

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name New Rio Theater

other names/site number Fox Theater; Dallas Cinema (preferred)

Name of Multiple Property Listing N/A

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

2. Location

street & number 166 SE Mill St

☐ not for publication

city or town Dallas

☐ vicinity

state Oregon

code OR

county Polk

code 053

zip code 97338

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide X local

Applicable National Register Criteria: X A B C D

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Oregon State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

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

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

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

Contributing	Noncontributing	
1		buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions (Enter categories from instructions.)

RECREATION AND CULTURAL: Theater

Current Functions (Enter categories from instructions.)

RECREATION AND CULTURAL: Theater

7. Description

Architectural Classification (Enter categories from instructions.)

Late 19th and Early 20th Century American

Movements: Commercial Style

MODERN MOVEMENT: Art Moderne

Materials (Enter categories from instructions.)

foundation: Brick, Concrete

walls: Brick, Roman Brick

roof: Thermoplastic membrane

other: N/A

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Dallas Cinema, originally known as the New Rio Theater, is located at 166 SE Mill Street in downtown Dallas, Polk County, Oregon.¹ This two-part commercial block building, designed in the late 19th Century American Movements: Commercial Style, was built in the 1890s as a furniture store. A separate building was constructed, presumably for storage purposes, in the 1930s and abutted both the furniture store and its adjoining buildings (Figure 5). In 1948, the furniture store building and a portion of the 1930s building, which at the time was being utilized as a small movie theater, underwent extensive interior and exterior renovations to create the New Rio Theater (Figure 15). The 1948 renovation incorporated numerous Art Moderne architectural details to both the interior and exterior, many of which can still be seen today. Minus minor modifications, (e.g., painting, install of security cameras) the exterior elevations and the interior room layouts have been largely unaltered since 1953, the ending date for this building's period of significance.

Today, the primary façade faces south onto Mill Street and has a recessed entrance with a centrally located curved glass-block ticket booth that is flanked by a pair of Art Moderne entrance doors. One prominent feature of the façade is the rectangular projecting 1948 marquee with neon bulbs. The first floor of the building contains a lobby with a snack bar, two restrooms, and an auditorium. The second floor contains a small hallway leading to the projection room and storage areas. This building is a rare example of a conversion theater in Oregon since it was not constructed as a purpose-built movie theater but was later converted into one.

Narrative Description

Setting

The Dallas Cinema is located at 166 SE Mill Street in the heart of Dallas's downtown core. It overlooks the Polk County Courthouse Square to the south and is surrounded by blocks of historic commercial structures constructed from the late 19th to mid-20th century. The cinema is in a two-part commercial block building, designed in the late 19th Century American Movements: Commercial Style, and has a south facing facade that fronts Mill Street. The cinema walls are abutted by a one-part commercial block building to the west which houses a restaurant, and two-part commercial block building to the east which has house ground-floor retail and upper-floor apartments (Photograph 1).

Exterior Description

This two-part commercial block building was originally 40 feet by 75 feet in plan and constructed in the late 19th Century American Movements: Commercial Style. Prior to the 1948 renovation, historic photos of the building clearly identify this architectural style by characteristic features, such as: a recessed storefront, large display windows with kickplates, window and door transoms, parapets, decorative finials, general massing size, flat roof, and a secondary cornice separating the first two stories.

The primary (south) façade contains the main entrance to the theater and features the projecting marquee. The east elevation is shared primarily with a two-part commercial building and is not visible except for the upper portion of the wall. A two-story concrete block building was added in the late 1930s to the north (rear) of the building and its abutting buildings. This north elevation has two ground floor exit

¹ "Sanborn Fire Insurance Maps Oregon," *Sanborn Map Company* (Dallas, OR), 1892.

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doors and two enclosed upper floor windows (Photograph 7) and it extends the length of the original building by approximately 35 feet (Figure 5). It should be noted that the rear of the building visible today is a portion of the 1930s building. It appears that this 1930s building was constructed as a separate structure, and not as an addition, because there are no known original doorways that have been identified that give access to other portions of the abutting buildings. In 1941, a section of the 1930s building was divided up and was used as a small movie theater. Access to the theater was located on the north elevation (Figure 14).

This nomination includes a portion of the 1930s building; the section that was renovated and combined in 1948 to become part of the New Rio Theater (Figure 15). The west elevation is abutted by a one-part commercial block building, leaving the upper portion of the exterior theater wall visible. The original brick foundation was strengthened with concrete during a major renovation in 1948.² The perimeter walls are 12" thick brick and the roof is flat with a thermoplastic membrane.

South Façade (Primary Entrance)

The south (primary) façade faces Mill Street and contains the main entrance to the theater. The building originally had a stuccoed exterior on the ground floor, but this was replaced with roman brick sometime in the 1970s.³ This elevation, complete with the theater marquee, displays the original 1948 Art Moderne character-defining features which include: the marquee, a curved glass-block ticket booth, double doors with porthole windows, and metal framed poster cases. The ground floor of this façade has a recessed entrance with a centrally located ticket booth that measures roughly 4' x 4' (Photograph 3). Double doors with porthole windows are located on each side of the ticket booth. Metal inset movie poster cases flank both sides of the main entrance (Photograph 5). The rectangular projecting marquee runs the entire length of the south façade and visually divides the first and second floors. The metal and plastic letter board is centrally located on the front of the marquee and is bordered by rows of white and yellow neon tube lights. The underside of the marquee is wood. The original neon bulbs on the ceiling of the marquee were removed sometime in the early 1980s and have not been replaced.⁴ The neon lettering in the marquee today is not original, nor was the original lettering saved. The name of the New Rio theater changed in 1986 to the Fox Theater, and then to the Dallas Cinema in 2017; each time resulting in new neon bulb lettering installed on the top of the curved Art Moderne-style sign. In 2017, all the neon was replaced on the front of the marquee and the white neon lettering of "Dallas" is now displayed.⁵ Although the neon lettering and the name of the cinema has changed over the years, what is important to the exterior integrity is not the actual text but the presence of the neon itself. The neon bulbs, not the letters themselves, evoke the feeling and association of this being a theater. The metal awning above the marquee that projects out from the building and slopes down to the marquee was installed in 1991 (Photograph 6).⁶ Although changes to the brickwork and the awning occurred, they do not negatively impact the overall character and design of the 1948 building.

The second floor has a simple rectilinear massing which is divided into five vertical bays with six double-hung sash windows. The central bay is the widest. Site visits and comparisons of historic photographs confirmed that these window openings were altered by shortening the length roughly one foot. Currently, the brick bay borders of the second floor are painted maroon and the recessed bricks, in a common bond pattern, are painted white. Above the windows, in each of the five bays, are rectangular patterned brick that are painted dark green; this element is original to the building. The brick below each window has been stuccoed and painted. The embellished lintels above the windows have been removed and stuccoed over. The bracketed cornice, decorative finials, and ornamental parapet have also been

² "Dallas' Rio Theater Remodels," Statesman Journal, October 3rd, 1948.

³ Ron Burch, email message to author, March 12th, 2021.

⁴ Ibid.

⁵ Jeff Mexico, email to author, March 12th, 2021.

⁶ Ron Burch, email message to author, March 12th, 2021.

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removed. The date of these alterations is unknown, but it was common during this time for building owners to remodel storefront facades by removing late 19th and early 20th century embellishments and replace them with the streamlined appearance of Art Moderne-style features.⁷ However, these alterations most likely occurred in 1951 after a fire broke out in the second-floor apartments in the building to the east of the theater. The fire spread quickly to the theater building and resulted in damage to the upper floor interior, most likely only the storage area, and the upper-floor exterior.⁸

East Elevation

The east elevation is shared with a two-part commercial building, leaving only as smaller upper portion on the wall visible. Only brick, and no other materials or features, can be seen on this upper portion of the wall.

North (Rear) Elevation

In the late 1930s, a two-story concrete block building was constructed to the north. It spanned roughly 145 feet long by 35 feet wide and abutted the rear of the theater building along with the two adjacent buildings (Figure 5). It appears to have been originally constructed as its own separate building since there are no known access points to the theater and the business entrance was located on the north elevation. In 1948, a portion of the 1930s building combined with the 1890s building to create one large movie theater, the wall separating these two structures was removed to expand the footprint of the 1890s building (Figure 15). After the substantial remodel and building conversion, the Rio Theater opened in late 1948 to the layout that is currently visible today. The rear (north elevation) exterior wall is currently the back of the Dallas Cinema and has direct access to the parking lot from the auditorium. The concrete block has been painted white and the ground floor has wood doors that exit to the parking lot to the north. The second floor has numerous double-hung sash windows, many of which have been enclosed (Photograph 7).

In short, beginning in the late 1930s, a building, used for storage purposes, was constructed on the rear (north) of the 1890s furniture store building (Figure 5). Then, in 1941, a section of that 1930s storage building was partitioned off to house a new movie theater called, The Rio; the 1890s building still housed the Sterling Furniture store during this time. (Figure 14). Then, in 1948, the portion of the 1930s building that was The Rio theater was combined with the 1890s building to create one larger movie theater called The New Rio (Figure 15).

West Elevation

The west elevation is absent of fenestration, ornamentation, or finish detailing, and is exposed where the adjoining buildings do not match the theater's form. The exposed upper portion of the west wall reveals a seven-course common-bond brick pattern (Photo #2).

Exterior Alterations Summarized

Known exterior alterations to this building between its construction date (1890s) and the end of the period of significance (1953) are verifiable by review of Sanborn fire insurance maps, historic newspaper clippings, and historic photographs. These modifications were necessary to convert the building from a furniture store to a movie theater. These exterior alterations include:

⁷ "Dallas' Rio Theater Remodels," 1948.

⁸ "Rio Theater Fire", (The Capital Journal), May 1951

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- Addition of metal theater marquee (1948)⁹
- Removal of the upper shaped parapet and corner parapet urns (1948)¹⁰
- Remodel of ground floor entrance (e.g., removal of storefront windows, relocation of entrance, addition of curved stuccoed walls) (1948)¹¹
- Removal of cornice (likely in 1951)
- Shortening of second floor windows (likely in 1951)

Exterior alterations that occurred after the close of the period of significance (1953) are evident from numerous field investigations between December 2020 and March 2021, as well as review of historic photographs, aerial photographs, and personal communication with the theater owner, Jeff Mexico, and property owner, Ron Burch. Since 1953, alterations have been made to the exterior but do not deter the buildings integrity and ability to convey the theaters historic significance. These alterations include: the addition of the awning above the theater marquee, remodel of the first-floor exterior from stuccoed masonry to roman brick, marquee name change, and painting of the upper floor façade. Despite these alterations, the building still clearly conveys its period of significance and use as a conversion theater, it retains its historic integrity, and provides the historic association and feeling of the era in which it was constructed. Character-defining Art Moderne features are still visible both on the exterior and interior of the building, the layout and form have remained largely unchanged, and the function of the building as a theater has remained the same for nearly 74 years.

Substantial Alterations:

- Roman brick installed on bottom half of front façade (c.1970s)¹²

Moderate Alterations:

- Removal of original neon blubs from the marquee ceiling (1982)¹³
- Installation of metal awning above marquee (1991)¹⁴
- Marquee sign name change from "Rio" to "Fox" (1986)¹⁵
- Marquee sign name change from "Fox" to "Dallas" (2017)¹⁶

Minor Alterations:

- Added exterior security lighting (1985)¹⁷
- Painting of the exterior (ca. 2007 and 2021)¹⁸

Interior Description

This building was originally constructed in the 1890s for use as a furniture store and remained as such until it was converted into a movie theater in 1948. The original (1890s) interior was completely renovated leaving no trace of the 1890s furniture store. The layout however does appear to remain largely the same since the furniture store was a large expansive open space used as a furniture showroom and the Dallas

⁹ "Dallas' Rio Theater Remodels," Statesman Journal, October 3rd, 1948.

¹⁰ Compare Figures 12 and 19.

¹¹ Statesman Journal, 1948

¹² Ron Burch, email message to author, March 12th, 2021.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Jeff Mexico, email to author, March 12th, 2021.

