

United States Department of the Interior
National Park Service



421

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name KIGGINS THEATER
Other names/site number _____

2. Location

street & number 1011 Main Street not for publication
city or town Vancouver vicinity _____
State Washington code WA county Clark code 011 zip code 98660

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 ___ nationally statewide locally. (___ See continuation sheet for additional comments.)

Allyson M 5-30-12
Signature of certifying official/Title Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

- I, hereby, certify that this property is:
- entered in the National Register.
___ See continuation sheet
 - ___ determined eligible for the National Register.
___ See continuation sheet
 - ___ determined not eligible for the National Register.
 - ___ removed from the National Register.
 - ___ other (explain): _____

Edson H. Beall 7-17-12
Signature of the Keeper 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

Number of Resources within Property

(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing:

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

Historic Theaters of Washington State: 1879-1960

Number of contributing resources previously listed in the National Register

None

6. Functions or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture - Theater

Commerce/ Trade: specialty store

Current Functions

(Enter categories from instructions)

Recreation and Culture - Theater

Commerce/ Trade: specialty store, restaurant

7. Description

Architectural Classification

(Enter categories from instructions)

Modern Movement: Moderne, Art Deco

Materials

(Enter categories from instructions)

foundation Concrete

walls Concrete

roof Asphalt

other

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 1 of 3

Physical Description

The Kiggins Theater is located in the heart of Vancouver, Washington on the southeast corner of Main Street and E 11th Street. The site slopes slightly downhill to the south and the building occupies the entire urban tax lot. The primary entrance to the theater is found on Main Street, at the southern end of the building. Addition storefront spaces also face Main Street.

Exterior

Nearly square in plan, the two-story theater has an L-shaped footprint which is built out to the corner by one story retail spaces. The exterior walls are board-formed concrete and are highlighted by a variety of ornamental cast details, and horizontal and vertical lines. The flat roof is hidden by a low parapet wall which rises to three different levels depending on which portion of the building it covers; retail space, auditorium, or lobby.

The north wall facing Main Street, primarily serves as the back wall of the theater space. Here two, three columned pilasters capped by stylized Deco capitals, break up the mass of the two story façade. Between the pilasters is a cast concrete signs which reads: "J.P.Kiggins 1935". Two single exit doors are found at the base of the pilasters. The western portion of the north façade is one-story and is divided into three bays. These are defined by full-height pilasters and a decorative parapet. The west side of the building faces a parking lot, and was designed without any architectural ornament.

On the main façade, four storefront spaces are defined by full-height pilasters which span from cast stone bases to the parapet. Between, are simple retail storefronts in three of the four spaces. Traveling south, the next storefront has been in-filled. The third storefront is also newer but boasts an angled storefront highlighted by a shallow transom window. The fourth storefront has vestiges of original fabric with tile bulkheads and an off-set, recessed full-lite wooden entry door. The transom is new. Above each store front is a simple wall, reserved for signage. However, highlighting the parapet is continuous row of sculptural relief, a combination of floral and geometric patterns, typical of the Art Deco era.

The main façade of theater rises two stories and is defined by a series of stacked, recessed blocks with rounded corners. Here vertical and horizontal lines define the entry and a Art Deco large marquee. The marquee, defined by two elements, extends above the roofline and attaches to the roof with a horizontal member highlighted by five horizontal bands. Large letters spell out KIGGINS vertically in a Broadway typeface, all lined with neon lights. An undulating line of lights

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 2 of 3

runs vertically behind the letters. At the base, where the marquee meets the movie billboard, is a moderately broad ridge which joins the two elements and wraps over the top. The bottom element is a triangular replacement segment which holds interchangeable text for the current moving showing. Installed in the late 1950s, this portion has back-lite plastic and an underside of neon lights directing patrons to the main entry doors. Behind the sign are three steel case windows which open to the second floor smoking room. The windows are highlighted by vertical mullions which protrude from the building and deco-inspired headers.

Below the marquee is a deeply recessed entry defined by terrazzo floors and tile walls. In the middle of this space is an octagonal ticket booth with marble accents. The booth is glass on the upper half, with beige tiles and back marble with a sand-blasted deco motif in the top front. Flanking the exterior ticketing lobby, cases allow for the display of posters for the upcoming shows. Three set of double doors, still bearing the original deco pulls lead patrons to the lobby space.

Interior

Inside the theater spaces retain a high level of integrity. Lighting fixtures, hardware, projection equipment, and many other details are original.

Upon entry to the theater space is a small lobby area. To the left is a coat check room and stairs leading to the second floor. Tucked underneath the stairs is a small concessions area. The concession stand features pressed metal panels and recessed can lighting. Above the concessions stand, a horizontal band of ornately sandblasted metal features a simple design resembling an upside down heart flanked by flourishes. Above the front doors, the original exit signs are intact with ornate deco typeface letters. To the right of the lobby is a small drinking fountain space recessed into a curved wall. The fountain is no longer present, but the original mirrored backdrop is still in place.

Ahead at the top of a sloping floor, is a long hallway, which leads to three theater entrances, each marked with the original directional signage and the numbers 1, 2, and 3. The 60' x 100' auditorium originally accommodated 600 seats, but now houses 340 new wider seats. They rest on a sloped concrete floor which gently descends to the screen. The walls of the auditorium are board-formed concrete and are softened by rounded corners, deco light fixtures and fabric. Four panels on each side wall contain red fabric and are capped with original valances which consist of rows of Deco inspired plaster relief panels. Between each panel are original light sconces, vertical in design and are capped with a sunburst motif.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 7 Page 3 of 3

The overhead lighting in the theater is also original and they are installed on eight coffered elements with rounded corners. Designed strictly as a movie theater, the auditorium features an approximately 6' deep stage area holding the screen. A deco stylized proscenium arch with rounded corners boasts a plaster header. Two exits flank the stage and provide access to the basement and the fire exits to the rear. Above the exits are large openings in the wall with ornate, deco screen-like plaster features. These openings serve ventilation purposes. Behind the seats, on the back wall of the auditorium is another stylized element highlighting the projection both area. Here stacked vertical elements with rounded corners are supported by two groups of three corbels with Deco inlaid reliefs. Two air passages with ornate coverings much like those flanking the screen are also found, as well as small square and rectangular openings for the projection equipment.

The dog-leg style stairs in the lobby lead up to the second floor which included men's and women's restrooms, a smoking room and the projection room. The stairs feature original mahogany and brass balusters and a decorative round newel post. The restrooms retain their original urinals, deco-inspired stalls and cold air returns. Hardware and signage are also original as well as mahogany doors and most of the original door pulls, and hinges. The original directional lighting also remains intact identifying the restrooms in illuminated glass. The deco-inspired fixtures include flush mounted types, wall sconces, and an elaborate chandelier on the landing of the stairs. The chandelier hangs from a brass rod and features both brass and glass panels in an art deco form. The smoking room space has a coffered ceiling and articulated plaster walls, which are highlighted by three stained glass windows with original hardware. The some of the original equipment remains in the projection room and the space retains its original led lined walls for fire protection.

The theater also has a small basement, accessed a narrow, spiraling iron staircase. Storage rooms and corridors fill much of the space. Original boilers and other equipment are still in place.

The various retail spaces have been modified and contain sheetrock walls and ceilings; and contemporary light fixtures and furnishings.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years old or achieving significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property.)

SEE CONTINUATION SHEET

9. Major Bibliographical References

Bibliography

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

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 Engineering
- Record# _____

Areas of Significance

(Enter categories from instructions)

- Architecture
- Commerce
- Entertainment/ Recreation

Period of Significance

1936 - 1958

Significant Dates

1936, 1958

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Hilborn, Day Walter (Architect)

Kiggins, John (Builder)

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 1 of 8

Statement of Significance

The Kiggins Theater, located in the heart of Vancouver, Washington is historically significant under Criterion A for its direct connection to the entertainment/recreational needs of Vancouver and the surrounding community. The building is also eligible under Criterion C as a good example of its type and style as defined by the Historic Theaters MPD and represents the work of noted local architect, Day W. Hilborn. The period of significance begins in 1936, the date the theater opened and ends in 1958, the date of a reworking of the marquee which coincided with a management change.

John P. Kiggins

The nominated theater was developed by prominent citizen John P. Kiggins, who through many development projects and several terms as mayor, left a lasting legacy on the city of Vancouver. The Columbian newspaper reported him to be "*One of the County's most durable and dynamic politicians of the 1900's.*" (The Columbian, 1999).

John Kiggins was born October 3, 1868 and died May 21, 1941 just a few short years after the Kiggins Theater opened. Born in Nashville Tennessee, and raised in Washington D.C., Kiggins moved to Vancouver in 1892 where he served in the Army at Fort Vancouver. After leaving the military, Kiggins became a general contractor and turned to politics; serving as Mayor a variety of different times from 1909 to 1939. Kiggins terms as Mayor included: 1908 to 1911, 1920 to 1925, 1927 to 1935, and 1937 to 1939.

During the early part of his career, Kiggins worked as a successful contractor, becoming familiar with major downtown property owners and decision makers. Projects include the development of the west side of Main Street from 8th to 9th, the Castle Theater (1927), the J.P. Kiggins Building (1937), and several other business blocks.

Of the many buildings he sponsored in downtown, perhaps none better serves to preserve Mayor Kiggins place in time as the theater that bears his name. To set his mark upon the landscape, Kiggins retained the services of the noted local architect Day W. Hilborn. Always a proponent of self-promotion, the mayor named the new movie house for himself, eschewing the usual, stereotypical names borne by many theaters at the time.

