

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 01001287

Date Listed: 11/30/2001

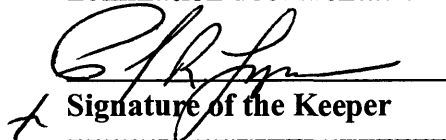
Fox Theater
Property Name

Spokane
County

WA
State

Movie Theaters in Washington State MPS
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

11/30/01
Date of Action

Amended Items in Nomination:

Related Multiple Property Listing:

The documentation should note the nomination's inclusion in the: *Movie Theater in Washington State, MPS*

Significance:

The level of significance is: *local*

[The current documentation does not justify a level of significance at the national level. While the theater may be a significant example of Depression-era theater design, particularly on the interior, the present narrative fails to provide sufficient comparative context to evaluate the property at the national level. The association of the theater with a large regional chain is insufficient by itself to merit national significance. Additional comparative study may provide useful documentation.]

These revisions were confirmed with the WA SHPO office.

DISTRIBUTION:

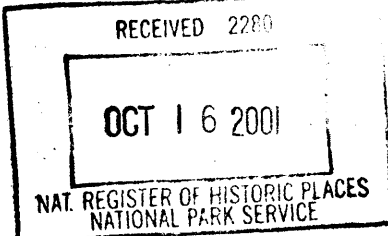
National Register property file

Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1287



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

1. Name of Property

historic name FOX THEATER
other names/site number _____

2. Location

street & number 1005 WEST SPRAGUE AVENUE not for publication _____
city or town SPOKANE vicinity _____
state WASHINGTON code WA county SPOKANE code 063 zip code 99201

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant nationally _____ statewide _____ locally. (____ See continuation sheet for additional comments.)

Alyssa N
Signature of certifying official

10/11/01
Date

WASHINGTON STATE HISTORIC PRESERVATION OFFICE
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

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

Signature of Keeper: _____ Date of Action: _____

[Signature] 11/30/01

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Contributing	Noncontributing
___ 1 ___	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
___ 1 ___	_____ Total

Name of related multiple property listing

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

___ N/A ___

Number of contributing resources previously listed in the National Register

_____ NONE _____

6. Function or Use

Historic Functions

(Enter categories from instructions)

Cat: ___ RECREATION AND CULTURE ___
 Sub: ___ THEATER ___

Current Functions

(Enter categories from instructions)

Cat: ___ RECREATION AND CULTURE ___
 Sub: ___ THEATER ___

7. Description

Architectural Classification (Enter categories from instructions)

___ MODERN MOVEMENT: ___
 ___ ART DECO ___

Materials (Enter categories from instructions)

foundation ___ CONCRETE ___
 roof ___ CONCRETE ___
 walls ___ CONCRETE ___

 other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheet

8. Statement of Significance

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

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.)

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or a grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

See Continuation Sheet

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ENTERTAINMENT/RECREATION

Period of Significance

1931

Significant Dates

1931

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

ROBERT CHAMBER REAMER (Architect)

WHITEHOUSE & PRICE (Consulting Arch's)

ALLOWAY & GEORG (Builders)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data:

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

10. Geographical Data

Acreeage of Property _____ slightly more than one acre, or 46, 500 sq. ft. _____

UTM References

(Place additional UTM references on a continuation sheet)

1	11	468000	5278044	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

N/A

11. Form Prepared Byname/title Lawrence Kreisman, Elizabeth Godlewskiorganization _____ date JUNE 30, 2001street & number 5763 27th Avenue NE telephone (206) 523-8441city or town Seattle state WA zip code 98105

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

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

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

Photographs

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

Additional items

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

Property Owner

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

name FOX THEATER (A SUBSIDERARY OF THE SPOKANE SYMPHONY)

street & number 621 WEST MALLON AVENUE telephone (509) 326-3136

city or town SPOKANE state WA zip code 99201

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7

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**FOX THEATER
SPOKANE COUNTY, WASHINGTON**

Narrative Description:

The Art Deco style gained its popularity in the nation's skyscrapers and commercial buildings and in its vaudeville and motion picture theaters. Even when the Depression halted development, movie theaters in the Art Deco and Streamlined Moderne style continued to be designed and opened in hundreds of large and small cities well into the late 1940s. One of the most elaborate theaters was the Hollywood Pantages, designed by B. Marcus Priteca, which opened in 1930. Then in 1932 Radio City Music Hall opened as the largest and most forward-looking movie palace in the nation. The Depression encouraged designers to consider decorative solutions that could cut expenses. Murals started to replace the costly architectural plasterwork interiors of theaters. The Fox Theater represents both the more elaborate three-dimensional and the artistic (but less costly) two-dimensional design trends.

The Fox Theater is a restrained concrete structure that incorporates Art Deco or "modernistic" ornamentation in both geometric and floral patterns to embellish the exterior and interior public spaces. Exterior stylized ornament is also cast in concrete and is integral to the concrete shell of the building. The geometry, symmetry, stylization and abstraction of images and the vibrant combinations of colors and patterns reflected in the theater was inspired by: Cubism and Fauvism; costume and set designs; the cultures of Persia and other exotic cultures. The incised concrete ornament has its roots in the incised treatment of traditional Egyptian architecture.

The Site

The 155' x 200' building is located on the eastern 2/3rd of the block bordered by Monroe Street to the east, West Sprague Avenue to the north, and West First Avenue to the south. The building is rectangular in shape and completely fills its building site. A one-story retail base originally consisting of 13 stores, rises to a height of over 16 feet) and wraps around the concrete box of the auditorium and stage house (rising to a height of 69.5 feet). Above the retail base on the Monroe Street "front" of the building, is a 42 feet high concrete shell with large windows housing the foyer and lounge of the theater. These functional elements provide the setback appearance that is distinctive to buildings of the late 1920s and particularly important in this building because it breaks up the monumental box into smaller, easily read functional units and give the theater's primary façade on Monroe Street a distinguished appearance. The principal entrances to the theater are on opposite sides of the building, fronting Sprague and First Avenue. These entrances reflect the symmetric arrangements of vestibules and lobbies that cut through the public foyer of the building (see attached floor plans).

Exterior

The Fox Theater was built using progressive construction methods that relied upon concrete for all exterior walls, facing, and trim. Above the ground floor storefronts, wooden forms lined with fiberboard were spaced in such a way as to have their position indicated in the concrete surface. The walls of the main auditorium were poured with sliding or "slip" forms in one continuous pouring, the forms being raised as the work progressed. Ten days were required to complete the operation. Stylized eagles (referred to by the architect as "monolithic ornament") are

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**FOX THEATER
SPOKANE COUNTY, WASHINGTON**

Narrative Description: (CONT'D)

incised in the concrete upper walls of the auditorium section.

The large stylized butterfly relief panels of the Monroe Street façade are 9'-6" x 12'-9" in size and project approximately 10" from the plane of the wall. They were poured in place in plaster moulds made by the Spokane Ornamental Plaster Works, and their concrete is integral to the remainder of the building. According to contemporary press accounts, the delicate butterfly pattern that runs along the cornice line of the Fox was originally painted green and beige. A finishing color coat was applied over the exterior to produce a uniform gray-white tone. Aluminum trim was used for the shop windows. Small clay tile was applied as a base course.

The principal alteration has been replacement of the original marquees on West Sprague and on West First Avenue by 1955. The original ticket booth was removed and replaced by new entrance doors to the vestibule and lighting was replaced in later alterations.

The exterior, which had originally been one color and had relied upon light and shadow to highlight its bas-reliefs, was painted (ca. 1975) in pale blue with its abstract butterflies in shades of brown and beige. In 1995-96, the exterior was repainted closer to its original "gray white", but its bas-reliefs—called out as "monolithic ornament" by the architect--were picked out in dark green and red and the butterflies further highlighted with lavender and yellow.

The storefronts and surrounds are generally intact, although some pilasters have replacement tile. The blue and gold decorative glazed tile capitals (Robertson Art Tile, a New Jersey company, is listed as the supplier) of the pilasters are also generally intact, as are the aluminum ventilator grills. Some of these are missing, and some of the backing for them is also missing. Fabric awnings block these from view.

The window on the First Avenue side, which allowed patrons a view of the cooling system, has been covered over. The vertical FOX sign on the roof, which originally rotated, is now stationary. Two additional red FOX signs on either side of the building are not original, but appear in photographs of the theater in 1955 and were probably added when the marquee was altered.

Interior

The principal public spaces in the theater are laid out symmetrically, with two identical entrance vestibules on First Avenue and Sprague Avenue leading to the grand lobby on the second floor. The experience of entering the lobby is heightened by four sets of doors that open initially to the extreme ends of the lobby, with low ceilings dotted with starburst lighting fixtures (no longer in the north lobby). These spaces are directly below the stair and walkway to the balcony level. As one approaches the center of the lobby, the visitor experiences its full height and the chased or etched glass, gleaming aluminum, warmly colored walls, the principal sunburst lighting fixture, mirrors, and mural decorations. Background colors from bottom to top move from blues to sea green to earthy

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Description: (CONT'D)

tones that lighten toward the ceiling.

The centerpiece of the lobby and one of the most striking features of the theater is the stair balustrade with alternating balusters of stylized fern fronds in polished aluminum and stylized flowers and stems in sandblasted glass that relate to the ceramic tile capitals separating the storefronts on the exterior of the building. The symmetric set of stairs lead to the upper foyer, lounges, the restrooms, and the balcony. Beneath the stairway at its center are restrooms, which originally contained the coat checkroom. Overhead, the ceiling houses a star or sun ray-like centerpiece in sandblasted white opal flash glass and polished aluminum that covers most of the ceiling and conceals the lights. The fixture is mounted on an octagonal panel originally painted with floral and leaf borders but most of which is now painted over in red. The panel itself is suspended from the plaster ceiling to provide space for a catwalk behind it. The sidewalls meet the ceiling with a cubist and fluted border done in silver.