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Cinema is also a large expansive space used as an auditorium. The renovations were necessary to adapt the building to a completely different use. The interior description in this section will not compare the current condition of the building in how it relates to the original furniture store, but instead it will compare it with its period of significance (1948-1953), when the building was Dallas's premier entertainment/ recreational venue.

The first floor of the theater contains a lobby and snack bar (Photograph 8), restrooms (Photograph 9), and an auditorium (Photograph 13). While the interior of the theater does not retain much of the period of significance materials — it was not uncommon then, or now, for businesses to continually update interiors to keep current with stylistic trends — there are original Art Moderne light fixtures and arched hallway frames that are reflective of the original theater and the Art Moderne-style. The interior of the theater was planned around the 216-seat auditorium with the seating layout consisting of eighteen rows of seats with two aisles. It retains the original 1948 layout and the current configuration of the lobby, restrooms, snack bar, auditorium, and second floor projection room are unchanged. While only a few original design elements (i.e., the light fixtures) remain, the original layout, function, and form still reflect the original design. Thus, despite the modern updates, there are enough remaining design elements that reflect the historic interior integrity of this building, these include: color scheme, curved lobby walls, rounded archways, the auditorium layout with original seating configuration, the projection room layout and use, and the location and size of main screen. The feeling and association of this building as it is tied to a theater is clear and when one steps inside this building its function as a late-1940s era theater is evident.

Lobby, Restrooms & Snack Bar

The flooring in the lobby and snack bar has been replaced with wood laminate. The bottom half of the lobby walls are covered in a laminate faux stone pattern of green and grey earth tones. The top half of the wall has been repainted in a pale pink color (Photograph 10). On the east interior of the lobby is the snack bar with refrigerator, sink, fountain machine, and popcorn maker. This snack bar has been remodeled and modernized numerous times, most recently in 2017. The customer counter is laminate and measures roughly 9'x 3'. Two, single-stall restrooms can be accessed by the west interior of the lobby. The configuration of these restrooms is original, but the lighting, paint, fixtures, and flooring have all been updated (Photograph 9). In the center of the lobby is an original Art Moderne light fixture (Photograph 8). A wide curved door opening leads from the lobby to a small hallway with doors to the auditorium on either side. The north wall in this hallway has the same wall treatments as the lobby. It is important to note that while these rooms retain very little 1948 material, the layout, configuration, and overall feeling of the space remains unchanged.

Upper Floor and Projection Room

Directly north of the lobby is a small hallway with doors that lead to either side of the auditorium. The west side of this hallway has a door that leads upstairs to the projection room. The steep stairs are made of wood but have been covered in carpet. The upper floor has a hallway that leads to the projection room as well as storage areas. The projection room has concrete flooring with plaster masonry walls. A 35mm projector and original rewind equipment can be found in this room along with new digital projection and sound equipment (Photograph 11).

The Auditorium

The auditorium is accessed by doors on either side of the hallway north of the lobby. The auditorium includes eighteen rows of seating separated by two aisles, resulting in a seating capacity of 216. The flooring under the seats is carpeted, the aisles are concrete and slope gently down towards the screen. Behind the screen is a storage area and an exterior door that leads to the north parking lot. The area

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behind the screen is a section of the 1930s building and demarcates where the 1890s building ends and the 1930s building begins. Aisle lighting in the auditorium was installed in 1990.¹⁹

The east and west walls are covered in red fabric curtain panels that were installed in 2009. Three original Art Moderne-style sconces are found on the upper portion of these walls (Photograph 15). The ceiling tiles were replaced, and the walls of the auditorium were repainted in 2009. New digital projection equipment, screen, and sound processors were installed in 2014.²⁰ The seats were replaced in 1993 and then again in 2003.²¹

Interior Alterations Summarized

Alterations to the interior of the Dallas Cinema after 1953 are evident from numerous field investigations between December 2020 and February 2021, as well as review of historic photographs, aerial photographs, and personal communication between the author and the theater owner and property owner. These alterations have been made to address theater modernization, maintenance, and repairs. The general layout of the theater remains the same and numerous Art Moderne-style details were retained. The building displays its integrity to its 1948-53 significance and one can still understand the historical connection to Dallas's entertainment and recreation history. With the glass block ticket booth, Art Moderne metal marquee, Art Moderne lighting, and the original layout, the Dallas Cinema is characteristic of Late 19th Century American Movements: Commercial Style with Art Moderne-style details. Some interior damage, most likely only in the storage area, occurred in the 1951 fire. Newspapers originally reported a damage total of \$30,000 but later it was confirmed that the damage was much less than expected, and most of the fixtures and equipment were undamaged.²² The extent of this damage is unknown but despite this incident and the alterations, the theater still maintains the historic character of the building allowing it to retain a high degree of integrity.

Substantial:

- Snack bar counter remodel (2008 and 2017) ²³

Moderate:

- Replaced majority of lobby lighting (1991) ²⁴
- New flooring in lobby and restrooms (2017) ²⁵

Minor:

- Replaced carpeting and installed aisle lighting (1990) ²⁶
- Updated bathroom fixtures (ca. 2000s) ²⁷
- Installed new seats in the auditorium (2003) ²⁸
- Interior painting (2009) ²⁹

¹⁹ Ron Burch, email message to author, March 12th, 2021.

²⁰ Jeff Mexico, email to author, March 12th, 2021.

²¹ Ron Burch, email.

²² "Rio Theater Fire", (The Capital Journal), May 1951

²³ Jeff Mexico, email.

²⁴ Ron Burch, email.

²⁵ Jeff Mexico, email to author, March 12th, 2021.

²⁶ Ron Burch, email.

²⁷ Jeff Mexico, email.

²⁸ Ibid.

²⁹ Jeff Mexico, email to author, March 12th, 2021.

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- Installed new curtains on auditorium walls (2009) ³⁰
- New digital projection, sound processor, and screen (2014) ³¹

In summary, the original use of the 1890s building was as an anchor commercial retail furniture store which contributed substantially to the economic vitality of the downtown. The original ground-floor architectural details were largely removed in 1948, when the 1890s building expanded into the portion of the 1930s storage building that was being used as a movie theater from 1941 to 1948 (Figure 15). Although the period of significance begins with the opening of the New Rio Theater in 1948, it is still important to note the history of the building prior to that. The character and the integrity of building has been altered from its 1890s date, but that only adds to the unique history of this building as a conversion theater and does not take away from its period of significance (1948-1953) as a recreation and entertainment hub for the Dallas community. One can clearly see the historic character of the building and how it retains a high degree of integrity of location, design, setting, feeling, and association.

³⁰ Ibid.

³¹ Ibid.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ENTERTAINMENT/RECREATION

Period of Significance

1948-1953

Significant Dates

1948 – Opening of the New Rio Theater

1953 - Opening of the Motor Vu Drive-In

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Unknown

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Period of Significance (justification)

The period of significance is 1948-1953, beginning with the opening day of the New Rio Theater and ending with the opening of a nearby competitor, the Motor Vu Drive-in. The original 1890s furniture store building and the portion of the 1930s building that was being used as small movie theater from 1941 -1948 were combined and converted into one large space in 1948, thus becoming the new building footprint for the New Rio Theater. During this conversion, the original 1890s architectural details were largely removed and changes to convert the building into a movie theater were made reflective of today's appearance. The period of significance ends in July of 1953 with the opening of the Motor Vu Drive-In.³² Ticket sales and patronage at the New Rio Theater were already experiencing a rapid decline due high property owner turnover, poor management practices, and the increasing popularity of the home television set; but the opening of the nearby drive-in competitor in the summer of 1953 was the ultimate factor in ending its period of significance. The popularity of the Motor Vu Drive-In proved to be too much competition for the New Rio Theater and sales appeared to drop to an all-time low. No longer was the New Rio Theater the premier venue for recreation/entertainment for community members of Dallas.

The quick decline in popularity appears to have been unexpected but it should be reiterated that even though the period of significance is only five years in length, that for those five years, the New Rio Theater truly was the premier entertainment/recreation outlet for community members and visitors alike to experience the latest in movie theater ingenuity.

Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Dallas Cinema is locally significant under Criteria A in the area of Entertainment/Recreation, reflecting post WW2 movie theater practices. Converted from a furniture store to a movie theater in 1948 the theater incorporated Art Moderne details and dramatic neon marquee lights to evoke Hollywood glamour. This building represents the evolution of a conversion theater and changing trends of theater design. It showcased the latest in movie-viewing technology and catered to the comfort of movie viewing with concessions, comfortable seating, and air-conditioned interiors. Its prime location in the downtown core afforded it the opportunity to be both an economic anchor for downtown businesses and an entertainment/social anchor for Dallas residents. Continual updates and modifications to the theater have ensured it stayed relevant with the times and as a result, it has been continually operating and serving as an essential social and cultural outlet for Dallas residents and surrounding communities for the past 74 years.

The period of significance of the building is 1948-1953, beginning with opening day of the New Rio Theater and ending in 1953 with the opening of the nearby Motor Vu Drive-In. Ticket sales began declining only a few short years after the New Rio Theater opened, largely due to frequent changes in property ownership, poor management practices, and the popularity of the home television set. But what appears to plummet ticket sales to an all-time low was the opening of the nearby competitor, the Motor Vu Drive-In, in the summer of 1953. This was the defining event that ultimately ends the period of significance for the New Rio Theater.³³

The building today still retains a high degree of integrity of location, design, setting, feeling, and association in relation to its 1948-1953 period of significance. It is the only historic conversion theater in all of Polk County, Oregon and is one of the longest continually operating movie theaters known in the state of Oregon.³⁴ The

³² "Motor Vu Drive-In," *Cinema Treasures*. Accessed March 26th, 2022. <http://cinematreasures.org/theaters/9699>

³³ Jeff Mexico, email to author, March 12th, 2021.

³⁴ Community Planning Workshop, Oregon Historic Theaters Needs Assessment. Community Service Center, University of Oregon: Eugene, 2015.

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Dallas Cinema is the only historic movie theater still operating in Dallas Oregon and the only conversion movie theater in Polk County. For more than seven decades it continues to provide much needed entertainment and recreation for the community as serves as a social, cultural and economic anchor for the downtown.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Under Criterion A, the property is locally significant in the area of Entertainment/Recreation, having a significant social and cultural impact on community members in and outside the Dallas area. The Dallas Cinema is one of Oregon's 121 historic theaters, the only conversion movie theater in Polk County, and is one of the longest continually operating movie theaters known in the state of Oregon.³⁵

City of Dallas

Dallas is the county seat for Polk County, Oregon, and located about 15 miles west of Salem. Native Americans and a few French Canadian fur trappers lived along the LeCreole Riverbanks, an area just north of where present day downtown is located.³⁶ Dallas was settled by pioneers in the 1840s and originally named Cynthiana, after Cynthiana, Kentucky but was renamed to Dallas in 1852.³⁷ In 1878, Dallas was in competition with the neighboring town of Independence to be the county seat and the citizens of Dallas raised \$17,000 in order to have a branch of the narrow gauge railroad come to their town, thus securing the honor.³⁸ It was incorporated as a town in 1874 and as a city in 1901.³⁹ One of the biggest economic drivers at the turn of the 20th century were lumber mills and Willamette Industries, Inc., was first organized in 1906 in Dallas as the Willamette Valley Lumber Company. The company consisted of a sawmill, a small railroad, some logging equipment, and 1,200 acres of timberland.

Downtown Dallas developed as the commercial center of Polk County during this time and by 1910 there was a pharmacy, bookstore, carriage house, stationary store, sawmill, wool manufacturing company, courthouse, jewelry store, hardware store, tannery, grocer, hotel, library, bank, furniture store, and other professional offices. The largest employment sector during the 20th century was lumber production.⁴⁰ As the town continued to grow, the need for entertainment was apparent and community members welcomed the opening of the Majestic Theater in 1910. The Majestic was popular for its silent movies and as a venue for local fundraisers and events. Lumber production has been decreasing since the late part of the 20th century, and today, forestry and agriculture are no longer the dominant industry for Dallas. Instead, the community has shifted to retail, manufacturing, and construction production.⁴¹

Conversion Theaters

The Dallas Cinema is not a purpose-built movie theater but rather a conversion theater. The concept of a conversion theater became popular nationwide in the early 20th century when main street property owners began to modify their storefronts and two-part commercial buildings to accommodate the popular rise in movie theater attendance. Choosing to convert your building rather than construct a new movie theater was oftentimes more cost effective and allowed the owner to keep a prime location in the downtown core. Conversion movie theaters typically occupied vernacular wood frame, brick, or stone buildings and had simple ornamentation, and oftentimes the marquee was the only exterior feature that demarcated the use of the use of

³⁵ Community Planning Workshop, *Oregon Historic Theaters: Statewide Survey and Needs Assessment* (Community Service Center, University of Oregon, 2015), 5.

