

Spokane Register of Historic Places Nomination

*Spokane City/County Historic Preservation Office, City Hall, Third Floor
808 Spokane Falls Boulevard, Spokane, Washington 99201-3337*

1. Name of Property

Historic Name: Garland Theater
And/Or Common Name: Garland

2. Location

Street & Number: 924 W. Garland
City, State, Zip Code: Spokane, WA 99205
Parcel Number: 35062.1409

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> building	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> museum
<input type="checkbox"/> site	<input checked="" type="checkbox"/> private	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both		<input type="checkbox"/> educational	<input type="checkbox"/> residential
<input checked="" type="checkbox"/> object (sign)	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment	<input type="checkbox"/> religious
	<input type="checkbox"/> in process	<input type="checkbox"/> yes, restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes, unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other

4. Owner of Property

Name: Katherine Fritchie
Street & Number: 364 S Coeur d'Alene
City, State, Zip Code: Spokane, WA 99201
Telephone Number/E-mail: 509-389-2335 kfritchie@gmail.com

5. Location of Legal Description

Courthouse, Registry of Deeds	Spokane County Courthouse
Street Number:	1116 West Broadway
City, State, Zip Code:	Spokane, WA 99260
County:	Spokane

6. Representation in Existing Surveys

Title: Enter previous survey name if applicable

Date: Enter survey date if applicable Federal State County Local
Depository for Survey Records: Spokane Historic Preservation Office

7. Description

Architectural Classification

Streamline Moderne

Condition

- excellent
 good
 fair
 deteriorated
 ruins
 unexposed

Check One

- unaltered
 altered

Check One

- original site
 moved & date _____

Narrative statement of description is found on one or more continuation sheets.

8. Spokane Register Criteria and Statement of Significance

Applicable Spokane Register of Historic Places criteria: Mark "x" on one or more for the categories that qualify the property for the Spokane Register listing:

- A Property is associated with events that have made a significant contribution to the broad patterns of Spokane 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 history.

Narrative statement of significance is found on one or more continuation sheets.

9. Major Bibliographical References

Bibliography is found on one or more continuation sheets.

10. Geographical Data

Acreage of Property: .76 acres
Verbal Boundary Description: Monroe Pk W 84 Ft OF L7-8; ALL L9-12 B14
Verbal Boundary Justification: Nominated property includes entire parcel and urban legal description.