Kiggins Theater

The Kiggins, designed purely as a motion picture venture, opened to great fanfare on April 24th, 1936. Hailed in the local press as a "design masterpiece", the local artisans and tradesman who

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 2 of 8

crafted the Kiggins took exceptional pride in their work. J.P. Kiggins oversaw the construction of the theater himself and the actual construction of the building was a major undertaking. Over 500 truckloads of cement were used to build the solid concrete walls of the theater which were reinforced with steel. Monolith Cement and Copeland Lumber Yard worked together on the construction of the building. The Central Wood Products Co., located at Mill Plain Boulevard (15th) and Main Street, made the concrete molds and provided the mahogany trim and doors for the interior of the building. Reportedly over 100,000 board feet of wood from the Dubois Mill in Vancouver was used for the structure. Air conditioning and heat ducts were constructed by Harvey's Tin Shop in Vancouver, using over 6 tons of iron sheet metal. Plaster molds were used extensively throughout the building's interior, providing rounded corners and scrolling accents. The molds were made by V.J. Schneider of the Columbia Feed & Fuel Company.

The local newspaper praised the interior, stating that inside the theater "*presents a clear illustration of modern decorating trends... pile carpeting, uniform design and color throughout the building, and painted walls and ceiling that though modernistic are reminiscent of Aztec or Navajo art.*" Newspaper accounts also note that murals were painted by hand on the lobby ceiling and walls by the Charles Amman Company. Renowned artist, R. B. Robert served as the lead for the painting project for the firm. Roberts was a member of the British Artist Society and had recently completed a multi-year project within England's Windsor Castle. None of the murals are visible now, having been painted over after suffering water damage resulting from a leaking roof. The Columbian reported that the "murals" were mostly architectural, emphasizing features of the building's unique interior. Only in the central corridor of the lobby did one of the mural panels provide a pictorial representation. Other interior features included Art Deco lights on the ceiling and walls which provided both low level house lighting for patrons prior to a shows and running lights during the movie screenings.

The Vancouver Sign Company won the \$3,000 dollar contract for the neon work in marquee outside the theater. A marvel at the time was how the original marquee appeared to hang from the façade (via a cantilever beam) showing no visible means of support to the average viewer (The Columbian April 24, 1936).

The Columbian dedicated several pages to the opening ceremonies and construction methods, referring to the theater as "*latest exposition of streamlining in architecture.*" Reportedly there were numerous floral displays around the theater donated by local merchants and area businesses to celebrate the event. The first night was sold out. Opening remarks were provided by John Kiggins, Mayor C.A. Pender, and Herbert J. Campbell (The Columbian April 25, 1936). Claudette Colbert starred in the first movie titled "She Married Her Boss." The film starred Colbert, Melvin Douglas, and Michael Bartlett. Though there was a discount for the first night,

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 3 of 8

thereafter tickets cost adults 28 cents plus 2 cents in tax. Children paid 10 cents plus one cent in tax (The Columbian April 25, 1936).

The Kiggins operated continuously as a movie theater from 1936 to 1955. During World War II and immediately thereafter, the theater was well-patronized as Vancouver's population jumped from 18,788 in 1940, to 41,666 persons by 1950. With recreational opportunities scarce, theaters like the Kiggins offered safe outlets for young people to spend increased, unsupervised leisure time.

Following the war and the passing of John Kiggins in 1941, the theater began a long cycle of shuttered operations, with a variety of management changes and fluxuating attendance. After WWII, theater operations across the country were forced to compete with television to provide entertainment. The first television station opened in Portland in 1953, and by 1956 all major networks had Portland television affiliates. As a result, a new management firm, the Adamson Co., took over operations of the Kiggins in 1958 from the original Evergreen Amusement Corporation (Polk 1938). Soon after that time, the new owners updated the concessions area with a popcorn warming stand, in-case refrigeration for perishable candy, and modified the original rectangular marquee with the current triangular style sign to allow for passing motorist to have a better view of the upcoming movie titles (Chapman and O'Brien 2004).

Adamson, based in Portland, operated town and neighborhood theaters throughout the region. The Kiggins subsequently showed onscreen previews of coming attractions at its neighboring theaters. Increasingly the Kiggins catered to the family trade featured films from Disney, westerns, adventures, and comedies but also featured an occasional horror title. While some first-run features were booked for the Kiggins, most of the major pictures of the day were reserved for the newer Broadway Theater. Other events included a regular Kiggins presentation titled "Giant Movie Marathon" around the time of school holidays. In the summer, an all cartoon line-up was offered.

Routinely in the mid-1950s, the Kiggins went on hiatus during the summer months when Vancouver's youth were engaged in both agricultural work and outdoor recreation. The theater's doors usually closed around the end of June, and reopened just after a new school year began in September. For an extended period of time, from the 4th of July 1955 to Christmas of 1958, the theater was closed due to management transitions.

By the 1960s business at the Kiggins dropped. Department stores had fled the downtown core for the newly opened shopping malls, and the downtown area increasingly became dominated by financial, legal and governmental employers. By the 1980's the theater had fallen into disuse and was temporarily converted to a church. The Marantha Evangelical Church offer programs at the Kiggins which included live shows and live music (Gregg 2006). In 1982 the Broadway

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 4 of 8

Theater (the Kiggins main competition) was demolished to make way for Seafirst Bank. By the mid 1980s, the Kiggins reopened as a movie cinema house showing mostly second-run films but continued to struggle for survival for the next 20 years. The current owner purchased the property in 2008 and has recently completed a rehabilitation of the theater.

One of the novelties of the Kiggins design which may have kept the building standing during those lean years, was the incorporation of four small storefront spaces into the building in order to offset the theater. Over the years a variety of business occupied these space including John Allan B. Electrical Appliances (1936), Miller's Beauty Shop (1938), Moore's Women's Clothing (1938-40), Scott Williams E. Photography (1940) and Robert A Gilbert Optometrist (1940 - 1980).

Day Walter Hilborn

In 1935 John Kiggins chose Vancouver's preeminent architect, Day Walter Hilborn, to design his new Theater. Kiggins and his family would continue to use Hilborn as their architect for a number of years. Known projects by Hilborn for the Kiggins family include the Horace Kiggins House (1935); A.C. Kiggins House (1947); J.P. Kiggins Building (1937, 1945) and a remodel of the Castle Theater lobby (1947).

Day Walter Hilborn was born on February 1, 1897, on a farm in Michigan. His family moved many times during Hilborn's childhood, first settling in the Yakima, Washington. He attended grade school in Columbia City (outside of Seattle) before his family moved to Fort Prairie in the Centralia area where he graduated from high school June 9, 1916. While in high school, Hilborn played basketball and developed an interest in the theater arts. After graduating from high school, he joined the U.S. Army and spent his service time on the Texas/Mexican border helping in the hunt for the Mexican revolutionary General Pancho Villa. After his brief stint with the Army, Hilborn returned to Washington and moved to Pullman to attend Washington State College.

Shortly after he began his studies, World War I started and Hilborn was drafted back into the Army. He was sent to Europe on one of the first ships to cross the Atlantic during WWI. While on his tour of duty in France, he served in a Whippet Tank and eventually became a sniper. While in France, Hilborn's natural interest in the arts became stronger. He admired the local architecture he came across in the countryside he travelled through, and sent many postcards home to his mother that depicted the local architecture, often adding his own comments and notes about the distinguishing details of these buildings.

After Hilborn finished his tour of duty, by then rising to the rank of second lieutenant, he returned to Washington State College. He switched his major from art to architecture. While there he

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 5 of 8

studied under the tutelage of architect, Rudolph Weaver and received a formal Beaux-Arts training.

After three plus years of interrupted college studies, Hilborn returned home to Centralia with a degree in architectural engineering and began looking for work. City directories indicate that he first entered the real estate business with partner Arthur Kresky. The Kresky-Hilborn Co. specialized in real estate transactions, loans, city property and farm lands. In 1926 received his real estate broker license.

By 1927 however, Hilborn moved to Vancouver and began to pursue his interest in architecture, working as a construction superintendent for architect Richard V. Gough. The two set up offices in the Central Building in downtown Vancouver and began receiving commissions almost immediately. Together Gough & Hilborn's work included a variety of period revival pieces such as the Tudor Revival style T.W. Jeffers House (1927) and a remodeling of the A.L. Curtin House (1928) into a Spanish villa. One of the largest projects was the four-story Arts Building (1928) at 11th and Main, which celebrated the Beaux Arts training that Hilborn received at WSU. Several important commissions followed which brought the young firm and Hilborn in particular, lifelong connections with Vancouver's political and social elite.

Gough retired around 1930 and the young Hilborn, then age 33, continued to receive high profile commissions. At the time, the City of Vancouver was growing leaps and bounds and was ripe for new development. In the first six months of 1928 over \$1 million in building permits had been taken out. Vancouver had just two architects but over 34 contractors.

By the 1930s, Hilborn began exploring a new mode of architectural designs in keeping with the architectural fashions of the day. Many of his buildings during this time exhibit both architectural details and design forms of the Art Deco style.

A good example is Hilborn's design for Vancouver City Hall. Completed in 1930, the building's simple central block and subsequent lower side wings are typical of many Deco structures. Originally painted all white, architectural detailing was limited to the relationships of solid to void, smooth exterior surfaces, and three recessed cartouches on the main façade. The \$65,000 building housed the administrative offices, a fire station and police station and was built by Portland contractor P.L. Reed. Other Deco designs include the CC Store (1932) in Vancouver; the Stoller Building (c.1935) in Camas; and a new Vitrolite glass and aluminum storefront for the Sprouce-Ritz Co. (1936) in downtown Vancouver.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 6 of 8

In 1936 Hilborn became a licensed structural engineer in Washington State and the next year he officially received his license to practice architecture in Washington and Oregon. With his practice in full swing, Hilborn designed and built an office for himself in 1938.

