

834

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.



1. Name of Property

Historic name: Colonial Theater
Other names/site number: Colonial Theatre
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 139 Water Street
City or town: Augusta State: Maine County: Kennebec
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

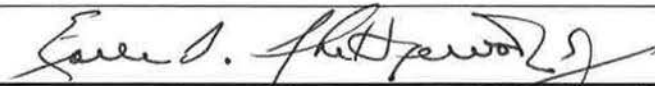
As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural 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

	<u>8/15/14</u>
Signature of certifying official/Title: <u>SHP</u>	Date
MAINE HISTORIC PRESERVATION COMMISSION	
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

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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:)

John Edson H. Beall
Signature of the Keeper

10-8-14
Date of Action

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

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

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register None

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND LEISURE / Theater

- _____
- _____
- _____
- _____
- _____
- _____

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

- _____
- _____
- _____
- _____
- _____

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT / Art Deco
LATE 19TH AND EARLY 20TH CENTURY REVIVALS

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick walls, tar and gravel roof and concrete foundation.

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

In the Kennebec County city of Augusta, Maine the historic business district is located on Water Street, which parallels the west shore of the Kennebec River. Three- and four-story masonry buildings line both sides of the street for four blocks, from near the Memorial Bridge in the south to a former railroad bridge in the north. Anchoring the north end of this commercial neighborhood is the three story, eclectically styled Colonial Theater. Erected initially in 1913 to plans by the Maine architect Harry S. Coombs, the building exhibits the lingering influence of Beaux Arts design, coupled with Georgian Revival details and a restrained, geometric patterning that anticipated the Art Deco style. The building suffered extensive damage in a 1926 fire, and the rebuilt theater, completed shortly thereafter, was larger than the earlier. Currently vacant, the theater has a flat tar and gravel roof, brick walls and a foundation of concrete and brick. The building is positioned directly adjacent to the Water Street sidewalk and faces west. A narrow alley between the theater and its neighbor to the south runs the length of the south elevation, and presently there are no buildings between the theater and the railroad bridge to the north, although this has not always been the case.

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The Colonial Theater has a rectangular foot print measuring 78 feet by 109 ½ feet, comprising a solid, two-part mass. Although the western façade reads strictly as two stories in height the building was constructed with a full foundation throughout. After 1927 the westernmost three-quarters of the building shared a party wall with the brick building to the north. A tall, brick chimney extends through the roof at the northwest corner of the building. Over this section of the building the roof slopes slightly to the east (reflecting the descending interior theater floor), and the brick sidewalls continue to grade. On the north elevation remnants of plaster on the brick reflects its long function as a party wall – only a small portion of this section extended beyond the neighboring building, and it was this exposed wall that contained two exit doors for the theater, one at basement level and the other at first floor level, both now filled with brick. Shadows in the brick and plaster show the location of two chimneys associated with the former building to the north. On the south elevation a first floor door is centered on the wall of the building, and there are three, arch topped window bays distributed along the second story – all these bays are now infilled¹. The easternmost quarter of the building has a slightly taller, flat roof and a high concrete foundation. There is no fenestration on this part of the theater.

On the exterior, the Colonial Theater's stylistic details appear only on the Water Street façade. Overall, the building is characterized by flat wall surfaces broken by vertical and horizontal raised brick courses that intersect to form strong rectilinear patterns. Cast-stone tiles, in diamond or square shapes, are used sparingly to mark the corners or centers of the variously shaped geometric panels. The symmetrical façade is divided into seven bays by applied vertical brick courses that outline the shape of pilasters. Within most of the bays are located either a door or a window. Whereas the outer two bays on either end have a level roofline, the middle three bays form the focal point of the elevation and they are grouped under a stepped parapet. Centered on the parapet is a decorative pressed metal tablet containing a cartouche flanked by scrolls and vines, under which is an empty banner. Rising from the top of the roof and centered on the parapet and cartouche is a metal pole of unknown function. There is no cornice, per se, on the roof, but the top of the walls are trimmed with narrow metal crown moulding.

