OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 Garland Theater

Other names/site number

2. Location

street & number 924 West Garland Avenue ____ not for publication

city or town Spokane ____ vicinity

State Washington code WA county Spokane code 063 zip code 99205

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.)

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: Signature of the Keeper Date of Action

___ 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:) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- X private
- ___ public-local
- ___ public-State
- ___ public-Federal

Category of Property
(Check only one box

- X 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
1		objects
2		Total

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

Historic Theaters in WA 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

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE - Theater

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT:
Streamline Moderne

Materials
(Enter categories from instructions)

foundation CONCRETE
walls BRICK
roof ASPHALT
other

Narrative Description
(Describe the historic and current condition of the property.) SEE CONTINUATION SHEET

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.)

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions)
ENTERTAINMENT/RECREATION
ARCHITECTURE

Period of Significance
1945 - 1961

Significant Dates
1945 (date of construction)

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder
Funk, Moldander & Johnson (architect)
Bair, Roy (builder)

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 Buildings Survey Record#_____
- recorded by Historic American Engineering Record#__

Primary location of additional data:

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

Name of repository:
Spokane Public Library Northwest Room

10. Geographical Data

Acreage of Property Less Than One Acre

UTM References
(Place additional UTM References on a continuation sheet.)

	Zone	Easting	Northing
1	11	4 68 143	52 82 137
2			
3			
4			

Verbal Boundary Description
(Describe the boundaries of the property.) See continuation sheet.

Boundary Justification
(Explain why the boundaries were selected.) See continuation sheet.

11. Form Prepared By

name/title Wade A. Blanton (Edited by DAHP Staff)
organization The University of Oklahoma date January 8, 2013
street & number 1718 North Lincoln Street telephone 509-280-8926
city or town Spokane state WA zip code 99205

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

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 Katherine M. Fritchie
street & number 364 S Coeur D' Alene Street telephone 509-838-1310
city or town Spokane state WA zip code 99201-5863

NARRATIVE DESCRIPTION

Built in 1945, the single-screen, Streamline Moderne style, Garland Theater features three receding components oriented to the south which define its historic functions. The inner frame consists of reinforced concrete with cladding of terra cotta, brick, and tile. The first story, second story apartment, and auditorium roofs are flat. A forty-eight foot tower marquee at the southwest corner of the south lot features a triangular reader board above a trapezoidal base. The exterior walls of the front entrance façade are finished in dark brown tile at the lower portion and terra cotta on the upper portion. Brown tiles extend along the base of the east storefront. Along the far southeastern wall, red and brown brick consume the first portion above the tile and are followed above by tan brick. Tan corrugated metal serves as the upper banding of the storefront, the outer wall of the second story apartment. The theater is in the Garland Business District, an economic community that continues to function and serve the local community. A majority of character-defining features remain intact on the exterior. The interior, while having been renovated more than the exterior, still retains a majority of historical decorative elements. The Garland Theater remains in good overall condition and is easily the most recognizable landmark of the Garland Business District.

Exterior

The Garland Theater is bounded by Garland Avenue on the front-facing south façade, Monroe Street on the west façade, Walton Avenue beyond the north parking lot, and an alley along the east façade. The building, including storefront spaces, is 10,310 square feet in measurement. A rectangular structure, home to a guitar sales business, adjoins the east storefront and extends to the alley. A parking space exists behind this structure and extends to the southeast exit of the theater.

The building is supported by the original foundation and walls made of reinforced concrete. The outer walls are clad with terra cotta, brick, and tile. Settlement cracks are evident in the brickwork slightly beyond the southwest corner, the tiles of the west door, and the steps and surrounding concrete of the north and southeast exits. A majority of paint under all overhangs and on painted doors is chipped. The marquee tower also requires painting in a number of areas. The flat auditorium ceiling consists of plaster, and is covered by tar paper. The other ceilings of the building are also flat with a similar appearance.

A curved driveway connects Garland Avenue with Monroe Street at the south portion of the property, separating the front tower marquee from the concrete walkway along the front. Above the vestibule entrance, a tall cornice line forms a continuous parapet around the first floor of the movie theater. This element is clad with terra cotta and protrudes slightly above the main entry forming a sheltered overhang. This area is distinguished by rounded corners and a unique terra cotta pattern of wavy tiles. Each protrusion is decorated with a turquoise tile depicting a flower design. The tiles on the parapet are set within three recessed turquoise borders. Three turquoise planters sit above the parapet and near the west façade. The planters have recessive borders on all sides and match the Art Deco components of the exterior. The upper edge of the parapet is decorated with a banner of garland reliefs. The uppermost edge of the parapet consists of corrugated terra cotta.

Two turquoise tiles, each depicting a flower, flank both sides of the parapet, and lay at the center of three recessed terra cotta frames. The frame reliefs are repeated in vertical increments of three along each of the auditorium's south, southwest, and west facades. The turquoise tiles within these frames have simpler flower designs consisting of only four leaves. However, instead of having turquoise tiles, the lowest frames on the south and west walls have brown metal vents. The upper border of the south, southwest, and west auditorium facades consists of repeated concave terra cotta tiles. These tiles rise slightly higher than the auditorium ceiling.

Long rectangular tiles run above the large tiles by the vestibule entrance and extend to the left and right of the parapet. These tiles are dark brown and continue along the south and west facades. The tiles also run along the top edges of the building from the northwest facade to the southeast façade. Similar tiles of the light tan variety run below the dark brown tiles from the outer west wall to just past the northwest façade. The two bands of tile are separated by approximately four feet, the distance of which contains square brick protrusions. Larger protrusions are found below the band of tan tile. The lowest four feet of the west wall is clad with additional dark brown tile.

Approximately twenty-four feet lies between the corner of the west wall and a planter bed west of the northwest exit. The planter bed is four feet wide and twelve feet long, running from northwest to southeast, and is sheltered by a low wall of painted brown concrete. The north exit faces the same direction as the planter bed. Painted brown concrete consumes the first $2^{1/2}$ feet in height of each side wall flanking the concrete steps. Above these bases, an approximate distance of 8 feet separates the lower ledge from the top of the exit overhang. The overhang spans of a width of approximately twenty-two feet, is slightly wider than the steps beneath it, and has the same length as the planter bed.

The low band of dark brown tile continues past the northwest corner and along the northeast façade. The thin band of tan tile extends for approximately $2^{1/2}$ feet past the northwest corner. The triple set of header lines from the northwest façade end at the same terminus and continue before the northeast corner. The low band of tile then changes to a medium red brown tone and continues along the northeast façade. A thin band of dark brown tile continues at the upper edge, and no vents are visible below it.

The east façade extends for forty-five feet and is bounded by the alley and parking lot. The brick and tile patterns repeat from the northeast façade. The low band of brown tile has lightened due to weathering and has been repainted in the center due to graffiti.

The first half of the southeast façade runs for approximately thirty-six feet. A metal fence with white barrier material encloses power equipment and spans from the east exit to a brick chimney located approximately two-thirds the distance west of the east exit. The chimney is slightly higher than the auditorium and retains the same brickwork and tile band at the top. A metal pipe supported by brackets runs vertically parallel to the brick chimney. As with the northwest façade, twelve square vents appear horizontally between the upper band of tile and highest pair of header lines.

A large metal vent and an air conditioning unit are situated above the southeast exit. Pipes run vertically along the southeast façade between the brick chimney and southeast overhang. Directly above the overhang, the pipes turn eastward; a portion end directly past the north edge of the overhang, and the others continue horizontally along the east walls of the theater and apartment. At the south outer wall of the southeast exit, a white pipe runs vertically above two electric panels and almost reaches the upper edge of the east theater wall. Immediately south of the southeast exit, the lower portion of the east wall is clad with banded metal siding. The lowest portion of the siding has a horizontal band which runs at the same level as the second highest concrete step of the southeast exit. A white drainage pipe runs vertically below the southeast corner of the second story apartment. A thinner band extends along the upper portion of the siding and is followed by about one foot of brick that is capped by a band of brown painted concrete.

A flight of stairs extends from the apartment entrance to the living space. The original plans for the apartment included two bedrooms, a large living room, dinette, kitchen, and bathroom. The bedrooms existed at the southwest and southeast corners of the apartment, and a walkway between them provided access to the south portion of the roof. The large living room currently functions as a dining area, and consumes most of the central apartment space. The southwest bedroom is now a study, whereas the southeast bedroom is now a den. The current bedroom is directly north of the study. A hall approximately twenty-five feet long runs from north to south between the den and the kitchen. The dinette is more difficult to discern as a laundry area in the east hall or the current bedroom remain likely possibilities. The bathroom lies between the large central room and the stairs at the north wall. The tub in the bathroom was replaced around 2004.

Chimneys
The main chimney is clad with brick and runs perpendicular to the southeast façade. The chimney rises slightly higher than the auditorium ceiling, and a band of tile marks the terminus of the chimney top. A rusting metal chimney pipe runs parallel to the brick chimney and is connected to it by four large metal brackets. The metal pipe rises slightly higher than the brick chimney. A thin wire stretches perpendicular to both chimneys above the lowest pair of brick striations. Additional pipes exist at about the same level just west of the chimneys.

Doors
The south vestibule entrance is approximately ten feet wide and allows entry via three pairs of metal framed doors. This entrance is bordered by the ticket booth to the east and the confectionary shop (present bar) to the west. A poster display case protrudes from the brown tile cladding east of the ticket booth and is followed by a door leading to the second story apartment. Beyond the first set of vestibule doors, three pairs of wooden framed doors allow access to the foyer. The glass door handles are original and doors have been replaced.

A red door exists eighteen feet north of the southwest corner. A thin vertical window exists in the center of the door. At the base of the concrete steps, the door is flanked by terra cotta blocks. An original partition wall borders the north edge of the door, consisting of a solid tile block at the base of the second doorstep followed by three connected sections of similar blocks with two square holes in the middle of each section. Above the door, a small overhang consisting of three connected blocks is supported by the partition. The south edge of the door reveals a hole present in the overhang and a severely chipped block by the top step. However, a photograph taken in 1946 reveals that a pole, and not a partition, existed on the south side of door. A small door covering the chute originally used by the projectionist to dispose of flammable film is situated fifteen feet north of the west door.

Three pairs of double doors serve as exits and are centrally located at the northwest façade. These doors are sheltered by an arrangement similar to that of the west door: a partition wall at the left side, albeit made of brick, contains fifteen square holes, and is complemented by a thin beam at the opposite side of the exits. The partition wall and beam support the large overhang above of the exit doors and steps. A metal railing with balusters connects the beam to the extension of façade bordering the exit doors. The extension is corrugated, painted dark brown, and borders the doors. Hand rails exist along the partition wall, the stair rail and beam, and centrally within the exit space.

A pair of double doors serves as the northeast exit. These doors are also bordered by a wall at the left and a beam on the right. The left wall is approximately two feet inward from the easternmost corner of the northwest façade. The extremities of the exit span a distance of approximately 9 ½ feet, and about three feet exists between the outer corners and the wall of the façade.

The south corner of the east facade contains a double door exit which is sheltered by an awning that spans from the outer wall to the west edge of the doors. The east edge of the overhang is slanted to match the corner of the building. The west edge of the doors consists of a brick partition wall; underneath which exists a low extension of concrete painted dark brown and that continues south and west below a fenced area guarding power equipment. As with the west door, this exit lacks a beam on the side opposite the partition wall. Concrete lies at the base of the doors and is slanted to match the shape of the overhang. A sewer lid lies in the center of the concrete.

The southeast exit is situated in a recessed corner beyond the east exit and brick chimney. Three sets of double doors serve as exit points at the southeast wall. These doors exist at the north and south sides of the auditorium. Inside the auditorium, above each of the side exits, three reliefs of flowers decorate the walls. All doors are marked with a red exit sign from the inside; the foyer exits have signs placed centrally on the short walls affront the corridors which lead to the foyer. Trapezoidal reliefs near the foyer exit signs depict a fleur de lis symbol. Two employee doors lie at the west and south of the six exit doors located further south. A concrete platform approximately sixteen feet wide leads to the exit stairs. A brown concrete border measuring one foot in width flanks the south edge of the stairs. Three hand rails remain on the stairs. A white banner above the stairs reads "no skating, skateboarding, loitering" in bold black capital letters. The uppermost concrete step features yellow capital letters which state "no parking

by order of City Fire Dept." A large overhang spans fifteen feet beyond the exit stairs. The overhang is supported by two black iron pillars. The outer frame of the overhang consists of black metal truss and is followed by a blue-white plaster ceiling.

The wall of the north foyer hall curves diagonally northward, revealing two doors. The westernmost door leads to an employee lounge and the door beyond it a janitor's closet. Both doors have a square gold relief featuring a fleur de lis. The designs are repeated on the doors of the original check room and telephone room, located in the south foyer hall, and the door leading to the managerial offices. The original check room door, located furthest west, is a split door with upper and lower halves. The door of the managerial offices, located south of the south hall, and the doors of the men's and women's restrooms also bear the same design. A door at the east wall of the south hall and waiting area leads to a hall approximately twenty-five feet in length spanning from north to south. Heating ducts, albeit nonoperational, span from west to east under the first level theater seats.

The managerial offices have one main door along the south wall, the Manager's office door, a ticket booth door in the southwest corner and a boarded door in the southeast corner. The offices are marked by a metal rectangular sign marked "Manager" in nostalgic capital red lettering. The north and south auditorium exits also have this type of sign and lettering.

The west storefront has a southeast door consisting of a metal frame and rectangular glass, the west door connected to an employee area, and a door approximately four feet in width leading to the front foyer of the theater.

The auditorium has two exits leading to and the foyer area that consist of two pairs of black double doors. Both exits are situated at the north and sound ends of the foyer. Laminated signs on the doors read "Welcome to the Garland Theater" in bold black letters. Ceiling signs in front of the doors indicate "Aisle 1" and "Aisle 2."

A door located above the south balcony aisle separates the auditorium seats from the projection room and storage room. The projection room door exists at the north wall behind the first door, and the storage room door lies at the south wall.

Steps at the right of the stage provide access to a storage area behind the screen. The parquet flooring in this area is still intact, and the original ladder and reader board changer are located there. The curvature at this location has prohibited the owners from changing the type of screen. A round purple border separates the easternmost exit doors along the top, which are also flanked by round plaster. Each relief of rounded plaster measures approximately two feet in width. The distance of these exit doors is the walls is roughly five feet wide, and approximately seven feet separates the extremities of the rounded areas. West of each of the exits, black screens in the wall cover access areas for lighting and wiring. All exit doors are painted red.

A door directly east of the vestibule entrance provides access to the second story apartment. The door frame contains a mail chute at the lowest section. A second door exists at the west façade of the apartment, providing access to the roof.

Windows

A display window in the far southeast wall advertises the guitar sales business. The east storefront door contains glass panes and sits below transom windows and behind a fixed wall pane. The remaining storefront windows have been replaced with rectangular coated windows and advertise the recording studio that currently occupies the storefront space. The curvature of the windows reflects the window pattern of the ticket booth. Twelve panes span from south to west. The west door is bordered by two panes of glass at the sides and one above it.

The street level apartment door contains three rectangular windows that align vertically with the door space. An advertisement window case protrudes from the tiled wall to the west. Proceeding west, the ticket booth window contains curved increments of rectangular panes. Sans muntins, these panes resemble the windows of the east storefront. The tile base below the windows follows a similar curved shape and narrows toward the ground. The front vestibule doors each contain a modern fixed window. Three transom windows are situated above the three pairs of doors and are separated by window frames.

The front door of the west storefront, like the vestibule doors, sits below a transom window and holds a single pane of glass. A modern window consumes the side edge of the storefront and is connected to a diagonal corner pane. The south window consists of two large horizontal panes separated by a muntin. The west pane adjoins another diagonal pane prior to reaching the west corner of the building. The west corner, composed of brick, forms a round column at the edge of the south and west facades.

Three fixed vertical windows provide views of Monroe Street from the northwest foyer. Each window is approximately five feet high. The outer windows are flanked by patterns of brick that fan outward from the recess of the window to the edge of the wall. The central window is bordered by a similar pattern of dark brown tile. The tile extends upward from the tile running at the base of the wall and reaches slightly above the top band of tile. A unique relief of dark brown tile approximately four feet high provides a continuum between the central window and the terra cotta squares above. A vertical relief of blue turquoise adorns the center of this portion. Below each window, the border pattern of the central window is repeated. Within these borders an initial portion of tile is followed by an outer portion at the edge of the wall. Below the central window, the lowest portion of tile is in need of repair. Beyond the northwest corner, two windows provide views from the vestibule to the north side of the theater.

Three small, square, recessed windows are placed between the lowest pair of terra cotta frame reliefs on the southwest façade of the auditorium. These windows are bordered by dark brown tile and likely provide views from the storage room south of the projection room.

