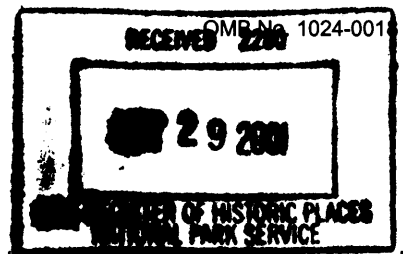


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



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

1. Name of Property

historic name Sunrise Theatre

other names/site number Sunrise Building/ # SL00799

2. Location

street & number 117 South 2nd Street not for publication

city or town Ft. Pierce vicinity

state Florida code FL county St. Lucie code 111 zip code 34950

3. State/Federal Agency Certification

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

Jean Matthews 10/24/2001
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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 See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Edson H. Beall 12/7/01
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listings

(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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture/ theater

Recreation and Culture/ music facility

Commerce/Trade/ business

Commerce/Trade/ specialty stores

Current Functions

(Enter categories from instructions)

Recreation and Culture: Theater

Commerce/Trade: business

Commerce/Trade: specialty stores

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and Early 20th Century Revivals/

Mediterranean Revival

Materials

(Enter categories from instructions)

foundation Stucco

walls Stucco

roof Other: Bitumen/Tar and Gravel

other Ceramic Tile

Narrative Description

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

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.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

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

Property is:

- Criteria A through G with checkboxes and descriptions.

Areas of Significance

(Enter categories from instructions)

Architecture

Recreation

Period of Significance

1923 - 1951

Significant Dates

1923

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Sherwood, John N. (Architect)

Cahow, C. E. (Builder)

Narrative Statement of Significance

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

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):

- Documentation checkboxes: preliminary determination, previously listed, National Register, National Historic Landmark, Historic American Buildings Survey, Historic American Engineering Record.

Primary location of additional data:

- Location checkboxes: State Historic Preservation Office, Other State Agency, Federal agency, Local government, University, Other.

Name of Repository

#

10. Geographical Data

Acreeage of Property Less than 1 acre

UTM References

(Place additional references on a continuation sheet.)

UTM grid boxes for Zone, Easting, and Northing with values 17, 566820, 3035860.

UTM grid boxes for Zone, Easting, and Northing for rows 3 and 4.

See continuation sheet checkbox

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Tim Harrington, City of Fort Pierce; W. Carl Shiver, Historic Sites Specialist; Brent A. Tozzer, Historian
organization Bureau of Historic Preservation date September 2001
street & number 500 South Bronough Street telephone (850) 245-6333
city or town Tallahassee state FL zip code 32399-0250

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 SHPO or FPO.)

name St. Lucie Preservation, Inc.
street & number 106 S. Depot Dr. telephone (561) 466-3880 / 464-5032
city or town Tallahassee state FL zip code 34950

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 amend 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 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 Projects (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
DESCRIPTION**

SUMMARY

The Sunrise Theatre was built in 1923, and operated as a live performance and movie theater until it closed in 1983. The theater is part of a larger Sunrise Building, although the fame of the former is such that the whole building is now commonly indicated by the name "Sunrise Theatre." Its structure is made of reinforced concrete, with hollow clay tile walls covered in smooth and textured stucco. There are seven storefront bays, the center of the northern three housing the entrance to both the theater and the second floor. The second floor is made up of a series of office spaces overlooking the street off a long hallway. The windows over the entrance and marquee are arched, and above the arch is a third-story tower leading to a penthouse beyond. The building's windows face east, providing a view, especially from the upper stories, of the Indian River, a barrier island, and the rising sun. Behind this rectangular, flat-roofed commercial structure rise the auditorium and flyloft of the theater. The building is a blend of Mission and Mediterranean Revival styles, reflected in the tile-roofed tower, curvilinear parapets, and expressed pilasters dividing the bays through cantilevered tile visor roofs. Tuscan columns separate the tower windows. The first phase of restoration, begun in late 1999, included the theater portion of the building's façade: the public entrance and marquee.

SETTING

Fort Pierce is on the east coast of Florida, approximately 238 miles south of Jacksonville and 58 miles north of West Palm Beach. The city consists of nine square miles of irregularly shaped land, surrounded by unincorporated areas of St. Lucie County. Fort Pierce is the county seat. It occupies the banks of the Indian River lagoon and the northern tip of Hutchinson Island, a barrier island separating the lagoon from the ocean. The city contains several residential neighborhoods, an oceanfront resort area, and the county's historic downtown. The major traffic arteries serving the city are Interstate Highway 95, U. S. Route 1, and Coastal Highway A1A. There is a small airport. A commercial seaport and the city marina can be reached from the Intracoastal Waterway and through the Fort Pierce Inlet to the Atlantic Ocean.

The Sunrise Theatre faces east on South 2nd Street, Fort Pierce's traditional "Main Street" (Photos 1 & 2.) It is a half-block south of the intersection of 2nd and Orange Avenue. Orange runs two blocks further east to the Indian River. From the marquee, the river and barrier island beyond are visible down the slight incline of Atlantic Avenue, parallel to Orange. The building on the southeast corner across 2nd street was the historic office of the Fort Pierce Tribune. Its southerly neighbor is a new public defender's building, designed to match the Art Deco style of the Tribune Building. Next to the south is the relatively new county courthouse, where the old one once stood. On the Sunrise side of 2nd Street, running north, are a number of retail shops, and, running south, several law offices, some dating from the early part of the century. Opposite the Tribune Building, on Atlantic and 2nd, is a descendant of the original St. Lucie County Bank, its original appearance now disguised by layers of renovation. The Sunrise Building itself is home to a restaurant and a series of storefront offices at

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**SUNRISE THEATRE
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street level, and a corresponding row of offices on the second floor. An artist's studio occupied the tower apartment above the marquee, until 2001.

The building actually marks the point at which the legal business district blends into the retail and entertainment heart of downtown. From the corner of Orange Avenue and 2nd Street, northward, the downtown is increasingly composed of shops, galleries, and restaurants. To the rear, or west, of the building, beyond a parking lot, Depot Drive runs north and south along the Florida East Coast railroad tracks. The passenger station once stood there, nearly opposite the theater. There are plans to restore passenger service and rebuild the station.

EXTERIOR

The Sunrise Theatre Building contains the theater, six street-level retail/commercial spaces, and ten second-story offices. Its irregular footprint occupies a space approximately 143 feet north by 141 feet west on two lots. The building is constructed of a reinforced concrete frame filled with hollow clay tile. Exterior walls are finished in stucco of a variety of textures, painted white. Seven bays face east on S. 2nd Street. Of the northern three, the theater entrance occupies the center bay. Above the marquee and recessed entry which leads to the theater lobby is a massive arched window on the second story (Photos 2 & 9). This window is topped by a third-story tower (Photo 1), illuminated from the east by a row of four single hung windows, separated by cast stone Tuscan columns. The tower's hip roof is covered with red clay barrel tile. Its eaves are supported by decorative brackets (Photo 10).

The columns dividing each bay of the building are expressed as pilasters. They extend through a cantilevered tile visor roof along the parapet (Photo 11). The parapet is arched at the center of each of the bays adjacent to that of the theater (Photo 12). The main roof behind the parapet is flat, as are those of the auditorium and fly loft behind. Between the tower and auditorium structure was a windowed penthouse on the rooftop (Photo 1). One would reach it through a hallway from the tower. This third floor living complex was where the original owner and his family spent much of their time. The tower room is now an artist's studio. The apartments, abandoned but for pigeons and bees, in various states of disrepair, have been demolished.

The storefront display windows on the east elevation are shaded by built-out awnings (Photo 6) stretching the length of the façade in a horizontal series, broken only by the triangular theater marquee (Photo 2). The second floor is reached by an entrance next to or south of the theater lobby doors (Photo 8), leading up a stairway to a long hallway. Offices overlook 2nd Street through vertical windows along the east elevation. There were originally nine offices facing east, and a tenth west of the hallway at the south. The south elevation has some fenestration continuous with the east, a street level door, and a fire escape from the second floor. It rises to the equivalent of a fifth story at the west for the flyloft, above the stage of the auditorium (Photo 3). The west elevation (Photo 4) provided backstage access through a sliding warehouse door. A small addition for utilities

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**SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
DESCRIPTION**

is attached. There are four windows high on the wall. The theater rakes down to an approximately four-story level over the auditorium, to the north. At the base are five double doors, the auditorium exits. One is boarded up. A roll-up door to the north leads to the lobby. The north elevation has very little fenestration (Photo 5). A metal stair reaches from the northwest corner ground level to a double door at balcony level (Photo 41).

INTERIOR

The lobby is entered through a recessed opening at the sidewalk off 2nd Street (Photo 8). Pairs of aluminum and glass double doors open onto a foyer (Photo 15), which inclines west to a lobby on the east side of the auditorium. A metal gate to the left or south of the doors leads upstairs (Photo 14) to the second floor, office level. The exterior walls are stuccoed and lined with movie poster display cases. Similar cases line the foyer within. Interior walls are of plaster. Just south of where the foyer meets it, the lobby ends in a wide stairway (Photo 16) going up to the mezzanine level. The lobby opens westward onto the auditorium (Photo 21). At its northern end, it turns the corner, into a north lobby, extending across the building and ending at the overhead door in the west wall. The north lobby allows circulation across the back of the orchestra level of the auditorium, from which it is separated by a wall, paneled on the lobby side (Photo 19). It allows access to the current bathrooms along the north wall. This wall retains some original details: a drawn plaster cove, decorative wall tiles, and evidence of a mural beneath surface paint (Photos 18-20). Walls are plaster, with a painted wainscot below a chair rail. The original plaster ceiling can be glimpsed above a dilapidated network of wire and acoustic tile (Photo 17).

The auditorium is large, airy, and in fair condition, retaining historic elements dating back to 1923. Entered from 2nd Street, it is far inside the building, but can be seen from anywhere in town because of the height of its flyloft. The auditorium floor is raked for seating and sight lines. There were 946 seats originally; restoration plans for 970. Reinforced concrete pilasters are visible along the side walls (Photo 28). Two columns support a balcony, which covers 15% of the rear (north) of the house (Photo 21). The projection room (Photo 39), its rest room, and two other restrooms are located in the balcony, which will seat 180 after restoration. The seats were reserved for members of the "colored" community, who climbed the fire stairs entering through the north exit (Photo 41). The small hall inside the door and the adjoining ramp served as their lobby (Photo 29). The tiny concession or ticket window remains, to the west of the door, with a drinking fountain on the opposite wall (Photo 40). Up an additional flight of steps, to the east of the ramp, is the entrance to the projection room. On the other side, the eastern end of the projection room, at the top of the balcony, were the exceedingly narrow Gentlemen's and Ladies' restrooms (Photo 27).

The original plaster auditorium ceiling is hidden above a lain acoustic tile ceiling. Between the two, mechanical duct work has been installed. Historic photographs and intact portions of the ceiling suggest that the original ceiling was coffered (Photo 30), and decorated with stenciling. The proscenium is decorated with a geometric stenciled pattern in red, green, gold, and black (Photo 22). Remnants of carpet cover the floors in

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various parts of the theater. Pieces found in the projectionist's booth have been identified as original. The east lobby floor is vinyl; the raked auditorium floor, concrete. Walls throughout are plaster, painted or covered with fabric (Photos 21 & 30). Moldings throughout are either drawn plaster or wood. The auditorium walls are angled to help with the acoustics, which are excellent.

The stage features an orchestra pit, the front of which has been closed (Photo 23). The stage floor is tongue-and-groove heart pine. It is 34 feet deep, and raked to upstage. Its fly loft, 70 feet high, accommodates the stock scenery drops originally used for vaudeville performances (Photo 43). There are no dressing rooms backstage (Photo 25), just one small rest room.

Electrical service is located at the southwest corner of the building, disconnected, except for one small panel, allowing plug-ins and emergency lighting. The restrooms off the north lobby have water and sewer service. They are occasionally used during fund raising events.

ALTERATIONS

Only the east elevation has changed over the years. Most of the original wood-framed, double-hung sash windows on the second and third story have been replaced with a mixture of types, mostly metal-frame awnings. Above each street-level display window were two transom panels running the width of the storefront. The lower transoms are covered by wood-framed, canvas-topped awnings the full length of the building. The upper transom is paneled over (Photo 6). These exterior alterations accommodate the installation of drop ceilings inside, where originally the height was 12 feet. Neither the theater doors nor the metal gate at the foot of the stairs, leading to the offices upstairs, are original. The display cases, at the entry to the theater and inside the foyer, are also of a later date (Photo 8).