The west sidewall contains etched aluminum doors leading to the auditorium. This wall is divided into panels approximately eight feet wide and 24 feet high in tones of green and gray silver depicting stylized plant life. Above the doors are backlit metallic sunbursts. At the center of the wall, a large mirror reflects the metal and glass panels of the balustrade and natural light coming in from the three large windows of the upper foyer. These windows originally were screened with draperies applied with tree limbs and leaves matching the fabric screening the lounges.

The author of a September 1931 article in *Pacific Builder and Engineer* described the color scheme of the interior of the Fox, which, with few exceptions noted below, are intact:

“Soft and elegant tones of green and rose pastel shades of terra cotta, relieved by metallic; units done in various tones of silver, ranging from the pure metal color to gun-barrel steel, and in gold leaf ranging from oxide green copper to pure red copper and pure gold leaf—all these are exquisitely combined in a decorative scheme fit for an enchanted fairyland. Touches of black, graphite black, slate gray, and gunmetal give contrast to the warmer tones, and form a foil for the higher keyed ranges of color.

The mezzanine walls are done in four modern landscapes, executed in flat tones and shade with the foreground similar to that of the foyer. The ceiling is carried out in the modern ornament described for the wall panels. It is done in various tones of the pastel shades of green and silver. The cornice topping off the walls has been treated in tones of silver and gold, punctuated by touches of slate black.”

These murals, by Los Angeles designer Anthony Heinsbergen, depict castles, sea, rivers, mountains, meadow, trees, shrubs, and cloud-filled sky. His style recalls children's book illustrators of the era. The exotic leaves and flowers that decorate the foyer are similar to those the artist painted for the lobby of the Wiltern Theater in Los

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Description: (CONT'D)

Angeles, designed by G. Albert Lansburgh and the "once upon a time" safety curtain of its stage.

The restrooms located on either side of the mezzanine each were accessed through well appointed lounges framed by three segmental arched portals (originally with portieres). The men's room was decorated in graduating colors, starting from a gray, extending to a warm tan and ending in a shade of terra cotta red and dull lavender. It was decorated in murals portraying sports and athletics. The ladies' "cosmetic room" was decorated with appliqued figures done in silver on a black ground of rose, lavender, and pastel shades of green. The colors were graduated from a soft gray green to an ultramarine blue at the top. Painted weeping willow tree foliage was done in shades of silver hung from the metal cornice. (see modifications below). A gold leaf ceiling completed the look. The restrooms proper were outfitted with marble dividers and black and white ceramic tile that remains intact.

The auditorium was originally outfitted with 1,450 seats downstairs and 900 seats in the balcony. The horizontal cut stone appearance of the sidewalls leading into the auditorium shift to faceted vertical treatments toward the organ grille and stage area. Walls blend almost imperceptibly into the ceiling. The colors and the stylized leaf patterns on the sidewalls are similar to those Heinsbergen painted for the Warner Grand in San Pedro, done with B. Marcus Priteca the same year.

Four sets of fluted columns with palmette or lotus leaf capitals frame the 50 feet wide proscenium, which has a chevron band surround. Just beyond the columns on each side are the organ grilles. Blind niches are decorated with Persian motifs. Aluminum and sandblasted glass pendant fixtures are suspended in front of these panels. The niches are crowned by faceted golden sunbursts. Standing guard from the pillars that frame the niche are abstract eagles that relate to the monolithic relief birds on the exterior of the auditorium. The predominant colors are greens, blues, tans, gold, and silver. Above the stage is a gigantic sunburst lighting fixture that extends fanlike from the top of the proscenium out almost to the balcony. Geometric faceted plaster and frosted and sandblasted glass are combined into a magnificent lighting fixture.

The narrow wall panels extend from the floor to ceiling. At the ceiling the panels appear to continue at an angle to the central sunburst. The plasterwork is painted blue, green, and tan, with conventional floral decorations that have compared with Persian designs. The ceiling no longer contains the silver stars, each concealing lights, that alluded to the heavens. Over the balcony there were drop lights of silver and alabaster that carried out that effect. Somewhat similar suspended lights still illuminate the lower floor under the balcony.

The stunning Art Deco safety curtain is intact and its colors are probably closer to the original palette than other parts of the theatre because it has been protected from fading. It is composed of a rhythmic series of vertical banners in pastel colors of greens, blues and golds that frame a central medallion. The vertical geometry reflects the plaster fluted sidewalls framing the proscenium. The curtain was made and is signed by Armstrong of Los Angeles.

The stage is 25 feet deep and contains its original fly equipment. Dressing rooms on the stage level are

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Description: (CONT'D)

in units to accommodate from two to eight people. Each dressing room had its own lavatory and shower, and metal tables. Some still contain their original fixtures and fittings. Also off the stage was the office of the publicity director. The manager had an office off the main auditorium near the entrance.

A large number of original aluminum and glass lighting fixtures in the theater are intact. The most important of these fixtures are the sunburst fixture above the proscenium in the auditorium, and the sandblasted glass centerpiece of the lobby (some missing pieces have been replaced by plain frosted glass). Two types of floral and geometric fixtures with decorative plaster medallions illuminate the seating area below the balcony. There are also elaborate sconces at the sides of the auditorium and in the main lobby. The original suspended fixtures that hung over the balcony are missing (only the diamond-shaped ceiling plates remain). Suspended boat-like fixtures in the vestibule and star fixtures in the West Sprague Avenue lobby are also missing. There are also missing wall sconces at the back of the auditorium, and all the fixtures in the upper foyer lounges have been replaced.

Modifications

The most significant change to the interior of the theater was the division of the balcony into two smaller screening rooms in 1975. Partitions erected for this purpose (now removed) damaged the painted surfaces of the ceiling and sidewalls. Another surface change to the interior was the over-painting of walls and ceilings in the lobbies, lounges, and auditorium in 1996. The ceiling and walls of the lobby were selectively "freshened" with red paint, some of which covered original ceiling decorative painting. And the gold plaster sidewalls of the auditorium were painted ivory, presumably to "lighten and brighten" the room. A primary blue paint color was used on balcony walls. Also at that time, it is suggested that some of the decorative murals were touched up, but this has not been substantiated. Murals in the rest rooms and the adjoining lounges on either side of the upper foyer are painted over in beige, although both rest rooms retain original black and white ceramic floor tile and marble dividers. The chased aluminum doors to the auditorium were also painted on the auditorium side, covering over some decoration in the process.

Other alterations include the re upholstering and the replacement of the most of the theater seats. In the fifth row on the aisle downstairs to the last row in the balcony, these seats were upholstered in mulberry mohair, with the seats in green leather. The loge seats (240 of them) were slightly different, being larger and with higher backs and the arms upholstered in green leather like the seats. Apart from a number of rows of seats in the auditorium proper, there are no original furnishings remaining in the theater. Original seats had geometric Art Deco end plates (evidenced in the first three rows of orchestra seats and others in the balcony). There appear to have been three or four replacement seat rows installed at different periods, based upon the various seat shapes and end plates to these rows. Per historic images, originally the lobby furniture included upholstered davenports and chairs, tables, and standing fixtures. No lounge photographs have come to light to reveal how these rooms were furnished. Portieres originally hung from the archways into the lounges at either side of the mezzanine. Draperies also softened the light that enters now from the great windows on the Monroe Street side of the foyer. The original geometric carpet

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Description: (CONT'D)

designed by Heinsbergen "to fit with the general decorative scheme of the theater" in hues of blue and red, was probably removed and replaced in 1975 by a floral carpet in blues and greens. This, in turn, was replaced in 1996 by a red and blue veined pattern carpet that, along with the red walls and ceiling in the lobby, draws attention away from the subtle coloring of mural decorations and ornamental metal and glass. The Wurlitzer theater pipe organ was removed many years ago and is reported to be in a private residence in San Bernadino, California.

Remodeling in 1996 by owner Act III Theaters included a complete exterior paint job, including painting the formed-concrete eagles and butterflies. Further work included restoration of the neon "FOX" beacon tower, installation of new carpet, repair of many of the light fixtures, partial repair of two sunburst fixtures, one on the lobby wall and one on the lobby ceiling, and touch up of the painted murals and plaster.

In May of 2000, the Spokane Symphony rescued the building from possible demolition by purchasing it to use as a performing arts center and home to the Symphony. It follows on the success of similar projects in San Diego, Miami, Cleveland, Los Angeles, Oakland, Portland, Seattle, and Bellingham that have converted vaudeville and film palaces into live performance space. A vacant lot directly adjoining the theatre's west stage wall was donated to the Symphony for expansion of the backstage areas. Plans for the theater include preservation and restoration of the original decorative features and adaptation of the space for its new use as a concert hall. These plans include expansion of load dock, storage areas, dressing rooms, and lobby space by removal of rear orchestra seats (reduced seating of 1,625), the installation of additional rest rooms, and an elevator or ramp access.

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Statement of Significance:

The Fox Theater is historically significant for its cultural and social contribution to the Spokane community under criterion "A". Although movies had been shown in downtown theaters for some time, the construction of the Fox in 1930-31 marked the first time that a motion picture company had built its own theater in Spokane to showcase its own movies. The building represents the confidence of a major Hollywood film distributor, Fox West Coast Theaters, through its investment in a major motion picture house in Spokane as the nation entered the first years of a depression that would cripple its industries and put thousands of people out of work.