³⁶ "Dallas Historian" Accessed December 27th, 2021. <http://dallashistorian.com>

³⁷ "Historic Timeline," *Dallas Historian*. Accessed Feb 1st, 2021. <http://www.dallashistorian.com/?dh=0006>

³⁸ McArthur, Lewis A. *Oregon Geographic Names* (7th Edition) Portland, Oregon; Oregon Historical Society Press, (266).

³⁹ "History of Dallas Oregon," Explore Dallas Oregon. Accessed Feb 1st, 2021. <http://www.exploredallasoregon.org>

⁴⁰ "History of Dallas Oregon," Explore Dallas Oregon. Accessed Feb 1st, 2021. <http://www.exploredallasoregon.org>

⁴¹ Best Places. "Economy of Dallas Oregon", Accessed December 27th, 2021. <https://www.bestplaces.net/economy/city/oregon/dallas>

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the building.⁴² Late-nineteenth and early twentieth-century commercial building floorplans were typically long and narrow, making them easily convertible from a commercial retail space to a movie theater. The Dallas Cinema converted from a furniture store to a movie theater in 1948 and followed national movie trends of the post WW2 era by incorporating a concession stand, lobby, installing a neon bulb marquee, and adapting aspects the popular Art Moderne architectural style.

While conversion theaters were common in the United States, there are only a few verifiable records of successful conversion theaters in Oregon, thus making the Dallas Cinema even more unique. One example of a conversion theater in Oregon would be the Egyptian Theater in downtown Coos Bay which is significant locally under National Register Criterion C as a premier example of the Egyptian Revival style of architecture. It was initially constructed in 1922 and operated as the Motor Inn Garage and Service Station but was remodeled and reopened as the Egyptian Theatre in 1925.⁴³ While the Egyptian Theater is sizably larger, more ornate, and has retained significantly more original architectural elements, both theaters are notable examples of a conversion theater. One can easily note how both structures, while different, have played a vital role in contributing to the recreation/entertainment sector of their respective downtowns. The Dallas Cinema is uniquely significant in that it is only one of a few successful conversion theaters in all of Oregon, the only conversion theater in Polk County, and one of the longest continually operating movie theaters known in the State of Oregon.

Sterling Furniture Store: 1890s to 1948

The Dallas Cinema building was originally constructed in the 1890s as a furniture store designed in the late 19th Century American Movements: Commercial Style. This style is evident by characteristic features such as: a recessed storefront, overall massing, large display windows with kickplates, window and door transoms, parapets, decorative finials, flat roof, and a secondary cornice separating the first two stories.

The building was soon referred to as the Crider Building, after the owner, C.L. Crider. The Sterling Furniture Store, operated by E.V. Dalton, was housed in this building until spring 1940 when it moved to a different location on Main Street.⁴⁴ A concrete block building was added to the rear of the structure in the 1930s and appears to have been used for storage until the early months of 1941, when Mr. Crider remodeled a section of this 1930s building to establish Dallas's second theater, the Rio Theater (Figure 14). The entrance to the theater was on the north side of the building and not accessible through the furniture store. The Rio Theater opened in late spring 1941. The theater was second only to the Majestic Theater (976 Main Street) which was built as a silent movie theater in 1910. George W. Gould and his son were the managers of the Majestic and would go on to operate the Rio Theater as well.⁴⁵

From 1941 to 1945, the Rio Theater provided second run moving picture shows and contributed significant fundraising support of war bonds for WW2.⁴⁶ The theater provided newsreels and updates on the war and was often times a primary news source outlet for the general public. In 1942, George Gould Sr. died and his son and daughter, Irene Adam, took over the business.⁴⁷ Dallas's other theater, the Majestic Theater, incurred \$5,000 in fire damage in the Spring of 1945. Lacking funds to repair the fire damage meant that the Rio, instead of the Majestic, began showing the first run picture shows.⁴⁸ Gould and Adam sold the Majestic and the Rio Theaters to prominent independent theater operator, Jesse Jones, in September of 1945. This ended the 23 years of continuous management of the Majestic Theater by members of the Gould family.⁴⁹ In November 1945, J. C Beattie of Portland was hired by Jones to manage both theaters temporarily until Don. E. Wernli of

⁴² "Historic Movie Theaters of Iowa", United States Department of the Interior, National Register of Historic Places., March 1992.

⁴³ "Egyptian Theater", United States Department of the Interior, National Register of Historic Places. April 2010, 8.

⁴⁴ Brian Dalton, email to author, March 14th, 2021.

⁴⁵ "Fox History", *Dallas Cinema History*, Accessed February 1st, 2021. <http://www.wvi.com/~starcinema/dallas/history.htm>

⁴⁶ "Half of Polk Quota Exceeded," Capital Journal, February 4th, 1944.

⁴⁷ "Dallas Theater Changes Hands," Statesman Journal, October 3rd, 1945.

⁴⁸ "Majestic Loss Totals \$5,000; Shows at Rio," Statesman Journal, May 17th, 1945.

⁴⁹ "Dallas Theater Changes Hands." 1945.

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Vancouver Washington was hired permanently in December 1945.^{50 51} Wernli was a well-respected manager Portland Metro area and known to operate theaters efficiently and successfully and by spring of 1946, his new marketing strategies and the post WW2 influx of attendance resulted in the Rio expanding its days of operation to be open five days a week, Wednesday through Sunday. At this time, action pictures were billed exclusive at the Rio Theater while the Majestic featured late run shows (movies shown after 10pm).⁵² Wernli's strived to provide a top-notch movie going experience for the community and he oversaw a full renovation of the Majestic Theater in late 1946. During this renovation, the Rio Theater was the only source of theater entertainment for the area and the need for additional seating was evident. It was at that time that Wernli then decided the next renovation would be on the Rio Theater with the entire theater, along with the furniture store building, undergoing a complete renovation.

The New Rio Theater, 1948 – The Dallas Cinema, Present

In 1948, under the management of Wernli, the 1890s furniture store building underwent an extensive remodel from the foundation up. A full conversion was needed because this building was designed to integrate seamlessly with neighboring commercial structures and complement the surrounding downtown streetscape without the ostentatious elements of a typical purpose-built movie theater. This is arguably what makes the building so unique, not only is it a rare example of a conversion theater in Oregon, but it is also the only known example of a conversion theater in Oregon taking place in a 19th Century American Movements: Commercial Style building. It is unknown why this building was converted to a theater rather than building a new, more elaborate theater in or near the downtown core. One theory is that the recent end of WW2 still posed supply chain setbacks and economic struggles for many small-town communities like Dallas, repurposing a structure for a new use rather than constructing new might have been more financially feasible. The late 1940s was a prime time in popular culture for incorporating Art Moderne details into the interior and exterior of buildings, especially movie theaters, and this building was no different. It appears that the interior layout of the 1890s furniture store building was one large, expansive space with a large showroom for the furniture, this meant that the change in use to a movie theater was somewhat seamless considering the theater auditorium is also one large open space. In 1948, a new metal rectangular Art Moderne-style marquee was constructed with neon blubs. The design of the marquee, with the lights projecting out from the building and covering the sidewalk, was a response to the popularity of the automobile. Pedestrian foot traffic was still common in the downtown core at this time, but automobiles were becoming more prevalent, and the marquee was specifically designed as an attention grabber for vehicular traffic. This is one character defining feature that differentiates the Dallas Cinema from the other commercial structures in the downtown core.

Other Art Moderne details were added to the interior of the building, these included new padded theater seats, decorative curtain wall panels, geometric light fixtures, a state-of-the-art movie screen, upgraded sound projection equipment, and new heating system. The theater was remodeled by The Western Theater Construction Company of Portland. Dan West of Dallas installed the wiring, and M.J. Perrotty did the linoleum, carpeting, and finishing work. Upon completion, the theater seated approximately 350 people. Opening night was December 28, 1948, and a line of moviegoers a block long, waited for the doors to open at 6:45 p.m. They were greeted by ushers, and cashiers tended to their needs at the ticket booths and concession stands. Movie patrons were treated to the western film "Rachel and the Stranger", starring Loretta Young, William Holden, and Robert Mitchum. The theater went on to feature late shows (movies shown after 10pm) seven days a week.⁵³

The 1950s was a difficult decade for the New Rio Theater and it suffered numerous challenges. Starting in 1951, a fire began in the second-floor apartments of the building to the east of the theater and quickly spread to the theater. It is largely unknown the extent of the damage but was primarily contained to the upper floor, most likely only the storage area. Newspapers originally reported a damage total of \$30,000 but later it was

⁵⁰ "Beattie New Manager of Roseway Theater," Capital Journal, November 10th, 1945.

⁵¹ "Wernli Managing Theaters at Dallas," Capital Journal, December 4th, 1945.

⁵² "Theater Will Open Five Days a Week," Capital Journal, August 5th, 1946.

⁵³ "Opening of New Rio Scheduled Tuesday with Fanfare, Dignitaries," Statesman Journal, 26, December 1948.

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confirmed that the damage was much less than expected, and most of the fixtures and equipment were unharmed.⁵⁴ In 1952, longtime manager, Don Wernli resigned, thus resulting in the business decline and deferred maintenance. The property changed ownership four times in a 10-year period, making it difficult to maintain a successful business strategy and keep consistent with maintenance upgrades. The biggest impact to the New Rio Theater's success was the opening of the nearby Motor-Vu Drive-In during the summer of 1953. Drive-ins were becoming widely popular during this time, and this added competition for moviegoer patronage during the fair-weather months negatively impacted the attendance at the Theater.⁵⁵ No longer was the New Rio Theater the only venue to showcase first run movies, and arguably it was no longer the premier entertainment and recreation option for the community. Furthermore, home televisions were becoming popular in residences nationwide and by late 1953 more than half of all American homes had a television set, resulting in a dramatic decline in movie goer attendance.⁵⁶ For these reasons, the period of significance officially ends in 1953.

In 1955, the property owner, Jesse Jones sold both the New Rio Theater and the Majestic Theater to a man from Montana. Both theaters were swiftly sold again in 1956 to Faust & Payne Realty Company, and yet again in 1958 to California movie theater owners, John and Edith Newton for \$70,000.⁵⁷ In 1959, the previous theater manager, Don Wernli decided to purchase both theaters from the Newtons, but by then the two theaters had become so run down that the Majestic Theater was deemed a lost cause. As a result, Wernli, acting as property owner and manager, stripped the Majestic of anything that he could salvage, and he focused all his efforts on trying to bring the New Rio Theater back up to his high standards.⁵⁸

From 1960 on, the Majestic Theater no longer operated as its original use as a theater, and today it functions as an event space. In 1979, Wernli sold the New Rio Theater to Tom Moyer of Portland who then sold it in 1985 to Ron Burch, the current property owner. Burch made improvements to the interior and exterior of the theater and reopened it in 1986 as the Fox Theater. In 2007, Jeff Mexico purchased the business and continued to make improvements to the projection system and interiors.⁵⁹ He renamed the Fox Theater to the Dallas Cinema in 2007 and it still operates under that name today.

In the past decade, one of the main deciding factors in theater success is the transition from a celluloid film-based projection system, known as 35mm, to a completely digital projection system. Studios have all but forced digital conversion due to the high cost of producing 35mm film. The price for a studio manufacturing and distributing a film reel can be up to \$2,000 per reel, whereas the digital copy only costs the studio \$125. The problem for theaters is that these projection systems can cost upwards of \$100,000 per screen, which puts a high burden on the theater owner to make an initial investment.⁶⁰ Fortunately, Jeff Mexico was able to fundraise and use creative financing to make the conversion to digital and, as a result, is still in operation and able to show first-run movies today.