The masonry walls of the façade are in good condition, except for small cracks. Historic photographs, as discovered thus far, show only that sometime during the theater's first decade, between 1925 and 1933, ornamental details came off the façade, leaving the flat, textured stucco surfaces which exist today. Those included two pair of engaged fascias, and decorative panelling between them, centered on each of the arched parapets flanking the tower; and sculptural ornament topping and framing the arched window over the entrance (Attachments 1 & 2). Due to severe water damage to the auditorium after the theater closed, the entire building was re-roofed in 1995 (except for the fly loft and the tower). No changes were made to any of the visible tile roofs. The utility room attached to the west elevation, in the south corner, is a later addition.

The earliest photographs show no additions (Attachments 1 & 2). By 1924, or probably earlier, since the theater opened before all its *accoutrements* were in place, a thin marquee appears, sheltering the sidewalk, and featuring modest fluorescent ornamentation (Attachment 3). By 1931 it had been augmented with a decorative parapet above, featuring "SUNRISE" and "SUNRISE THEATRE" in fluorescent letters. A lighted vertical sign

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also appears, attached to the pilaster on its northern flank (Attachment 4). Both signs incorporate a sunrise-shaped logo. This arrangement seems to have survived until the 1960s, when it was replaced by the present triangular marquee, with removable lettering, and the huge sign which obscures part of the arched window (Photo 9). A freestanding ticket booth, not extant, once occupied the center of the outside entry (Attachment 3).

Primary access to the orchestra level of the auditorium is through the east lobby and foyer. The lobby's condition is fair. Its main alterations are its acoustic ceiling, wood paneling, the layers of paint obscuring mural work along the north and east walls, and remnants of non-original carpeting. The north lobby bathrooms would have been on the mezzanine level, as was typical of the period. An original wall-mounted drinking fountain, as evidenced by the remaining decorative tile surround (Photos 20 & 42), has been removed, and replaced with a contemporary floor-mounted fixture.

The auditorium retains much of the original historic material. There is no evidence that the east and west seating boxes, as shown in the original drawings, were ever built. Similarly, the balcony that was built is much smaller than the one shown on the architect's plans. The organ, visible in early photos, was removed from the east wall, and modifications were made to accommodate air conditioning. Above the acoustic tile can be seen hints of a coffered ceiling made of decorative plaster. The interior walls are covered with a sound absorbing material and upholstered in damask. Examples of the original fabric still exist behind this later addition. Some of the original seating is left, but most, later in date, is in fair condition. The orchestra pit has been closed in. The stage flooring is original. The rigging system is antique (Photo 24). Historic photos show suspended light fixtures, of which there is no further evidence after 1934 (Attachment 5). Wall fans were removed with the advent of air conditioning.

With the help of a grant from the Florida Department of State, Division of Historical Resources, an earlier study determined that the building largely retained its architectural and structural integrity, and a preservation and restoration plan was drawn up. Restoration of the theater portion of the façade, marquee, and foyer began in late 1999.

At this date it should be noted that interior demolition has begun in accordance with the rehabilitation plan for the building (Photos 61-65). Photo 61 shows that all seats and the partition behind the seating have been removed. Photo 62 shows the stenciling of a pilaster exposed by removal of the partition. Photo 63 shows the orchestra pit cleared of debris.¹ Access through doors at the foot of the stage up a flight of stairs to a landing, with additional access from backstage, up another flight to a passageway to the 2nd floor corridor (Photo 64 & 65) was opened upon removal of air handling equipment.

¹ i/ota Internet Services, **Sunrise Theatre Renovation** <<http://www.i-ota.net/>> accessed October 2001. This web site displays a 360-degree panoramic view of successive stages of work to rehabilitate the theater.

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DESCRIPTION**

The exterior of the storefronts has been mentioned. The street level interiors have changed considerably over time to suit the occupants. The ceilings have been dropped from their original 17 feet. The second floor is less altered. The tall ceilings, wood floors and doors, and plaster walls throughout the public area remain largely unaltered (Photos 31 & 32). Some office interiors have changed over time. Climbing the stairs westward to the second floor, and turning around, to the immediate left, or north, is a door, leading up another long flight of stairs (Photo 33). The door at the top opens into the square tower room, with windows on three sides looking out over the city (Photo 34). Turning around again, to the left, or south, is a door to a passageway across the rooftop (Photo 35), up two sets of steps, past porthole windows on either side (Photo 36), to a door guarded by a metal gate. Through it, to the left, or south, was a bedroom (Photo 37), then a bath. To the right was a bath, then a bedroom with a demolished bay window (Photo 38), then a room opening onto a dilapidated wooden deck, with steps down to the rooftop, and finally a narrow kitchen. The bemusing configuration of these living quarters lent an eccentric finishing touch to the building.

Note, as an addendum to the description of the rooftop apartment, that it does not appear in the earliest photos of the theater. It was added at a later date which has not been exactly established. Although these apartments (Photos 35-38) are a unique part of Sunrise lore, they have now been demolished. They are dilapidated and would need expensive reconstruction; they are not visible to the public; and unlike the tower room, they are not original.

The entire building is now owned by St. Lucie Preservation, Inc. Additional description of the non-theatrical, commercial portions of the building follow. The least remodeled of first floor commercial bays is the former "Crystal" restaurant, (Photos 45-49). Floors are concrete, and walls are plaster. Suspended acoustic tiles hide the high plaster ceiling. A single division separates the kitchen (Photo 49). Other bays are more extensively partitioned, dry-walled, paneled, and carpeted. Ceilings are all similar to that of the restaurant. First floor commercial spaces evince little of the original finishes. The graffiti on the walls and fixtures of the Crystal records the reactions of customers to the closing of a popular local eatery due to the imminent rehabilitation project.

On the second floor, many interior doors and transoms appear to be original (Photos 51, 55, & 60) while the exterior windows are not, except for some interior trim, (Photos 52 & 53). Floors are hardwood, and walls and ceilings are plaster behind or above paneling or suspended acoustic tiles. Some inner-outer office partitions are wooden with original or very old doors and transoms (Photo 56). Most offices have acoustic tile suspended ceiling concealing the original above. Re-partitioning has been extensive over the years, and all of the non-load-bearing office partitions are being demolished as part of the rehabilitation program. Second floor commercial spaces preserve much of the original finish in the public areas, less in the office interiors (Photos 50-60).

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Section number 8 Page 1 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
SIGNIFICANCE**

SUMMARY

The Sunrise Theatre is significant at the local level under Criterion C in the area of Architecture as an example of a mixed-use retail, office, and entertainment building, built in a style that reflects the transition from Mission to Mediterranean Revival, at a time that ushered the small country town of Fort Pierce into the optimism and prosperity of the South Florida land boom of the 1920's. It is also significant under Criterion A in the area of Entertainment/Recreation, having been the social and cultural center of the community and surrounding area for over sixty years. At the time of its construction in 1923, the Sunrise was the largest theater on the east coast between Jacksonville and Miami. It inspired the naming of Fort Pierce's slogan, "The Sunrise City." It was the direct forerunner of a proliferation of Mediterranean style, mixed-use projects in the city over the course of the decade. It was designed in 1922 by Miami architect John N. Sherwood, who opened an office in the Sunrise, and went on to design the expansion of St. Lucie County High School, in 1924, and the Lyric Theater in Stuart, in 1926. The structure is sound, and its architectural details are in good condition. Its restoration in form and function is the keystone of the city's historic preservation plan and downtown revitalization program.

HISTORICAL CONTEXT

The United States took possession of Florida from Spain in 1821. The Ais of the south-central coast and other early Florida peoples were virtually extinct by then, their few descendants melding with the mixture of immigrant tribes and runaway slaves who became the Seminoles. Friction between the Seminoles and the surveyors and settlers culminated in the 1835 attack on plantations south of St. Augustine, which set off the Second Seminole War (1835-1842)². The United States Army built a series of forts, to counter the attacks, and expedite the policy of Indian Removal. One fort was established on a bluff, the highest point visible, on the west bank four miles south of the Indian River Inlet, near an Ais mound and a spring. This took place in late 1837, by some accounts; perhaps on the morning of January 2, 1838, according to the journal of Dr. Jacob Rhett Motte, physician to the party of scouts. They named the fort after their commander, Lieutenant Colonel Benjamin Pierce, a career officer whose brother was Franklin Pierce, fourteenth President of the United States. The fort was deactivated after the war and burned down in 1843.³

The war stopped rather than ended, and settlers replaced soldiers, under the Armed Occupation Act passed by Congress in 1842, providing for the homesteading of 160 acre lots of land. The sporadic pioneers of the 1840s along the Indian River often used the ruins of Fort Pierce as a reference point in describing claims.⁴ The first attempt of an "Indian River Colony" to settle an area a few miles north of the fort was interrupted by the stabbing to death of John Barker, keeper of a trading post, by some Indians he had cheated.⁵ The family and

²Lucille Rieley Rights, A Portrait of St. Lucie County, 29.

³Ibid., 30-31.

⁴Ibid., 36.

⁵Ada Coats Williams, A Brief History of St. Lucie County, 3.

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Section number 8 Page 2 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
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neighbors escaped to St. Augustine, not to return until the 1850s, after Fort Capron was built near their homesteads, the site of present day St. Lucie Village. St. Lucie County had been created out of vast Mosquito County in 1844, the year before Florida became a state. The 1850 U.S. Census reported a county population of nearly 140, of whom 30 were soldiers and 27 slaves, commenting, "The inhabitants of the County were driven from it on account of the Indian hostilities and only a few of them have, as yet, returned."⁶

It was not until the 1870s that a settlement was founded that would be the beginning of Fort Pierce as a city. Alexander Bell had started a trading post at the site of the old fort in 1871, and later homesteaded the land between Taylor Creek, to the north, and Moore's Creek, to the south.⁷ Moore's Creek remains the northern border of the commercial downtown. This area would become Fort Pierce's first residential neighborhood. It was named Edgartown, after the grandson of A. G. LaGow, one of the pioneers. Other founders were the families of Frank and James Bell, and Reuben Carlton.⁸ Edgartown had a post office, named after the first postmaster, Thomas C. Bass. School was taught by Miss Ella Bell, in her home, until the first schoolhouse was built in 1881, a "one-room palmetto-thatched shack."⁹

In 1879 Captain Benjamin Hogg and his wife Annie surprised and delighted the isolated settlers when they landed near Moore's Creek with a shipload of goods for sale. They considered the site of the old fort, about a mile and a half away, for setting up shop. But finally, in 1882, they built a two-story wooden building, with a long wooden dock stretching out into the river, about a block south of the mouth of Moore's Creek. Annie tended store, while the Captain sailed his schooner between Fort Pierce, the Bahamas, and Jacksonville, trading green turtles and coconuts for goods with which to stock his trading post.¹⁰ Annie found a much-needed assistant in Peter P. Cobb, who came from Cazenovia, New York, in 1883.¹¹ When some New England investors bought the building to start an oyster cannery in the mid-1880s, Cobb stayed on to run the store. They called the place "Cantown."¹²

After a year, Cobb bought the cannery out, and turned it into P. P. Cobb's General Merchandise Store. He also expanded the pier into Cobb's Dock, which eventually extended twelve hundred feet into the Indian River, accommodating steam ships, fish houses, an oyster house, and tracks for carting ice out and fish back. Bass Post Office in Edgartown was closed down, in favor of a new post office, opened in the store in 1888, with Cobb as postmaster. The new post office was named "Fort Pierce." The commercial district that grew up around the river landing and general store followed suit. Throughout the pioneer period, when the Indian River

⁶Lucille Rieley Rights, 36-41.

⁷Emily Lagow Bell, My Pioneer Days in Florida, 1876-1898, 25-29.

⁸Charles S. Miley, Miley's Memos, 3.

⁹Ibid., 3,8.

¹⁰Ada Coats Williams, 11.

¹¹Charles S. Miley, 97.

¹²Emily Lagow Bell, 29-30.

