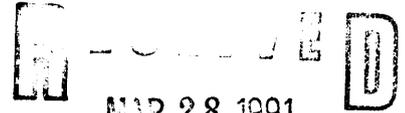


United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See Instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the Instructions. For additional space use continuation sheets (Form 10-900-a). Type all entries.

1. Name of Property

historic name Raymond Theater
other names/site number N/A

2. Location

street & number 325 North Third not for publication
city, town Raymond vicinity
state Washington code WA county Pacific code 049 zip code 98577

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	—	— sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	—	— structures
	<input type="checkbox"/> object	<u>1</u>	<u>0</u> objects
			Total
			<u>1</u>

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

James E. [Signature] 3/14/91
Signature of certifying official Date
Dept. of Community Development, Office of Archaeology & Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date
State or Federal agency and bureau

5. National Park Service Certification

Entered in the National Register

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] 5/1/91

Signature of the Keeper Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)
Recreation & Culture: theaterCurrent Functions (enter categories from instructions)
Recreation & Culture: theater
Rehabilitation & Restoration: work in progress

7. Description

Architectural Classification
(enter categories from instructions)Late 19th & 20th Century Revival
Renaissance Revival

Materials (enter categories from instructions)

foundation concrete
walls terra cottaroof
other glass, metal, wood

Describe present and historic physical appearance.

The Raymond Theater is a 1928 commercial property consisting of a 660 seat theater. It is a rectangular structure occupying one 50 by 100 foot city lot and fronts the south side of Third Street within the historic downtown commercial core of Raymond. Located mid block, its rectangular facade rises slightly above the adjacent one and two story commercial properties. It is distinguished within the block and the commercial core as a whole by its height, projecting marquee, and its stylized facade. The Portland firm of Tranchell and Parelius constructed the theater from a plan designed by Seattle architect William R. Grant.¹ The exterior conveys the Renaissance Revival influence in terra cotta medium. The interior plan is a common arrangement of space enhanced by Spanish Revival treatments designed by a notable theater decorator from Seattle, B. F. Scheer.²

Overall condition of the property is good. Negative impacts to both the exterior and interior include carpet replacement, loss of signage, general deterioration caused by deferred maintenance and age, removal of Wurlitzer pipe organ, installation of non-contributing snack stand in lobby, and film screen applied in a manner which conceals the proscenium arch.

Exterior of the Property: The wide symmetrical facade is encased in rectangular tiles of white terra cotta and capped by a bracketed terra cotta cornice of a contrasting hue. The central portion of the facade is distinguished by the entry, marquee, and above a shallow recessed rectangular expanse filled with two-toned terra cotta squares. Centered within this area are three semicircular stained glass windows with decorated terra cotta semicircular surrounds and mullions. The main entrance consists of four sets of glass and wood double doors--two sets to the left of the ticket window and two to the right. The entry area is flanked by shallow playbill cases with decorated terra cotta surrounds. The metal marquee is a flat awning anchored back into the facade by metal ties. The narrow edge of the marquee is decorated. Special treatments to the facade include the use of contrasting hues of terra cotta. Playbill and window surrounds are glazed olive green as are the contrasting squares applied to the central portion of the facade. The cornice and frieze combine dusty rose and blue. The decorated panels beneath each stained glass sash are highlighted with contrasting hues.

Interior of the Property: The lobby is a shallow space running the width of the theater. Entry is to either side of the abbreviated ticket booth that projects into the space. The floor slopes up from the entrance to the rear of the lobby. Enclosed stairs accessing the balcony are located along both side walls. The decorative treatments applied by Scheer to convey his interpretation of a Spanish motif throughout

¹Raymond Herald, April 1928, p. 1, col. 7.

See continuation sheet

²Raymond Advertiser, 11 October 1928, p. 1, col. 3.

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the theater are in evidence. The walls are stuccoed and lighted with six metal wall sconces with candle fixtures. The ceiling is coved and stenciled and boasts two crystal chandeliers and a decorative circular ventilation duct. Doorways to the stairs, the storage spaces beneath the stairs, and along the rear wall, the two entrances to the main auditorium are draped and valanced in plush red fabrics chosen by Scheer. A noncontributing snack stand has been installed along the back wall of the lobby. Carpeting has been replaced in this area and the walls have been painted a color not original to the subtle tones used by Scheer.

