

United States Department of the Interior  
National Park Service



060

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

Historic name Whiteside Theatre

Other names/site number \_\_\_\_\_

### 2. Location

street & number 361 SW Madison Avenue  not for publication

city of town Corvallis  vicinity

State Oregon code OR county Benton code 003 zip code 97333

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets    does not meet the National Register Criteria. I recommend that this property be considered significant    nationally    statewide X locally. (   See continuation sheet for additional comments.)

  
Signature of certifying official/Deputy SHPO

1-7-09  
Date

Oregon State Historic Preservation Office  
State or Federal agency and bureau

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

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

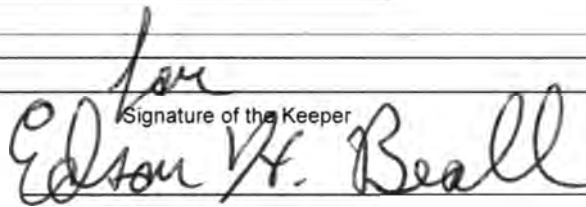
\_\_\_\_\_  
Date

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

### 4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register  
       See continuation sheet
- determined eligible for the National Register  
       See continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

  
Signature of the Keeper Edson W. Beall Date of Action 2-29-09

**5. Classification**

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

- private
- public - Local
- public - State
- public - Federal

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

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

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

Contributing	Non-Contributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

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

0

**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)

LATE VICTORIAN:

Renaissance: Italian Renaissance

**Materials**  
(Enter categories from instructions)

foundation: CONCRETE

walls: BRICK

roof: ASPHALT

other:

**Narrative Description**

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

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# National Register of Historic Places Continuation Sheet

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## DESCRIPTION

### SUMMARY

The Whiteside Theatre in Corvallis, Oregon opened in 1922. This Italian Renaissance theatre was designed by Seattle architect Henderson Ryan. Ryan was known for the design of theatres in Seattle, as well as commercial and residential structures. The theatre was constructed on the northeast corner of Madison and Fourth streets, within the downtown Corvallis commercial core. At the time, commercial development was progressing west from its original location along First (or Water) Street. Madison Avenue has since developed as the east-west core of the downtown commercial district.

The theatre is an excellent example of Italian Renaissance style applied to a theatre, boasting a number of design elements that typify the style -- particularly a front facade that displays symmetry, fenestration that focuses attention toward the center, and the use of semi-circular arches, including windows set within these arches. In terms of scale, design, and prominence, there are no other resources in downtown Corvallis that compare with the Whiteside Theatre. The theatre was constructed by Samuel Whiteside, Jr. and his brother George Whiteside. After many years in the theatre business, and after operating the Majestic Theatre for some time, the brothers decided they wanted to own as well as operate a theatre. Though the building suffered two devastating fires in its early years, the Whiteside family renovated and continued to own the theatre until 1985, though they passed responsibility of management to Universal Theaters Corporation in 1927. The property continued in its original use until 2002 when then-owner, Eastgate Theatre, Inc., decided to close the theatre because of the costs of needed repairs to the sewer.

### SETTING

The Whiteside Theatre is located at the northeast corner of SW Fourth Street and SW Madison Avenue. The theatre fills the lot on which it sits, 70 feet along Madison and 100 feet along Fourth Street. The buildings adjacent to the north and east abut the theatre. Street plantings are found along both the south and west sides of the building, including three mature trees on the west side, a small planting area on the south side, and two planting areas at the corner that are part of the pedestrian sidewalk bulbs installed around 2003.

Madison Avenue is considered the east-west commercial center of downtown Corvallis. Second, Third, and Fourth Streets, running north-south, include the major commercial structures that make up the downtown commercial core. Madison also connects downtown Corvallis with the Oregon State University campus by joining with a pedestrian corridor west of 11<sup>th</sup> Street.

### EXTERIOR DESCRIPTION

Constructed in 1922, the Whiteside Theatre includes a partial basement, main floor, mezzanine, attic spaces, and fly loft. The theatre was designed by Seattle architect Henderson Ryan, who was known for his innovative theatre designs. This brick structure rests on a reinforced concrete foundation. The south facade includes the main entry to the theatre and is faced in buff-colored brick. A number of local contractors and craftspeople were employed in the construction of the theatre. Records indicate that McFadden & Swain served as the general contractor, while J. W. Hammel laid the brick and Ernest Thomas was responsible for the cast stonework. Lumber was supplied by Corvallis Lumber Company and wood molding by Buxton's Central Planing Mill. The theatre cost more than \$100,000 to build and opened on November 9, 1922.

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### Front Facade

Whiteside Theatre displays elements of the Italian Renaissance style of architecture. The front facade features cast-stone and plaster ornamentation. The cornice features a reticulated lattice or strapwork motif framing small cartouches. The most prominent ornament is a central cartouche above an elaborate mask that sits at the apex of a large decorative arch executed in brick. Two additional masks rest atop the cornice on each end. Basket weave panels below these two masks end in pairs of 6-light casement windows. Two small quatrefoils with shields are found directly below the cornice to each side of the basket weave panels on vertical, raised brick strips. Matching quatrefoils were located at the bottom of the brick strips, just above the street-level cast-stone facing. Two of these can be found above the roof of the marquee but are hidden from view at street level.

The central decorative arch contains three sets of windows with arched surrounds, creating an arcade effect. Above these three arches and within the central arch are additional basket-weave brickwork and a diamond-shaped sash. The middle arched window surround features an oversized keystone. The sashes are all wood and are found in sets of three, with 14-light sashes below, at mezzanine level, and 6-light sashes above. The diamond shape is repeated in trim details between the upper and lower sashes. The central sash, immediately below the keystone, opens hopper-style. The other central sashes are fixed and are flanked by casements. Two diamond-shaped quatrefoils with shield and fleur-de-lis designs are featured on both sides of the central decorative arch. Windows below these two ornaments also feature arched brick surrounds and oversized keystones. These windows are made up of pairs of 10-light casements with pairs of 4-light fixed sashes above, within the arch.

As was typical of movie palaces constructed in the early part of the twentieth century, the Whiteside Theatre includes a recessed entryway. Within the entryway, a Caen stone effect walkway was designed to attract patrons into the theatre and reads "Whiteside" on the west side and "Theatre" on the east side of the box office. The exterior box office housed under the marquee separated the commercial aspects of the theatre from patrons' experience of the interior spaces. The box office is finished in fluted, square tiles in a deep rose color with black tiles at the base. Three pairs of doors flank the box office on each side. The original cast-stone facing on each side of the recessed entry currently is concealed behind plaster panels. Originally, display cases for movie posters hung in this space and featured recessed panels below the cases (It is not known whether the recessed panels or the poster cases still exist behind the plaster panels).

A massive, neon marquee, added in August 1950, spans the front of the building. As was typical of the 1950s period, the marquee is executed in a streamline design. Its red, aqua, and white paint is accentuated by horizontally mounted, multi-colored neon. Chasing white incandescent lights surround the reader boards on either side and also highlight the large "W" at the center of the marquee. An interior-lighted, vertical blade sign is attached at the southwest corner of the building, the bottom in line with the middle of the marquee, and reads "Whiteside." This is probably the third or fourth version of a lighted blade sign installed on the corner of the building.

### West Facade

The west elevation includes 5-panel exit doors at the south end with two original, stained glass lamps above. Windows on this elevation are all 3-over-3 vertically divided sashes.<sup>1</sup> Stage doors to the north and fire exit doors above are also 5-panels; an iron fire escape serves the fire exits. Original warehouse-style lights are found above

<sup>1</sup> One window is damaged and missing a muntin.

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the stage doors and fire exits. A door to the basement, located at the north end on this facade, is a 1-light, 3-panel door. A round hatch immediately south of the stage doors and just above the sidewalk was used for access for heating fuel.

### INTERIOR DESCRIPTION

#### Main Entrance and Lobby/Foyer

The entrance lobby or foyer includes original light fixtures, molding, and brass-framed windows into the auditorium. The concession area was an addition, most likely from the late 1930s. At either end of the foyer, to the east and west, are stairs to the mezzanine. In the foyer before the stairs and also on the first landing where the stairs turn are shell-headed niches that feature Art Deco style sconces with shades that are made up of multiple, opaque glass blades. Many small, multi-colored bulbs are used to light these sconces. A cast-plaster shell motif, painted gold, takes advantage of the rounded heading of the niche. From the foyer there are four doors to the auditorium, two on each side of the concession area, each separated by two sets of 3-panel, brass-framed windows. These windows were hung with balloon valances in deep maroon velvet with gold-colored trim. Curtains originally were used where the doors are located, with an additional curtain mounted to the ceiling on a decorative bracket at an angle into the foyer to block light entering the auditorium when patrons came through the curtains. These curtains were the same maroon color with gold-colored braid trim that existed throughout the theatre, including the main proscenium curtain across the screen, center section of the organ bay on both sides of the auditorium, garden boxes, ground-floor exit doors on the west end of the lobby, balcony exit doors, and the window curtains in the mezzanine. The concession area features a mirrored pillar at the center with glass display cases that include heated cases, a small refrigerator, a small sink, and storage cupboards and drawers.

#### Auditorium

The auditorium features gilt stencil work and decorative plaster cast moldings. Centrally located overhead is a large bronze fixture that includes art glass for soft lighting below. The fixture is open on top to highlight elaborate stencils on the ceiling and the large grille immediately above the fixture that conceals the air return for the ventilation system. The stenciled frieze covers the wide ceiling cove and reaches down to the proscenium. The proscenium features an elaborate central cartouche as well as banded molding that includes rosettes and other floral motifs. The organ console was installed in front of the stage within the small orchestra pit. The stage is shallow, with an apron that is approximately 12 feet and an area behind the screen of about 6 feet deep. A gold house curtain hangs in front of the screen. Because the theatre was used for occasional live performances, the stage also features footlights. Backstage areas include a small dressing room that was also used as a maintenance room, and a restroom. Stairs and ladders access the organ bays, fly loft, and a utility room.

Architect Henderson Ryan appears to have been influenced by some of the same trends in architecture as his contemporary John Eberson, the well-known theater architect credited with development of the "atmospheric" school of design that introduced natural elements to bring freshness to the theater experience. The Whiteside Theatre's auditorium features large "gardens" to either side of the stage. These gardens accommodated seasonal flowers, shrubs, and other natural materials and feature half-fluted columns with stylized Ionic capitals that include a bellflower motif. Above each column and within the entablature, are distinctive tassels or guttae that appear to fall from the center of bull's-eyes. The gardens include numerous multi-colored lights at floor level and a plaster background in low relief, highlighted in gold leaf, depicting abstract, swirled foliage. Chapman's 1984 inventory

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mentions that these gardens featured "Christmas trees at Christmas time or shocks of corn and fields of yellow pumpkins in the fall."

Organ bays above the gardens retain the decorative paint, plaster, and curtain treatments from the renovations after the 1936 fire. These chambers held the organ pipes. The bays closer to the stage are covered with gold curtains and red velvet valances with gold fringe and tie-backs. Those farther from the stage are highly ornamented in plasterwork that continues the use of several decorative motifs including patera, acanthus, leaf-and-dart molding, and shields; large, ornate, oval grilles cover the opening.

The walls under the balcony feature pilasters with elaborate capitals that include egg-and-dart molding, acanthus motifs, and a small, central cartouche. Polychrome paint highlights the fine details of the pilasters. Textured columns with Corinthian capitals support the balcony. Five of the seven original glass shades on the light fixtures below the balcony remain. These shades are white half-globes with beige colored fret and floral etched designs. A metal rosette and tassel hang from the base. The tassel is a recurring theme throughout the theatre. Along the light rail are six cartouches, four of which are fitted with spotlights that were used for live stage performances or other special events. Additional plaster details here include egg-and-dart, bead-molding, paterae, acanthus leaf, and bellflower motifs.

### Balcony

The balcony is accessed via the mezzanine. Pilasters at balcony level are similar to those below on the main floor and are positioned to look as if they support an entablature that wraps around the auditorium, joining with the proscenium at the front of the house. This entablature is highlighted with a polychromatic paint scheme. Indirect lighting at balcony level is provided by four cast-metal fixtures finished in gold. These fixtures repeat the themes employed elsewhere in the theatre with small acanthus leaf brackets around the exterior, and tassels at the base.