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settlements were only accessible by boat, the Hoggs' trading post and Cobb's store were famous from Eau Gallie to Jupiter. Its fame extended inland, too, among Indians and cowmen, to Fort Drum and Okeechobee. It was the eastern origin of the cattle drives, along a route now designated the Florida Cracker Trail,¹³ which ended with the sale of cattle in Fort Myers, for shipment to Cuba, from the port of Punta Rassa.¹⁴

The arrival in 1894 of Henry Flagler's railway, on its way south from Jacksonville, opened Fort Pierce to a new wave of settlers and a new range of economic possibilities. Pineapple growing was added to the economy of fishing and cattle raising. The city grew from a village to a town, and was incorporated on February 2, 1901, with 53 out of 66 qualified voters present.¹⁵ The Indian River Telephone Company was established in 1902, with exchanges in Jensen and Fort Pierce, salvaging parts of the one-wire telegraph line laid by the army from one end of the Indian River to the other during the Seminole wars.¹⁶ The Fee family opened the Bank of Fort Pierce in 1903.¹⁷

In 1905 Fort Pierce became the seat of St. Lucie County, with a population about 3000, created out of Brevard County. The Florida East Coast Railroad had established a division point at Fort Pierce, boosting the job market. A proper county courthouse was built in 1909. The St. Lucie County Bank moved from Jensen to Fort Pierce in 1910, in recognition of the city's progress.¹⁸ It had become the center of commerce for the entire county. The population of the county was over 4,000, and that of the city, just under 1,500. Citizens had electricity by 1912. In 1914 Fort Pierce High School was built, an outstanding Mission style building that for many years housed the only high school from Stuart to Melbourne.¹⁹ Although pineapple farming declined, the citrus industry took its place, followed by winter vegetable farming. Tourism was beginning to figure in the economy. By the end of the decade, the town had six churches, several hotels, a semi-weekly newspaper, a Golf and Country Club, a Rod and Gun Club, and a Chamber of Commerce with a dedicated promotional program. The Fort Pierce ocean inlet was being dredged, scheduled to open in 1921.²⁰ The population was over 2,000, growing fast. Fort Pierce was ready to take advantage of the land boom of the 1920s.

The early twenties saw plans under way for the opening of an ocean inlet and for a causeway to the barrier island. Symbolic of the optimism of the time, the Sunrise Theatre was built by one of the town's leading entrepreneurs, Rupert Koblegard. It was, at the time of its construction in 1923, the largest theater between

¹³The Tampa Tribune, September 9 & 10, 1987.

¹⁴Edward A. Fernald, Atlas of Florida, 101.

¹⁵Charles S. Miley, 5.

¹⁶Walter R. Hellier, Indian River, Florida's Treasure Coast, 39, 99.

¹⁷Ibid., 92.

¹⁸Ibid., 96.

¹⁹Mary A. Bennett, Fort Pierce Elementary, A School and Its History, 36.

²⁰Fort Pierce Chamber of Commerce, Fort Pierce Florida, "The Golden Belt", 1921.

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Jacksonville and Miami.²¹ Fort Pierce began to call itself “The Sunrise City.”²² The city capitalized on its growing population and expansion of revenues with a series of community improvements. Street paving and widening, sewers, canals, and bridges were given high priority.²³ A water filtration plant, incinerator, parks, and wharves for the new port were planned. From 1921 to 1923, more than 200 houses, the theater, a school, several businesses, and office buildings were constructed, at a cost of over \$1,000,000. In 1924 the population was 4,000, and expenditures on development were expected to exceed \$1,500,000.²⁴ Most of the local lawyers were busy with work for real estate dealers. The largest payroll in the city was still that of the Florida East Coast Railroad.²⁵ In 1925, the population peaked at 8,500. A new fire station, a jail, and an elegant Mediterranean style City Hall were built. The county had 67 miles of paved road, mainly the Dixie highway and Indian River Drive. The causeway from downtown to the beach on Hutchinson Island was complete. Among the luxury projects were: a casino built at the beach; a man-made island, in the manner of those between Miami and Miami Beach, on the drawing boards; and several grandiose subdivisions planned by private developers.²⁶

The city’s own Venetian Island, and the Coral Gables-style developments, like Indrio, turned out to be only sand castles when the real estate market collapsed, exacerbated by the south Florida hurricane of 1926. In Fort Pierce an ingenious method was devised to put people to work for the city, paying them in scrip.²⁷ Development continued at a slower pace until the Bank of Fort Pierce closed in 1927; two hurricanes, back to back, hit closer to home in 1928; and the stock market crashed in 1929. The St. Lucie County Bank was saved. The port was finished, giving Fort Pierce the only important deep water harbor between Jacksonville and Miami. Completion of the Dixie Highway kept the city on the tourist map. The county built a 167-acre airport. The Chamber of Commerce, somewhat diminished in both resources and exuberance, continued to promote the Fort Pierce that was perfected during the golden age of the twenties.²⁸ In 1930 the population of the city had declined to under 5,000, rising to over 6,000 in 1935.²⁹

In 1931 P. P. Cobb’s store closed. The News Tribune wrote: “The closing of Cobb’s store will mark the passing of a landmark, an institution that has been largely responsible for the development of this section. Thousands of families and individuals, both in pioneer and in later days, have been materially aided through the liberal but quiet generosity of its owner.”³⁰ Only two significant buildings went up during the depression: the

²¹Nichols Schwab Inc. et al., Sunrise Theater, Architectural Assessment and Preservation Plan, 6.

²²E. L. Adams, Centennial Reflections, 34.

²³Fort Pierce News-Tribune, June 19, 1925.

²⁴Fort Pierce Chamber of Commerce, The Cat’s Out of the Bag at Fort Pierce Florida, “The Sunrise City.”

²⁵Judge Alto Lee Adams, The Fourth Quarter, 59-61.

²⁶Fort Pierce Chamber of Commerce, Prosperous Fort Pierce—Where Ocean, River, Rail and Highway Meet, 1925.

²⁷Judge Alto Lee Adams, 69.

²⁸Fort Pierce Chamber of Commerce, Economic Survey of Fort Pierce and St. Lucie County, 1934.

²⁹Fort Pierce Chamber of Commerce, 1935 Directory of Fort Pierce and St. Lucie County.

³⁰Charles S. Miley, 97.

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post office, in 1935; and the Coast Guard station, in 1937. Cattle ranchers and tomato farmers found a mutually beneficial arrangement whereby a pasture was lent to tomatoes one year and grass the next.³¹ People who could live off the land did so. For the average person, subsistence was his economic level, barter his medium of exchange. Nevertheless, community spirit was well: the beaches were pristine; there were always dances to attend and movies to see; and the fishing was still good.

In 1940 the city estimated its population at “8,000 in summer and 11,000 in winter.”³² One of 17 State Farmer’s Markets was built in Fort Pierce and opened in 1941, primarily to serve tomato growers.³³ As the Second World War began, construction came to a dead stop, but the depression was banished. The Navy chose Fort Pierce for the site of an amphibious training base, and many service men became part of community after the war. With a \$380,000 citrus pre-cooling and refrigeration plant, the port of Fort Pierce was rated fifth in importance in the state.³⁴ In 1946 the city’s first radio station, WIRA, began broadcasting.³⁵ The marina, beaches, and fishing spots began to thrive again with tourists, and retirees discovered that the area was an affordable paradise. Post-war prosperity buoyed the economy throughout the fifties and sixties, although it brought with it serious new challenges to the city’s viability.

HISTORICAL SIGNIFICANCE

Rupert N. Koblegard, Sr., came with his family from West Virginia and Washington in 1906,³⁶ and invested in pineapples, real estate, and then, the theater.³⁷ The Sunrise was built on a former pineapple field owned by the Sunrise Fruit Company, with R. N. Koblegard and E. Minsell as the main stockholders.³⁸ The contractor chosen for the Sunrise Theater, Clarence E. Cahow, was a visionary city developer who became mayor of Fort Pierce during the course of its construction.

The Sunrise Theater became a downtown landmark, a center for cultural activities in Fort Pierce. It was located just a few blocks from Cobb’s Store, the original center of social and commercial activity. The Sunrise was built for a large audience during vaudeville’s maturity. Work started on the building in the winter of 1923. It cost \$150,000 and was said to be nearly fireproof. In May the excitement over the new theater inspired the choice of “The Sunrise City” as Fort Pierce’s official slogan.³⁹ The Sunrise, the largest vaudeville theater on

³¹Interview with Pete Serra, Fort Pierce State Farmers’ Market, 2000.

³²R.L. Polk & Co., Polk’s Fort Pierce City Directory 1940.

³³Pete Serra.

³⁴R. L. Polk & Co.

³⁵E. L. Adams, 66.

³⁶Lucille Rieley Wrights, 52.

³⁷Judge Alto Lee Adams, 65.

³⁸Nichols and Schwab, et al., 25.

³⁹Ibid., 34.

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Florida's east coast, filled to capacity with an attendance of more than 1,200 when it opened on Wednesday night, August 1, 1923. Many people stood in the balcony, where seats had not yet been installed. The festivities began with a performance by the Fort Pierce Band, followed with a round of speeches by influential city and county citizens, including Mayor C. E. Cahow, and ended with a movie. The opening of the theater was called "one of the most important events in the development of the town into a wide-awake city."⁴⁰

The Sunrise was even involved in one of the controversies that caused northern St. Lucie County to break away in 1925 and form Indian River County, with Vero Beach as county seat. The "liberal-minded" people of Vero Beach had complained that St. Lucie County would not allow theaters to be open on Sunday. This and related disagreements ended in a legislative act which also created Martin County out of parts of St. Lucie and Palm Beach County. After it was all over, St. Lucie residents decided Vero Beach was right about the movies. The Kobleghards, father and son, who owned the Sunrise, brought the 1956 film "The Ten Commandments" to town, showed it on a Sunday, and were arrested by the Sheriff. A jury found them not guilty, settling the issue once and for all.⁴¹

The balcony is a particular part of Sunrise legend and Fort Pierce social history. The balcony seats, considered by many to be the best in the house, were reserved for "colored" patrons. Black patrons had to climb the metal fire stairs at the northwest corner of the building and enter at the rear of the balcony. The mezzanine was off-limits to them. On entering, a customer would find a closet-like space to the right, which served as ticket booth and concession stand. Opposite this was a drinking fountain. Walking up the carpeted ramp, there were seats right and left, rising steeply to the rear wall, and partially divided by the projectionist's room (Attachment 6). The rest rooms were so narrow that there was no space for a lavatory. These limitations, however, were offset by the view, unavailable elsewhere in the theater, since the box seats originally designed were never built;⁴² and the acoustics were excellent. Ushers often had to explain to newcomers why they could neither sit in the balcony nor take advantage of its lower prices, which were designed to suit a different class of pocketbook.⁴³

Silent movies were given second billing in most vaudeville halls until Al Jolson's "The Jazz Singer" was shown in New York, debuting October 6, 1927. In Fort Pierce theaters, movie-going had been a favorite pastime since the mid-teens. Theaters were ready to show the talking pictures early in 1928. Working at the Sunrise was a popular job for students; many older residents remember the time precisely. The only drawback to the advent of talkies was that it marked the end of socializing and gossiping during movies, a pleasure which passed with the passing of the era of the silents.⁴⁴ By 1928 the Sunrise was confirmed as a movie palace, but the stage

⁴⁰Fort Pierce News-Tribune, August 3, 1923.

⁴¹Judge Alto Lee Adams, 76, 77.

⁴²Architectural drawings by John N. Sherwood, 1922.

⁴³Interview with Ames Bennett.

⁴⁴E. L. Adams, 40.

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continued to offer opera, theater, music, and live performances of both local talent and big-name entertainers. Especially popular were cowboy stars like Gene Autry; or Tom Mix and his white horse, Tony.⁴⁵

On the night of August 7, 1928, a hurricane hit Fort Pierce, damaging most of the buildings downtown. The Sunrise lost part of its roof, causing water damage to its stores and offices.⁴⁶ A second hurricane struck on September 16 and 17. This was the disastrous storm which drowned so many people in the waters of Lake Okeechobee.⁴⁷ It passed to the south of Fort Pierce with less damage than the August event.

The Sunrise continued to thrive during the Depression and the Second World War. In fact, it was an important morale booster. Sally Rand's show there, in 1934, more than took people's minds off their troubles.⁴⁸ The Sunrise survived the recovery of the 50s and 60s, when several significant neighboring buildings were lost. It flagged only in 1980, when people succumbed to the siren songs of new cinemas in suburban shopping malls. A resident remembers going to the last movie shown before the theater finally closed, "The Man Who Would Be King." He and his son were the sole audience for the afternoon show. As they left, they looked around. No one waited in the foyer for the second show.⁴⁹ The downtown's business density and vitality declined steeply during the 1980s. When grass roots efforts began to restore the area's traditional character late in the decade, the theater was on everyone's minds. Restoration and reactivation of the Sunrise Theater became the keystone of Fort Pierce's downtown revitalization plan.

ARCHITECTURAL SIGNIFICANCE

The Mission Revival was born in late 1800s California out of a search for something regional and genuine, such as could be found in the Spanish missions of the Southwest. The architect A. Page Brown popularized the style at the Columbian Exposition of 1893 in Chicago. Hipped, tiled roofs; flat roofs with curvilinear parapets; visors; towers; balconies; smooth walls with a minimum of ornament are its characteristics. The chief architect of the Panama-California Exposition of 1915, held in San Diego, was Bertram Grosvenor Goodhue, who had written a book on Spanish Colonial architecture in Mexico. In applying this knowledge, as chief architect, to the exhibition, he stimulated interest in exploring the use of vernacular design elements originating from the several cultures around the Mediterranean Sea. The resulting styles became popular in areas of appropriate climate and history such as California and Florida. Mediterranean Revival architecture includes elements common to Mission, Spanish Colonial and Italian Renaissance styles, such as classical and Moorish columns; low pitched, clay tile, gabled, hipped or flat parapeted roofs; stucco exteriors with terra cotta decorative features; and multi-level plans. Loggias, arcades, and courtyards are frequently found. Walls may be decorated

⁴⁵Nichols and Schwab, *et al.*, 7.