Conclusion

The Dallas Cinema has been a constant source of entertainment and consistently served thousands of movie goers in the past seven decades; thus, becoming a true landmark for the community. Film entertainment was, and still is, a popular pastime and contributes a significant social aspect of community life. They united citizens with a common experience cutting through social, economic, and political barriers to deliver entertainment. Often located in the historic downtown core, visually prominent theater structures served as focal points for cultural events, gathering places for nightlife, and social centers for the communities.⁶¹ This building has a

⁵⁴ "Rio Theater Fire," (The Capital Journal), May 1951.

⁵⁵ Fox History. "Dallas Cinema History." 2017. <http://www.wvi.com/~starcinema/dallas/history.htm>

⁵⁶ Mitchell Stephens, "History of Television", Grolier Encyclopedia, Accessed, March 13th, 2021. www.stephens.hosting.nyu

⁵⁷ "Rio Theater at Dallas Sold to Newton Chain," Capital Journal, 11, July 11th, 1958.

⁵⁸ "Last Picture Show for Theater-Owners Wernlis," Itemizer-Observer, Dallas Oregon, June 6th, 1979.

⁵⁹ Ron Burch, email message to author, March 12th, 2021.

⁶⁰ Community Planning Workshop, Oregon Historic Theaters Needs Assessment. Community Service Center, University of Oregon: Eugene, 2015.

⁶¹ "Historic Theaters of Washington State (1879 to 1960)", National Register of Historic Places, July 2009.

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significant connection to Dallas's Entertainment and Recreational history because it was one of only two theaters in Polk County between 1948 and 1953. It remains one of the last operating historic theaters in Oregon's Mid-Willamette Valley and the only remaining historic theater in Polk County. It has been in continual operation at this location for more than seven decades and has persistently adapted to meet the needs of the times. The character and the integrity of building has been altered from its 1890s date, but that only adds to the unique history of this building as a conversion theater and does not take away from its period of significance (1948-1953) as a recreation and entertainment hub for the Dallas community. It is the only historic conversion theater in all of Polk County, Oregon and one of the longest continual operating movie theaters in the state of Oregon.⁶²

⁶² Ibid.

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9. Major Bibliographical References

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"Rio Theater at Dallas Sold to Newton Chain." *Capital Journal* (Salem Oregon), July 11, 1958.

Sanborn Fire Insurance Map. Dallas, Oregon, Sheet 4, 1892.

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Sanborn Fire Insurance Map. Dallas, Oregon, Sheet 3, 1939.

"Theater Will Open Five Days a Week." *Capital Journal* (Salem Oregon), August 5, 1946.

"Wernli Managing Theater at Dallas." *Capital Journal* (Salem Oregon), December 4, 1945

Previous documentation on file (NPS):

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

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

1	<u>44.921788°</u> Latitude	<u>-123.315842°</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The historic boundary of the Dallas Cinema is located on a portion of tax lot 4000, lot 8 in block 13 of the Original Town Plat, Dallas, Oregon, township 7S, range 5 E. The historic boundary does not include the public sidewalk along Mill St. West. The Cinema walls are abutted by one-part commercial block building to the west and two-part commercial block building to the east. A mid-1930s, two-story concrete block building was added on the north and runs the entire length of all three buildings (Figure 5). All three buildings are separate from each other but do share the same tax lot (Figure 3). The building space as it is configured today is approximately 4,400 square feet in size. Referencing Figure 4 and starting at the southeast corner of the building and moving north, the boundary of the Dallas Cinema is as follows (measurements are approximate): SE corner (Point A) to the start of the 1930s addition (Point B) is 70 ft. Point B to the NE corner of the

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building/end of the addition (Point C) is 40 ft. Point C to the NW corner of the building (Point D) is 32 ft. Point D to the SW corner of the building (Point E) includes the 1930s addition for a total of 110 ft. The building as a whole measures approximately 110 ft x 40 ft.

Boundary Justification (Explain why the boundaries were selected.)

The Dallas Cinema building boundary is on a portion of tax lot 4000. It is important to reference Figures 5, 14, and 15 to understand the change in building configuration. The 1930s building was added the north of the 1890s (Figure 5) and in 1941 a portion of that 1930s building was reconfigured from storage space to house a small movie theater (Figure 14). In 1948, a portion of the 1930s building was combined with the 1890s furniture store to create one large movie theater space (Figure 15). The boundary of this theater nomination needs to include this specific portion of the 1930s addition (Figure 5) because without this space the screen and storage area of the theater would not be included. The rest of the 1930s addition has been walled off and currently there no interior access to the other parts of the addition or other adjacent buildings.

11. Form Prepared By

name/title Rebecca Ziegler date March 12, 2021
organization Adaptive Preservation, LLC telephone 503-857-6187
street & number 728 6th Ave SW email rebecca@adaptivepreservation.com
city or town Albany state OR zip code 97321

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	<u>Dallas Cinema</u>		
City or Vicinity:	<u>Dallas</u>		
County:	<u>Polk</u>	State:	<u>Oregon</u>
Photographer:	<u>Rebecca Ziegler</u>		
Date Photographed:	<u>February 21st, 2021</u>		

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph 1 of 15:	OR_PolkCounty_Dallas Cinema_0001 South façade blockface, viewing North
Photograph 2 of 15:	OR_PolkCounty_Dallas Cinema_0002 Southwest elevation, viewing Northeast
Photograph 3 of 15:	OR_PolkCounty_Dallas Cinema_0003 Theater entrance and box office, viewing North
Photograph 4 of 15:	OR_PolkCounty_Dallas Cinema_0004 Theater box office, viewing Northeast
Photograph 5 of 15:	OR_PolkCounty_Dallas Cinema_0005 Marquee, viewing Northwest
Photograph 6 of 15:	OR_PolkCounty_Dallas Cinema_0006 Primary façade (South), viewing North
Photograph 7 of 15:	OR_PolkCounty_Dallas Cinema_0007 South façade, rear of building, viewing South
Photograph 8 of 15:	OR_PolkCounty_Dallas Cinema_0008 Original Art Moderne light in lobby, viewing Northeast
Photograph 9 of 15:	OR_PolkCounty_Dallas Cinema_0009 Restroom, viewing West
Photograph 10 of 15:	OR_PolkCounty_Dallas Cinema_0010 Lobby, viewing Northwest
Photograph 11 of 15:	OR_PolkCounty_Dallas Cinema_0011 Projection room equipment, viewing Northeast
Photograph 12 of 15:	OR_PolkCounty_Dallas Cinema_0012 Auditorium, viewing North

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- Photograph 13 of 15:** OR_PolkCounty_Dallas Cinema_0013
Auditorium, viewing South
- Photograph 14 of 15:** OR_PolkCounty_Dallas Cinema_0014
Art Moderne lighting and auditorium wall, viewing West
- Photograph 15 of 15:** OR_PolkCounty_Dallas Cinema_0015
Art Moderne light, viewing Southwest

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

- Figure 1: Regional Map
- Figure 2: Local Location Map
- Figure 3: Tax Lot Map
- Figure 4: Local Location Map/Boundary Justification (Author)
- Figure 5: Building Configurations in Late 1930s (Author)
- Figure 6: City of Dallas Sanborn Fire Insurance Map, 1892
- Figure 7: City of Dallas Sanborn Fire Insurance Map, 1939
- Figure 8: Site Plan with Exterior Photographic Key, Not to Scale (Gordineer, 2021)
- Figure 9: First and Second Floor Plan with Interior Photographic Key, Not to Scale (Gordineer, 2021)
- Figure 10: Sterling Furniture Store, c. 1910 (Dalton Collection)
- Figure 11: Sterling Furniture Store, c. 1915 (Dalton Collection)
- Figure 12: Sterling Furniture Store, c. 1921 (Dalton Collection)
- Figure 13: January 1941, News article, Second Theater Coming to Dallas (The Statesman Journal)
- Figure 14: Building Configurations in 1941 (Author)
- Figure 15: Building Configurations 1948-Present (Author)
- Figure 16: October 1945, Gould Sells Rio Theater to Jesse Jones (The Statesman Journal)
- Figure 17: December 1945, Wernli Takes Over Management from Beattie (The Statesman Journal)
- Figure 18: August 1946, Theater Renovation (The Capital Journal)
- Figure 19: October 1948, Remodel of Dallas Rio Theater (The Statesman Journal)
- Figure 20: December 28th, 1948, The New Rio Grand Opening (The Capital Journal)
- Figure 21: December 28th, 1948, Mayor Smith and Don Wernli (DallasCinema.com)
- Figure 22: December 28th, 1948, Grand Opening (DallasCinema.com)

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- Figure 23: December 28th, 1948, Grand Opening of the New Rio Theater (DallasCinema.com)
- Figure 24: December 28th, 1948, Grand Opening of the New Rio Theater, Snack Bar (DallasCinema.com)
- Figure 25: December 28th, 1948, Grand Opening, Mayor Smith and Jesse Jones (DallasCinema.com)
- Figure 26: December 28th, 1948, Grand Opening, Auditorium (DallasCinema.com)
- Figure 27: 1949, The New Rio Theater Exterior (DallasCinema.com)
- Figure 28: 1951, Rio Theater Fire (DallasCinema.com)
- Figure 29: 1951, Damage Lower in Dallas Blaze (Capital Journal)
- Figure 30: 1951, Rio Theater Fire (DallasCinema.com)
- Figure 31: July 1955, Jesse Jones Sells Theaters (The Capital Journal)
- Figure 32: July 1958, Payne and West Sell to Newton (The Statesman Journal)

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N/A

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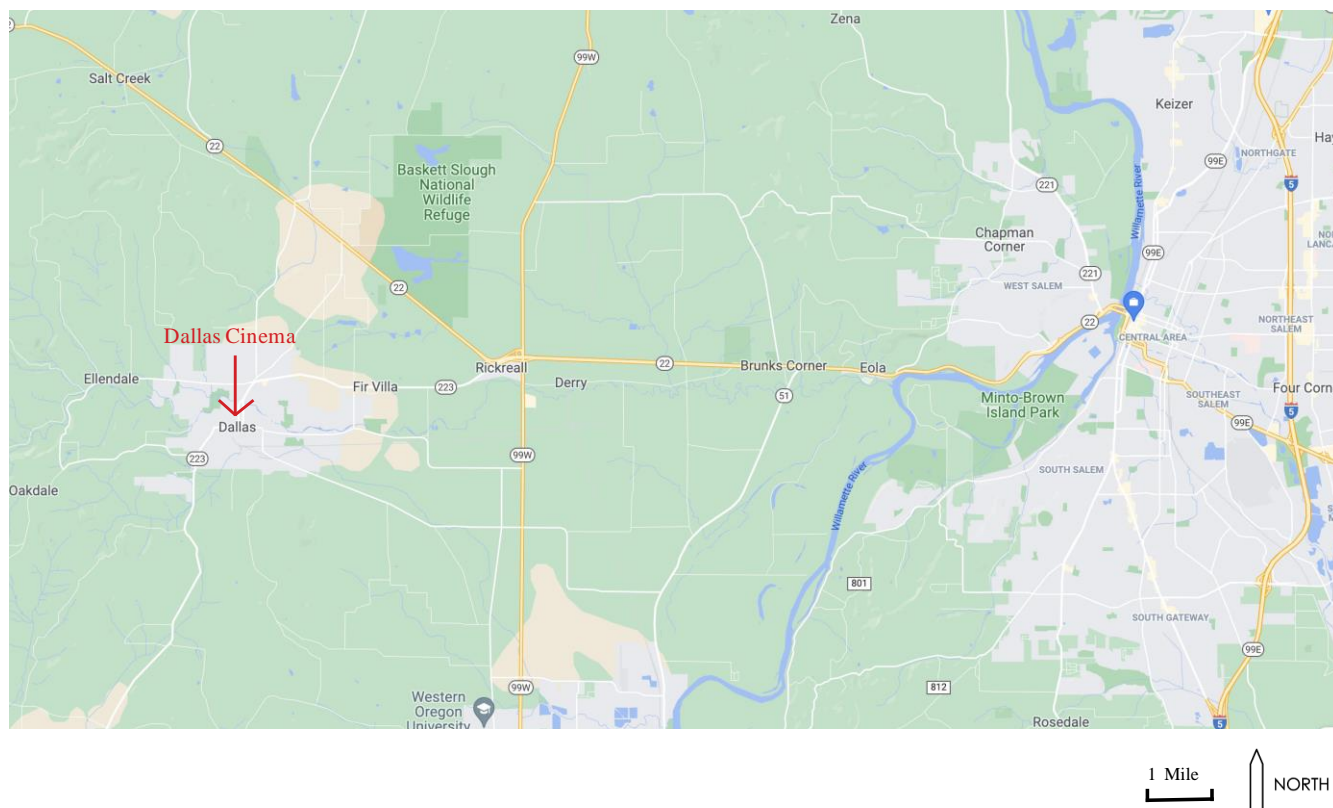
Section number Additional Documentation