### Mezzanine

Stairs from either side of the foyer reach the mezzanine, where the original offices and washrooms are located. Under the balcony on the mezzanine level is a storage area. The offices are located in the southwest corner at mezzanine level and consist of the Whiteside brothers' business office and a bookkeeper's office. Both offices include gilt stencils. The bookkeeper's office still has the original gas furnace on the west wall, and the business office has an air return vent in the ceiling that is concealed by an open wooden medallion. Both offices include the early wool carpets that are consistent with the acanthus leaf motifs employed throughout the theatre.

The men's washroom includes an outer "smoking room" and is located at the center of the mezzanine, north of the mezzanine level lounge. The women's washroom in the southeast corner of the mezzanine features an outer "writing room" with a central chandelier suspended from a medallion and sconces that frame a beveled glass mirror. Several steps lead up to the washroom from the writing room.

The mezzanine lounge is accented by three large, multi-pane stained-glass windows facing south. At the east and west ends of the lounge are beveled glass mirrors with sconces to each side. A large air-return vent is located in the center of the ceiling and is covered with yet another large, open medallion accented with polychrome paint. At one time this medallion was also framed by stenciled frieze work, similar to that in the auditorium.

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## Basement

The basement is reached from backstage on the west side of the structure or through an exterior door on the west elevation. The partial basement extends under the stage and contains storage space, a boiler room, and large cast-iron boiler.<sup>2</sup> The basement walls and floors are poured concrete and a large brick chimney that vented the boiler still stands in the northeast corner of the structure.

## ALTERATIONS AND ADDITIONS

### Exterior Alterations

When constructed, the windows below the basket-weave panels on the south facade rested above planter boxes of cast-stone with a pair of decorative brackets below and a cast-stone "shield" featured on the front of each box. These boxes were removed to make way for the neon marquee featured today. Evidence of the patched brick is obvious in the mismatched bricks used to fill around and below these two windows.

Based on early photographs of the theatre, the tile on the box office is a later addition, most likely added after the 1936 fire to unify the exterior with the new color theme on the interior. Early photographs show the body of the box office as light-colored stone with veining that appears to be marble.

The original glass entry doors were replaced with walnut doors and later with the existing doors. Most likely the original doors were exchanged for solid wood doors to eliminate light pollution during viewing of movies. The original cast-stone facing on both sides of the recessed entry is currently concealed behind plaster panels, an alteration that appears to be reversible. This space was originally hung with display cases for movie posters and featured recessed panels below the cases as part of the cast-stone design. It is not known whether a portion of the poster cases or the recessed panels still exist behind the plaster panels. Movie posters were originally displayed in a framed area on the south end of the west facade. Warehouse lights were mounted above this display area. The framed display boards and lights have been removed.

### Interior Alterations

The interior of the theatre was damaged by two fires: one in 1927 and another in 1936. The theatre underwent extensive renovations after the first of these fires. After the 1927 fire, almost everything was replaced, including the chandelier above the main floor, the Wurlitzer organ and pipes, and all of the seats. After the fire in 1936, most of the furnishings were salvageable and the organ and sound equipment were not damaged. Renovations were made at this time because of a desire to update the theatre's features and color scheme.

The concession area was added to the foyer around the 1940s. Until that time the commercial aspects of the theatre were separated from the patrons' experience of the interior spaces. After the Great Depression, movie house operators sought other ways to make their business more profitable, and thus patrons enjoyed the convenience of purchasing refreshments on site.

<sup>2</sup> The boiler no longer functions as the source of heat.

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Around 1950, the screen was widened to accommodate the introduction of Cinemascope. As part of this alteration, one-third of each of the organ bays on each side of the stage was removed. There had been three sections making up the auditorium side of each organ bay: a center curtained section flanked by two grillwork sections, which was open to allow the organ sound into the auditorium. The widening of the screen broke the visual symmetry of each organ bay, but the overall symmetry around the center of the proscenium has been maintained. It appears that at least the first row of seats was removed from the auditorium at that time to allow for more comfortable viewing of the larger screen.

The original seats were replaced after the first devastating fire in 1927 and at least one other time, including installation of the existing seats in 1998. It was probably around this time that rows of seats at the rear of the auditorium and a few individual seats along the aisles were removed to allow for handicapped access. Most of the carpet in the theatre was replaced around 1998 with the installation of new seats. The business offices at mezzanine level have the oldest remnants of carpet, a heavy wool material featuring red, gold, and aqua medallions with acanthus leaves, probably installed after the 1927 fire.

Many of the decorative elements were removed around the time the theatre was closed, most notably the many maroon velvet curtains that hung throughout the theatre that served both decorative and functional purposes, shielding the auditorium from light pollution. Several lampshades also are missing, and furnishings in the mezzanine, business offices, and men's and women's lounges no longer remain.



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.
X 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)

ARCHITECTURE

Period of Significance

1922-1950

Significant Dates

1922

1927-1928

1936

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Henderson Ryan, Seattle, WA, architect

McFadden & Swain, builder

Narrative Statement of Significance

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
X Local government
University
X Other
Name of repository: Benton County Historical Society & Museum

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## STATEMENT OF SIGNIFICANCE

### SUMMARY

The Whiteside Theatre is significant under National Register Criterion C as an excellent example of the Italian Renaissance style applied to a theatre facade. The Seattle architect Henderson Ryan was contracted to design the theatre, most likely because of his prominent architectural work in the Seattle area. McFadden and Swain, a local firm, oversaw construction and local materials, supplies, and craftsmen were employed in its construction.

Constructed in 1922, the Whiteside Theatre is located in downtown Corvallis in the heart of the city's commercial core. The period of significance for the building includes the date of its construction to 1950, when the prominent neon marquee was added to the front facade, necessitating removal of the planter boxes. This change was the one and only major alteration to the building's exterior. The Whiteside was the only theatre that was designed and constructed as a grand "movie palace" in Corvallis, and it continued in its original function until 2002, when the expense of repairing a faulty sewer line led the owner to close the theatre. The theatre remains an iconic landmark, both for its role in the community as a movie palace and, as described in the 1984 inventory, because it is "probably Corvallis' best historic commercial building in terms of original design and integrity."<sup>1</sup>

### FOUNDING AND DEVELOPMENT OF CORVALLIS<sup>2</sup>

The Willamette Valley was the "Eden" at the end of the Oregon Trail for thousands of Euro-Americans who migrated to this region in the mid-nineteenth century. Located at the confluence of the Willamette and Marys Rivers, Corvallis was described in 1874 as an incorporated city and the county seat of Benton County, situated on the west bank of the Willamette River on a beautiful plateau 1 ½ miles wide, entirely above high water. The plateau upon which the city is built extends west to the foothills of the Coast Range which separates the Willamette Valley from the Pacific Ocean. The first official claims to land in this area were two 640-acre parcels claimed by Joseph C. Avery in 1845 and William F. Dixon in 1846. Originally named Marysville, Corvallis was renamed by Avery in 1853 to avoid confusion with Marysville, California. Avery is credited with coining the name "Corvallis," which he made up by compounding the Latin words for "heart of the valley."

Corvallis was incorporated as a city in 1857, and Oregon Territory became a state two years later. The years 1851 to 1868 saw steamboat travel develop on the Willamette, and Corvallis College became the state's land grant institution. A railroad was completed to Corvallis in 1880, and the city became an agricultural, commercial, and educational center. Water and light plants were built in the 1880s and the first telephone was installed. The growth and emergence of Corvallis as a genuine "college town" characterizes the period of 1890 to 1920. In contrast to the preceding ten years, which saw the population increase only 19 percent due to the panic of 1893, the first ten years of the twentieth century saw the population of Corvallis increase by 150 percent to 4,442 people. As the first decade of the twentieth century unfolded, Corvallis witnessed the introduction of the automobile and the "bungalow," two innovations that would profoundly affect the future development and appearance of the community. The river, which had played such a prominent role in the life of the community in the nineteenth century, was no longer as consequential to the city.

<sup>1</sup> Chapman, J. Sanders, Oregon Inventory of Historic Properties Historic Resource Survey Form for the Whiteside Theatre, 1984.

<sup>2</sup> Portions of this section were taken directly (or modified only slightly) from Gallagher, Mary Kathryn, *Historic Context Statement, City of Corvallis, Oregon*, prepared for the City of Corvallis, 1993.

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The first part of the twentieth century saw the addition of a number of types of commercial buildings not found on the nineteenth-century landscape. Included were auto-related businesses such as gas stations, sale and repair garages, movie theaters, department stores, and chain stores. As new buildings materialized to meet the demands of a changing society, the fixtures of the nineteenth century – the livery stables, blacksmith shops, and general stores – disappeared or were converted for other uses. At this same time, there was a major transformation in the world of entertainment, as magic lanterns, slide shows, and sing-a-longs gave way to the exciting new medium of moving pictures.

In Corvallis, the early twentieth century saw two major changes to the traditional business district. First, this district, which had previously centered on Second Street, expanded west to Third Street in the second decade of the twentieth century. Second, most of the wood-frame commercial buildings remaining on Second Street were destroyed by fire, demolished, or removed at this time and replaced with masonry buildings as a fire-safety measure.

Corvallis Commercial Club was very active in the beginning of the 1920s and actively promoted Corvallis as a place to settle. Benton County records show a 31 percent increase in growth in the town, with fifteen hundred people moving to Corvallis in the first three years of the decade. Across the nation there was a 60 percent growth spurt from 1920 to 1930. Another factor locally was the completion and paving of Pacific Highway 99 West, which runs through Corvallis, as well as Highway 99 East about seven miles from town.<sup>3</sup>

The January 1, 1923 edition of the *Corvallis Gazette-Times* stated that "Corvallis can look back upon the year 1922 as that one in its history bringing the most extensive material development, a growth that, measured in dollars and cents, totals better than a million dollars, and probably a million and a half. In 1922, nineteen buildings were built in the business section of the city including the Whiteside Theater [sic] which cost \$125,000."<sup>4</sup>

In general, the early 1920s were good business years for Corvallis, with the newspaper noting in 1923 that there were no vacant buildings in the downtown section. Growth of the Oregon Agricultural College campus during the 1920s was also influenced by the development of downtown businesses. In 1920 a second millage tax for higher education in Oregon was approved by popular referendum. Eight significant buildings were erected in that decade and are now part of the Oregon State University National Register Historic District.<sup>5</sup>

### DEVELOPMENT OF THEATER ENTERTAINMENT IN DOWNTOWN CORVALLIS

The history of theatrical entertainment in Corvallis officially began with the Corvallis Opera House, which was built in 1870 on the southwest corner of Fourth and Madison. Residents raised money by subscription and donated labor for its construction. It was used for dancing, city band performances, box socials, touring theatrical productions, high school plays, and more. It was also used as a skating rink, although Oregon Agricultural College students were forbidden to attend the rink on penalty of expulsion.

<sup>3</sup> Gallagher, Mary Kathryn, Collections Manager, Benton County Historical Society & Museum, personal communication with Doug Eaton, July 17, 2008.

<sup>4</sup> *Corvallis Daily Gazette-Times New Years Edition*, "Corvallis Provided with Excellent Theatres," by C.E. Ingalls, Corvallis, Oregon, January 1, 1923.

<sup>5</sup> Chronological History of Oregon State University – 1920-1929, Oregon State University Libraries, University Archives, retrieved July 18, 2008 from [http://osulibrary.oregonstate.edu/archives/chronology/chron\\_1920.html](http://osulibrary.oregonstate.edu/archives/chronology/chron_1920.html)

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The Opera House was still used at the turn of the twentieth century but soon had competition as vaudeville and moving pictures gained popularity. By 1911 traveling moving picture "tent" shows and a handful of storefront theatres existed in downtown Corvallis. The Palace Theater opened in 1908. Located on North Second Street, it was operated by Charles Small and Samuel Whiteside. The Palace Theater showed motion pictures six nights a week, changing the offerings every other day. Also in 1908, the storefront theatres The Star and The Crescent advertised several one-reel films each evening with live music. The Idlewile Theatre opened later in the same time period. In 1910, Small and the Whiteside Brothers, George and Samuel, operated the Crystal Theater within the Knights of Pythias fraternal lodge at 142 SW 2nd Street. In 1911, Small and Whiteside operated the New Star Theater in the former Idlewile Theatre, changing the flat storefront theatre floor to a sloped one with a height 18 inches taller in the back than in the front. In 1913, a fire started in a shooting gallery and burned most of the shell of The Palace. For a short while, another local entertainment option was The Air Dome, an outside theater that showed motion pictures on the northeast corner of Fourth and Madison at the future site of the Whiteside Theatre.