Driving Hilborn's business during the late 1930s was a series of Art Deco inspired movie theaters. The Kiggins Theater was the first of several other theaters he designed around the Pacific Northwest. It was a mixed use project housing a state of the art movie theater and four business spaces. Hilborn designed every detail of the building, from the elaborate marquee, and stylized Art Deco sculptural reliefs on the exterior parapets and proscenium arch, to the vanity stands in the women's rest room. It was Hilborn's masterpiece.

Word quickly spread throughout the movie industry of Hilborn's design and soon commissions were coming in. Hilborn's Cameo Theater (1937) in Newburg, Oregon utilized many of the same design motifs as the Kiggins. The Sellwood Theater (1938) in Portland had a similar but reversed floor plan to the Kiggins. Smaller theaters designed by Hilborn are found in Redmond, Reedsport, and Brownsville, Oregon as well as White Salmon, Washington. The Kelso Theater (1940) is a later design but still exhibits many of the features of the Kiggins.

Over the course of his career, Hilborn was involved in 30+ theater designs throughout the Pacific Northwest. Other projects include the Longview Theater (1939) in Longview, WA; the Tower/Baker Theater (1939) in Baker, OR; the Broadway Theater (1947) in Vancouver; the Moore Theater (1947) in Hermiston, OR; and the Allmon Theater (1948) in Canby, OR.

In 1939, Hilborn became a member of the AIA. Newspaper reports indicate that his admittance was based on his work in designing the Kiggins Bowl (1933), the Kiggins Theater and the Centralia Armory (1938). While these projects may have been of note at the time of their construction, Hilborn continued to design for another thirty years. To date over 700 designs have been documented. His projects include the Clark County Courthouse (1941) in Vancouver; the Klickitat Count Courthouse (1942) in Goldendale; the Spic-n-Span Drive In (1949), the Gateway Building (1949), Salvation Army Building (1952), and Vancouver Federal Savings & Loan (1960) all in Vancouver. Day Walter Hilborn died in Vancouver on November 8, 1971 at the age of 74.

Art Deco

Hilborn designed the Kiggins Theater in the latest architectural fashion of the day, the Art Deco style. The style was popular for many theaters of the era, and the Kiggins shows a transition of the style from its early stylized flowery and zig-zag design motifs to the smooth lines and rounded corners of the Streamline Moderne period.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 7 of 8

The Art Deco style has its beginnings at the long delayed Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in Paris in 1925. Here twenty-one countries participated in what was the World's Fair of the day. Notably the United States declined one of the best sites at the fair because President Hoover proclaimed that "*American manufactures and craftsman had almost nothing to exhibit in the modern spirit*". Despite the U.S. absence, journalists unanimously heralded the fair as a huge success and identified a pervasive new "modern" style of decoration that used abstract, geometric, and cubist-inspired forms.

The new geometric vocabulary quickly became commercialized and spread rapidly as an international style all over the globe. Eventually the style, as an architectural expression, took hold in the United States. Some of the introduction and subsequent spread resulted from a 1916 New York City zoning law, which mandated that a building height at the street line be limited and as the mass rose, setbacks at different heights were necessary. The mania for setbacks buildings swept across the country in the late 1920s and many cities, large and small, received small doses of "metropolitanism" as the style was sometimes called. Architects attracted by the plastic possibilities of molding form adopted the approach.

Early Art Deco buildings boast: zig zags, chevrons, circles, parallel and stepped back lines, and stylized vegetation on the facades. The inspirations for many of the designs are believed to come from Cubist painting, and Native American, African and Egyptian art. Some buildings even have references to forms of mountains, ziggurats and Myan temples. Smooth faced stone, stucco, terra cotta, and brick combined with a variety of colors are also common Art Deco design elements.

By 1930 however, many Art Deco designs were becoming cleaned of all excess ornamentation and were in a sense "streamlined" to symbolize the "machine age". The Kiggins Theater, built in 1935-36 shows this transformation. The concept was first applied in the late 19th century to steamships, which were designed to move efficiently at high speeds. Streamlining became essential to new technologies of transportation as they developed submarines, trains, dirigibles, airplanes and automobiles. Additionally streamlining was also applied to a broad variety of static consumer products to make them appear modern and commercially appealing. Industrial designers like Norman Bel Geddes, Raymond Loewy, and Walter Dorwin Teague turned toasters into rockets and vacuum cleaners into bullets.

Fueled by advertising and the skills of designers, the United States became a center of its own modern design idiom. Streamlined and "modern" products visually glorifying American industry

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 8 Page 8 of 8

at The Century of Progress Exposition in Chicago in 1933-34 and later in The New York World Fair of 1939-40.

New products and materials also came about: Bakelite, chromium, aluminum, glass, Vitrolite, plywood, cork, and synthetic fibers helped mold the new design aesthetic. Streamlined products saturated the American market through the Depression, WW II and into the 1950s.

The major impetus for architectural streamlining came in 1931 when Norman Bel Geddes published his "House of Tomorrow or House #3" in the Ladies Home Journal. Gedde's self-generated publicity helped introduce streamlined forms in residential design all over the country. As a result many articles of modern houses appeared in magazines and newspapers.

Still Streamlining in American architecture was generally quite restrained and was mainly applied to commercial buildings. The style has smooth lines, rounded forms, a strong horizontal emphasis with banded windows and surfaces, flat roofs and entranceways with curved walls. Some structures utilize glass block, round porthole windows, metal pipe railings, metallic surfaces, and Vitrolite glass.

Today the Kiggins Theater is one of the best examples of the Art Deco style in Vancouver. It serves to tell the story of the style from the Zig-Zag period, as found in the 1934 Pacific Northwest Bell Telephone Building, to the Streamline Moderne period as evidenced in the design of the Pepsi-Cola Bottling Plant (1941). With the Kiggins, architect Day W. Hilborn successfully combined these two themes into a building that has stood the test of time and shows his mastery of several designs motifs.

Summary

The Kiggins Theater, built during the heyday of twentieth century movie theater construction, remains the only intact historic theater in the community of Vancouver. Its direct connection to serving the entertainment and recreational needs of Vancouver and the surrounding community is important a local level. The building, is not only an outstanding example of its type and style as defined by the Historic Theaters MPD, but it represents the work of the City of Vancouver's most important architect, Day W. Hilborn.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 9 Page 1 of 2

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- Columbian. 1936b. Columbian Newspaper, April 25, 1936.
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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet -

KIGGINS THEATER
CLARK COUNTY, WASHINGTON

Section number 9 Page 2 of 2

Van Arsdol, Ted. 1986. Vancouver on the Columbia: An Illustrated History. Northridge, CA, Windsor Publications. 1986.

Walt. 2011. Personal interview with Walt, a volunteer at the Christian Science Reading Room. August 15, 2011.

Steinbaugh, Elizabeth. 2011. Personal interview with Manager of Aurora Gallery, whose friend Barbara Van Nostern, worked for Gallery 21. August 18, 2011.

10. Geographical Data**Acreege of Property** Less than one acre**UTM References**

(Place additional UTM References on a continuation sheet.)

UTM References

(Place additional UTM References on a continuation sheet.)

1	<u>10</u> Zone	<u>5 25 708</u> Easting	<u>50 52 715</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

The nomination property is located in the NE quarter of Section 27, Township second North and Range first East of the Willamette Meridian, in Clark County, Washington and is legally described as Tax Lot 039300-000 East Vancouver Lots 3, 4, #2 Lot 2, #3 Lots 5 & 6, Block 44.

Boundary Justification

(Explain why the boundaries were selected.) The nominated property encompasses the entire urban tax that is occupied by the Kiggins Theater building. The boundaries of the property have not changed since the date of construction.

11. Form Prepared By

name/title	<u>Derek Chisholm</u>	<u>(Edited DAHP Staff)</u>
organization	<u>Parametrix</u>	date <u>March 2012</u>
street & number	<u>700 NE Multnomah, Suite 1000</u>	tele <u>971-322-7942</u>
city or town	<u>Portland</u>	state <u>OR</u> zip code <u>97232</u>