Additionally the Fox Theater is historically significant under criterion "C" for its well executed Art Deco styling and as a representative example of the work of noted architect Robert Chambers Reamer. The theater interiors are also significant as the work of a master of interior decorator, Los Angeles designer Anthony Heinsbergen.

Historic Context: Theater Enterprises in Spokane

Spokane's entertainment industry evolved from small saloons and variety halls in makeshift spaces, to specially designed stages to suit larger, more sophisticated audiences. Beginning with construction of the 1,588 seat Auditorium Theater, built on the ashes of the fire of 1889, the citizens of Spokane enjoyed a myriad of theatrical offerings from nearly a dozen theaters around the downtown area. Early on, Spokane's citizens appeared to have a sophisticated and varied cultural curiosity. Patrons could enjoy live performance vaudeville and other travelling shows in a variety of theaters such as the Spokane, Columbia, American, Orpheum and Pantages, or at early motion pictures such as the Liberty and the Clemmer theaters. The large number of theaters in Spokane prior to the Fox Theater is an indication of the popularity of this type of entertainment, and perhaps was an incentive to the burgeoning motion picture industry to build one of its own theaters in the community.

The opening of the Fox on September 3, 1931 also changed the movie goers experience. Its scale—2/3 of a city block—and its modernistic exterior and interior, brought the glamour of Paris, New York, and Los Angeles to Spokane. An article in the September 19, 1931 issue of *Pacific Builder and Engineer* described the Fox Theater as "one of the most striking pieces of architecture to be found in Spokane." The theater was the 29th to be opened in the state of Washington by the Fox West Coast Theater Company and, with a capacity of between 2,250 and 2,400 (the number varies considerably, depending upon the source), it was also one of the largest. Over the years its modernistic or Art Deco styling has been the subject of praise, controversy and conversation.

The Development of the Spokane Fox

The Fox Theater in Spokane evolved over the course of four years from an early "Hispano-Italian" theater designed by John Ebersson to its final form and Art Deco fittings under the direction of Robert C. Reamer. It was caught up in a series of buyouts and takeovers that shaped the motion picture industry.

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FOX THEATER
SPOKANE COUNTY, WASHINGTON

Narrative Statement of Significance: (CONT'D)

The attraction of a city the size of Spokane to the motion picture industry was evident early in 1927, when West Coast Company agent L.N. Rosenbaum purchased 2/3 of a city block on Sprague and Monroe for a million dollar "atmospheric" movie house. Rosenbaum owned such buildings as the Flatiron Building in New York City, and was concurrently building a Famous Players theater in Seattle. The West Coast Company at that time was one of the largest theater building companies in the country, and already owned theaters in major cities, including Chicago, Kansas City, Minneapolis, and Seattle. No stranger to marketing hyperbole, Mr. Rosenbaum declared, "This will be the greatest and most momentous development in Spokane in recent years. It is a great tribute to Spokane that the West Coast company has selected Spokane for this character of improvement and means that Spokane citizens will have as fine type of amusement as any in New York."

The theater project underwent a long design evolution to become the Fox that is familiar to patrons today. New York architect John Ebersson, author of the "atmospheric" theater, presented an early design for the theater. Tired of stereotyped theater architecture in formal styles such as Adam and Baroque, Ebersson designed an elaborate Hispano-Italian palace with a large rotunda and double tower over the entrance at Sprague and Monroe. The auditorium was to represent an Italian garden under a moonlit sky. The building was to be fringed with shops on the ground level.

The beginnings of the recession that would eventually lead to the Great Depression apparently had an impact on the West Coast Company, and little work was done on the project beyond demolition and clearing of the site. William Fox, Los Angeles motion picture magnate, acquired the property in September of 1928 when he purchased the West Coast Company. Fox continued the company's plans for the theater in Spokane, now renamed the theater the "Fox" after himself. He offered preliminary sketches of a Spanish designed theater with a tall central tower, again with the street space devoted to "exclusive shops". Despite persistent press releases during 1928-29 stating that the renamed Fox West Coast Corporation was committed to the project, the site continued to remain empty during the early years of the Depression. Then in November 1929, Fox responded to President Herbert Hoover's call for support of his national industrial stabilization program, and budgeted \$15 million for theater projects in California, Washington, Montana, Oregon, Missouri, and Colorado, which included the Spokane project.

Soon thereafter, Fox West Coast Theater Corporation representative Walter T. Douglas acquired the services of architect Robert C. Reamer. As an executive with the Metropolitan Building Company, developers of the University of Washington holdings in downtown Seattle, Douglas had worked with Reamer on an addition to the Olympic Hotel and as well as the 5th Avenue Theater in Seattle and the Mt. Baker Theater in Bellingham. With Reamer's firm in charge, the Fox Theater's renderings were published in short order in the Spokesman-Review on January 5, 1930. The initial designed resembled the Mt. Baker Theater in Bellingham.

Quickly however, Reamer moved away from historicism to a new and more "modernistic design". Published in the Chronicle on July 1, 1930, the new design represented the new Art Deco style of theaters that were becoming

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increasingly popular. The new design was of a rather austere concrete "arena" far removed from the more romantic "palaces" of the previous decade. The main entrance was on Sprague Avenue, 25 feet west of Monroe. From a two story high box-like façade on Monroe Street, the theater proper rose in a series of three curving setbacks with incised Art Deco cornices to a maximum height of seven stories. The concrete work combined horizontal and vertical ribbing to differentiate the base structure from the auditorium and stage areas. A vertical tower rose from the base of the structure with FOX letters stacked in four directions.

Reamer selected the local firm of Whitehouse & Price as his associate architects. Whitehouse & Price were well-known Spokane architects, at that time working on the design and construction of the Cathedral of St. John the Evangelist on Spokane's South Hill. They acted as construction managers for the project with a budget of \$1 million.

By the time construction of the Fox began in August of 1930, Reamer's "modern" design had been pared down even further. The stair-step setback roofline had been eliminated, along with a more elaborate exterior lobby treatment. The ocean liner curvilinear exterior detailing gave way to a boxier form, and the seven-story stage area shrank to the height of the auditorium. The building was generally more compact and less ornamental than in earlier drawings and the budget for the project decreased to three-quarters of a million.

The cutting of costs for the theater was not apparent inside. Decorated in chased (etched) glass, aluminum, mirrors, and murals, the foyer was 30 feet in width, and extended the entire width of the building. A grand staircase rose from the foyer to a large lounge, some 100 feet long and 55 feet wide above the Monroe Street shops. A large mural by Anthony Heinsbergen graced the lounge with decorative aquatic imagery of ocean, land, and sky incorporated with fantasy castles and landscapes that recall children's book illustrations.

While R. C. Reamer rarely penned articles describing his work, he was listed as the author of a short article, "The Fox Theater at Spokane, Washington" printed in the March 1932 issue of *The Architect and Engineer*. The article provides some insight into his design goals, as well as technical understanding of the building of the structure. Reamer writes,

"The theater or playhouse has for its basic purpose entertainment, play. It is a place where people gather together for relaxation from the routine order of their lives and for participation in the joys, the happiness, the dangers, the thrilling excitements, the loves, the tragedies of those who in person, or in well-nigh as realistic pictures, appear before them. The theater therefore is essentially imaginative in its appeal, and its arrangement and its decoration should be in conformity with this fundamental characteristic. The playhouse is for play—for romance—for escape from the uneventful monotonies of life. As such, it is appropriate that its exterior suggest to the beholder the entertainment and the pleasure that is to be found within and invite his entrance to that happy place which (sic) the cause and humdrum dullness of life are safely walled away."

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Local Spokane contractors Alloway & Georg were in charge of the construction, which began in August 1930. Construction costs were placed at \$400,000, with decorating and equipment at \$200,000. The site was valued at \$350,000. Local tradesmen were used in the construction of the Fox as much as possible. James Smyth Plumbing and Heating contractors were hired to do the heating, plumbing and ventilating systems, while the York Ice Machinery Corp. was hired to install an elaborate state-of-the-art air conditioning system. The Brown-Johnson Co. supplied 4,000 pounds of cast aluminum for the theater. The castings were made in their Portland plant while all of the milling and fabricating was completed in their Spokane shop for the ornamental etched stair balustrades, lighting fixtures, and trim. The W.P. Fuller & Co. was retained to provide all the glass on the interior. This included the nine hundred square feet of sandblasted and etched glass for the ceiling lights, as well as the 200 square feet of one-inch thick baluster glass panels for the main stair rail.

The pace of work on the Fox accelerated during the late summer of 1931. Spokane's 50th Anniversary Golden Jubilee was planned for September of that year, and the opening of the Fox was to coincide with the festivities. Local reporters were at a loss to describe the "modernness" of this "bizarre" new architecture that the Fox Theater exhibited. The Spokesman-Review called the architecture "*so unusual, as bizarre and so futuristic that the casual passerby catches his breath in surprise and wonder. Certainly Spokane has seen nothing like it before.*" The reporter continued with his description of the building, "*...classic beauty of proportion and line, even if severe and austere cold.*" Another reporter described the Fox as "*unique among the great theatres of the country...a high vaulted hall of towering span and mighty depth, of lavish magnificence and bewildering beauty.*"

Such architectural prose was balanced by descriptions of the technology in the building. The Spokane Chronicle commented on the "air conditioning" system, and special viewing window that was installed on the First Avenue side for patrons to view the equipment. The cost for the modern system was reported to be \$43,000. The system took in 6 cubic feet of washed fresh air per-minute per-person, with total circulation of 66,000 cubic feet of air per minute. The system was the first of its kind in Spokane, and was one of the largest installed in any western theater. Automatic controls regulated temperature and humidity. Other technological features included special acoustical plaster that was applied to the walls, and "the most modern Western Electric sound equipment" which made the Fox "one of the finest sound houses in the entire country". The projection machines were "Super Simplex" with special lenses in each of the projectors to give an unusual depth of focus. Radio broadcast equipment was installed onstage beside the pipe organ sounding boards, and additional equipment in front of the theater for broadcasting speaking programs. It was reported that this was the first time Fox had installed this type of equipment in one of their theaters. The neon lighting in the building cost \$9,000. On the roof, a large rotating illuminated sign spelled "FOX" in letters three feet high. With over thirty-five hundred incandescent bulbs in the interior, the Fox was proclaimed to be the "last word in beauty and efficiency." As such Hollywood seemed to be making a statement that the Fox Theater in Spokane was not going to be a cut-rate Depression-era theater, but rather would be one of the finest and most up-to-date theaters in the Pacific Northwest in terms of its design and technology.