The rectangular shaped main auditorium is accessed from the rear. Left and right aisles divide the main floor seating into three areas--one large central area flanked by two smaller areas. The floor slopes down to the proscenium, an elevated area with access through doorways on either side to backstage and rear exits. The balcony projects over one third of the main floor seating and spans the width of the auditorium. The projection booth, theater office, and restroom facilities are located directly above the lobby at the rear of the balcony.

Decorative applications continue the Spanish theme conceived by Scheer throughout the main auditorium. The coved ceiling is stenciled and features six crystal chandeliers each five feet high and 44 inches across the base and several decorative circular ventilation ducts. Stuccoed walls contain false windows--three on each side--ornately framed with wide semicircular surrounds. The casements are "copied from old Spanish halls. . . garlanded with angels and cupids holding harps and reeds and the lower casings are decorated with a Spanish coat of arms. An urn of Spanish design is on each window ledge."³ Each window is heavily draped with deep red fabrics and silver mesh sheers. Upholstery for the seating is original, blue and tan striped mohair and blue leather, though some is in bad repair. Metal arm supports for aisle seats contain a Spanish coat of arms and indirect lighting. The balcony railing is also stuccoed and stenciled with the continuing pattern of swags and splashes of primary colors. Original to Scheer's design, deep red swags and curtains drape the proscenium although the arch itself and the silver mesh curtain behind are currently concealed by a new screen affixed to the outside.

All carpeting with the exception of one small section has been replaced. Lighting fixtures at the exits have been altered or replaced. Wiring for the telephone system which provided communications among the projection booth, office, ticket booth, and back stage is still visible. The original Vitaphone and Movietone equipment installed in 1928 was replaced prior to 1940 with two arc light projectors. The Wurlitzer pipe organ was removed in its entirety to Seattle. Efforts in recent years have successfully returned it to Raymond. Restoration is in progress with the intent of reinstallation in the theater.

³Ibid

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Impacts to the exterior include the loss of the original lighted vertical marquee, loss of one stained glass pane, and kick plate damage along the width of the facade. The metal projecting marquee exhibits areas of corrosion and structural failure.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

 nationally statewide locallyApplicable National Register Criteria A B C DCriteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Entertainment/Recreation
Architecture

Period of Significance

1928-1941

Significant Dates

N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

William R. Grant (Seattle)
B.F. Scheer, decorator (Seattle)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Raymond Theater is a notable landmark among Raymond's downtown properties, visually prominent because of its location and stylistic treatments as well as significant due to its enduring association with entertainment. Located amid the historic core of Raymond, the theater is the sole remaining structure representative of the role vaudeville and movie houses played in the cultural and economic development of the city. Completed in 1928, the theater was the inspiration of locally prominent businessman A. G. Basil and heralded as a symbol of confidence in the economic growth of the community. Constructed by the Portland firm of Tranchell and Parelius from a plan designed by Seattle architect William R. Grant, the Raymond Theater exhibits the Renaissance Revival influence common among theaters from same era in southwest Washington. Stylistic treatments of the interior spaces which convey a Spanish Revival influence were designed by notable theater decorator B. F. Scheer of Seattle. In continuous use as a theater until the most recent years, the Raymond maintains all significant features which convey its original design, configuration of space, and use, although deterioration is evident. It is currently the focus of a downtown rehabilitation effort involving the theater and the adjacent historic commercial space. The effort will include restoration and renewed use as a theater.

Historical Background: Other theaters and vaudeville houses existed in the community prior to the Raymond but by 1928 only the Tokay Theater (circa 1923) remained. The construction of the Raymond Theater in 1928 symbolized the promise of an improving economic climate for the community. At the dedication ceremonies, the manager of the Chamber of Commerce, T. J. O'Connor, declared that "no greater evidence of living faith in the future of the city of Raymond along the line of industrial development and growing commercial prosperity could well be given than the erection of this magnificent theatre [sic] at this time."⁴ The owner, A. G. Basil, was credited as seeing "something of what the future of Raymond will be, and this because he has fully grasped the significance of the strategic situation, of its great natural resources both in raw material and hydro-electric possibilities, and its splendid transportation facilities by land and water."⁵ And specifically, Basil's theater was described as a "house of public amusement, entertainment, and education, a monument to business acumen, community up-building and daring public enterprise."⁶

⁴Raymond Herald, 12 October 1928, p. 1, col. 2.⁵Ibid⁶Ibid, 12 October 1928, p. 12, col. 4.