The brick on the façade, as well as for approximately eight feet on the south elevation, is painted a light buff color. This paint is visible both on the bricks and in the mortar joints, the latter of which feature a "v" tool mark. In the lower courses, splash back from the sidewalk appears to have abraded the paint, leaving the red brick exposed. Other portions of the façade, including those bricks that were covered by the marquee or damaged by run-off, were either never painted or have had the paint worn away. Along with the weathering, episodic brick patching and repointing have given the building a somewhat mottled finish, although it still reads as painted brick.

At ground level the center three bays each contain a two-leaf door under a wooden six-light transom. Although the three doors are separated by the ersatz pilasters they share a steel lintel which once supported a large marquee that hung over the sidewalk. Centered on

¹ There is no indication of window bays on the interior so they may have never held sash.

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each door and above the lintel are three cast stone keystones in the shape of stylized torches with circular flames. The marquee was fastened to large bolts located at the center of each flame. Above this decoration are three six-over-six double hung wooden sash, one in each of the second floor center bays. The sill of each window is cast stone, as is a stepped keystone set at the center of splayed lintels formed of soldier coursed brick. A belt course of soldier brick connects the top corners of each of the second story windows. Examples of these windows are also found on the second story in the second and sixth bays (as counted from the north), but the first and seventh bays contain a narrower four-over-four light sash and the keystones have been omitted. On the lower level there are two leaf wooden doors topped with five-light wooden transoms in the outside bays. The sixth bay contains a six-over-six sash that is smaller than the second story examples and has a brick sill and no lintel. There is no window in the second bay on the first floor.

The interior of the first floor of the Colonial Theater can be categorized into three principal spaces based on function. At the west end of the building is the front of the house, containing the lobby, offices, staircases and bathrooms. In the middle of the building is the seating portion of the auditorium, and at the east end is the stage/backstage area. On the second floor the balcony extends over the front of the house and approximately half of the first floor seating. In the basement there are mechanical rooms and bathrooms under the front of the house, and a long crawl space under the remainder of the building.

The central three doors provide access to the lobby, and the end doors provide access to the staircases located at the north and south ends of the building. The lobby itself is not centered in the building; the presence of a narrow office between the lobby and the south staircase shifts the lobby to the north. The "colonial" theme is strongly expressed in the lobby: paneled wainscot lines the walls and all the doors are enframed with a full entablature featuring dentil moulding. Crown moulding accents the top of the plaster walls and cased beams are exposed between portions of the plaster ceiling. Three pairs of large glass doors lead into the auditorium. The floor is composed of small, hexagonal ceramic tiles that form floral patterns against a cream background. The location of the ticket booth is visible in the floor between two of the doors into the auditorium. The northern staircase contains a short flight from the north exit door and another short flight from the lobby: both lead to a common landing. From there the stair unit runs straight up to the balcony. The wall of the staircase is ornamented with wood paneling, and turned balusters support a Federal-style hand rail. Under this staircase is a lower staircase that formerly led to the women's bathroom in the basement. Much of this structure is now in a state of collapse.

At the south end of the lobby is a small office with several built-in wood cupboards, plaster walls and ceiling and a wood floor. A door in the southwest corner of this room leads to the south staircase and south exit. In contrast to the north staircase, the south unit is enclosed within a stairwell and features no decorative elements. Under this, however, the south basement stair, which leads to the men's room and utility spaces, features another Federal-style bannister, albeit with tapered balusters.

At the back (west) of the auditorium is a narrow hall with walls that follow the curve of the balcony. This hall has a plaster cove ceiling, hardwood floor, and veneer wainscoting. The

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wall on the east side of the hall is only half-height above which are a continuous line of wooden windows set into what appears to be mahogany trim. The windows are on weights and can be raised into the ceiling above. The hall stretches between the south and north basement staircases and contains four openings into the auditorium proper.

The auditorium is a funnel-shaped room with a hardwood floor that descends towards the stage. All of the seats have been removed.² The ceiling has beams cased with decorative metal and a metal cornice; between the beams the original metal ceiling panels have been covered with acoustic tile. At approximately midpoint in the side walls the angle of the walls turns in toward the stage; west of this point the side walls extend straight back to the west. The walls are painted plaster and decorated with chair rail as well as applied moldings shaped to form the outline of large decorative panels. In each angled section of wall is a door set in a moulded surround and topped with a broken pediment with an urn finial. These doors lead to back stage storage and work spaces and a back staircase that connects to a long basement hallway leading to the front basement rooms.