The Majestic Theatre opened in 1913 and was operated by Charles Small and Samuel Whiteside in the new Johnson Porter Building at 115 SW Second Street. The 800-seat theater was a combination live theater and moving picture house. In addition to opera and vaudeville, the theater hosted local events and was home to the Mask and Dagger Club of the Oregon Agricultural College until 1950, when Mitchell Playhouse opened on campus. In 1921 the Blue Mouse Theater was opened on North Second Street in a building built for this purpose by the Independent Order of the Odd Fellows. Its life ended when the Whiteside brothers George and Samuel bought it in 1923 and did not operate it as a theatre.

In 1922 George and Samuel Whiteside built the Whiteside Theatre on the northeast corner of Fourth and Madison. When it opened on November 9th of that year, it was described as the city's most attractive business structure.<sup>6</sup> Built in the grand tradition of the movie palace, it cost \$100,000, a tidy sum in the early 1920s. When constructed, the theater was hailed as the grandest in Oregon, bested only by the Liberty Theater in Portland.

### The Whiteside Theatre

George Whiteside, born July 19, 1874 near Burlington Iowa, was the eldest of five sons of Samuel and Sarah Whiteside. In 1891, George and his brothers, including Samuel Jr., born in 1878, came to Corvallis with their parents, settling on a ranch eight miles south of town. In 1914, George married Lillian Ranney, daughter of early Benton County pioneers Titus and Ella Ranney. Lillian died in 1935, and in 1936 George married Carrie Hartsock, the widow of S.K. Hartsock. Samuel Jr. married Vida Carlson Whiteside in 1915.

George and Samuel Jr. pioneered the theater business in Corvallis. They first operated a transfer service in Corvallis. Later, they were in the grocery business, and then they operated a shoe store on North Second Street. It is reported the brothers also operated a traveling tent show that visited small towns in the area (c.1906). Their interest in motion pictures prompted them to open the Palace Theater in 1908 on North Second Street. This theater was destroyed by fire. Another theater operated by the brothers was the Crystal Theater in the Masonic Building on Second Street. In 1913, the Majestic Theater opened in the Johnson Porter Building on Second Street. In 1922, George and Samuel Jr. built the Whiteside Theatre on the northeast corner of Fourth and Madison in honor of their father. The Whiteside Theatre was the pride of the brothers.

<sup>6</sup> *Corvallis Daily Gazette-Times New Years Edition*, "Corvallis Provided with Excellent Theatres," by C.E. Ingalls, Corvallis, Oregon, January 1, 1923.

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Construction of the Whiteside Theatre in Corvallis was a local representation of national trends in entertainment. Early moving pictures were shown in nickelodeons that were not well-regarded by those who were more accustomed to opera houses and concert halls. Because of the increasing popularity of moving pictures and the need to appeal to a wider audience, larger and more ornately decorated theatres were constructed. The scale and opulence of these structures led to the term "movie palace." Several thousand such theatres were constructed between about 1915 and the early 1920s.

Henderson Ryan's design for the Whiteside Theatre reflected national trends for movie palaces. As with the design of many other structures of the early twentieth century, theatres across the country displayed not only a movement away from the formality of the Victorian era but also the influence of the major expositions of the time. The Columbian World Exposition in Chicago (also known as the Chicago World's Fair) was particularly influential in the United States, as the architectural commission for the exposition consisted of East Coast architects who had received their training in Paris at the Ecole des Beaux Arts. According to Valerio, Chicago's White City "fostered a uniquely American revival of historical styles."<sup>7</sup> Architects of that era produced buildings that combined varied styles and incorporated elements from the European renaissance. The Whiteside Theatre's facade is best characterized as Italian Renaissance, particularly because of the triple-inset arched windows that are the most prominent original feature on the main facade. The Italian Renaissance style was a particularly popular Beaux Arts design for early twentieth century movie palaces and combined easily with the trend toward "atmospheric" theatre design because of the many opportunities for atmospheric themes associated with Italy, the Mediterranean, and the Italian Renaissance. Ryan probably designed the theatre in the Italian Renaissance style because of the popularity of this style at the time. The interior of the theatre, which was renovated twice after damaging fires, is more eclectic in terms of its design themes and details and, because of the use of symmetry and the combination of European renaissance motifs, probably more accurately described as Beaux Arts.

In March 1927, after nearly twenty years together in the Corvallis movie business, the Whiteside brothers passed the management of the Whiteside and Majestic Theatres to Universal Theater Corporation, a company owning more than 600 theaters in the United States. Though the theatre business and furnishings were leased to the new corporation, the Whiteside family retained ownership of the building and grounds and continued to be involved in the business, and particularly in renovations to the structure.<sup>8</sup>

On October 19, 1927 the interior of the Whiteside Theatre was gutted by fire. It was estimated that \$50,000 worth of damage occurred. The fire was believed to have started backstage. The interior was heavily damaged except for the foyer, the restrooms in the mezzanine, and the business offices. Flames, smoke, and heat rolled along the ceiling of the auditorium and destroyed the balcony. All seats in the balcony were charred and burned. Chunks of plaster and terra cotta fell from the walls. The first fifteen rows of seats on the main floor also were ruined. The seats and carpet under the balcony on the first floor, however, were in good condition. The grand Wurlitzer organ had to be replaced, as the console was ruined and the pipe installation damaged. Fifty patrons were in the theatre at the time of the fire

<sup>7</sup> Valerio, Joseph M. and Daniel Friedman, *Movie palaces: renaissance and reuse*, Educational Facilities Laboratories Division, Academy for Educational Development, New York, 1982.

<sup>8</sup> In 1931, their brothers, Charles and Clarence, opened and leased the State Theater in their converted automobile garage building on Third Street that had been known as the Whiteside Motor Company. Members of the Whiteside family were indeed prominent entrepreneurs in early 20<sup>th</sup> century Corvallis (William was a rug merchant); In 1934 George Whiteside was instrumental in starting Oak Lawn Cemetery on SW Whiteside Drive in southwest Corvallis. George was an elected trustee and was chosen to serve as the first chairman. George Whiteside died in 1954.

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and two women in the restroom had to climb out the front windows over the marquee as the stairs were hidden from view due to the thick smoke. No alarm was turned on, but fortunately the fire station was across the street. When the firemen arrived, there was a delay in manning hoses and they were forced to break down the stage door in order to put out the fire.

After the fire, the theatre was completely redone inside "from rafters to basement" and reopened on January 2, 1928. The new theatre manager, E.M. Ludwig, conducted a tour through the "New Whiteside Theatre." A new \$20,000 Wurlitzer organ was installed and the interior of the theatre was decorated in polychrome finish highlighted in gold. Cove lighting and hidden lights of red, green, orange, and blue were installed in the auditorium. A new chandelier was hung from the grillwork dome overhead.

By November 1928, showing movies on Sundays was permitted in Corvallis. One month later, the Whiteside Theatre showed the first "talking movie" in town. In order to accomplish this, Greg Allen installed Vitaphone talking picture equipment in the theatre. The equipment, from Philadelphia, cost \$35,000.

In October 1936 fire struck the theatre again. The cause of the blaze was a mystery but it appears that flames broke out between the ceiling and the roof in the auditorium. Fortunately, the organ and sound equipment were not damaged and all the seats in the theatre were salvaged (they were covered with tarpaulins). In 1961, the proscenium arch of the theatre was widened to install a wide Vocalite screen that replaced an earlier screen. To accommodate this new screen, a portion of each of the organ chambers was removed. At that time the Whiteside family decided to donate the Wurlitzer pipe organ to Gill Coliseum at Oregon State University, where it could be used more frequently and reach a wider audience.

The Whiteside family owned the Whiteside Theatre until 1985, when Vida Carlson sold the property to Tim Moyer Cinemas, Inc. The Whiteside family was thus involved in the Whiteside Theater's daily activities for a total of 63 years and in the theater entertainment business in Corvallis for more than 77 years. The family had the distinction of being the oldest continuous theater operators in Oregon.

### Other Movie Theaters in Corvallis

In 1931, Charles and Clarence (brothers of Samuel and George) opened the State Theater in a remodeled auto garage building at 219 SW Third Street. It was purchased in 2000 by an adjacent bank building and demolished to make way for seven additional parking spaces. The Airport Theater was a wartime movie house that was operated during the 1940s to entertain the many troops stationed at nearby Camp Adair. In April 1949 Charles Whiteside opened the Midway Drive-In north of Corvallis on Highway 20. It remained a popular summer attraction until its closure in 1993. The Corvallis Film Society ran a venue called "The Movies" downtown in the 1970s. Later, Corvallis Cinema Center, the first four-plex in town opened in January 1975. In October of 1975, Ninth Street Cinema World was opened at the north end of town. Avalon Cinema, an independent theater, opened as an intimate single screen venue in downtown Corvallis in 1997. Six years later in 2003 Corvallis' first large multiplex, Carmike 12 Cinemas, opened in the northeast part of town. Lastly, 2005 saw the opening of an independent four-plex, Darkside Cinema, in downtown Corvallis in the remodeled upper floor of a former department store.<sup>9</sup>

<sup>9</sup> City of Corvallis permit records, retrieved June 30, 2008 from <http://www.corvallispermits.com>

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None of these theaters came close to equaling the significance of the Whiteside Theatre as the premier movie house in Corvallis. The Whiteside Theatre was the longest-running (80 continuous years), had the highest seat count, and was the most elegantly designed movie palace Corvallis has ever seen. It has remained, as its own advertisements stated, "Corvallis' Finest Theatre" throughout the city's history.

### SIGNIFICANCE OF THE WHITESIDE THEATRE

The Whiteside Theatre is an important local landmark associated within patterns in American movie theatre history and period architectural practice. As such it embodies the community's stylistic and recreational interests and values. It also typifies the "movie palace" form that emerged during the second decade of the twentieth century.

The Whiteside brothers pioneered the theatre industry in Corvallis, creating a market for this form of entertainment and following the quickly changing trends of the time, from outdoor theatres and vaudeville houses to the culmination of their business that materialized in the Whiteside Theatre, constructed as a grand movie palace in honor of their father. As was typical of movie theatres of the early 1920s, the Whiteside Theatre hosted occasional live performances and was designed to accommodate this use, demonstrating that the Whiteside brothers, as shrewd businessmen, were aware of the trends of the day and recognized the potential of attracting larger audiences with a hybrid venue.

Design elements of the theatre are typical of the movie palace form – a large, recessed entryway, exterior box office, an elegant but relatively small foyer which served to emphasize the grandeur of the auditorium, restrooms/washrooms that included lounges (writing room for women and smoking lounge for men) and a general mezzanine-level lounge. Elaborate, gilt wall and ceiling stencils highlighted the interior architectural features. Deep maroon velvet curtains throughout the theatre contributed to the atmosphere of opulence.

The Whiteside Theatre brought the world to Corvallis. The period encompassed by World War II was particularly profitable for the film industry, in part because of the public's desire to escape the concerns of war, but also because newsreels shown in theatres kept citizens informed of the latest developments. War bonds were sold at theatres, and a poster from this era remains in the basement of the Whiteside Theatre.

With the rise of television in the late 1940s, theatre owners sought to bring new interest to their venues. It was around this time, in 1950, that the large neon marquee was installed on the front facade of the Whiteside Theatre, replacing the original, smaller, flat-roofed marquee. The bright neon, chasing lights, and modern Streamline design was meant to attract patrons from their living rooms and new televisions.

### COMPARATIVE ANALYSIS

The Whiteside Theatre is one of only four extant theatre buildings in Corvallis. The other three are the Crystal Theatre (1910), a storefront theatre that occupied street-level retail space in the Knights of Pythias fraternal lodge, the Commercial style Johnson Porter/Majestic Theatre Building (1913), and the Blue Mouse (1921), also constructed in the Commercial style with a Mission influence.<sup>10</sup>

<sup>10</sup> Chapman, J. Sanders, Oregon Inventory of Historic Properties Historic Resource Survey Form, Majestic Theatre, 1984; Burcham & Gallagher, Oregon Inventory of Historic Properties Historic Resource Survey Form, Blue Mouse Theatre, 1994.

