Comments: The Cameo Theatre is locally significant under National Register Criteria A and C in the areas of Entertainment/Recreation and Architecture. Built in 1936-37 from the designs of architects Day H. Hilborn and Margaret Goodin Fritsch, the 2-1/2 story, reinforced concrete building is an excellent local example of Art Deco/Streamlined Art Modern-inspired theater design. With a largely intact interior space, the theater reflects the small town experiences of Hollywood's Golden era of film and served as an important local entertainment venue.

Recommendation/ Criteria: Accept NR Criteria A and C

Reviewer: Paul Lusignan      Discipline: Historian

Telephone: (202)354-2229      Date: 10/22/2018

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

# NATIONAL REGISTER NOMINATION EVALUATION SHEET

SACHP Meeting Date: 6/22/2018

PROPERTY NAME: **CAMEO THEATRE**  
ADDRESS: **304 E 1ST ST**  
**NEWBERG, YAMHILL COUNTY**

EVALUATOR: Barbara Doyle DATE: 29 May 2018

OK  Concerns **INTEGRITY:** Major alterations or additions? New materials? Altered setting? Moved? etc.

OK  Concerns **DESCRIPTION:** Is the property adequately described? Too general? Too specific? Have contrib. and non-contrib. features been clearly identified?

OK  Concerns **SIGNIFICANCE and CONTEXT:** Has the appropriate Criterion been used? Has it been justified? Is the context sufficient in breadth and depth to support the claims of significance? Is the narrative history complete and of the appropriate detail?

*Yes but only say '1940-53' were the significant years? that implies 65 years were not significant!*

OK  Concerns **FACTS AND SOURCES:** Are the appropriate and best sources used? Are key dates and facts accurate and supported with references?

OK  Concerns **TECHNICAL:** Typos, grammar, organization and flow of the narrative, etc. *a few pp 17, 18, 25, 61*

OK  Concerns **SUPPORTING MATERIALS:** Adequate photos, maps, drawings, etc.? *include dates for maps on pp 80-90*

**OTHER ISSUES AND COMMENTS:**

# NATIONAL REGISTER NOMINATION EVALUATION SHEET

SACHP Meeting Date: 6/22/2018

PROPERTY NAME: **CAMEO THEATRE**  
ADDRESS: **304 E 1ST ST**  
**NEWBERG, YAMHILL COUNTY**

EVALUATOR: Rick Fieldhouse DATE: 5/24/18

---

X  
OK Concerns **INTEGRITY:** Major alterations or additions? New materials? Altered setting? Moved? etc.

X  
OK Concerns **DESCRIPTION:** Is the property adequately described? Too general? Too specific? Have contrib. and non-contrib. features been clearly identified?

X  
OK Concerns **SIGNIFICANCE and CONTEXT:** Has the appropriate Criterion been used? Has it been justified? Is the context sufficient in breadth and depth to support the claims of significance? Is the narrative history complete and of the appropriate detail?

X        **FACTS AND SOURCES:** Are the appropriate and best sources used? Are key dates and facts accurate and supported with references?  
OK Concerns

X  
OK Concerns **TECHNICAL:** Typos, grammar, organization and flow of the narrative, etc.

X        **SUPPORTING MATERIALS:** Adequate photos, maps, drawings, etc.?  
OK Concerns

**OTHER ISSUES AND COMMENTS:**

# NATIONAL REGISTER NOMINATION EVALUATION SHEET

SACHP Meeting Date: 6/22/2018

PROPERTY NAME: **CAMEO THEATRE**  
ADDRESS: **304 E 1ST ST**  
**NEWBERG, YAMHILL COUNTY**

EVALUATOR: Chuck Zickefoose DATE: May 25, 2018

---

X         
OK Concerns **INTEGRITY:** Major alterations or additions? New materials? Altered setting? Moved? etc.

X         
OK Concerns **DESCRIPTION:** Is the property adequately described? Too general? Too specific? Have contrib. and non-contrib. features been clearly identified?

X         
OK Concerns **SIGNIFICANCE and CONTEXT:** Has the appropriate Criterion been used? Has it been justified? Is the context sufficient in breadth and depth to support the claims of significance? Is the narrative history complete and of the appropriate detail?

X         
OK Concerns **FACTS AND SOURCES:** Are the appropriate and best sources used? Are key dates and facts accurate and supported with references?

X         
OK Concerns **TECHNICAL:** Typos, grammar, organization and flow of the narrative, etc.

X         
OK Concerns **SUPPORTING MATERIALS:** Adequate photos, maps, drawings, etc.?