The second story apartment has six windows; the arrangement of which is unique as the front south windows alternate from modern sliding windows to modern fixed windows. The pattern of alternation is broken with the central two south windows in that both windows are of the sliding fashion. The smaller kitchen window is also of the sliding variety exists at the southeast façade between the south façade and second southeast exit. A casement window exists slightly north of the door on the west façade.

Interior

Vestibule
The vestibule is approximately ten feet wide and fifteen feet long. The west side contains an advertisement sign over a shelf of brown and white marble about six feet wide. A band of marble runs along the lower edge of the wall for approximately $4^{1/2}$ feet on either side of the shelf. The east side retains a slot booth originally used by ushers to dispose of tickets. The booth, like the walls, is made of plaster, and curves inward below the top shelf, running straight below the curves. Above the booth, movie posters are locked behind glass amidst a wide frame of plaster. Brown and white marble is repeated along the low portion of the wall.

The walls are painted burnt orange and the ceiling is violet with gold trim. The east wall and ceiling have a wavy shape. This wavy pattern is present in the plaster above the foyer doors, and the ceiling above is straight. The ceiling contains a large, central, circular opening for lighting. Three smaller light fixtures with circular grills remain on either site of the dome. A plaster relief above the foyer doors is painted dark brown and in the shape of an open book. A gold relief in the center of the book depicts a single sea shell flanked by flowers.

Foyer
The semicircular foyer is accessed from the vestibule. The space curves outward along the west wall. At the northwest side a window shelf of black rock resembles the sculpted bench beneath. The material is repeated below the north windows. Between the north and northwest windows, an old porcelain drinking fountain is bordered by original violet marble. The top center portion of the marble arches upward.

The concession stand runs from southeast to northwest and is located at the east wall below the auditorium. The base is approximately ten feet wide, five feet deep, and three feet high. An employee room of approximately the same width exists behind the front stand area.

Slightly north of the concession stand, a flight of three stairs leads to a short hall ending with a movie poster display. Curved pillars of gold-painted plaster border the display area on either side. The base is approximately five feet wide, made of brown plaster, and has a lipped shelf. The display area is lit from above and below by pink neon lighting. The lighting effect is muted due to translucent white glass plates covering the lights. The plates are approximately two feet wide.

A short flight of stairs east of the employee break room and janitor's closet provides access to the ladies' powder bar and restroom. The powder bar entrance contains a pillar of red corrugated plaster on the north side that sits atop a plaster ledge. The powder bar is approximately ten feet square and consists of a waiting area and mirror station. Five connected rectangular mirror panes sit below three light plates, each containing three incandescent bulbs.

The hallway format south of the concession stand is similar to that appearing at the north end. A poster display area and base are lit by pink neon lighting and bordered by gold plaster pillars. However, the lower light plate of the display area is transparent instead of translucent. The former check room and telephone room are located south of the display cove. The original electrical plans indicate that the check room was situated west of the telephone room. The two rooms currently function as storage areas.

Auditorium
The auditorium can be accessed at the north and south sides of the foyer. Beyond the foyer's southern door, six light plates are distributed over a distance of twenty feet along the lower portion of the southernmost wall. The current fire extinguisher sits behind glass in the same location as the original fire extinguisher, slightly inward from the door. On either side of the auditorium, small boxes with gold screens remain on the outer walls. These were previously used in a telephone communication system used throughout the theater. Beyond the boxes, three pairs of double doors serve as side exits on either side.

The auditorium seats consist of a first level and a rear balcony level. North and south stairs lead to the balcony and are 6 feet wide at the base and rise by $4^{1/2}$ feet. A wood partition separates the balcony seats from an aisle separating the two levels. It is concave and extends for approximately 40 feet from north to south. Either side of the balcony level has an initial seat partition which is joined further west by a second partition that touches the walls. The first $3^{1/2}$ rows of seats have about the same width as the seat partition. The balcony seats are separated by 2 aisles that extend from west to east. The carpeting along these aisles and most of the auditorium is well worn. The first step leading off from the stairs curves nearly forty-five degrees. Afterwards, 16 steps, each measuring 3 feet, lead up to the rear aisle and projection room. Each step has a footlight; the uppermost footlight panels on either aisle have missing grill parts. The rear aisle extends behind the seats for approximately 40 feet. Wall vents exist at either side of the rear aisle. About 5 inches above the vents, brass lights overlap them by approximately 8 inches inward. These lights have a silver corrugated middle portion.

A wall separates the projection room from the rear aisle. A door and short stairway provide access to the projection room on the south side. The wall on the north side of the door has nine square recessed windows leading from the projection room. These windows vary in size; the largest having been designed for the projector. At the north and south extremities of the wall the smallest windows are square and hold screen barriers.

The projection room is rectangular and extends from north to south at the west end of the auditorium. It is approximately ten feet wide and twenty feet long. Projection machinery and materials are currently stored as the Garland's movies transition to a computerized format. A system of sliding plates once existed between the movie projectors and balcony seats to protect patrons from flammable film. Although these have been removed, the original chute used to dispose of the film remains in place at the north side of the westernmost wall. The projectionist's restroom, located beyond a door at the north end, has been converted into an additional storage area.

The auditorium walls are painted red and purple. In the balcony, the lower ledge contains the purple portion and extends about two feet from the concrete steps below it. The red portion begins at a height of about four feet at the rear of the balcony and gets progressively larger towards the lower east portion of the auditorium. It starts at the balcony with a rectangular shape, widens towards the front, and ends near the movie screen with a large rounded curve at the top and a flat slanted edge at the bottom.

Approximately three feet up from the second seat partition, acoustic boards are visible and extend for a distance of approximately twenty-five feet. These boards are painted the same red as the rest of the upper wall, have a "brick wall" pattern, and reach approximately one foot below the top of the ceiling. The walls at the lower level consist of original corrugated plaster. Fifteen lights with grill covers continue along both sides.

The central aisle that separates the balcony partition from the first level is bordered by a second convex partition. This partition is approximately four feet high and forty feet wide. The seats at the lower level do not have a central aisle, a feature common to some Art Deco theaters. The round edge of the red section is bordered by thirteen plaster squares which are approximately one foot in length on all sides. These squares were originally painted gold and have experienced considerable wear. Between the squares, gold reliefs of wreaths follow the same path along the round edge. Beyond the thirteenth square, a gold border of plaster is decorated with flowers and extends beyond the second seat partition of the balcony for a short distance. The last approximate ten feet of this border remains without gold paint on either side of the balcony.

The corrugated purple plaster extends to the ceiling beyond the terminus of the round red portion and continues above it from east to west. The small wooden stage below the movie screen is painted black, has a lipped edge, and is worn along the southeast side. The lowest approximate 2 feet of the front stage wall is purple and extends down to the carpet. The curtain in front of the movie screen is red and approximately 40 feet wide. The screen itself is approximately 42 feet wide and 18 feet tall. The southeast side of the stage is convex; beyond which stairs lead to the storage area behind the screen. A round purple border separates the easternmost exit doors along the tops, which are also flanked by round plaster. Each relief of rounded plaster measures approximately 2 feet in width. The distance of the door space is roughly 5 feet wide, and approximately 7 feet separates the extremities of the rounded areas. West of each of the exits, black metal screens approximately $4^{1/2}$ feet tall and $2^{1/2}$ feet wide cover access areas for lighting and wiring. All exit doors are painted red.

Alterations
The numbers of alterations made to the original design of the theater have been relatively minimal over time. An enlarged stage, new seats, provisions for curtains, new curtains, a wide screen, and stereophonic sound equipment were installed in 1954. The second floor doctor's office (current apartment) was enlarged in 1955, eliminating the walkway between the upper south façade and roof. In 1958, a partition made of strand studs and plaster board was included in the attic to provide a wind-stop. The tower marquee was modified with two bordering signs that read "Tops in shows" and "Theatre." Due to fire safety requirements in the 1960s, the number of auditorium seats decreased from between 900 and 1000 to 790. Presently, there are 630 auditorium seats. A handrail was installed on the stairs of one or more exits in 1965. During the 1970s the foyer's concession stand was relocated slightly forward of where it had been in 1946. Plans are currently underway for the concession stand to be returned to its original position. The foyer's original bubinga wood veneer was eventually removed. A metal walkway was added below the reader board of the marquee tower for employee safety.

Fritchie, the current owner, has completed additional renovations in stages. Neon lighting and carpeting in the foyer have been replaced. All carpeting in the auditorium has been replaced with the exception of the carpeted steps near the projectionist's room. After the former confectionary shop had been used as photography studio, the counter space was reproduced by using lines that existed on the floor. The tile floor of the confectionary shop originally had a burgundy border that ran along the floor and elevated stool platform. The border has been replaced by tiles which are a speckled mixture of aquamarine and teal. The present owner has replaced several roofs with the exception of the auditorium roof, and also replaced the tub in the second floor apartment in approximately 2004. The east storefront's interior was remodeled into a recording studio in about 2007. Over time a railed ramp addition was installed near the west door of the storefront. Near the door, a sign on the railing reads "no bikes."

NARRATIVE STATEMENT OF SIGNIFICANCE

The Garland Theater, located north of downtown Spokane, Washington is historically significant under Criterion A for its direct connection to the entertainment/recreational needs of Spokane. 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 the noted architectural firm of Funk, Molander & Johnson. While the structure is representative of the Streamline Moderne movement, the craftsmanship reveals a search for a style in the immediate post war era. The period of significance begins in 1945, the date the theater opened and ends in 1961, the first documented official change in ownership.

Spokane
The City of Spokane and the surrounding communities emerged from post World War II with a decidedly newer look. Between 1940 and 1950 the population of the county grew 35% to 221,561 people. The population boom was fueled by the establishment of several national defense projects within and near the city. Part of the reasoning behind the location of the facilities, beyond the fact that Spokane was inland from the coast and far away from potential attack by submarines, was that vast amount of available electrical power could be provided by the Grand Coulee Dam.

Further driving the economy and population growth was the firm establishment of Spokane as the industrial and commercial center of the ever-expanding Inland Empire. Since the beginning of the 20th Century, the region embraced some of the wealthiest and most productive agricultural, lumbering, and mining areas in the nation. One of the principle post WWII manufacturing operations was the Kaiser Aluminum & Chemical Co., which built the largest aluminum rolling mill west of the Mississippi near Spokane. The plant was the second largest aluminum reduction mill in the United States during the 1950s.

The strong economy and the return of GIs, some of whom moved permanently to Spokane after having been stationed there, contributed to a local housing boom. By 1955 over 1,000 building permits were issued valued at $16 million dollars. The estimated number of dwelling units in Spokane by 1956 had grown to 57,333. Capitalizing on the influx of citizens and their need for recreational endeavors was a group of savvy investors; Lester N. Johnson, James Crick, E.W. Johnson, and Roy L. Bair. Due to the background of the ownership group (Lester Johnson was a sewer contractor, James Crick and Roy Blair were paving contractors), they were able to cobble together enough building materials to construct one of the first buildings in the city following the wartime rationing of building materials. The group formed the Inland Theaters Company to construct the Garland Theater. Owner Roy Bair actually constructed the building.

Garland Business District
In choosing a location to build a theater, the Inland Theaters Co. decided to invest in the Garland District, a neighborhood enclave north of the downtown core, and just west of a major north-south thoroughfare. This area of Spokane had developed much later than other areas of the city and was ripe for development and expansion in the post war era. Despite being served by a streetcar line as early as 1910, Garland

Avenue remained near the northern edge of town. Self-employed entrepreneurs built small-scale commercial wood and brick buildings into the 1920s and 1930s. In the 1940s, more substantial buildings began to replace the original entrepreneurships and major investment arrived with the establishment of corporate banks, retail chains, and a grand theater.

Garland Theater

The theater was built on a lot that had sat mostly vacant throughout the years. Sanborn Fire Insurance Maps reveal that a collection of 3 small houses were present along the east side of the lot before the theater was built. Original estimates for the costs of construction of the Garland ranged between $130,000 and $140,000 with a final price of $125,000.

The theater opened with great fan fair on Wednesday, November 21, 1945. Patrons formed a double line for more than a block when the doors first opened at 6:45pm. By 7:30, the 980 seat auditorium was filled, ready to watch a double-feature showing: "It's a Pleasure," starring Sonja Henie and Michael O'Shea, and "Double Exposure" a crime comedy co-starring Chester Morris and Nancy Kelley. Festivities included an army searchlight unit from nearby Fort George Wright, a Victory Bond rally, and presentation of the Garland Avenue Business Men's Association's candidate in the eastern Washington Victory Bond queen contest. The bond queen, selected by local merchants, had the privilege of being the first individual to purchase a ticket from the Garland Theater box office. The lobby was lined with chrysanthemums, pompons, and red roses sent by well-wishers and displayed on bulletin boards were congratulatory telegrams from Bing Crosby, Cary Grant, Dorothy Lamour, Bob Hope, Eddie Cantor, and Ginger Rogers.

Modern in every detail, newspaper accounts report that the blue and wine colored auditorium drew particular comment as well as the continental seating and extra space between the rows. In the lobby the visitor was greeted by a "richly carpeted foyer" highlighted by a "pale lavender ceiling which contrasts beautifully with a deep wine rug and the walls are finished with Bubinga (African Rosewood) wood veneer. A huge oval bowl on the ceiling is ringed with indirect lighting." Sofas and chairs provided a relaxed atmosphere to mirrored glass with garland designs and murals depicting the history of the movie industry. Germicidal lamps on the walks kept the air purified. The building featured the large auditorium, a men's smoking room, a check coat room, telephone booths, ushers dressing rooms, a women's powder bar, confectionary shop, and special seats equipped with hearing aids, and heated ventilation which ran under the auditorium floor. The north parking lot accommodated fifty cars. To run the theater, the partners hired Charles F. Harris, who reportedly came from Hollywood to direct the grand opening program.

The Garland was the first stadium-type motion picture house in Spokane. Reportedly it's European-style seating was a technological innovation in the Pacific Northwest. According to owner Lester N. Johnson, the seating was designed to accommodate both safety and comfort. The width between rows was forty-two inches, double the usual space allowed for legs/feet, and eliminated the center aisle a feature which required seated patrons to rise for others. The balcony, being located behind and not above the first level, eliminated the hearing difficulties of "dead" space.

Business went well for the new theater, the first neighborhood theater to open in the city since the GEM had operated back in 1913-1917. Weekly earnings for Garland Theater employees ranged between $1.50, $3.75, and $6.75. Operational costs included a $240 payment to Paramount Film Distributing Corporation, and $226 to RKO Pictures, Incorporated. Utility bills paid to Washington Water Power Company averaged $15.82 a month; while the City of Spokane was paid $22.50 for an operational license, and the State Tax Commission received $10.

The Garland was built with a small stage area which was utilized on a limited basis. Among the first events was a "Pop" concert series performed by Spokane Philharmonic orchestra in 1948. Reportedly manager Harris had the stage extended to accommodate the orchestra which included space for a grand piano. The American Cancer Society also held several fundraiser and auction events at the theater (1952); and the Garland played host to an original radio show.

Manager C.F. Harris lived with his wife in a modest second story penthouse above the lobby. When Andrew M. Samuels succeeded Harris as manager, he converted the penthouse unit into a doctor's office in 1949. The theater income was supplemented by small commercial spaces which fronted the entry courtyard. Mrs. Harris operated a music store in the east store front in 1947. By 1949, the space was being rented to The Matinee Shop, a women's clothing store. Charles and Margaret Henle opened a photography business in the former confectionary shop space west of the lobby. Henle photography studio became a neighborhood fixture, and by the mid-1970s the Henles had partnered with the Raymon and Sharon Care to form a new company; the Henle-Care Studio. The studio remained a tenant until 1988.

By the late 1950s, the Garland started to compete with other local theaters such as the Autovue, the Fox-Evergreen Theatres (the Fox and the State), the Post Theatre, the East Sprague Drive-in Theatre, the West End Drive-in Theatre, and the East Trent Motor-In Theatre. Frank Dodd, a new manager was hired in 1958. To compete in a growing market a larger screen and stereophonic sound system was installed in the Garland.

In 1959, Edward H. Metzgar began the process to purchase the Garland under a $200,000 contract from the original investment group. A year later the theater operations were merged with a larger management corporation, Favorite Theater, owned by Joseph J. Rosenfield. Under the new management agreement, Metzgar retained ownership of the Garland and continued to be manager. Metzgar actually contested the sale/value of the theater in court in 1961, claiming the theater was only worth $80,000, and requested a return on the amount he had paid for the Garland as well as improvements he made. The defendants in the case, claimed that Metzgar was given ample opportunity to view the books and records prior to the purchase agreement, although he refused to do so. However, the court ruled that the contract be forfeited and the property returned to its original owners. It was then purchased by Joseph J. Rosenfield, who owned numerous other theaters and drive-ins in the inland northwest.

Throughout the years a series of managers came and went, including Gerald McLaughlin (1963-1966), Donald Parker (1967-1972), Leo Cereghino (1973-1974), Don Tesdahl (1975-1977), and Anna Edgcomb

(1977-1986). Cereghino was the first manager to operate the theater under the SRO Favorite Theaters chain. Don Tesdahl, the 1975 owner, was apparently succeeded by his wife in 1977, who changed her last name to Edgcomb and continued to operate the theater until May 1986.