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The only remnants of the Crystal Theatre that currently remain are punched tin ceiling and wallpaper detailing above the suspended ceiling in the modern retail space. The exterior of this retail space was remodeled in the 1930s and is faced with Vitrolite. Though the Majestic Theatre is being used for live theatre today, the historic integrity of the exterior and, more notably, the interior have been compromised. The Blue Mouse Theatre ceased to be used as a theatre in 1923. The original marquee was removed by 1949 during the building's use as a commercial storefront. The Blue Mouse building continues as commercial space today.

The only other structure in downtown Corvallis that was constructed in the Italian Renaissance style is the Hotel Corvallis (now known as Corvallis Arms.) As a hotel, this structure's design is significantly different than the Whiteside Theatre, though some of the exterior architectural elements are similar, including the use of basket-weave brick panels, cast stone, arches with keystones, and fleur-de-lis motifs. However, the building's purpose dictated that the fenestration dominated the building's exterior design. Ground-level storefronts have been altered, and in particular, the main entrance has been remodeled to accommodate the business that shares that entryway. Cast-stone features were painted black in recent years.

Because the Whiteside Theatre displays greater historic integrity than other buildings in town constructed as theatres or movie houses, as well as the hotel constructed in the Italian Renaissance style, the Whiteside Theatre merits listing in the National Register as the best example of its style and the best example of a movie palace in Corvallis.

As one of just two structures in downtown Corvallis executed in the Italian Renaissance style, the Whiteside Theatre is significant for its architectural design. The renaissance revival styles became popular after the Columbian World Exposition in Chicago (1893), which promoted the Beaux Arts style, and were popular until the Exposition des Arts Decoratifs et Industriels Modernes in Paris (1925), which launched the style later known as Art Deco as well as other modern movement styles. The Whiteside Theatre is an excellent example of the Italian Renaissance style.

The structure retains high historic integrity, both in its exterior appearance and its interior details, despite a significant alteration to the front facade through the replacement of the original flat-roofed marquee with a full-width, neon, streamline marquee (altered during the period of significance). The original exterior architectural elements are located above the existing marquee and outweigh the marquee (when the marquee is not lighted) in prominence. Most of the interior alterations appear to have been made in later years to accommodate fire and life safety requirements. The majority of interior changes are minor and reversible, and missing furnishings (e.g., curtains/draperies and fixtures) can be replaced.

### HENDERSON RYAN, ARCHITECT

Henderson Ryan was best known for his Seattle architecture, built between 1903 and 1922. According to the *Digital Library Washington*, Ryan was born in Alabama in 1857; however other records indicate that he was born in 1878.<sup>11</sup> He was educated at the University of Kentucky in Lexington and arrived in Seattle in 1898, becoming a builder-contractor from 1899 to 1900, and establishing his own architectural firm from 1900 to 1923. He was living in King County in Precinct W5P5 of Seattle, Washington at age 53.<sup>12</sup> In *Seattle of Today* (circa 1907), his office address

<sup>11</sup> Ochsner, Jeffrey Karl, ed. *Shaping Seattle Architecture: a Historical Guide to the Architects*, University of Washington Press, 1994. pp 402

<sup>12</sup> Digital Library Washington, Architect DB – architect record, Input: id 3959, retrieved May 5, 2008 from



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was given as 326 Globe Bldg, Seattle. He was listed as a partner in the firm of Ryan and Gayer, Architects & Engineers in Portland, Oregon in 1912 (Oregon Architectural License No.0148), but his address was listed as Seattle in the directory. His partner was Irvin(g) B. Gayer.<sup>13</sup> Sources say he died in California, date unknown.

No other details of Ryan's life are known, and nothing is known of his association with Corvallis and the Whiteside family. It is likely that he was contracted for the design of the Whiteside Theatre because of his reputation in the Seattle area.

Ryan designed apartment buildings, theaters, fine homes, and other commercial buildings. His best-known buildings in Seattle were the Ballard Public Library, 1903-1904 (paid for, in part, by the Andrew Carnegie Corporation, it contained a 500-seat auditorium and was listed in the National Register of Historic Places in 1979, later becoming a restaurant);<sup>14</sup> the Swedish Baptist Church, 1904-1906 (demolished); the Maryland Apartments, 1906-1907; the Roycroft Apartments, 1906-1907; the Waldorf Hotel, 1906-1907 (demolished for an addition to the Convention Center); the Liberty Theatre and surrounding Blaine Building, 1914 (theater demolished for a parking lot in 1955); and the Neptune Theatre, 1921, which became a Landmark Theatre in 1981.<sup>15</sup> Other buildings were the Raleigh Hotel, the Moore Building, the Broadway Building, the Grandview Apartments, Antonia Apartments, Fredonia Apartments, Taylor Apartments, Keen Apartments, and the wireless Telegraph Office in Nome, Alaska, which was adopted by the government as a standard for other offices across that territory.<sup>16</sup> It was noted that the use of bays and low-slung arches for entryways seemed to be typical of his early apartments.<sup>17</sup> The Rainier Valley Investment Company commissioned Ryan to design a two-story brick building in 1913, which is listed in the National Register of Historic places as part of the 2004 Columbia City Historic District Nomination.

The design of the Liberty Theatre (1914) was considered to be innovative because the interior had a clear span with no supporting pillars and employed ramps rather than steps for access to the balcony, allowing maximum use of the auditorium space. These ramped entrances, which Ryan originated and patented, were considered to be an innovative contribution to theater design.<sup>18</sup> The Liberty was built as part of the Beaux-Arts style Blaine building, a retail/residential building across from the public market at Pike and First.<sup>19</sup> The Liberty was built strictly as a motion picture theatre, having no stage or orchestra pit to accommodate live acts, which was considered unusual at the

<https://digital.lib.washington.edu/php/architect/record.phtml?type=architect&architectid=3959>

<sup>13</sup> Ritz, Richard Ellison. *Architects of Oregon: a biographical dictionary of architects deceased, 19th and 20th centuries*. Portland, OR: Lair Hill Pub., [2003], c2002.

<sup>14</sup> VintageSeattle.org, High-Res Blog Visualizing the Emerald City's Past, Sept 2007 Archive. Profile: Carnegie Free Library, retrieved May 5, 2008 from <http://www.vintageseattle.org/2007/09/>; Wikipedia, The Free Encyclopedia, retrieved April 23, 2008 from [http://en.wikipedia.org/wiki/Ballard\\_Carnegie\\_Library](http://en.wikipedia.org/wiki/Ballard_Carnegie_Library)

<sup>15</sup> Seattle.gov: Department of Neighborhoods, Historical Sites, Neptune Building, retrieved April 24, 2008 from <http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=5>; landmarktheatres.com, retrieved June 29, 2008 from <http://www.landmarktheatres.com/Market/Seattle/NeptuneTheatre.htm>

<sup>16</sup> Ballard Carnegie Library (Pandora's Castle) National Register Nomination, June 15, 1979, NRHP Reference#: 79002535, retrieved May 5, 2008 from <http://www.dahp.wa.gov/gis/pdfs/426.pdf>

<sup>17</sup> Seattle.gov: Department of Neighborhoods, Historical Sites, Grandview Apts., retrieved May 5, 2008 from <http://web1.seattle.gov/DPD/historicalsites/QueryResult.aspx?ID=2013423071>

<sup>18</sup> Seattle.gov: Department of Neighborhoods, Historical Sites, Rainier Valley Investment Company, retrieved June 15, 2008 from <http://web1.seattle.gov/dpd/historicalsites/QueryResult.aspx?ID=1212487871>

<sup>19</sup> University of Washington Libraries, Digital Collections, Blaine building blueprints, retrieved June 20, 2008 from <http://content.lib.washington.edu/cdm4/results.php?CISOOP1=all&CISOBBOX1=liberty+theatre&CISOFIELD1=CISOSEARCHALL&CISOROOT=all&x=26&y=18>

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time, and contained a grand 1,500 pipe Wurlitzer organ providing a spectrum of sounds new to Northwest theaters (now housed in the First Church of the Nazarene in Spokane); it also had an unusual marquee shaped like the Statue of Liberty.<sup>20</sup> Similarities of the Whiteside to the Liberty include its original exterior arcade and the interior gardens on both sides of the stage and proscenium.<sup>21</sup> It is perhaps on the basis of his interior innovations that Ryan was commissioned to design theaters in Montana and other states.

Ryan designed the Neptune Theatre (1921) in Seattle, which seated more than 1,000 people at around the same time he designed the Whiteside Theatre in Corvallis. Photographs of the interior of the Neptune show arched bays towards the front of the auditorium on both sides of the stage (the Gardens and organ grille reside in the same location in the Whiteside Theatre).<sup>22</sup> Similar to the Liberty Theatre, the Neptune included ramps leading up to the balcony and was housed in a three-story corner building, sheathed in two-toned brick that contained other commercial enterprises and apartments. It became a Landmark Theatre in 1981 and is one of Seattle's last remaining single-screen theatres. Another group did the "atmospheric" interior design – an undersea theme with shell and trident motifs, sculpted heads of Neptune above the cornices, and painted panels consisting of sea plants and exotic fish surrounded by gracefully waving kelp.

### CONCLUSION

The Whiteside Theatre is eligible for listing in the National Register of Historic Places under Criterion C for its distinctive design as a movie palace in the Italian Renaissance style and its features specific to the designs of architect Henderson Ryan between 1922 and 1950. It is the best example of Italian Renaissance architecture in Corvallis and is the only theatre constructed in the city as a movie palace, as it originally seated 1,135 patrons, nearly 15 percent of the population of the town at the time of construction. The theatre linked the community to world events and culture, particularly through newsreels during the Great Depression and World War II. The theatre was completed in 1922 and, though it suffered two significant fires in its early years, alterations to the original design are limited leaving the structure with high historic integrity. With changes in technology and the introduction of television in the late 1940s, the neon marquee was a later addition that brought modern extravagance to the structure's exterior in the hope of attracting patrons away from their televisions and back to the movie house.

<sup>20</sup> Puget Sound Pipeline Online: Liberty Theatre, retrieved May 20, 2008 from <http://www.pstos.org/instruments/wa/seattle/liberty.htm>

<sup>21</sup> Cinema Treasures: Photos of the Liberty Theatre, retrieved June 2008 from <http://cinematreasures.org/theater/2452/>

<sup>22</sup> Puget Sound Pipeline Online: Neptune Theatre, retrieved May 20, 2008 from <http://www.pstos.org/instruments/wa/seattle/neptune.htm>

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Preservation Seattle: Historic Seattle's online monthly preservation magazine. My Favorite Seattle Landmarks by Larry E. Johnson, AIA, The Johnson Partnership, retrieved April 23, 2008 from <http://www.historicseattle.org/preservationseattle/youngvoices/defaultSEPT06.htm>

Puget Sound Pipeline Online. Liberty Theatre, retrieved May 20, 2008 from <http://www.pstos.org/instruments/wa/seattle/liberty.htm>

\_\_\_\_\_. Neptune Theatre, retrieved May 20, 2008 from <http://www.pstos.org/instruments/wa/seattle/neptune.htm>

Seattle Post-Intelligencer. Pike's Place Market, photo of the Liberty Theatre, retrieved June 20, 2008 from <http://blog.seattlepi.nwsourc.com/insidepike/archives/131422.asp>

Whiteside Theatre

Name of Property

Benton Co., OR

County and State

NPS Form 10-900-a

DMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number   9   Page   4  

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Seattle Public Library. A Pictorial History of Times and Tomes Past – slide show, retrieved June 29, 2008 from [http://www.historylink.org/Essays/printer\\_friendly/index.cfm?file\\_id=7080](http://www.historylink.org/Essays/printer_friendly/index.cfm?file_id=7080)

University of Washington Libraries. Digital Collections, Blaine building blueprints, retrieved June 20, 2008 from <http://content.lib.washington.edu/cdm4/results.php?CISOOP1=all&CISOBOX1=liberty+theatre&CISOFELD1=CISOSEARCHALL&CISOROOT=all&x=26&y=18>

VintageSeattle.org, High-Res Blog Visualizing the Emerald City's Past, Sept 2007 Archive, Profile: Carnegie Free Library, retrieved May 5, 2008 from <http://www.vintageseattle.org/2007/09/>

Wikipedia. The Free Encyclopedia, retrieved April 23, 2008 from [http://en.wikipedia.org/wiki/Ballard\\_Carnegie\\_Library](http://en.wikipedia.org/wiki/Ballard_Carnegie_Library)

**10. Geographical Data**

**Acreage of Property** approx. 0.16 acres

**UTM References**

(Place additional UTM references on a continuation sheet)

1 10 479278 4934321  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet)

**11. Form Prepared By**

name/title Carol Chin, Doug Eaton, Louise-Annette Burgess, Michael Conrad, Rebecca Landis,  
Doug Sackinger, Carolyn Ver Linden  
organization \_\_\_\_\_ date August 2008; rev. December 2008  
street & number 219 NW 23rd Street telephone (541) 760-2513  
city or town Corvallis state Oregon zip code 97330

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.  
A Sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs:** Representative **black and white photographs** of the property. (Please see continuation sheet.)

