



NPS Form 10-900 OMB No. 10024-0018

8576

(January 1992)

United States Department of 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 an 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 Theatre

other names/site number Bay Theatre

2. Location

street & number 117 South Washington Street N/A not for publication

city or town Green Bay N/A vicinity

state Wisconsin code WI county Brown code 009 zip code 54301

3. State/Federal Agency Certification

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

Alicia L. Coe 2/4/2000
Signature of certifying official/Title Date
State Historic Preservation Officer WI

State or Federal agency and bureau

Fox Theatre
Name of Property

Brown / Wisconsin
County and State

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:)

Signature of the Keeper

Date of Action

for
Edson H. Beall 3/24/00

Fox Theatre
Name of Property

Brown / Wisconsin
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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 listed resources within the count)

Contributing		Noncontributing	
<u>1</u>	<u>0</u>	<u>0</u>	<u>0</u>
			Buildings
		<u>0</u>	Sites
		<u>0</u>	Structures
		<u>0</u>	objects
<u>1</u>	<u>0</u>	<u>0</u>	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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE: Theater

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: Theater

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT: Art Deco

Materials

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

roof ASPHALT

other TERRA COTTA

Narrative Description

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

NPS Form 10-900-a
(Rev. 8-86)
Wisconsin Word Processing Format
(Approved 1/92)

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Continuation Sheet

Section 7 Page 1 Fox Theatre, Green Bay, Brown County, WI.

Introduction:

The Fox Theatre is a Spanish Atmospheric motion picture palace located in the central business district of Green Bay, Brown County. Financed and owned by local investors and leased initially to the Midwesco chain of theaters, the Fox Theatre was opened in 1930 and immediately became a center of Green Bay social and cultural life. The building retains a high level of interior and exterior integrity, despite having been subdivided into three theaters in 1978; very little damage or alteration to the interior character-defining details occurred as a result of the conversion. This nomination is prepared in order to facilitate an application for the Certified Historic Structures investment tax credit to assist in the restoration of the building's interior and exterior details during the property's rehabilitation as a regional performing arts center.

Physical Context:

The Fox Theatre is located in the central business district of Green Bay, Wisconsin's third-largest city. The theater stands on the east side of Washington Street, the historic primary thoroughfare in the central business district; the theater is near the middle of and visually dominates a block of late-nineteenth and early-twentieth century commercial buildings, all but one of which are constructed of brick and are two to three stories in height. The theater building is adjoined immediately to the north by a two-story, seven-bay commercial structure of an Art Deco design that is visually complementary to the theater building. This structure was known as the Fox Theatre Building, and was constructed at the same time as the theater building. The Fox Theatre Building, however, housed businesses that had no direct connection to the theater's activities, and is not included in this nomination. The Fox Theatre faces the Fox River across Washington Street; a massive building complex that housed a wholesaling concern across the street from the Fox Theatre was demolished in 1988.

General Features, Exterior:

The Fox Theatre is actually an L-shaped building, with the bulk of its footprint extending to the north of the primary facade between the rear of the commercial building facing Washington Street and the alley defining the rear of the parcels. The primary facade, which faces Washington Street, stands three stories in height and bears most of the building's external ornamentation. The rear portion of the building houses the auditorium itself and has no historic fenestration and few character-defining features. Historically, this portion of the building, which stands over four stories tall, was partially but incompletely obscured by one-to three story buildings adjoining it along Washington and East Walnut streets; most of these structures are non-extant. The primary facade is constructed of a light cream glazed brick, while the auditorium block is faced in dark-colored common brick; both are veneers over a steel frame construction. On the interior, the building is primarily divided into lobby, hall and theater spaces, with smaller auxiliary rooms being located off the hallways and lobby. The exterior facades and significant interior spaces are described in greater detail below.

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Fox Theatre, Green Bay, Brown County, WI.

Primary (West-facing) facade:

The Fox Theatre's primary facade is dominated by a strong vertical emphasis and Art Deco ornamentation. The upper portion of the facade above the marquee is divided visually into three parts, with two narrower and slightly projecting blocks flanking and partially overlapping the wider center block. Each of these sections are capped by alternating wide and narrow recessed bands of smooth concrete blocks, four bands being located on each of the flanking blocks and three surmounting the central portion. Each of these sections rests on a single band of green terra-cotta blocks, which are emblazoned with a triangular motif resembling a sunburst. The balance of the upper portions of this facade above the marquee consists of a continuation of the three-part massing faced in light-colored glazed terra cotta bricks and inset with a variety of decorative features. These features consist of narrow, recessed brick panels, narrow fluted vertical concrete insets, and green terra cotta cartouches in an Art Deco design. Each of the flanking portions of the facade have two vertical fluted panels interspersed with three recessed brick panels, and the central panel is crowned with an octagonal cartouche. A similar pattern is repeated on the central portion, however; this pattern consists of three pairs of the vertical flutes with a shorter brick panel surmounted by and octagonal cartouche between each pair. These pairs of concrete insets terminate at approximately two-thirds the length of the brick portion of the upper facade in three single-hung windows with transoms, which are original to the facade. The windows rest directly upon the marquee, which is non-historic and dates from the 1960s. Plans for the restoration of the facade include the replication of the original marquee, which is well-documented in historic photographs. The entry area below the marquee has been entirely altered.