Additional Documentation

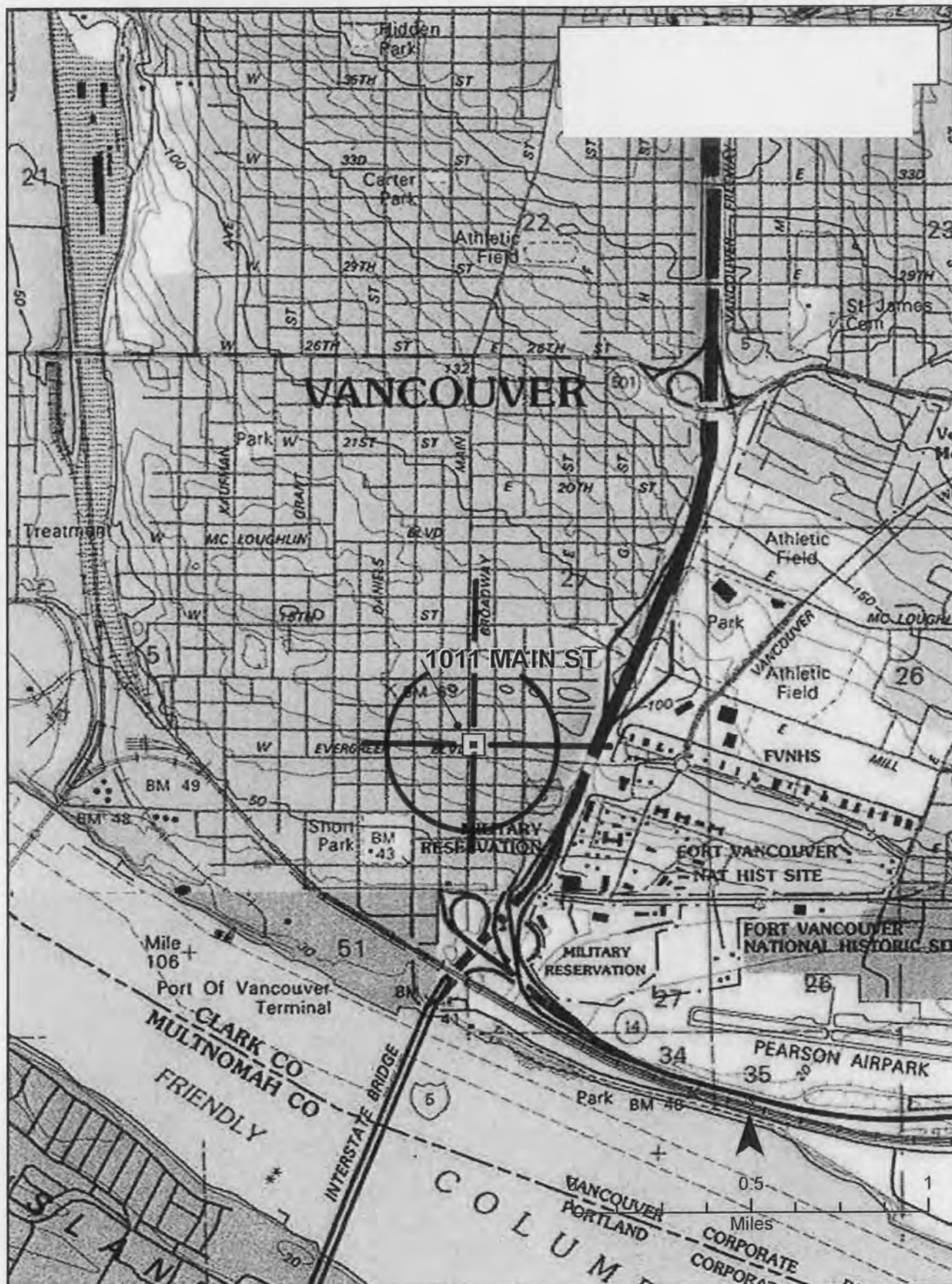
Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items.)

Property Owner (Complete this item at the request of the SHPO or FPO.)

name	<u>Bill Leigh</u>		
street & number	<u>PO Box 364</u>	telephone	<u>360-213-0666</u>
city or town	<u>Vancouver</u>	state	<u>WA</u> zip code <u>98666</u>



Kiggins Theater Nomination

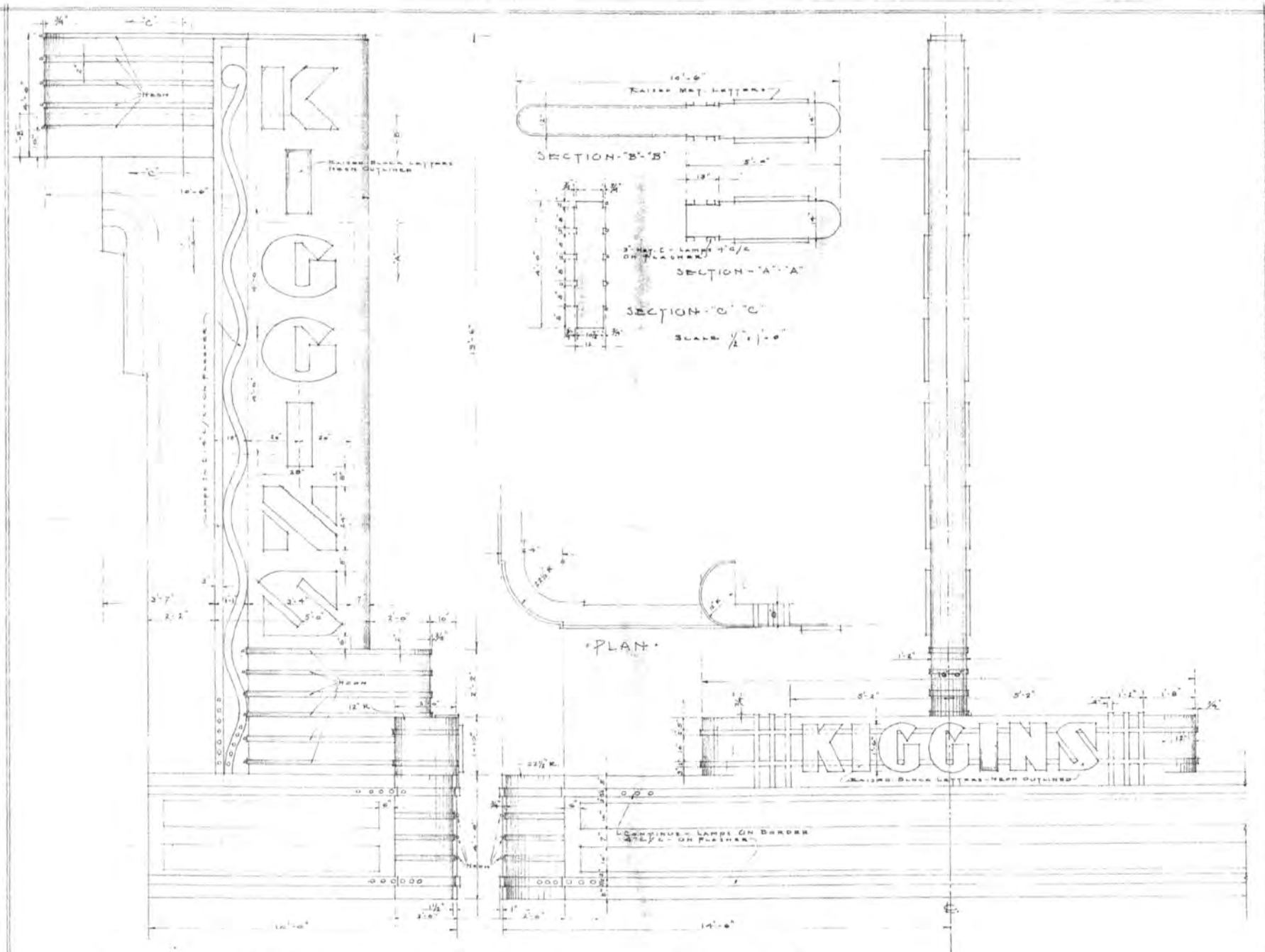
County Assessor's Map

Parcel highlighted in Yellow.