By the late 1970s, x-rated movies had gained a significant foothold in the movie industry, and the Garland briefly participated. In late January 1977, the Garland started a run of "Madam Kitty" and "Emmanuelle," both x-rated movies which were scheduled to run for two weeks. A petition bearing slightly more than 1,400 signatures from residents in the Garland Theater district protested the showing of adult films were presented to the theater management. The two films were the first x-rated films to shown at the Garland since "A Clockwork Orange" which was given a screening for several weeks in 1972.

The theater company Cineplex excluded the Garland when it bought out the SRO theater chain. As a result, SRO closed the theater and the Garland sat vacant from May 1986 to 1988. In November of 1988 Don Clifton and partner Dale Reese leased the Garland from SRO, and reopened the theater as the first discount movie house in Spokane. Clifton succeeded in keeping the Garland's admission price at a discount rate. As late as 1994, the price of a ticket remained at $1.00. A "bottomless" tub of popcorn could be purchased for $3.25. Clifton and Reese had studied in detail the business aspect of discount theaters. Clifton initially worked as a real estate agent for Century 21 Crane, and Reese had operated a video-rental business. When the Garland opened it was one out of two hundred discount theaters in the nation. Within a year, Clifton had left the real estate business. By the second year, Clifton and Reese had opened thirty-five more economy screens, most of which were located on the east coast. According to Clifton, the Garland was not only their first discount theater, but it was also their most profitable.

By 1994, Clifton had sold his interest in all of the other theaters, including the Garland to Reese. While Reese operated more than 40 economy theaters and continued to expand, Clifton became active in other business ventures. Meanwhile, the Garland continued to generate a great deal of positive feedback from the local community and often sold-out to crowds on Friday and Saturday nights. The snack bar brought in substantial profits when compared to any overhead costs. However, the success of dollar theaters had prompted first-run theaters to put pressure on studios to slow the release of films for second-run showings. Films were initially available to the Garland following a first run. Afterwards, films could not be distributed until first-run theaters had ceased to play them, usually a period of three or four weeks.

The Garland continued to struggle throughout the late 1990s, playing 3-D reruns of films such as "The Creature from the Black Lagoon". Differing management issues and philosophy of which pictures to run created additional problems for the theater. Then in 1999 the Garland was purchased by its current owner, Katherine Fritchie who has been working to restore the theatre to its original splendor and modernize the sound and projection systems while retaining the family-friendly atmosphere and price.

Funk, Molander, & Johnson

To design the theater, the development group hired the architectural firm of Funk, Molander & Johnson. The firm had recently formed (1944) and the nominated building may have been their first project. Over

the course of the next 30+ years, the firm created some of the most prominent buildings in the Inland Northwest and left an indelible mark on the built environment.

Partner Albert Funk took the design lead for the Garland project. Albert Harvey Funk was a Spokane native and was born in the city on October 28, 1903. His formal architectural education was from Washington State College where he graduated with a Bachelor's degree in 1925. After graduation Funk returned to Spokane and began working as a draftsman for the architectural firm of Whitehouse & Price (1926 – 1929), one of the oldest and most respected firms in the city. He then headed to Washington DC where he served as an assistant architect for the U.S. Treasury Department (1929). Further work experience was gained working as a designer for the New York firm of Morrell Smith (1930) before returning to Spokane in 1931.

Upon his return to Spokane he acquired his State Architectural License (No. TL-144) and went to work as a draftsman for the State Highway Department (1935-36). By 1937 he was serving as an in-house architect with the Monroe Street Lumber Co. but decided to open his own independent firm in May 1937. Notable early projects include the streamlined modern style Edward W. Moen House (1938); the W.W. Garvin House (1940); and Francis Montague House (1940). Several of his designs were featured in the local newspaper. Funk was an active member of the Spokane chapter of the AIA and served on the State Board of Architect Examiners for several years (1958 to 1966). He passed away in Spokane on September 26, 1986.

Funk's partner Edwin William Molander was born October 27, 1901 in Marinette, Wisconsin. His formal education was from the University of Minnesota where he graduated with a BA in Architecture in 1925. While the details of his early career are unknown, Molander had a thriving practice in North Dakota before migrating to Spokane. Projects included numerous school buildings throughout the state. In fact his reported body of work included nearly $1.6 million dollars in projects designed from 1935 to 1940. For reasons unknown, Molander left the firm in 1956 and established his own independent practice. Don Murray became partner and the firm was renamed Funk, Murray & Johnson.

The third partner, Carl Herbert Johnson was born in Sheridan, Wyoming on January 24, 1913. He graduated with a Bachelor of Science degree from the University of Minnesota, St. Paul in 1935 and was a member of the Alpha Ro Chi fraternal organization. Upon graduation, Johnson served as a draftsman for a variety of firms including working for architect J. van Teylingen (1935-40) and Angus Vaughn McIver (1940 to 1941) both of Great Falls, Montana. Like Funk, Johnson also worked for architects Whitehouse & Price in Spokane (1943-44). He was an active member of the American Institute of Architects serving as Spokane Chapter Vice President (1954-1955), Secretary (1940, 1955-1956), and President (1957-1958). Johnson, a licensed engineer, was an important part of the partnership. His expertise allowed the firm to explore various roof forms and shapes, as well as innovative construction methods. He retired in 1996 and moved to La Conner, WA where he passed away on May 8, 2002.

While the Garland is the only know theater design by the firm, the company provided a wide variety of designs for projects ranging from single family dwellings, to church structures, to educational facilities.

Each one is unique in layout, style and execution, conforming to the needs of the client and site conditions.

Quickly upon their establishment the firm began to specialize in educational projects. Principle works include an elementary school (1947) in Waitsburg; an addition to Steptoe High School (1948); the Senile Ward Building at Eastern State Hospital in Medical Lake (1948); the Woman's Dormitory at Whitworth College in Spokane (1953); Pullman Elementary School (1953); several structures at Whitworth College (1952-66); and Pullman High School (1955).

However it is their ecclesiastical projects which have left a strong visual, architectural, and perhaps emotional impact on their various communities. The firm utilized the sculptural forms of materials and structure to create a unique collection of sanctuary spaces. Notable examples include Salem Lutheran Church (1946) in Spokane; Trinity Lutheran Church of Endicott (1950); Good Samaritan Episcopal Church (1959) in Colfax; St. Charles Borromeo Church (1960) in Spokane; Holly Family Catholic Church (1962) in Clarkston; and Richland Lutheran Church (1967).

Streamline Moderne
The architects Funk, Molander, and Johnson employed elements of Art Deco and Streamline Moderne in a search for a new style of architecture after the Second World War. The exterior included a terra cotta cornice which formed a parapet above the front entrance. The large tiles of garland design along the front parapet, while retaining the wavelike characteristics of Art Deco, provided a unique approach in Streamline Moderne design. Elements of Art Deco exist above and beside the parapet, and integrate with the streamlined appearance of the building. These features are repeated in components along the building's west façade and outer walls of the auditorium. The corrugated banding along the storefront's upper edge was another instance of streamlining. Large tiles along the lower edge of the structure accentuate the Streamline Moderne style. The exterior walls featured varied patterns of common brick: the most distinctive of which included three pairs of header lines along the north and south facades of the auditorium.

The interior of the building also reflected both the Art Deco and Streamline Moderne styles. The auditorium contained the most elements of Art Deco, whereas the confectionary shop and foyer contained elements of Streamline Moderne.

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 manufacturers 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 Garland Theater, built in 1945 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 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 Garland Theater is a unique example of the Art Deco style in Spokane. It serves to tell the story of the style from the Zig-Zag period, as found in the 1931 Fox Theater, to the Streamline Moderne period as evidenced in designs at Felts Field Airport (1939-41). With the Garland, the firm Funk, Molander & Johnson successfully combined these two themes and bridged the post WWII gap, showing Spokane citizens the dawn of post war design. Today the theater has stood the test of time and shows their mastery of several designs motifs and meets the registration requirements as defined by the Historic Theaters in WA State MPD.

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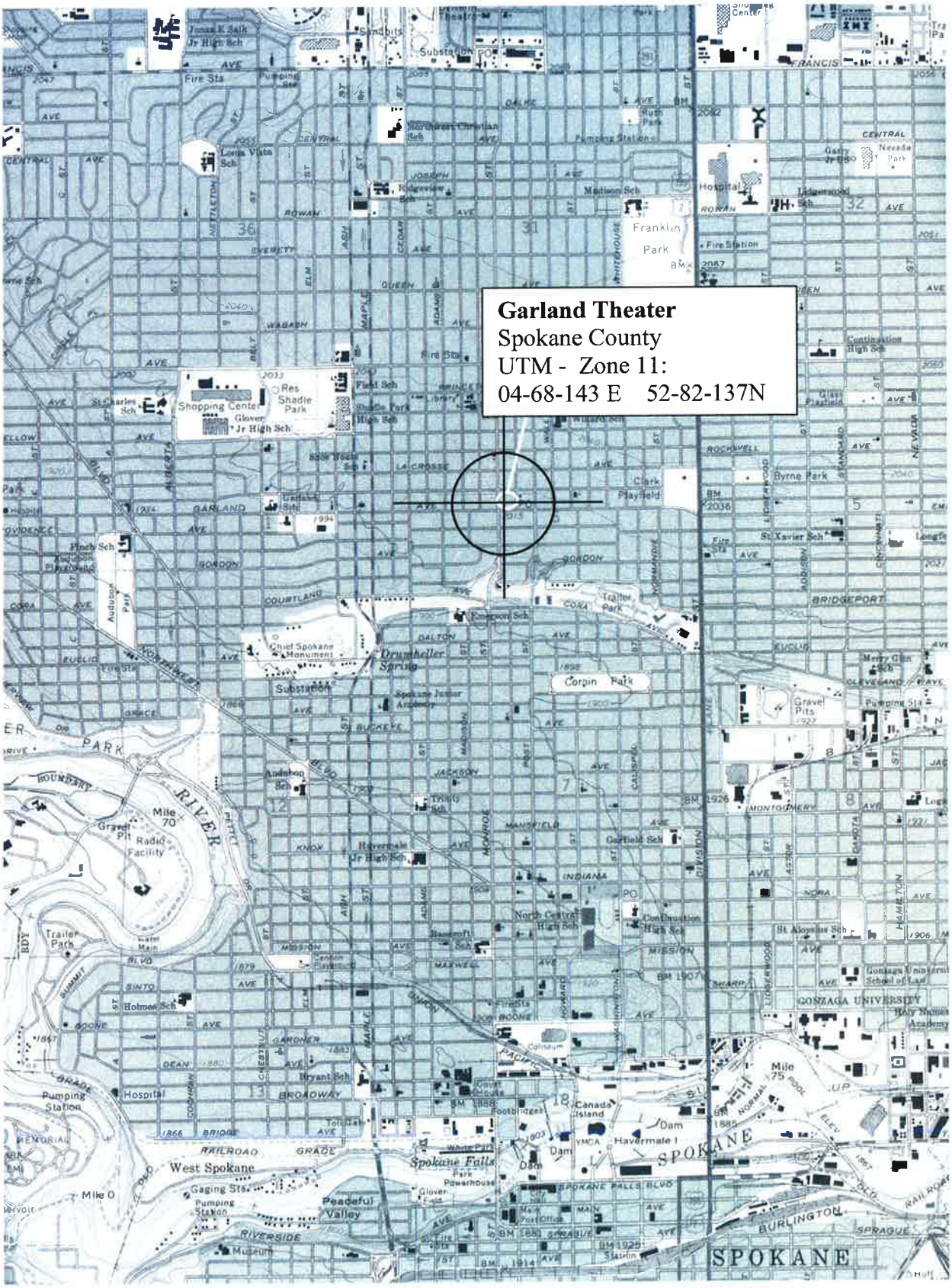
VERBAL BOUNDARY DESCRIPTION

The nominated property is located in Section 6 in Township 25, Range 43, Quarter NW in Spokane, Washington, and is legally described as: MONROE PK W 84 FT of L7-8 ; ALL L9 to 12 B14. It is otherwise known as Spokane County Parcel Number: 350621409.

BOUNDARY JUSTIFICATION

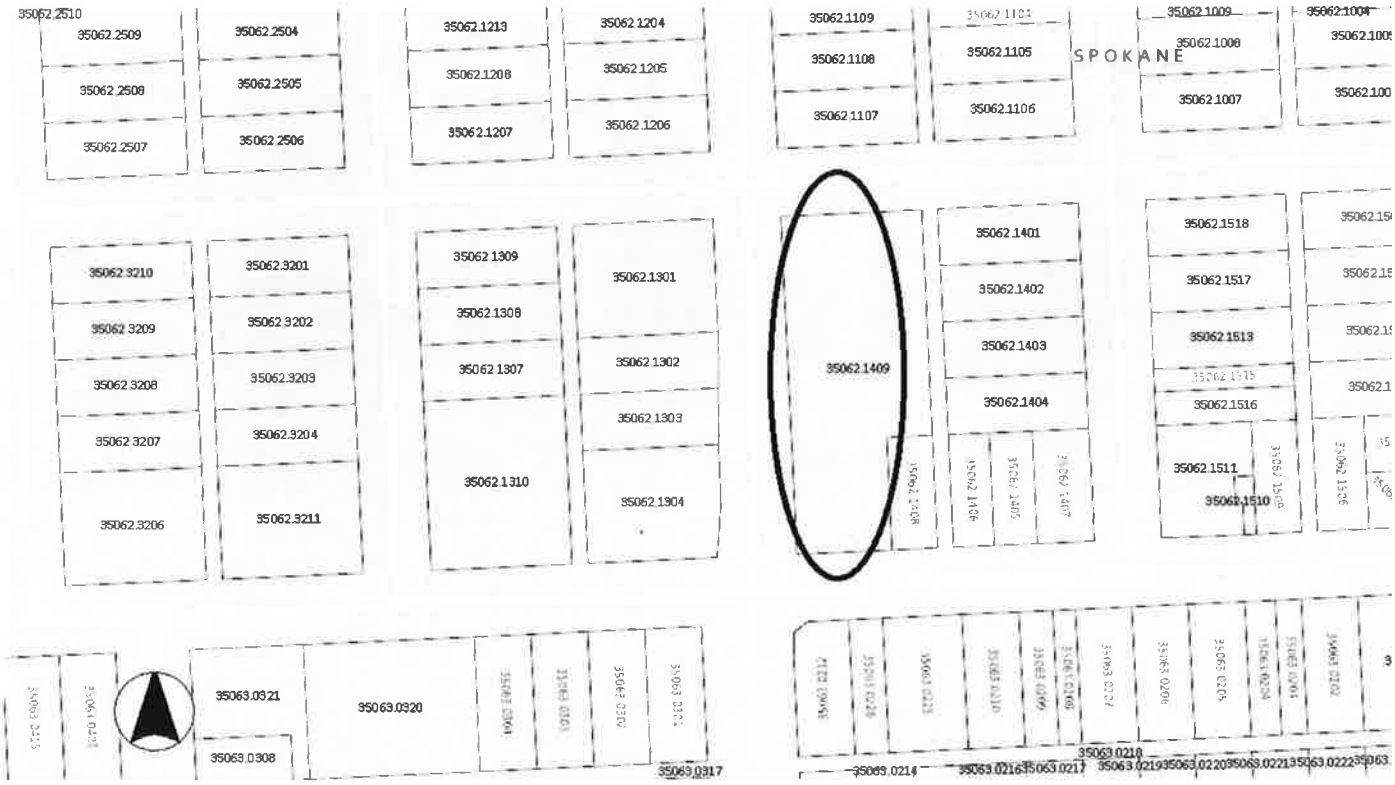
The nominated property encompasses the entire tax lot historically associated with the Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
MAPS



USGS Map detail showing the location of the Garland Theater in circle above center region.