East-, north- and south-facing facades:

As discussed previously, these facades are entirely utilitarian, are faced with dark common brick, and have no notable features. The northernmost block of the structure is slightly taller than the balance of the auditorium space; this extension allows for a slight flyspace above the stage area. The facades are supported by buttressing piers placed at intervals along the facades which extend the full height of the building. The south-facing facade of the building is directly joined to an adjacent structure and has no visible features.

Interior, General Features:

The interior of the Fox Theatre retains a high level of integrity and represents a significant element of the property's eligibility for the National Register as a fine example of the atmospheric movie palace. Most of the public spaces within the building are finished in a heavy, rough plaster applied to resemble stucco; although these wall treatments have been painted in lighter colors than were originally chosen, the textured surfaces appear prominently in historic photographs and are original to the building. Most of the ornamental features, including grilles, moldings, and the ornamentation of the auditorium itself, are of cast plaster or, in the case of the grilles, cast metal, and are executed in elaborate patterns having relatively heavy details. The interior consists of three public spaces: the two-story lobby; two semicircular hallways, one at each floor surrounding the auditorium, and the theater itself. The lobby and hallways are at present carpeted; the original floor finishes are not

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Fox Theatre, Green Bay, Brown County, WI.

known at this time. The lobby has received some alterations; however, the majority of the interior's significant alterations occurred within the auditorium space. The theater space was divided into three portions in the 1978. In order to do this, a non-load bearing wall was installed to divide the first floor area longitudinally into two theaters of approximately identical size; the theater's balcony was divided from the lower portion of the auditorium space by the installation of a ceiling between the front row of the balcony and the rear wall. Although these alterations do impact the viewer's perception of the interior space by eliminating a sense of the scope of the entire space as originally constructed, these alterations have had little impact on the decorative features of the theater and resulted in the removal of only one pair of small ornamental features, as discussed below. The alterations required to subdivide the theater were done as simply and inexpensively as possible; as a result these changes can be readily reversed. Plans for the restoration of the interior of the theater include the removal of the partitions and the replication of the two damaged parts, as discussed below. The building also includes a variety of peripheral, primarily utilitarian rooms off the lobby and the hallways; these rooms include restrooms, management offices and other storage spaces and do not have any notable historic features.

Interior, Lobby:

The lobby of the Fox Theatre retains its form, scale and much of its interior decorative materials, although some such features have been removed or altered. Most of these alterations appear to have been done in order to tone down the romantic, Medieval Spanish effect intended by the original heavily-wrought features. As will be discussed below, the date of these alterations is unknown but, based on the few replacement materials used, they appear to date from the late 1930s or 1940s. Upon entering, the lobby is dominated by a pair of wide staircases to either side of an open space that leads to the hallway accessing the first floor auditorium doors. This first-floor entry is further framed by a second-story balcony that spans the two staircases above the entry space. These features are original, but the staircase has undergone some alterations. As evidenced in publicity photos taken in conjunction with the building's opening,¹ the staircase railings were originally constructed in a round arched shape, were faced with what appears to be plaster painted to look like stone, and terminated at both ends with griffin statues. The railing outline has been altered to a straight angled railing; the hardwood facing of the railing is of a streamlined style that appears to date from the time period cited above. The sides of the staircase have also been refaced with stucco matching that of the lobby's walls and the balcony's facade, all of which are original to the building. The griffins were also removed, presumably at the time of the alterations to the railing. The lower portion of the railings are inset with two rectangular metal grilles having twisted spindles and floral-motif panels over a fine metal mesh; the grille in the right-hand staircase railing is flanked by a small wood panel door having a curvilinear lintel. These features are original to the building. A small utilitarian refreshments stand is located on the left-hand side of the space between the two staircases; this appears to date from the 1978 remodeling.

The lobby balcony between the two staircases is faced in stucco-like plaster and is inset with two curvilinear cutouts which are infilled with a railing having twisted metal spindles. Three plaster squares bearing an elaborate floral motif are inset at equal intervals beneath these railings; all of the balcony's features are original. The side

¹ Photographic Collection of Neville Public Museum of Brown County, Green Bay.

