

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

1. Name of Property

historic name Marianne Theater
other names/site number CP-B-6

2. Location

street & number 609 Fairfield Avenue

NA	not for publication
NA	vicinity

city or town Bellevue
state Kentucky code KY county Campbell code 037 zip code 41073

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 at the following level(s) of significance:
 national statewide X local
Craig Potts 1-22-15
Signature of certifying official/Title Craig Potts/SHPO Date
Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain): _____
Jon Salter 3-17-15
Signature of the Keeper Date of Action

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

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

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

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

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

Contributing	Noncontributing	
0	0	buildings
		district
		site
		structure
		object
0	0	Total

Name of related multiple property listing

Number of contributing resources previously listed in the National Register

N/A

1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/theater

Current Functions

(Enter categories from instructions.)

Vacant/Not in use

7. Description

Architectural Classification

(Enter categories from instructions.)

Art Deco - Moderne

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick, Concrete Block, Glazed Block, Tile

roof: Asphalt /metal

other: Aluminum, Tin, Glass Block

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Narrative Description

Summary Paragraph

Designed by Registered Architect Paul B. Kiel in 1941 and built in 1942 by owner-manager Peter L. Smith, the Marianne Theater (CP-B-6) sits in the center of the 600 block of Fairfield Avenue in Bellevue, Kentucky. Bellevue is a town along the Ohio River in northern Kentucky, across from Cincinnati, Ohio, and sandwiched between two Kentucky towns—Newport on Bellevue’s west side and Dayton on the east side. The theater faces Fairfield Avenue, Bellevue’s primary commercial street, which becomes State Route 8, a major travel route in Northern Kentucky linking river towns, and running parallel to the Ohio River shore, often no more than a block away from the River. This property was listed as a contributing element of the Fairfield Avenue Historic District (1988, NRIS 88000100). This form does not nominate any new area to the National Register, but gives fuller consideration to the property than it received in the district nomination.

The Lot

The historic part of Bellevue sits on rather level land. Much of that area is on the National Register within the Taylor’s Daughters Historic District (1988, NRIS 88000101), a residential district that overlays about 75% of the historic town area. The Marianne Theater stands across the street from the district’s northern edge.

The lot is slightly irregular, but basically rectangular, measuring approximately 61.92’ x 135’. Bellevue’s street plan is on a grid, though not oriented to cardinal directions. The long dimension of the lot runs from front to back, in a northwest-southeast direction; the short dimension stretches southwest-northeast from side to side. The building comprises almost the entire lot. The building extends all the way back to Gorman Alley at its rear. Two walkways are on either side of the building, each approximately 5-feet wide.

Exterior Description

The Marianne Theater’s design draws upon motifs from Art Deco and Moderne styles. Art Deco appears on buildings starting in the 1920s, and employs symmetrical facades, bold colors, geometric shapes, and machine age materials including aluminum, neon light, glass block and radical tile patterns. The Moderne style emphasized horizontality and employs rounded edges, often implying movement and celebrating technological achievement. Both styles not only embraced but reveled in the ideas of luxury and exuberance.

The Marianne Theater makes use of symmetrical design, glazed and colored tile, contrasts between horizontal and vertical elements, and geometrical shapes. The front façade is divided into 3 bays—a prominent entry bay flanked by a wing on each side. The building is covered in earth tone glazed block and tiles in a variegated pattern. The building’s most dominant feature is the cobalt blue panel in the central bay’s second story. It gives the building a vertical emphasis, with framing half-round cream-colored pillars topped by orange drum caps, as well as a central orange-and-cream pilaster. The cobalt panels are porcelain and measure 24”x 24”. The cap and colored trim accents on the pillars and central pilaster are also porcelain.

The second-floor bay draws further attention with its concave massing, contrasting with the triangular projection of the marquee. The marquee proclaims the theater’s name “Marianne” in stylized deco lettering. The marquee features an east- and west-facing information panel framed in cobalt blue with neon accents that are inspired from the three porcelain accent stripes atop the façade. A matching “M” accent shines at the front point of the marquee. Finally, the underside of the marquee has bright yellow lights in a radiating pattern that chase from the edge of the building out to the edge of the marquee.

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The strong vertical emphasis of the second floor is carried in the flanking bays by the tall glass block windows, three blocks wide and ten blocks tall, to the right and left of the marquee. The glass block features appear to have neon light accents inside.

More muted Deco and Moderne elements come together on the first floor. The exterior ticket booth protrudes from the central bay with a curved glass window, and high-gloss black subway tile with orange and teal accents; the ticket booth is centered under the marquee. These features serve as the foundation for the central pilaster accent above the marquee. On the left and right of the double-door entry ways, black 4" x 4" subway tiles alternate with narrower orange and teal tiles in a feather design. The doors are blonde wood, possibly blonde walnut, which was extremely popular in 1940s deco design, and feature half-moon windows. The header across the entire entrance incorporates a scalloped tile in a whimsical zig-zag pattern while incorporating cream, teal, and orange. Dual shadowbox frames are found to the left and right of the entry doors. One of these sits below each of the second floor's glass block windows for the "now showing" movies. The smaller shadowbox, closer to the doors, sit below the marquee, and advertised coming attractions. Access to the sidewalk on the east side of the building is gained through a wrought iron gate in a one-story false front extension to the building—the only non-symmetrical part of the front façade.

The side and back elevations are completely utilitarian. Four brick pilasters rise from the ground to the roof on either side. A number of openings are found on the first floor of either side, placed more for function than for artistic effect. On both the east and west facing walls there are second story windows close to the front of the building. The windows are 6 light with transom casement windows (2x3 pattern). The building is topped by a slightly curved metal and tar paper roof. The back elevation rises to a stepped parapet.

Interior Description

Based on the original architects drawings from 1941, movie goers entered into a small lobby and concession area. The lobby had an oval tray ceiling with neon light feature and double doors into the theater on both the left and right.

Passing through the lobby doors, patrons entered the theater foyer, a 21' x 48' area at the back of the theater, with access to the men's and ladies restrooms, telephone booth, and water fountain. Each restroom also had a small lounge area. A staircase at the back left of the foyer led upstairs to the "crying room". The upstairs area was also home to a maintenance room, the projection room—complete with private bathroom and mechanics room—and the theater office.

A small "pony wall" 4 feet high separated the foyer from the seating area. Original drawings show seating layout in three sections, left/center/right, with 4-foot-wide aisles separating them. The center aisle consisted of 23 rows of 12 seats. The side aisles consisted on 21 rows of 6 chairs and then tapered with a row of 5 and a row of 4 for a total capacity of 540 seats.

The viewing area remains as one large room with a sloped floor and a roughly 30' ceiling. The pony wall, with isle entries remains, as does the foyer area. While the original phone booth still exists (now used as a storage closet) the water fountain has been removed. There is no balcony present nor was there evidence of a balcony being added for additional seating. The seating past the pony wall remains in three sections, left/center/right/. Markings in the concrete floor reveal that 10 rows of seating had been removed to allow for more space near the theater screen. The original drawing shows a void of approximately 17' between the original front row and the screen, thus, these additional rows, now removed were not original to the theater and were added on to increase seating capacity at one time. Finally, a roughly 4-foot-high stage extends from the screen. There is an

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additional five to six feet of space behind the screen at the same level as the stage. This stage area is shown in the original drawings.

The building's interior repeats its exterior symmetry. The restrooms and lounges are still in their original layout and the crying room with the original speaker box remains, though the marble sill below the viewing window has been replaced.

Much of the technology of the theater still exists, including some of the original sound system. Behind the screen is a large "Voice of the Theater" speaker system and the projection room still houses two 35mm film projectors. Though not original, these projectors appear to be upgrades done in the 1970s to keep pace with advancements in technology.

Changes to the Building since the Period of Significance

The building remains remarkably intact from its time of construction. The interior has had minor modifications from the original layout and seating was replaced and changed a number of times since the theater opened in 1942. The last interior renovation on record was by Grand Theaters in 1988, where the newspaper announced a new capacity of 384 (*Kentucky Post*, Nov. 6, 1989). Minor renovations and repair to the marquee, mostly to the neon lights, also took place in 1988. While original drawings and the current layout of the theater shows seating capacity of 540, it remains unclear if additional seating was ever added.

Today, the interior of the Marianne Theater is deteriorating though the layout of the space remains a one-screen movie theater. The entrance still has the original small lobby with concession area, though it has been modified to add room for additional concessions by blocking one of the entry doors to the viewing room. The lobby/concession area has non-original wall coverings but does retain the original tray ceiling with lighted accents.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1942

Significant Dates

1942

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.

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Kiel, Paul B. (architect)

Period of Significance:

The Period of Significance is a single year, 1942, the year of construction, in keeping with National Register conventions for the Period of Significance for architecturally significant properties.

Criteria Considerations: NA

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Statement of Significance

Summary Paragraph

The Marianne Theater (CP-B-6) meets the first term of Criterion C: it is a type of construction—a neighborhood movie theater. It sits in the center of the 600 block of Fairfield Avenue, considered the Main Street in Bellevue, Kentucky, not terribly larger than many of the other small business, shops, restaurants and coffee shops that line Fairfield Avenue. The significance of the Marianne Theater is considered within the context “Neighborhood Theaters in Northern Kentucky, 1929-1965.” Until the 1950s, when movies began to be shown in drive-ins, and in the 1960s, when they began to appear in suburban shopping areas, movie houses were a downtown phenomenon. The grand, architecturally significant movie palaces were found in large cities; these were designed to rival the downtown’s other site of fantasy and desire, the department store. In the same way that a city’s most opulent department store would have numerous smaller and more prosaic versions of that iconic store, numerous downscale versions of the grand movie palace were built to satisfy the great consumer hunger for movies. These are being called “neighborhood theaters” in this nomination. The Marianne Theater is a good example of this large group of resources. As a group, these neighborhood movie houses were important until eclipsed by the rising popularity of television and the suburban Cineplex. In the comparison property, the department store, one would never be confused whether he or she was in the iconic property or in the pretender. In the case of the movie-going experience, the difference between the movie palace and the neighborhood theater remained apparent only until the lights went dark, and the main feature began flickering on the screen. Insofar as watching a movie is engaging in an imaginative experience, for the time that the film ran, the great distance between the neighborhood theater and the movie palace could vanish. This made the neighborhood theater a significant place in which Americans participated in cultural entertainments and forged their cultural values. The Marianne Theater was listed in the National Register in 1988 as a contributing element of the Fairfield Avenue Historic District (NRIS 88000100).

Historic context: The Neighborhood Theater in Northern Kentucky, 1929-1965

The architecture and style of the neighborhood movie theater in the late-1930s and early- to mid-1940s was directly influenced by the grand inner city movie palaces that arose as early as the 1910s. Scaled down, these neighborhood theaters enticed movie-goers with their colorful and exuberant design but also with the glamour of the brightly lit marquee, which incorporated design elements such as multicolored neon, chase lights and large Art Deco lettering. Marcus Loew, founder of Loew’s Theaters and later MGM Studios, said in a 1928 interview, that he witnessed his first moving picture in northern Kentucky, an experience that became *the* reason he got into the movie business of making movies (Webster: 36).

The moving picture that Marcus Loew saw was by Edwin Porter and titled *The Great Train Robbery*. Two men, I.W. McMahan and G. Henry Hackstadt, opened the first moving picture showplace in 1905 at 521 Madison Avenue in Covington, named the Edisonian Annex (fig. 01). The *Kentucky Post* reports, “A special permit was drawn up as the city of Covington had not license at that time for a movie theater.” The *Kentucky Post* gave that license cost as fifteen dollars (September 28, 1926, pg.7).

According to Robert Webster of the Kenton Country Historical Society and author of *The Balcony is Closed*, “Silent films were popular from around 1905 to the late 1920s, when the first films containing sound, also known as ‘talkies’ were introduced” (Webster: pg. 8). The advent of sound also had a role in helping the neighborhood theater gain popularity in the 1930s. The larger movie palaces would have live entertainment and musical accompaniment that many neighborhood theaters did not have the resources to provide during the silent

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film era. With the advent of motion picture sound, neighborhood theaters could deliver a complete picture and sound experience as well.

As the movie industry evolved, so did its theaters. The 1916-1917 Covington City Directory list 27 Theaters for Covington, Newport, Bellevue and Dayton. In some cases the theaters opened only to close rather quickly while others enjoyed long lives. Theaters changed ownership, which often resulted in the name of the theater changing. “Called the Delbee in the early 1900s, the theater located on Decoursey Avenue operated years later as the Derby Theater [fig. 02]. Covington’s Lyric Theater, located at 732 Madison Avenue in Covington was renamed the L. B. Wilson Theater in honor of one of the investment partners and later was named the Madison Theater which remained in operation until 1977. Wilson was a partner in the Strand Theater, as well as in the Hippodrome Theater, which was later named “the Broadway” (see fig. 03; *Kentucky Post*, December 29, 1986).

Both the Art Deco and Moderne styles were a part of the Modern Movement in architecture. Both these styles alluded to the exotic, the future, and insofar as Deco design was seen in on-screen set pieces and in movie house design, implied glamour. The Pennsylvania Historical & Museum Commission says Art Deco “first gained public attention in 1922 in a design competition for the Chicago Tribune headquarters” (PHMC, 2104). The Neighborhood Theater used these architectural designs to create a sense of excitement and place through the 1940s.

Buildings with Art Deco style used modern materials as well as modern lines and angles. This design approach can also be seen in post-1925 apartment buildings, coffee shops, drug stores, schools and even government buildings, such as armories and post offices. Art Deco buildings have a sleek linear appearance with stylized, often geometric ornamentation. The primary façade of Art Deco buildings often features a series of set backs that create a stepped outline. Low-relief decorative panels can be found at entrances, around windows, along roof edges or as string courses. “Art Deco buildings feature distinctive smooth finish building materials such as stucco, concrete block, glazed brick or mosaic tile. Decorative details can incorporate various artistic or exotic motifs to suit the building’s function or the architect’s whim. Chevrons, zigzags, and other geometrical motifs are common forms of ornament on Art Deco style buildings” (PHMC, 2104).

The large and lavish movie palaces offered many amenities, such as stage shows prior to the main feature, nursery services, bathroom attendants, ushers and concession stands. By contrast, smaller neighborhood theaters had a full concession stand and ushers, but little else. The Marianne was one of the first neighborhood theaters in Northern Kentucky to offer a “crying room” with a view of the screen for adult patrons to move to if their child became fussy during the movie.

The Marianne thrived in the 1940s and 1950s, as many other neighborhood theaters began to close their doors. The area would see a number of neighborhood theaters go dark, including the Elm Theater in Ludlow, the Four Star Dixie in Ft. Mitchell, Covington’s Family Theater, the Hiland Theater in Fort Thomas, and the Kentucky Theater in Latonia. At this same time, drive-in theaters began to appear and gain popularity, leaving many neighborhoods with no movie house within a walk-able distance. Bellevue’s Marianne Theater was, and remains surrounded by commercial and residential development. This allowed the theater to serve as both a social and entertainment anchor for not only downtown Bellevue but other neighboring communities as well.

The following Table outlines a complete chronology of neighborhood movie theaters in Northern Kentucky from the early 1900’s through the early 1980’s.