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Area of Significance--Entertainment: The Raymond Theater is the sole remaining structure which represents the importance of film and live entertainment to the inhabitants of Raymond. Since its construction in 1928 until its recent closure, the theater has provided the community with a facility to experience a myriad of entertainment.

On opening day, October 11, 1928, the Raymond was the largest and best equipped theater of Pacific County.⁷ The rapid fire innovations in celluloid entertainment rendered the older theaters in the county--the Tokay in Raymond and the Tokay in South Bend--as obsolete in comparison to the offerings at the newer Raymond. The owner, A. G. Basil, commissioned the theater with the intent that it principally operate as a movie house for the new talkies. The latest film and sound equipment were installed. Vitaphone and Movietone equipment allowed the Raymond to feature both Warner Brothers and Fox productions. Audiences were offered in one theater a full fare of program acts, talking movies, and newsreels from both companies. And, the Wurlitzer pipe organ provided additional audio entertainment. Basil managed the theater and later brought the Tokay Theater also under his direction. The complex vitaphone and movietone equipment required the services of at least two operators as well as the lighting and curtain sequencing.⁸ S. C. Kirkpatrick, formerly with the Liberty Theater in Centralia and N. D. Start from the Rialto in Tacoma were the first operators hired.⁹ The theater's projection equipment was upgraded prior to 1940 and currently contains two operable arc light projectors. The Wurlitzer was removed from the theater. Recovery of the feature has been successful. A full restoration is in process with the intent of reinstallation in the theater.

In addition to the technological advantages the Raymond continued to offer its movie-going audiences, the design and stylistic treatments enhanced the setting for and contributed to the entertainment. Lighting, comfortable seating, rich colors and textures, unusual and unique ornamentation, and usher service each played a subtle yet significant role in the enhancement. The title curtain at the proscenium was made in Germany especially for the theater. Its construction, silver mesh over colored tapestry, provided an iridescent appearance with the shifts in lighting. At the time of its installation, it was reported to be one of two such curtains in the United States, the other being located in the Oriental Theater in Chicago.¹⁰

⁷Raymond Advertiser, 11 October 1928, p. 1, col. 3.

⁸Ibid, 11 October 1928, p. 1, col. 4.

⁹Raymond, Herald, 12 October 1928, p. 12, col. 4.

¹⁰Raymond Advertiser, 11 October 1928, p. 1, col. 3.

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Architectural Significance: The Raymond Theater is among a number of theaters constructed during the 1920s in southwest Washington which exhibit Renaissance Revival characteristics. The influence is more pronounced in the Warner Brothers Aberdeen and Hoquiam's Seventh Street both located in neighboring Grays Harbor County. The Raymond Theater however is an unique example of the style adapted to a theater of modest scale using terra cotta as the principal medium of exterior ornamentation.

Similarly, the interior decoration is an example of Spanish Revival style interpreted within the confines of a small theater by B. F. Scheer. Scheer is also credited with decorating Seattle's Fifth Avenue Theater and the Orpheum as well as the Broadway and Music Box in Portland.¹¹

¹¹Ibid

9. Major Bibliographical References

- Raymond Herald*, April 1928, p. 1, col. 7.
- Raymond Advertiser*, October 11, 1928, p. 1, col. 3.
- Raymond Herald*, October 12, 1928, p. 1, col. 2.
- Raymond Advertiser*, October 11, 1928, p. 1, col. 3.
- Raymond Herald*, October 12, 1928, p. 12, col. 4.
- Raymond Advertiser*, October 11, 1928, p. 1, col. 3.

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property less than one

UTM References

A	<u>10</u>	<u>444285</u>	<u>5170360</u>
	Zone	Easting	Northing
C	Zone	Easting	Northing

B	Zone	Easting	Northing
D	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

Lot 17, south 18 feet of Lot 18, Block 20, replat of Raymond and Raymond's First Addition.

See continuation sheet

Boundary Justification

The nominated parcel includes the entire property historically associated with the Raymond Theater.

See continuation sheet

11. Form Prepared By

Name/title	<u>Kay Austin</u>	Date	<u>November 1990</u>
organization	<u>Office of Archaeology and Historic Preservation</u>	telephone	<u>(206) 753-9109</u>
street & number	<u>111 W. 21st Ave., KL-11</u>	state	<u>Washington</u> zip code <u>98504</u>
city or town	<u>Olympia</u>		