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walls of the lobby adjoining the staircase are faced with plaster identical to that on the balcony; each wall is inset with a sconce but has no other ornamental features. Both the lights and the blank walls are as originally installed; historic photographs show plain walls ornamented only by these sconces and hanging tapestries. The lobby ceiling is beamed, with most of the members extending across the width of the space; these are original and rest at either end on elaborate molded plaster brackets. Three pendant lights matching the side walls' sconces are suspended from the beams over the first-floor lobby space; these also appear to be original to the building. Finally, the wall above the front doors is inset with two tripled sets of blind arches; the arches within each trio are divided from each other by twisted plaster columns having composite capitals. The three windows evident on the primary facade open onto a small room located behind these arches. The lobby of the Fox Theatre has undergone some alterations, most notably to the staircase railings, but retains much of its historic materials and detailing, sufficient to contribute to the property's significance as a representative of the atmospheric movie palace building type.

Interior, Hallways:

Both the upper and lower hallways consist of narrow, low-ceilinged spaces that traverse the length of the building on an axis with the lobby and along the rear wall of the theater. The first floor hallway is somewhat more richly ornamented than that of the second story; both appear to be highly intact. The ceilings and floors of both hallways are faced with stucco-like plaster identical to that found elsewhere on the building's interior; both levels also have two doors leading into the theater along the hallways' left-hand walls. The first floor hallway traces an arc around the rear wall of the theater, while the second story hallway is straight. The first floor hallway has ceiling beams at approximately fifteen-foot intervals along its length; these are faced on either vertical surface with a delicate scalloped cove molding, which is also continued along the adjoining portions of the hallway walls. Set into the theater walls between and to either side of the theater doors and approximately six inches below the cove moldings are ornate metal grilles in a heavily-executed style, with a decorative motif that includes cornucopias and entwining branches. The cove moldings and grilles are original to the building. The hall is lighted by pendant lights suspended from molded plaster ceiling medallions; the medallions are clearly original to the building, although the flat cylindrical pendant lights appear to be of a slightly later vintage. The second floor hallway, which is narrower than its counterpart, also has beams traversing its width at approximately fifteen-foot intervals; these beams, however, are unadorned and are supported by scrolled plaster brackets identical to those found on the ceiling beams of the lobby. The second-story hallway is also lighted by pendant fixtures suspended from ceiling medallions identical to those on the first floor; these lights, however, appear to be original, being of brass and having a mushroom-shaped shade punctured by pinholes. A heavy ceiling grille consisting of 18 heavily-ornamented squares is inset between each of the three pairs of light fixtures. This hallway appears to be highly intact to the building's original appearance.

Interior, Theater first floor:

As discussed previously, the main floor of the theater has been divided into two mirror-image spaces which at present function as independent viewing halls. Although this alteration resulted in the replacement of the main floor's seats and fundamentally changed the visual perception of the theater's space, the placement of the wall

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at the center of the first floor seating space avoided damaging any of the theater's decorative features, which are placed along the exterior walls. As a result, both subdivided spaces have identical decorative features, the only variation between the two spaces resulting from the fact that one has ornamentation on its left-hand wall and one has it on the right. The seats in the first floor portion of the auditorium are non-historic replacements that appear to date from the 1978 alterations. The rear wall of the seating area is faced in the stucco-like plaster described previously; the elaborately-ornamented cove molding is immediately joined below by a continuous metal grille consisting of two ranks of brass-colored squares with alternating decorative motifs; these span the distance between each pair of doors. The doors are flanked by molded red panels with a gold relief whose pattern resembles that found on the grilles in the hallway; these panels extend the height of the wall. The doors themselves are non-historic replacements, but the decorative features appear to be entirely intact. The historic side wall of each subdivided theater is inset at intervals with a metal grille identical to those described previously on the hallway walls; these grilles are flanked by small metal sconces similar in design to the pendant lights in the second-story hallway. The ceiling of the rear half of the first floor theaters is the lower side of the balcony; this portion of the ceiling has square beams at intervals crossing the width of the auditorium and ornamentation between the beams consists of round and polygonal panels of slightly finer-textured plaster set into slightly raised and elaborately molded gold-colored plaster frames. There is one rectangular stained-glass light set into the central circular panel of each of the subdivided theaters; this appears to be, but is not confirmed, as original to the building. This ceiling is also inset between the panels with square plaster medallions, which retain their original red, blue and gold coloration.