The stage has a curved apron which projects slightly forward of the proscenium arch.³ The front wall of the apron is painted plaster, and the edge of the stage floor includes a tray with stage lights. The proscenium is rectilinear and contains two sets of moldings separated by a broad plaster cove. The outer moulding is an acanthus leaf pattern, while the inner moulding is egg-and-dart: both are painted in gold gilt. The sidewalls of the stage also angle towards the back of the stage. On each side stage wall is an ornate doorway with a full, dentilated entablature supported by paneled pilasters. Over the doors are fresco cartouches depicting cherubs and garlands. The back wall of the stage features a white "screen" painted directly on the plaster wall.

The front line of the balcony, which extends almost half the distance into the auditorium, has a broad, elliptical arc. The front of the balcony wall is currently covered with acoustic tile, but where portions of those have been removed the original pattern of plaster panels ornamented with swags and set into a richly varnished wood frame is evident. As with the first floor, the balcony no longer has its seats, but the structure was clearly divided into a front and back section by a transverse aisle and had two aisles that ran from front to back. In the northwest and southwest corners are small bathrooms. Centered on the back wall of the balcony is a projection room with thick walls and several ceiling vents. The second floor windows have folding shutters with butterfly hinges. The windows and doors all have gold painted accents on varnished wood.

The interior of the Colonial Theatre is distressed. Damaged roof drains have led to pervasive leaks that have resulted in both ceiling and floor deterioration. Large sections of plaster are missing on some of the side walls, and there have been birds living in the building

² The seats were sold to Cumston Hall, an active theater in Monmouth, Maine (NR: 73000130).

³ Originally the edge of the stage was straight and the orchestra was seated directly in front of it. The paneling on the former front wall of the stage is still visible under the floor. Photographic evidence suggests that the stage was altered after 1929.

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for years. However, the building is structurally sound and retains a great deal of integrity of setting, location, association, materials, design, workmanship and feeling.

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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.)

- 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

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Areas of Significance (Enter categories from instructions.)

ENTERTAINMENT / RECREATION

ARCHITECTURE

Period of Significance

c. 1913 -1964

Significant Dates

1913

1926

Significant Person (Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Coombs, Harry S. (1878-1939)

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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.) (Refer to photographs)

The 1913/1926 Colonial Theatre on Water Street in Augusta, is the last surviving cinema in the downtown area of Maine's state capitol. Built to replace an earlier movie house that burned along with neighboring buildings in 1912 this theater was designed by Harry S. Coombs, one of Maine's most popular architects at the time. After another fire in 1926 the building was immediately rebuilt and the size expanded. Recent investigations have revealed that much of the façade of the theatre survived the fire, and many aspects of Coombs' design are extant. Used as a movie theater until 1969, the Colonial Theater was the longest lasting motion picture theater in Augusta, and is the only extant example of this type of property in the city. The Colonial Theatre is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C for its architectural importance as an eclectic example of early twentieth design by a noted architect in downtown Augusta, and under Criterion A, entertainment and recreation, in recognition of the establishment's lengthy significance as the town's most important cinema. The period of significance starts when the building was constructed in 1913 and ends fifty years before the present.

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

Criterion C: Architecture

The downtown area of Augusta is generally characterized by three to five story late nineteenth century commercial buildings of Italianate, Romanesque, Colonial Revival or Richardsonian design. Both sides of Water Street were essentially built out by 1900; in the decades before World War II new or in-fill construction generally occurred only after a fire. Of the 43 building erected on Water Street before 1940 there are only a few architecturally notable buildings constructed after 1900. The least modern, but perhaps grandest, of these is the three story D.V. Adams Company Classical Revival/Commercial-style block at 190-194 Water Street (1909, NR: 86001690), that features a row of classical pilasters interspersed with iron window bays. The Kresge Building (c. 1932, NR: 86001693), at 242-244 Water Street is a 2 story masonry block executed in the Art Deco Style. The tapestry brick façade is accented with cast stone details. Stylized arrow-tipped pillars rise from above the storefront and are topped with a parapet decorated in a diaper pattern. On the other side of the street, at 230 Water Street (1866, remodeled 1914 and 1938-47), is a three story building with a smooth Art Deco style concrete facade. A central window on the second floor is recessed under telescoping rectilinear openings in the wall, and stone cast floral motifs or flat disks are found above the windows. At the south end of the street, at number 300-304 Water Street (1904), is

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a three-story building designed with three-part windows in the Commercial style. Another Commercial Style building at 149-153 Water Street (c. 1913), is now much altered and lacking in its character-defining windows.