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Theaters in Northern Kentucky

Name of Theater	Years of Operation	Location
Covington Theater (Began showing movies after 1910)	1910-	Covington
Odeon Theater (Began showing movies after 1910)	1890's-1912	Covington
Central Garden (Began showing movies after 1906)	1900-1910	Covington
Frank Lanius	1905-1905	Covington
Edisonian Annex	1905-1905	Covington
Olympia Theater	1906-1910	Covington
Grand Family Theater	1907-unknown	Newport
Colonial Theater (twice)	1908-1910 and 1912-1918	Covington
Lyric Theater	1909-1911	Covington
Clifton Gardens	1909-1911	Newport
Star Dome Theater	1909-1912	Covington
Savoy Theater	1909-1912	Covington
Nimo Theater	1909-1913	Newport
Airdome Theater	1909-1915	Covington
Crystal Theater	1910 - 1911	Covington
Palace Theater	1910-1910	Bellevue
Palace Theater	1910-1911	Covington
Fairyland Theater	1910-1911	Covington
Madison Theater Newport	1910-1911	Newport
Pastime Theater	1910-1912	Covington
Star Theater - Formerly Olympia Theater	1910-1912	Covington
Orphium Theater - Formerly Colonial Theater	1910-1912	Covington
DeMilo Airdome Theater	1910-1912	Covington
Grand Theater	1910-1913 and 1915-1930	Latonia
River Breeze Theater	1910-1915	Covington
Yourk Theater	1910-1916	Newport
Holeman Theater	1910-1918	Covington
Casino Theater	1910-1918	Covington
Gayety Theater	1910-1925	Covington
Lyric Theater Newport	1911- unknown	Newport
Kozy Theater	1911-1911	Covington
Kozy Theater Newport	1911-1911	Newport
Pioneer Theater - Formerly Palace Theater	1911-1911	Bellevue
Classic Thater - Formerly Crystal Theater	1911-1914	Covington
Ciarlo Theater	1911-1916	Newport
Lyric (Reopen, different location) - Formerly Kozy Theater	1911-1927	Covington
Temple Theater	1911-1931	Newport
Bell Theater - Formerly Star Theater	1912-1913	Covington

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American Theater - Formerly Palace Theater	1912-1913	Covington
Delight/Elite Theater	1912-1913	Covington
Gayety Theater Latonia	1912-1915	Latonia
Park Theater	1912-1916	Covington
Air-O-Theater	1912-1916	Newport
Hippodrome Theater	1912-1917	Covington
Jewel Theater - Formerly Pioneer Theater	1912-1917	Bellevue
Princess Theater	1912-1920	Bellevue
Alcazar Theater	1912-1920	Bellevue
Colonial Theater	1912-1921	Newport
Delbee Theater	1912-1924	Latonia
Casion Theater Bellevue	1912-1925	Bellevue
West End 5-Cent Airdome	1913-1916	Newport
Alamo Theater	1913-1916	Newport
Royal Theater - Formerly Pastime Theater	1913-1918	Covington
Brighton Airdome	1913-1918	Newport
Tuxedo Garden Music Hall Newport	1914-1914	Newport
Arial Theater	1914-1915	Latonia
Avenel Theater	1914-1920	Bellevue
Myrtle Theater	1914-1920's	Newport
Pike Theater	1915-1918	Covington
Phoenix Theater	1915-1918	Covington
Hippodrome Newport	1915-1930's	Newport
Strand Theater	1915-1930"s	Covington
Lo-Mi-Del Theater - Formerly Delight/Elite Theater	1916-1917	Covington
Royal Theater Newport	1916-1917	Newport
Favorite Theater	1916-1918	Newport
Kentuckian Theater	1917-1925	Covington
Rialto Theater - Formerly Orphium Theater	1918-1920's	Covington
Victoria Theater	1918-1922	Covington
Delmar Theater	1918-1922	Covington
American Theater - Formerly Jewel Theater	1918-1925	Bellevue
Family Theater - Formerly Royal Theater	1918-1950's	Covington
Broadway Theater - Formerly Hippodrome Theater	1918-1950's	Covington
Liberty Theater	1923-1970's	Covington
Walker's Theater	1924-1936	Latonia
Demilo Theater - Formerly DeMilo Airdome	1925-1930"s	Covington
Shirley Theater	1925-1950's	Covington
Derby Theater	1926-1930 and 1933-1939	Latonia
Liberty Theater - Formerly Casino Theater Bellevue	1926-1941	Bellevue
L.B.Wilson Theater - Formerly Lyric (reopen different location)	1928-1942	Covington

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Sylvia Theater	1929-1941	Bellevue
Latonia Theater	1930-1939	Latonia
Hipp Theater	1930's-1959	Newport
Kentucky Theater Latonia	1939-1950's	Latonia
State Theater	1939-1969	Newport
Dayvue Theater - Formerly the Avenel Theater	1941-1952	Bellevue
Madison Theater - Formerly L.B. Wilson Theater	1942-1977	Covington
Marianne Theater Built on the original site of the Alcazar Theater	1942-present	Bellevue
Cinema X	1970-1982	Newport

Robert Webster, Vice President of the Kenton County Historical Society stated, “At one time, there were more than 60 neighborhood movie theaters in Northern Kentucky, and therefore, Covington, Newport, Ludlow, Bellevue, Dayton, and Latonia, had many choices for the early moviegoer. Theaters such as the Madison, Gayety, Liberty, and State, enjoyed long lives here, and the people of this region, over the course of many generations, are quick to remember their popularity” (Webster: 36).

Many Americans went to the movies not only to escape from life’s burdens for a brief time, but also to watch the news reels shown before the main feature. The article “Movies & Rural America,” states that as late as the early 1950s, Americans were spending a quarter (25.7%) of their recreational/ entertainment dollars at the movies; this, despite the introduction of television (Ganzel; 2007).

In “Television Comes to America, 1947-1957,” James L. Baughman writes, “the number of homes with TVs increased from 0.4 percent in 1948 to 55.7 percent in 1954 and to 83.2 percent four years later. No other household technology, not the telephone or indoor plumbing, had ever spread so rapidly into so many homes. And TV had absorbed evenings that had once been spent reading, listening to the radio, or going to the movies” (see figure 04; Baughman: pg. 42). Competition also came from drive-in theaters, which offered added services ranging from playground, miniature golf, pony rides, toy train rides, auto service stations, and even bottle warming areas.

By the 1960s and into the 1970s, the neighborhood theater had truly fallen on hard times. In addition to television and the drive-in theater, the neighborhood cinema also faced challenges as families pushed outward to suburban areas where larger multi screen theaters began to appear. Neighborhood theaters began to close or disappear altogether. Some that did survive demolition were eventually repurposed. Currently, there are no active single-screen movie theaters left in Northern Kentucky.

History of the Marianne Theater

The site of the Marianne Theater was once home to Bellevue’s Alcazar Theater. The Alcazar had a very short life, opening in 1910 and closing in June of 1912. The Alcazar was demolished (date unknown) and the Marianne Theater was built on that site thirty years later (Webster, pg. 12).

The Marianne Theater opened in 1942. Built by Peter L Smith, who also operated the Sylvia Theater (figure 05, survey form CP-B-210) three blocks to the west, the Marianne was considered ultra modern, not just in its design, but also was very smartly laid out in its interior plan and amenities. Seating capacity at the time of the

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grand opening was said to be 700, though some accounts offer a different number. It also featured a small stage in front of the screen, flanked by red velvet curtains. Throughout the 1950s and 1960s, the Newport City Directories show the manager changes, first to a Mrs. Blanche Smith, and later to Edward G. and Louis J. Smith.

In 1983, the theater was bought by the owner of the Elsmere Village Cinema, Anne Cohen. She operated the theater for a few years before selling it to Grand Theaters of Cincinnati. This was the only time in the life of the theater that it closed for a period of time. Grand Theaters hired Harry Crowder of Dayton Kentucky as the new manager, reopening the Marianne after making repairs to the marquee and concession area. Carpet was replaced and the heating and cooling system was given much needed repairs. Seating was also reconfigured, with the *Kentucky Post* reporting a new capacity of 384 (*Kentucky Post*, Nov. 6, 1989). Despite extensive renovations, the façade of Marianne remained faithful to its original design.

After so much had been done to the Marianne in 1989, the theater suffered a fire in 1992, and has remained closed since. Bellevue Fire Lt. John Henderson reported to the *Kentucky Post*, “plastic bags left inside the popcorn machine overheated and exploded causing the blaze.” (*Kentucky Post*, May 4, 1992) Though the fire was extinguished quickly, the smoke damage was considerable and the theater was closed until the city health inspector approved a reopening. That day never came.

The Marianne recently was purchased by the City of Bellevue from current owner, Jack Eck, for approximately \$138,000. The city recently held town meetings to decide how best to use the space. Councilman Steve Guidugli stated, “What to do about the vacant gem that is the Marianne has long been a topic of conversation in Bellevue. In every candidate forum in the last ten years, I've heard someone ask, 'What are you going to do with the Marianne?' We can now make something happen with that building and move that forward, thanks to Mayor Riehl for having a good rapport with the owner. I think moving forward, it's going to be a real asset for our community and our citizens” (*River City News*, 2014).

Evaluation of Significance of the Marianne Theater within the context “Neighborhood Theater in Northern Kentucky, 1929-1965”

The grand architecturally significant movie palaces of the 1920s and 1930s found in the large cities were being emulated in the form of smaller neighborhood theaters to satisfy the great consumer hunger for movies. The Marianne Theater is a good example of this large group of resources. Located on Fairfield Avenue, Bellevue’s “Main Street”, the Marianne Theater replaced the Sylvia Theater, also owned by Peter Smith, in 1942. Considered Ultra Modern in comparison to other neighboring theaters, The Marianne was a social destination for the residents of Bellevue. The neighborhood theater became a significant place in which Americans participated in cultural entertainments and forged their cultural values.

One of Northern Kentucky’s most successful neighborhood theaters, The Marianne, was the area’s largest and most modern entertainment venue. The Dayvue Theater in neighboring Dayton Kentucky, built just one year earlier, was a close rival. The Dayvue closed in 1952, leaving The Marianne Theater to stand alone as the area’s main entertainment destination.

From the time The Alcazar Theater first opened in in 1910, Bellevue has had a neighborhood movie theater. The Marianne stands today as it did when it first opened in 1942, still nestled between residential and commercial properties in a vibrant walk-able area. Weathering the competition of the drive-in theaters and the

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popularity of television, the Marianne operated as a single screen movie house continuously from its grand opening in 1942 until 1988. The façade and marquee continue to stir up wonderful memories of first dates, friendships and family traditions. The Marianne is one of a tiny fraction of theaters that still exist in their original form and is a truly significant example of the neighborhood movie theater. The Fairfield Avenue Historic District form acknowledged the architectural style of the building with this statement, true when written in 1988: “The Marianne bears the distinction of being the last unaltered Deco theater in Greater Cincinnati still in operation.” (Warminski, Section 7, page 3). Comparing the 1988 image of the building on the nomination’s Photo 11, with its appearance today, shows a building which has undergone remarkably little change.

Evaluation of the Integrity between the Significance of the Marianne Theater and its physical condition

Currently, there are only a fraction of the neighborhood theaters left, leaving the Marianne among an even smaller number of neighborhood theaters that still retain their original façade, marquee and interior layout. In addition, the Marianne’s interior, although in disrepair, still retains the layout and infrastructure for a single screen movie theater and still has some of the original interior Deco design elements. Some of these other neighborhood theaters have been completely demolished, while others are not recognizable as once having been movie theaters, now serving other purposes such as a printing shop, a church, a music store, a bank and an auto body shop (See figures 06, 07, 08, 09, 10. Figure 11 shows approximate locations of past theaters and the ones still in existence). The Marianne stands today as the last remaining neighborhood theater in Northern Kentucky, according to an article in the Kentucky Post (November 6, 1989 p.4).

The Marianne Theater retains excellent integrity of **location**. The Marianne theater building remains on its original footprint and has never been moved. This location in the 600 block of Fairfield Ave placed the theater in the center of Bellevue’s main street. Many downtown theaters built just after World War II shared this town center location. Such a prominent spot indicates the significance of the theaters in the history of American towns.

The Marianne Theater retains excellent integrity of **setting**. The theater faces Fairfield Avenue, Bellevue’s primary commercial street. The immediate setting shows how the theater served as a vibrant part of Bellevue’s commercial arena. Its closeness to residential neighborhoods shows that it provided a place for great social interaction. Operating at this location consistently from its grand opening in 1942 til it closed its doors in 1992, the theater’s setting ways significant in its place within the history of Bellevue. Its current integrity of setting continues its associations with the entertainment culture of the city as well as the history and culture of post-World War II movie theaters in general.

The Marianne Theater retains excellent integrity of **materials**. While some minor restoration to the exterior of the theater was completed in 1988, the materials remain almost entirely in their original form. The façade remains as it was, built with its original marquee, and retaining many original building materials, with the exceptions of the ticket window glass and front doors. The doors were replaced with some of similar design, blonde wood and half-moon windows. The side and back elevations remain as they were originally—completely utilitarian.

The Marianne Theater retains excellent integrity of **design**. The Marianne was considered ultra modern not just in design but also in its smartly laid-out interior plan and amenities. The exterior of the theater is still in it

Marianne Theater
Name of Property

Campbell County, Kentucky
County and State

original form and is consistent with the 1941 architect's rendering of the facade. Vibrant 24" x 24" cobalt blue porcelain panels with orange porcelain stripes continue to dominate the concave second story set back. Echoing the excitement and energy of the Coney Island Boardwalk or the Wurlitzer Juke box, the colorful neon and active chaser lights were meant to catch the attention of those passing by. The interior of the Marianne Theater is deteriorating though the layout of the space remains a one-screen movie theater. The entrance still has the original small lobby with concession area, though it has been modified to add additional concession and currently blocks one of the entry doors to the viewing room. The lobby/concession area has non-original wall coverings but does retain the original tray ceiling with lighted accent.

The Marianne Theater retains excellent integrity of **workmanship**. With only minor restoration and renovation over the 72 year life of the Marianne Theater, its is an excellent example of quality workmanship and construction. While the interior of the theater has been allowed to deteriorate and become out of date, the exterior stands beautifully in near-original form as one of the last examples or the Art Deco/Moderne neighborhood movie theater.

The Marianne Theater retains excellent integrity of **feeling**. Feeling can be defined as a property's expression of the aesthetic or historic sense of a particular period of time, resulting from the presence of physical features that, taken together, convey the property's historic character. With the original façade and marquee in place, this building is immediately recognizable as at theater and entertainment hub from the 1940s. The Art Deco/Moderne design elements of the structure makes it stand out among the older structures that make up the majority of historic architecture in downtown Bellevue. The theater was created to stand out and attract attention and an audience. The maintenance of the building's original façade and footprint help the building continue to convey that feeling. Though the interior has begun to deteriorate, it remains in its original layout and helps maintain a sense of its historic feeling.