Along the walls beyond the leading edge of the historic balcony, the atmospheric ornamentation that will be described in greater detail below extends into the first floor area. With the exception of the alterations specifically noted below, each set of these features on both sides of the historic auditorium are entirely intact and appear to be completely unaltered since their construction. Proceeding from beneath the edge of the balcony toward the screen, one first encounters a set of five blind round-arched openings approximately three feet tall and set approximately three feet off the floor, which are designed to create a portico effect in concert with the second-floor atmospheric features described below. These arches are supported by short free-standing columns having plain bases, Composite capitals, and shafts decorated with a raised crosshatch pattern inset with diamond-shaped rosettes. The capitals, base and raised ornamentation are painted gold and set against a deep red background. These arches are adjoined toward the front of the auditorium by an elaborately-decorated composition consisting of a doorway and surround flanked by two pairs of columns. Both column sets rest upon plain plaster pedestals, commence approximately two feet above the floor, and stand approximately fifteen feet in height. Each column has a Corinthian capital, a base that resembles an Egyptian Revival lotus leaf motif, and a multichrome shaft consisting of interlocking raised octagons and squares. Each square is inset with a rosette, while each octagon is inset with one of several images that appear to represent mythological or allegorical characters. These ornamentations are in relief and painted gold against red, green and blue backgrounds. Both pairs of columns are surmounted by a multipart architrave whose metope is ornamented with large swags and lozenges. This feature also has rich multichromatic ornamentation, with most of the relief features being painted gold against green, deep red and

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stucco backgrounds. This architrave originally extended from one pair of columns across the doorway surround to the other pair of columns, and was intersected above the doorway by a projecting semicircular surface that served as the front wall of a box seat. This projecting portion was removed from both walls when the ceiling separating the upper theater from the lower theaters was installed in 1978; this is the only known feature removed as a result of the theater's subdivision. The portion of the architrave adjoining the balcony is partially obscured by the added ceiling; this feature, however, is expected to be largely intact.

Each architrave and column pair frames an elaborate rectangular surround which in turn frames a wide doorway. Each doorway is approximately ten feet wide and has scrolled brackets identical to those found in the lobby at its upper corners; the wall surface surrounding the doorway is faced in the rough stucco-like plaster noted elsewhere. A semicircular grille is centered above the doorway and has a design similar to that noted on the grilles in the hallways; this grille is flanked in the upper corners of the doorway surround by two slightly raised shields or crests whose surfaces are ornamented with deep red, green and blue rectangles. These colors are also carried into the surround's frame, a two-part composition with an interior band of ornamented circles between dentils and an outer band consisting of flat-faced circles and diamonds projecting from a convex curved molding. The doorways, in turn, lead to staircases to the second floor and the backstage area. The staircases to the second floor follow a sweeping curve and have elaborate ornamental balustrades; these spaces' walls are also faced in the stucco-like plaster and have light fixtures that appear to be original to the building.

The first floor theater spaces terminate immediately adjacent to the foremost pairs of columns in the projection screens at the front of the theater. These projection screens are non-historic and date from the 1978 subdivision. As originally constructed, the theater's first-floor space in front of the foremost row of audience seats was dominated by an orchestra pit with an organ console on a hydraulically-raised platform; a narrow stage proscenium, and an ornate proscenium arch. With the exception of the organ console, which was removed in 1978 and has been relocated in advance of its potential reinstallation, these features are believed to be intact behind the present projection screen, although access to this space was not possible for this project.

Interior, Theater second floor

The balcony area and the adjoining second-floor walls constitute the most intact portion of the auditorium, having undergone few alterations and retaining most of its historic materials in highly intact condition. The fixed folding seats in the balcony are original and in relatively good condition; each has a wooden back, seat and armrests supported by metal side panels with detailed ornamentation on a red painted background. Approximately thirty seats out of the balcony's several hundred have been removed near the rear of the space along each side wall in order to facilitate access. The front of the balcony is defined by a metal tube railing; the false ceiling installed during the 1978 subdivision extends from this railing to the present projection screen, which is set approximately five feet above the level of the first row of the balcony. Like the first floor theaters, the visible projection screen is non-historic and the remaining space to either side of the screen has been blocked off by black wood paneling. The original proscenium arch is extant and entirely intact behind this false facade; a narrow room approximately six

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feet in width is created between the arch, the false front and a rear wall which appears to have been the original projection screen. The arch itself is ornamented with a gold and multichrome molding dominated by a scallop motif; the arch is set into a stucco-like plaster surround with highly detailed gold and multichrome brackets framing the corners. Wood brackets with similar painted and plaster ornamentation also accompany the proscenium arch. The entire proscenium arch area appears to be highly intact and in excellent original condition; plans for the building call for the complete removal of obscuring materials and the restoration of the decorative finishes as needed.

The walls of the second-story area to either side of the projection screen and the balcony seats are dominated by a Spanish villa motif, consisting primarily of elaborately-ornamented false buildings, similar to those that might constitute a stage set for a theater production. These building facades project slightly from the wall, giving them an added illusion of depth. These features are highly significant aspects of the Atmospheric effect for which the theater strived, and are in virtually original condition. At the first floor, these decorative features are duplicated on both side walls. The upper portion of the walls above these building facades, as well as the space's ceiling, appears to retain its original deep blue paint; painted trees in a deeper blue can also be discerned above the roofs of the building facades. As originally constructed, the theater had an electric system that created the visual effect of stars and clouds moving across the "sky;" these mechanisms are likely to still exist, although access to them is not possible at this time.