At the north end of the street, amidst a block of rather vernacular buildings, the Colonial Theatre has an eclectic mix of styles that give it an architectural presence among the older commercial buildings of the business district. As designed by Harry S. Coombs, the building has Georgian Revival elements including the use of crossettes accenting rectilinear panels and splayed lintels with prominent keystones. The center section of the façade is densely ornamented. The three sets of second floor windows and first floor doors are set within two-story columnar elements that give the effect of large pilasters, although in fact the shape is just an outline in brick. This, along with the baroque roofline tablet, gives the center section a somewhat monumental feeling, and while not a faithful interpretation of the Beaux Arts, hints at a grand façade in that style. This treatment contrasts strongly with the bays on each side of the central block, which have more restrained almost flat surfaces in which panels outlined in soldier brick provide the only wall ornamentation. The outermost bays feature no wall decoration other than the lintel and keystone of the window bays. Thus, as the building progress from the interior bays to the outer bays it also transitions from classical precedents to pre-Art Deco modernism.

The design of the building was slightly altered by its reconstruction after the fire in 1926. The biggest change was the reduction of the second floor window units in the second and sixth bay from two windows that shared a surround, but were separated by a brick panel, to a single window that matched those in the center bays. In the outermost bays first floor doors were added, and the narrow, single window depicted in Coombs' drawings was replaced with sash that matched the remainder of the second floor examples. As a result, the building took on a somewhat more regular and geometric appearance characteristic with the then emerging Art Deco style.

Currently, the biggest impediment to reading the design intent of the building is the inconsistent level of paint retention and areas of poor re-pointing using incorrect mortar. A careful restoration of the façade, with attention paid to the subtle details of the color, pattern, and texture embedded in the design will restore this building's deserved architectural status as one of the most interesting early 20th century buildings on Water Street.

Criterion A: Entertainment and Recreation

The development of purpose built movie theatres followed on the heels of popular turn of the twentieth century entertainment venues – opera houses, town halls, stage theatres - which had been offering everything from sometimes shady vaudeville shows to “scrupulously clean entertainment suitable for Victorian families”.⁴ With the advent of silent motion pictures these older, often elaborate auditoriums and theatres, were frequently the first in a city or region to screen the new mediums; such as the case with the Stonington Opera House, which started

⁴ Douglas Shand-Tucci. “Movie Palaces” in *Encyclopedia of New England*, edited by Burt Feintuch and David H. Waters. (New Haven: Yale University Press, 2005), p. 1126.

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showing movies in about 1918. In the smaller towns of Maine films were often shown in multipurpose buildings such as the Weld Town Hall (NR: 07000597) or the Machias Valley Grange Hall (NR: 07000410). Between 1903 and 1910 the first movie theater in Augusta, the Comique, was constructed on Water Street, and although it was described on the Sanborn Map of 1910 as showing "motion pictures" another notation indicated that it also contained a stage and scenery.⁵ This burned in 1912, and was replaced the following year by the Colonial Theatre. Initially the Colonial showed silent films, and an orchestra pit was placed in front of the stage. The stage itself, and notations showing "dressing rooms" on Coombs' floor plans for the building indicate that it too was a multi-purpose venue, although it did not contain a fly loft. At some point, perhaps after the theater was re-built in 1926, the stage was extended over the orchestra pit.

The first owner and operator of the Colonial was Joseph Williamson, and it was for him that Harry S. Coombs designed the building. Initially a silent film house, it adopted sound shortly after the First World War. As described by historian Robin A.S. Haynes, in the National Register nomination for *The Strand Theatre* in Rockland Maine, this broadened the appeal of the cinema:

[The additional installation of audio equipment for movies with sound] reflected the change nationwide in the entertainment industry as the middle class increasingly partook of the pleasures of moving pictures. The construction of movie palaces, magnificent and modest, provided a new family-oriented venue rather than the penny arcades and nickelodeons of modified storefronts.⁶