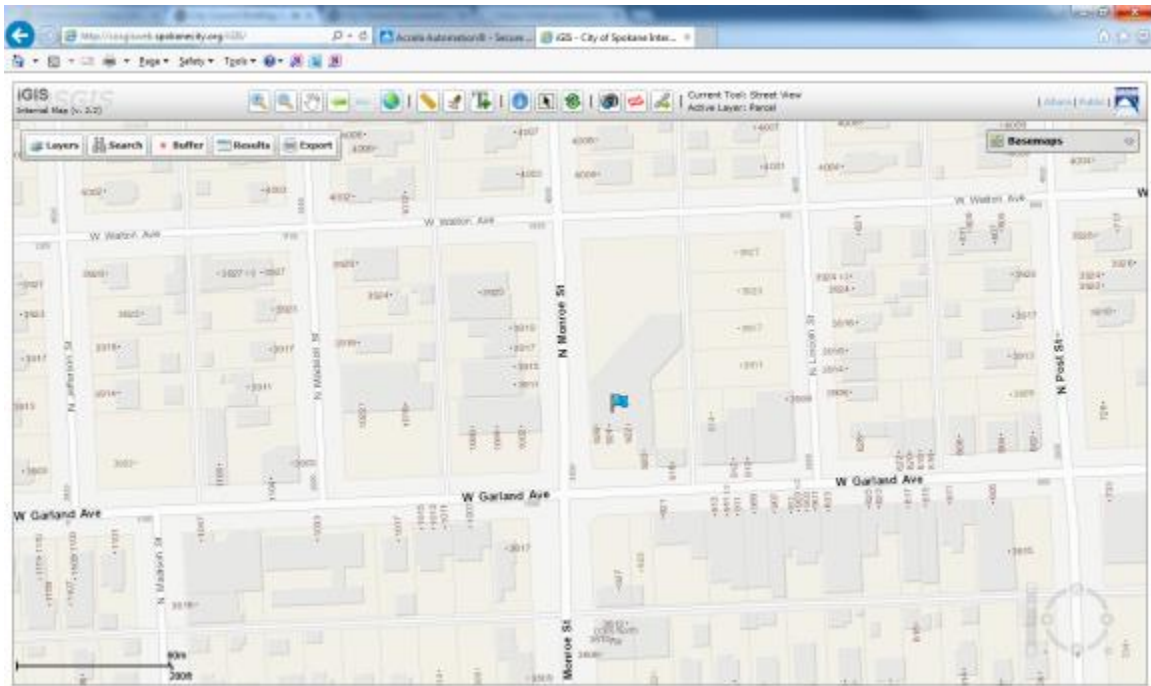
11. Form Prepared By

Name and Title: Wade Blanton (author) and Katherine Fritchie, Owner
Organization: Property owner
Street, City, State, Zip Code: 364 S Coeur d'Alene, Spokane, WA 99201
Telephone Number: 509-389-2335
E-mail Address: kfritchie@gmail.com
Date Final Nomination Heard: April 15, 2015

12. Additional Documentation

Additional documentation is found on one or more continuation sheets.

Map and Photo:



13. Signature of Owner(s)

H. Fitch

14. For Official Use Only:

Date nomination application filed:

3/13/15

Date of Landmarks Commission Hearing:

4/15/15

Landmarks Commission decision:

approved

Date of City Council/Board of County Commissioners' hearing:

5/4/15

I hereby certify that this property has been listed in the Spokane Register of Historic Places based upon the action of either the City Council or the Board of County Commissioners as set forth above.

Megan Duwall

4/16/15

Megan Duwall

Date

City/County Historic Preservation Officer
City/County Historic Preservation Office
Third Floor – City Hall
808 W. Spokane Falls Blvd.
Spokane, WA 99201

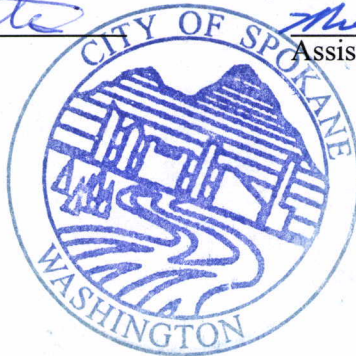
Attest:

Approved as to form:

Leni Rogate

City Clerk

Michael J. Parks
Assistant City Attorney



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 facade 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 facade, Monroe Street on the west facade, Walton Avenue beyond the north parking lot, and an alley along the east facade. The building, including storefront spaces, is 10,310 square feet in measurement.

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 curved driveway connects Garland Avenue with Monroe Street at the south portion of the property, separating the front tower marquee from the concrete walkway. 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 facade. 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.

The east facade extends for forty-five feet and is bounded by the alley and parking lot. The brick and tile patterns repeat from the northeast facade. 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 facade 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.

Apartment

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.

Doors

The south vestibule entrance is approximately thirty 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 however, the doors have been replaced.

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. 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 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 side 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.

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.

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 facade 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 over both the main floor and the balcony. 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. 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.

SUMMARY STATEMENT

The Garland Theater, located north of downtown Spokane, Washington is historically significant under Category A for its direct connection to the entertainment/recreational needs of Spokane. The building is also eligible under Category C as a good example of its type and style as defined by the National Register Washington State 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.

HISTORIC CONTEXT

Spokane

The City of Spokane and the surrounding communities emerged from 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 fanfare 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 its 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.

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 Rayman 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. To compete in a growing market a larger screen and stereophonic sound system was installed in the Garland.

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 was presented to the theater management. The two films were the first x-rated films to be 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. When the Garland opened it was one out of two hundred discount theaters in the nation. 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 Garland Theater 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 born 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 known theater designed 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; Holy 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 facade 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 Internationals 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 setback 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. 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.

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.