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

**Property Owner**

name Whiteside Theatre Foundation  
street & number PO Box T telephone (541) 760-2513  
city or town Corvallis state Oregon zip code 97339

**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 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Whiteside Theatre

Name of Property

Benton Co., OR

County and State

NPS Form 10-900-a

DMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 10 Page 1

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### VERBAL BOUNDARY DESCRIPTION

The boundaries of the Whiteside Theatre encompass tax lot 7900 as shown on map 11 5 35 DC, and is defined as follows:

Beginning at the Southwest corner of Lot 12, in Block 17, of the Original Town of Maysville, now Corvallis, Benton County, Oregon; thence Easterly, along the Southerly line of said Lot 12, 70 feet, thence Northerly, parallel with the West line of said Lot 12 and Lot 11 in Block 17, to the North line of said Lot 11; thence Westerly, along the North line of said Lot 11, to the Northwest corner thereof; thence Southerly, along the Westerly line of said Lot 11 and Lot 12, to the place of beginning.

### BOUNDARY JUSTIFICATION

The boundaries make up the approximately 0.16 acres that have historically been associated with the Whiteside Theatre.



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number Photographs Page 1

## PHOTOGRAPHS

**Address:** Whiteside Theatre  
361 SW Madison Avenue  
Corvallis, Benton Co., Oregon 97333

**Photographer:** Carol Chin, nomination preparer  
**Date:** June 2008  
**Ink and Paper:** Hewlett-Packard Viverra inks and Hewlett-Packard Premium Plus papers  
**Location of Negatives:** Digital, negatives held by preparer

- 1 of 16: Exterior View: Looking northeast at front and west facades.
- 2 of 16: Exterior View: Looking north-northeast at front facade.
- 3 of 16: Exterior View: Looking north at central cartouche on front facade.
- 4 of 16: Exterior View: Looking southeast at west elevation with fire escape. Ventilation chimney stands above roof height at the corner.
- 5 of 16: Interior View: Looking west at foyer with entry doors and door to box office on left, west stairs to mezzanine in background, and concession area at right.
- 6 of 16: Interior View: Looking east at east end of foyer toward stairs to the mezzanine.
- 7 of 16: Interior View: Looking south at sconce in one of the shell-headed niche at east end of foyer.
- 8 of 16: Interior View: Looking north from balcony at view of stage, proscenium, cove stenciling, and large fixture over main floor.
- 9 of 16: Interior View: Looking northeast from balcony at view of gardens, organ bays, cove stenciling, stage, proscenium, and large ceiling fixture.
- 10 of 16: Interior View: Looking south at view of seats on main floor, balcony, and projection room above.
- 11 of 16: Interior View: Detail view of large chandelier over main floor.
- 12 of 16: Interior View: Looking north at interior of garden bay, west wall of auditorium.
- 13 of 16: Interior View: Looking northwest of detail of capital on pilaster on the west wall of the balcony.
- 14 of 16: Interior View: Looking southwest at mezzanine lounge.
- 15 of 16: Interior View: Looking southeast at window in southwest corner of mezzanine.

Whiteside Theatre

Name of Property

Benton Co., OR

County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number Photographs Page 2

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16 of 16: Interior View: Looking northeast at boiler in basement.

SW 1/4 SE 1/4 Sec 35 T11S R5W WM  
BENTON COUNTY

11 5 35 DC  
CORVALLIS

THIS MAP WAS PREPARED FOR  
ASSESSMENT PURPOSES ONLY

1" = 100' SEE MAP 11 5 35 DB

NOTE ON THE ORIGINAL MAP BY BENTON  
AND CO. LAND SURVEYORS  
AS TO THE DISTANCE FROM THE  
WATER FRONT TO THE BRIDGE

NOTE ON THE ORIGINAL MAP BY  
THE BENTON COUNTY SURVEY  
AS TO THE DISTANCE FROM THE  
WATER FRONT TO THE BRIDGE

SEE MAP 11 5 35 CC

NW COR  
DLC 51 AND  
INT. E. COR.  
NW 1/4 D. COR.  
DLC NO. 59  
SEE COR. DLC  
BT. E. COR.  
DLC 51

REV. OR. 11-2008  
CANCELLED  
1200  
1800  
1800A  
1900 thru 2100  
4100  
4200A  
4200A1  
4800A  
5400  
6100  
7800  
8100A  
8100  
8200A1

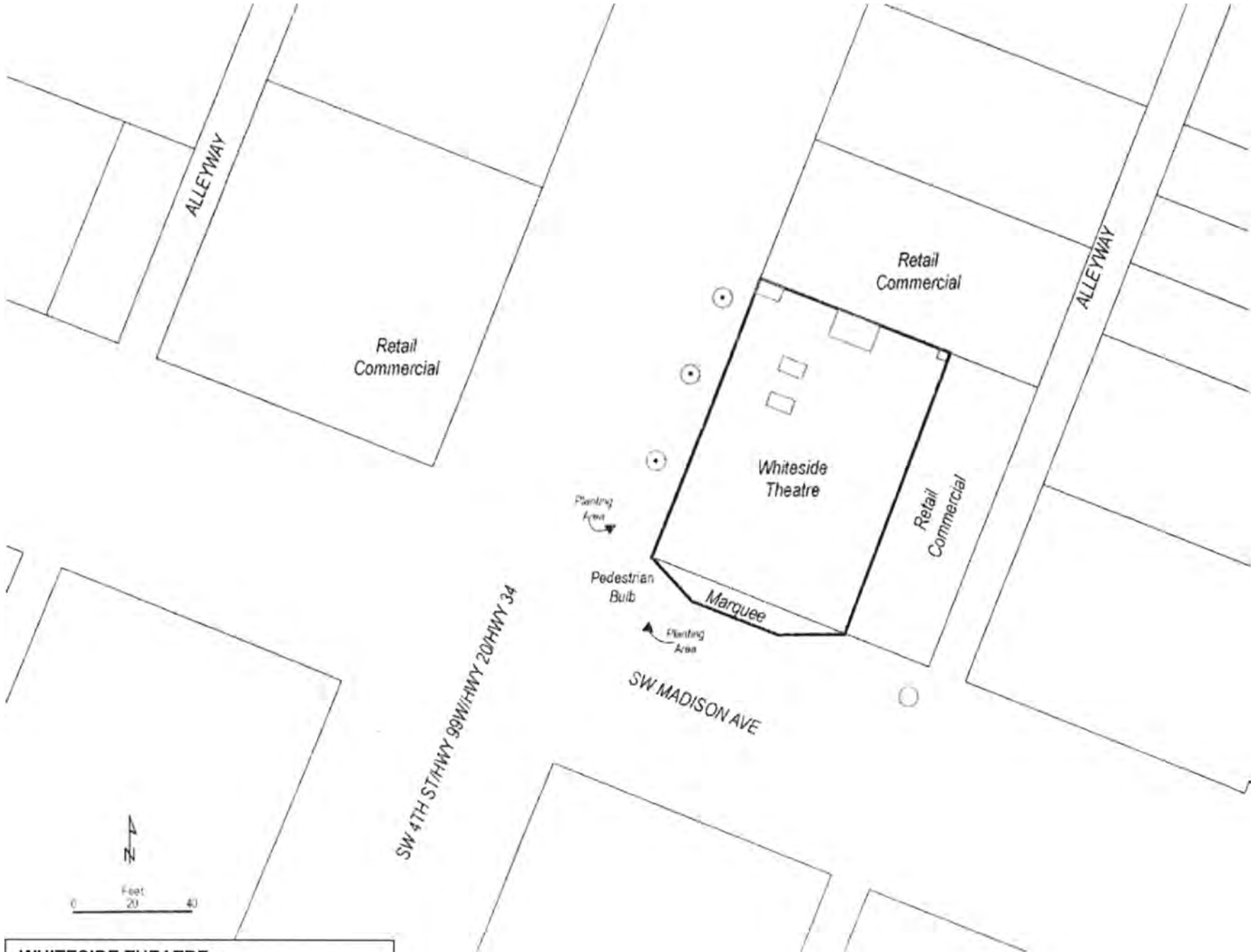
NOTE ON THE ORIGINAL MAP BY BENTON  
AND CO. LAND SURVEYORS  
AS TO THE DISTANCE FROM THE  
WATER FRONT TO THE BRIDGE