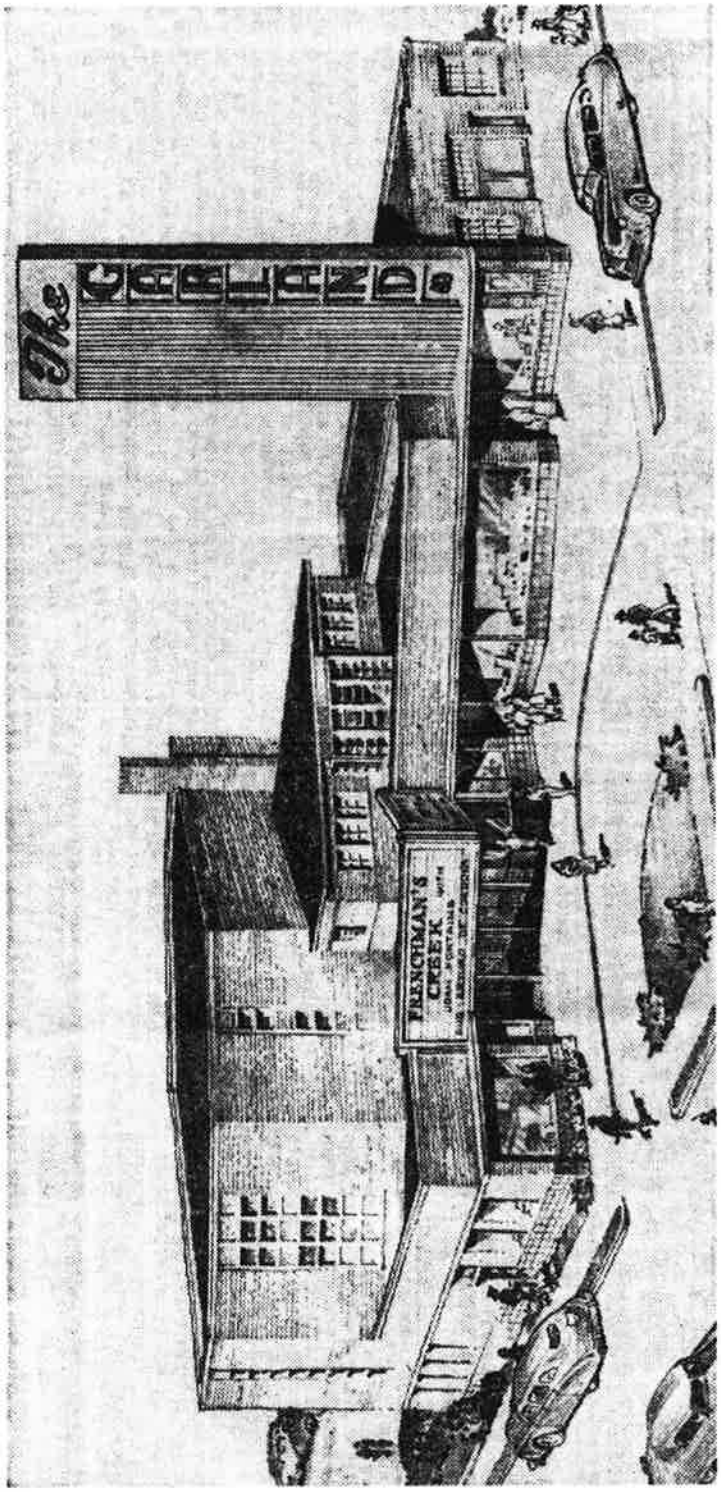
SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
MAPS



Assessor's Parcel Map for the Garland Theater (Parcel # 35062.1409).

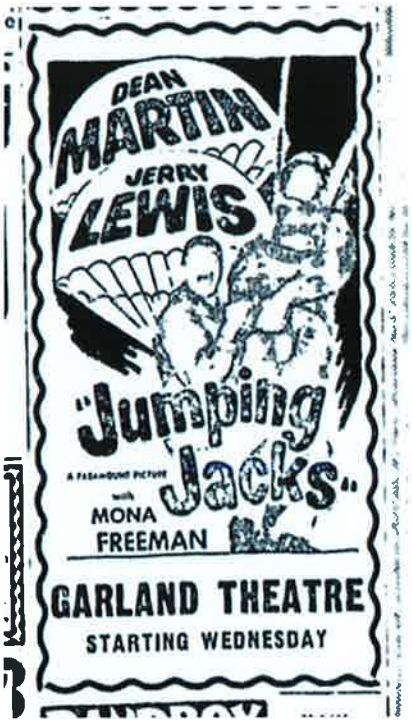
SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
MAPS

1950 Digital Sanborn Fire Insurance Map showing the Garland Theater



February 18, 1945. Proposed sketch of the Garland Theater prior to its completion. Source: The Spokesman-Review Photograph Archives.

Spokane Daily Chronicle:
left – April 20, 1948
below – November 22, 1945

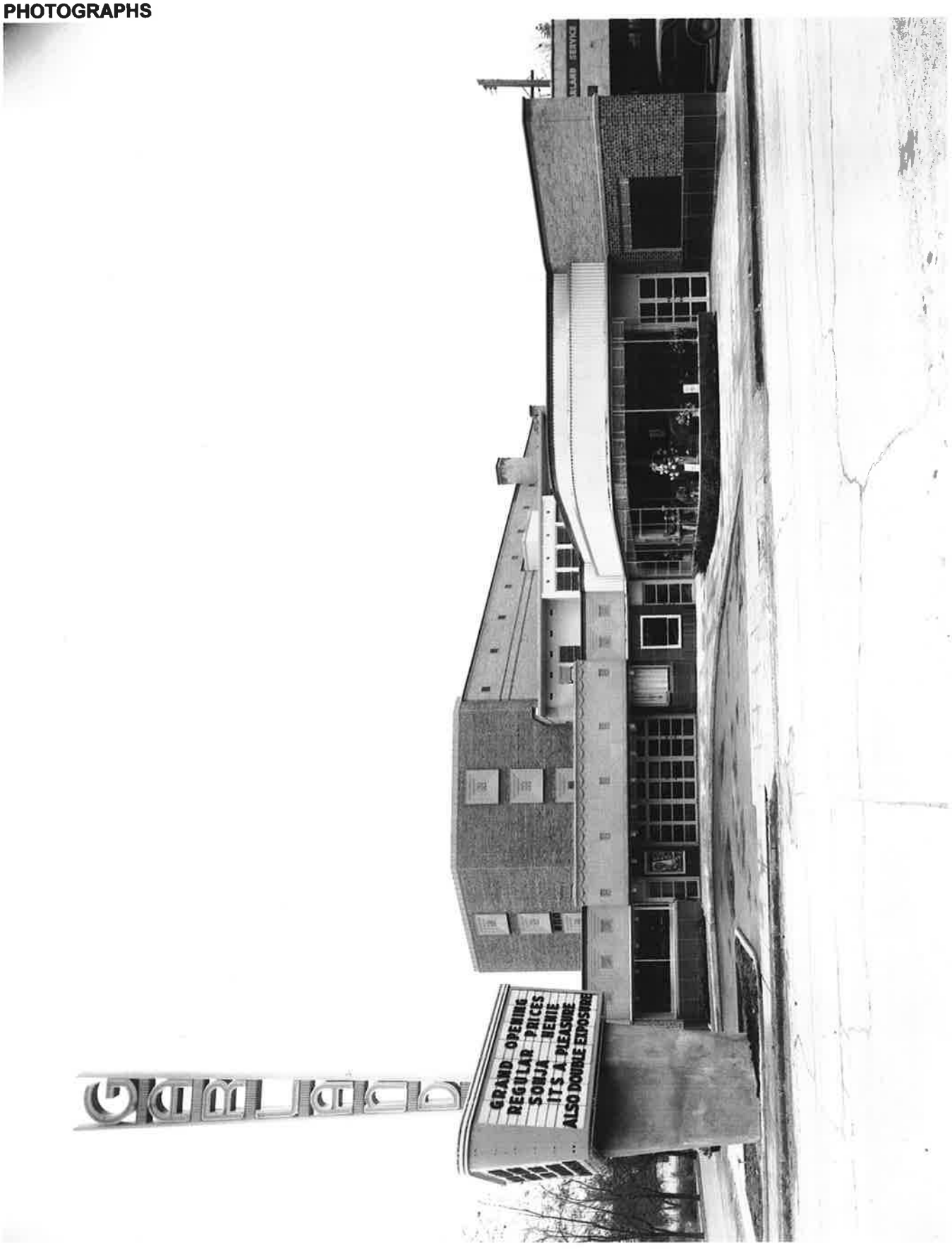


The Spokesman Review:
left – Sept 30, 1952
below – February 10, 1958

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

October 1945. Garland Theater during a phase of construction. West (side) and south (main) facades. View: looking northeast. Source: The Spokesman-Review Photograph Archives.

November 1945. Garland Theater during a phase of construction. South (main) façade. View: looking north. Source: The Spokesman-Review Photograph Archives.



Circa 1945. Garland Theater. South (main) façade. View: looking north. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1945. Garland Theater. South (main) façade. View: Looking northeast. Source: Northwest Museum of Arts & Culture.

Circa 1945. Garland Theater. West (side) and south (main facades). View: Looking northeast. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1945. Garland Theater. West (side) and south (main) facades. View: looking northeast. Source: Garland Theater.

Circa 1945. Garland Theater. Northeast (rear), Northwest (rear), and west (side) facades. View: looking southeast. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1945. Garland Theater. West (side) and south (front) facades. View: looking east. Source: Northwest Museum of Arts & Culture.

Circa 1945. Garland Theater. South (front) entrance. View: looking north. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1945. Garland Theater. Foyer (southwest). View: looking north. Source: Garland Theater.

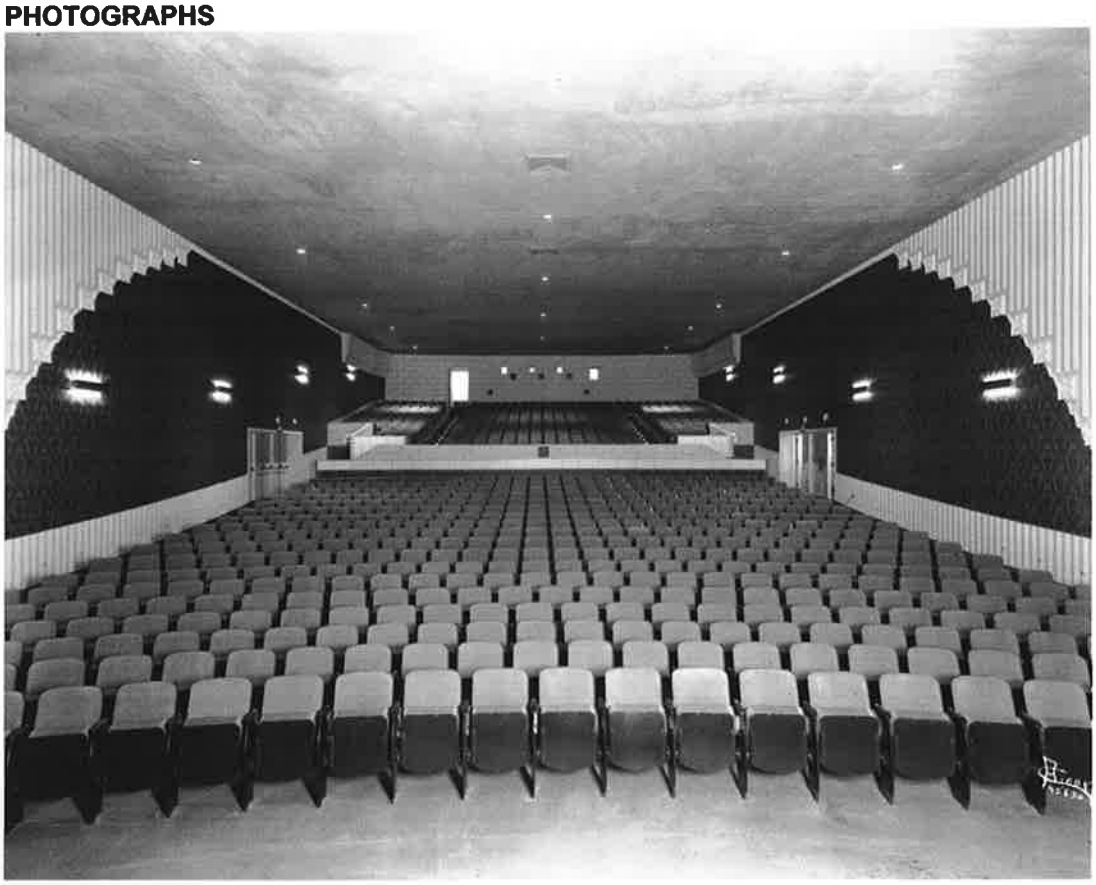
Circa 1945. Garland Theater. Foyer (center). View: looking northeast. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

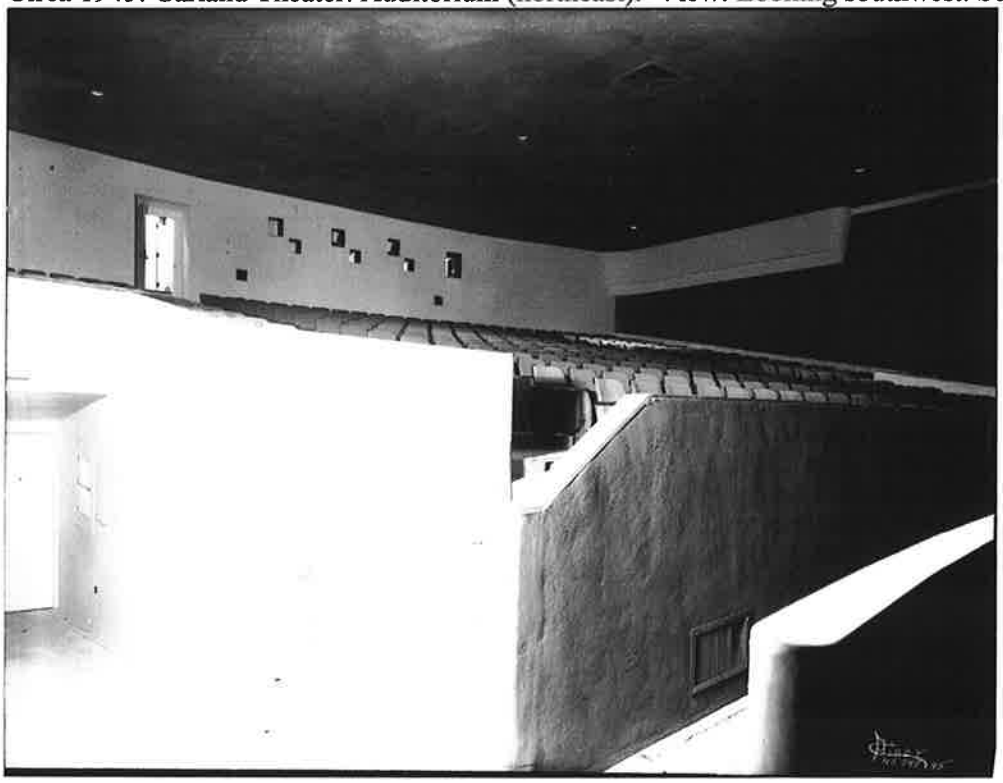
Circa 1945. Garland Theater. Foyer (east). View: looking southeast. Source: Garland Theater.

Circa 1945. Garland Theater. Foyer (east). View: looking south. Source: Garland Theater.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS



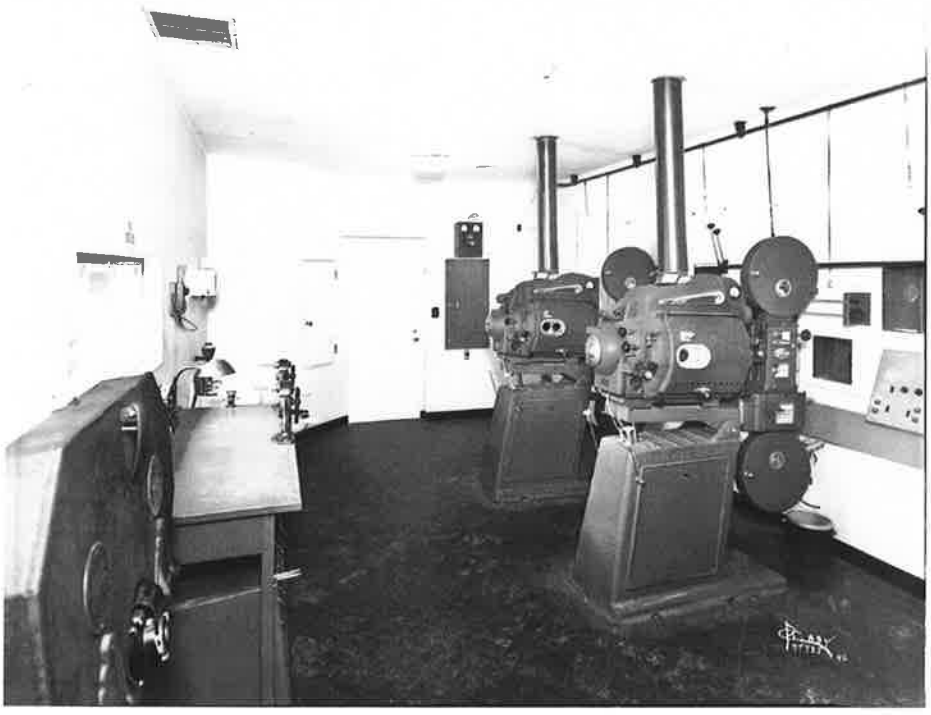
Circa 1945. Garland Theater. Auditorium (northeast). View: Looking southwest. Source: Garland Theater.