Motion picture theatres became increasingly common in Maine and by the second decade of the twentieth century most small cities or large towns had by then constructed a venue for showing the latest movies. In 1914, Paramount Pictures Corporation formed a nationwide distribution system in which the corporation had formal agreements with theatre owners to show their films – and in many cases Paramount owned the theatre as well. Other film companies followed suit. At various times the Colonial was associated with the Maine and New Hampshire Theater circuit, the Publix Theatres circuit out of New York, and often played films from M-G-M studios. Noted as an "important first run movie house" in a survey of movie theaters in Maine it was a popular, family oriented venue that was affordable for middle class patrons. A recordation of the theater, by MGM studios, indicates that it held 882 patrons on the first floor and 358 in the balcony.⁷

⁵ Sanborn Map Company. "Augusta" (Teaneck, New Jersey: Chadwyck-Healy, 1910) On microfilm: Sanborn Fire Insurance Maps, Maine.

⁶ Robin A.S. Haynes. "The Strand Theatre". National Register of Historic Places Nomination Form (Bath, Maine, 2005), p. 8/3.

⁷ The survey, "Movie Theatres in Maine" was written by Karen Sheldon and Douglas Gomery, and published in *Marquee*, Vol. 23: no. 1, First quarter 1991. A copy of the survey form for the Colonial Hotel, as recorded by M-G-M Studios, was provided by the Northeast Historic Film, Bucksport, Maine.

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The only other contemporary movie theatre in Augusta was the Augusta Opera House at the other end of Water Street. Also managed initially by Williamson, movies were first shown in the upstairs hall of the 1893 building. In 1931/2 the building was substantially renovated and renamed the Capitol Theater, under which it continued until the late 1950s. In 1983 the building burned and was subsequently demolished.

The Colonial Theatre had the distinction of being the site of the premier of the films produced by Holman Francis Day. Better known as a writer of regional literature, Day was a Maine native who set up a film production company in Augusta in the early 1920s working with filmmaker Edgar Jones. Together they produced approximately 40 twenty minute movies, most of which have been lost. The silent films were shot in Augusta and featured local talent, although more famous actors, including a very young Mary Astor ("My Lady O' the Pines" 1921) appeared in his films.⁸

When the Colonial Theatre ceased operation in 1969 it was the last downtown cinema in Augusta. The following year Cinema I and II opened at the Maine Shopping Center, one of the three new shopping plazas that were constructed on Western Avenue between 1961 and 1969.

Developmental history/additional historic context information (If appropriate.)

N/A

8. Major Bibliographical References

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

Bangor Daily News. "Flames Gut Colonial Movie House, Augusta." May 5, 1926: 1, 11.

"Colonial Theatre Building Interior, circa 1926-1929." Photograph depicted on the *Augusta Colonial Theatre* website.

<http://www.augustacolonialtheater.org/Photos/ColonialTheater/002.jpg> 10 July 2014.

Coombs, Harry S. "Theatre for Mr Joseph Williamson, Augusta, Maine." *Coombs Collection, Collection # 254, Item C 584*. Maine Historical Society, January 24, 1913.

Els, Susan. "Down Street '82." *Historic and Usage Survey Water Street, Augusta, Maine, [Augusta]*, 1979.

⁸ Debbie Sline. "Filming the scenes of Holman Day" in *Kennebec Journal*, (Augusta, Maine) June 21, 1977. "Holman Day Productions," IMDB (Internet Movie Database)http://www.imdb.com/company/co0144694/?ref=tt_dt_co 15 July 2014.

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Hax, Katherine M. "Water Street, Augusta Maine." Manuscript, on file at Maine Historic Preservation Commission, Augusta, Maine, n.d.

Haynes, Robin A.S. "The Strand Theatre." National Register of Historic Places Registration Form, Rockland, Maine, 2004.

Sanborn Map Company. "Augusta, 1903, 1910, 1927, 1948, ." *Sanborn Fire Insurance Maps, Maine*. Teaneck, NJ: Chadwyck-Healey, 1983 (microfilm).

Shand-Tucci, Douglas. "Movie Palaces." In *The Encyclopedia of New England*, edited by Burt & David H. Watters Feintuch, 1126-1127. New Haven & London: Yale University Press, 2005.