1011 MAIN ST, VANCOUVER, 98660

Parcel number 39300000

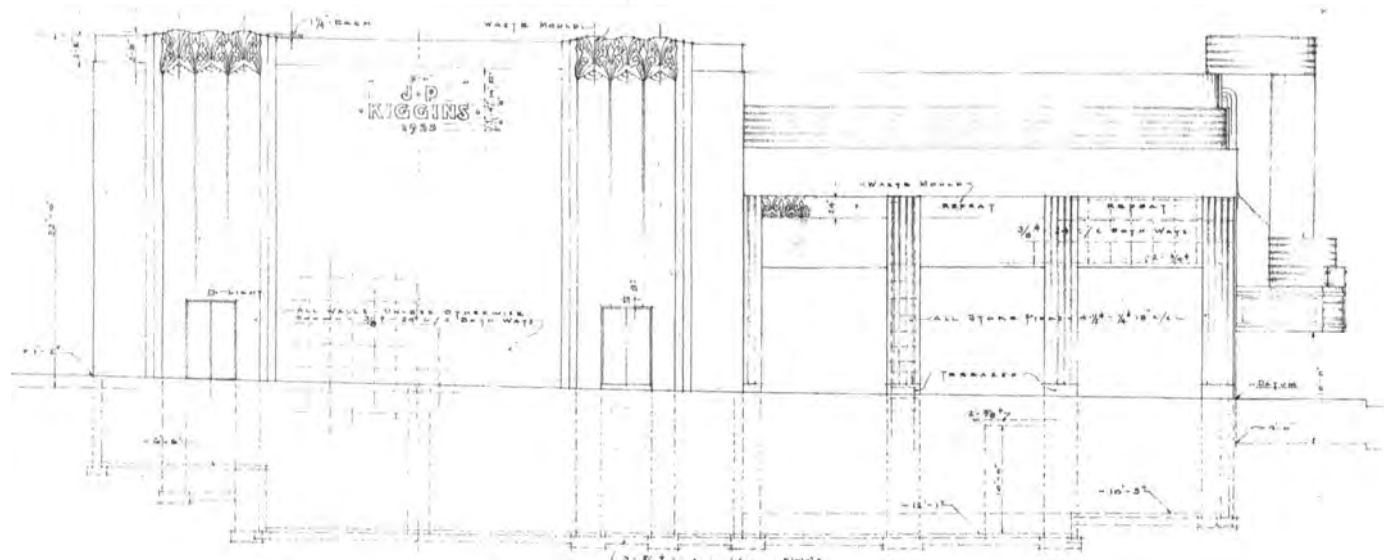




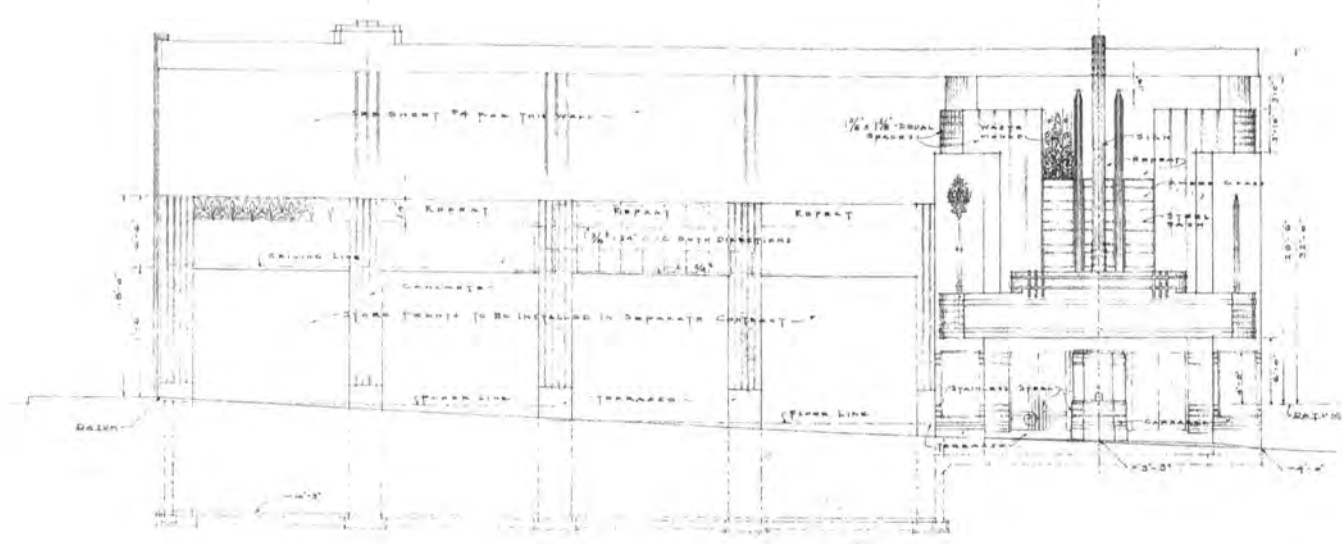
-SIDE ELEVATION - SCALE 1/2" = 1'-0" - FRONT ELEVATION -

-MARQUEE - & - SIGN - DETAILS -

RIGGINS THEATRE		
VANCOUVER WASH.		
DRAWN BY	D. W. HILBORN	SHEET
DATE	204 ARTS BLDG.	11
MAR-26	VANCOUVER WASH.	

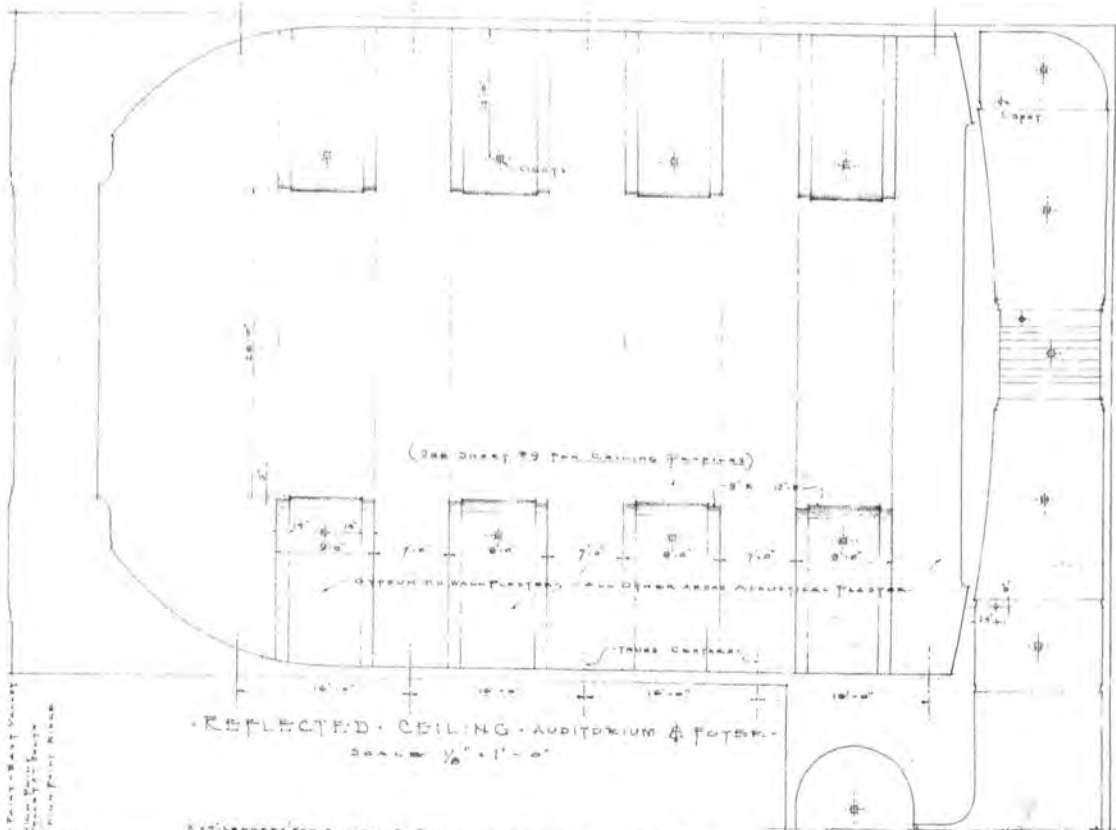


· ELEVENTH - ST. (NORTH) · ELEVATION ·
SCALE 1/8" = 1'-0"

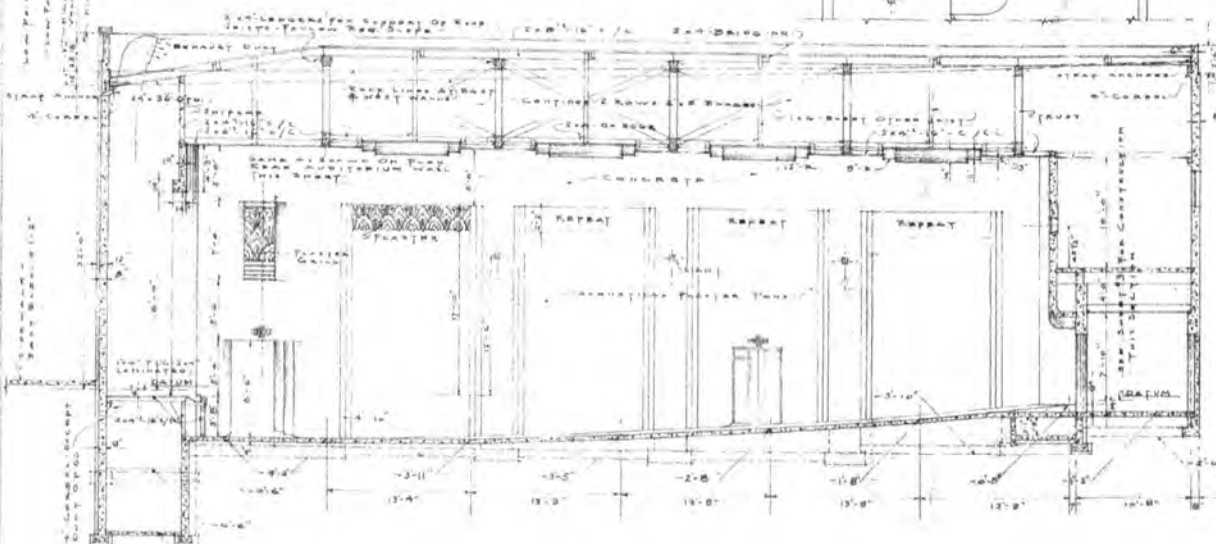


· MAIN - ST. (WEST) · ELEVATION ·
SCALE 1/8" = 1'-0"

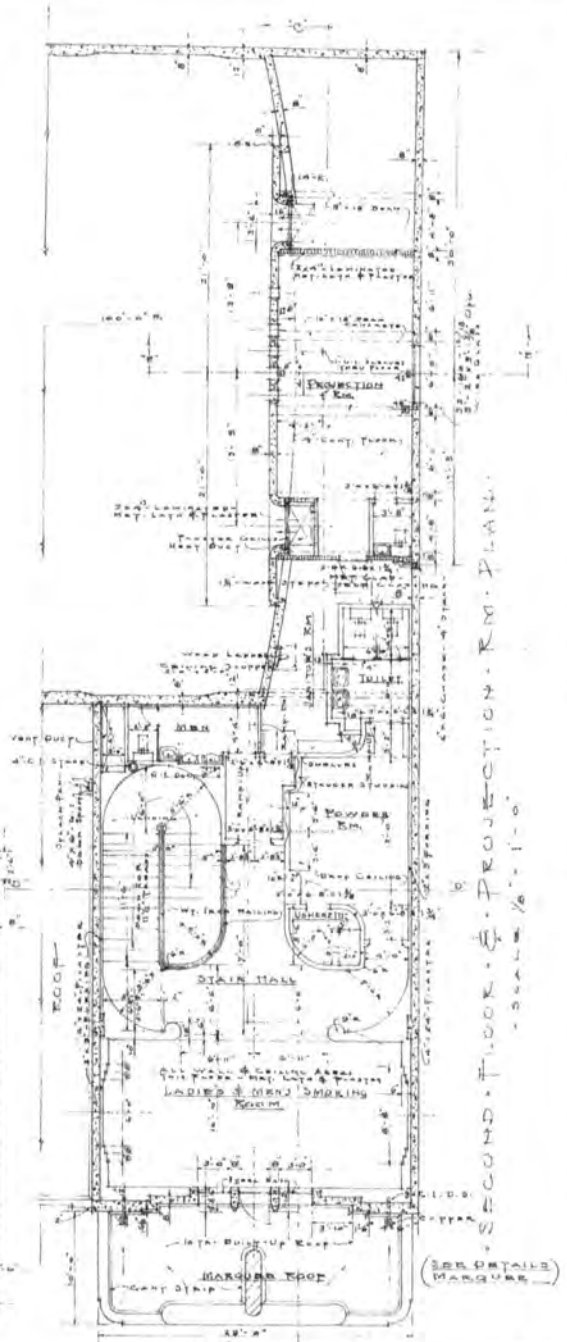
· KIGGINS · THEATRE ·
· VANCOUVER · WASH ·
DRAWN BY · D. W. HILBORN · SHEET
DATE · 20th ARTS BLDG · 6
NOV. 25 · VANCOUVER, WASH ·