SEE MAP 11 5 28B

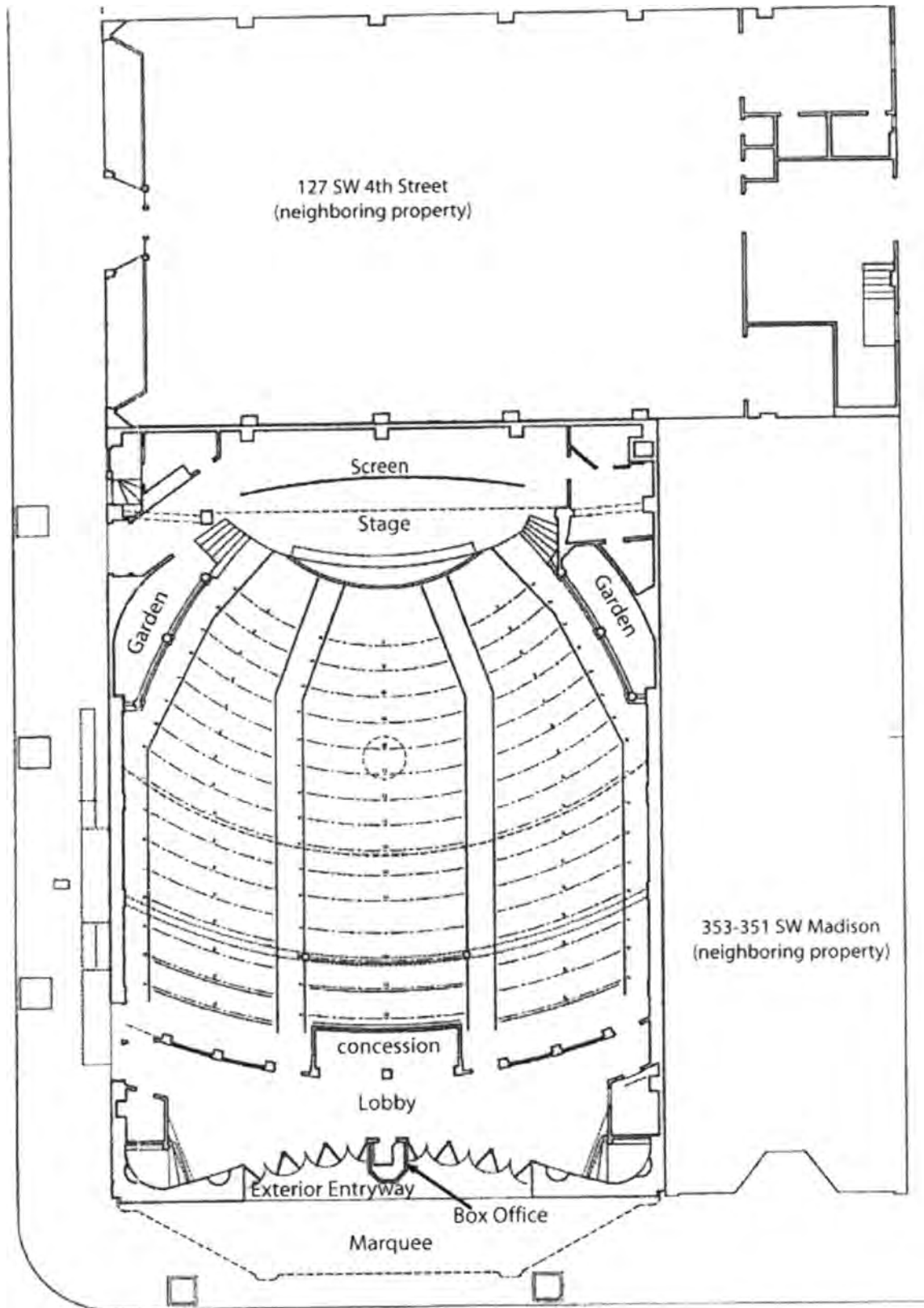
11 5 35 DC

WHITESIDE THEATRE  
Plat Map





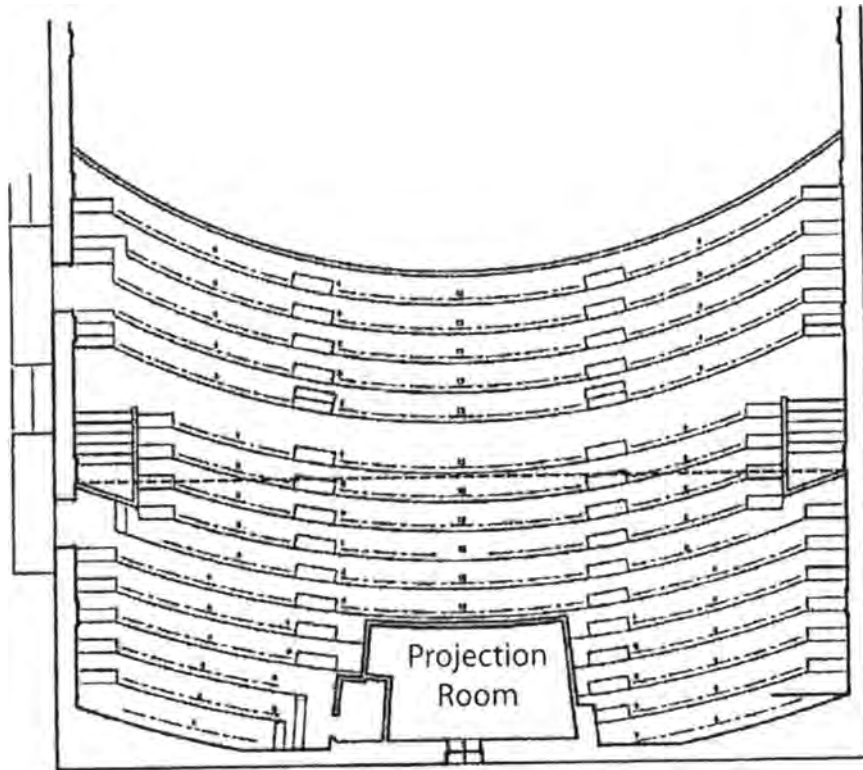
**WHITESIDE THEATRE**  
Site Plan



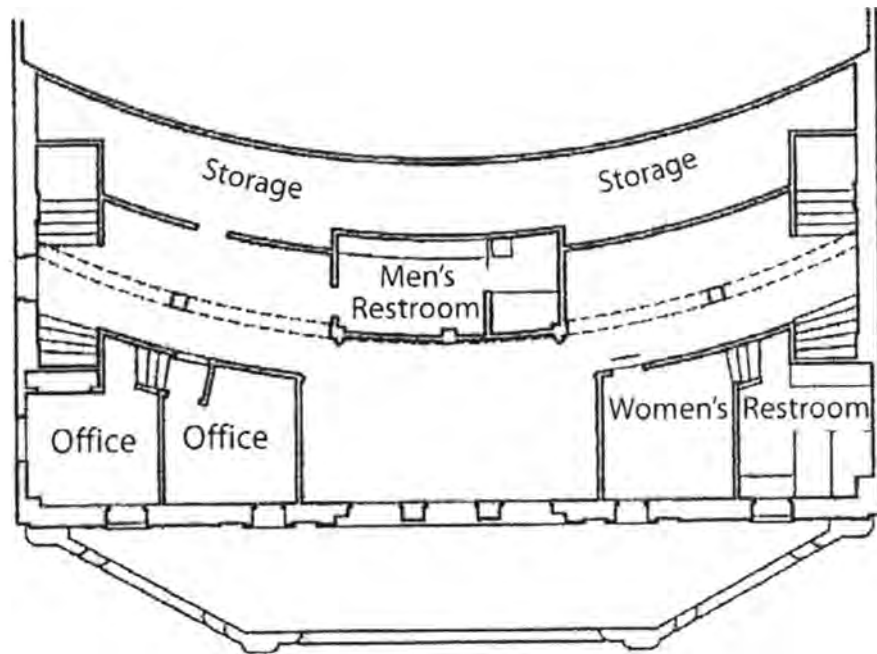
**WHITESIDE THEATRE**  
 Floor Plans  
 (Not to Scale)

**MAIN FLOOR**

↑ N Summer 2008



BALCONY



MEZZANINE

3

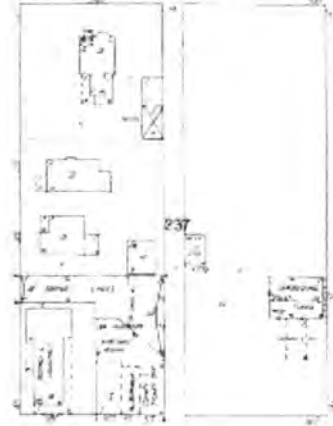
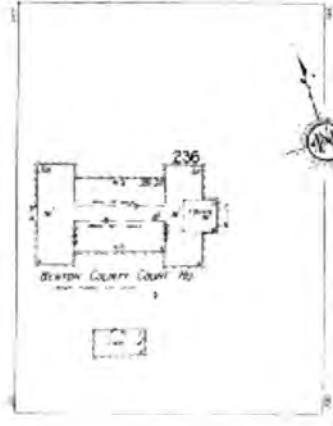
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JULY 1927  
CORVALLIS  
ORE.

13  
JACKSON

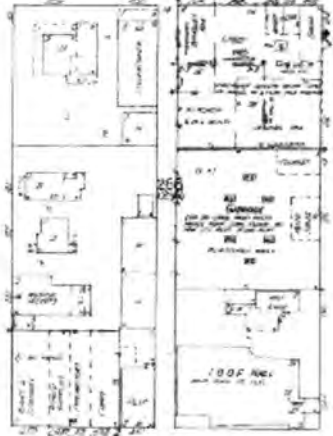
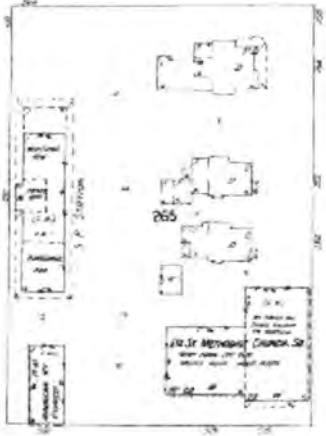
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4



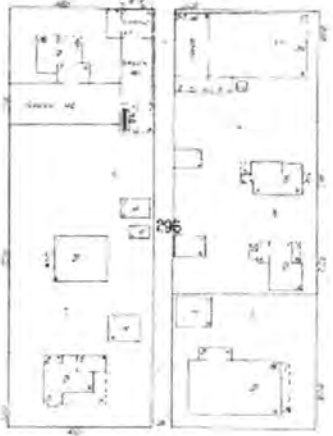
21

14  
MORROE



23

15  
MADISON



**WHITESIDE THEATRE**  
1927 Sanborn Map

16  
JEFFERSON

24

Photo of Whiteside Theatre Courtesy of Benton Co. Historical Society & Museum



Front facade of the Whiteside Theatre in c. 1923. Courtesy of Benton County Historical Society & Museum.





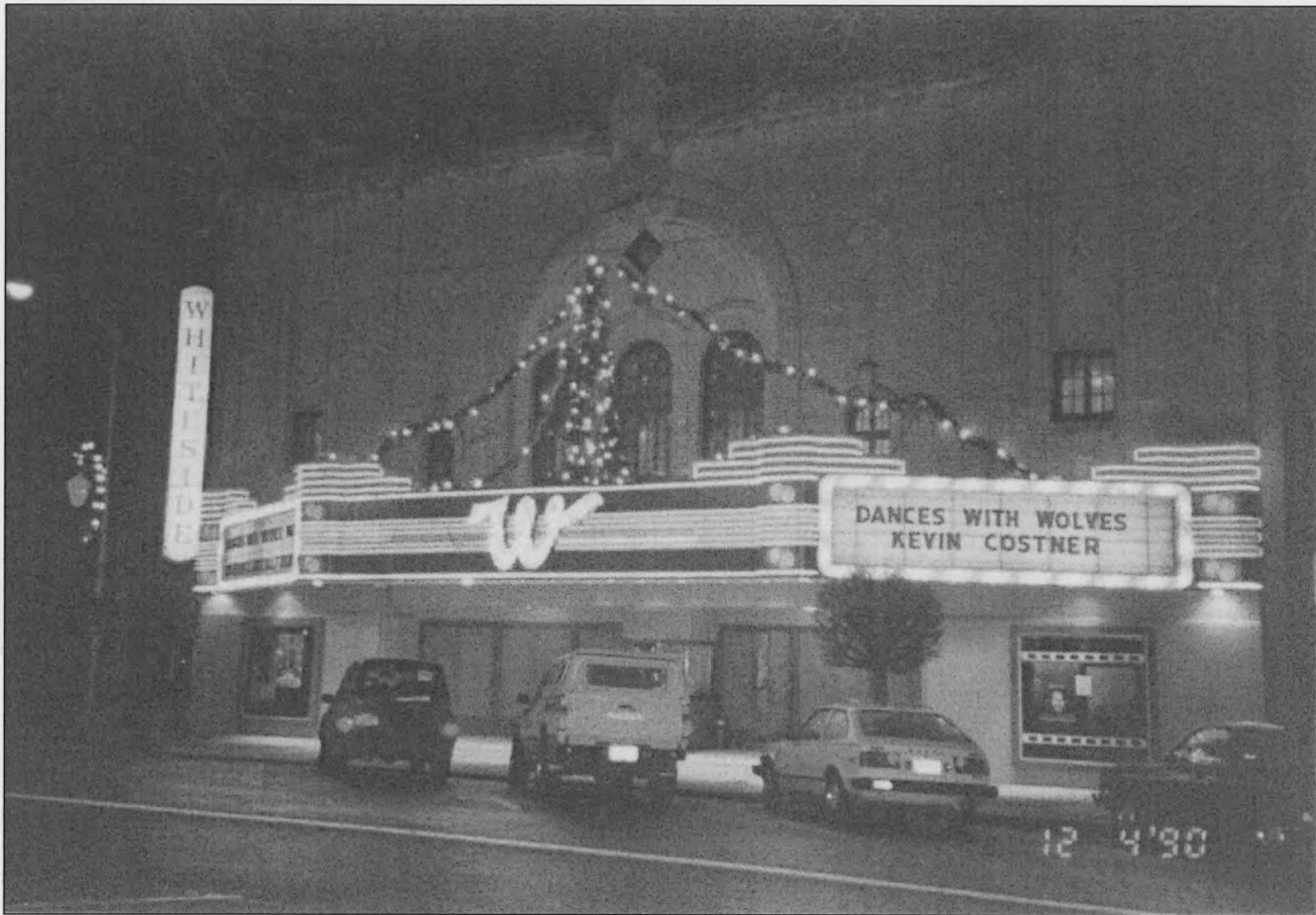
Front facade of the Whiteside Theatre in c.1930. Courtesy of Benton County Historical Society & Museum.



Front facade of the Whiteside Theatre (left) in 1939. Courtesy of Benton County Historical Society & Museum.



Front facade of the Whiteside Theatre in 1962. Courtesy of Benton County Historical Society & Museum.



Front facade of the Whiteside Theatre at night with marquee lights on.  
Photographer: Louise-Annette Burgess, December 4, 1990.