Circa 1945. Garland Theater. Auditorium (south). View: Looking northwest. Source: Northwest Museum of Arts & Culture.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1945. Garland Theater. Auditorium balcony (south aisle). View: Looking northeast. Source: Northwest Museum of Arts & Culture.



Circa 1946. Garland Theater. Projection room (southwest). View: looking north. Source: Northwest Museum of Arts & Culture.

SPOKANE REGISTER NOMINATION
GARLAND THEATER. 924 WEST GARLAND AVENUE, SPOKANE WA
PHOTOGRAPHS

Circa 1946. Garland Theater. South (front) façade. View: looking north. Source: Northwest Museum of Arts & Culture.

Circa 1946. Garland Theater. West (side) and south (front) façade. View: looking northeast. Source: Northwest Museum of Arts & Culture.

Circa 1951. Garland Theater. West (side) and south (front) facades. View: facing northeast. Source: The Spokesman-Review Photograph Archives.

Contemporary Photographs Captions

1 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: South facade, looking north	7 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: Parapet above front entrance, second floor apartment, and outer auditorium, looking northwest, featuring Art Deco-influenced terra cotta tiles in addition to Streamline Moderne siding of second story apartment.
2 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: West facade, looking northeast	8 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: External view original ticket booth below parapet near front entrance, looking northeast
3 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: West and northwest facades, looking southeast	9 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: South façade, featuring west storefront external view, looking northwest
4 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Northwest and northeast facades, looking south	10 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: South façade, looking north
5 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: East and southeast facades, looking west	11 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: Original marquee tower featuring sign and ladder additions, looking southeast
6 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: Parapet above front entrance, looking north, featuring Art Deco-influenced terra cotta tiles and reliefs.	12 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: West façade, southwest door, looking northeast

Contemporary Photographs Captions

13 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: West facade, projectionist's film disposal chute door, looking east	19 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: southeast facade, looking northwest
14 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: West facade, northwest windows and Art Deco-influenced tile relief, looking east	20 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: southeast facade, looking north
15 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Outer auditorium west facade, featuring Art Deco-influenced tile reliefs, looking east	21 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: southeast exit, looking west
16 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: North exit, looking southeast	22 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: southeast exit, looking southwest
17 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: Northeast exit, looking south	23 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Vestibule, interior view original ticket box, featuring Art Deco-influenced wall pattern, looking east
18 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: November 2012 View: East exit, looking northwest	24 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Vestibule and foyer entrance, featuring Art Deco-influenced wall pattern and plaster relief, looking northeast

Contemporary Photographs Captions

25 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Foyer, featuring concession stand and Streamline Moderne-influenced central motif, looking northwest	29 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: West storefront, featuring Streamline Moderne-influenced counter space and wall contours, looking west
26 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Foyer, close-up of Streamline Moderne-influenced central motif, looking northwest	30 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Kristen Black Date: June 2010 View: Auditorium, looking southwest
27 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Foyer, featuring concession stand, Streamline Moderne-influenced central motif, vestibule, and west storefront, looking south	31 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Kristen Black Date: June 2010 View: Auditorium, looking northeast
28 of 31 Garland Theater 924 West Garland Avenue Spokane, Spokane County, WA Photographer: Wade A. Blanton Date: October 2012 View: Foyer, featuring Streamline Moderne-influenced central motif and west storefront, looking southwest	

THEATRE
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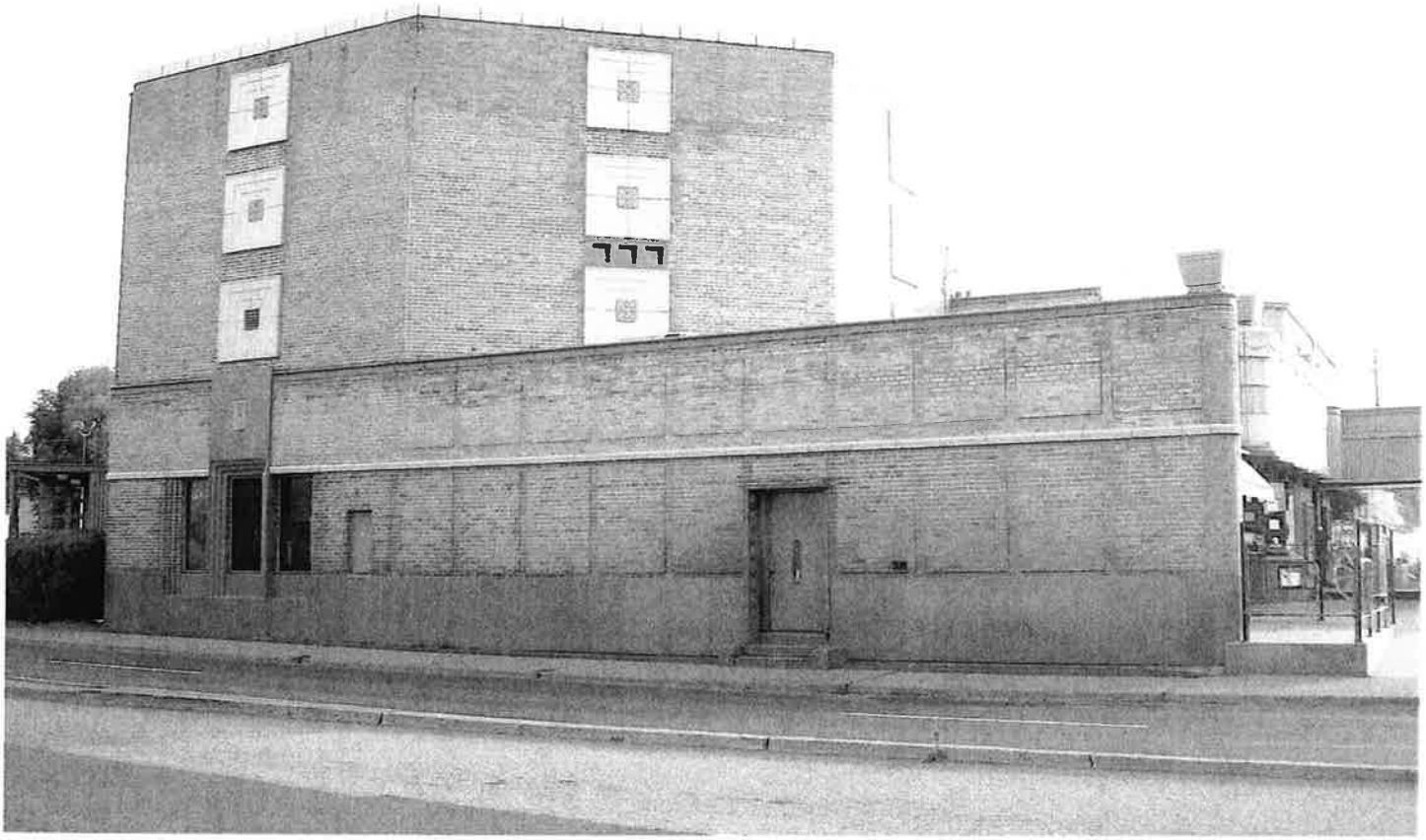
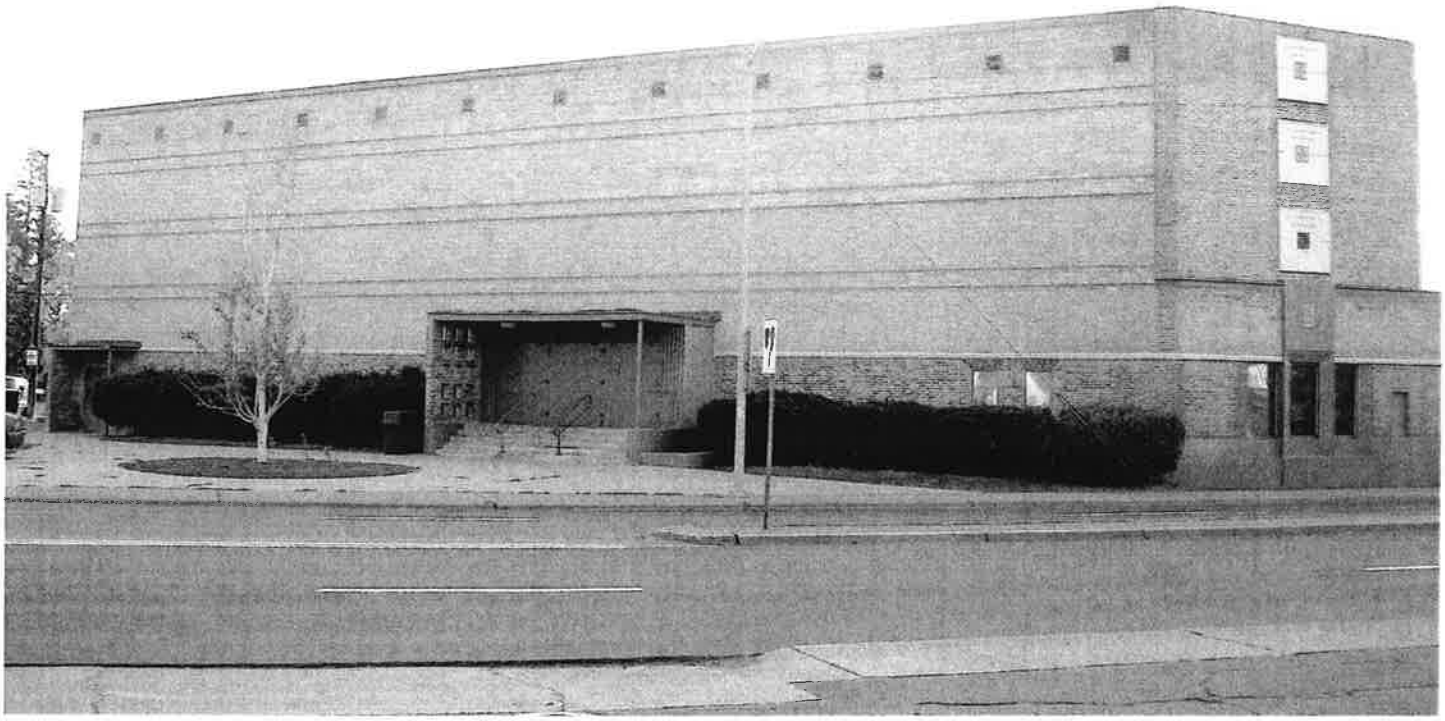
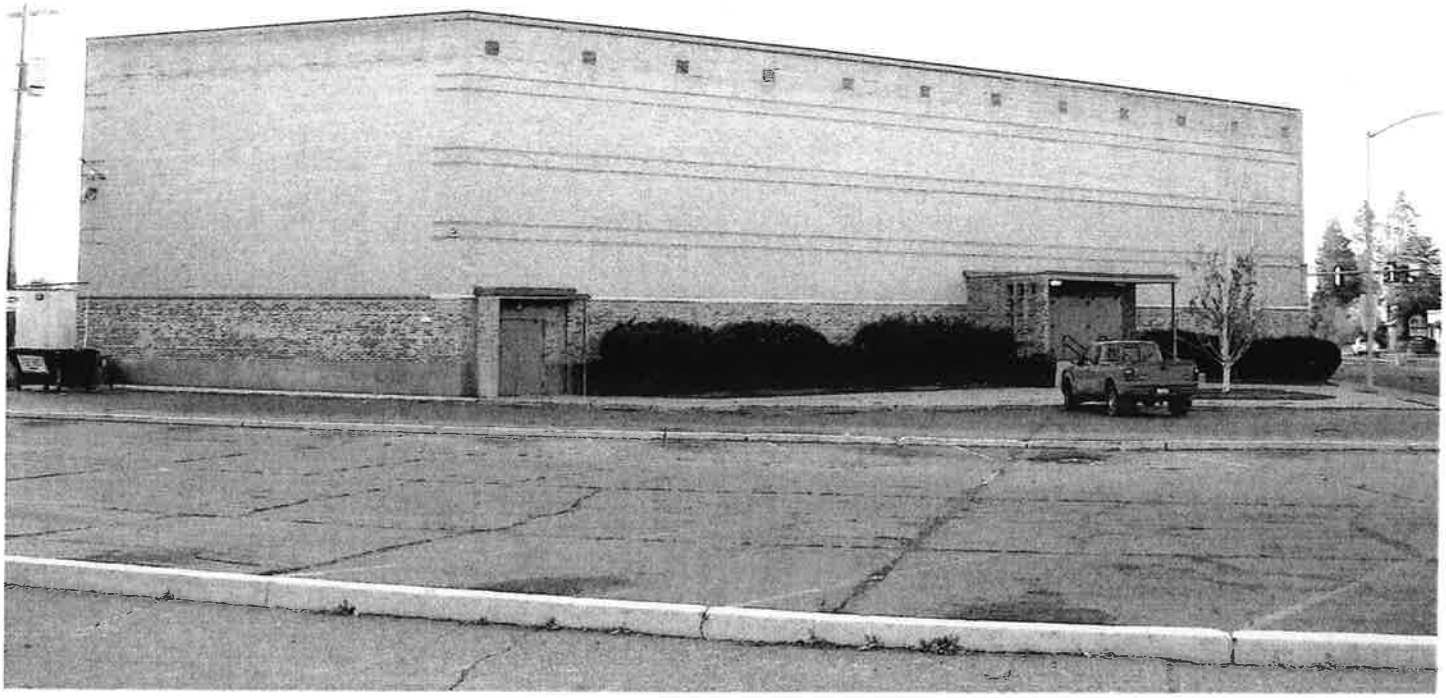
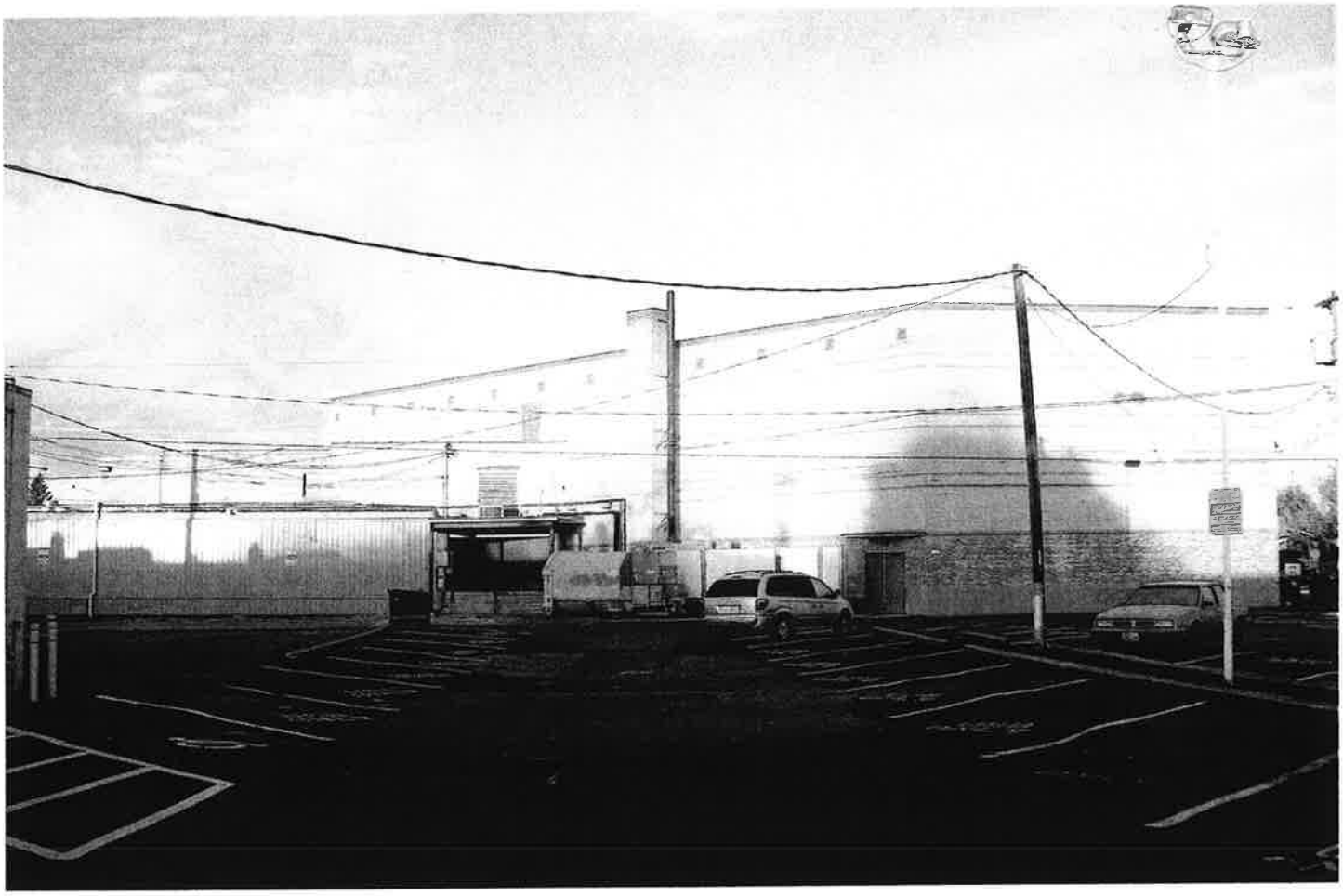
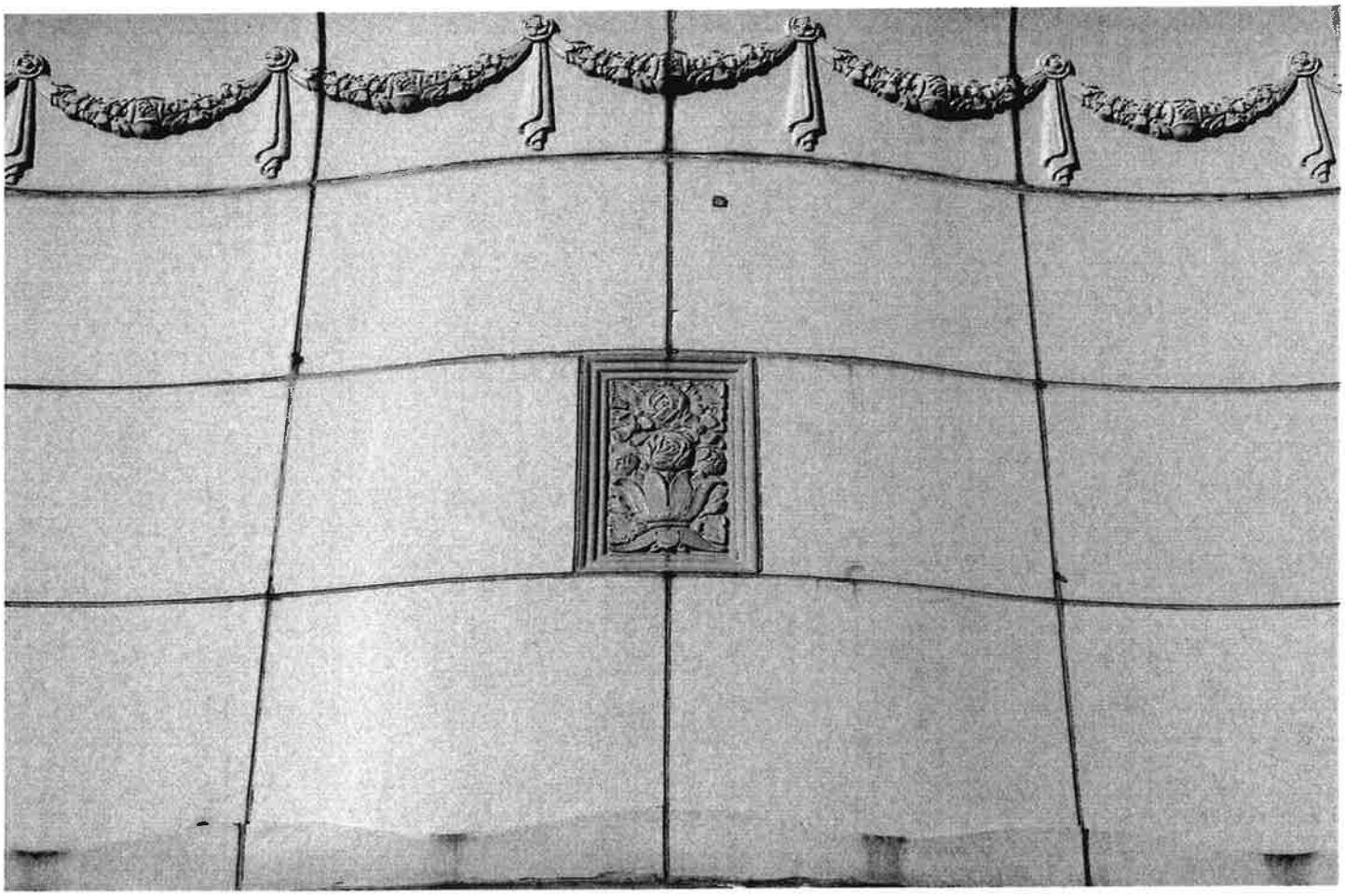
FLICKER FILM FESTIVAL
DARK KNIGHT RISES
ALL SHOWS