Sheldon, Karen and Douglas Gomery. "Movie Theatres in Maine." *Marque: The Journal of the Theatre Historical Society of America*, Vol. 23, No. 1., 1991: 14.

Sline, Debbie. "Filming the scenes of Holman Day." *Kennebec Journal*, June 21 , 1977.

Violette, Zachary. "Downtown Augusta, Maine: A Brief Architectural and Historical Overview." Manuscript, on file at Maine Historic Preservation Commission, Augusta, Maine, n.d.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Decased)*. Los Angeles: Hennessey & Ingalls, Inc., 1970.

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: _____

Historic Resources Survey Number (if assigned): 021-0871

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9. Geographical Data

Acreage of Property .21 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84:

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

- NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 19 | Easting: 438350 | Northing: 4907389 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The nominated property is located on an urban parcel decribed by the City of Augusta tax map number 34, lot 14.

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Boundary Justification (Explain why the boundaries were selected.)

The boundary described above represent the current and historic extent of the Colonial Theatre property.

10. Form Prepared By

name/title: Christi A. Mitchell, Architectural Historian
organization: Maine Historic Preservation Commission
street & number: 55 Capitol Street, State House Station 65
city or town: Augusta state: Maine zip code: 04333-0065
e-mail: christi.mitchell@maine.gov
telephone: (207) 287-1453
date: 15 July 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, 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 photo log. For simplicity, the name of the photographer, photo

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KENNEBEC COUNTY, MAINE

County and State

date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Colonial Theater

City or Vicinity: Augusta

County: Kennebec

State: Maine

Photographer: C. Mitchell

Date Photographed: May 30, 2014

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

- 1 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0001.TIFF
Façade on Water Street; facing east.
- 2 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0002.TIFF
Details in window and door bay, façade; facing east.
- 3 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0003.TIFF
*Lobby, with doors to auditorium on left and doors to street on right; facing south.
Note shadow in floor marking site of former ticket booth.*
- 4 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0004.TIFF
North staircase in lobby; facing north.
- 5 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0005.TIFF
Hall at back (west) side of auditorium; facing north.
- 6 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0006.TIFF
Auditorium and stage; facing northeast.
- 7 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0007.TIFF
Auditorium and stage: facing east.
- 8 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0008.TIFF
*Angled side wall of auditorium and door to back stage area: facing north
northwest.*

COLONIAL THEATER

Name of Property

KENNEBEC COUNTY, MAINE

County and State

- 9 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0009.TIFF
Stage, with plaster "screen" on left and stage door and cartouche at center; facing south.
- 10 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0010.TIFF
Cartouche over stage door and detail of entablature; facing south.
- 11 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0011.TIFF
Auditorium and balcony; facing west.
- 12 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0012.TIFF
Detail of panels and swags on face of front balcony wall; facing west.
- 13 of 13 ME_KENNEBEC COUNTY_COLONIAL THEATRE_0013.TIFF
Period bathroom door in balcony; facing north.

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.).