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Inside more than \$25,000 was spent on the interior decorating. Designed by Anthony Heinsbergen of Los Angeles, a special corps of artists from his studio supervised the work performed by local artisans. Unable to categorize the unusual designs without falling back on ancient cultures, local reporters described its features by comparison, referring to its "old Egyptian" sunbursts, and maintaining that there was "*similarity between the modern treatment in architecture and decoration of the Fox as that used by the ancient Persians.*" A reporter from the Spokane Chronicle referred to the theater as a palace. He described the sunburst above the proscenium arch as rays of color sweeping over the ceiling and down the walls in a "phantasmagoria" of color. The foyer was further described as "*a symphony of silver and gray green in a French moderne scheme of decorative design heightened by a brilliant star of chased glass that forms the central motif of the ceiling.*"

On opening night, September 3, 1931, the downtown streets were blocked by thousands of people waiting to catch sight of movie stars en route from the Davenport Hotel to the Fox Theater to view the premiere stage show and the opening film, "Merely Mary Ann", starring Janet Gaynor and Charles Farrell. The visiting Hollywood stars included Anita Page, Victor McLaglen, George O'Brien, El Brendel and child star Mitzi Green. Fox Vice-President Howard Sheehan and round-the-world flyers Wiley Post and Harold Gaffy were also on hand for the festivities. The Fox was flooded to the brilliance of noonday light with batteries of powerful studio sunlamps. Ceremonies at the Fox included bands, speeches, and airplanes from Felts Field who were "zooming over the theater to be picked out by studio arcs lights". The Hollywood stars and officials paraded across the stage before sitting down to watch the nights festivities. The event was followed by dinner and dancing at the Davenport. Outside the Fox, entertainment was provided for the thousands of unlucky souls who were not able to get tickets for the opening gala.

The program for opening night declared the occasion as "*one of supreme civic importance. Here is a great forward step for Spokane...visible evidence of a mighty world-wide organization's great faith in this City.*"

According to the Spokesman-Review of September 3, 1931, "*Fox executives have declared the Spokane Fox theater is the finest, most modern and most artistic of some 300 on the circuit. It is, of course, the newest. It has been given the latest ideas worked out in experience. Fox theaters are not built on standard plans. Each is a distinct unit, with its own architecture and color scheme. The Spokane Fox theater, therefore, represents the last word in theater construction, decoration, and equipment. There is no other in existence just like it.*"

The opening format of a combination of motion picture and stage show lasted only about six months at the Fox Theater. After the demise of stage shows, the theater presented motion pictures almost exclusively, although attempts were made early on to have vaudeville performances. Still many live performances were held in the Fox. Among the well-known stars were Frank Sinatra (1935), Katherine Cornell, the "high priestess of tears" (1939), Boris Karloff (1943), local opera star Patrice Munsel (1946), and Katherine Hepburn (1951). The Bolshoi Ballet played at the Fox in 1959 during its first American tour, in a performance of 'Romeo and Juliet'. In later years, the theater was used for community concerts before WWII, and as a venue for the Spokane Symphony from 1968-74.

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In 1975 the theater, then owned by Mann Theatre Corp., was converted into a triplex. Interior alterations primarily involved partitioning the balcony into two theaters. The Spokesman Review noted that the theater's "Buck Rogers art deco" styling would survive the triplex conversion. The Fox Theater continued to show movies in a triplex configuration until the spring of 2000.

In May of 2000, the Spokane Club announced its intention to buy the Fox Theater, demolish it, and build a parking garage in its place. Simultaneously, the Spokane Symphony announced its interest in purchasing the building to use as performing arts center and home for the Spokane Symphony. An outpouring of community support encouraged the Spokane Club to drop its purchase plans, and enabled the Symphony to buy the theater from owner Regal Cinemas for \$1.2 million. In November 2000, the Symphony celebrated the purchase of the Fox with a gala "pre-opening." The Fox ceased operations as a movie theater in September 2000, but continues to operate as a performing arts hall while renovation plans continue. Fundraising efforts are underway to convert the Fox into a state-of-the-art performance hall for the Symphony, which expects to open in 2002.

Fox West Coast and the Studio System

William Fox, the Chicago film producer whose Fox Studios eventually merged with Twentieth Century Pictures, was a successful film distributor and theater operator. Among his more notable projects were in Los Angeles, where he developed a theater/office complex on Hill and Broadway known as The William Fox Building and the Los Angeles Theater.

Between 1914 and 1922, approximately four-thousand theaters opened across America, most of them large movie palaces, replacing the smaller nickelodeon theaters. In the 1920s, the percentage of motion picture theaters owned by independent exhibitors steadily decreased, while those owned by studio exhibitors increased. Some of the major studios exhibitors included Paramount, United Artists, RKO, Loews, and Fox. Fox's West Coast Theatres, a subsidiary of Wesco Corporation, stated in 1927 that of the eighteen thousand motion picture theaters in the U.S., one thousand were owned and operated by studios. Harold Franklin, president of Fox West Coast Theaters rationalized this first-run monopoly as "*natural and logical... (so as) to maintain a contact with the ultimate consumer... At the same time (the system) afford(s) independent theater owners an opportunity to gauge the public reaction to the pictures presented, and serv(es) as a guide to value.*"

By 1930, Paramount-Publix, and Fox-Loew partnerships, as well as the Warner Brothers and RKO studios owned between twenty-five hundred and three thousand theaters in the U.S. and Canada. As a result, the Federal Trade Commission responded by filing an antitrust suit against Fox and the other studios, which dragged on for nearly a decade. Eventually the lawsuit lead to a breakup of the studio system and to the ultimate closure and demolition of many of the great movie palaces around the country.

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Art Deco: New Designs for the New Century

Often called the Jazz Age, the Age of the Machine, the Aspirin Age and the Streamlined Age, the years between the two world wars produced several new modernistic architectural styles. The most common catch-all term used for the era is the Art Deco style. Art Deco architecture is a particularly hard concept to define. Historians like to classify everything into smaller units... and among the terms used include Zig Zag, Streamline Moderne, Modernistic, Art Moderne, PWA Moderne, and Stripped Classical.

Art Deco as a term generally refers to a decorative style, sometimes traditional and other times quite innovative. The most accurate way to view the modernistic or Art Deco period is as a cluster of design trends that expressed certain moods of the 1920s, 30s and 40s. Its repertoire was derived from sources as diverse as classical antiquity, such as Mayan temples, to the futuristic fantasy world of Buck Rogers and Buckminster Fuller. Buildings built during the period often used exotic ornamentation while assimilating streamlined industrial design. As a result the Art Deco style often interacted with – and infiltrated – a great many other design modes, and the outcome was often a jumbled mix of exotic hybrids and composites.

It was during this time that several cities in the Northwest saw a large population boom, which in turn created a large building boom. This boom coincided with the popularity of the Art Deco style. While most of the so called Art Deco buildings in the Pacific Northwest are not high style examples, they do represent the hundreds of common, or “low” style modernistic buildings that can be found in countless smaller communities across the country.

The term Art Deco was coined in the late 1960s by British historian and critic, Bevis Hillier. In his Book Art Deco, Hillier developed the term in honor of the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris. At the exposition, twenty-one countries participated in what could be termed as the modern World's Fair of the day. Notably, the United States declined one of the best sites at the fair because President Coolidge proclaimed that “American manufactures and craftsman had almost nothing to exhibit in the modern spirit”. Despite the United States and Germany'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 championed by the French at the exposition was broadly commercialized and spread very rapidly as an international style. In 1926, under the auspices of the American Association of Museums, selected objects from the exposition, toured the United States. As a result American stores followed there French counterparts in promoting the modern style, with Macys & Company and Lord & Taylor in New York holding highly successful exhibitions of largely French designs in 1927 and 1928. The 1927 exhibition at Macy's was organized with a advice of the Metropolitan Museum of Art “in the cause of the furtherance of good taste and art in

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modern life.”

Eventually the style, as an architectural expression, took a hold in the United States. Reportedly some of the introduction and subsequent spread across the United States, resulted from a 1916 New York City zoning law, which mandated that a building height at the street line be limited and as the mass rose, setbacks at different heights were necessary. The mania for setbacks on 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 at the time.

The Art Deco style was employed in the design of all kinds of buildings, large and small – banks, retail stores, motion picture theaters, apartment houses, and even service stations. With the onset of the Depression, private commercial construction came to a halt. Public buildings however, many of them funded by the PWA and built by WPA labor, became one of the principle vehicles for the Art Deco style. These buildings, often referred to as PWA Moderne, include courthouses schools, armories, post offices, bridges and dams.