⁴⁶Fort Pierce News-Tribune, August 9, 1928.

⁴⁷Ibid., September 18, 1928.

⁴⁸E. L. Adams, 46.

⁴⁹Charles Croghan, Typescript, 1999.

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with cartouches, tile, and terra cotta inserts. Decoration is often concentrated at door and window surrounds. Level and variety of detail distinguishes it from the earlier Mission style.⁵⁰

Mediterranean became the signatory style of the southeast Florida land boom of the twenties. Fort Pierce was well within the sphere of influence of the center of activity—Palm Beach—one of its most prolific practitioners. The Sunrise Building, which includes the Sunrise Theater, seems to represent a transition in style, from Mission to Mediterranean. The former is reflected in the clay tile hip roof over the theater bay, supported by brackets; the curvilinear parapets; and the overall plainness of the façade.

The building is less ornate now than when it was built, although that alteration took place in its first decade and remains, at this stage of the investigation, something of a mystery. One possibility is that the disappearance of ornamentation from the theater façade may have been related to damage caused by the 1928 hurricanes. The fascias which vanished from the façade represented a bundle of wooden rods bound by a strap. They commonly symbolized Roman justice or unity. They and the other missing floral relief added a dimension, complexity, and likely a color to the surface of the building (Attachments 1 & 2, 8 & 9). In place of the sculptural ornament, stucco panels, textured to contrast with the smoother matrix, add interest to the surface.⁵¹ This more ascetic treatment helps to reveal its Mission style roots. Architect John Sherwood certainly was familiar with the 1914 St. Lucie High School, which was considered “an outstanding example of the ‘Mission Style’,” and “the most architecturally beautiful public school in Florida.”⁵² The tower roof and brackets echo the school, while the pilasters and Tuscan columns complete the transition to the Mediterranean Revival style.

John N. Sherwood

Architect John N. Sherwood was recruited from Miami to design the building, much as W. B. Camp had been recruited from Jacksonville to design St. Lucie High School. After the theater was built, Sherwood opened an office in the Sunrise Building, where Cahow’s company also had an office. Sherwood advertised his additional offices in the Townley Building in Miami, and in the St. Lucie Building in Stuart.⁵³ His next big project in Fort Pierce was the second phase of St. Lucie High School (NR 1984), completed in 1924;⁵⁴ Camp had died in 1919.⁵⁵ Sherwood went on to design the Lyric Theater in Stuart (NR 1993), finished in 1926.⁵⁶ John Sherwood’s advertisement still appeared in the 1927-1928 city directory. His home address was listed as

⁵⁰Marcus Whiffen, American Architecture Since 1780, 213-216, 225-230.

⁵¹Nichols and Schwab, et al., 11-13.

⁵²Mary A. Bennett, 27.

⁵³Fort Pierce City Directory and St. Lucie County Gazetteer, 1925-1926.

⁵⁴Mary A. Bennett, 2.

⁵⁵Ames Bennett, Space, Time and Architects, Typescript.

⁵⁶Morton D. Winsberg, Florida’s History Through Its Places, 80.

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Okeechobee Road . But after that, as with most of the architects who worked in the city during the twenties, in the wake of the real estate collapse, Fort Pierce historians have lost track of him.

Beanie Backus

Another prominent person associated with the Sunrise Theater was the painter A. E. Bean, or “Beanie”, Backus. Beanie was the son of George Backus, a Fort Pierce boat builder. He worked in the Sunrise from 1930, when he was 24, to 1938. His studio was on the second floor of the Sunrise Building, behind the arched windows overlooking the marquee. He painted the posters for coming attractions that lined the foyer. For special shows he would design elaborate displays surrounding the entrance, with portraits of the stars painted on velour (Attachment 7). It has been speculated that he contributed some of the painted decoration in the auditorium, or, more likely, the murals behind the peeling paint in the lobby. In 1938 and 1939, he received Florida Federation of Art awards, left his job at the theater, and moved to a new studio. Beanie Backus lived his whole life in Fort Pierce, where he is remembered for his art, his teaching, and his kindnesses. He won five more awards, and his paintings of Florida landscapes established the genre.⁵⁷

After the Sunrise was built, buildings began to go up one after the other. The Raulerson Building, a block from the theater on 2nd Street, shows that the Sunrise Building was a trendsetter. The Raulerson is also a mixed-use structure of street level storefronts below second story office spaces. Other architects drawn to Fort Pierce designed successful buildings of the same type in key locations throughout the downtown and contributed immensely to the city’s viability. The architecture and planning of the city’s golden age gave it the necessary momentum to persist as a good place to live throughout the difficult times of the Depression and World War II. Postwar changes were hard on historic landmarks in Fort Pierce, as in other cities. The remaining examples are all the more valuable; of these, the Sunrise has the greatest potential for the economic future of the city. The Sunrise Theater retains its architectural integrity, and its place of importance in the memories of three generations of residents—citizens from all walks of life.

⁵⁷Olive Dame Peterson, A.E. Backus, Florida Artist, 31.

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GEOGRAPHICAL DATA**

Verbal Boundary Description:

The Sunrise Theatre commonly refers to the entire mixed-use building, originally called the Sunrise Building, of which the Theatre is an integral part. The property is presently divided into four pieces each with its own tax ID number and legal description. Therefore the entire property now consists of the sum of the following four descriptions.

I.D. #2410-508-005-000/9

SUNRISE FRUIT CO'S RE-S/D FROM SW COR LOT 1 RUN N 01 58 00 E ALG W LI OF LOT 1 15.48 FT TO POB, TH CONT N 01 58 00 E 141.13 FT, TH S 83 22 31 E 7.90 FT TO FACE OF BLDG, TH S 00 28 03 W ALGFACE OF BLDG 7.67 FT TO BLDG COR, TH S 89 31 57 E 22.80 FT, TH N 00 28 03 E 7.98 FT, TH S 89 31 57 E 35.10 FT, TH 00 28 03 W ALG 12.94 FT, TH S 89 31 57 E 34.71 FT, TH S 00 28 03 W 5.67 FT, TH N 89 31 57 W 0.35 FT, TH S 04 06 45 W 16.76 FT, TH S 85 53 15 E 46.72 FT, TH S 04 06 45 W 2.26 FT, TH S 85 53 15 E 1.63 FT, TH S 04 00 59 W 13.71 FT, TH N 85 53 15 W 1.55 FT, TH S 04 06 45 W 2.22 FT, TH N 85 53 15 W 11.40 FT, TH N 04 06 45 E 5.39 FT, TH N 85 53 15 W 93.29 FT, TH S 04 60 45 W 5.65 FT, TH N 85 53 15 W 26.20 FT, TH S 04 06 45 W 12.65 FT, TH N 85 53 15 W 11 FT, TH S 04 06 45 W 80.23 FT, TH N 85 56 47 W 84.77 FT TO POB (0.31 AC))OR 1097-1255)

PLUS I.D. # 2410-508-0002-000-8

SUNRISE FRUIT CO'S RE-S/D BEG NW COR LOT 1, TH N 89 49 19 E 150 FT, TO NE COR OF LOT 1 & W R/W LI OF S 2ND ST TH SWLY ALG E LI 40 FT M/L, TH N 89 09 42 W 70 FT, TH N 00 17 20 W 8.30 FT TO S FACE OF BLDG, TH N 70 59 52 W ALG S FACE 15.5 FT, TH N 89 36 31 W 66.76 FT TO W LI OF LOT 1, TH N 01 58 00 E ALG W LI 26.18 FT TO POB (MAP 24/10B) (0.11 AC 4993 SQ FT) (OR 721-2482)

PLUS I.D. #2410-508-0001-000-1

SUNRISE FRUIT CO'S RE-S/D FROM NW COR LOT 1 TH S 01 58 00 W ALG W LI OF LOT 1 26.18 FT TO POB TH S 89 36 31 E 66.76 FT, THS 70 59 52 E ALG S FACE 15.5 FT, TH S 00 17 20 E ALG PARTY WALL 8.30 FT, TH S 89 09 42 E ALG PARTY WALL 70 FT TO E LI OF LOT 1 & W R/W LI OF S 2ND ST TH S 03 45 00 W ALG E LI 33.1 FT, TH N 85 53 15 W 1.63 FT, TH N 04 06 45 E 2.26 FT, TH N 85 53 15 W 46.72 FT, TH N 04 06 45 E 16.76 FT, TH S 89 31 57 E 0.35 FT, TH N 00 28 03 E 5.67 FT, TH N 89 31 57 W 34.71 FT, TH N 00 28 03 E 12.94 FT, TH N 89 31 57 W 35.10 FT, TH S 00 28 03 W 7.98 FT, TH N 89 31 57 W 22.80 FT, TH N 00 28 03 E 7.67 FT, TH N 83 22 31 W 7.90 FT, TH N 01 58 00 E 4.74 FT TO POB (MAP 24/10B) (0.05 AC - 2237 SQ FT) (OR1311-1556)

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**NATIONAL REGISTER OF HISTORIC PLACES
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Section number 10 Page 2

**SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
GEOGRAPHICAL DATA**

PLUS I.D. #2410-508-0006-000-6

SUNRISE FRUIT CO'S RE-S/D BEG SW COR LOT 1, TH N 01 58 00 E ALG W LI OF LOT 1 15.48 FT, TH S 85 56 47 E 84.77 FT, TH N 04 06 45 E 80.23 FT, S 85 53 15 E 11.00 FT, TH N 04 06 45 E 12.65 FT, TH S 85 53 15 E 26.20 FT, TH N 04 06 45 E 5.65 FT, TH S 85 53 15 E 9.29 FT, THS 04 06 45 W 5.39 FT, TH S 85 53 15 E 11.40 FT, TH N 04 06 45 E 2.22 FT, TH S 85 53 15 E 1.55 FT TO E LI OF LOT 1 & W R/W LI OF S 2ND ST TH S 03 45 00 W ALG E LI 102.53 FT TH N 86 18 34 W 70.25 FT, TH S 03 45 00 W 28.30 FT TO N R/W LI ATLANTIC AVE TH N 71 09 00 W ALG N R/W LI 76.46 FT TO POB (MAP 24/10B) (0 18 AC 7947 SQ FT) (OR 1311-1556)

Boundary Justification:

The general historic boundaries of the building include the street frontage to the east, the exterior of the building wall along its south elevation, 12 feet distance from its west elevation, and the exterior of the building wall along its north elevation, plus an area 4 feet 6 inches distance west of the northwest corner of the building and 23 feet east of the corner, occupied by the fire stairs. See attached site map. The building's existing footprint coincides with that shown on the 1924 Sanborn Fire Insurance Map.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 1 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

PHOTOGRAPHIC INVENTORY

1. Sunrise Theatre, 117 S. 2nd Street
2. Fort Pierce, St. Lucie County, Florida
3. Trent Greenan
4. May 10, 1999
5. Planning Department, City of Fort Pierce
6. Aerial photo, Camera facing northwest
7. Photo 1 of 65

3. Tim Harrington
4. June 24, 1999
5. St. Lucie Preservation, Fort Pierce
6. East elevation, Camera facing west
7. Photo 2 of 65

Items 3, 4 & 5 are the same for photos 2 - 14.