The Marianne Theater retains excellent integrity of **association**. Integrity of association, like integrity of feeling, is a cumulative effect of the physical aspects of a structure, and is dependent upon how well those aspects can convey the historical trends with which the structure is associated. The Marianne Theater's most significant associations, with the history of Bellevue and its entertainment culture and with postwar cinemas and cinema culture in America, are maintained and strengthened by the building's design, physical aspects and surroundings. The theater's location and setting are the same as they were when it was built, which ground the building within the community and its history. The location and setting, as well as the size of the theater, help establish the theater within the patterns of movie theater construction in the early 1940s. The theater's design and amenities, which in 1942 were considered ultra modern, and maintenance of its original materials, speak to the owner's sense of valuing its design qualities. The Marianne Theater easily conveys its associations with the patterns both in design and in cinema history, broad and local, and is significant to the city of Bellevue and its residents. This excellent example of a 1942 neighborhood movie theater is worthy of preservation.

9. Major Bibliographical References

Marianne Theater
Name of Property

Campbell County, Kentucky
County and State

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“Television Comes To America, 1947-57.” *Illinois History*. March (Pg. 41 – 45).
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Accessed online http://www.livinghistoryfarm.org/farminginthe50s/life_18.html

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Kentucky Post, May 21, 1983 p.12
Kentucky Post, December 29, 1986 p.4
Kentucky Post, November 6, 1989 p.4
Kentucky Post, May 4, 1992, p.3

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Smithsonian Inst. Press, 1995.

Warminski, Margo 1988 Fairfield Avenue Historic District. National Register nomination within the Bellevue, Campbell County MRA. NRIS 88000100. Copy of nomination on file at Kentucky Heritage Council, Frankfort, KY. Available electronically.

Webster, Robert D. *The Balcony is Closed*. Covington, Kentucky: Kenton County Historical Society
(Campbell County Library – no copyright date or publication date)

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): _____ CP-B-6 _____

10. Geographical Data

Marianne Theater
Name of Property

Campbell County, Kentucky
County and State

Acreege of Property Less than one acre

UTM References

Newport quad

Coordinates calculated via ArcGIS Explorer

Coordinates according to NAD 27: Zone 16; Easting 717 793.66; Northing 4331 614.60

Coordinates according to NAD 83:

1 16 717 788.06 4331 822.72
Zone Easting Northing

3
Zone Easting Northing

2
Zone Easting Northing

4
Zone Easting Northing

Verbal Boundary Description

The area proposed for listing is the entire lot identified in the Campbell County Property Valuation Administrator (PVA) office under account number 999-99-05-926.00. That account's area corresponds with the PVA's former parcel identification, Lots 3 & 4 of Block I of the Harris Heirs Addition to the City of Bellevue. The theater is bounded on the south side by Fairfield Avenue. Starting from a point 75 ft east of the intersection of Fairfield and Ward Ave (Point A, latitude 39.108193, longitude -84.481155), north 135 ft (to Point B, latitude 39.108502, longitude -84.481452), east 63 ft (to Point C, latitude 39.108659, longitude -84.481312), south 135 ft (to Point D, latitude 39.108313, longitude -84.481008), then return west 63 ft to Point A.

Boundary Justification

This is the area that has historically been associated with the Marianne Theater. The theater consumes almost the entire parcel, and no smaller area is possible to propose as a boundary, nor larger area is appropriate to offer as the boundary.

11. Form Prepared By

name/title David Killen/Student

organization Northern Kentucky University

date May 2014

street & number 28 Chalfonte Place

telephone 859-781-6067

city or town Fort Thomas

state KY

zip code 41075

e-mail david.killen@cincinnatiastate.edu

Photographs:

Marianne Theater
Name of Property

Campbell County, Kentucky
County and State

Name of Property: Marianne Theater
City or Vicinity: Bellevue
County: Campbell County
State: Kentucky
Photographer: Dave Killen
Date Photographed: April 2,6,18,25 2014

Description of Photograph(s) and number:

Primary Images:

- 0001.tiff: Front façade, shot to the west
- 0002.tiff: Front façade, shot to the northwest
- 0003.tiff: Marquee, detail, shot to northwest
- 0004.tiff: Front entrance with left and right entry and booth, to northwest
- 0005.tiff: Under the marquee
- 0006.tiff: Interior of theater, toward screen
- 0007.tiff: Interior of theater, away from screen

Supplemental Images

- 0008.tiff: Under the marquee, shot to west
- 0009.tiff: Left side entry door with ½ moon window lights, shot to northwest
- 0010.tiff: West side Marquee, shot to northeast
- 0011.tiff: "Marianne" letters above the marquee, shot to north
- 0012.tiff: West side glass block feature (A), shot to north
- 0013.tiff: front entrance, shot to east
- 0014.tiff: Front facade top detail, to northwest
- 0015.tiff: Ticket Booth, to northwest
- 0016.tiff: East side neighboring property, shot to west
- 0017.tiff: West side neighboring property, shot to northwest
- 0018.tiff: East side walkway/alley, shot to northwest
- 0019.tiff: Window detail, shot to
- 0020.tiff: Original marine light fixture in the west side walkway to alley, shot to north
- 0021.tiff: Interior
- 0022.tiff: Interior
- 0023.tiff: Interior
- 0024.tiff: Interior
- 0025.tiff: Interior of glass blocks
- 0026.tiff: Cross street view, shot to northwest
- 0027.tiff: Cross street view, shot to south
- 0028.tiff: Cross street view, shot to southeast

Marianne Theater
Name of Property

Campbell County, Kentucky
County and State

0029.tiff: Fairfield Avenue, shot to east

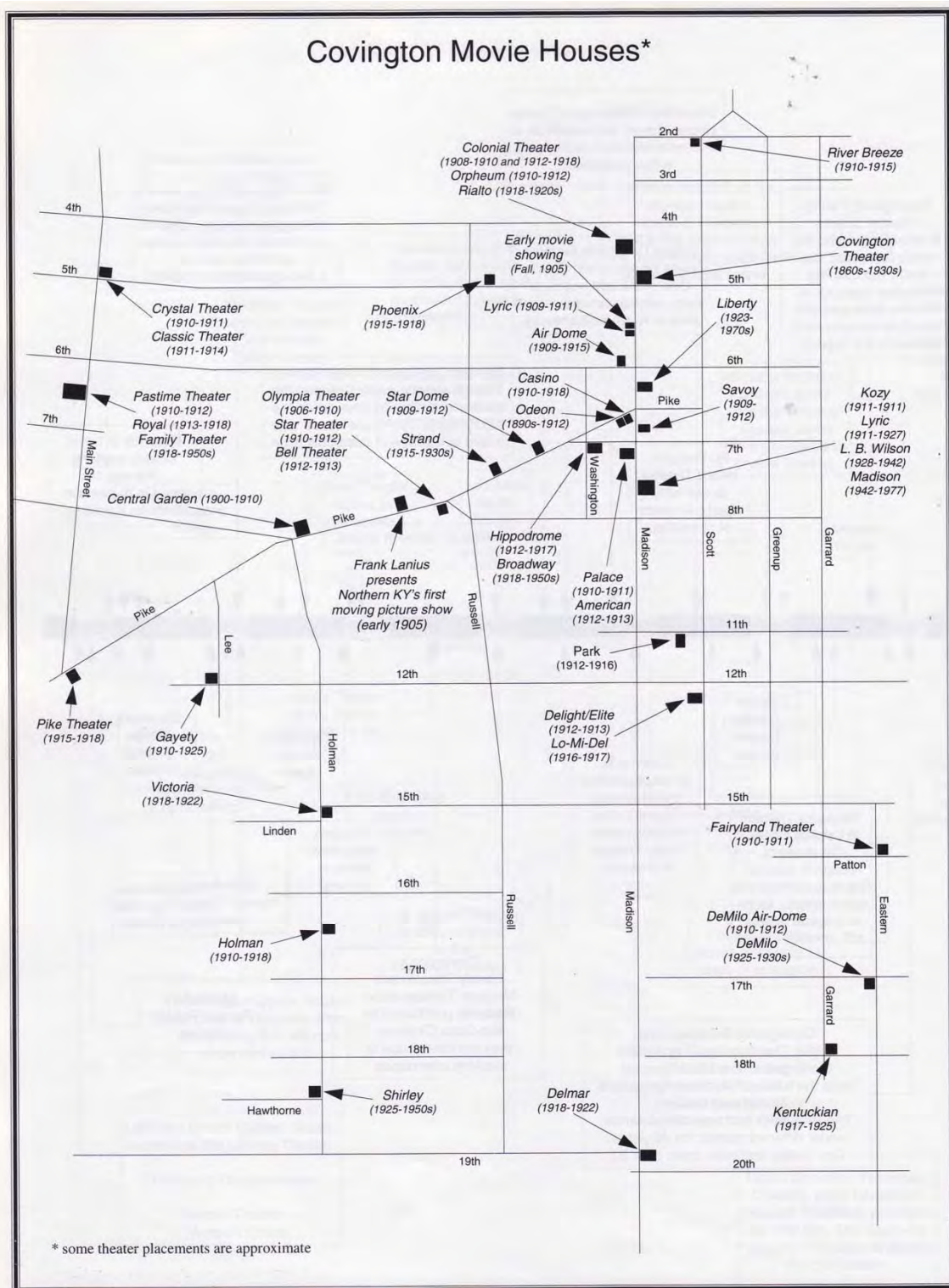
0030.tiff: Fairfield Avenue, shot to west

Property Owner:

name City of Bellevue
street & number 616 Poplar Street telephone _____
city or town Bellevue state KY zip code 41073