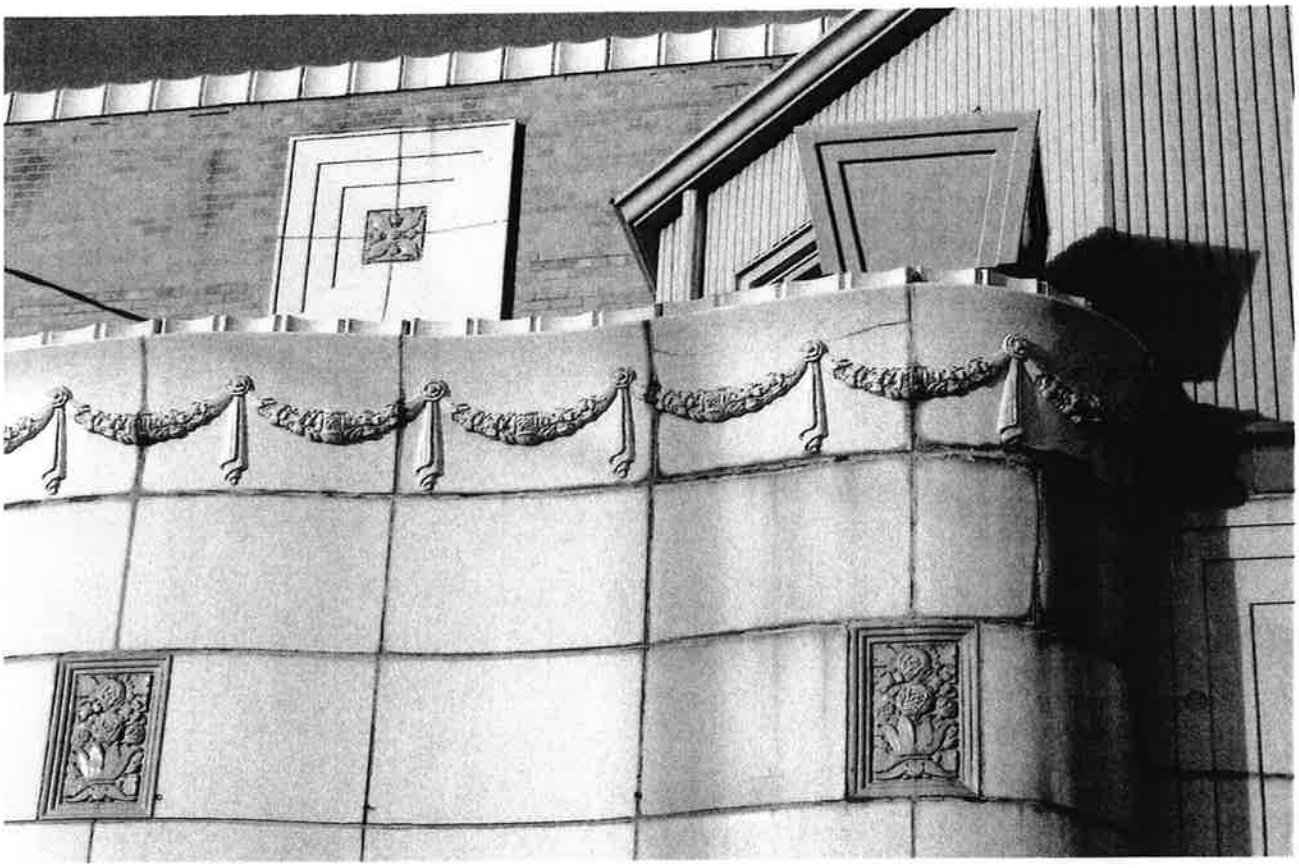


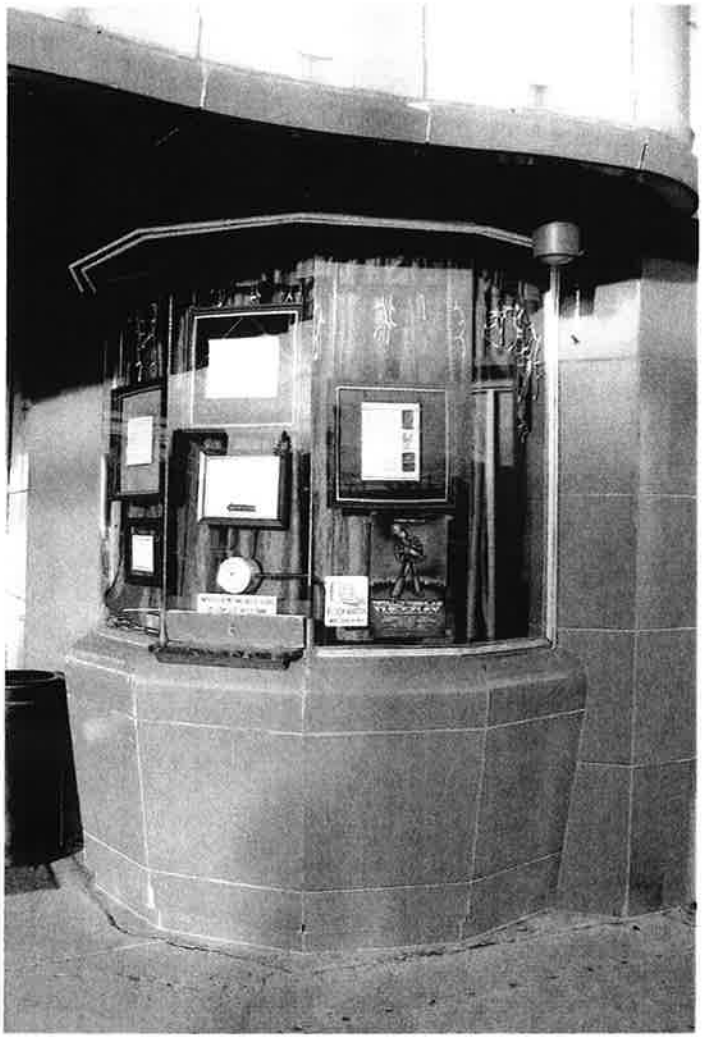












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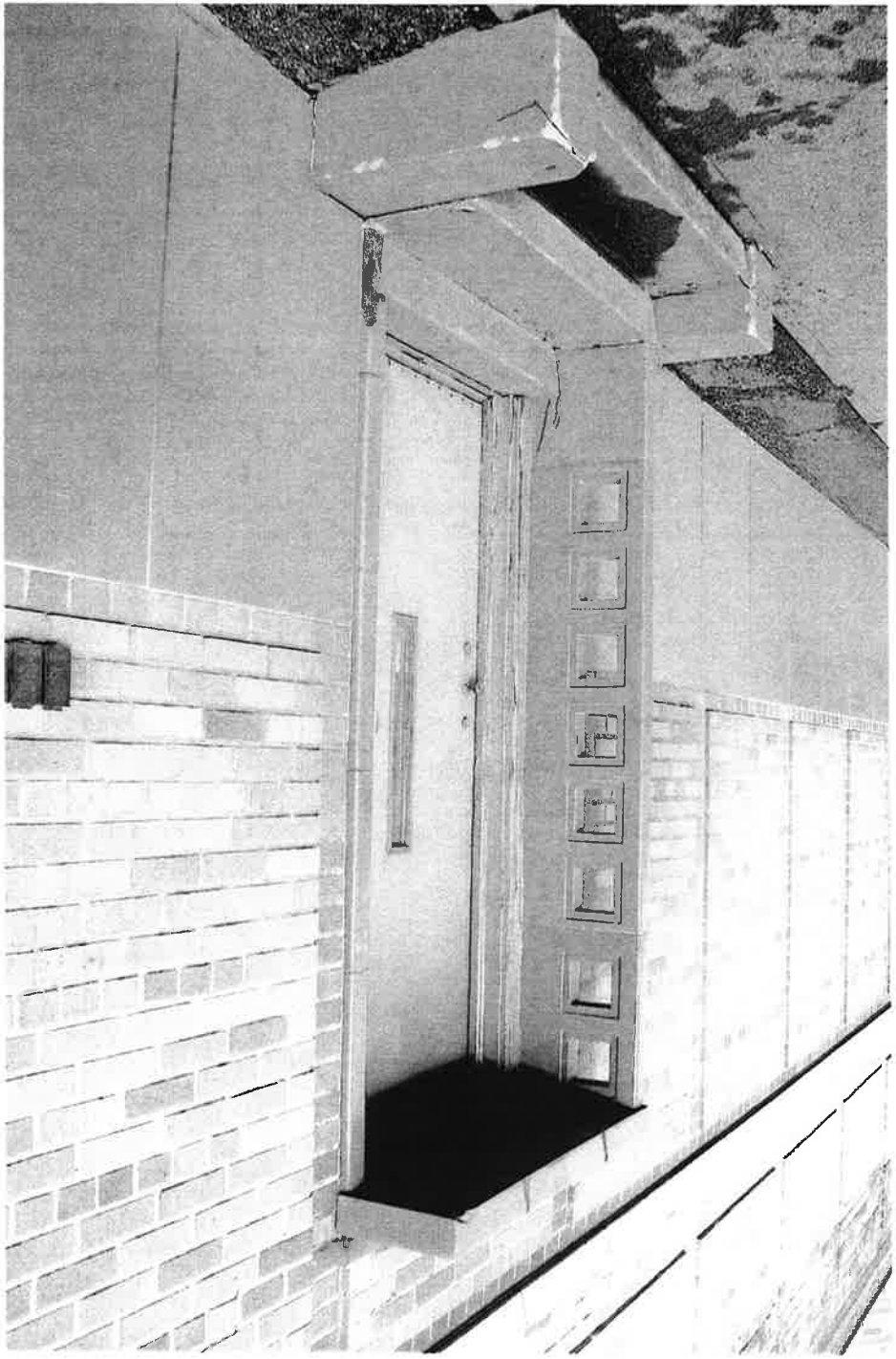