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Figure 1: Regional Geographical Map_Dallas Oregon. Map Source: Google Maps Latitude/Longitude Coordinates 44.921788°N/ -123.315842°W

Regional Geographical Map_Dallas Oregon

Map Source: Google Map Latitude/Longitude Coordinates 44.921788°N/ -123.315842°W



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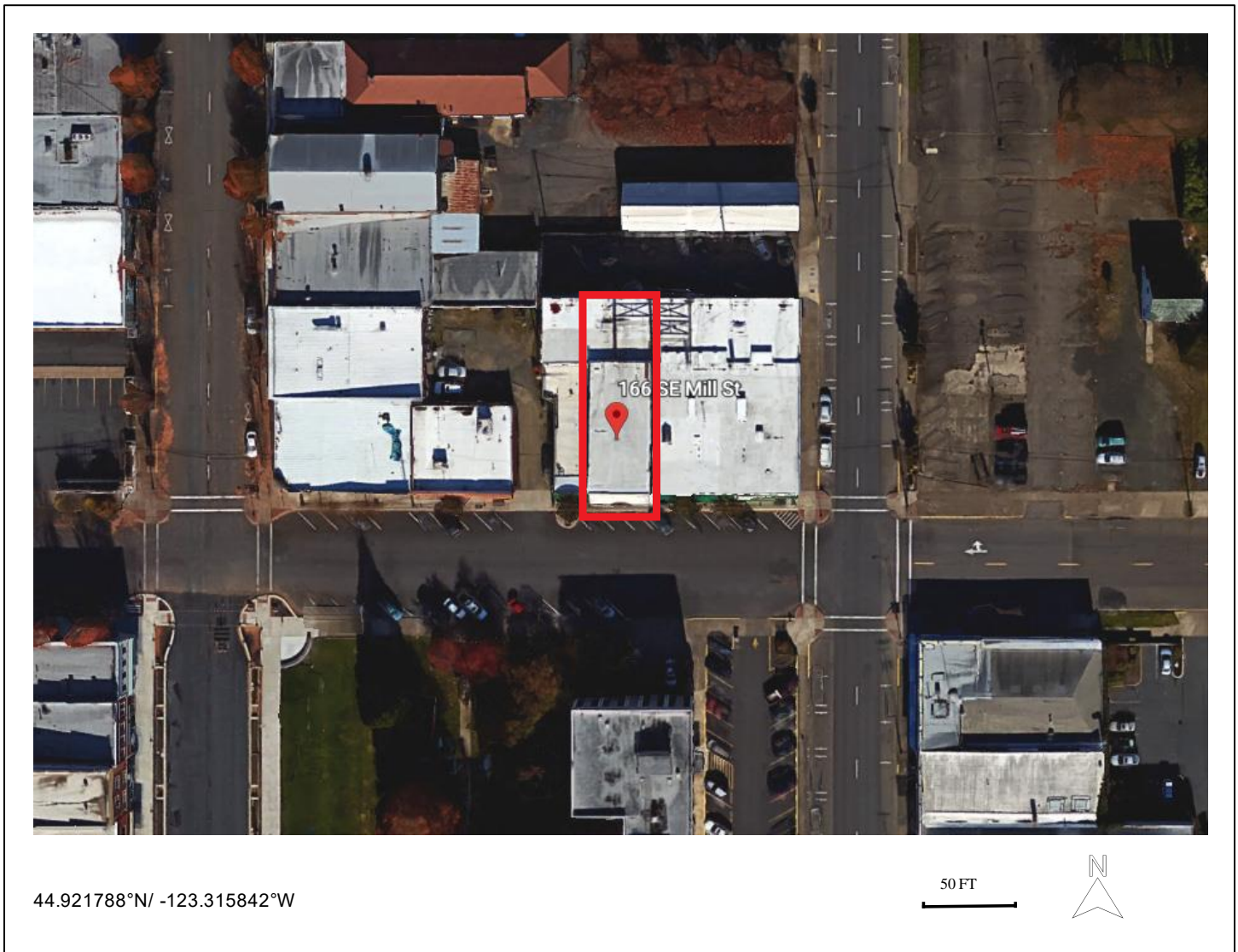
N/A

Name of multiple listing (if applicable)

Section number Additional Documentation

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Figure 2: Local Location Map, Latitude/Longitude Coordinates 44.921788°N/ -123.315842°W



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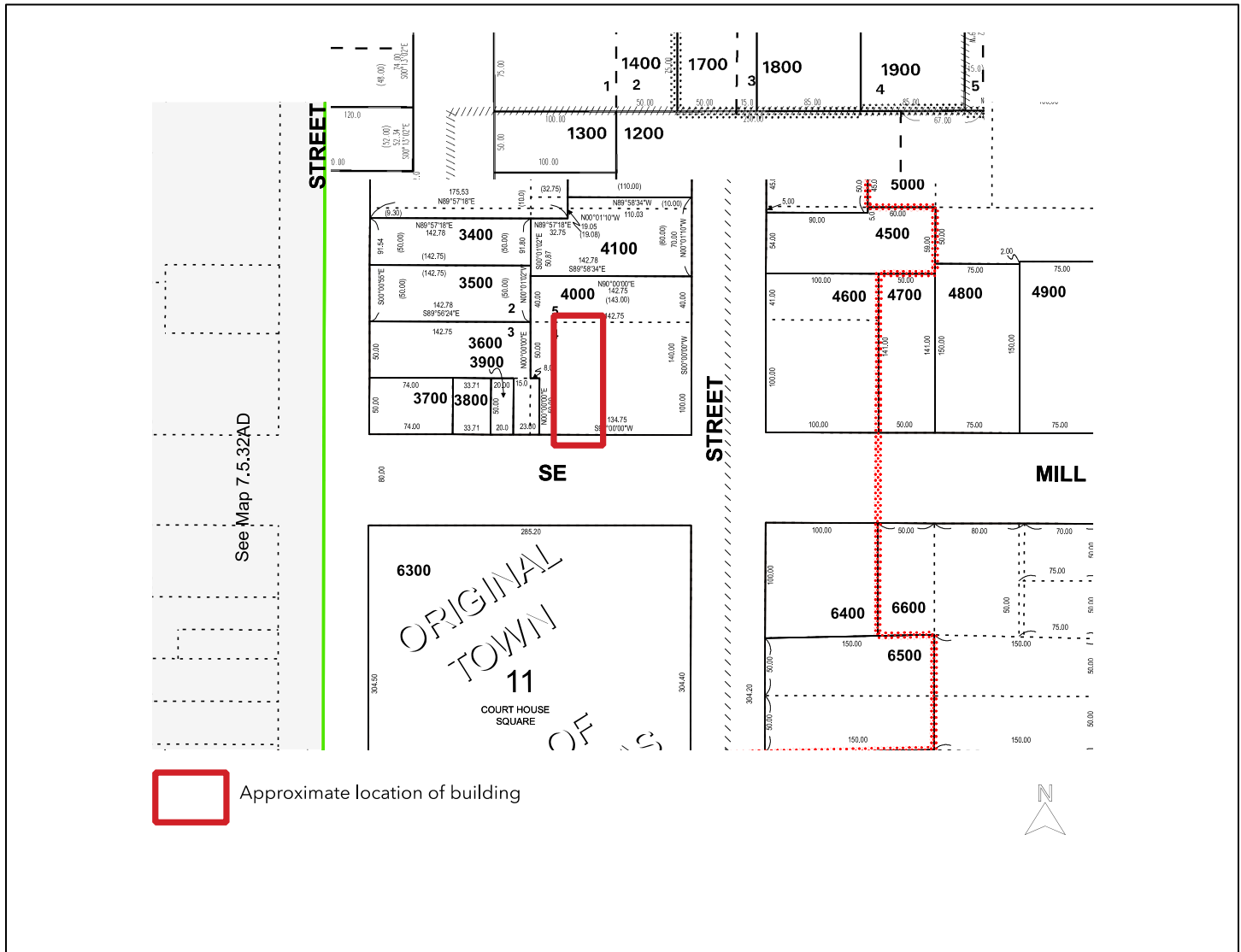
County and State

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Figure 3: Tax Lot Map



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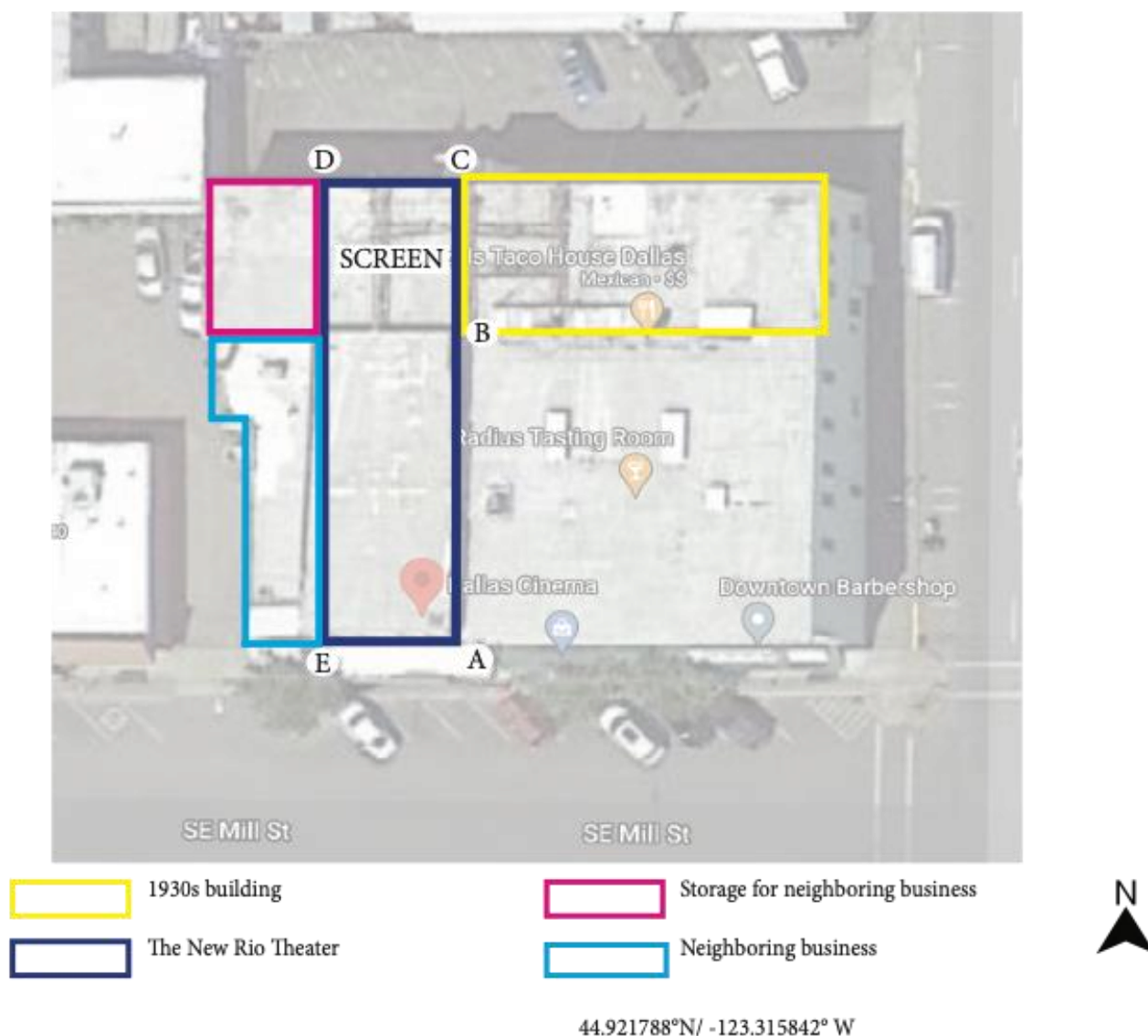
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Figure 4: Local Location Map/Boundary Justification (Author)