6. South elevation, Camera facing north
7. Photo 3 of 65

6. West elevation, Camera facing east
7. Photo 4 of 65

6. North elevation, Camera facing southeast
7. Photo 5 of 65

6. North bay storefront, Camera facing south
7. Photo 6 of 65

6. North bays and marquee, Camera facing south
7. Photo 7 of 65

6. Theater entrance, Camera facing southwest
7. Photo 8 of 65

6. Marquee, Camera facing west
7. Photo 9 of 65

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 2 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

6. Parapet and tower bracket detail, Camera facing west
7. Photo 10 of 65

6. Pilaster and visor roof detail, Camera facing west
7. Photo 11 of 65

6. Parapet and stucco panel detail, Camera facing west
7. Photo 12 of 65

6. Detail showing penthouse and auditorium wall beyond, Camera facing southwest
7. Photo 13 of 65

6. Stairway to 2nd floor office level, Camera facing west
7. Photo 14 of 65

3. Harry Quatraro
4. July 7, 1999
5. F64 Photography, Fort Pierce
6. Theater foyer, Camera facing west
7. Photo 15 of 65

3. Harry Quatraro
4. July 7, 1999
5. F64 Photography, Fort Pierce
6. Stairway from 1st floor lobby to mezzanine, Camera facing south
7. Photo 16 of 65

3. Tim Harrington
4. June 24, 1999
5. St. Lucie Preservation, Fort Pierce
6. Detail in lobby: original finishes behind paneling and above drop ceiling, Camera facing west
7. Photo 17 of 65

3. Harry Quatraro
4. July 7, 1999
5. F64 Photography, Fort Pierce
6. Fresco detail behind paint on lobby wall, Camera facing east
7. Photo 18 of 65

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 3 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

- 3. Harry Quatraro
- 4. July 7, 1999
- 5. F64 Photography, Fort Pierce
- 6. Lobby behind auditorium, Camera facing west
- 7. Photo 19 of 65

- 3. Tim Harrington
- 4. June 24, 1999
- 5. St. Lucie Preservation, Fort Pierce
- 6. Tile detail where drinking fountain was once mounted, Camera facing north
- 7. Photo 20 of 65

- 3. Harry Quatraro
- 4. July 7, 1999
- 5. F64 Photography, Fort Pierce
- 6. Auditorium from lobby door east, Camera facing west
- 7. Photo 21 of 65

Items 3, 4 & 5 are the same for photos 21 - 30.

- 6. Stenciling at proscenium opening, Camera facing south
- 7. Photo 22 of 65

- 6. Orchestra pit and stage, Camera facing southeast
- 7. Photo 23 of 65

- 6. Antique rigging backstage, Camera facing east
- 7. Photo 24 of 65

- 6. Sliding door backstage, Camera facing west
- 7. Photo 25 of 65

- 6. Stairway from mezzanine to lobby below, Camera facing south
- 7. Photo 26 of 65

- 6. Balcony ladies' room, Camera facing west.
- 7. Photo 27 of 65

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CONTINUATION SHEET**

Section number _____ Page 4

**SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

6. View of auditorium from balcony, Camera facing southwest.

7. Photo 28 of 65

6. Balcony ramp down to fire exit; stairs up to projection room, Camera facing north.

7. Photo 29 of 65

6. Ceiling at northeast corner of balcony, Camera facing northeast.

7. Photo 30 of 65

3. Tim Harrington

4. June 24, 1999

5. St. Lucie Preservation, Fort Pierce

6. 2nd floor hallway, Camera facing south

7. Photo 31 of 65

3. Tim Harrington

4. June 24, 1999

5. St. Lucie Preservation, Fort Pierce

6. 2nd floor office entrance, Camera facing east

7. Photo 32 of 65

3. Harry Quatraro

4. July 7, 1999

5. F64 Photography, Fort Pierce

6. Stairway from 2nd floor to tower, Camera facing east

7. Photo 33 of 65

Items 3, 4 & 5 are the same for photos 33 - 43.

6. Tower room, Camera facing northeast

7. Photo 34 of 65

6. Passageway from tower to rooftop apartments, Camera facing west

7. Photo 35 of 65

6. Porthole in south wall of passageway, Camera facing south

7. Photo 36 of 65

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 5

**SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

6. Penthouse, south bedroom, Camera facing northeast
7. Photo 37 of 65

6. Penthouse, north bedroom with bay window, Camera facing east
7. Photo 38 of 65

6. Projection room, Camera facing east
7. Photo 39 of 65

6. View from fire exit door up balcony ramp, Camera facing southeast
7. Photo 40 of 65

6. View down fire escape, north elevation, Camera facing west
7. Photo 41 of 65

6. Tile detail in lobby, Camera facing north
7. Photo 42 of 65

6. View of flyloft roof backstage, Camera facing south
7. Photo 43 of 65

1. Sunrise Theatre, 105-127 S. Second Street
2. Fort Pierce, St. Lucie County
3. Harry Quatraro
4. August 29, 2001
5. F64 Photography, Fort Pierce
6. Storefronts, overall-facing west
7. Photo 44 of 65

- 3.-5. Same as above, through photo 60
6. Restaurant exterior-facing west
7. Photo 45 of 65

6. Restaurant interior-facing east
7. Photo 46 of 65

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 6 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

- 6. Restaurant interior-facing southeast
- 7. Photo 47 of 65

- 6. Restaurant interior-facing northwest
- 7. Photo 48 of 65

- 6. Restaurant interior-facing northeast
- 7. Photo 49 of 65

- 6. Second floor offices, hall, entrance to mezzanine-facing northwest
- 7. Photo 50 of 65

- 6. Second floor offices, hall-facing south
- 7. Photo 51 of 65

- 6. Second floor offices, office-facing southeast
- 7. Photo 52 of 65

- 6. Second floor offices, office-facing northeast
- 7. Photo 53 of 65

- 6. Second floor offices, office-facing southwest
- 7. Photo 54 of 65

- 6. Second floor offices, office entrance-facing southwest
- 7. Photo 55 of 65

- 6. Second floor offices, outer office-facing west
- 7. Photo 56 of 65

- 6. Second floor offices, inner office-facing west
- 7. Photo 57 of 65

- 6. Second floor offices, mechanical room-facing west
- 7. Photo 58 of 65

- 6. Second floor offices, restroom stall-facing north
- 7. Photo 59 of 65

**United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 7 **SUNRISE THEATRE
ST. LUCIE COUNTY, FLORIDA
PHOTOGRAPHS**

- 6. Second floor offices, restroom interior door-facing east
- 7. Photo 60 of 65

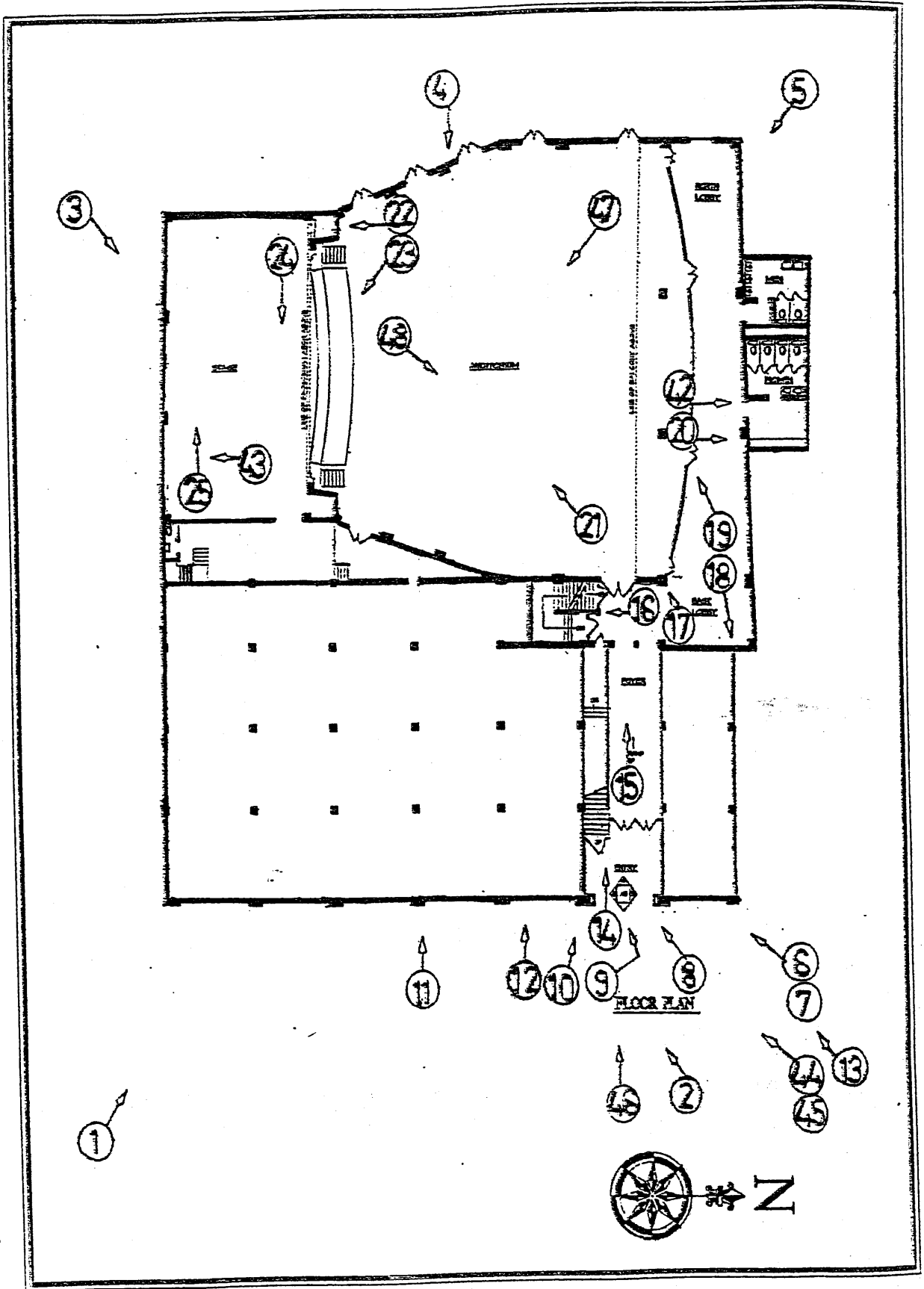
- 3. Tim Harrington
- 4. September 18, 2001
- 5. City of Fort Pierce
- 6. Auditorium, column supporting balcony-facing northwest
- 7. Photo 61 of 65

- 3.-5. Same as above, through photo 65
- 6. Auditorium, pilaster showing remains of stencil-facing east
- 7. Photo 62 of 65

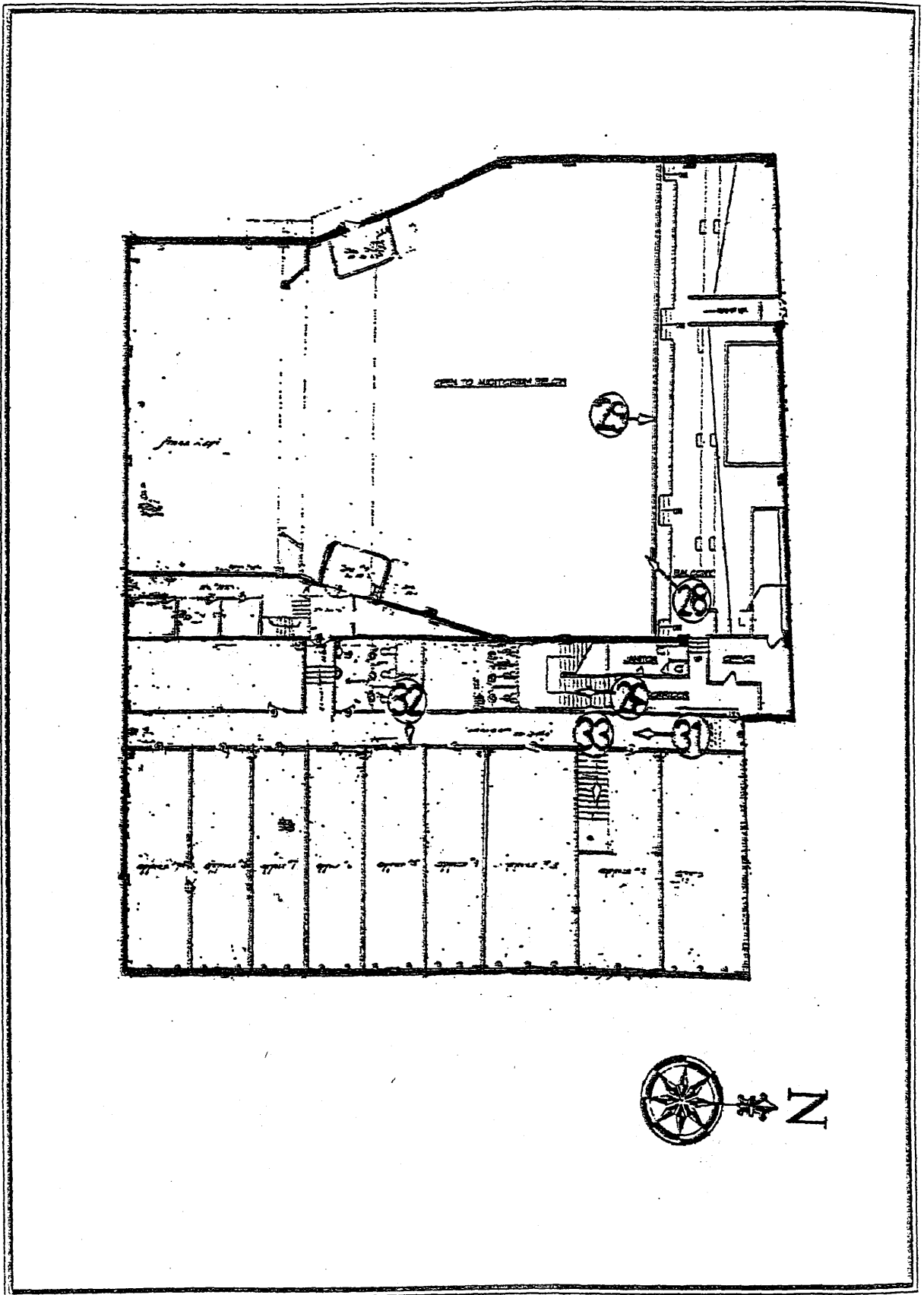
- 6. Auditorium, orchestra pit cleared of debris-facing south
- 7. Photo 63 of 65