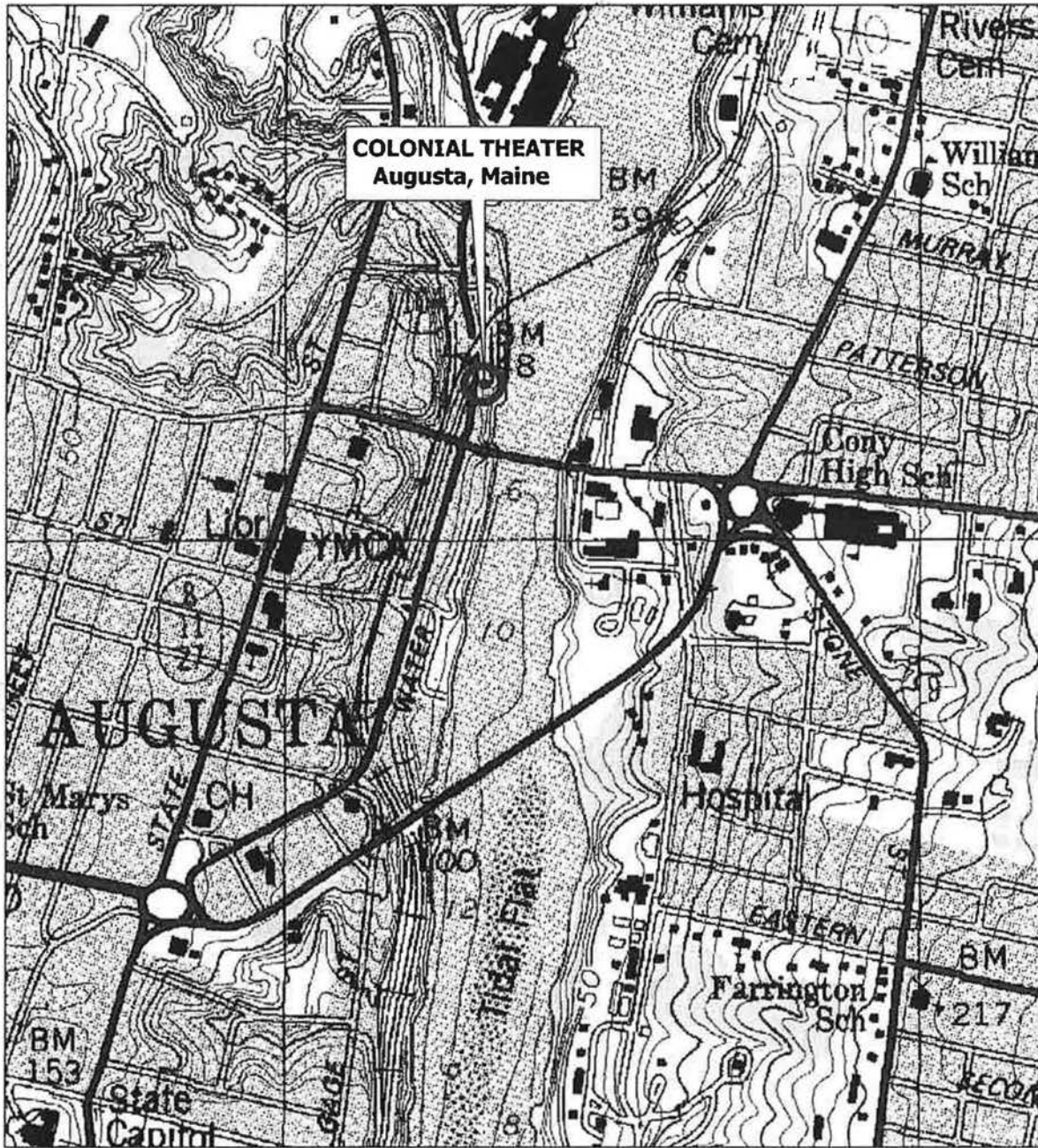
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

COLONIAL THEATER

Name of Property

KENNEBEC COUNTY, MAINE

County and State



COLONIAL THEATER KENNEBEC COUNTY, MAINE 8 JULY 2014				
UTM Coordinates, NAD 83: 19 / 438350 / 4907389				
200	0	200	400	600 Feet



























LADIES
ROOM



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Colonial Theater
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MAINE, Kennebec

DATE RECEIVED: 8/22/14 DATE OF PENDING LIST: 9/23/14
DATE OF 16TH DAY: 10/08/14 DATE OF 45TH DAY: 10/08/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000834

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 OCT - 8 2014 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.



PAUL R. LEPAGE
GOVERNOR

MAINE HISTORIC PRESERVATION COMMISSION
55 CAPITOL STREET
65 STATE HOUSE STATION
AUGUSTA, MAINE
04333



18 August 2014

Keeper of the National Register
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, NW,
Washington D.C. 20005

To Whom It May Concern:

Enclosed please find five (5) new National Register nominations for properties in the State of Maine:

Brewer High School, Brewer, Penobscot County
Colonial Theater, Augusta, Kennebec County
Winthrop Mills Company, Winthrop, Kennebec County
Union Meeting House, Appleton, Knox County
Sprucewold Lodge, Boothbay Harbor, Lincoln County

Please note that some of the photographs for the Union Church in Appleton were shot on film and others were made by digital media. Only the photographs shot with the digital camera have files on the accompanying CD. The negatives for the remaining images are filed in our office. If you have any questions relating to these nominations, please do not hesitate to contact me at (207) 287-2132 x 2.

Sincerely,

Christi A. Mitchell
Architectural Historian

Enc.