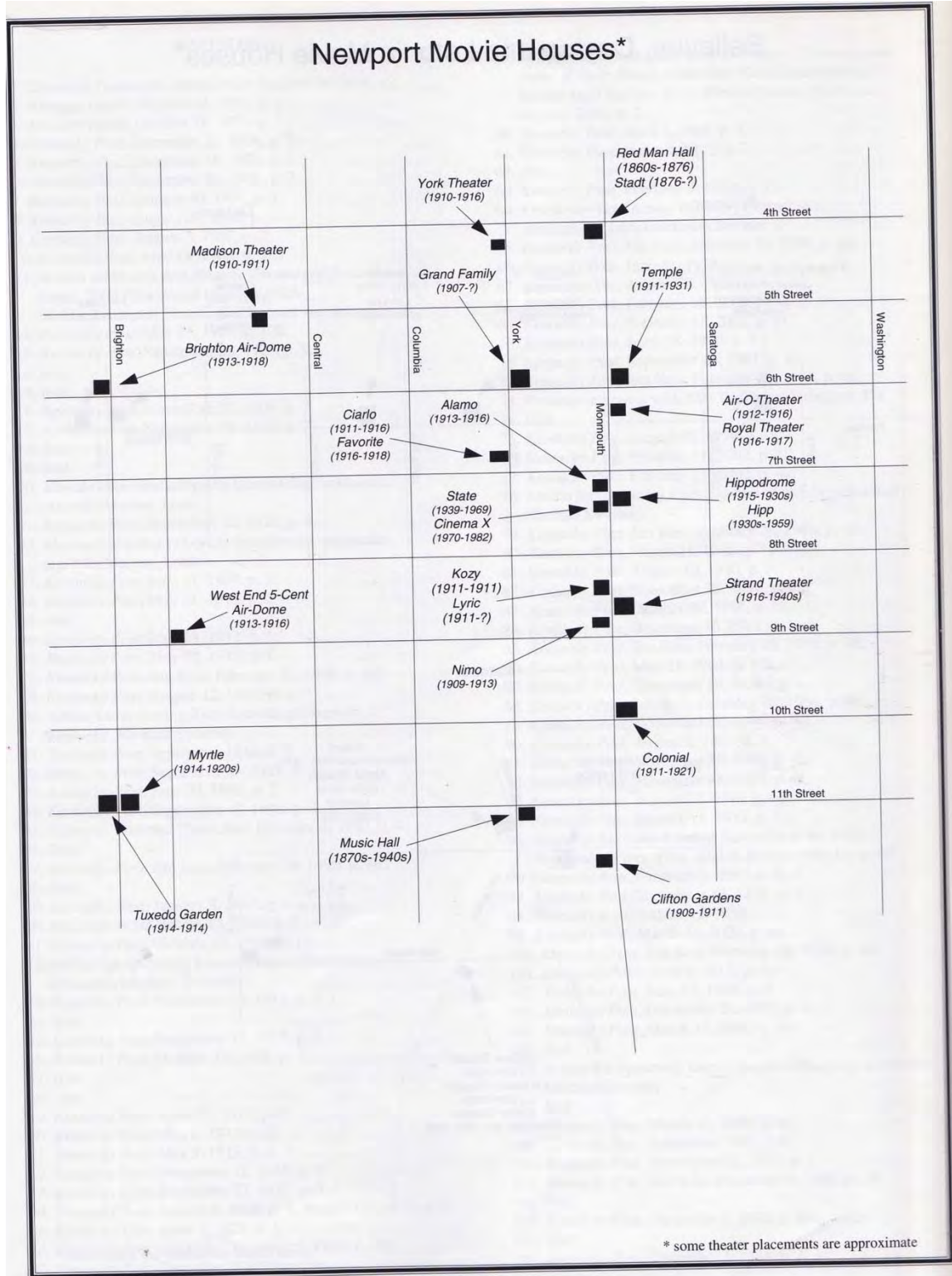
Marianne Theater
Name of Property

Campbell County, Kentucky
County and State



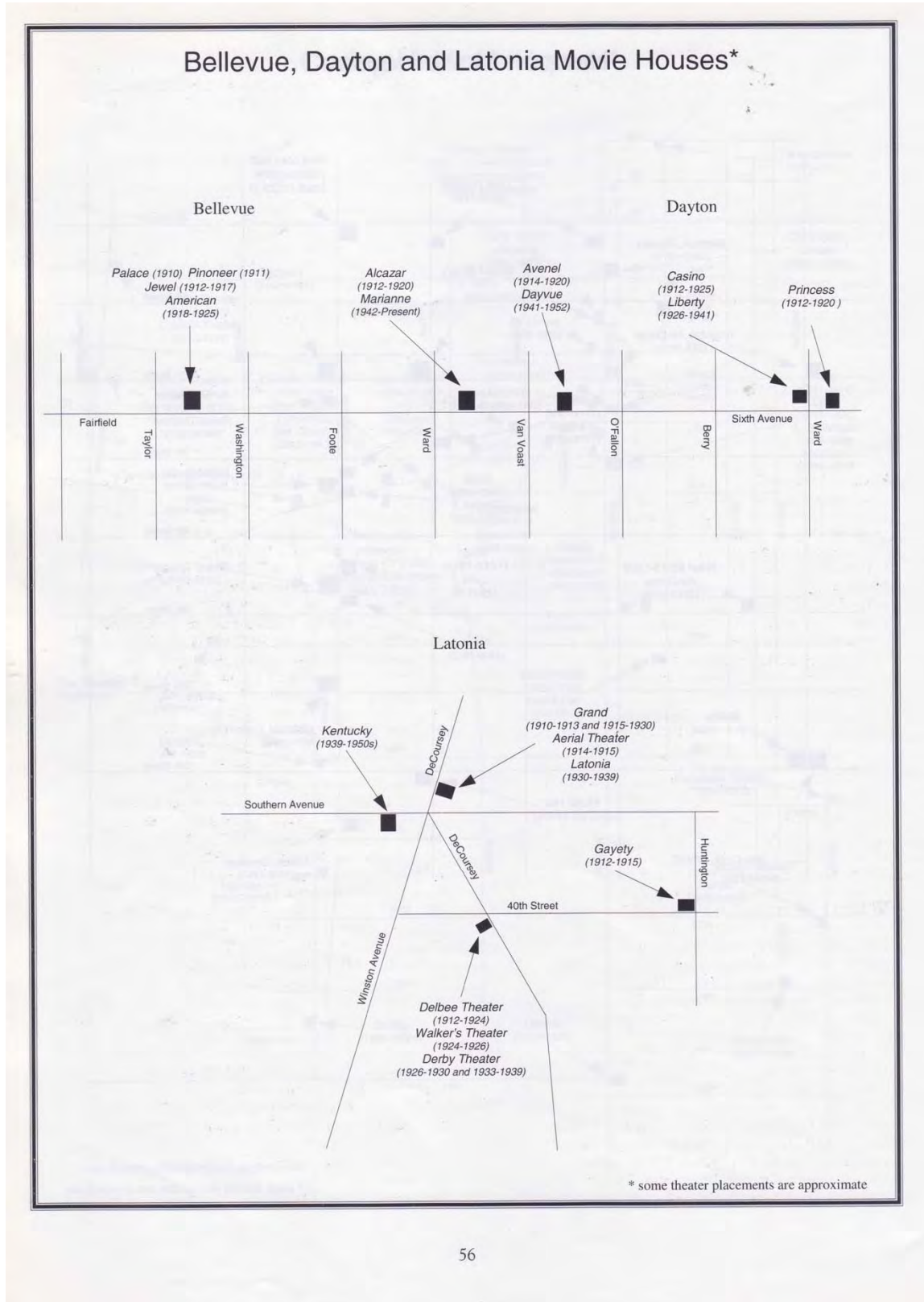
Marianne Theater
Name of Property

Campbell County, Kentucky
County and State



Marianne Theater
Name of Property

Campbell County, Kentucky
County and State



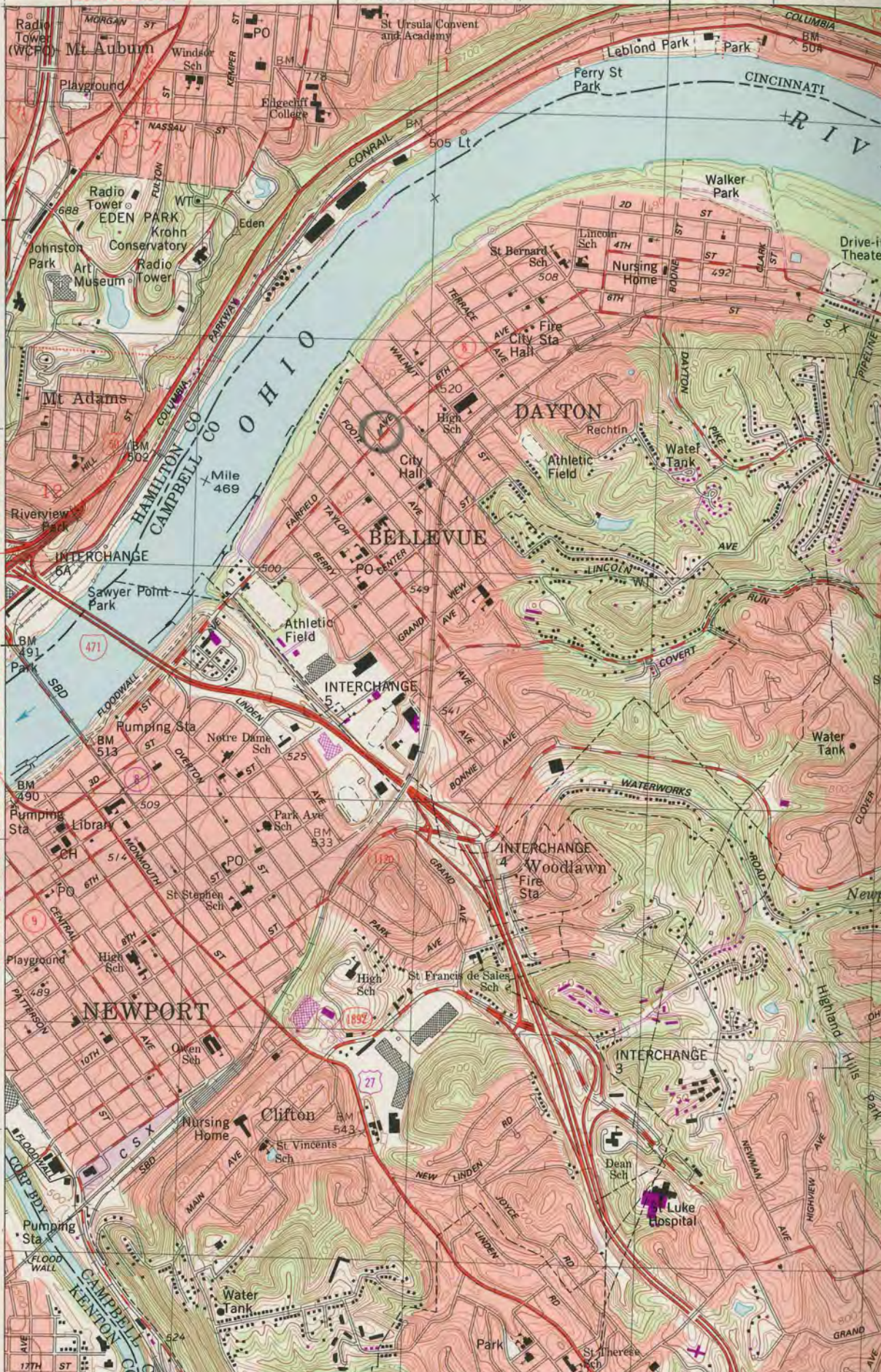
4062 II NE
(CINCINNATI WEST)



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

84°30' 39°07'30" 1 440 000 FEET (OHIO) FR 2 T 3 FR 2 T 4 27'30"

Marianne Theater
Campbell Co., KY
Newport quad
Zone 16
coordinates NAD 27
Easting 717 793.66
Northing 4331 614.60
coordinates NAD 83
Easting 717 788.06
Northing 4331 822.72



400 000 FEET
(OHIO)
4328



The Campbell County PVA
assumes no liability for the validity
of the information provided.
Diana Mondragon
859-292-3871

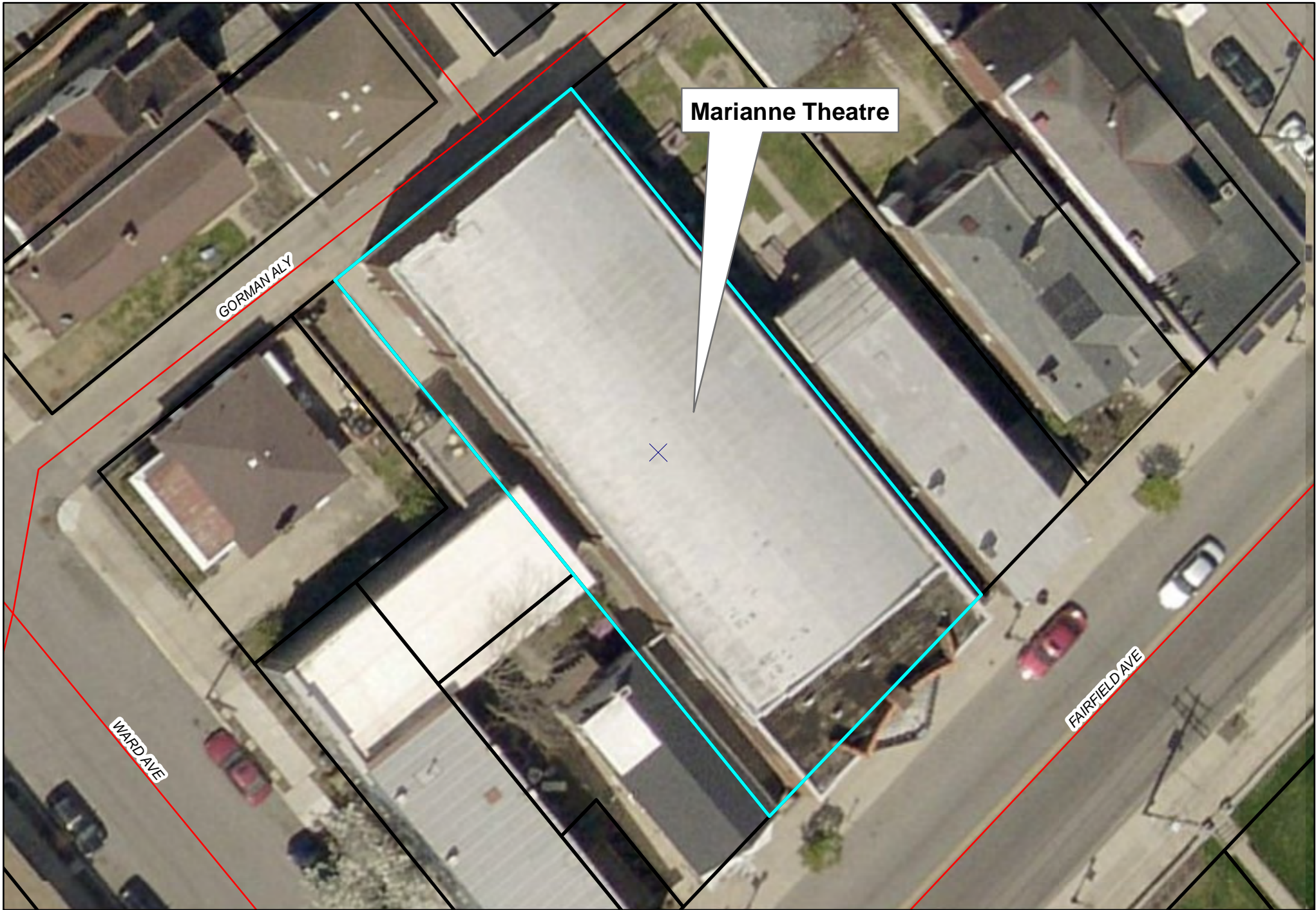
Date: 7/7/2014

609 Fairfield Ave., Bellevue, KY



1 inch = 50 feet





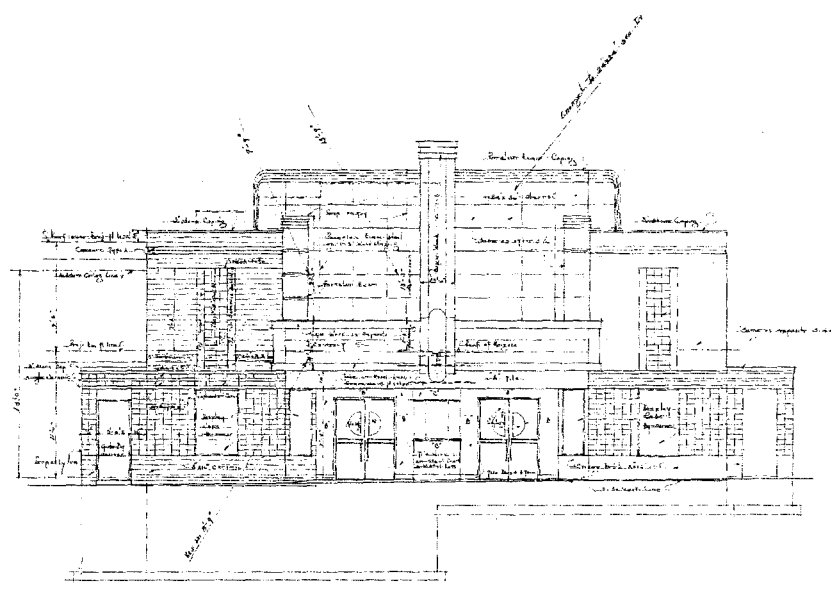
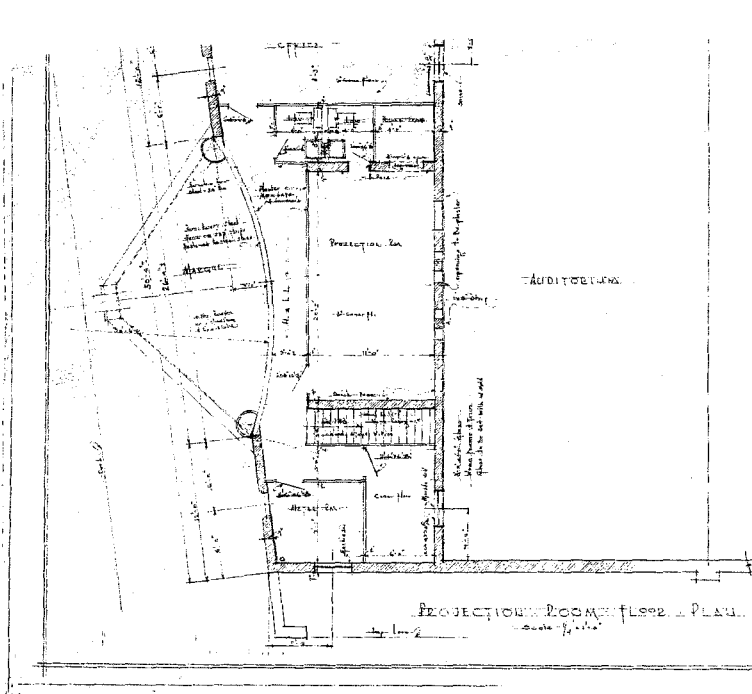
The Campbell County PVA
assumes no liability for the validity
of the information provided.
Diana Mondragon
859-292-3871