- 6. 2nd floor, passageway between backstage/auditorium and corridor-facing north
- 7. Photo 64 of 65

- 6. 2nd floor, door leading to passageway and stairs down to backstage-facing west
- 7. Photo 65 of 65

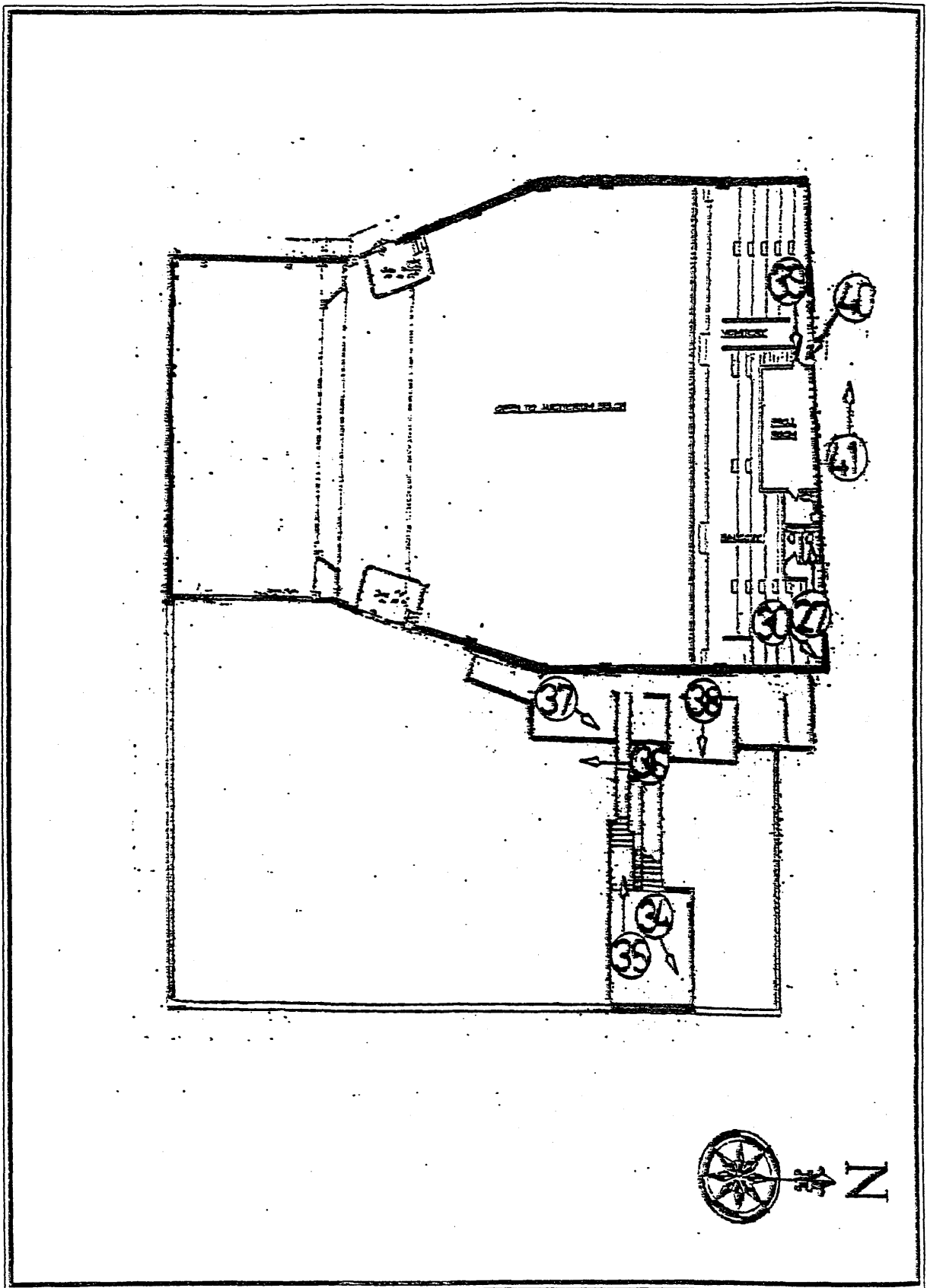


Street Level
 Key to Photographic Inventory: SUNRISE THEATER, Fort Pierce, St. Lucie, Florida

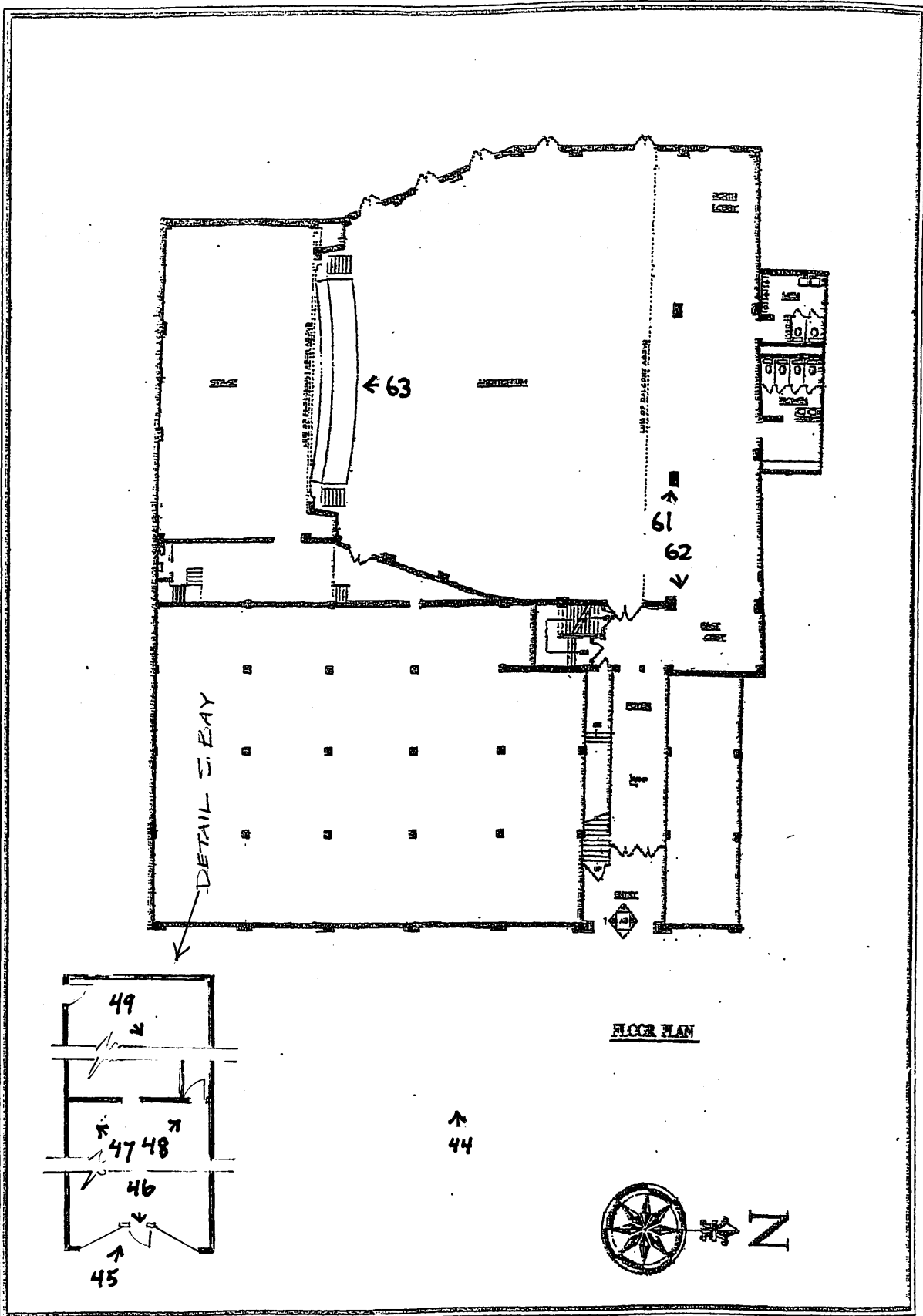


Mezzanine Level

Key to Photographic Inventory: SUNRISE THEATER, Fort Pierce, St. Lucie, Florida



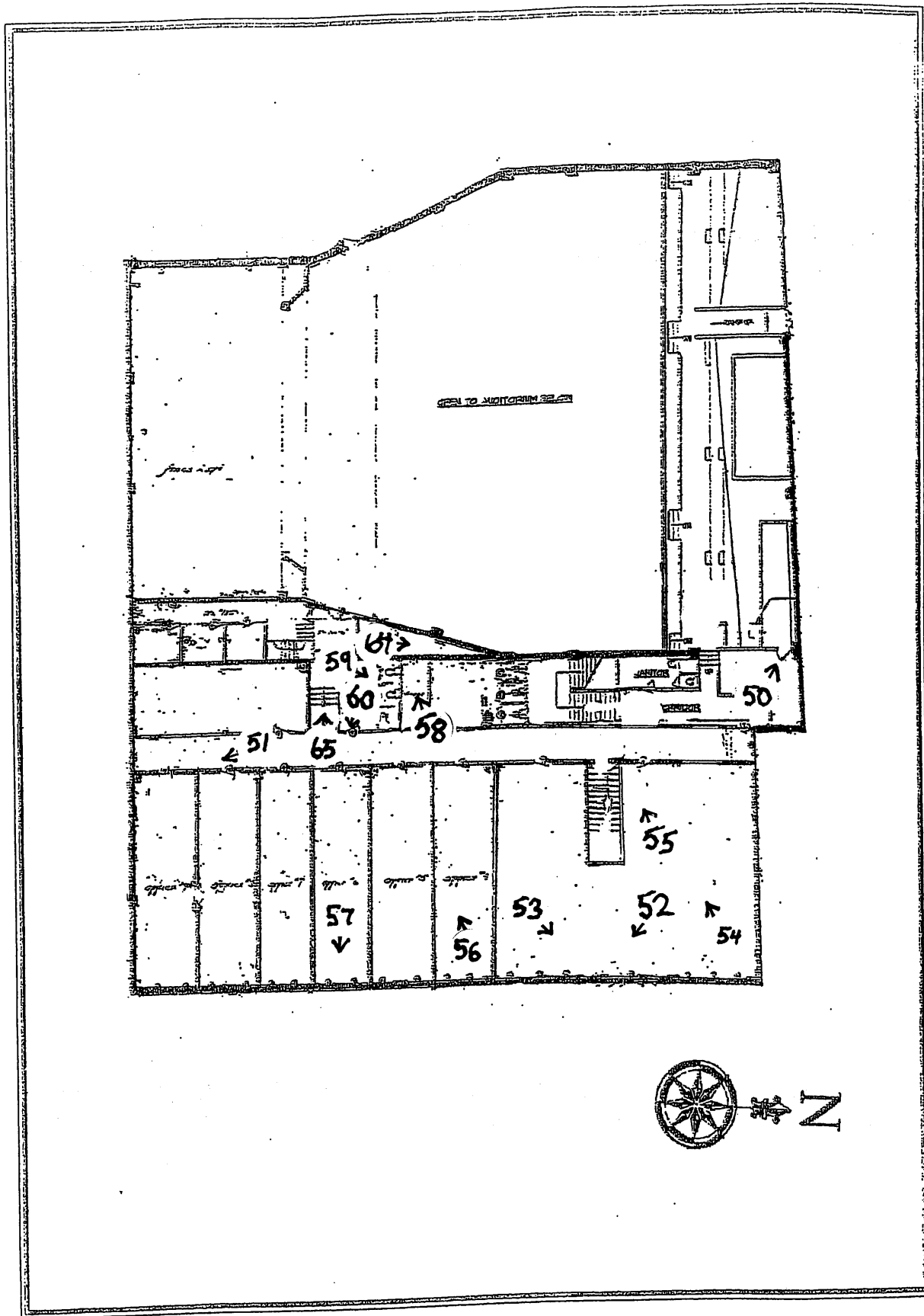
Balcony/Penthouse
Key to Photographic Inventory: SUNRISE THEATER, Fort Pierce, St. Lucie, Florida