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Figure 5: Building Configurations in Late 1930s (Author)



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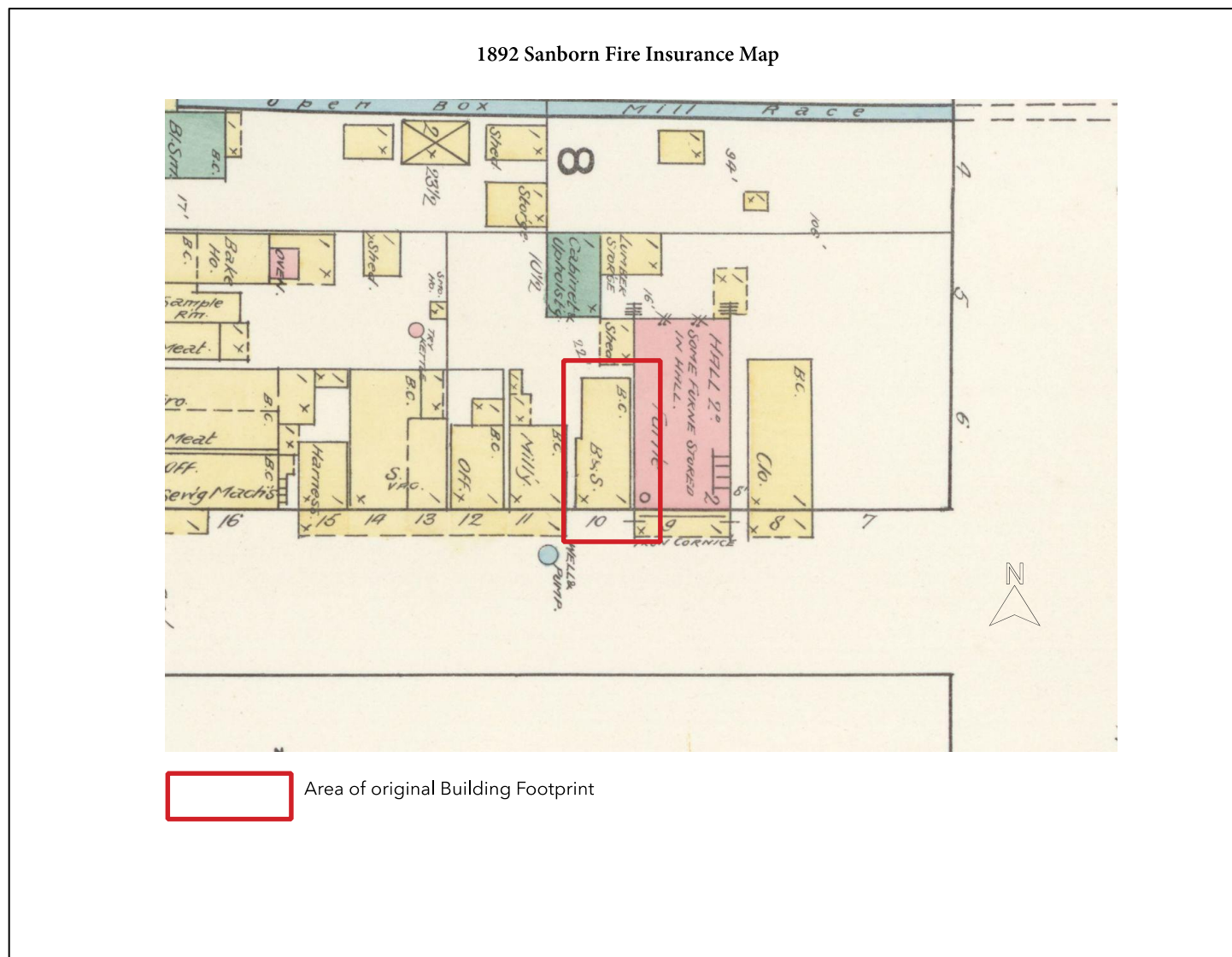
N/A

Name of multiple listing (if applicable)

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Figure 6: City of Dallas Sanborn Fire Insurance Map, 1892



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Dallas Cinema

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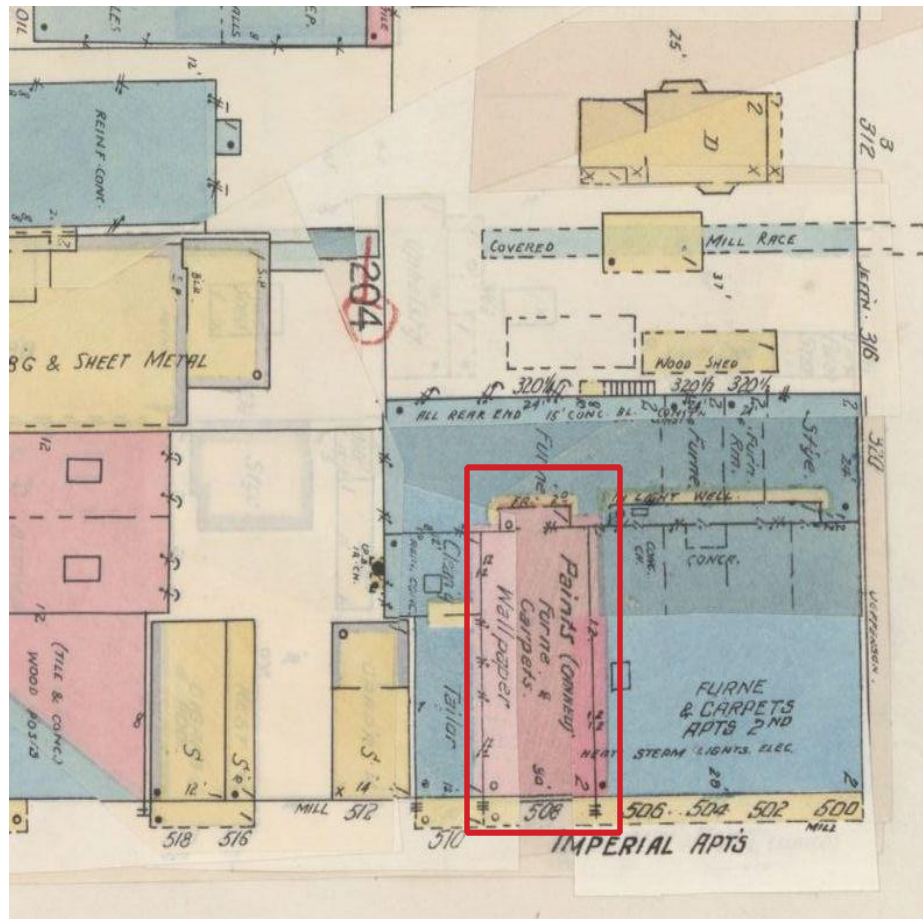
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Figure 7: City of Dallas Sanborn Fire Insurance Map, 1939

1939 Sanborn Fire Insurance Map



Area of original Building Footprint

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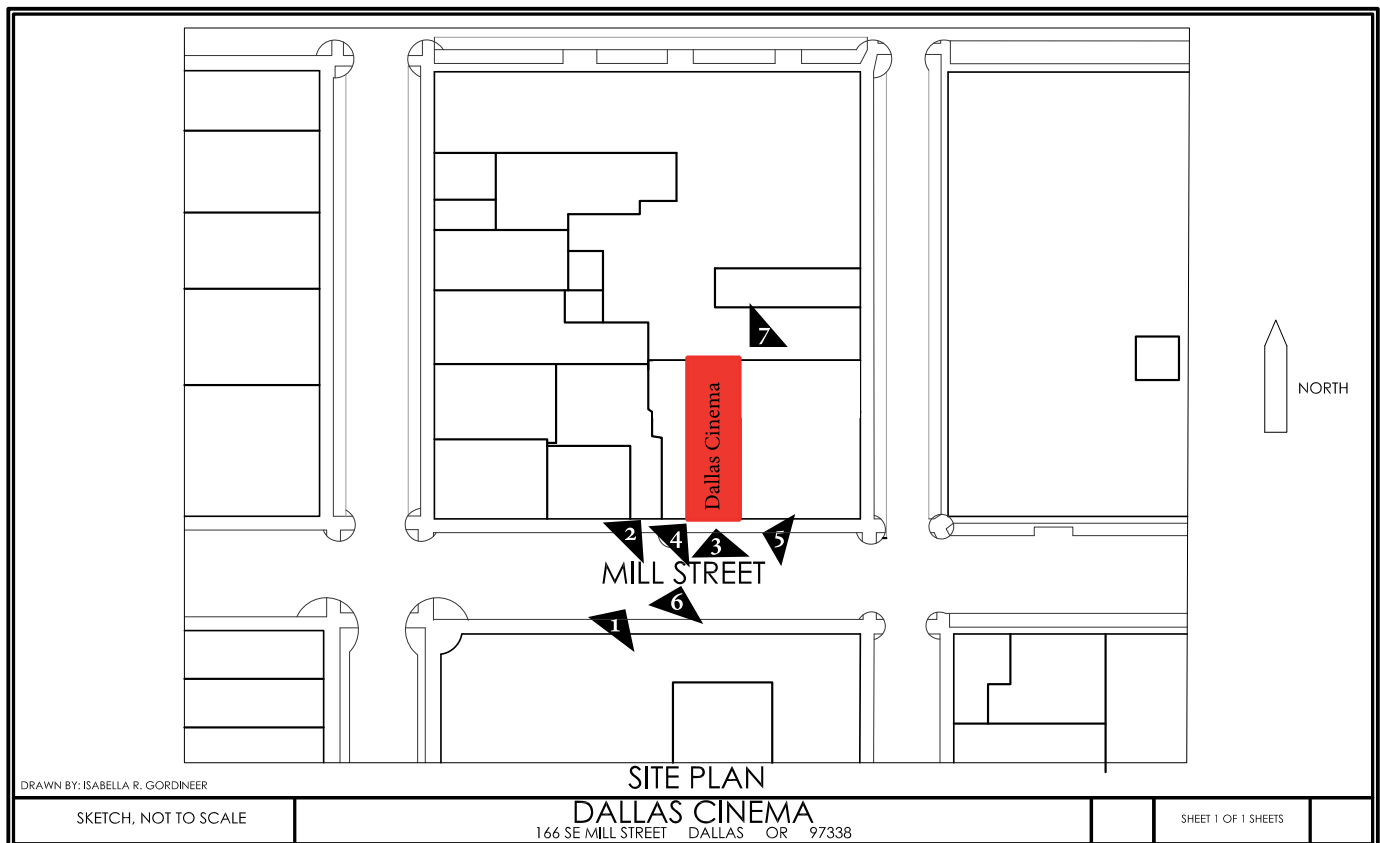
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Figure 8: Site Plan with Exterior Photographic Key, Not to Scale (Gordineer, 2021)