REFLECTED CEILING - AUDITORIUM & FOYER - SCALE 1/8" = 1'-0"



SECTION - F-F - SCALE 1/8" = 1'-0"



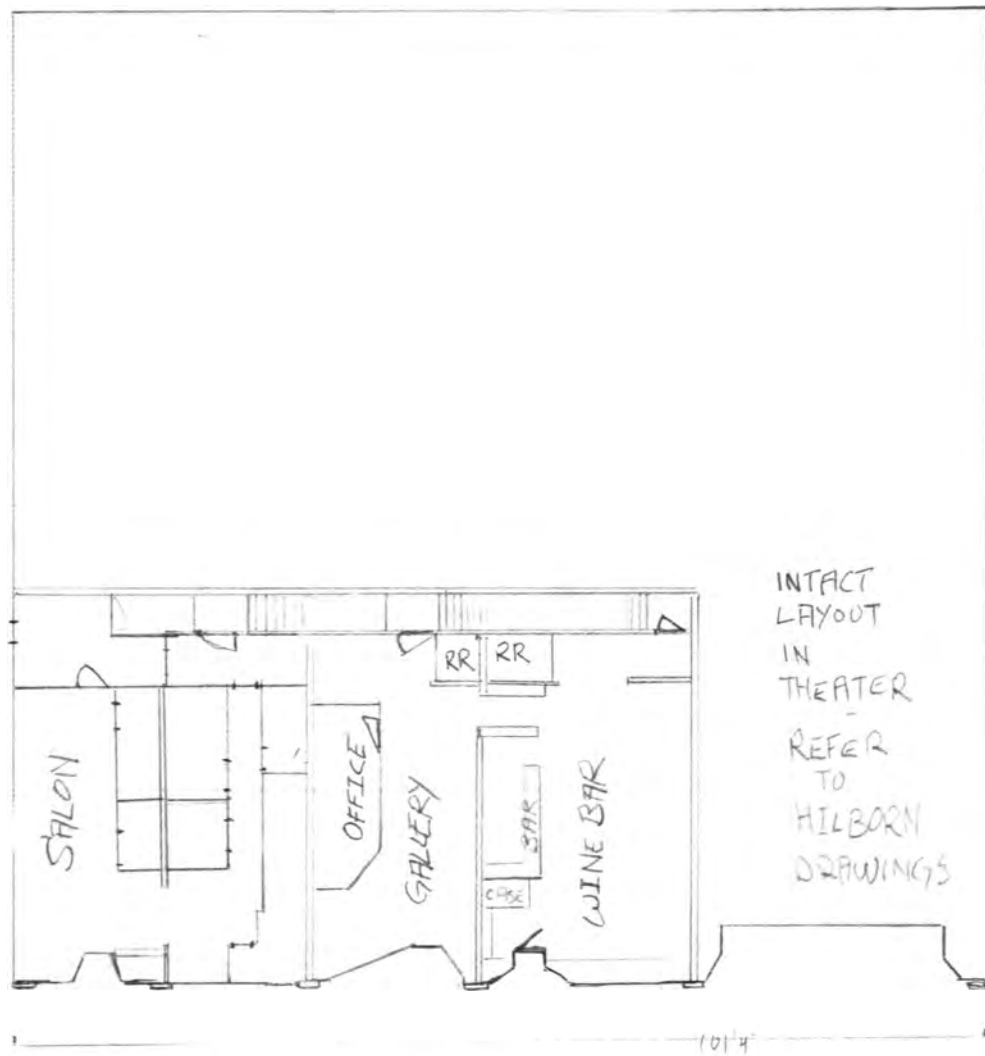
(SEE DETAILS MARQUEE)

KIGGINS THEATRE - VANCOUVER, WASH.
 DRAWN BY D. W. HILLOCK - 209 ARTS BLDG. - VANCOUVER, WASH.
 NOV. 30

KIGGINS THEATRE - VANCOUVER, WASH. - ARCHITECTURE - PLAN - A - 1 - 1 - 0

Parametrix

PROJECT KIGGINS THEATER CLIENT _____
BY DEREK CHISHOLM DATE _____ CHECKED _____ DATE _____
SUBJECT DRAWINGS OF REMODELED SPACE JOB NO. _____ PHASE _____ TAS _____



THIS DRAWING DEPICTS THE INTERIOR CHANGES TO THE THREE (ORIGINALLY FOUR) STOREFRONTS.

← 209A →

Kiggins Theater – Historic Images and Advertisements

ONCE IN A DECADE AN EVENT like this

GALA GRAND OPENING Tonight at 6:30

KIGGINS THEATRE

Join the Happy Bands as the Northwest's Most Modern and Beautiful Theatre Becomes an Integral Part of the Life of Vancouver and Its People!!! Here You Will Find Variety... Lights... Excitement... Dignity... Entertainment... and...

A DREAM COME TRUE!

PREMIERE PROGRAM

CLAUDETTE COLBERT
"SHE MARRIED HER BOSS"

JOHN DODMAN MERRILL HARVEY

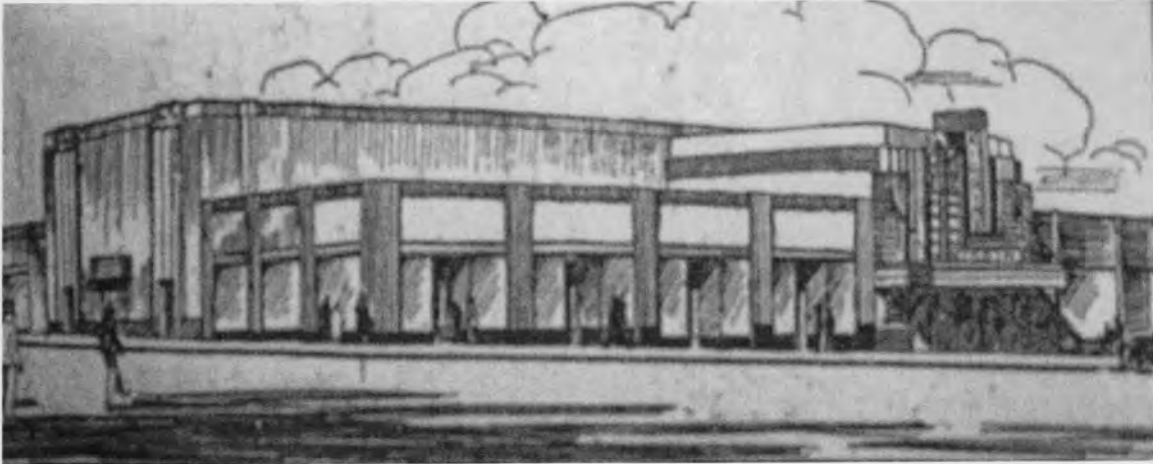
Phone 373

DEDK

The Columbian, April 24, 1936



Kiggins Theater showing newly installed marquee, c. 1958



Architect's rendering, Kiggins Theater



Opening Day, The Columbian, April 24, 1936

TONIGHT
at 6:30 P.M.
A NEW NAME BLAZES ACROSS
THE THEATRICAL
HORIZON!!

GRAND
OPENING
OF VANCOUVER'S OWN
KIGGINS
THEATRE

SCREEN
 A joyous program of enter-
 tainment specially booked to
 make this event stand out in
 memory forever.

CLAUDETTE
GOLBERT
 as her charming best in
SHE MARRIED
HER BOSS

EXTRA
 Johnny Green & Band
 In Rhapsody

Cartoon News

ALL 23c SEATS
 Plus Wash. State Tax
PHONE 373

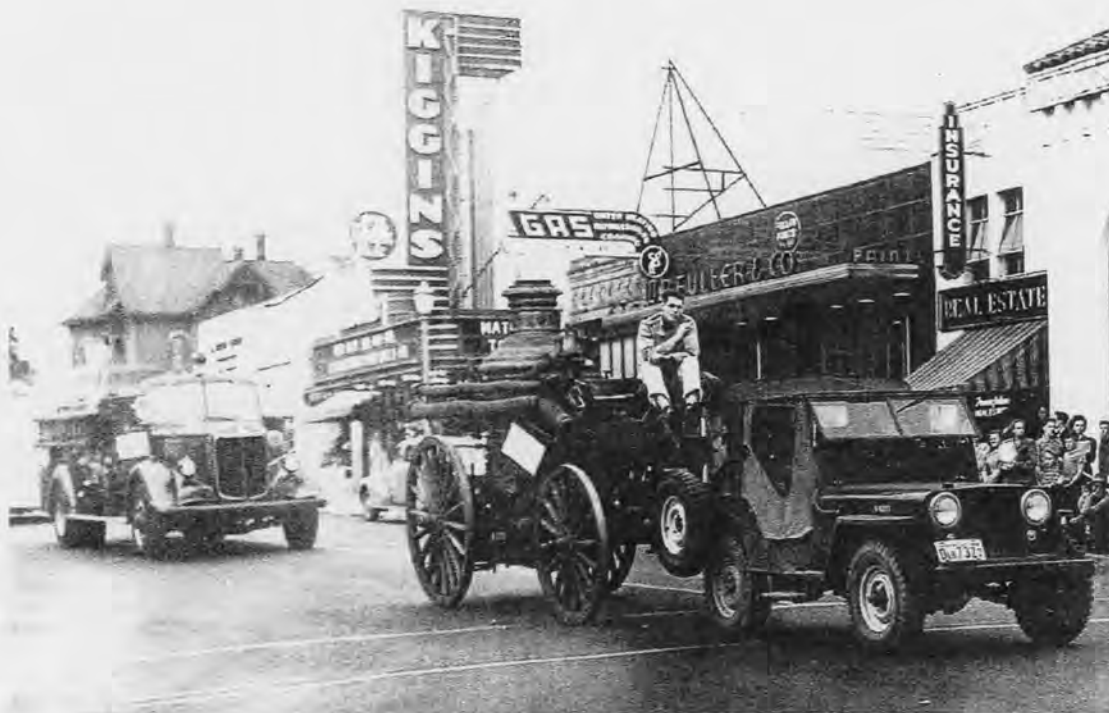
they went away.