Street Level

Key to Photographic Inventory: SUNRISE THEATER, Fort Pierce, St. Lucie, Florida

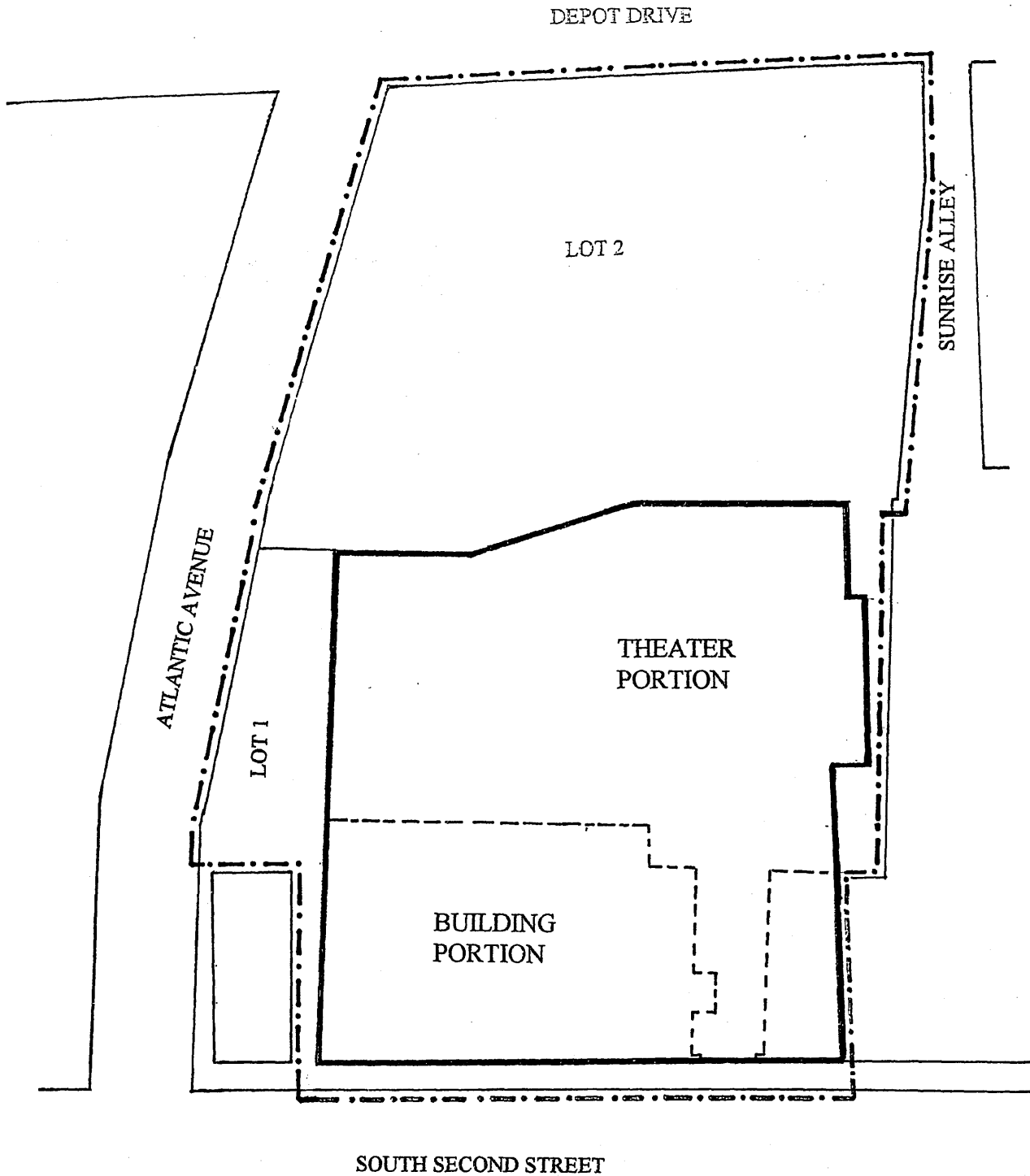
Additional Photo Inventory: Commercial Areas and Auditorium Areas after Interior Demolition



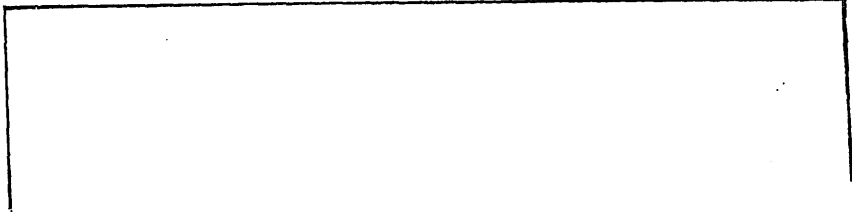
Mezzanine Level

Key to Photographic Inventory: SUNRISE THEATER, Fort Pierce, St. Lucie, Florida

Additional Photo Inventory: Commercial Areas and Auditorium Areas after Interior Demolition



SOUTH SECOND STREET



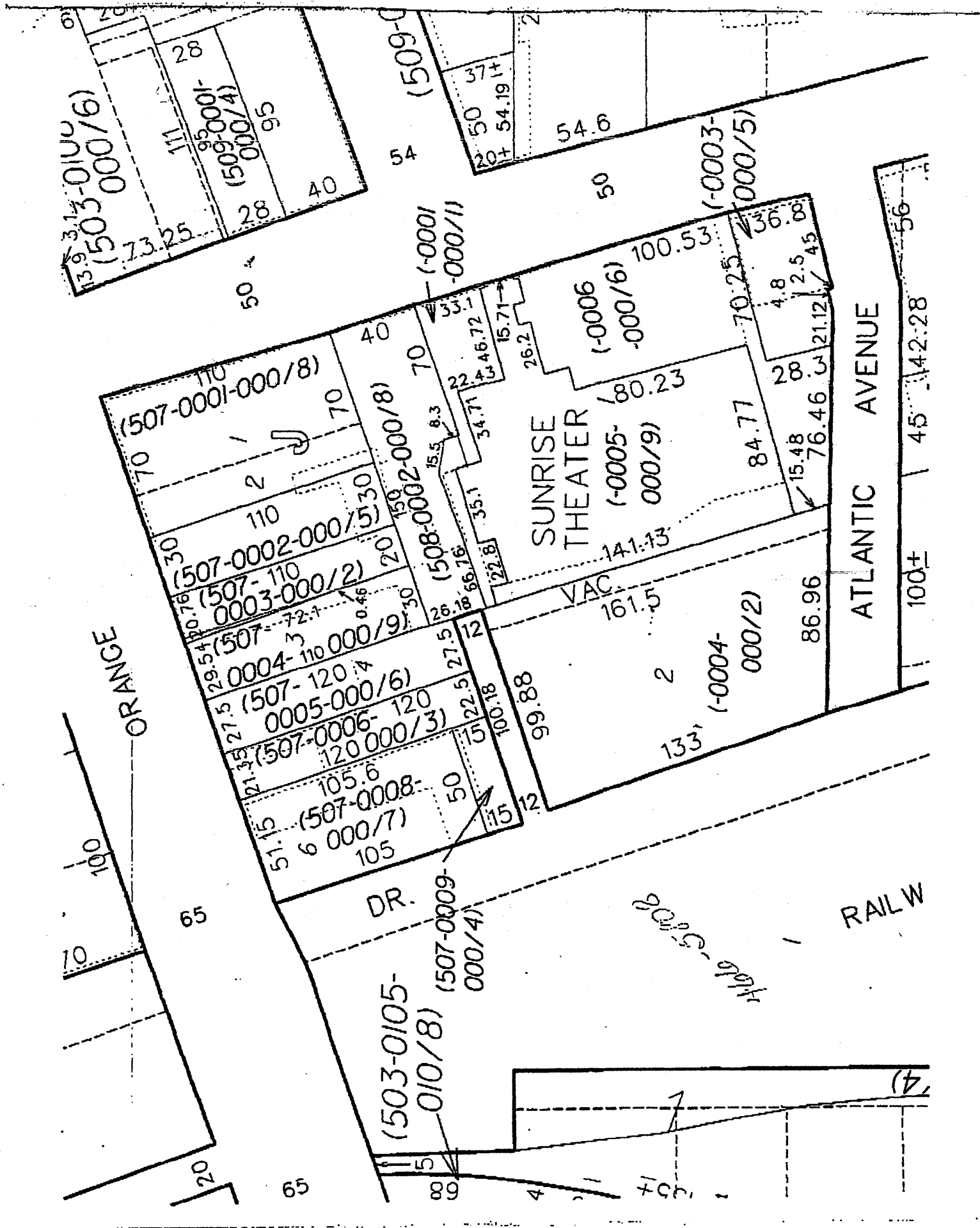
ATLANTIC AVE.



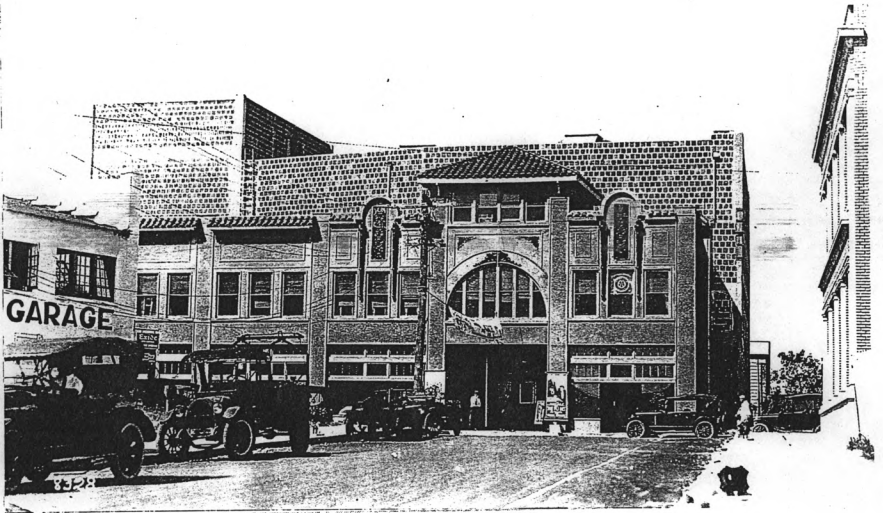
SITE PLAN

SUNRISE THEATER, Fort Pierce, St. Lucie, Florida

--- = Boundary Line Approximate Scale: 1" = 40'



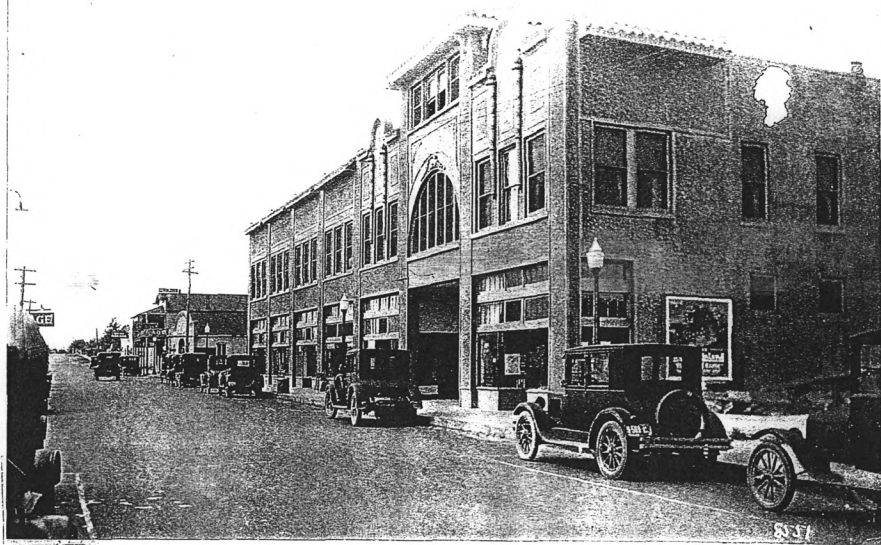
SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 1 of 10

The Sunrise Building looking west c. 1923.
Courtesy of the Koblegard family.