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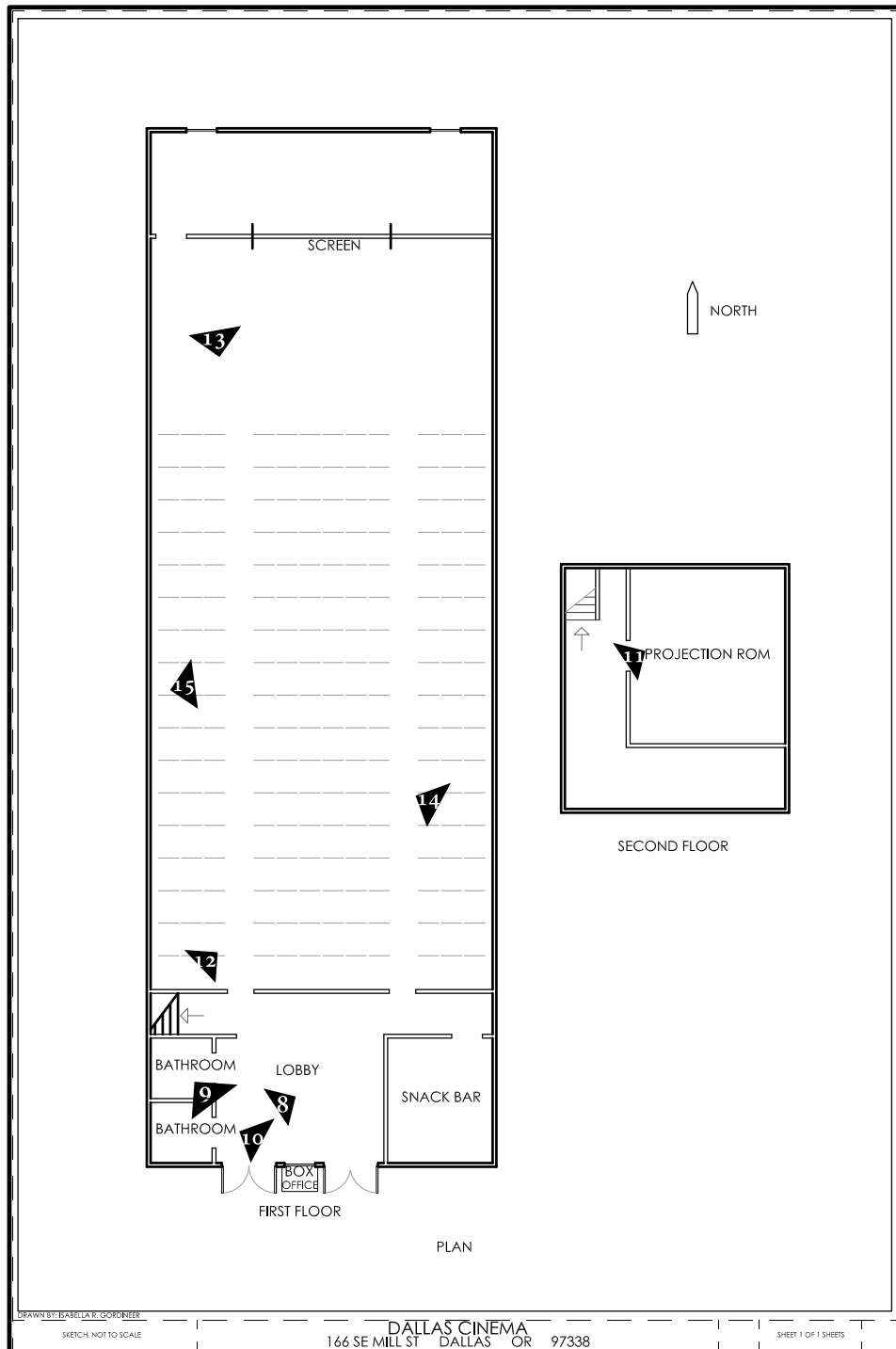
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Figure 9: First and Second Floor Plan with Interior Photographic Key, Not to Scale (Gordineer, 2021)



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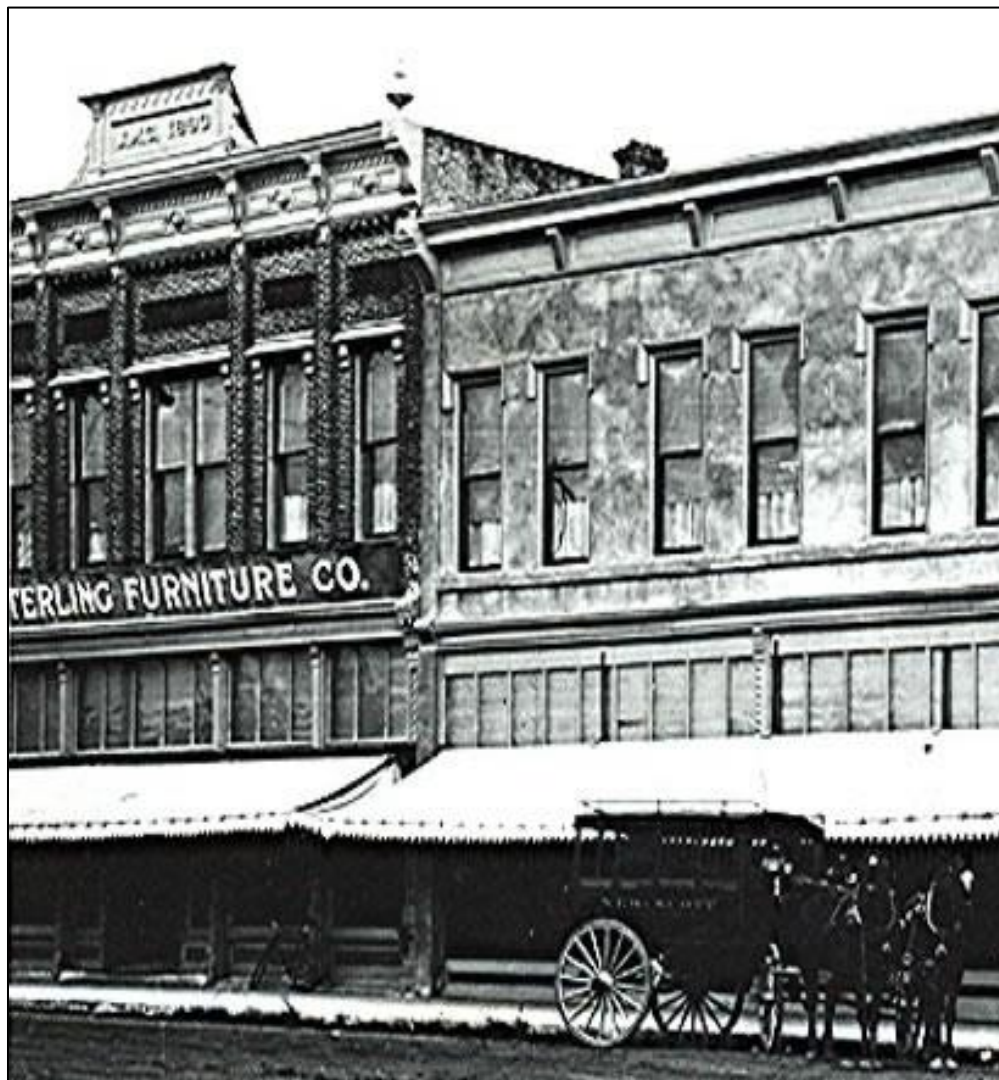
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Figure 10: Sterling Furniture Store, c. 1910 (Dalton Collection)



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Figure 11: Sterling Furniture Store, c. 1915 (Dalton Collection)



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Figure 12: Sterling Furniture Store, c. 1921 (Dalton Collection)



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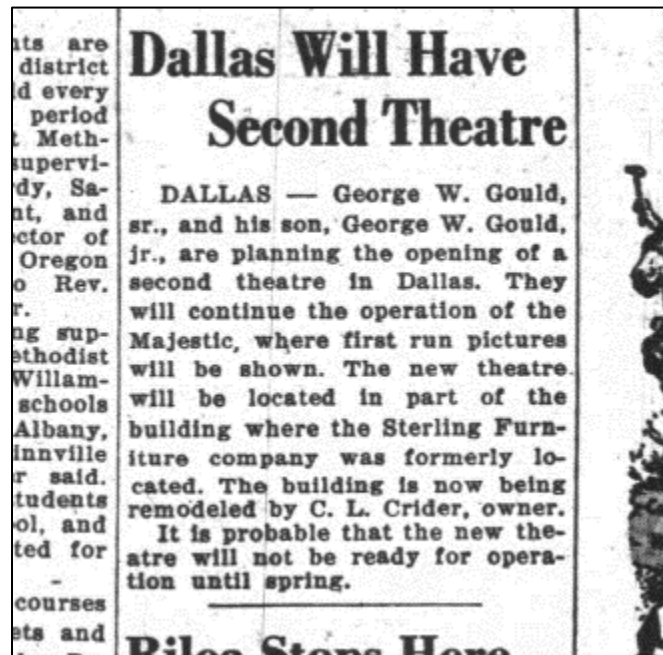
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Figure 13: January 1941, News article, Second Theater Coming to Dallas (The Statesman Journal)



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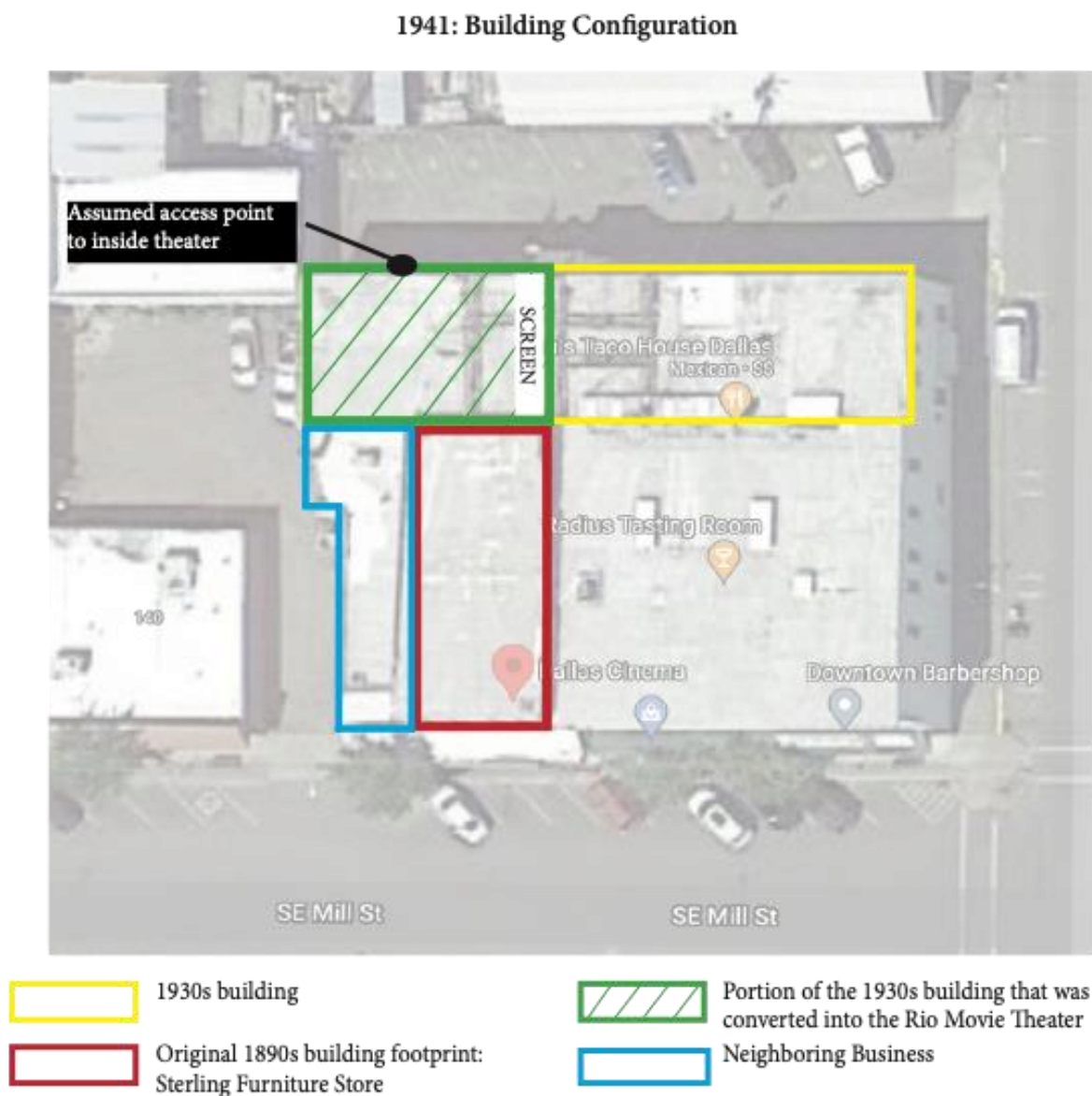
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Figure 14: Building Configurations in in 1941 (Author)



44.921788°N/ -123.315842° W



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Figure 15: Building Configurations 1948- Present (Author)



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Figure 16: October 1945, Gould Sells Rio Theater to Jesse Jones (The Statesman Journal)



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Figure 17: December 1945, Wernli Takes Over Management from Beattie (The Statesman Journal)



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Figure 18: August 1946, Theater to Open Five Days a Week (The Stateman Journal)



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Figure 19: October 1948, Remodel of Rio Theater (The Statesman Journal)



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Figure 20: December 28th, 1948, The New Rio Grand Opening (The Capital Journal)



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Figure 21: December 28th, 1948, Mayor Smith and Don Wernli (DallasCinema.com)



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Figure 22: December 28th, 1948. Grand Opening.