Date: 7/7/2014

609 Fairfield Ave., Bellevue, KY

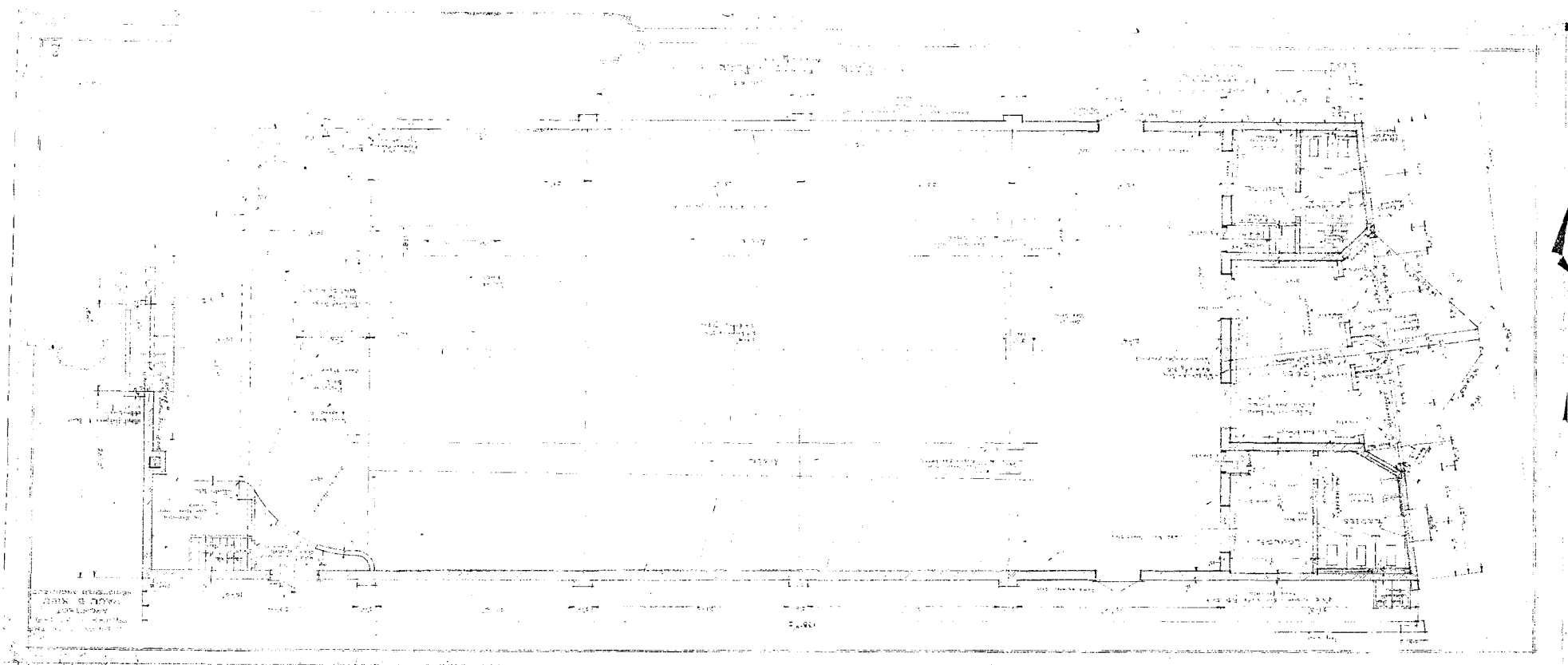


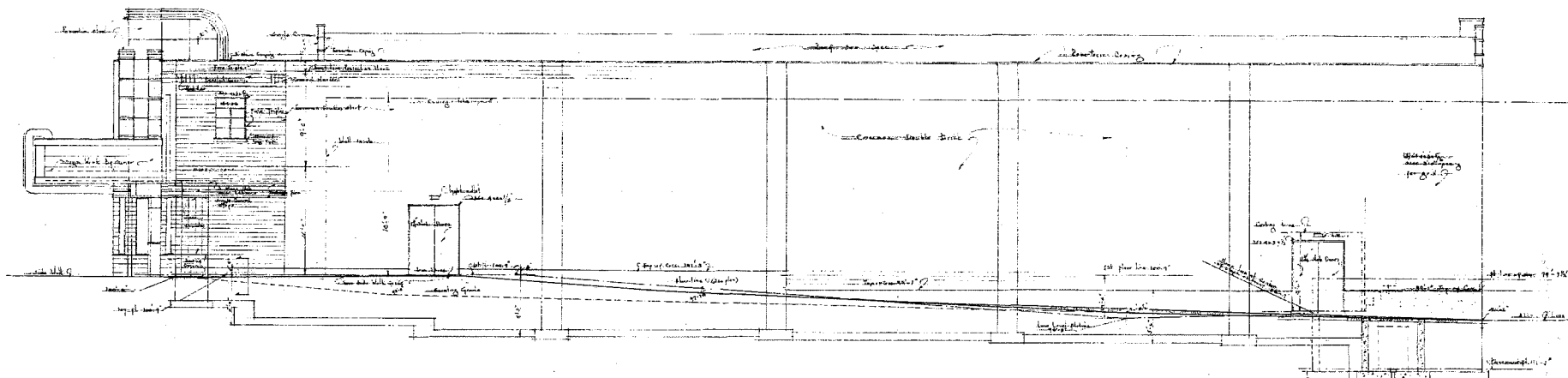
1 inch = 25 feet



THIS DRAWING IS THE
PROPERTY OF THE
ARCHITECT
PAUL B. KIEL
REGISTERED ARCHITECT
No 1541

THEATER - PETE SMITH - FAIRFIELD AVE. - BELLVOUE, KY.
PAUL B. KIEL, ARCHITECT - CINCINNATI, OHIO

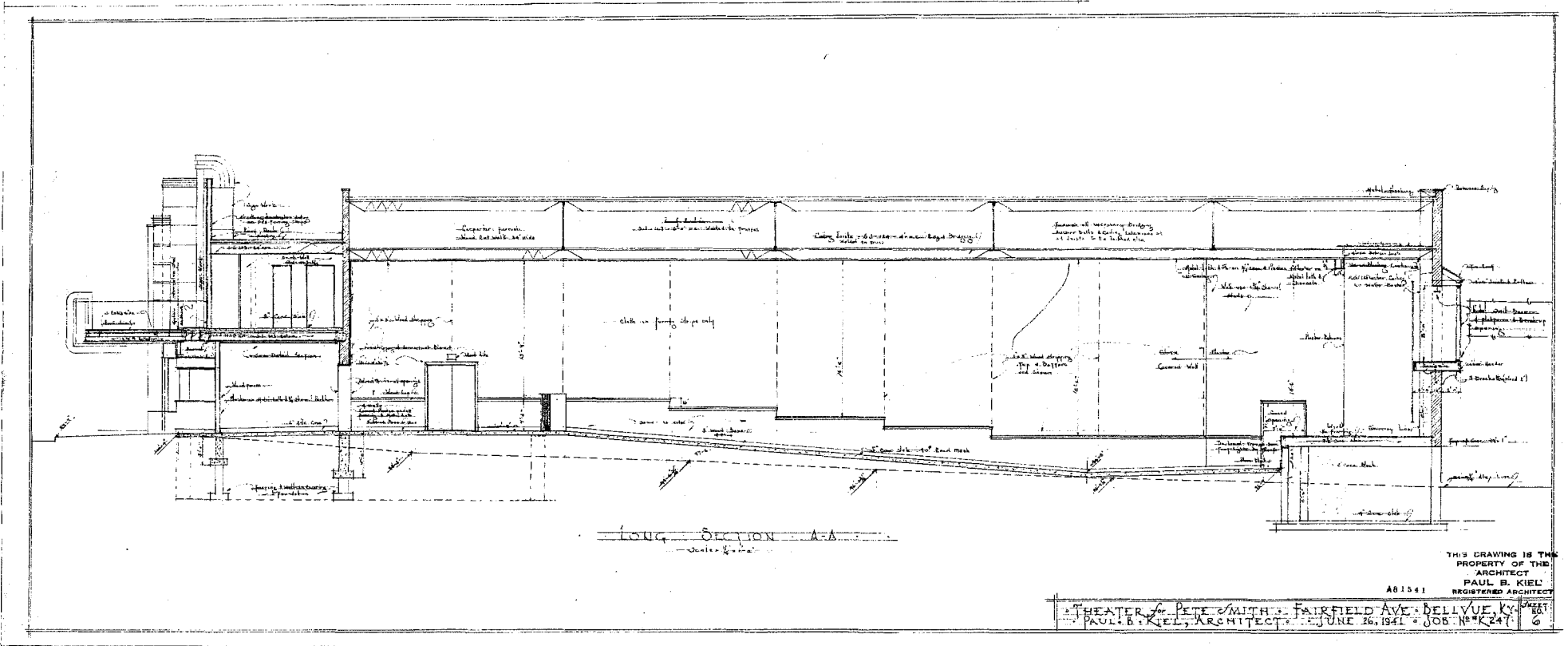


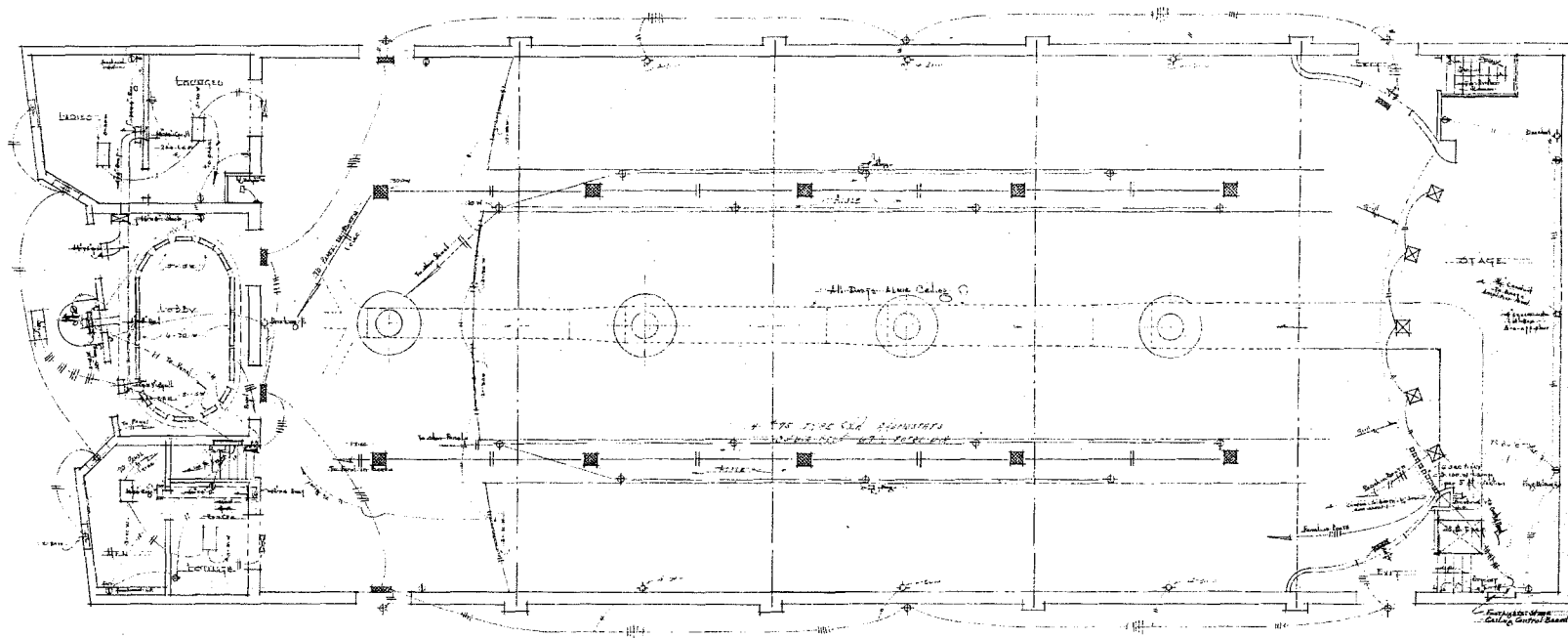


RIGHT ELEVATION

THIS DRAWING IS THE
PROPERTY OF THE
ARCHITECT
PAUL B. KIEL
REGISTERED ARCHITECT

THEATER OF PETE SMITH, FAIRFIELD AVE. BELLVUE, KY.
PAUL B. KIEL, ARCHITECT. JUNE 26, 1941. JOB NO. 127



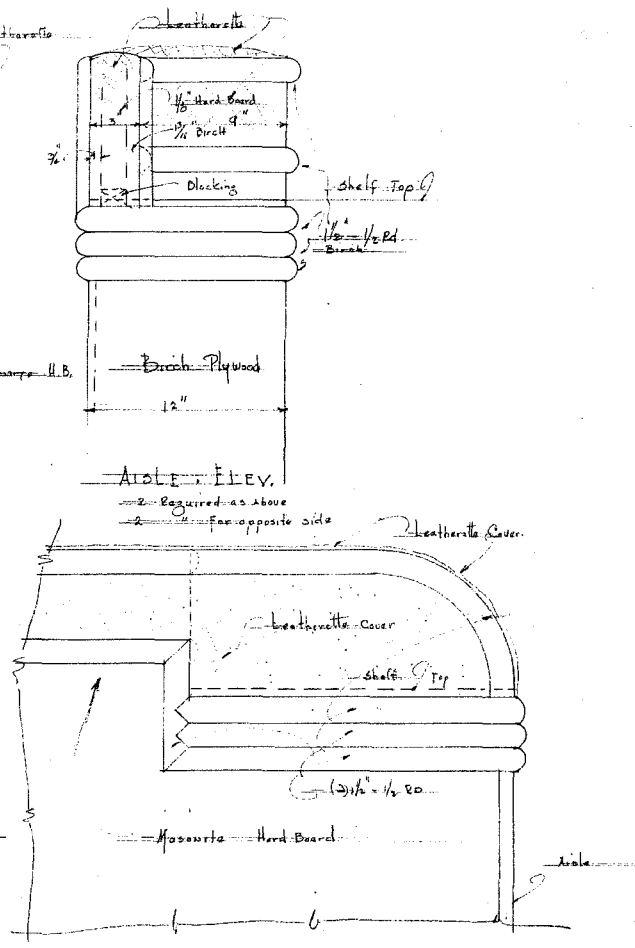
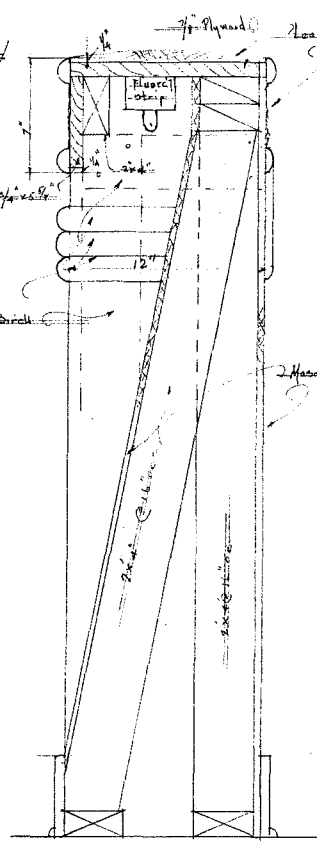
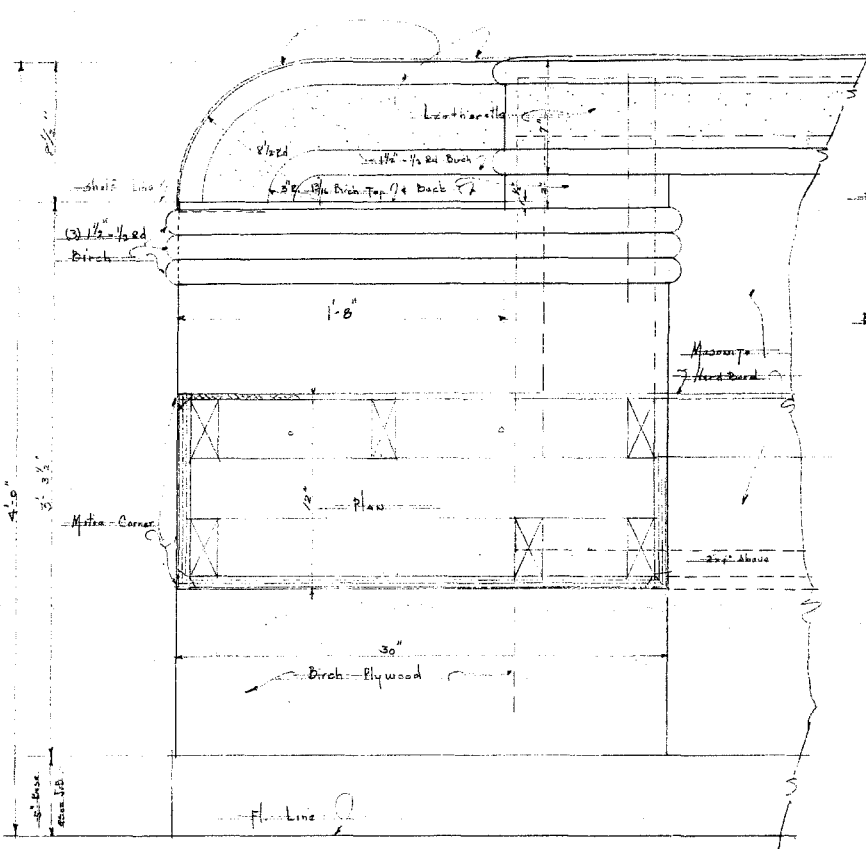


- ⊠ Stage Ceiling Fixtures
- ⊠ Auditorium Ceiling
- ⊠ Large Type Black Felt
- ⊠ Large Type Glass Felt

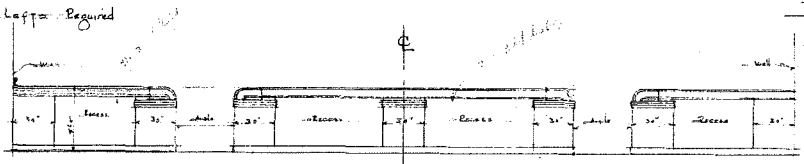
THIS DRAWING IS THE PROPERTY OF THE ARCHITECT PAUL D. KEEL REGISTERED ARCHITECT

MAIN FLOOR PLAN

THE ELECTRICAL AND HEATING LAYOUT OF SMITH THEATRE
 Between Ky... Paul D. Keel, Ex...