The "Spanish villa" composition along either side wall consists of the following details, beginning near the projection screen and continuing toward the rear of the auditorium. The first section is aligned above the side doorway described previously at the first floor level, and consists of a three-part arched opening flanked by paired columns with architraves and set in a stucco-like plaster wall under a stepped gable. The opening consists of a narrow primary arch approximately eight feet tall and two smaller flanking arches, which are divided from each other by two slender columns having the raised and gold-painted cross-hatch and inset rosette pattern on a multichrome background that was noted on the columns of the five blind arches at the first floor. The lower portions of these columns are obscured by the added division between the first and second floors. The arched openings are screened by red and gold drapes, with a heavy gold satin-like material obscuring most of the openings and a valance and swags of a red and gold brocade further emphasizing the space. These materials are intact and appear to be original to the building, but their state of preservation cannot be determined at this time. The three arched openings are set within a slightly recessed arched panel, which is flanked to either side by a pair of extremely elaborate columns under similar architraves and appearing to rest on the architraves surmounting the columns at the first floor. The bases of the two columns closest to the screen are obscured by the false floor; those of the pair opposite are completely visible. The columns commenced with an urn-shaped base; the urn and the adjoining approximately one foot of the shaft bear gold and multichrome ornamentation similar to that noted elsewhere. The balance of each column's shaft is finished in a lightly-textured plaster designed to resemble marble; the capitals consist of two bands of gold and multi-chrome ornamentation surmounted by an Ionic-style abacus. The architrave above each pair of columns extends only across each pair; each has a relatively wide cornice with dentils above a metope inset with multichrome crests and other ornamentation in relief. Each cornice

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is surmounted by two small urns; an elongated shield with what appears to be the symbol of Archimedes, consisting of two snakes intertwined around a staff, is set into the wall above each pair of urns. Finally, the portion of the "villa" featuring the three arches terminates in a stepped gable marked at each corner by griffin statues and at the apex by a projecting oval rosette in an elaborate scrolled frame.

The next portion of the composition has a lower roofline marked by a Spanish-style false roof with red semi-cylindrical tiles supported by gold brackets bearing an acanthus leaf-like molding. A pair of round-headed blind arches occupy the space under this roof; the arches are separated by a single column identical to those described between the blind arches at the first-floor level. The recessed portions of these arches, however, are painted approximately the same shade of blue as the "sky" above the buildings. The next adjoining section is designed around a pair of doors giving entry into the balcony from the side staircase noted at the first floor; the doors themselves are non-historic. The doorway is framed by two rectangular pilasters with braided, gold corner molding, which are surmounted by small and comparatively simple capitals. A wide and elaborately-ornamented architrave similar in design to those noted previously forms a lintel above the two pilasters; this metope is dominated by a gold scrolled ornamentation flanked by two gold and multichrome shields on a deep red background. Two small obelisks project above the cornice. Centered between these features is a small niche bearing a gold bust. A tall, round-arched gable further extends above these features. The remainder of the side wall of the second floor space is dominated by a section having a flat parapet with projecting scalloped ornamentation along its upper surface, resting upon a relatively simple cornice on brackets; the lower portion of this wall is punctuated only by sconces and rectangular grilles identical to those found in the first-floor walls.

Conclusion:

The Fox Theatre retains a great deal of interior and exterior integrity, sufficient to warrant its nomination to the National Register of Historic Places under Criterion C as a fine example of an atmospheric movie palace of the early twentieth century. The exterior of the building retains a high level of integrity above the entry and display window area, while the primary public interior spaces also retain most of their character-defining spaces, materials, features and decorative finishes. Many of the most notable features, including the false buildings and decorative finishes noted within the auditorium, are entirely intact and have undergone virtually no alterations since their installation. Although the lobby has undergone some alterations, most notably to the staircase railings, the lobby retains most of its features, as well as its composition and its sense of space. The subdivision of the theater and the installation of the 1978 projection screens resulted in the obscuring of some of the character-defining features, most notably the proscenium arch; however these features appear to be entirely intact and need only the removal of the obscuring materials in order to reattain their historic visual impact. Similarly, while the subdivision of the theater resulted in the installation of a wall and ceiling that at present impairs the casual perception of the interior space as a whole, the nature of these alterations has had relatively little impact on the character-defining interior features and finishes, with only one pair of decorative features known to have been destroyed as a result of the alteration. As a result, the Fox Theatre retains a high level of integrity and provides an excellent representation of a rare and short-lived building type, as discussed below.