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Figure 23: December 28th, 1948, Grand Opening of the New Rio Theater (DallasCinema.com)



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Figure 24: December 28th, 1948, Grand Opening of the New Rio Theater, Snack Bar (DallasCinema.com)



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Figure 25: December 28th, 1948, Grand Opening, Mayor Smith and Jesse Jones (DallasCinema.com)



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Figure 26: December 28th, 1948, Grand Opening, Auditorium (DallasCinema.com)



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Figure 27: 1949. The New Rio Theater Exterior (DallasCinema.com)



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Figure 28: May 1951, Rio Theater Fire, (The Capital Journal)



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Figure 29: 1951, Rio Theater Fire (DallasCinema.com)



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Figure 30: 1951, Rio Theater Fire (DallasCinema.com)



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Figure 31: July 1955, Jesse Jones Sells Theaters, (The Capital Journal)

Mrs. Frank Tom Isom and Mrs. Sandra and Mrs. C. C. Coline all of oreana Kizer and Mrs. C. and Kay of Jack Sloss of C. L. Simrs. Clarence and Jan and charr, Jerry lverton. n the Wigle e, Mrs. E. P. A. M. Sher- days at the are William and grand-community, was hostess ve. Sewing ernoons. Pres- William Rahtz, Rae Ann ren Shrake, Mrs. Willard d Willer and ry. Hanson

The witness, Charles Williams, said the plane fell into the water from an altitude of 300 feet.

Both Dallas Theaters Bought by Montanan

Dallas — Don Wernli, manager of the two Dallas theaters —the Majestic and New Rio, announced Tuesday that they have been sold by Jesse Jones of Portland to a man from Montana whose name was not revealed.

The theaters have been up for sale for some time. The new owner has been to Dallas only twice and for short periods each time. The deal was completed last week, and the new owner will begin operation August 15.

Jones purchased the theaters from George Gould and Mrs. Irene Adam five years ago. Wernli has been manager for the past three years.

Amity—The home of Mr. and Mrs. S. E. Howard in Amity is up for lease and the Howards plan to move to their farm near

Holman Bu

A report of Oregon State F among old recor day by workme ing the old Hol South Commer streets. The bu used as a state Also found v

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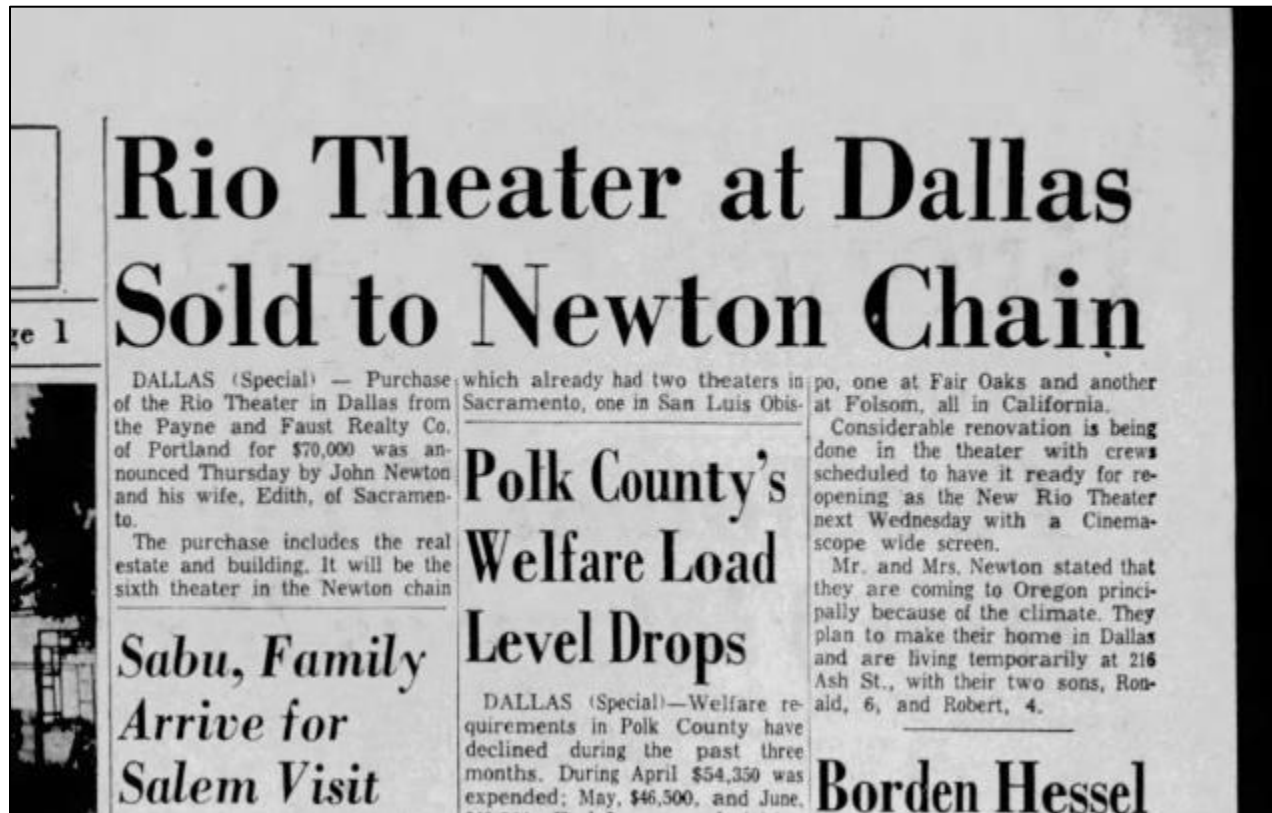
County and State

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Figure 32: July 1958, Payne and West Sell to Newton (The Statesman Journal)





Photograph 1 of 15: South façade block face, viewing North



Photograph 2 of 15: Southwest elevation, viewing Northeast



Photograph 3 of 15: Theater entrance and box office, viewing North



Photograph 4 of 15: Theater box office, viewing Northeast



Photograph 5 of 15: Marquee, viewing Northwest



Photograph 6 of 15: Primary façade (South), viewing North



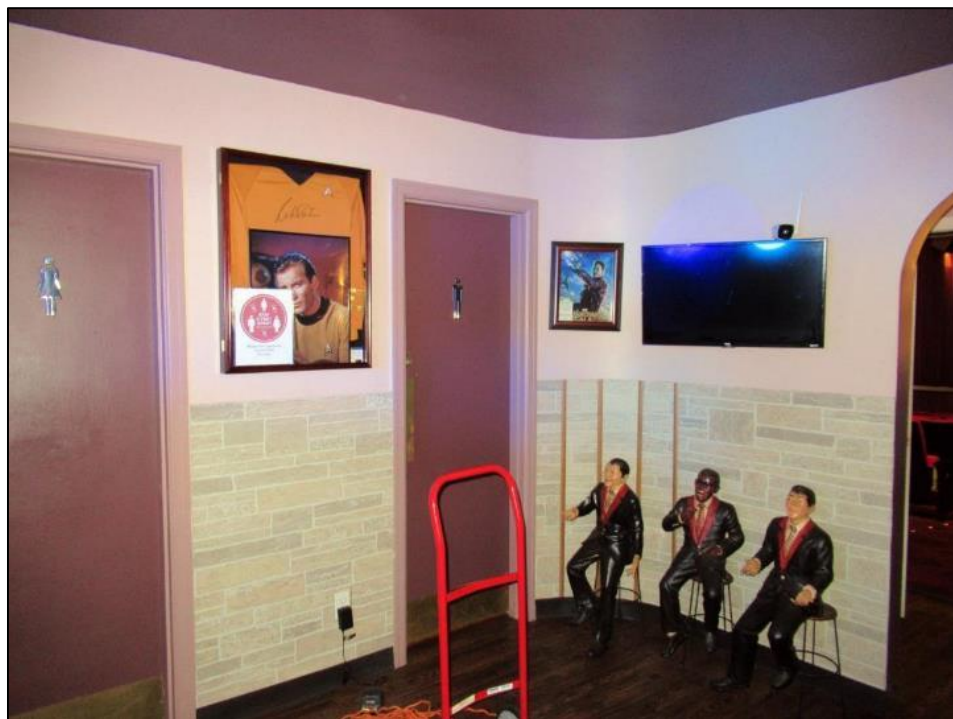
Photograph 7 of 15: Rear elevation (North), viewing South



Photograph 8 of 15: Original Art Moderne light in lobby, viewing Northeast



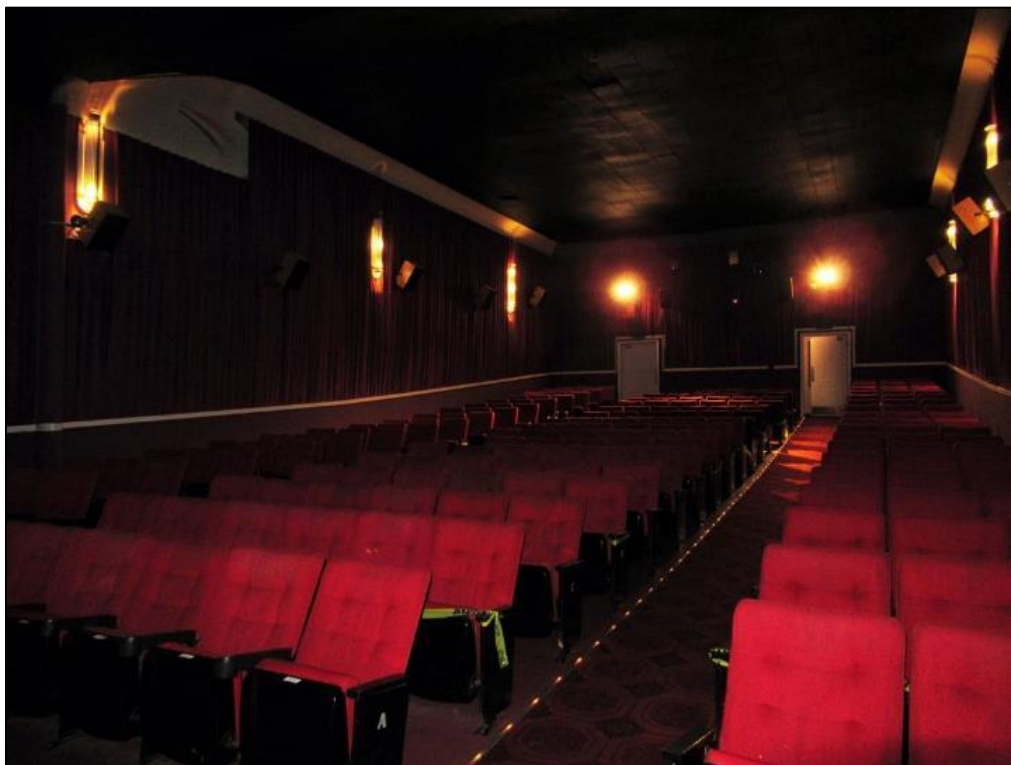
Photograph 9 of 15: Restroom, viewing West



Photograph 10 of 15: Lobby, viewing Northwest



Photograph 11 of 15: Projection room, viewing Northeast



Photograph 12 of 15: Auditorium, viewing North



Photograph 13 of 15: Auditorium, viewing South



Photograph 14 of 15: Art Moderne lighting and auditorium wall, viewing West



Photograph 15 of 15: Art Moderne lighting, viewing Southwest