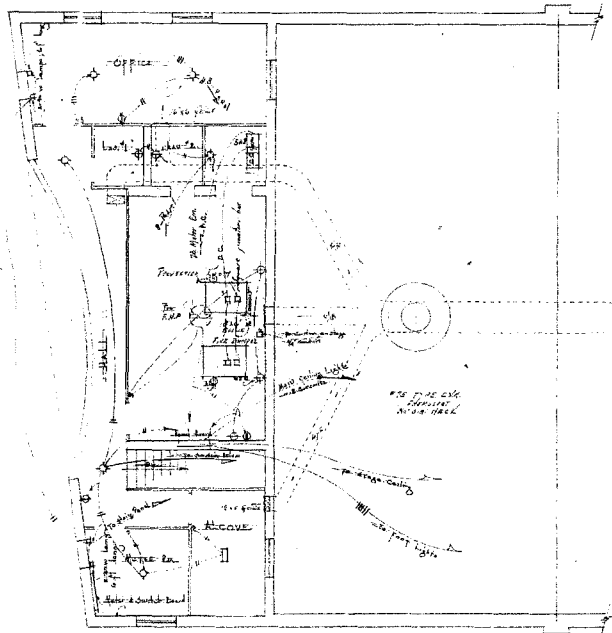
AISLE END
 FOYER SIDE OF SEAT
 Right side
 scale 1/4" = 1'-0"
 2 Rights - 2 Lefts Required



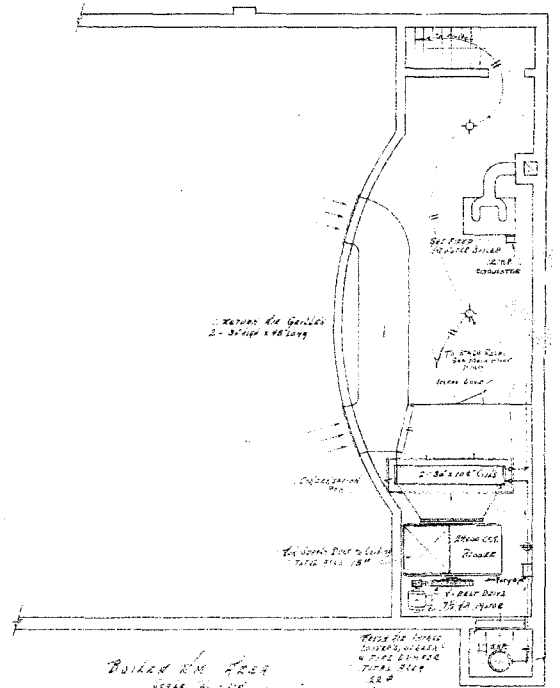
FOYER ELEVATION OF STANDER RAIL
 scale 1/4" = 1'-0"

AISLE END
 SEAT SIDE AT HEAD
 scale 1/4" = 1'-0"

DETAILS OF STANDER
 RAIL
 SMITH THEATRE
 BELLVILLE KY
 PAUL D. KEEL RA



PROJECTION ROOM FLOOR PLAN
Scale 1/4" = 1'-0"



Boiler Room
MECHANICAL AND HEATING LAYOUT
Bellvue Ky. Paul B. Dick P.

FOR NEW PAINT
 RE MEASURE - FOR BEING ACROSS
 WEAVING OF THE NETS INCLUDED
 IN OVERALL ORDER

TOTAL NO. OF CHAIRS

CENTER -	276
BOTH SIDES -	264
TOTAL	540 CHAIRS

SECTION APPROX - 17' - TO SHEET

117'-6"

22 ROWS - 122 CHAIRS
 2 SIDES - 264 CHAIRS

3'-2"

3'-4"

66'-6"

1 SPACE - 3'-4"
 21 SPACES - 3'-2"
 23 ROWS - 122 CHAIRS 276 CHAIRS

4'-0"

3'-8"

50'-0"

FOYER

RAIL

RAIL

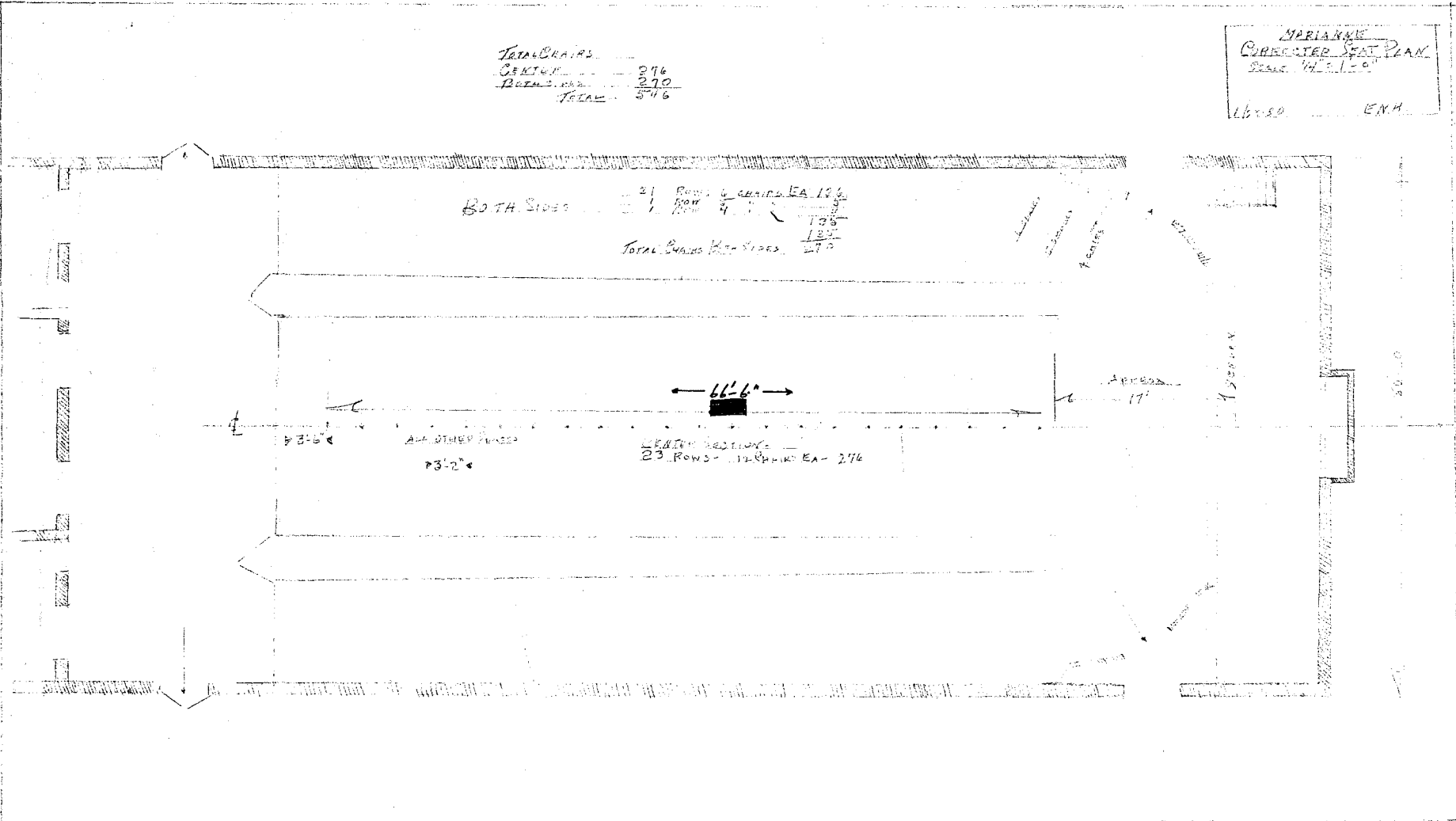
RAIL

M. J. W. W. W.		DESIGNED BY	DATE
1/1/11	1/1/11	1/1/11	1/1/11
P. W. W.		DESIGNED BY	DATE
38'-0"		DESIGNED BY	DATE

TOTAL CHAIRS
 CENTER 276
 BOTH SIDES 270
 TOTAL 546

MARIANNE
 CORRECTED SEAT PLAN
 SCALE 1/4" = 1'-0"
 6-20-50 EXH.

BOTH SIDES 21 Rows 4 chairs EA 84
 1 Row 4 4
 135
 TOTAL CHAIRS BOTH SIDES 270



For New Sealer
 RE-MEASURE - FOR BEING ACCURATE
 WORKING IN CHAIRS INCLUDED
 IN ORDER TO BE ON THE SAME

TOTAL NO. OF CHAIRS
 CENTER - 276
 BOTH SIDES 264
 TOTAL 540 CHAIRS

SECTION APPROX - 17' TO SECTION

117'-6"

22 PANS - 122 HOURS
 2 SIDES - 244 HOURS

FOYER

RAIL

RAIL

3'-2"

3'-4"

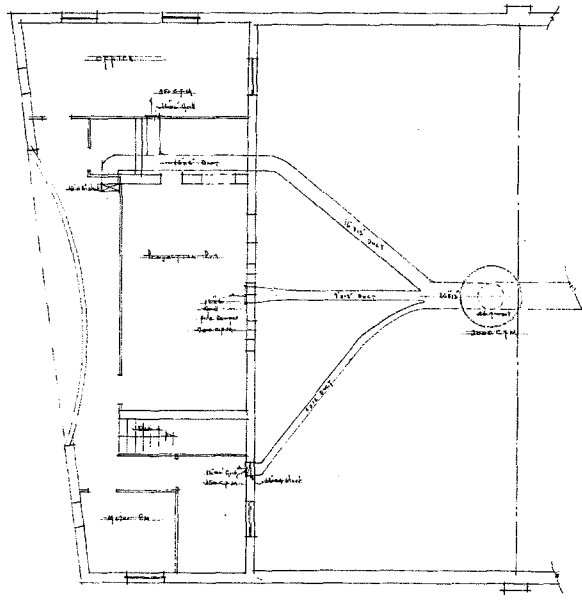
66'-6"

1 SPACE - 3'-4"
 21 SPACES - 3'-4"
 23 ROWS - 122 HOURS 276 CHAIRS

3'-2"

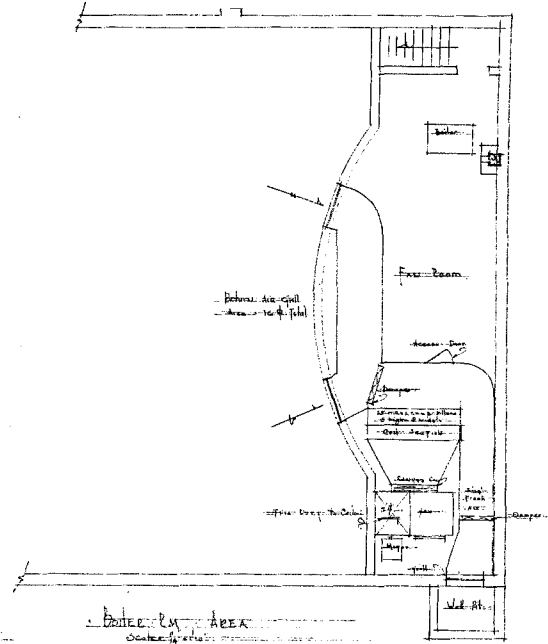
50'-0"