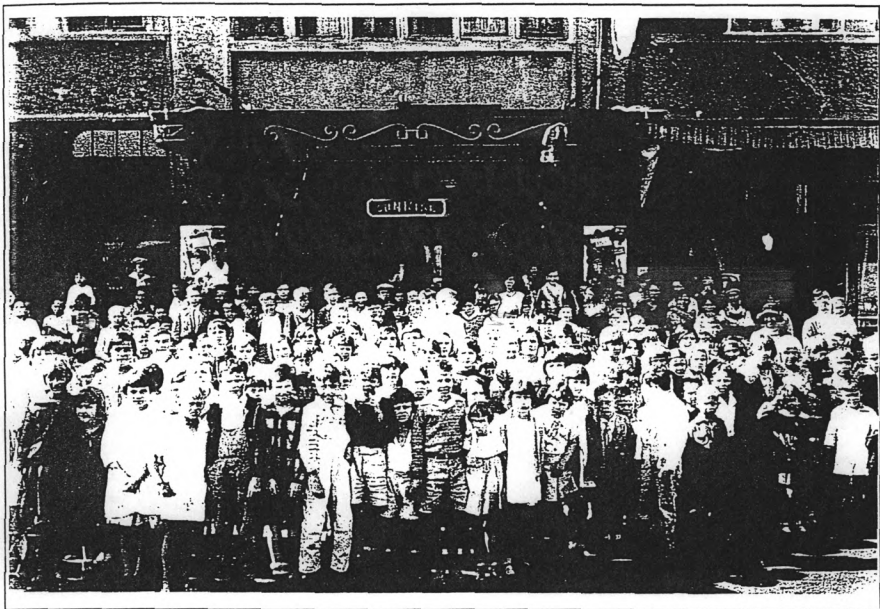
SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 2 of 10

The Sunrise Building looking southwest c. 1923.
Courtesy of the Koblegard family.

SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 3 of 10

The first marquee, looking west c. 1924.
Courtesy of the Koblegard family.

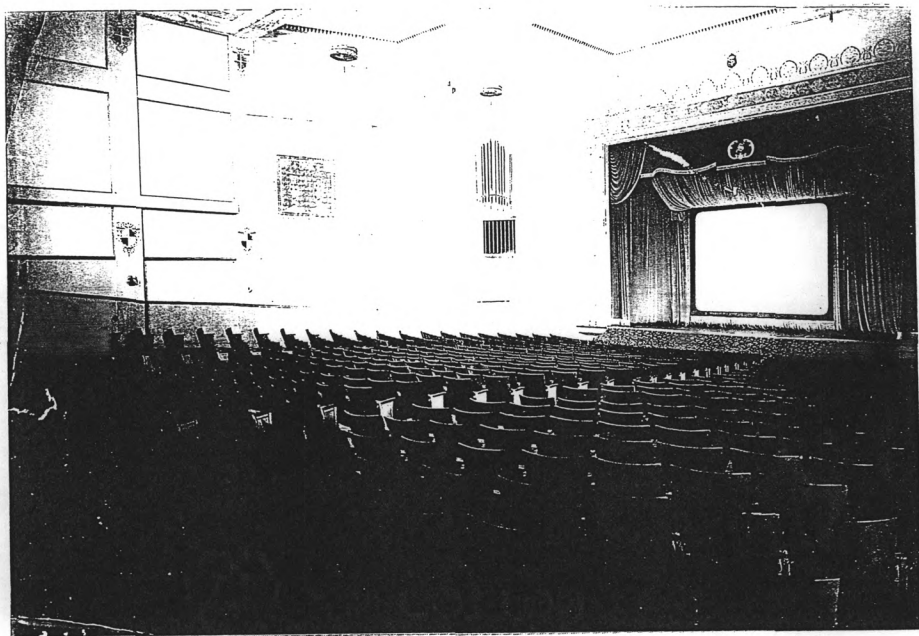
SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 4 of 10

The second marquee, looking west, c. 1931.
Courtesy of the Koblegard family.

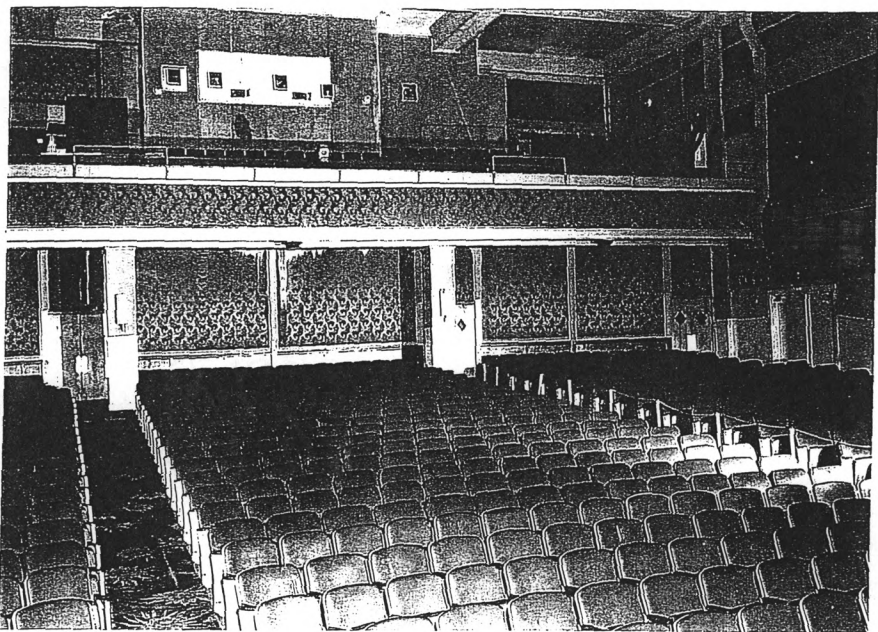
SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 5 of 10

Auditorium interior, looking southeast, c. 1926.
Courtesy of the Koblegard family.

SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA

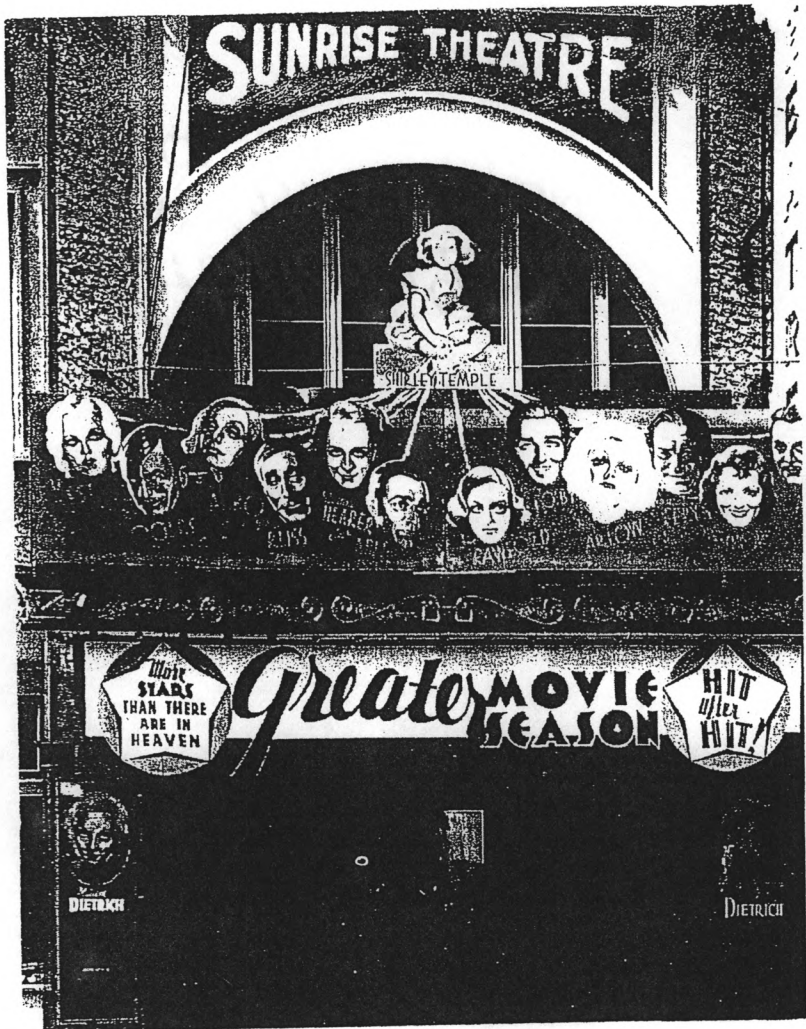


Attachment 6 of 10

Auditorium interior, looking northeast, c. 1935.

Courtesy of the Koblegard family.

SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 7 of 10

Marquee display by A. E. Backus, 1930's.
Courtesy of the Koblegard family.

SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 8 of 10

Drawing of theater facade as it would have appeared around 1933.
Courtesy of Nichols Schwab / Jan Abell Kenneth Garcia / Killis Amond.

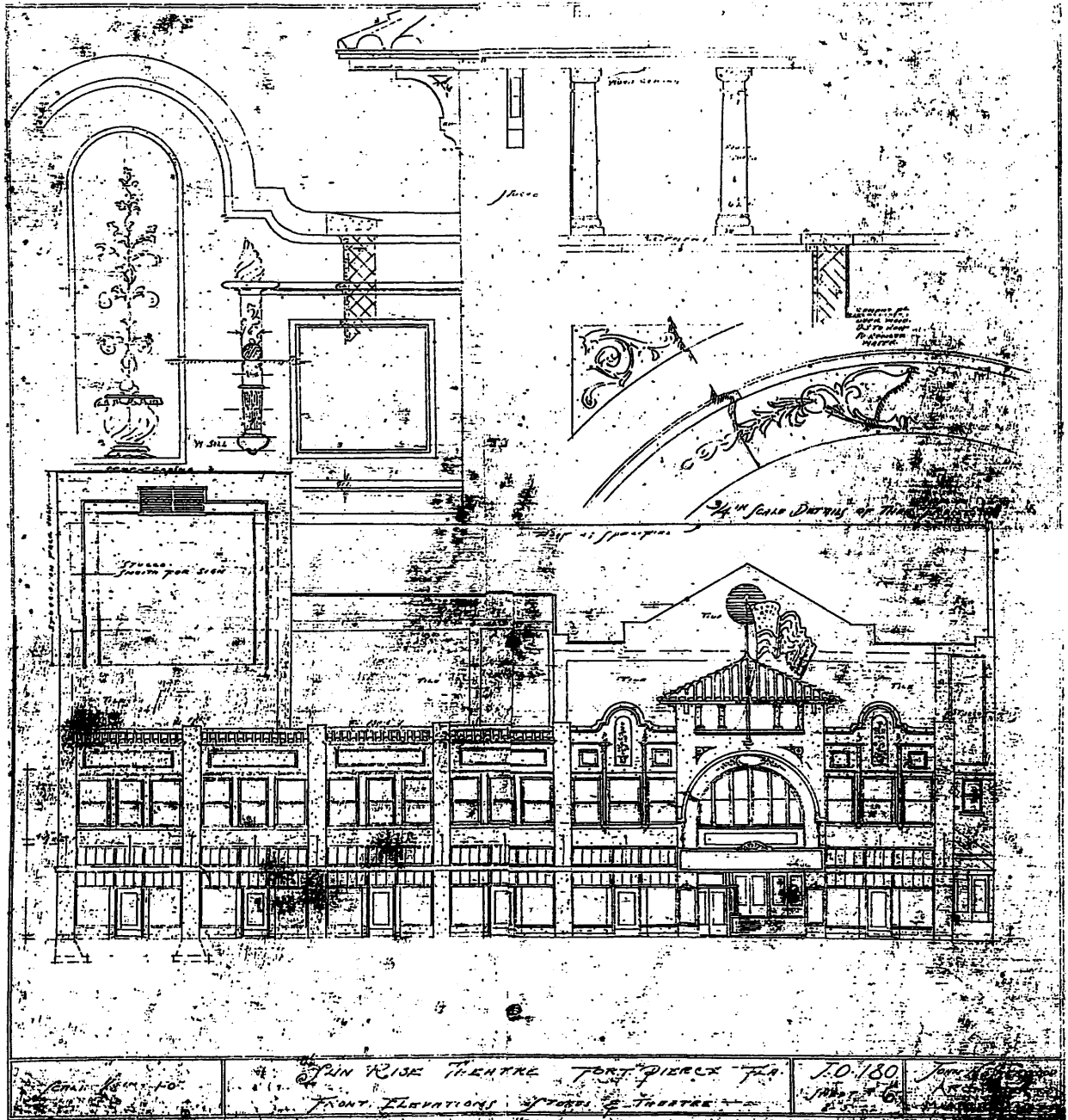
SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 9 of 10

Drawing of theater facade as it would have appeared around 1925.
Courtesy of Nichols Schwab / Jan Abell Kenneth Garcia / Killis Amond.

SUNRISE THEATER, FORT PIERCE, ST. LUCIE, FLORIDA



Attachment 10 of 10

Front (east) Elevation, drawing by John N. Sherwood, August 5, 1922.