Fox Theatre
Name of Property

Brown / Wisconsin
County and State

8. Statement of Significance

Applicable National Register Criteria

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1930

Significant Dates

1930

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Larsen, L.P., United Studios, Chicago
Immel Construction Company

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Introduction:

The Fox Theatre is eligible for the National Register of Historic Places under National Register Criterion C as a fine example of the motion picture palace building type as typically constructed in the late 1920s. Begun in 1929 and opened February 14, 1930, the Fox Theatre was the only large movie palace constructed in Green Bay, and became perceived by local residents as both a marker of the city's prosperity and an indicator of its growing sophistication. Designed by a Chicago firm with an Atmospheric Spanish interior, the Fox Theatre was the only movie palace constructed for that purpose within the city and has a highly intact Atmospheric interior, the only one known to have been constructed within the city. As such, the Fox Theatre represents a significant local example of a building type that came to dominate downtowns across the United States during the mid to late 1920s. This nomination is prepared in accordance with a preservation plan and an application for the federal Certified Historic Structures investment tax credit to facilitate the interior and exterior restoration of the Fox Theatre

Historical Background: Motion Picture Palace.

The motion picture palace, as a building type distinct from earlier movie, vaudeville and legitimate theaters, first began to develop on the east and west coasts of the United States in the mid-1910s to early 1920s. The archetype motion picture palace, the Strand Theatre in New York, was designed by Thomas Lamb and opened in 1914. Prior to this time, motion pictures, while increasingly popular, had been shown in two primary venues: nickelodeons, which were generally converted storefronts in existing buildings; and vaudeville theaters, which could be found in commercial districts and small towns across the country. In the former setting, motion pictures provided a cheap novel thrill; in the latter setting, films became another of the numerous acts on the bill of fare, with short subjects sandwiched between live acts. In the wake of the nationwide publicity accorded to the Strand, as well as the development of feature-length films, such as 1915's Birth of a Nation, buildings specifically designed for viewing motion pictures became not only economically feasible, but widely popular. The buildings that developed to house this new entertainment, however, bore little resemblances to the storefront theaters and vaudeville venues of a few years before. Led by studio and theater chain owners such as S.L. Rothafel and William Fox, increasingly large, opulent, and exotic motion picture palaces were built across the nation, primarily during the 1920s. These sensational new theaters were literally designed to be as much a part of the experience as the movie itself; the show was waited for and viewed in spaces that functioned much like stage sets, intended to subsume the ticket-holder into a grand experience completely removed from the everyday world. As one historian has noted:

Through the collective and manipulative experience within the motion picture theater, the audience was emotionally, psychologically, and physically drawn into the action and immersed in the a total environment that excluded all reminders of the outside world. Viewers were not outside [the film] looking in, or at, but were participating in a drama that was magnified before them. They moved through a stage set, interacting with the fantasy and romance through the theatricality of the architecture itself.²

² Maggie Valentine, The Show Starts on the Sidewalk. [New Haven, CT: Yale University Press], 1994, p. 2.

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Fox Theatre, Green Bay, Brown County, WI.

Motion picture palaces strived in their design to accomplish several, often somewhat contradictory, objectives in the service of the primary goal: attract as many people as possible to the movies showing within. Doing this required both extensive attention to technical details and considerable artistic extension, with the resulting building expected to provide the best possible viewing experience at the same time as an experience of escape and a perception of opulence and pampering. In terms of building form, motion picture palaces were designed to achieve the most technically perfect viewing possible given the technology available. Although some motion picture palaces did occasionally include live performances, such as vaudeville acts, the usual amenities for live performances, such as dressing rooms and flyspace for backdrops, were generally vestigial or non-existent. Instead, the majority of space, resources and design effort was devoted to the comfort of the audience. Viewing amenities included the installation of the best available projection, and later sound equipment; the design of auditorium space in order to ensure the best possible sight lines to the screen; and the installation of air conditioning. Motion picture palaces were among the first building types, other than those of institutions, such as hospitals, to include air conditioning as a standard feature; the provision of a "controlled atmosphere" was featured in most motion picture palace's publicity by the mid-1920s.