1



2



3



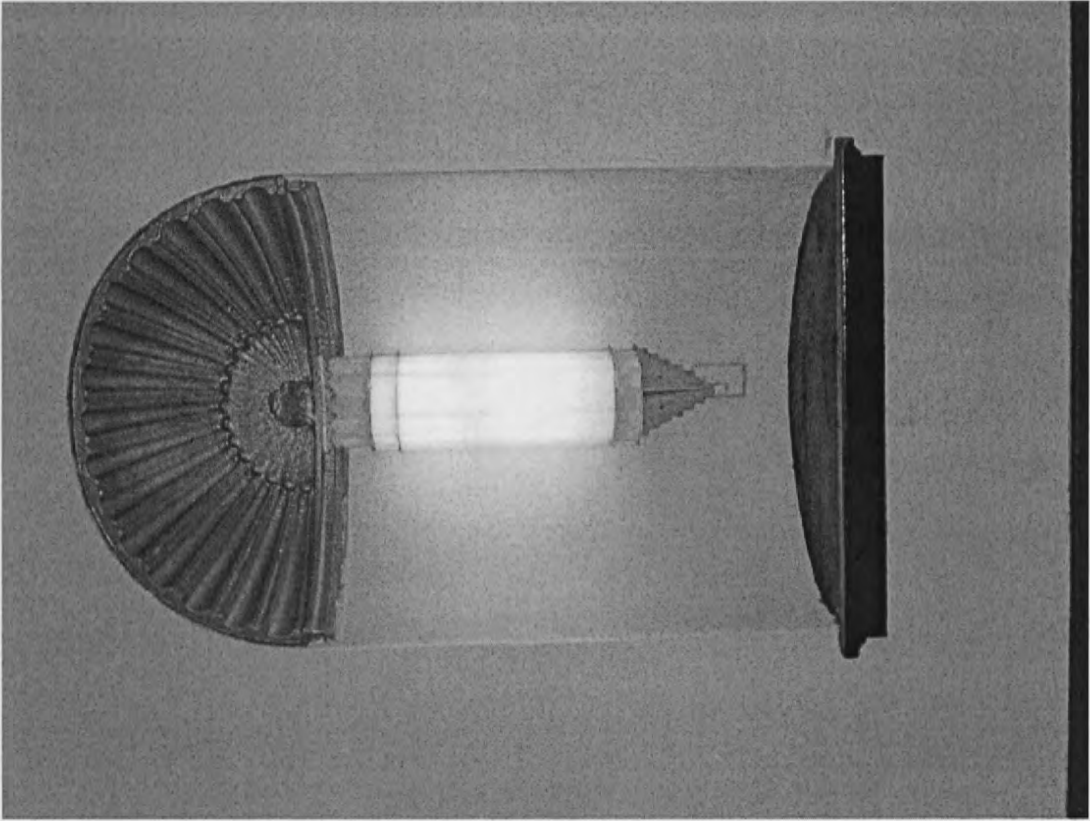
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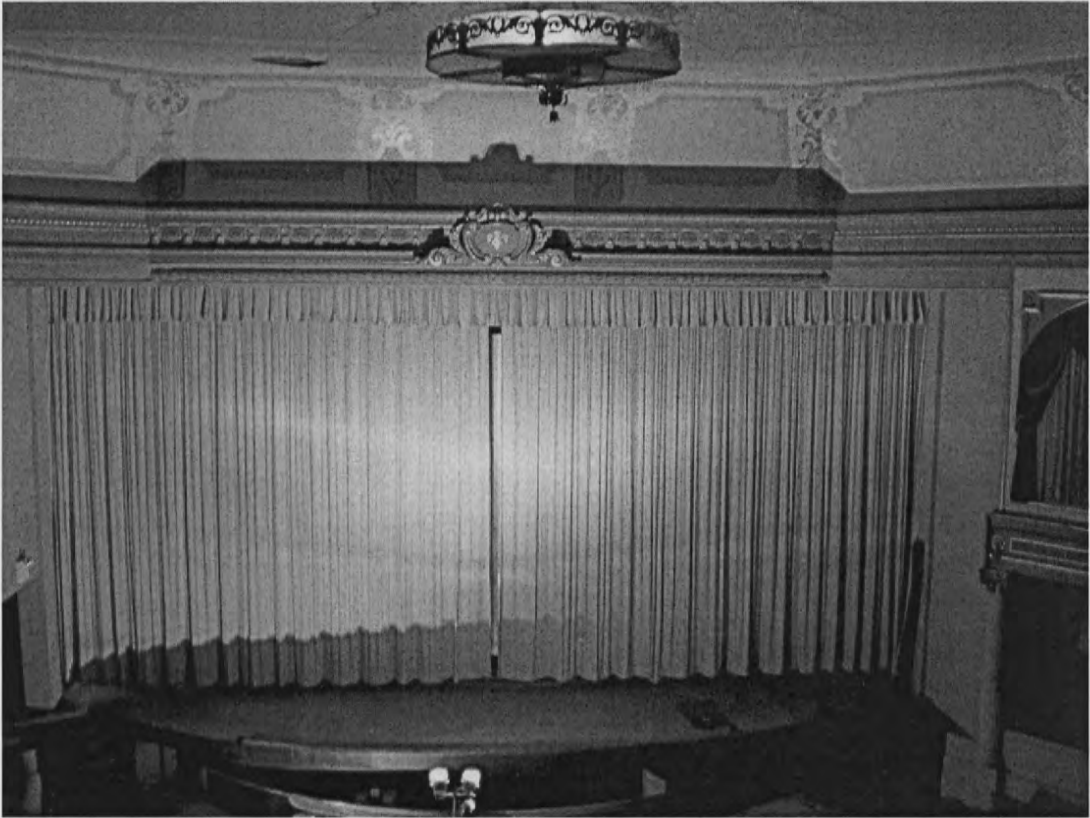
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6



7



8

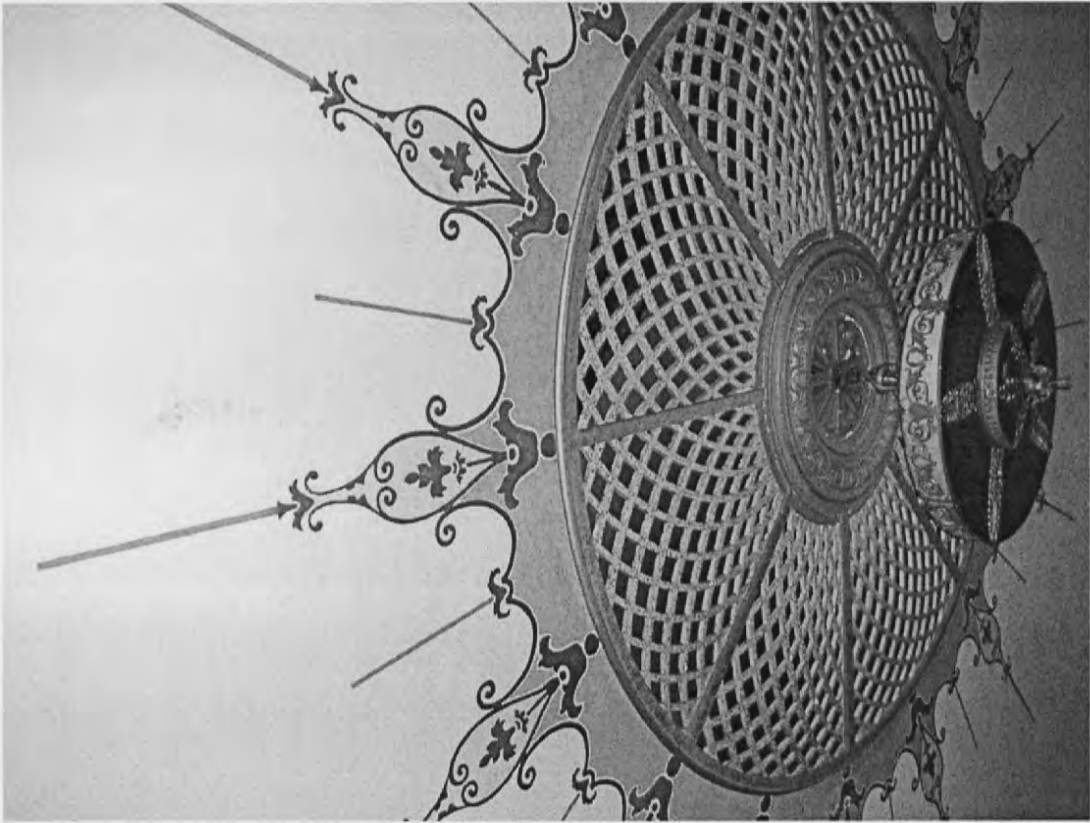


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10





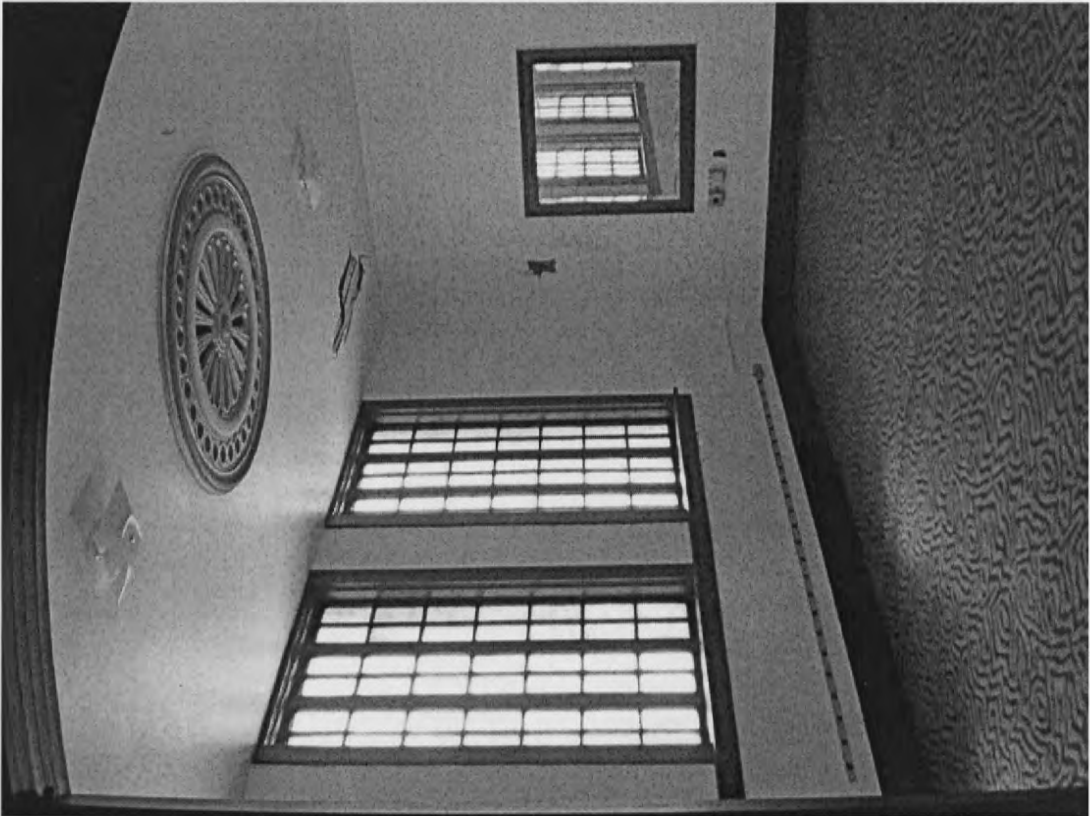
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12