RICHARD V. GOUGH
ARCHITECT
 Holding Washington State
 License

D. W. HILBORN
BUILDING ENGINEER
 Phone 1542
ARTS BUILDING

Advertisement for Gough & Hilborn,
 c. 1929

The Columbian, April 25, 1936



Parade on Main Street, Kiggins Theater in foreground, c. 1950

1889
1939

MOTION PICTURES JOIN THE COLUMBIAN and WASHINGTON
 IN CELEBRATING
HALF A CENTURY OF PROGRESS
 BY PRESENTING THE OUTSTANDING ATTRACTIONS OF THE ENTERTAINMENT WORLD!!!
YOU CAN'T SEE ALL THE MOVIES THAT ARE MADE But You Can See the Best!

WE'RE PROUD TO PRESENT THE FOLLOWING GREAT STARS AND STORIES COMING TO THE CASTLE AND KIGGINS THEATRES SOON!

135 Women — with nothing on their minds but man! NORMA SHAEFER, DON CRAWFORD, Ronald Russell in "THE WOMAN" — The hilarious stage hit that's ready to tiple on the facts! • Star line directed by the "Outside Edge" WALLACE BERRY in "THUNDER AFOAT" with Chester Morris, Virginia Gray, Mickey ROONEY, JUDY GARLAND in "BABES IN ARMS" — Broadway's No. 1 Musical comedy now one of the year's best films. • It's their last act! MAXE BROS. AT THE CIRCUS! Gracious! Cheer! Hooray! Lummy! under heaven! • Game doggie! Sinner! Sinner! GRETA GARBO in "NINOTCHKA" — A gem comedy of France, directed by Ernst Lubitsch, with Melvyn Douglas, Ina Claire. • At long last WILLIAM POWELL, MYRNA LOY in "ANOTHER THIN MAN" — Nick and Mary and Axel are back in new exciting adventures! • "Ninotchka" — the exclusive blonde is back! ANN SCOTCHDOPOLE in "FAST AND FURIOUS" — Fun with the stunning Steacie • SPENCER TRACY, ROBERT YOUNG and LAURINE DAY in "NORTHWEST PASSAGE" in Technicolor. The famed novel that thrilled millions, springs to life on the screen in an epic, star-crowded M-G-M production! •

TYRONE POWER, MYRNA LOY and GEORGE BRENT in Louis Brandegee's "THE RAINS COME" • DON AMICHI, ALICE FAYE and a host of 1000's in the story of the Motion Picture Industry "HOLLYWOOD CAVALCADE" (in Technicolor) • CLAUDETTE COLETT, HENRY FONDA, EDNA MAS OLIVER in the great adventure story of Western America "DRUMS ALONG THE MOHAWK" (in Technicolor) • BASIL RATHBONE in "THE ADVENTURES OF SHERLOCK HOLMES" • A new star shines again! LINDA DARNELL, TYRONE POWER and Binnie Barnes in "DAY-TIME WIFE" • Little Miss America herself! SHIRLEY TEMPLE in Mervyn LeRoy's "THE BLUE BIRD" (in Technicolor) • Capra does it again in the sensational hit "MR. SMITH GOES TO WASHINGTON" with JEAN ARTHUR and JAMES STEWART • Action! — Drama! — Romance! Packed into the soul-stirring story of the Philippine insurrection . . . SAMUEL JOHNSON presents "THE SEAL GLOUT" with CARY COOPER, DAVID NIVEN and ANDREA LEEDS •

Navy before a picture with such emotional impact! ARMA TAMAROFF, DOROTHY LISAGOUR and JOHN HOWARD in Lloyd C. Douglas' "DISRUPTED PASSAGE" • CHARLES LAUGHTON at his villainous best in "JAMAICA INN" with his new star discovery, ANAHEID NIJARA • The grandest musical of them all . . . in Technicolor . . . "SWANEE RIVER" starring DON AMICHI, AL JOHNSON and ANDREA LEEDS • The last hit of this or any other year! . . . JOE E. BROWN & MAE THA RAYS in "51,000 A TOUCHDOWN" • Raymond's latest story "BACHELOR MOTHER" with SPENCER ROGERS and DAVID NIVEN • Melodramatic . . . funny! "THE BOAT SWAN" • You'll be dancing in the circles when you see 1939's big surprise hit, "DANCING CO-ED" with LANA TURNER and ARTIE SHAW'S BAND • To get someone he gave his moments . . . In another he gave his dreams—LESLIE HOWARD in "INTERMEZZO" • Romance and comedy combined to give you a picture and story you will remember always! LORETTA YOUNG, DAVID NIVEN, HUGH HERBERT and BILLIE BLAKE in "ETERNALLY YOURS" • The Alphon Fierla comes to the screen with LACRIS COOPER as Henry March in "WHAT A LIFE" •

Frank Lloyd, producer of "Muller on the Beauty" and "The Sea Hawk" brings you an adventure as mighty as the vast Atlantic . . . "RULER OF THE SEAS" with DOUGLAS FAIRBRANKS, JR. and GEORGE BANACROFT • Here come the Apaches . . . stirring out of the reservations in one of the most exciting films ever made, "GERONIMO" with PETER FONFAR, ELLEN DREW and ANDY DE VINE • Daphn laughs . . . and Hope laughs at Daphn, BOB HOPE and PAULETTE GODDARD in "THE CAT & THE CANARY" • HOP-A-LONG CASSIDY in two! Clarence E. Mulford action western . . . At last, it is ready for the screen . . . "BULLY'S TRAVELS" the full-length, full-length cartoon comedy-romance • RONALD COLMAN in Sigmund Kraysler's "THE LIGHT THAT FAILED" • FRED ASTAIRE and ELEANOR POWELL in "BROADWAY MELODY OF 1940"

AND MANY OTHER STERLING HITS . . . TRULY — MOTION PICTURES ARE YOUR GREATEST ENTERTAINMENT!

The CASTLE & KIGGINS Theatres

NUMBER OF LOCAL THEAT-SEATING EMPLOYEES... 22	YEARLY TAKE-AWAY... \$28,000.00	1939 EXPENDITURES FOR RENOVATION & VENTILATION... \$2,190.00	1939 EXPENDITURES FOR NEW SEATERS AND PROJECTION EQUIPMENT... \$10,580.00
			BUILDING AND EQUIPMENT KIGGINS THEATRE... \$75,000.00

OUR LOCAL INSTITUTIONS DESERVE YOUR PATRONAGE!

Castle & Kiggins Theater Advertisement, The Columbian, Nov 9, 1939

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Kiggins Theater

MULTIPLE NAME: Movie Theaters in Washington State MPS

STATE & COUNTY: WASHINGTON, Clark

DATE RECEIVED: 6/01/12 DATE OF PENDING LIST: 6/22/12
DATE OF 16TH DAY: 7/09/12 DATE OF 45TH DAY: 7/18/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000421

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 7.17.12 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.



WA-Clark-Kissins-Theater

KIGGINS THEATER

1011 MAIN ST.

VANCOUVER, WA

CLARK CO.

• DEREK CHISHOLM
FEB 2012

MAIN FACADE

1 of 13

Pro Photo Kissins 032.tif
*33-4018 N N N-2-- 9992 0



WA-Clark-Kiggins-Theater_

Photo Project
*33-4018
Kiggins
035.41f
999204.19.12

KIGGINS THEATRE
1011 MAIN ST.
VANCOUVER, WA
CLARK CO.

• DEREK CHISHOLM
FEB 2012

MAIN FACADE NW CORNER

2 of 13



WA - Clark - Kissins - Theater - ~~_____~~

Pro Photo Kissins 022.tif
433-4018 N N N-1-9992 04.0.12

KIGGINS THEATER
1011 MAIN ST
VANCOUVER, WA
CLARK CO.

DEREK CHISHOLM
FEB 2012

TICKET BOOTH

3 OF 13



WA-Clark-Kissins-Theater-8

Pro Photo Kissins 043.tif
*33-4018 N N N-1-- 9992 04.19.12

KIBBINS THEATER
1011 MAIN ST.
VANCOUVER, WA
• CLALLAM CO.
• DENZEL CHISHOLM
FEB 2012

STORE FRONT DETAIL

4 OF 13



WA-Clark-Kissins-Theater-~~198~~

Proc Prod Kimages 039.41f
*03-4010 N N N 2 - 9992 04.1

KIBBINS THEATER
1011 MAIN ST.
VANCOUVER, WA

• CLARK CO.

• DEREK CHISHOLM
FEB 2012

MARQUEE DETAIL

5 OF 13

J. P.
KING GINS
1935

WA-Clark-Kissins-Theater - ~~1935~~

Proc Photo Kibbins 029.tif
403-4018 N N N 4 - 9992 04.19.1

KIBBINS THEATRE
1011 MAIN ST.
VANCOUVER, WA
· CLARK CO.