Architecturally, motion picture palaces borrowed freely and liberally from classical, exotic and picturesque revival styles, particularly during the 1910s to mid-1920s. Although some of the best-known motion picture palace architects designed an occasional theater that was directly or largely a copy of a well-known Old World architectural model, most theater designers had little apparent reluctance to mix tropes, sometimes within a single architectural feature. The ultimate goal of any motion picture palace's architectural ornamentation, both with regard to exterior and interior architecture, was to convince the potential moviegoer that he or she was entering a world of unheard-of romance, opulence and luxury. Lavish, even ostentatious ornamentation, both with regard to exteriors and interiors, was *de rigueur*; with spaces ranging from the auditorium to the powder room appointed with elaborate ornamentation that often covered almost all of the available wall space. In the flagship theaters of the major U.S. cities, such ornamentation might include actually valuable materials, such as marble or gilt; in smaller theaters, elaborately - molded, gold-painted plaster and decorative wall finishes were often considered sufficient to convey the same impression to the wide-eyed, and somewhat naive, patron. Writings about motion picture palace design often carried a vaguely populist, although usually self-promoting, tone, claiming that the visual richness of the design, as well as the additional amenities, such as nurseries and powder room attendants, made the privileges that the upper class had enjoyed at legitimate theaters available to the middle-class person for no more than the cost of a movie ticket. As promoted by the motion picture palace owners and espoused by most of the viewing public of the era, going to see a movie was an experience that began at the theater's front door, not simply when the opening credits rolled; moviegoers themselves entered a world that was like many of the films they saw: filled with opulence and luxury, cut off from everyday concerns about everything from child care to the weather, for as long as they stayed in the motion picture palace.

As in other areas of popular architecture, exotic revivals became widely popular in the mid-1920s, particularly in the wake of the opening of King Tutankhamen's tomb in 1922. More picturesque styles also found their place in the design of motion picture palaces at approximately the same time, particularly in the design of the Atmospheric

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Fox Theatre, Green Bay, Brown County, WI.

theaters, which will be discussed below. Finally, by the late 1920s, Art Deco designs began to supplant the revivals. This latter evolution appears to have been due to the generally lower costs associated with constructing Art Deco ornamentation; the shift also continued the trends common to the earlier changes in stylistic taste. Since the architecture of a motion picture palace was a fundamental part of the movie-going experience, and thus an essential aspect of the theater's ability to attract patrons, the vogue in theater design styles changed swiftly during the motion picture palace era, as new theaters strove to distinguish themselves from others only a few years older. Additionally, motion picture palace design was intended to encourage the patron to view him or herself as a participant in the fantasy world of the movie they were watching or waiting to see. By the last years of the motion picture palace era, the exotic romances of late 1910s and 1920s were giving way to the musicals and comedies of the 1930s, and the faraway settings of the earlier films were generally being supplanted by Art Deco sets.

Motion picture palaces were generally dominated by two interior spaces: the lobby, which often consisted of several interflowing spaces, and the auditorium itself. Since people often arrived early for movies and could find themselves waiting for the previous screening to end, lobbies often took up a great deal of the building's interior space, as well as its interior ornamentation. Lobby designs generally foreshadowed that of the auditorium, included a variety of ornamentation, and were often designed with a variety of interrelated areas for seated and standing waiting. One almost universal feature of the lobby, however, was the staircase, often wider and more sweeping in design than purely necessary, and placed as the dominating feature of the lobby space. The staircase both added to the drama of the physical space, and subtly encouraged the patrons to become actors within the stage set created by the interior design. As one historian articulates the motivation behind these focal features, "There is something about a stairway that encourages posturing. Even subtle gradations in height were marked by graceful stairs that slowed one's progress, making it more dramatic."³ As a result, the motion picture palace lobby turned the act of waiting into a prelude, both to the film and to the participation of the audience members in the fantasy of the theater experiences.

The motion picture palace theater itself continued the theme of opulence and fantasy in everything from the seats, often custom-designed to match the theater's architecture and upholstered in velvet, to the ceiling, side walls, and proscenium arch, a vestigial reference to the legitimate theater precedent with which motion picture palaces endeavored to identify. Ornamentation motifs ran the gamut identified previously, in many cases pursuing the same stylistic vocabulary as the exterior facade of the building. Again, opulence and the impression of wealth, exotica or refinement dominated considerations of architectural ornamentation while often masking sophisticated house lighting, projection and other special effects equipment. One such common special effect featured the house organ, a necessity in motion picture palaces prior to the popularization of sound films; many theaters placed the organ console on a platform that could be raised out of the orchestra pit immediately beneath the screen via a hydraulic lift.

By the mid-1920s, a new variation of interior theater design began to come into vogue; the Atmospheric Theater

³ Valentine, *op cit.*, p. 62.