## OTHER ISSUES AND COMMENTS:

Having not reviewed a similar report, it is difficult to judge what is too much or too little detail, but I was impressed with the thoroughness of the report. It was informative in including details of the industry as well as the property.



# NATIONAL REGISTER NOMINATION EVALUATION SHEET

SACHP Meeting Date: 6/22/2018

PROPERTY NAME: **CAMEO THEATRE**  
ADDRESS: **304 E 1ST ST**  
**NEWBERG, YAMHILL COUNTY**

EVALUATOR: George Lambert DATE: 5/31

---

OK Concerns **INTEGRITY:** Major alterations or additions? New materials? Altered setting? Moved? etc.

OK Concerns **DESCRIPTION:** Is the property adequately described? Too general? Too specific? Have contrib. and non-contrib. features been clearly identified?

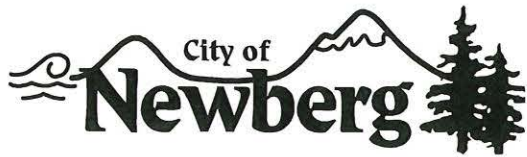
OK Concerns **SIGNIFICANCE and CONTEXT:** Has the appropriate Criterion been used? Has it been justified? Is the context sufficient in breadth and depth to support the claims of significance? Is the narrative history complete and of the appropriate detail?

OK Concerns **FACTS AND SOURCES:** Are the appropriate and best sources used? Are key dates and facts accurate and supported with references?

OK Concerns **TECHNICAL:** Typos, grammar, organization and flow of the narrative, etc.

OK Concerns **SUPPORTING MATERIALS:** Adequate photos, maps, drawings, etc.?

**OTHER ISSUES AND COMMENTS:**



## Historic Preservation Commission

P.O. Box 970 ▪ 414 E First Street ▪ Newberg, Oregon 97132  
503-537-1240 ▪ Fax 503-537-1272 ▪ [www.newbergoregon.gov](http://www.newbergoregon.gov)

May 23, 2018

State Advisory Commission on Historic Preservation  
725 Summer St NE, Ste C  
Salem, OR 97301

RE: Cameo Theatre Nomination to the National Register of Historic Places

Commission Members,

The Newberg Historic Preservation Commission supports the nomination and listing of the Cameo Theatre to the National Register of Historic Places. Built in 1936-1937, the Cameo Theatre is located at 304 E First Street in the historic City Center/Downtown neighborhood of Newberg, Yamhill County, Oregon. The Newberg Historic Preservation Commission believes two of the eligibility requirements have been met for this nomination under Category A – Property associated with events that have made a significant contribution to the broad patterns of our history, and B – Property is associated with the lives of persons significant in our past.

The Cameo Theatre has continuously operated since its opening in 1937 providing entertainment opportunities and influencing the culture of the community and Newberg area residents. The Cameo Theatre remains in the Francis family since the purchase of the building by Ted Francis in 1940. The details of the influence the theater and Mr. Francis have had to the Newberg community are detailed in the nomination material. The architectural style of the building is Art Deco and Streamline Moderne. Many of the architectural elements of both the exterior and interior remain as noted in the nomination packet.

We encourage the State Advisory Commission on Historic Preservation to recommend listing of the Cameo Theatre to the National Register of Historic Places.

Sincerely,

Rick Fieldhouse, Chair  
Newberg Historic Preservation Commission

cc: Mayor Bob Andrews  
Doug Rux, Community Development Director  
Patience Stuart, AECOM



# Oregon

Kate Brown, Governor

## Parks and Recreation Department

State Historic Preservation Office

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Salem, OR 97301-1266

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September 6, 2018

Joy Beasley, Keeper  
National Park Service  
National Register of Historic Places  
1849 C St. NW, Mail Stop 7228  
Washington, D.C. 20240

Re: National Register Nominations

Dear Ms. Beasley:

At the recommendation of the Oregon State Advisory Committee on Historic Preservation, I hereby nominate the following historic properties to the National Register of Historic Places.

**CAMEO THEATRE**  
304 E 1ST ST  
NEWBERG, YAMHILL COUNTY

**GOLDSMITH, BERNARD AND EMMA, HOUSE**  
1507 NW 24TH AVE  
PORTLAND, MULTNOMAH COUNTY

The enclosed disks contain the true and correct copies of the above nominations to the National Register of Historic Places.

We appreciate your consideration of these nominations. If questions arise, please contact Robert Olguin, National Register Coordinator, at (503) 986-0668.

Sincerely,

Christine Curran  
Deputy State Historic Preservation Officer

Encl.