True Art Deco buildings boast zig zags, chevrons, circles, parallel and stepped back lines, and stylized vegetation. The inspiration came from a wide variety of naturalistic and technological images such as waterfalls, sunbursts, ferns, and flowers. Animals and plant forms were combined with abstract suggestions of energy and speed, such as waves, lightning bolts, new modes of transportation, even machinery. The sources for these patterns were diverse, evolving from earlier decorative movements, such as the Secession in Germany and Austria, the work of C. R. Mackintosh and the Glasgow School of Design, and Art Nouveau or Jugendstil design throughout Europe. Some buildings even have references to forms of mountains and Mayan temples and are believed to have derived from Cubist painting, and Native American, African and Egyptian art.

Wanting to appear on the cutting edge of design, many of the studio theaters built across the county adopted the Art Deco style for their newly constructed theaters. For many small communities the “moderne” Art Deco motion picture theater was the first and only introduction to the Art Deco style. For larger communities such as Spokane, the Art Deco theater was the showplace of the city and was often the most highly “deco-ized” building in the community in which other buildings took their design elements.

Robert Chambers Reamer

Born September 12, 1873 in Oberlin, Ohio Robert Chambers Reamer attended public school until the age of twelve, when according to his daughter, frequent headaches forced him to abandon his formal education. Little is know about Reamer’s professional training thereafter, but apparently by the age of thirteen he found work in an architectural office in Detroit and later in Chicago. Then in 1897, at the age of 24, he formed a partnership with Samuel Zimmer in San Diego, California.

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While in San Diego, Reamer met Harry W. Child, a Montana entrepreneur, banker, and co-founder of Yellowstone Park Transportation Company. Child's hired Reamer to design nearly 25 structures in the Yellowstone area, including hotels, stables, barns, residences, a railroad station, and a studio. Constructed of stone, logs, and heavy timbers, the collection of buildings became models for subsequent park buildings throughout the western United States. His most famous structure at the park is the Old Faithful Inn, constructed in 1902.

Reamer's work in Washington began when he moved to Seattle in 1916, working initially as a Naval architect in the Bremerton Shipyard during WWI. After the war, he joined the Metropolitan Building Company in Seattle and remained thereafter in the Pacific Northwest until his death on January 7, 1938.

Robert Reamer's firm, operating from 1921-1935, played a prominent role in initiating and finally perfecting the modernistic idiom in the Northwest. His projects in the area demonstrate his mastery of diverse architectural vocabularies and also show a distinctive personal sensibility. The Skinner Building of 1925-26 represents a highly successful adaptation of an Italian Renaissance facade for an office block, while the interior of the 5th Avenue Theater (a portion of the Skinner Building) exemplifies exotic traditional Chinese timber architecture. Reamer's Mt. Baker Theater, in Bellingham stretched his eclectic projects to Spanish Renaissance revival. However, some of Reamer's strongest designs are in the Art Deco style.

Reamer and Art Deco in the Northwest

Reamer's work in the Art Deco or Modernistic vein first appeared in two transitional buildings in Seattle in the late 1920s. The 1928-29 Great Northern Railway Building at Fourth Avenue and Union Street, rid itself of the overhanging cornices and applied terra cotta ornament typical of its older surrounding buildings. Instead it was replaced with several floral bronze and incised stone decorative bands that maintained a crisp, smooth geometry of the boxy building. The imagery itself combined classical and modernistic motifs. The original interior of the ticket office was modeled after the green and tan rail cars of the Orient Express, known for their exquisite "Art Deco" interiors by leading French designers Ruhlmann and Lalique.

Completed during the same time was the 1411 Fourth Avenue Building for investor C.D. Stimson. Typical of the Art Deco style, the facade showed a variety of historical and contemporary design references, including strap work detailing and images that may have been derived from the Celtic bestiary. In the vestibule and tobacco shop are bronze work, lighting fixtures, and chevron based moldings that borrow elements from the Cubist forms of France's leading artists.

Some of the changes in design vocabulary occurring in his office may have been stimulated by first-hand observation. In June 1929, Reamer returned from a six-week cross-country tour, where the spirit of the "new architecture" in New York, Chicago, and Los Angeles had touched him. His firm had already begun to experiment

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with the new decorative forms as previously stated in the 1411 4th Avenue and Great Northern buildings. As mentioned above, they, along with the Seattle Times Building built in 1930, represent a transitional stage from classicism to modernistic that was followed by the pure "modernistic" Fox Theater.

In Spokane, the Art Deco design vocabulary made its presence known in the City Parking Ramp by Whitehouse and Price in 1928, in the Montgomery Ward Department Store (now the City Hall) in 1929, and in the Rookery Building. But Reamer's work on the Fox Theater represents perhaps the finest building in the Art Deco vein in the city.

Whitehouse and Price

Consulting architects for the Fox Theater were the local Spokane firm of Whitehouse & Price. Harold Whitehouse (1884-1974) came to Spokane in 1907, after studying at the Boston Art Club and working as a draftsman for the marine architectural firm of Fox, Jenney, & Gale in Massachusetts. Whitehouse's early career in Spokane was primarily in residential work, with the firm of George Keith. After becoming interested in building a cathedral for the Episcopal Church Whitehouse left Keith's office in 1911 to architecture school at Cornell University. When he returned to Spokane in 1914, he entered into practice with Ernest V. Price, fellow Cornell graduate.

Ernest V. Price (1881-1975) came to Spokane in 1910. For four years he was manager of the Sterling Stone Company before entering into partnership with Whitehouse in 1914. With their distinguished education, Whitehouse & Price quickly became one of the most prolific firms in Spokane and held that distinction until their retirement in 1964. The firm is credited with the design of the Lincoln Building, the Hutton Settlement, the Culmstock Arms Apartment, the Civic Building, Farragut Naval Station and the old Spokane Coliseum, in addition to over 200 schools and many residences in the Spokane area. Their most visible achievement is the Cathedral of St. John the Evangelist on Spokane's South Hill.

Anthony B. Heinsbergen

Noted designer Anthony B. Heinsbergen was responsible for the interior treatment of the Fox Theater. His work included the interior murals, the safety curtain, and the carpet design. Heinsbergen was architect B. Marcus Priteca's chief decorator from 1916 to 1928, for whom he did interiors of motion picture palaces throughout the U.S. and Canada for the Pantages, Warner, and Orpheum studios. While he was proficient in all the historic eclectic styles, the brilliant work of Heinsbergen Decorating Company, in the late 1920s and early 1930s in "Art Deco" made him the perfect choice for Reamer's Fox. Of particular note are the interior wall and ceiling treatments of the Oakland Paramount, the Wiltern Theater in Los Angeles, and Warner Grand in San Pedro, all of 1931.

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West coast theaters with interiors by Heinsbergen:

Theater	Location	Date	Architect	Style
Capitol	Yakima	1920	B. Marcus Priteca	Renaissance
Orpheum	Vancouver BC	1927	B. Marcus Priteca	Renaissance
Fox	San Diego, CA	1929	Weeks and Day	Spanish Gothic
Paramount	Oakland, CA	1931	Miller & Pflueger	Art Deco
Wiltern	Los Angeles, CA	1931	G. A. Lansburgh	Art Deco
Warner Grand	San Pedro, CA	1931	B. Marcus Priteca	Art Deco
4 th Avenue	Anchorage, AK	1947	Priteca and Porreca	Art Deco
Warner	Morgantown, WV	1929	John Eberson	Art Deco
Avalon	Catalina Island, CA	1929	Webber & Spaulding	Art Deco
Pantages	Hollywood, CA	1930	B. Marcus Priteca	Art Deco
Madison	Mansfield, OH	1930	John Eberson	Art Deco
Fox Wilshire	Beverly Hills, CA	1930	S. Charles Lee	Art Deco
Fox Theatre	Phoenix, AZ	1931	S. Charles Lee	Art Deco

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- The Last Remaining Seats: Movie Palaces of Tinseltown*. Photographs by Robert Berger and Anne Conser with an introduction by Stephen M. Silverman. Balcony Press, Los Angeles, 1997.
- "The Edmond Meany Hotel at Seattle, Washington," *The Architect and Engineer*, Vol. 108 (February 1932), pp. 16-23.
- "The Seattle Times Building," *The Architect and Engineer*, Vol. 105, #3 (June 1931), pp. 19-26.
- Varian, Elayne H. *American Art Deco Architecture*. Finch College Museum of Art, 1974.
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- The Wiltern: From Pastureland to Performing Arts Center*. Los Angeles Conservancy, 1985.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 10