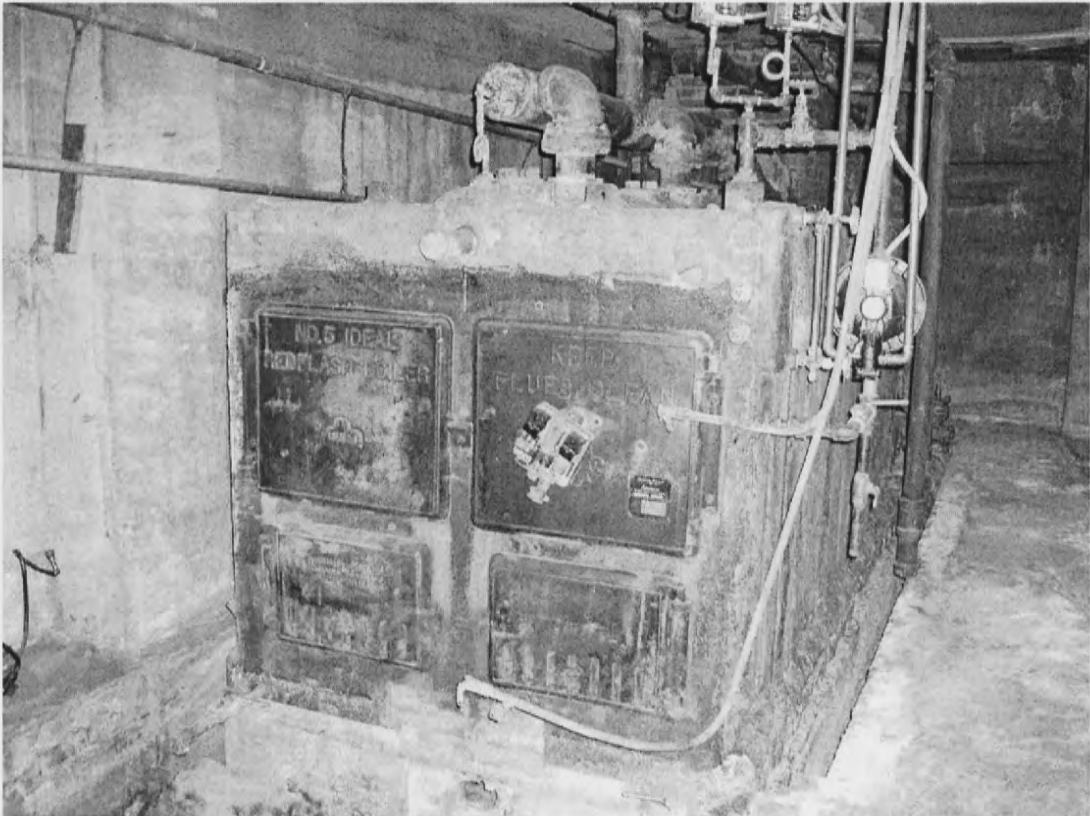
13



14



15



16

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Whiteside Theatre  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: OREGON, Benton

DATE RECEIVED: 1/16/09 DATE OF PENDING LIST: 2/02/09  
DATE OF 16TH DAY: 2/17/09 DATE OF 45TH DAY: 3/01/09  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09000060

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 2-25-09 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in  
The National Register  
of  
Historic Places**

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



THANK YOU  
RECAL

W



WHITESIDE THEATRE, BENTON CO., OREGON #1





WHITESIDE

THANK YOU  
REGAL

W

WHITESIDE THEATRE, BENTON CO. OREGON #2







HP Premium Plus

HP Premium Plus



HP Premium Plus

HP Premium Plus



WHITESIDE THEATRE  
BENTON CO. OREGON  
#3







HP Premium Plus



HP Premium Plus

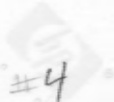


HP Pre

HP Premium Plus



HP Premium Plus



WHITESIDE THEATRE, BENTON CO., OREGON #4





WHITESIDE THEATRE  
BENTON COUNTY, OREGON  
PHOTO # 5





WHITESIDE THEATRE, BENTON CO., OREGON # 6









WHITESIDE THEATRE  
BENTON CO., OREGON  
# 7







HP Premium Plus



HP Premium Plus



WHITESIDE THEATRE  
BENTON COUNTY, OREGON  
PHOTO # 8





WHITESIDE THEATRE  
BENTON COUNTY, OREGON  
PHOTO # 9



WHITESIDE THEATRE, BENTON CO., OREGON #10









HP Premium Plus

HP Premium Plus



HP Premium Plus

HP Premium Plus



WHITESIDE THEATRE  
BENTON CO., OREGON  
# 11







WHITESIDE THEATRE  
BEA TON CO., OREGON  
#12







HP Premium Plus



HP Premium Plus



HP Premium Plus

WHITESIDE THEATRE, BENTON CO., OREGON #13







HP Premium Plus



HP Premium Plus

HP Premium Plus



WHITESIDE THEATRE  
BENTON CO., OREGON  
#14









WHITESIDE THEATRE  
BENTON CO., OREGON  
#15





NO. 5 IDEAL  
REDFLASH BOILER

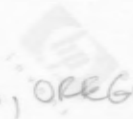
KEEP  
FLUES CLEAN



HP Premium Plus

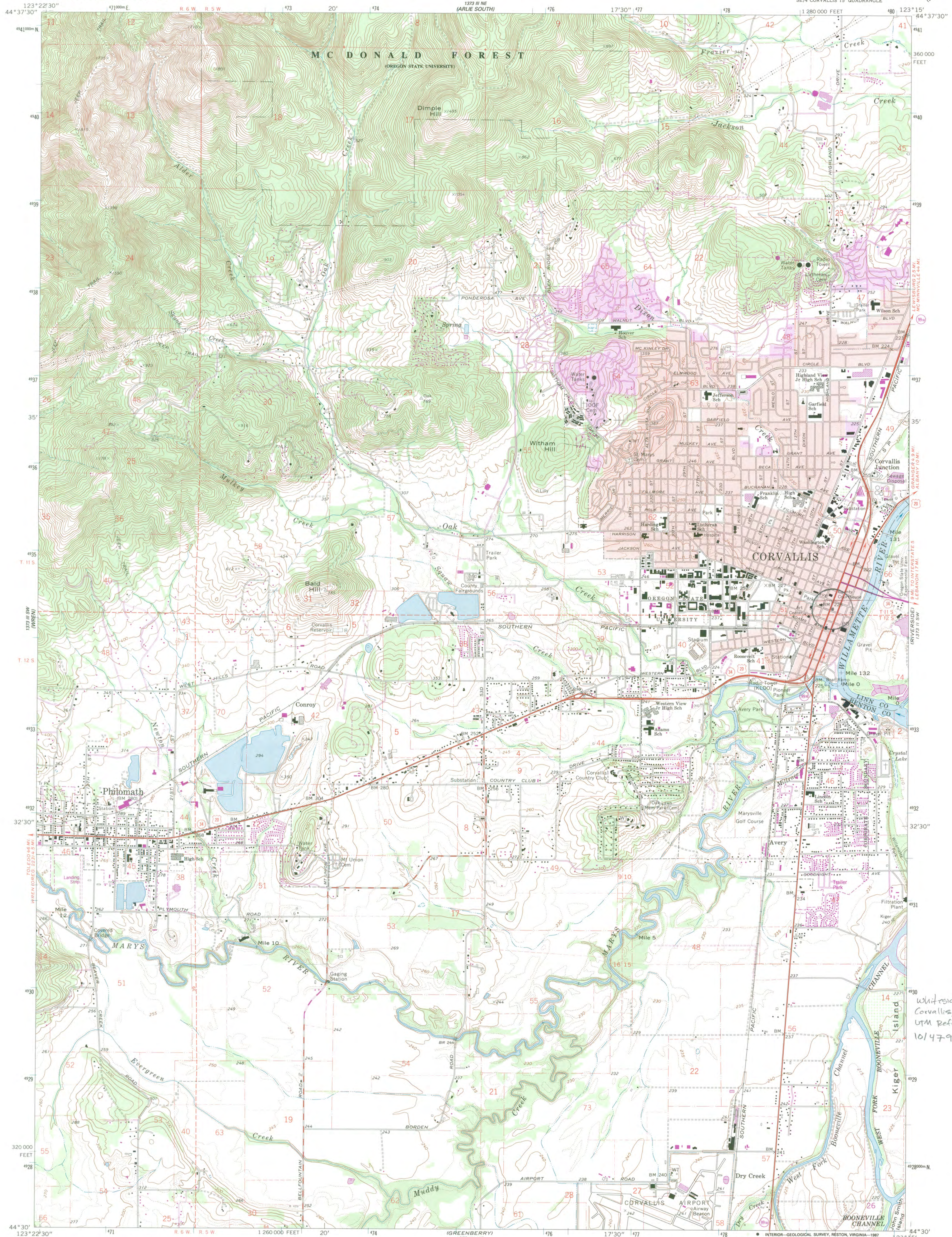


HP Premium Plus

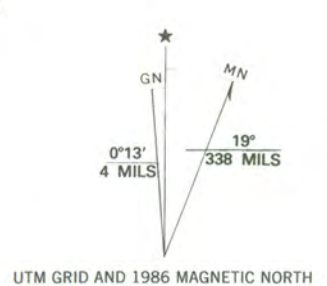


WHITESIDE THEATRE, BENTON CO., OREGON #16





Mapped, edited, and published by the Geological Survey  
Control by USGS, USC&GS, and State of Oregon  
Topography by photogrammetric methods from aerial  
photographs taken 1967. Field checked 1969  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Oregon coordinate system,  
north zone  
1000-meter Universal Transverse Mercator grid ticks,  
zone 10, shown in blue  
To place on the predicted North American Datum 1983,  
move the projection lines 23 meters north and  
96 meters east as shown by dashed corner ticks  
There may be private inholdings within the boundaries of  
the National or State reservations shown on this map  
Red tint indicates areas in which only landmark buildings are shown  
Purple tint indicates extension of urban area



SCALE 1:24,000  
CONTOUR INTERVAL 20 FEET  
DOTTED LINES REPRESENT 5-FOOT CONTOURS  
NATIONAL GEODETIC VERTICAL DATUM OF 1929



Revisions shown in purple compiled from aerial  
photographs taken 1982 and other sources  
This information not field checked. Map edited 1986

ROAD CLASSIFICATION  
Primary highway, all weather, hard surface  
Secondary highway, all weather, hard surface  
Light-duty road, all weather, improved surface  
Unimproved road, fair or dry weather  
U. S. Route  
State Route

CORVALLIS, OREG.  
SE/4 CORVALLIS 15' QUADRANGLE  
44123-E3-TF-024  
1969  
PHOTO-REVISED 1986  
DMA 1373 III SE-SERIES 7892

Whitside Theatre  
Corvallis, Benton Co., OR  
UTM Reference:  
101479278/4934321



# Oregon

Theodore R. Kulongoski, Governor

Parks and Recreation Department



State Historic Preservation Office  
725 Summer St NE, Ste C  
Salem, OR 97301-1266  
(503) 986-0671  
Fax (503) 986-0793  
[www.oregonheritage.org](http://www.oregonheritage.org)



January 8, 2008

Dr. Janet Matthews  
National Register of Historic Places  
USDOI National Park Service - Cultural Resources  
1201 "Eye" Street NW, 8th Floor  
Washington, D.C. 20005

Re: National Register Nomination

Dear Dr. Matthews:

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

**WHITESIDE THEATRE**  
361 SW MADISON AVE  
CORVALLIS, BENTON COUNTY

We appreciate your consideration of this nomination. If questions arise, please contact Cara Kaser, National Register & Survey Coordinator, at (503) 986-0784.

Sincerely,

Roger Roper  
Deputy State Historic Preservation Officer

Encl.

**NATIONAL REGISTER NOMINATION EVALUATION SHEET**  
**Certified Local Governments / Historic Landmark Commissions**

The following property is being nominated to the National Register of Historic Places and will be reviewed by the State Advisory Committee on Historic Preservation (SACHP) at its meeting on 10/10/2008.

PROPERTY NAME: **WHITESIDE THEATRE**  
ADDRESS: **361 SW MADISON AVE**  
**CORVALLIS, BENTON COUNTY**

---

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

OK       Concerns      **DESCRIPTION:** Is the property adequately described? Have contributing and non-contributing features been clearly identified?

**The Commission recommends that Section #7- Description of the Registration Form be amended such that the introductory part of the Architectural Classification is changed from "LATE VICTORIAN:" to "LATE 19TH CENTURY - EARLY 20TH CENTURY REVIVAL:"**

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?

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

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

X      The Commission recommends that the property or properties appear to meet the National Register criteria and should be listed in the National Register.

            The Commission recommends that the property or properties do not appear to meet the National Register criteria and should not be listed in the National Register.

  
\_\_\_\_\_  
Signature of Commission Chairman (or Designee)      Date **9/10/08**

Return to: Oregon State Historic Preservation Office  
ATTN: National Register Coordinator  
725 Summer Street, N.E., Suite C  
Salem, OR 97301

**City of Corvallis Historic Resources Commission**

Name of Local Historic Preservation Commission