SCALE	1/4" = 1'-0"	DATE	2/1/58
DATE	2/1/58	DESIGNED BY	JAN
38		DRAWN BY	

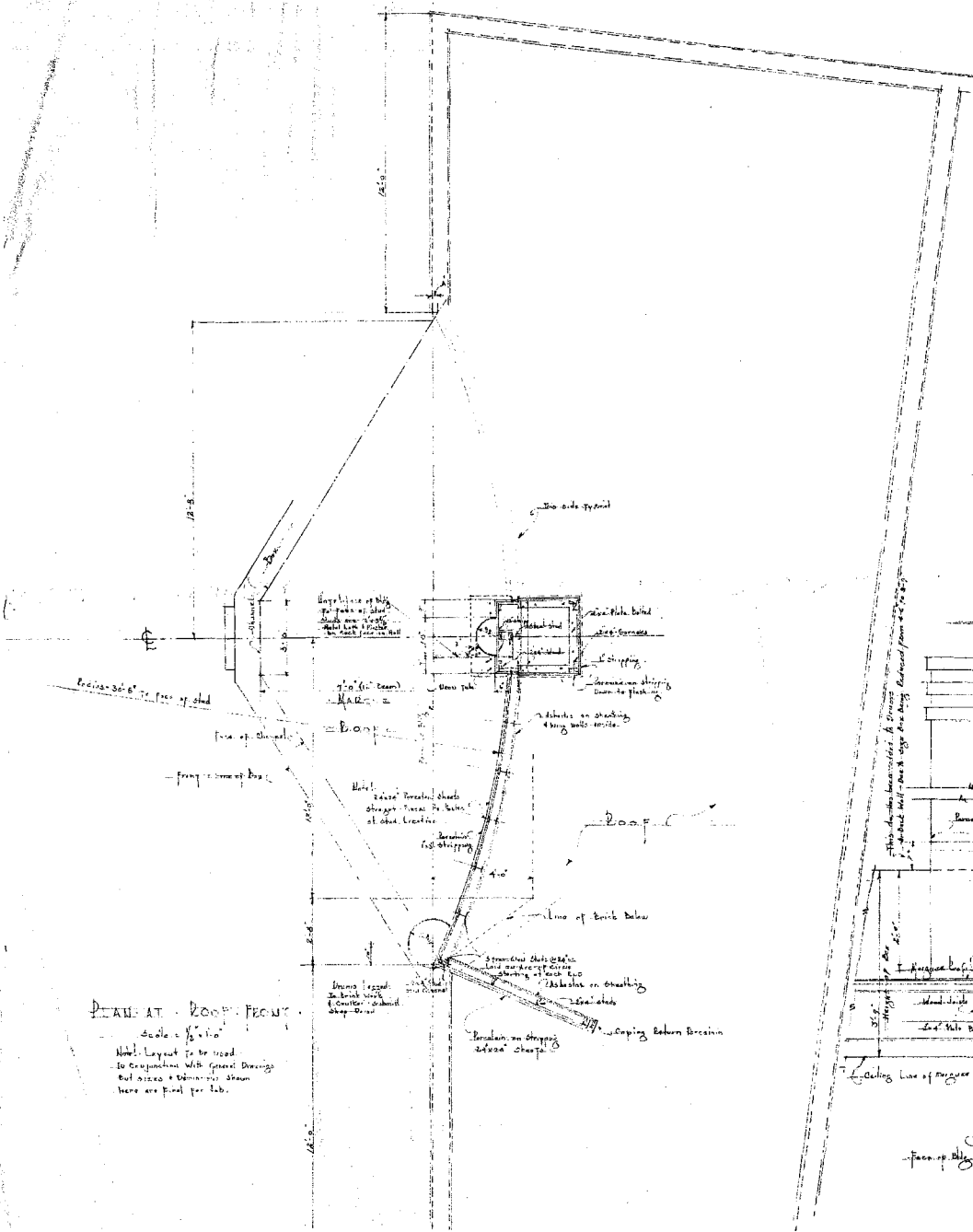


PROJECTION ROOM FLOOR PLAN

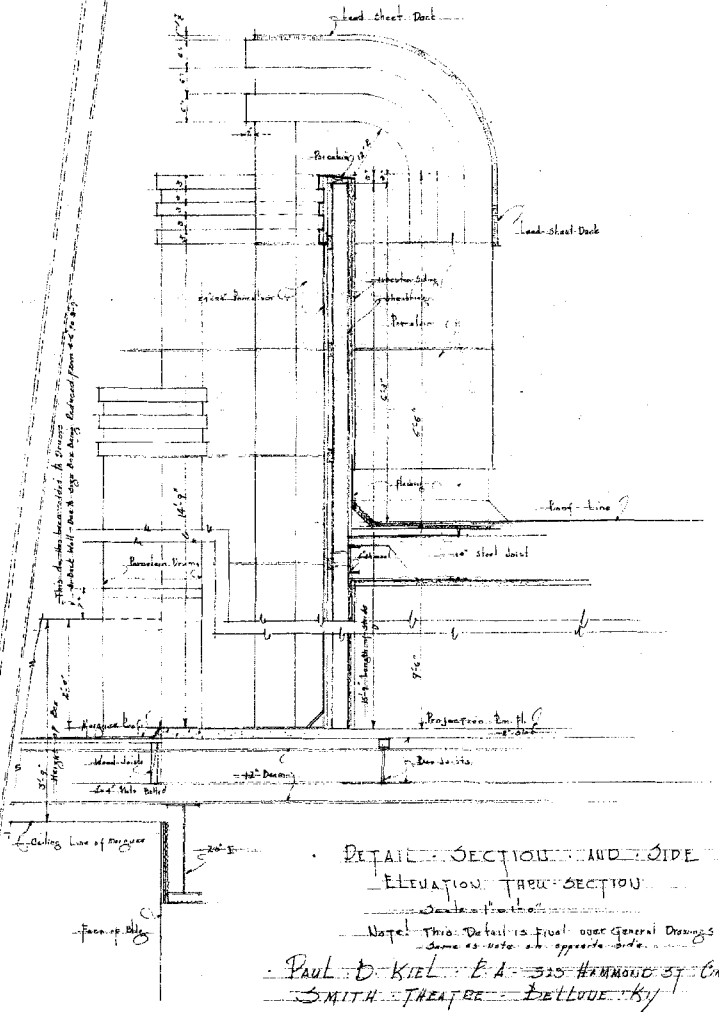
HEATING LAYOUT IN SMITH THEATER



PROJECTION AREA



PLAN AT ROOF FRONT
 Scale 1/8" = 1'-0"
 Note: Layout to be used
 in conjunction with General Drawings
 but since a tabular view
 here are final for tab.

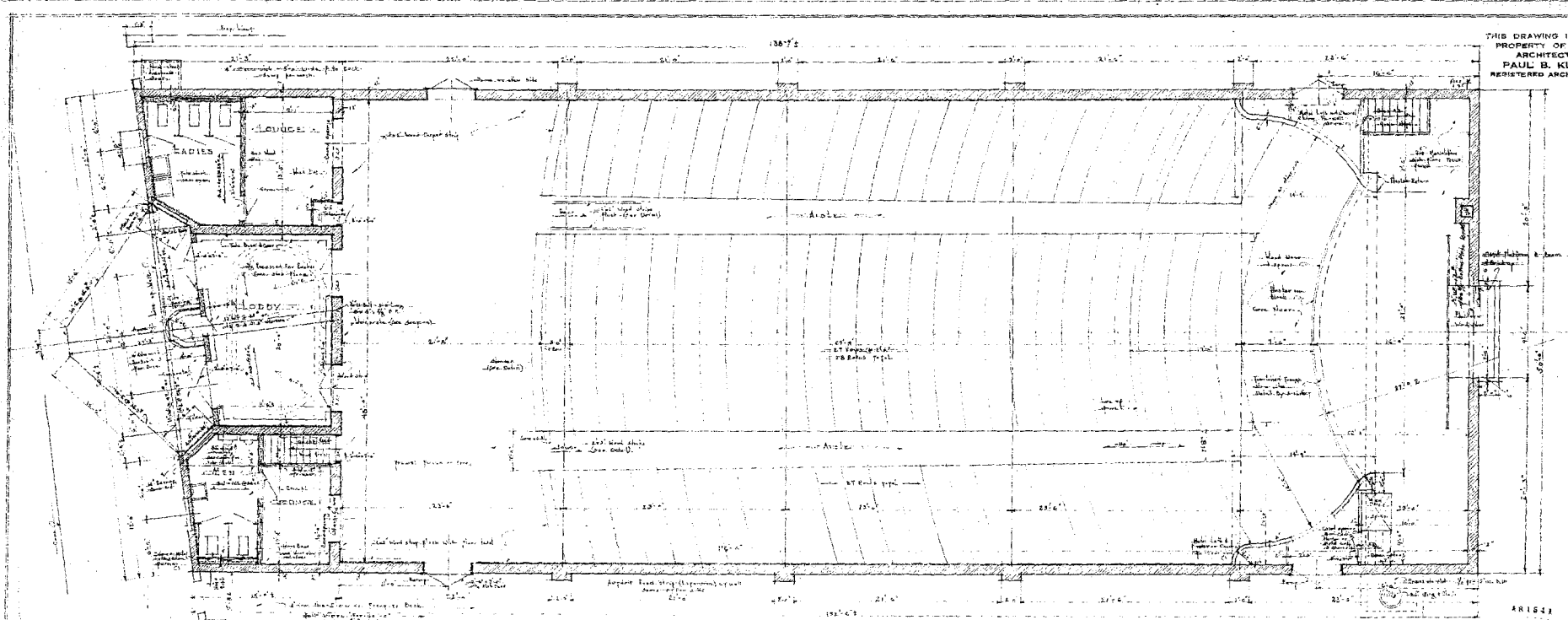


DETAIL SECTION AND SIDE
 ELEVATION THERE SECTION

Note: This Detail is final - use General Drawings
 same as used on opposite side.

PAUL D. KIEL, E.A. 325 HARMON ST. CINC. O.
 SMITH THEATRE, BELLEVUE, KY.

THIS DRAWING IS THE
PROPERTY OF THE
ARCHITECT
PAUL B. KIELT
REGISTERED ARCHITECT



MAIN FLOOR PLAN



MARIANNA

W W
S HOPPEL LE VUE KY.
COM

SHOP
SCHEDULE
\$2.99
\$1.99
\$1.99

2
NO PARKING
EXCEPT
FOR LOADING
OR UNLOADING
OF PASSENGERS
OR MERCHANDISE
OR FOR
DELIVERIES

BUD
LIGHT



MARIANNA

WWW.
S HOPBELLEVUE KY
COM

MARIANNA

WWW.
S HOPBELLEVUE KY
COM



MARIANN

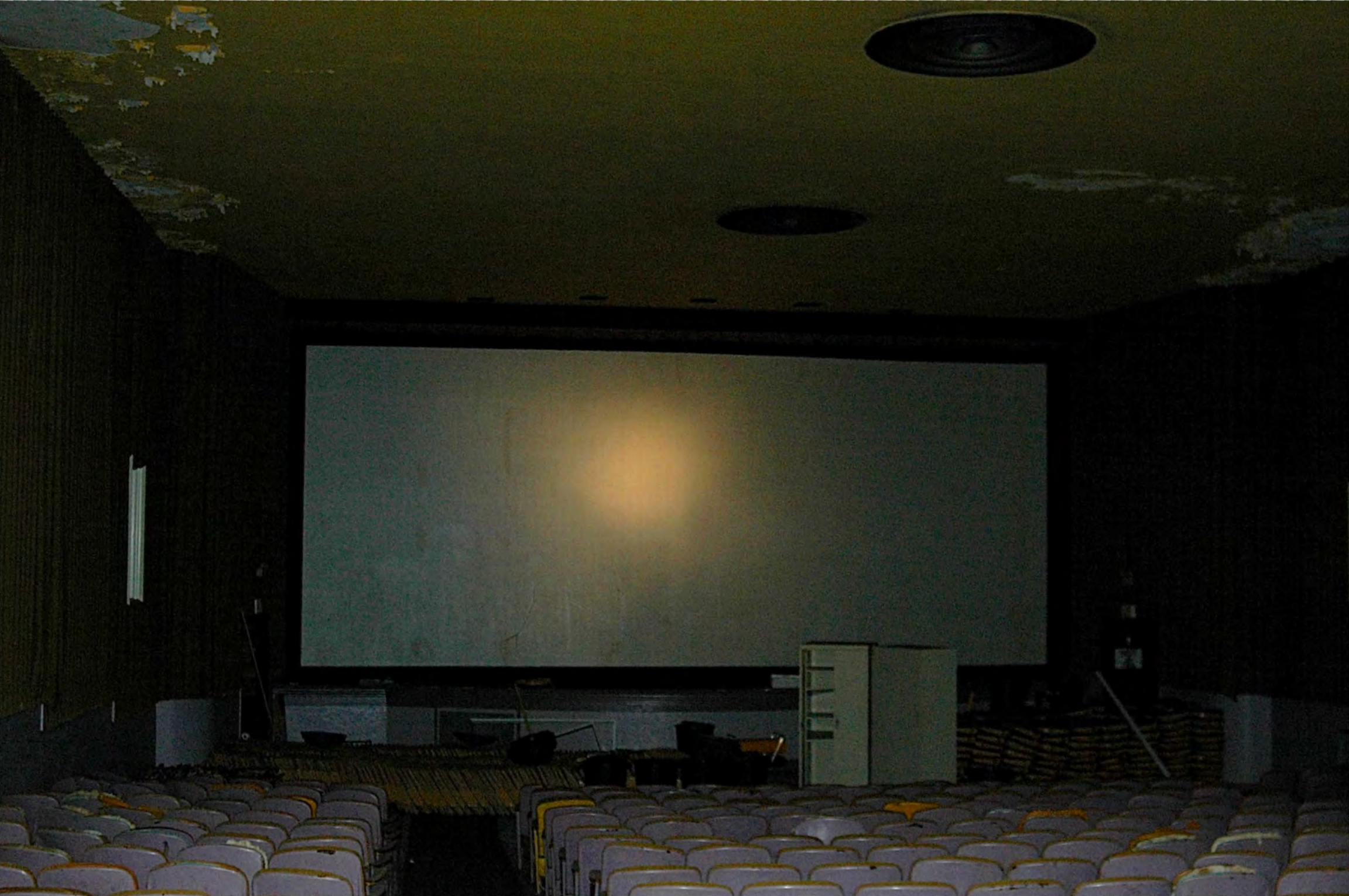
WWW.
S HOPBELLEVUE KY.
COM

MARIANN

W W.
S HOPBELLEVUE KY.
COM









W W.
S HOPBELLE VUE KY.
COM





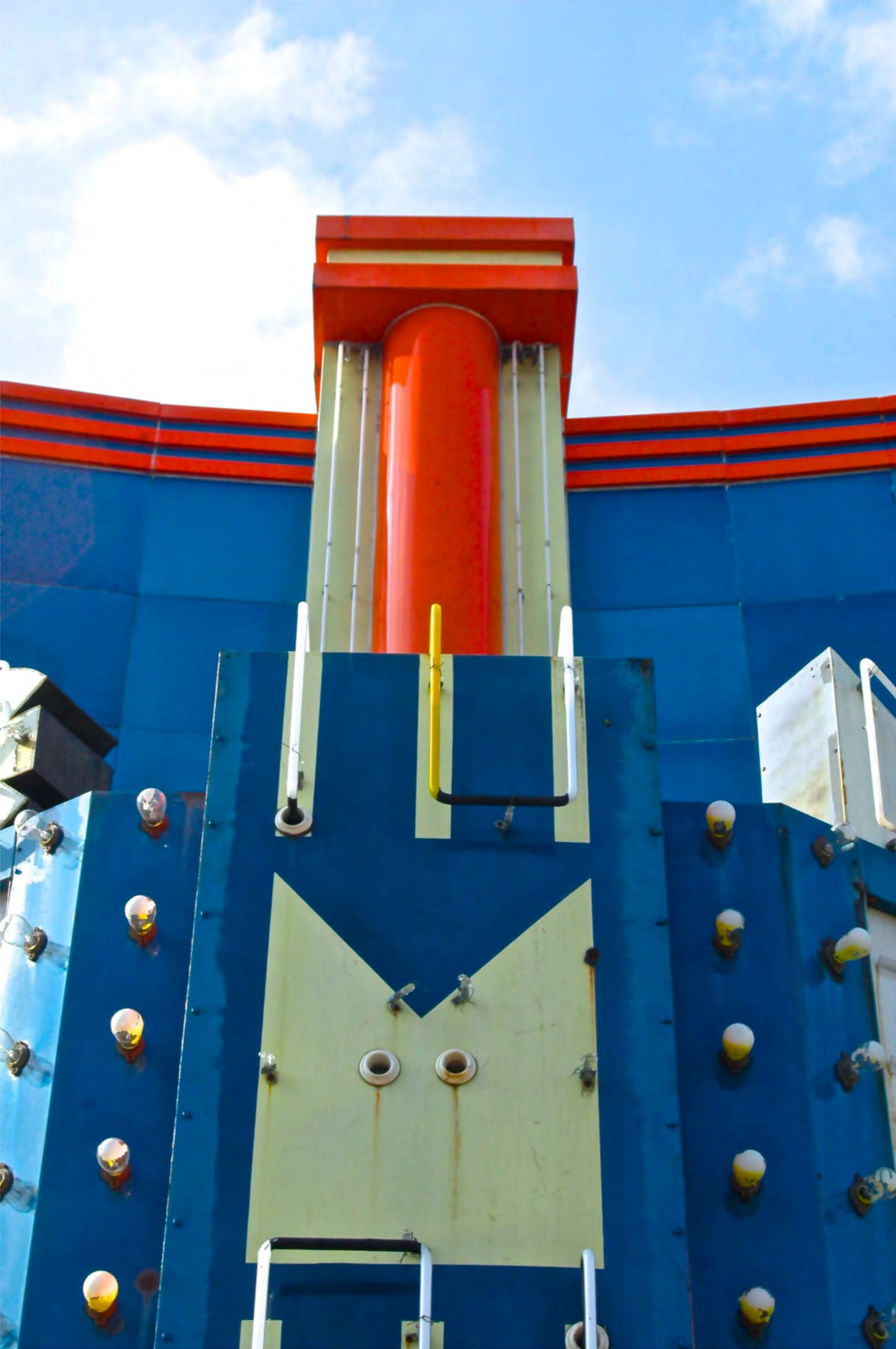
WWW.
S HOPBELLEVUE KY.
COM















BUZZART'S
EST. 1972
CAFE

BUD
LIGHT

Budweiser

YEAR OF THE FAN
LONGINES
ALL FOR ONE



605

THE
PAPER
TIGER

OHIO
STATE
40%
OFF

C
REDS

BIG
KAY

W
S
CO









EXIT





The Voice of the Theatre

A vintage black microphone with a silver grille is mounted on top of a tall, rectangular blue pedestal. The pedestal has a gold-colored sign with the text "The Voice of the Theatre" in a cursive font. The background shows a dark, textured wall with horizontal bands of lighter material, and a row of yellow chairs with blue seats is visible in the lower left corner.