Page 1 of 1

**FOX THEATER
SPOKANE COUNTY, WASHINGTON**

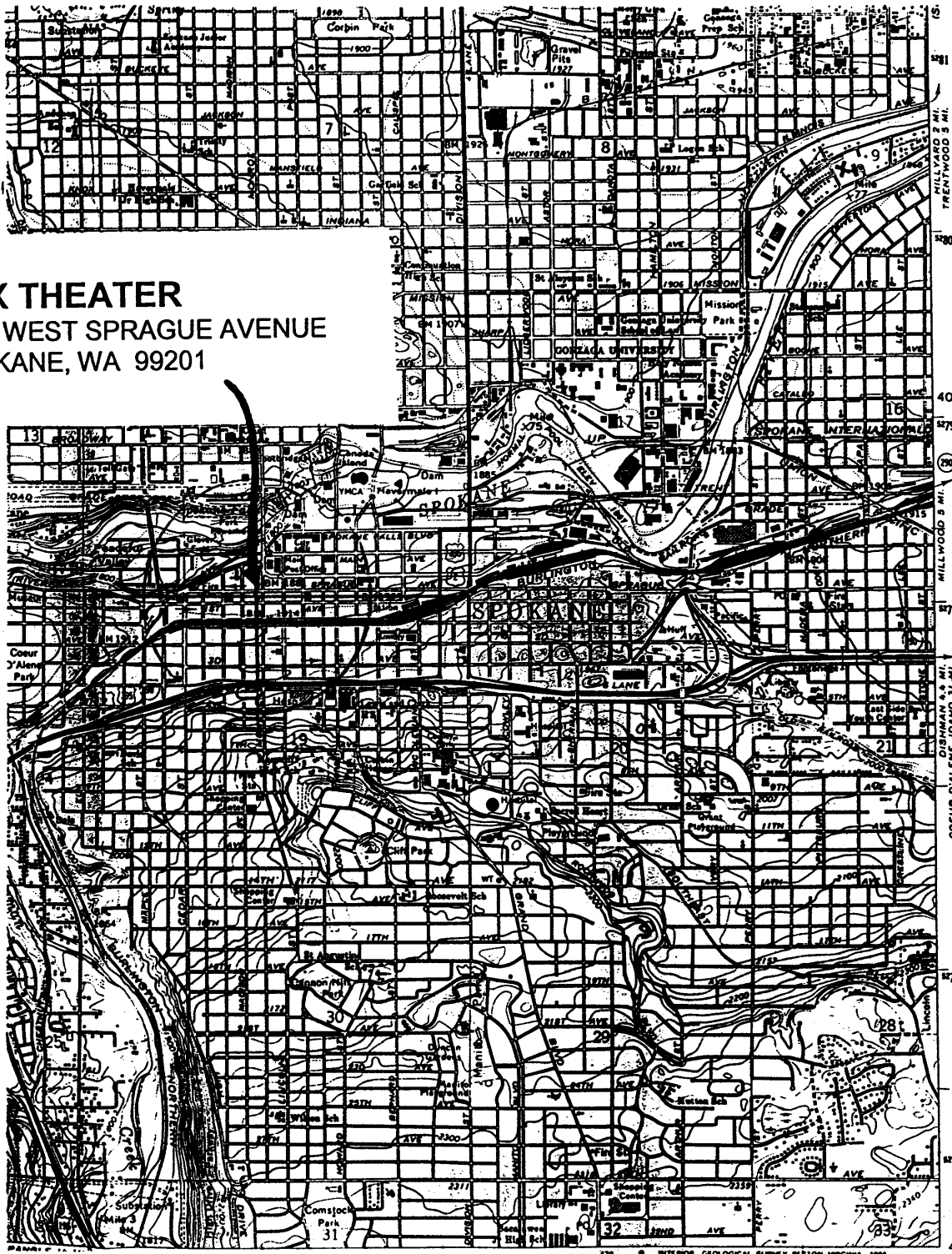
Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Township 25 North, Range 43 East, Section 19 (NE1/4NW1/4); Legal Description:
Railroad Addition Block 4, Lots 3,4,5,6. Each lot is 50' X 155' in size. The
site is bounded by Sprague Avenue to the north, Monroe Street to the east,
and First Avenue to the south. The Fox Theater building site (200' X 155')
occupies the same footprint as the 4-lot site.

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

The nominated property includes boundaries and surviving acreage of the Fox Theater.

FOX THEATER
 1005 WEST SPRAGUE AVENUE
 SPOKANE, WA 99201



Mapped, edited, and published by the Geological Survey

Control by USGS and NOS/NOAA

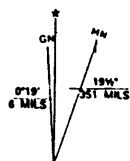
Topography by photogrammetric methods from aerial photographs taken 1946 and planetable surveys 1950. Revised from aerial photographs taken 1972. Field checked 1974

Projection and 10,000-foot grid ticks: Washington coordinate system, north zone (Lambert conformal conic) 1000-meter Universal Transverse Mercator grid ticks, zone 11, shown in blue. 1927 North American datum

Red tint indicates areas in which only landmark buildings are shown

To place on the predicted North American Datum 1983, move the projection lines 15 meters north and 79 meters east as shown by dashed corner ticks

There may be private inholdings within the boundaries of the National or State reservations shown on this map



UTM GRID AND 1986 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET



QUADRANGLE LOCATION

Revisions shown in purple compiled from aerial photographs taken 1982 and other sources. This information not field checked. Map edited 1986. Purple tint indicates extension of urban areas

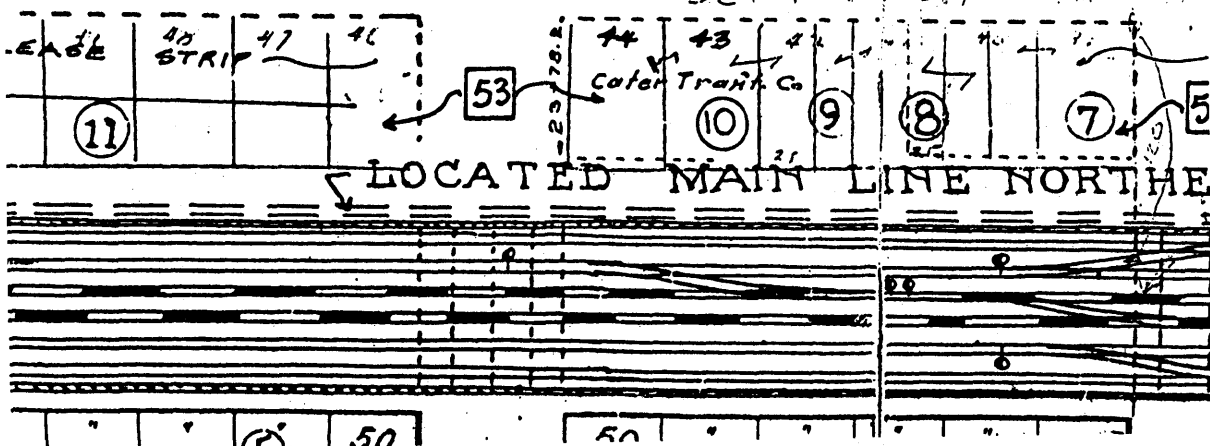
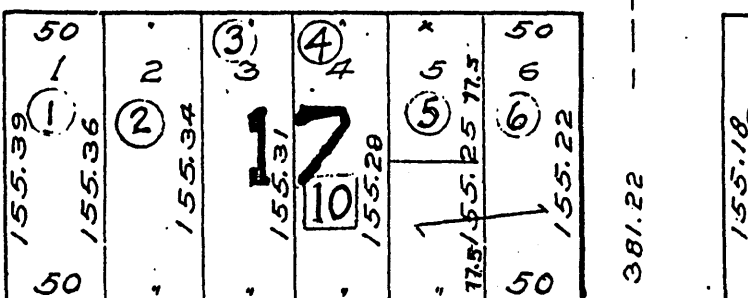
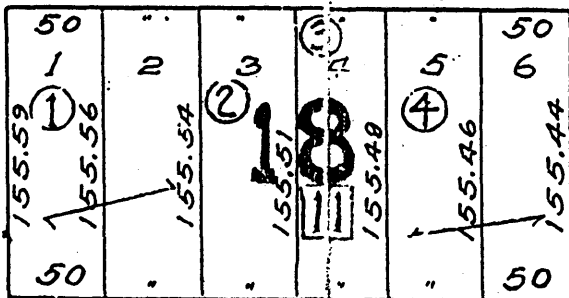
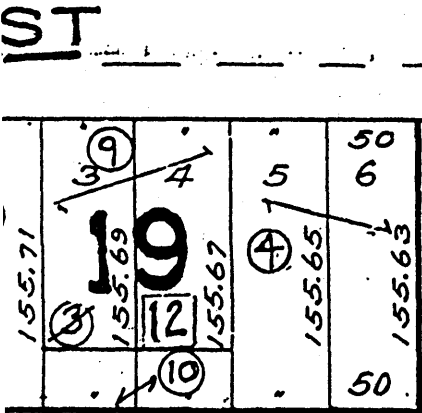
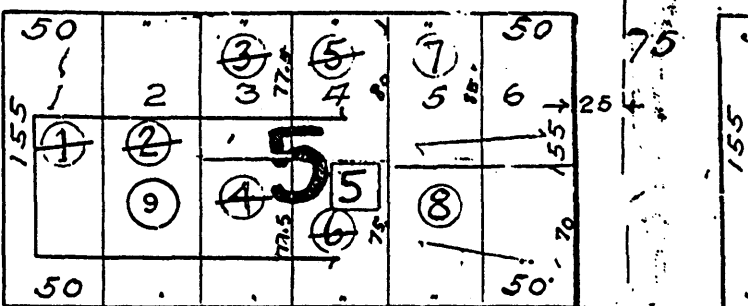
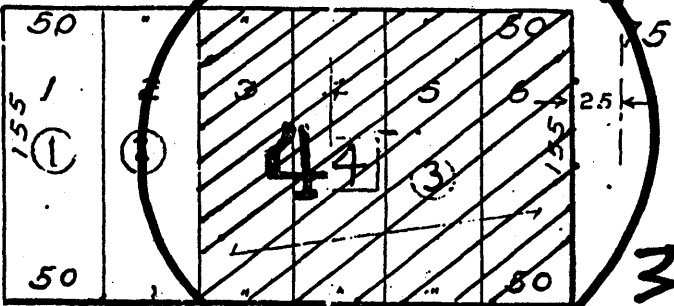
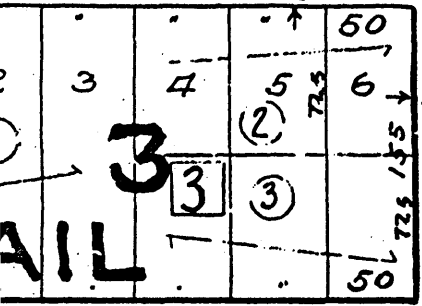
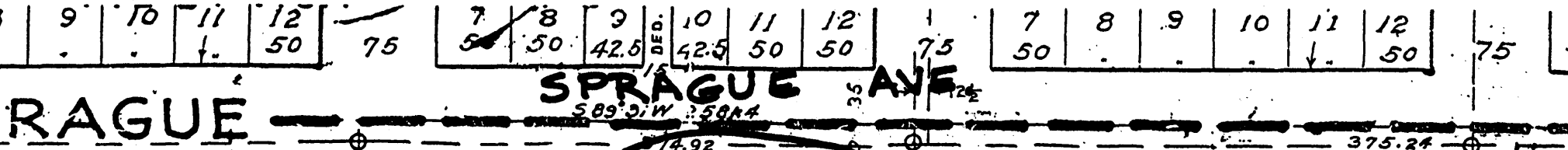
ROAD CLASSIFICATION

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

SPOKANE NW, WASH.