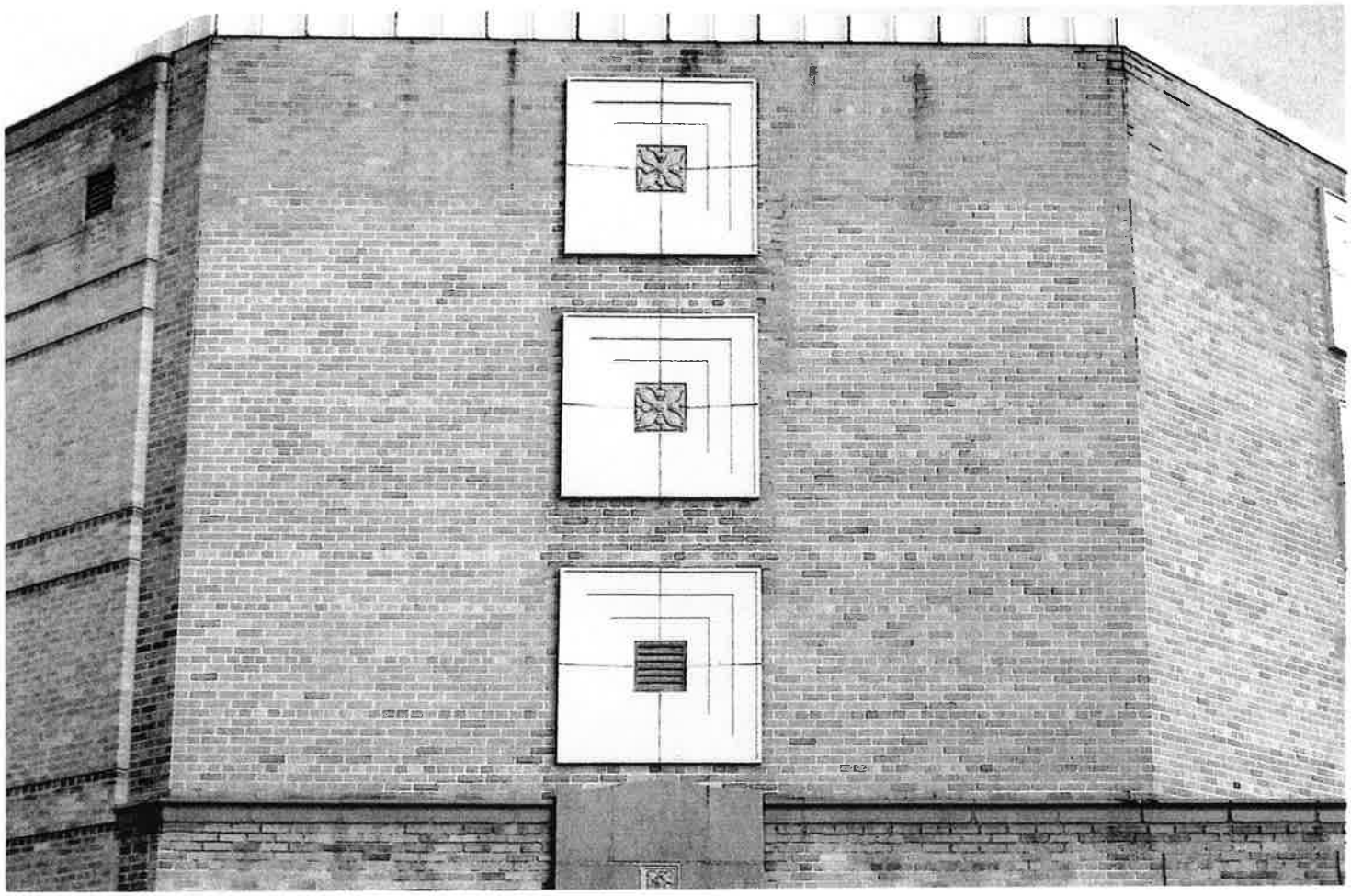
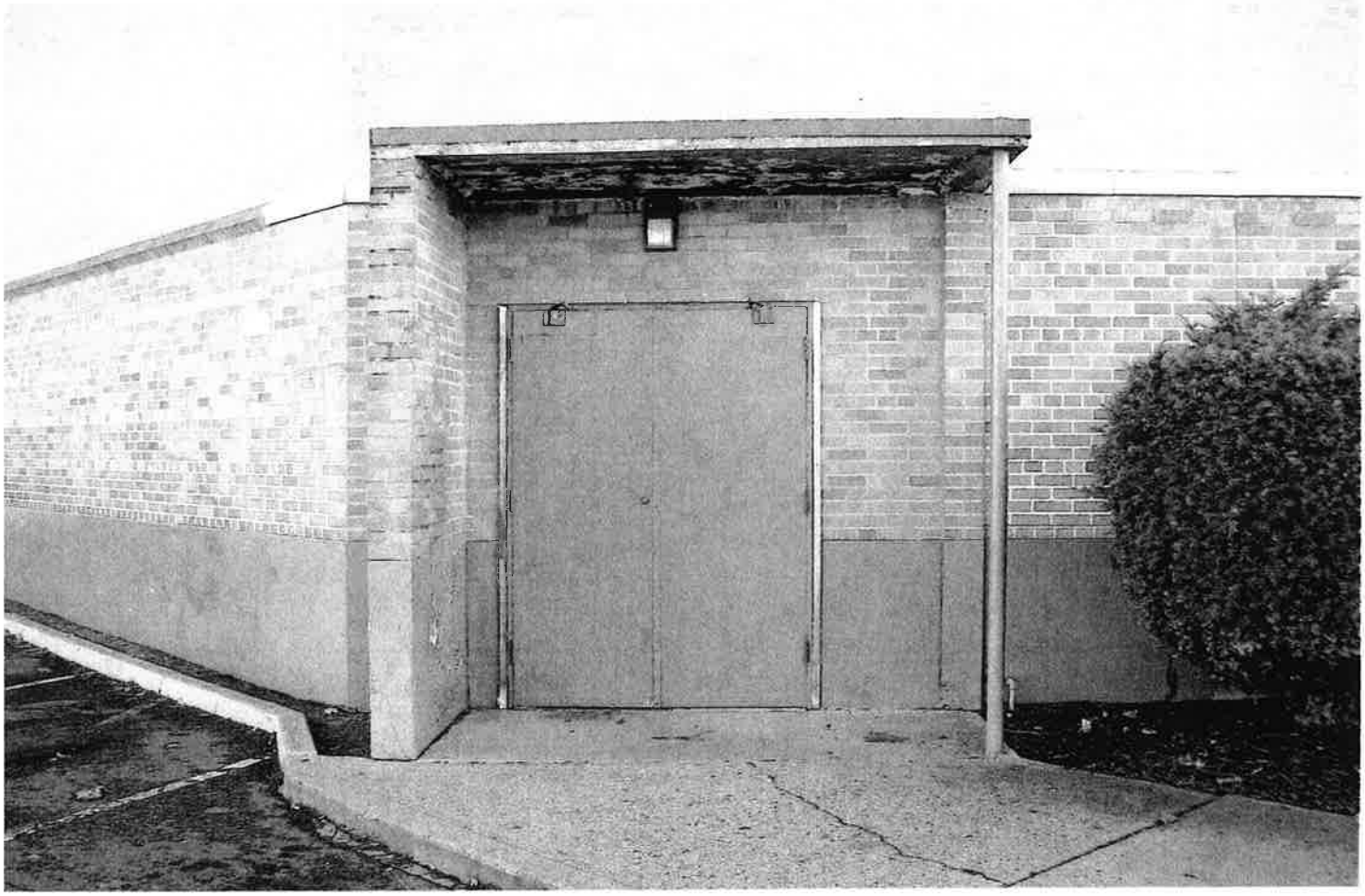
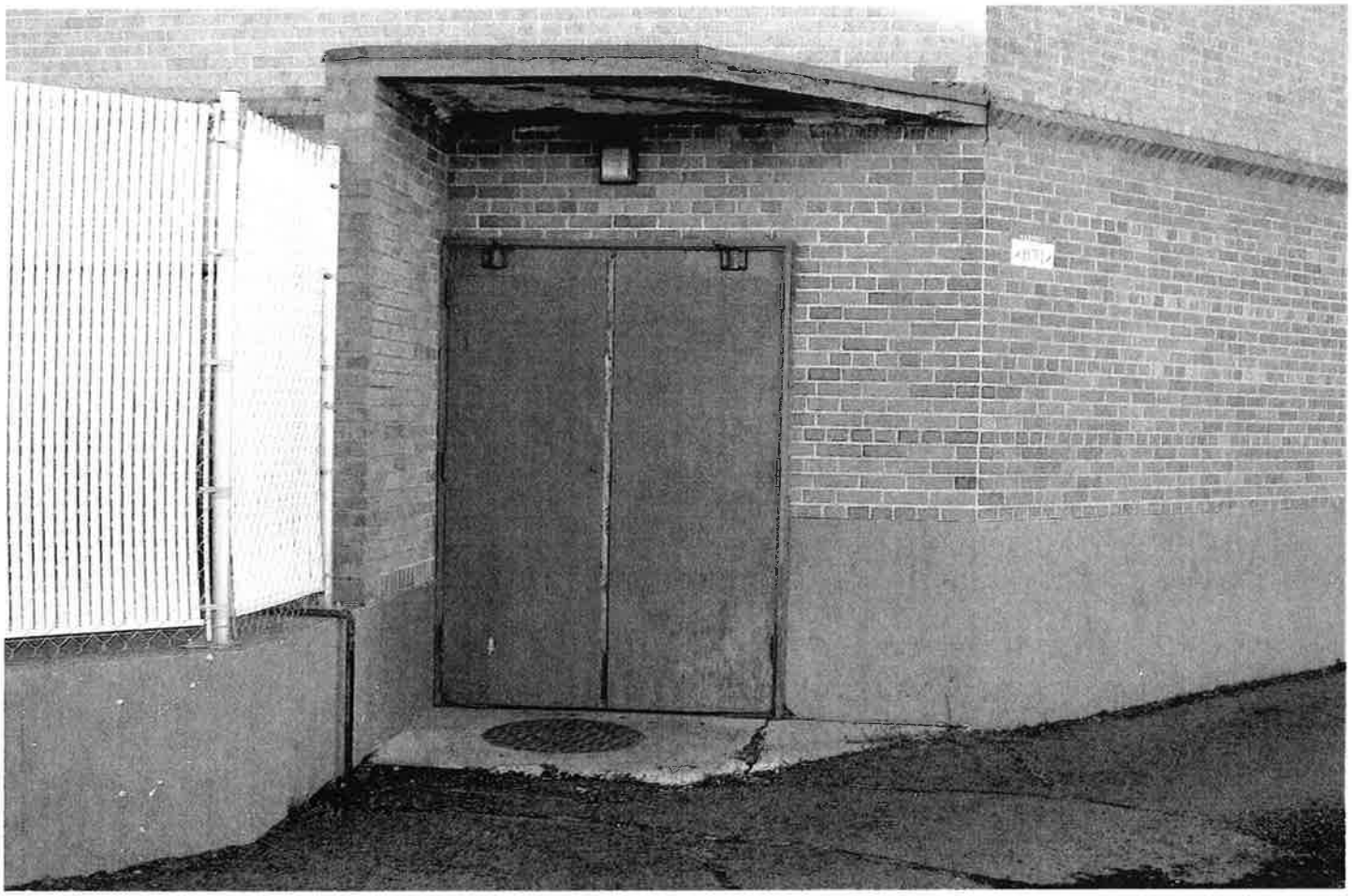
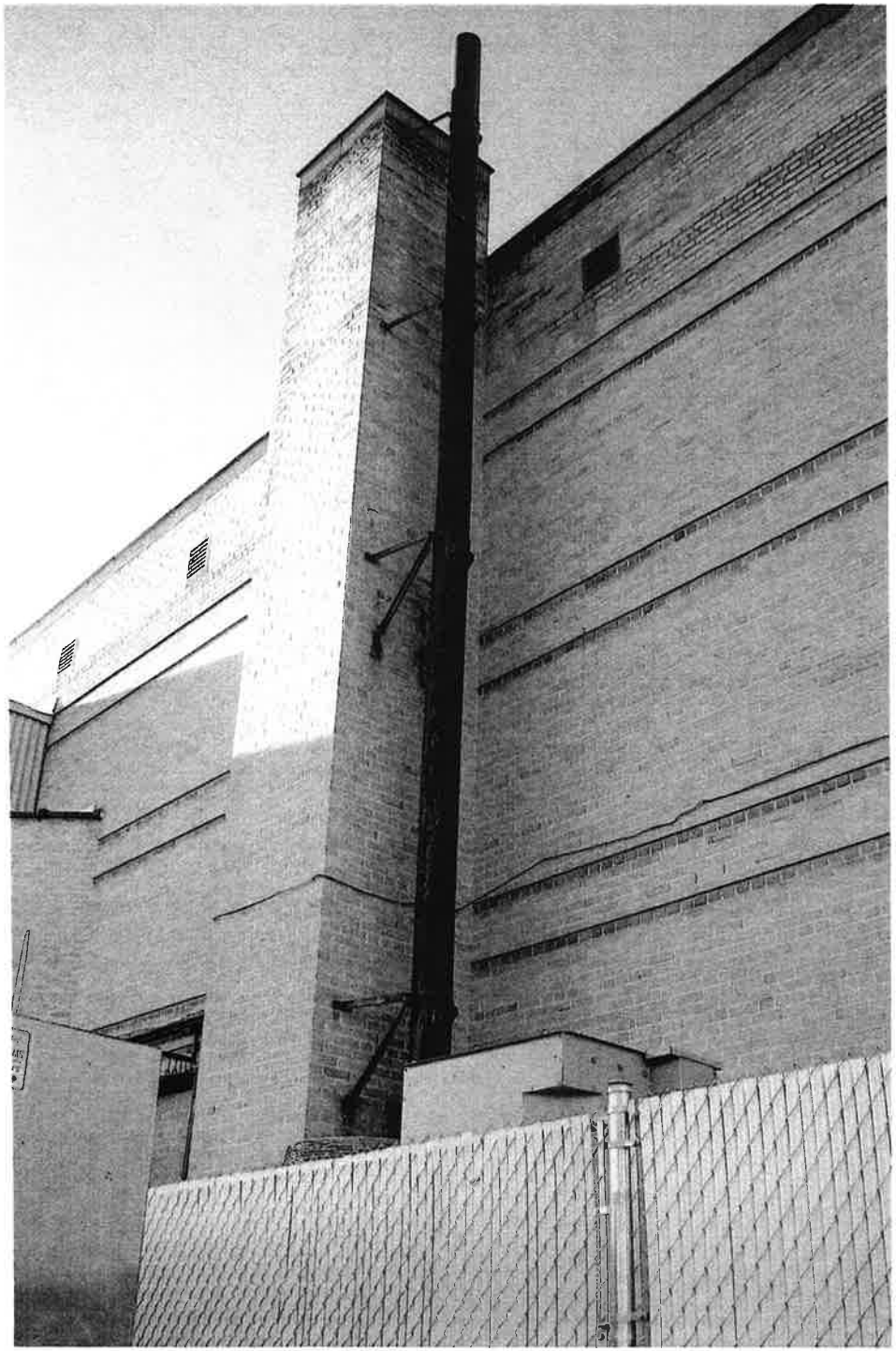