2 HR
PARKING
MON-FRI
8:00AM-9:00PM
SATURDA
8:00AM-3:00PM
←





City Hall



CITY HALL

2 HOUR PARKING

transitions



W W.
S HOPBELLE VUE KY.
COM





WWW.
S HOPBELLEVUE KY.
COM













BRIZZARD'S
EST. 1972
CAFE

BUD LIGHT

Budweiser

YEAR OF THE
UNIVERSITY FAN
LORDS
ALL FOR
ONE

2nd Street



605

THE
PAPER
TIGER

OHIO
STATE
40%
OFF

C
REDS

BIG
KAY

W
S
CO



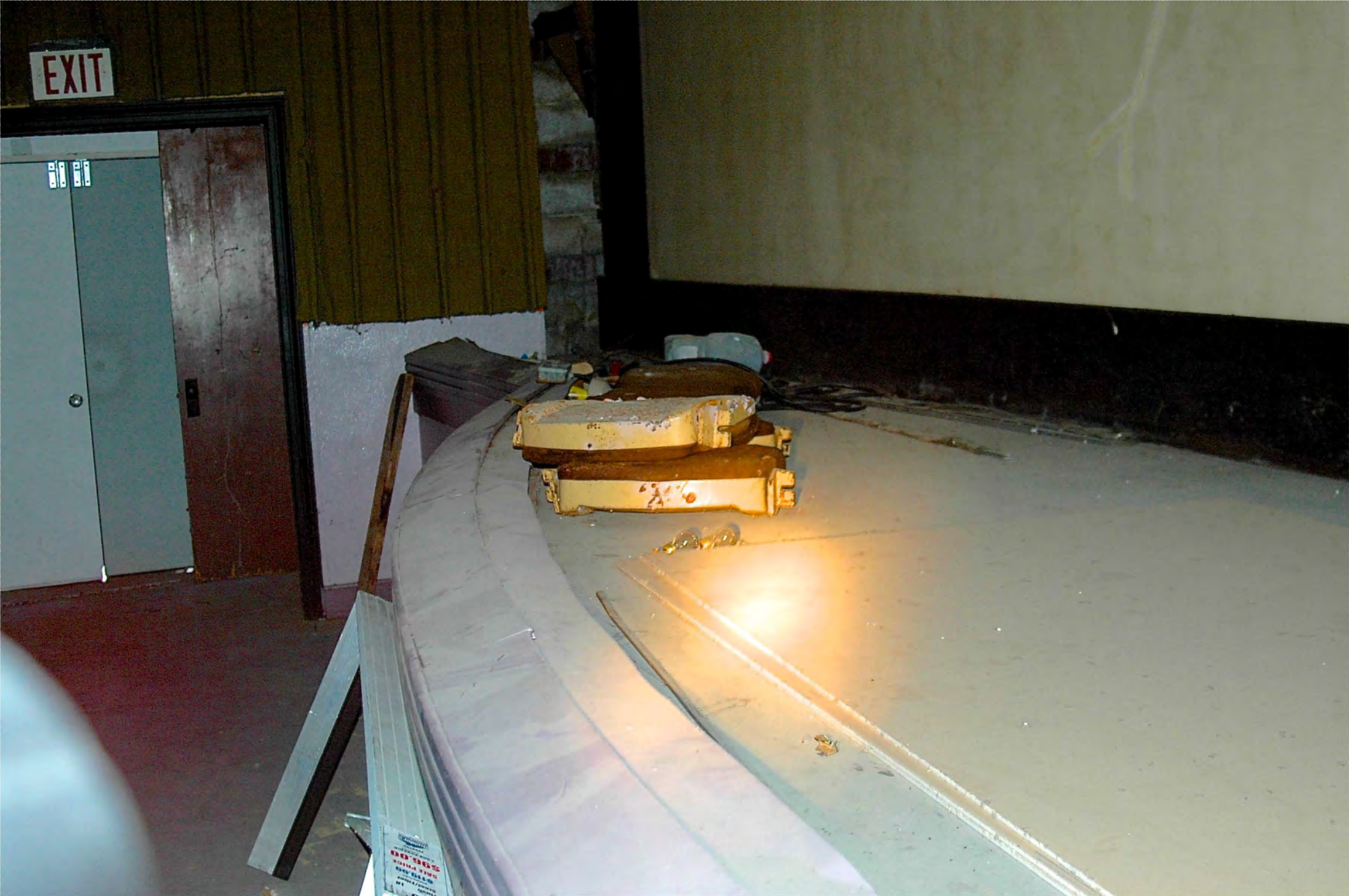








EXIT





The Voice of the Theatre

A vintage black microphone with a silver grille is mounted on top of a tall, rectangular blue pedestal. The pedestal has a textured surface and a glowing sign in the center. The sign is rectangular with a black background and white text that reads "The Voice of the Theatre" in a cursive font. To the left of the pedestal, there are several yellow chairs with blue seats, some of which have blue cards attached to them. The background is a dark, textured wall with a grid pattern.





2 HR
PARKING
MON-FRI
8:00AM-9:00PM
SATURDA
8:00AM-3:00PM
←





City Hall



CITY HALL

2 HOUR
STREET
CLOSURE



Transitions





WELCOME TO THE
HARTMAN
HOTEL

W. 10th St

W. 10th St

2 HOUR
PARKING

NO PARKING

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Marianne Theater
NAME:

MULTIPLE
NAME:

STATE & COUNTY: KENTUCKY, Campbell

DATE RECEIVED: 1/30/15 DATE OF PENDING LIST: 3/05/15
DATE OF 16TH DAY: 3/20/15 DATE OF 45TH DAY: 3/17/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000081

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: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3.17.2015 DATE

ABSTRACT/SUMMARY COMMENTS:

Automatic List

RECOM./CRITERIA Accept C

REVIEWER J. Gubert DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/ see attached SLR Y/

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



STEVEN L. BESHEAR
GOVERNOR

**TOURISM, ARTS AND HERITAGE CABINET
KENTUCKY HERITAGE COUNCIL**

BOB STEWART
SECRETARY

THE STATE HISTORIC PRESERVATION OFFICE
300 WASHINGTON STREET
FRANKFORT, KENTUCKY 40601
PHONE (502) 564-7005
FAX (502) 564-5820
www.heritage.ky.gov

CRAIG POTTS
EXECUTIVE DIRECTOR AND
STATE HISTORIC PRESERVATION OFFICER



January 22, 2015

J. Paul Loether, Deputy Keeper and Chief
National Register of Historic Places
1201 Eye St. NW 8th Floor
Washington DC 20005

Dear Mr. Loether:

Enclosed are 5 of the 6 nominations approved at the December 9, 2014 Review Board meeting. We are submitting them for listing in the National Register:

Marianne Theater, Campbell County, Kentucky
Lynn Garden Apartments, Jefferson County, Kentucky
Louisville Gas and Electric Company Service Station Complex, Jefferson County, Kentucky
Hellmann Lumber & Manufacturing Company, Kenton County, Kentucky
Elkhorn City Elementary & High Schools, Pike County, Kentucky

We appreciate your consideration of these nominations.

Sincerely,

Craig A. Potts
Executive Director and
State Historic Preservation Officer

**Kentucky Certified Local Government Report Form
Review of National Register Nomination by Local Authority**

(Type and print your responses, then sign and return to the Kentucky Heritage Council, which is the State Historic Preservation Office (SHPO). The document has been set up as an electronic form for convenience.)

Name of Certified Local Government (CLG): City of Bellevue, Kentucky

Name of Property under Review: Marianne Theater

Initiation: (Check one response. Enter this date, and all others, using the m/d/yy format).

The nomination was submitted by the CLG to the Kentucky Heritage Council with this form and requests that the nomination be reviewed by KHC as soon as possible. Date submitted to KHC: **9/29/14**

KHC submitted nomination to the CLG for review. The CLG has 60 days to review the nomination and return this report form to KHC. Date nomination was received by CLG:

Date of Public Meeting in which Nomination was Reviewed by the CLG: **10/20/14** No. of public attendees: **5**

Review Basis: (Check at least one box of Resource Type/Criterion).

Resource Type

- Historical
 Architectural
 Archaeological

Criterion Selected on Nomination Form

- National Register Criterion A or B
 National Register Criterion C
 National Register Criterion D

Name of Commission Member(s) with Expertise in Area of Significance (Fill in if applicable to your commission).

Historian (when property meets Criterion A or B):

Architectural Historian/Architect (for Criterion C): Vic Camm, architect

Archaeologist (when property meets Criterion D):

Recommendation: (Please check the box that is appropriate to the nomination. Attach **any** relevant documentation, such as commission reports, staff reports/recommendations, public comments, and/or meeting minutes).

The Commission recommends that the property or properties should be listed on the National Register of Historic Places.

The Commission recommends that the property or properties should **not** be listed in the National Register of Historic Places for the following reasons:

Commission Chair or Representative: Approved Not Approved

Print Name: Vic Camm

Signature: *Vic Camm* Date: 10/21/14

Chief Elected Official: Approved Not Approved

Print Name/Title: Edward Riehl

Signature: *Edward M Riehl* Date: 10/21/14

BELLEVUE HISTORIC PRESERVATION COMMISSION
MEETING MINUTES
October 20, 2014

Members Present: Ed Lovett, Bill Stolz and Vic Camm
Staff Present: Jody Robinson
Members Absent: Kara Finney and Bud Wilson
Others Present: Jan Bolger, Mayor Ed Riehl, Jessica Miller, Kathy Almoslechner, and Jeffrey Sackenheim

Vic Camm called the meeting to order at 7:00 PM at the Callahan Community Center. Staff explained Bud Wilson was on vacation in California and Kara Finney was unexpectedly called into work. He said there was a quorum and the review tonight is for exterior changes to properties within the historic preservation overlay zone. He also stated building and zoning permits may be needed.

Vic Camm asked if there were any comments on the minutes from the October 6, 2014 Bellevue Historic Preservation meeting. Ed Lovett made the recommendation to remove "in the absence" that was incorrect in the first paragraph and motion to accept the minutes from October 6, 2014 with that one change. Bill Stolz seconded the motion.

The motion was carried by the majority of the Commission. Camm – approve, Lovett – approve, Stolz – approve, Finney – absent, Wilson – absent

New Business:

A. Commission Review:

Application COA 14-070, 408 Fairfield Avenue, Jay Millard applicant:

Vic Camm read the application and staff report requesting the replacement of original wood windows from the sides and rear of the windows with vinyl replacement windows. Vic Camm asked if there was a representative from the property. There was not. The wood sided Queen Anne was discussed as a contributing structure due to the forms and amount of intact detail. Staff explained the applicant was advised of the guidelines and Cincinnati Preservation Association's list of historic window contractors was forwarded to the applicant. Mr. Camm said the Commission did not have enough information to make a determination to approve the COA application.

Vic Camm a motion to deny the application request and recommended the applicant submit an application with the information required by the guidelines until more information was provided on the condition of the windows based on Section 24 c. "Original windows shall be maintained and repaired with matching materials. Original windows should be replaced only if there has been demonstrable deterioration." Ed Lovett seconded the motion.

The motion was carried by the majority of the Commission. Camm – approve, Lovett – approve, Stolz – approve, Finney – absent, Wilson – absent

Other Business:

Vic Camm read the staff report about the National Register Nomination for the Marianne Theater under the criteria for evaluation of "C". It was pointed out when the original Fairfield Avenue Historic District nomination was made the building had not reached 50 years of age. The value of the Paul Kiel designed 1941 movie house's Art Deco and Moderne styles are highly distinctive and details of the bold colors, tile patterns, materials, and overall design were called out an how they embody the distinctive characteristics of the type and period. The interior, other than the original seating pattern and seats, is mostly untouched. The discovery and gift to the City of the original drawings that makes it clear that the historic details are intact, though there is evidence of some damage. The changes to the building since the period of significance are surprisingly minimal. The importance of honoring a building that is recognized across the country as a great example of a period movie house deserves to be honored. The application was discussed as being complete and accurate and the findings meet the criteria requirements.

He asked if anyone in the audience wanted to speak on behalf of the National Register Nomination for the Marianne Theater. Jessica Miller introduced herself as the President of Bellevue Renaissance Committee, the Main Street organization, and enthusiastically expressed her support on the "Art Deco gem" to be nominated for the nomination. Jeffrey Sackenheim introduced himself as a former chairperson for the Bellevue Historic Preservation Commission and the architect who donated time to facilitate

the public engagement process with the Marianne Theater and explained the community is very fortunate to have such a significant and intact Art Deco movie theater and urged the Commission to support the nomination to the National Register.

Vic Camm made the motion he is familiar with the Marianne Theater located at 609 Fairfield Avenue and he reviewed the National Register Nomination form that is detailed and accurate, all relevant documents, and presentations related to the National Register nomination and he recommends to the Kentucky National Register Review Board that this property be included on the National Register of Historic Places as an individual listing under Criteria C. He added the property is historically significant Art Deco / Moderne movie house with highly distinctive materials and designs that are mostly intact and based on the original architectural drawings virtually unchanged. Bill Stolz seconded the motion.

The motion was carried by the majority of the Commission. Camm – approve, Lovett – approve, Stolz – approve, Finney – absent, Wilson – absent

Old Business:

Historic Preservation Incentive Grant Reimbursement, Application COA 14-050, 216 Foote Avenue, Sarah Arachual applicant:

Vic Camm read the staff report about the completed tuckpointing work at the cost of \$5,585.00. Staff explained the applicant met all qualifications of the application and she met the contractor, Hincin, while they were working and was impressed with their work, knowledge and expertise commenting they followed the Guidelines and Secretary of the Interior Standards. Ed Lovett and Bill Stolz commented the work on the large crack was nearly unnoticeable.

Ed Lovett made the motion to approve the grant reimbursement for \$1,000.00 because all the requirements were met for the grant. Bill Stolz seconded the motion.

The motion was carried by the majority of the Commission. Camm – approve, Lovett – approve, Stolz – approve, Finney – absent, Wilson – absent

ADJOURN

Vic Camm adjourned the meeting at 7:35 pm.