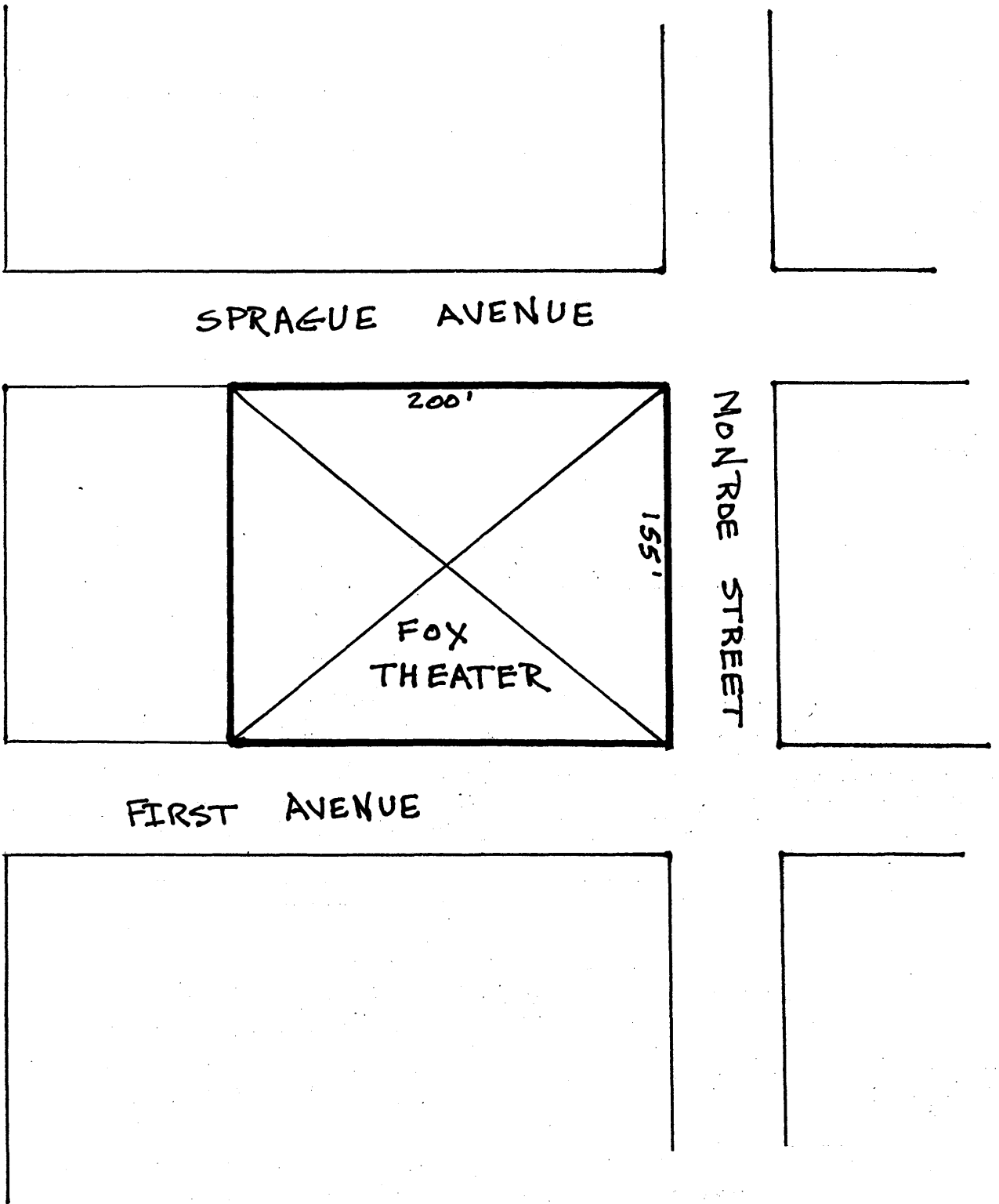
NW/4 SPOKANE 15' QUADRANGLE
 47117-F4-TF-024

1974
 PHOTOREVISED 1986
 DMA 2579 III NW-SERIES V801



**FOX THEATER
ASSESSOR'S TAX PLAT
RAILROAD ADDITION**

Shaded area:
 Railroad Addition Block 4, Lots 3,4,5,6
 Lot Size: 50' X 155'
 Building Size: 200' X 155'
 Bounded by Sprague Avenue to north,
 Monroe Street to east, First Avenue to south



SPRAGUE AVENUE

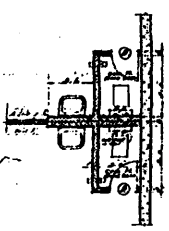
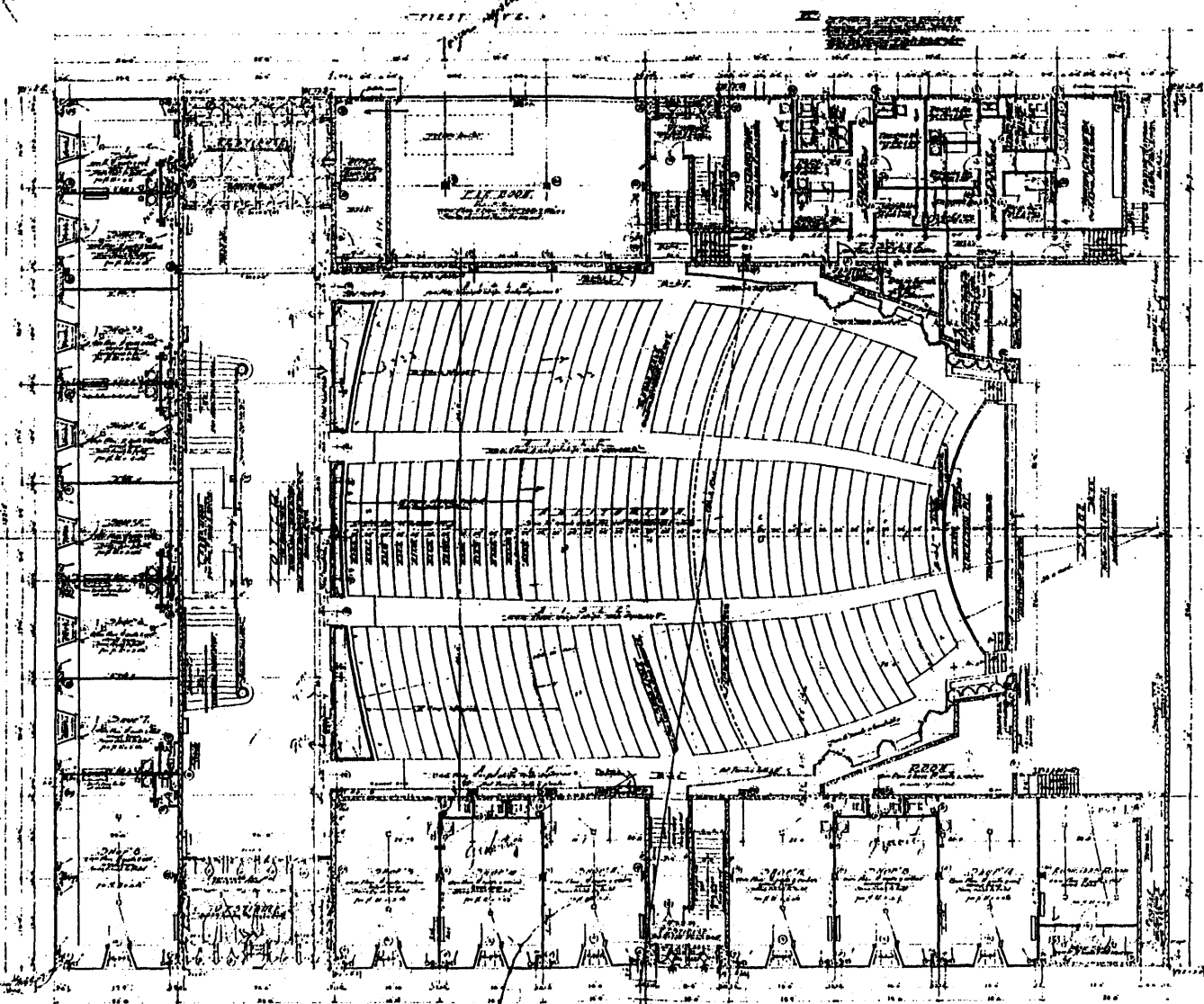
MONROE STREET

FIRST AVENUE

**FOX THEATER
SITE PLAN**

Railroad Addition Block 4, Lots 3,4,5,6
Lot Size: 50' X 155'
Building Size: 200' X 155'
Bounded by Sprague Avenue to north,
Monroe Street to east, First Avenue to south