· DEREK CHISHOLM
FEB 2012

BLDG. ID

6 OF 13



WA-Clark-Kissling-Theater- ~~1988~~

Pro Photo Kirgins 014.tif
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KIRGINS THEATER
1011 MAIN ST.
VANCOUVER, WA

• CLARK Co.

• DEREK CHISHOLM
FEB 2012

AUDITORIUM BEFORE
REHAB

7 OF 13

WA. (Ark. Kysshus - Theater: ~~AB~~



Pro Photo Kissins 088.tif
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KIGGINS THEATER

1011 MAIN ST.

VANCOUVER, WA

• CLARK CO.

• DEREK CHISHOLM

FEB 2012

LIGHT FIXTURE

8 OF 13



wt-clark-kiggins-Theater-~~113~~


PLD Photo X-Series 083.tif
K03-4018 Z N N 2 - 9992 04.1

KIBBINS THEATER
1011 MAIN ST.
VANCOUVER, WA

- CLARK CO.
- DEZEK CHISHOLM
FEB 2012

LIGHT FIXTURE
9 OF 13



WA. Clark - Kissins - Theater - 

Pro Photo Kissins 098.tif
*33-4018 +1 N N-6-- 9992 04.19.12

KIBBINS THEATER

1011 MAIN ST.

VANCOUVER, WA

• CLARK CO.

• DEREK CHISMOLM

FEB 2012

PROJECTION LM

10 OF 13



WA-Clark-Kissins-Theater-~~11~~

Pro Photo Kissins 087.tif
*33-4018 +1 N N-2--- 9992 04.19.12

KIGGINS THEATRE

1011 MAIN ST.

VANCOUVER, WA

- CLARK CO.

· DEREK CHISHOLM

FEB 2012

STAIRS

11 of 13



WA-Clark-Kissins - Theater - ~~0111~~

Pro Photo_M13_6616.jpg
*33-4018-1 N+1-4-9992 04.13

KIBBINS THEATER

1011 MAIN ST.

VANCOUVER, WA

· CLARK Co.

- DEREK CHISHOLM
FEB 2012

AUDITORIUM AFTER

REHAB LOOKING

TOWARDS PROJECTION RM

12 OF 13



WA-Clark-Kissins-Theater-~~the~~

Pro Photo IMG_6602.jpg
*33-4018 N N N-4-9992 09/9/12

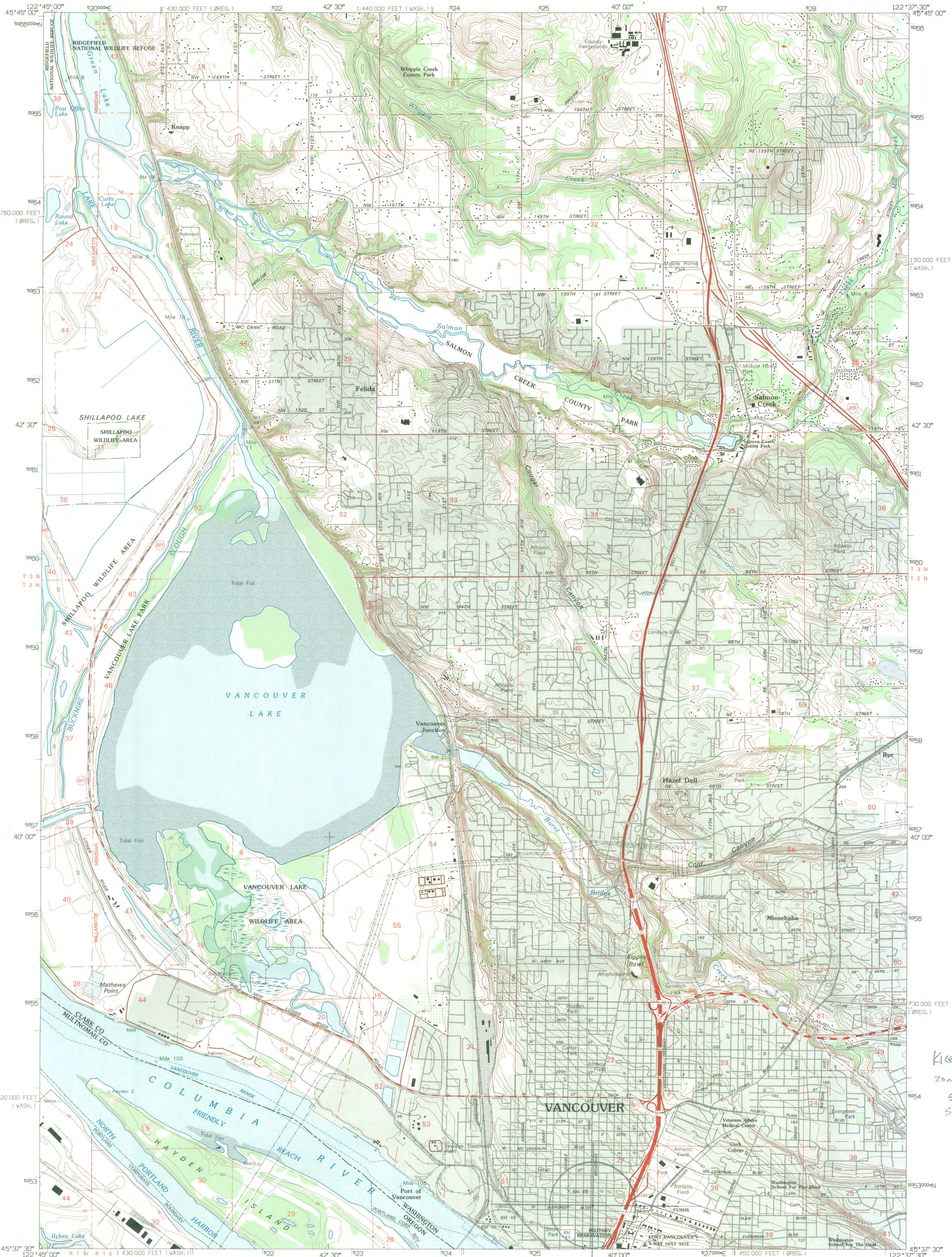
KIGGINS THEATER
1011 MAIN ST.
VANCOUVER, WA

• CLARK Co.

• DEREK CHISHOLM
FEB 2012

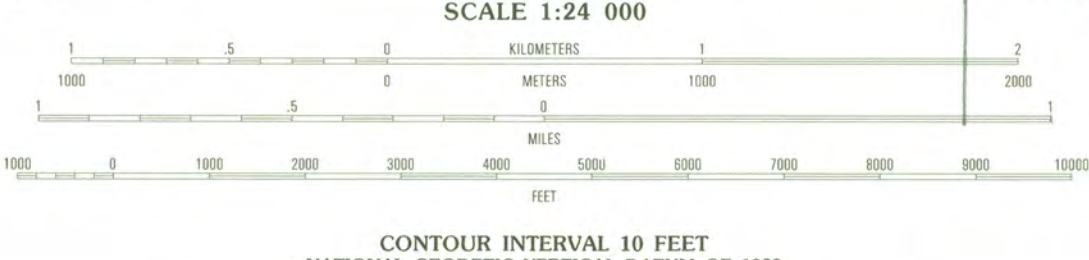
AUDITORIUM AFTER RENAE
(LOOKING TOWARDS SCREEN)

13 OF 13



KING'S THEATER
ZONE 10:
S 25-708 E
S0-52-715 N

Produced by the United States Geological Survey
Control by USGS and NOS/NOAA
Compiled from imagery dated 1951. Revised from imagery dated 1990. PLS and survey control current as of 1961
Map edited 1995. Contours and land elevations have not been revised and may conflict with other content
North American Datum of 1927 (NAD 27). Projection and blue 1000-meter Universal Transverse Mercator ticks, zone 10
10 000-foot ticks: Washington Coordinate System, south zone and Oregon Coordinate System, north zone
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is uncheckd



ROAD CLASSIFICATION

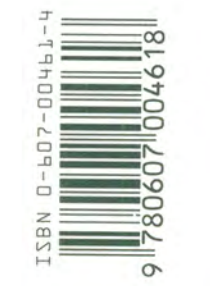
Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road
Interstate Route	U.S. Route
	State Route

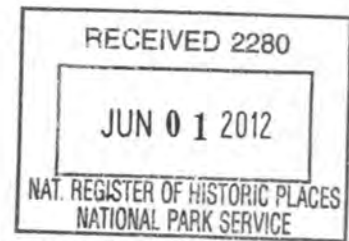
SCALE 1:24 000
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 2 FEET
TO CONVERT FEET TO METERS MULTIPLY BY 0.3048
TO CONVERT METERS TO FEET MULTIPLY BY 3.2808
THIS MAP COMPLES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	

VANCOUVER, WA-OR
45122-F6-TF-024
1990
DMA 1475 II NW-SERIES V891





STATE OF WASHINGTON
Department of Archaeology and Historic Preservation
1063 S. Capitol Way, Suite 106 - Olympia, Washington 98501
(Mailing Address) PO Box 48343 - Olympia, Washington 98504-8343
(360) 586-3065 Fax Number (360) 586-3067

May 30, 2012

Paul Lusignan
Keeper of the National Register
National Register of Historic Places
1201 "I" Street NW, 8th Floor
Washington, D.C. 20005

RE: **Washington State NR Nomination**

Dear Paul:

Please find enclosed new National Register Nomination forms for the:

- **Kiggins Theater – Clark County, WA**

Should you have any questions regarding this nomination please contact me anytime at (360) 586-3076. I look forward to hearing your final determination on this property.

Sincerely,

Michael Houser

State Architectural Historian, DAHP
360-586-3076
E-Mail: michael.houser@dahp.wa.gov