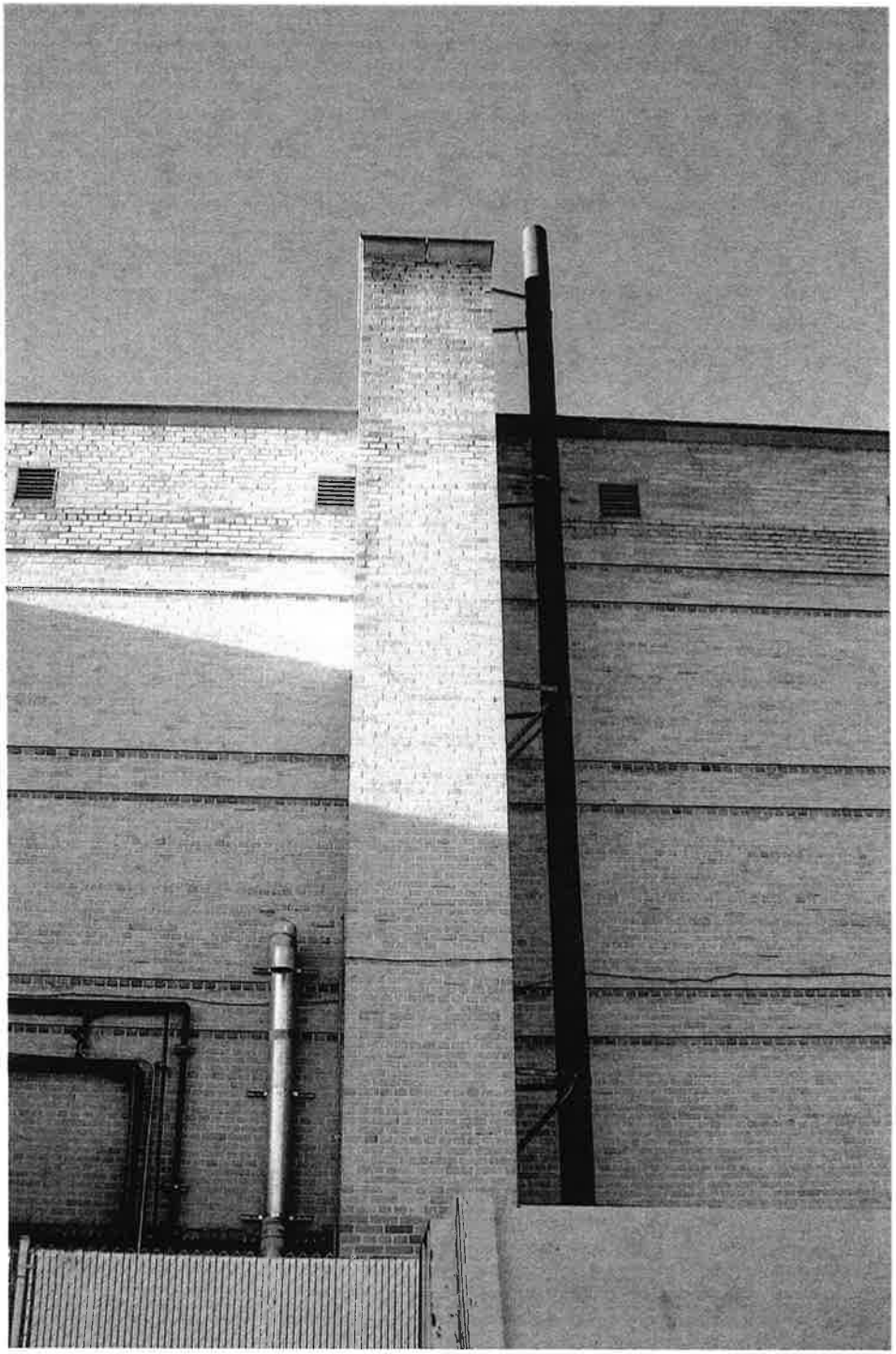
THEATRE

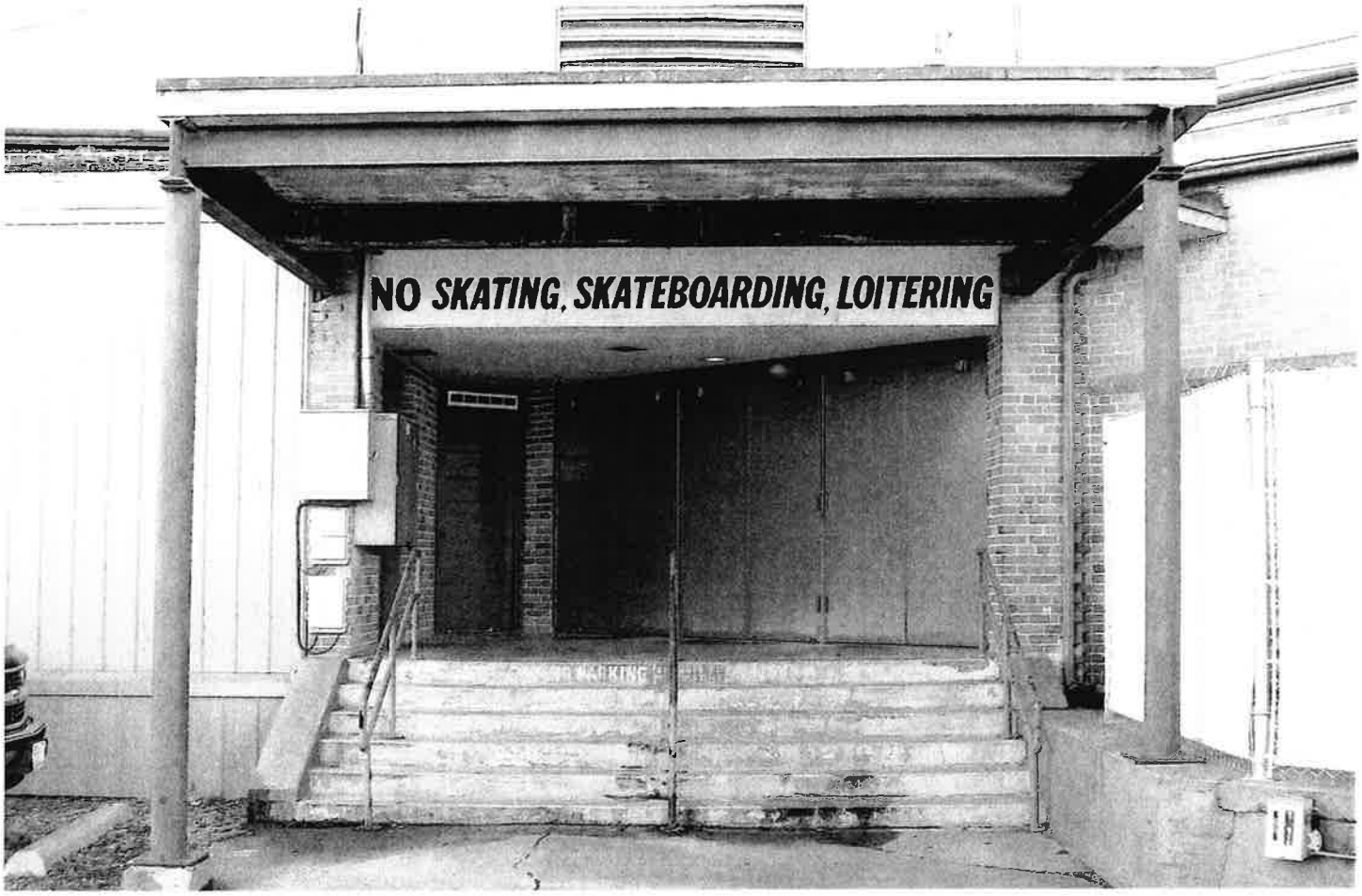


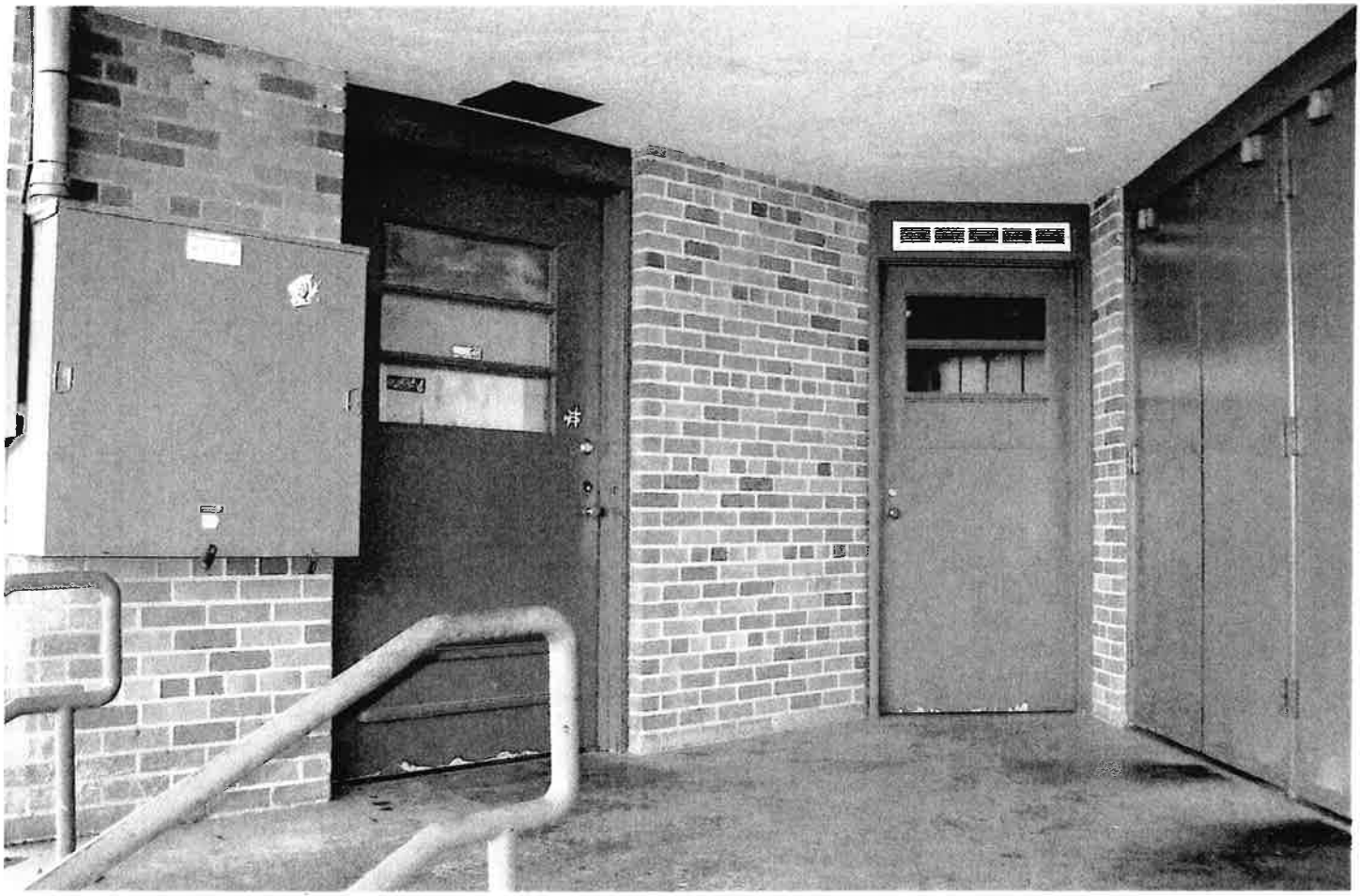


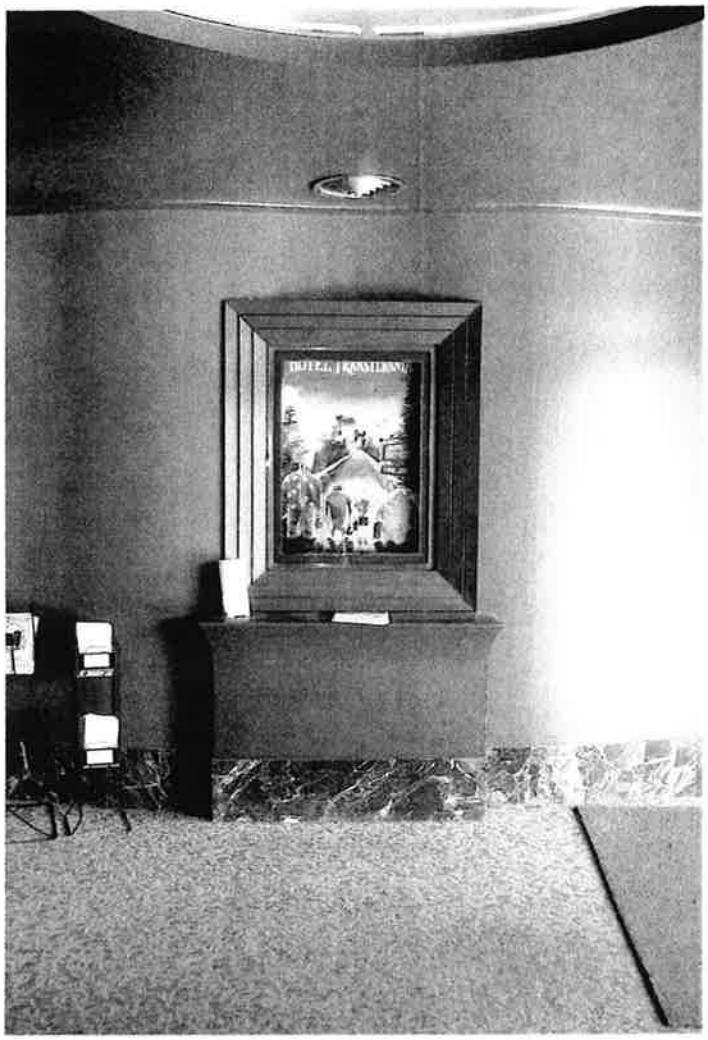
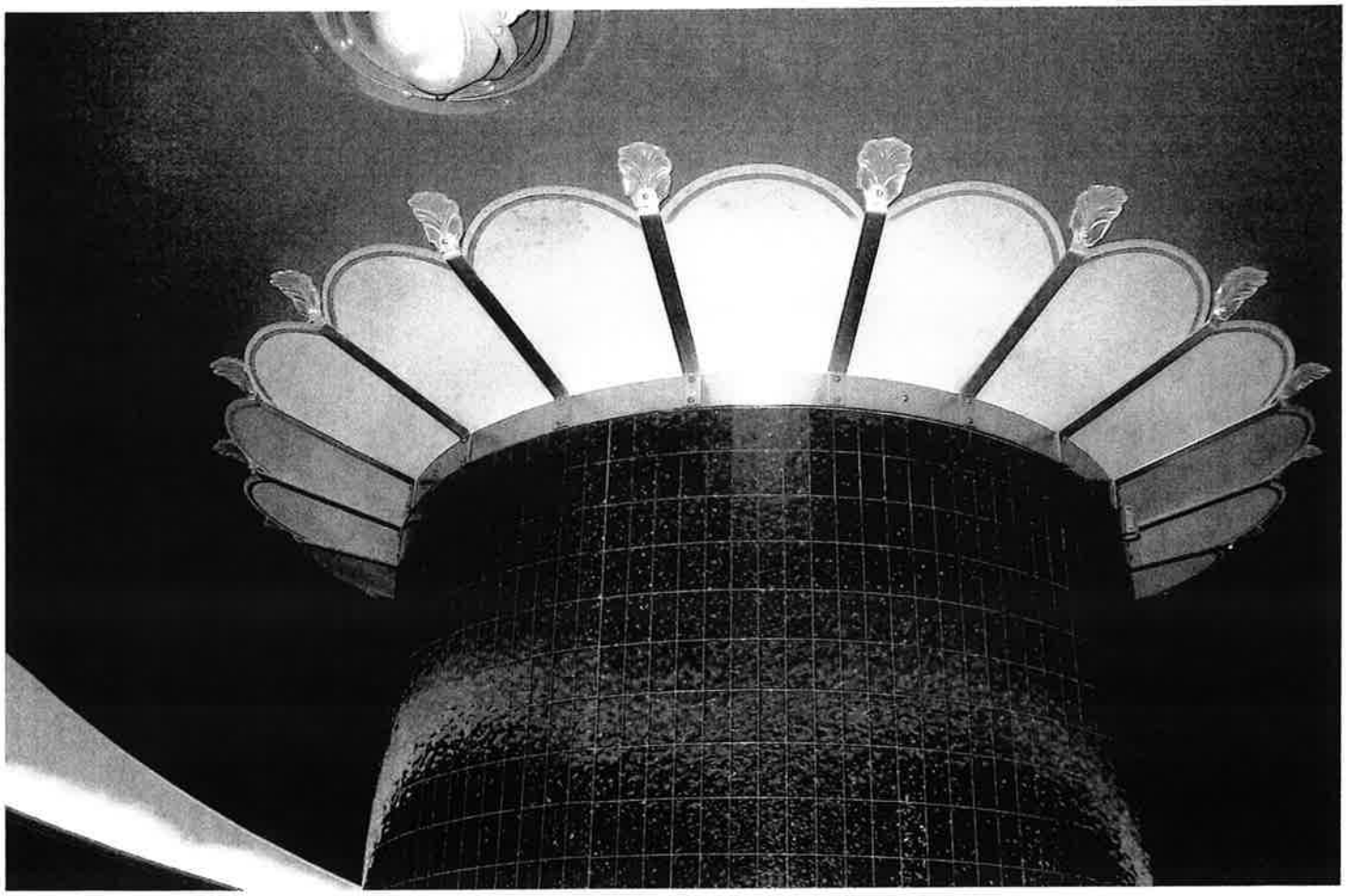
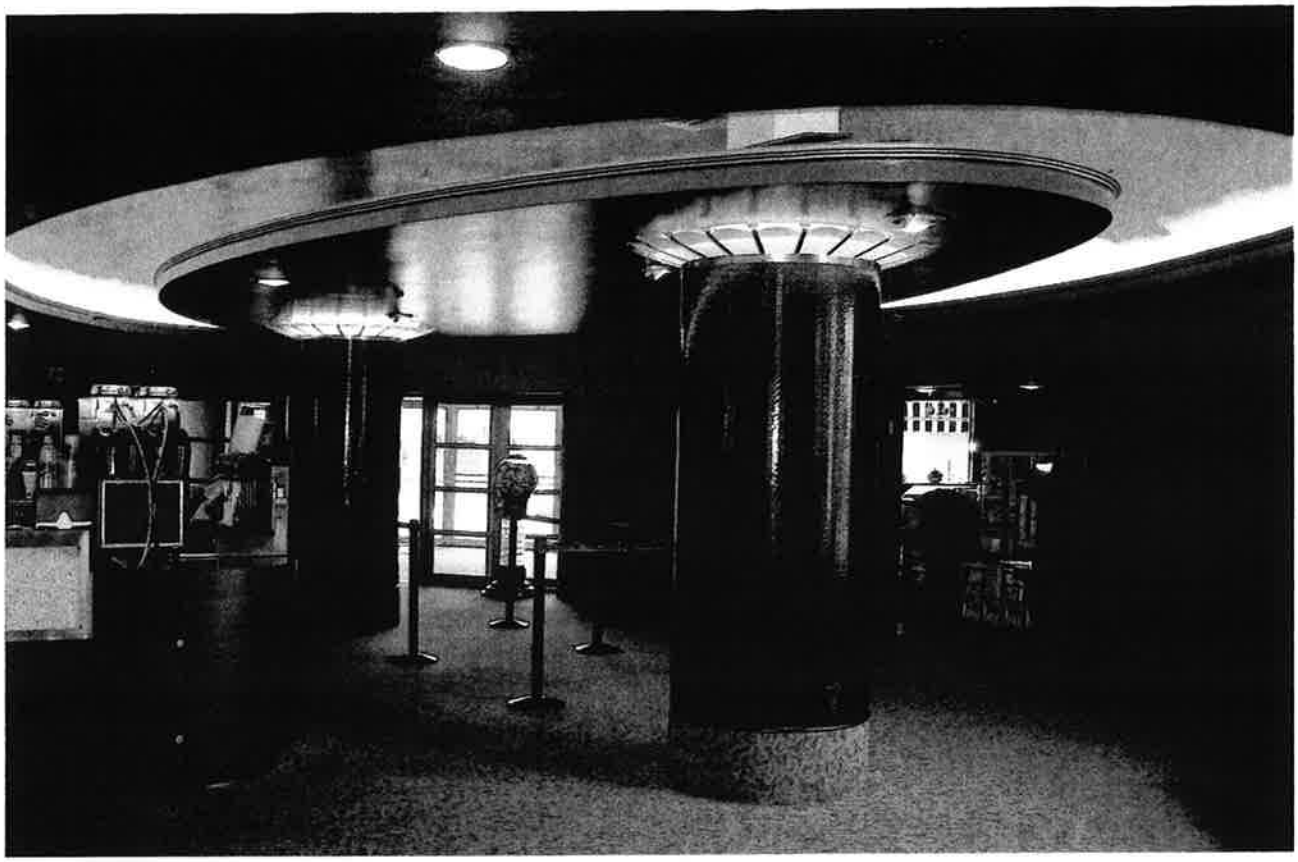







NO SKATING, SKATEBOARDING, LOITERING





POPCORN