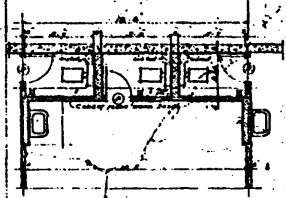




DETAIL TOILET LATCH FOR
JONES & BENTLEY
DOOR LOCK

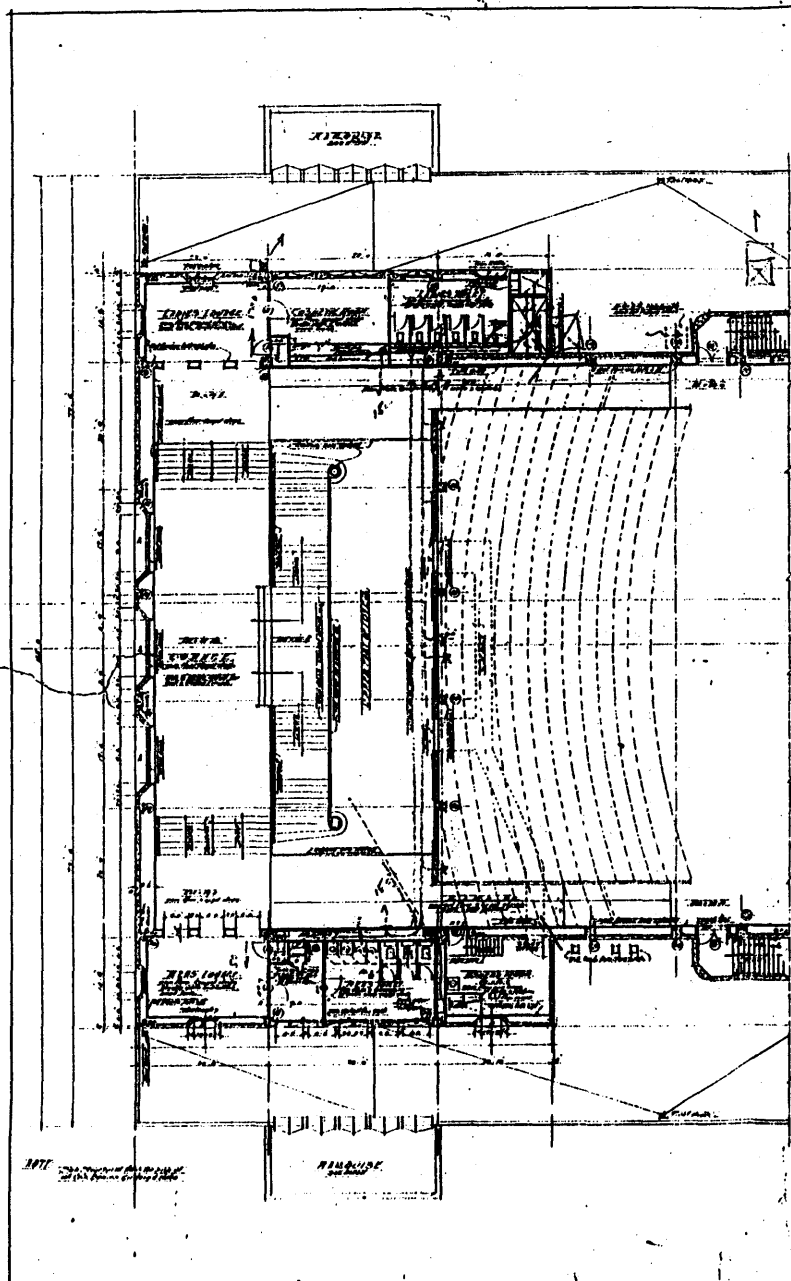
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FIRST CLASSIFICATION ONLY - THE
COPYRIGHTED MATERIAL IS THE PROPERTY OF
THE ARCHITECT

ALL RIGHTS RESERVED BY THE ARCHITECT

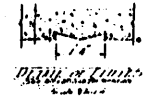
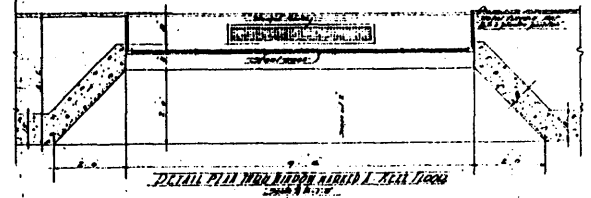
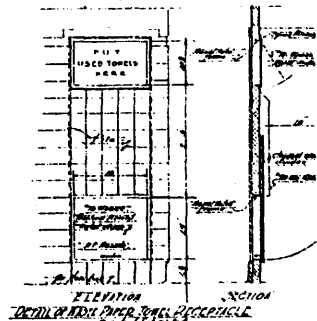
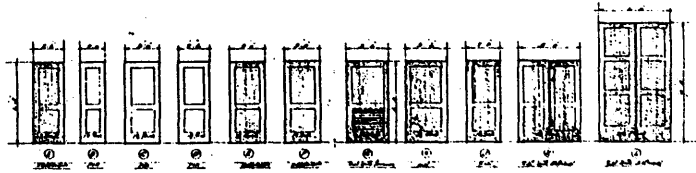


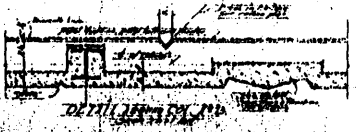
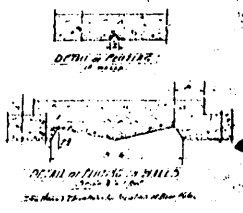
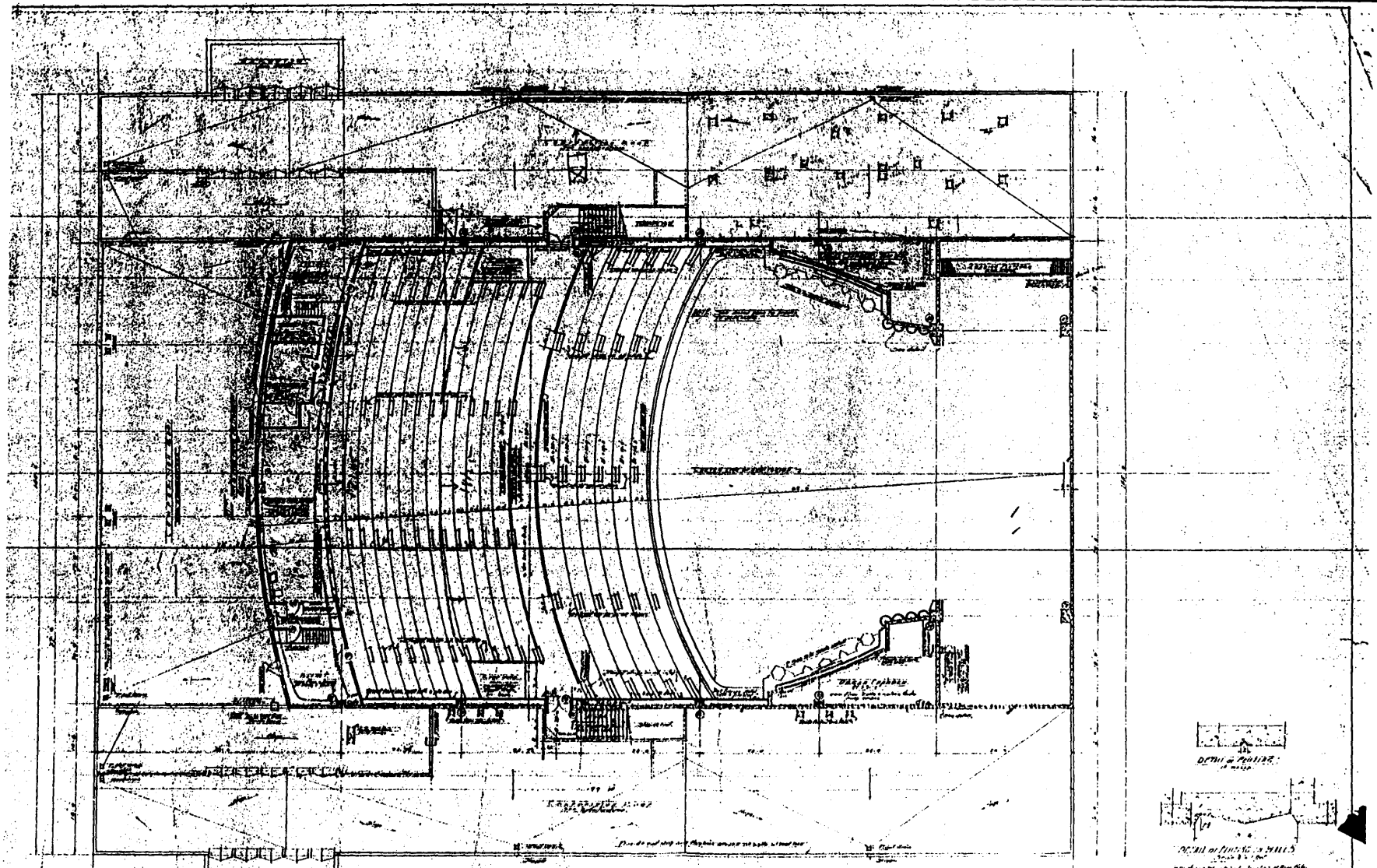
TOILET LATCH DETAIL
DOOR LOCK

FIRST LEVEL PLAN	
RECEIVED	DATE
FOX THEATRE	
SPRINGFIELD, MASS.	
R. C. BEAVER ARCHITECT	
3	
R. C. BEAVER ARCHITECT	
SPRINGFIELD, MASS.	



• DOOR SCHEDULE





BALCONY FLOOR PLAN		
REVISED OCT. 2, 1905	FOX THEATRE ST. LOUIS, MO. 1905	NO. 5
R. C. REAMER ARCHITECT ST. LOUIS, MO.		
WALTERS & CO. PRINTERS ST. LOUIS, MO.		