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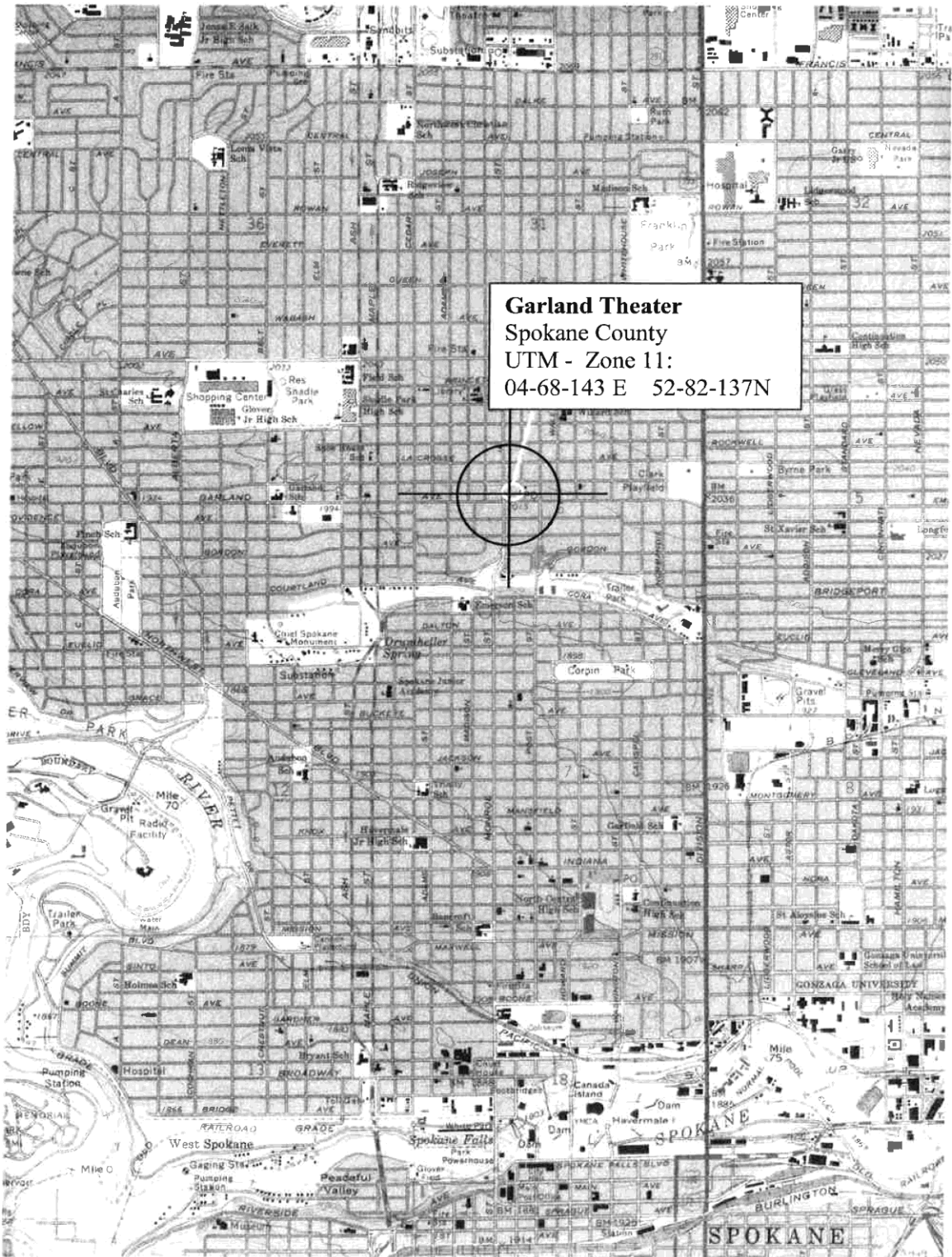
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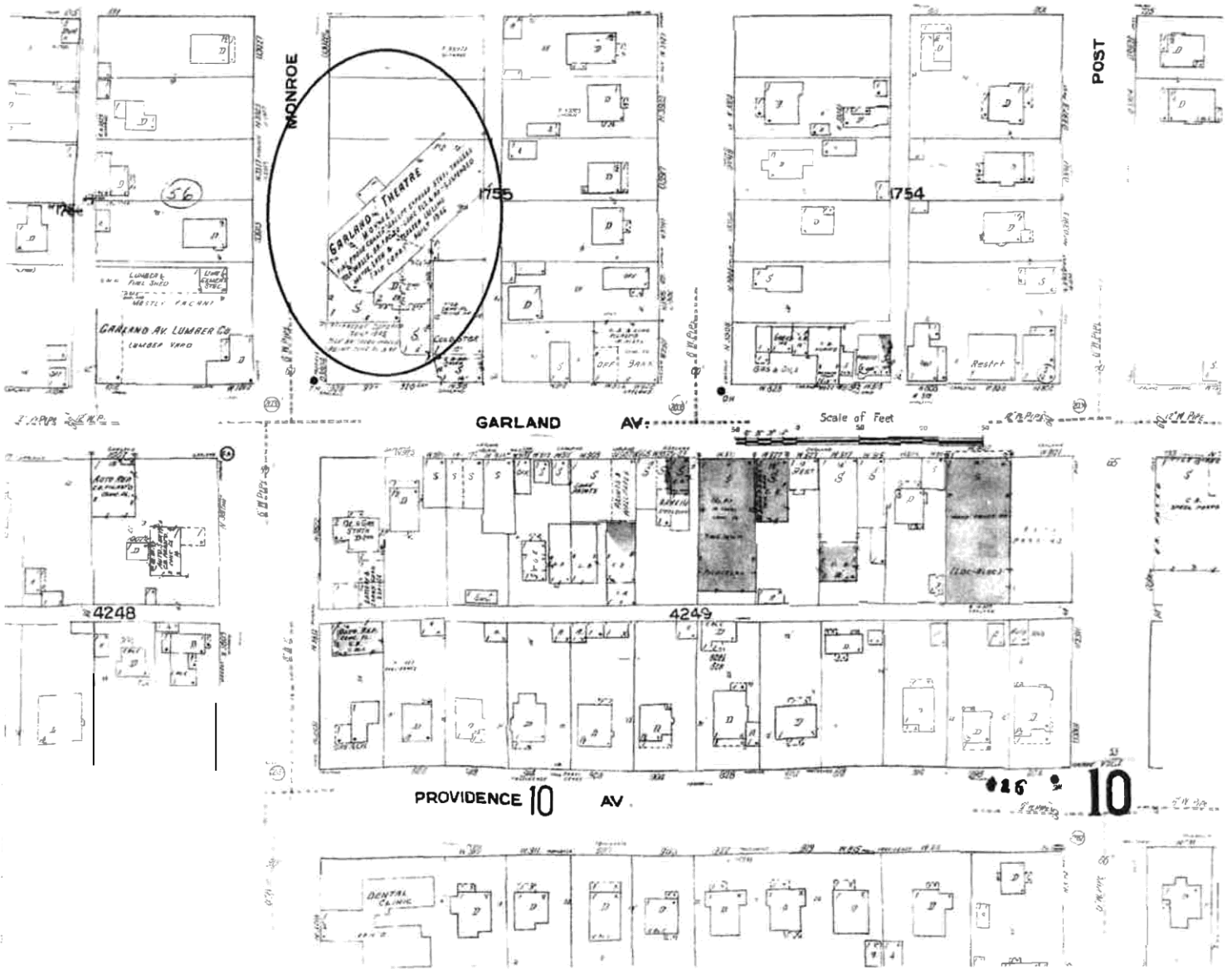
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USGS Map detail showing the location of the Garland Theater in circle above center region.



1950 Digital Sanborn Fire Insurance Map showing the Garland Theater



October, 2013

Detail of tile, 2015



Detail, over main doors, 2015





Ca 1945: Grand Opening



Ca 1948



2013 – Spokane HPO



The Inlander, November 21, 2013



2013 Spokane HPO



John Moore, 2011





2011, John Moore