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Fox Theatre, Green Bay, Brown County, WI.

epitomized many of the motion picture palace's design criteria in its stage-like special effects and its emphasis on creating a fantasy world to complement that of the films being shown. In 1923, the Majestic Theater in Houston, Texas, opened with the nation's first atmospheric interior, the creation of architect John Ebersson. During the balance of the decade, Ebersson and his associates designed over one hundred atmospheric interiors, and within a few years atmospheric theaters had proliferated across the nation. Atmospheric theaters were designed to give the patron the impression that he or she was sitting outside in an exotic, romantic setting; standard design features included "buildings" in a Moorish, Spanish, Italian Renaissance or other exotic style projecting along both side walls of the auditorium. These buildings were executed in elaborate detail, with varying rooflines and roof finishes, *trompe l'oeil* windows and porticos, and extensive plaster ornamentation painted in rich colors. These false fronts usually projected from the auditorium's structural wall's face a few feet; outlines of trees and distant buildings were often painted on the wall above the rooftops in order to add to the illusion of depth. Even the arched ceiling of the auditorium was designed to augment the effect; most later atmospheric theaters featured a twilight blue ceiling inset with tiny electric "stars" and overlain with moving mechanical shells that created the impression of light clouds floating across the star-studded sky. As one historian articulated, the atmospheric design took the stage-set effect sought after by movie palace designers to a new level: "The 'atmospheric' was firmly rooted in a conviction that visual gimcrackery is the primary demand of the paying public and the more splendour and glitter than can be brought together to inspire an audience the better they will respond."⁴

As cited previously, the motion picture palace began to dominate both the motion picture industry and many cities' downtowns during the late 1910s and early 1920s, as feature-length movies became more popular and as the marketing and organization of the industry became increasingly consolidated. As the new movie studios learned that lavish theaters with first-run, high profile films could garner higher ticket prices, establishment of a company-owned network of high-profile motion picture palaces showing that studio's films exclusively became an increasingly important aspect of the studios' distribution network, public image and bottom line. Like other consolidating industries of the era, studios used their increasing reach to establish mass-marketing techniques for their theaters and films, in a manner similar to the growing national mass-marketers. By 1930, the five major studio companies owned almost all of the first-run theaters in the country, as well as many of the second-run venues as well.⁵ During the 1920s such consolidation seemed to work well; between 1925 and 1929, the number of movie theaters in the United States increased by over 3,000 venues, while the number of moviegoers doubled between 1922 and 1929.⁶ However, it became clear by the close of the decade that the motion picture market was in many senses oversaturated, with many of the studios having become overextended as a result of their efforts to attain full vertical integration of the movie-making and movie-showing business during the late 1920s. Although the introduction of sound films in 1927 had spurred new interest in movie-going, which had begun to flag as the

⁴ Dennis Sharp, The Picture Palace and Other Buildings for Movies. [New York: Frederick A. Praeger], 1969, p. 76.

⁵ Valentine, *op cit.*, p. 73.

⁶ Valentine, *op cit.*, Appendix A.

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Fox Theatre, Green Bay, Brown County, WI.

novelty of the experience wore off, the gain was short-lived for reasons that are attributed by some historians to the declining quality of films during the late 1920s and by others simply to the impact of the early years of the Depression. The Los Angeles Theater, opened by Fox in 1931, is commonly considered the last of the nationally-prominent motion picture palaces. By the mid-1930s, most of the major theater empires had gone into bankruptcy or undergone consolidation, and all but a few had entirely lost their motion picture palaces. The new economic realities of the Depression, as well as other factors such as increasing suburbanization and automobile dependence, fundamentally changed the form of the few new theaters built during the 1930s and 1940s; urban locations gave way to neighborhood and suburban venues and size, ornamentation, and customer services were pared to a minimum. By the dawn of the post-war era, the nature of American transportation and entertainment had been completely transformed; movie going had changed from an exotic experience to a part of everyday life, and theaters that functioned like stage sets for the patrons' participation in the drama had given way to modern-looking functional spaces that provided the viewing experience with few other entanglements.

As a result, the motion picture palace can be seen as a type of movie theater that represents a brief but pivotal period in the evolution of the motion picture industry. The motion picture palace was to a great extent responsible for the popularization of movies during the silent film and early sound film eras, when few other forms of mass media were available for the public and such public consumption was not yet an established practice on the part of the public. Motion picture palaces created movie-going as an experience in which the audience members participated viscerally through the building itself, which was consciously formulated to draw them completely into the experience and cut them off temporarily from the outside world. Motion picture palaces introduced expensive or apparently-expensive and exotic finishes and spaces to the masses, and raised the entertainment expectations of the working classes to approach that of the wealthy. Motion picture palaces also introduced significant technical innovations, such as the use of air conditioning, for patron comfort. Although the building type itself was seldom constructed after 1930, the motion picture palace had to a great extent created a mass viewing public for motion pictures, setting in motion practices in mass entertainment that would fundamentally affect American life and popular culture for the balance of the century.

Historical Background: Fox Theatre.

The Fox Theatre is in many respects typical of the motion picture palace building type; however, some aspects of its construction and history appear to be somewhat unusual. Construction on the Fox Theatre started in the latter half of 1929; the theater's grand opening was held on February 14, 1930. Unlike many motion picture palaces, the Fox Theatre was owned by neither a studio, nor by an independent theater chain owner. Instead, the theater was financed and owned by the Green Bay Building Corporation, which was formed specifically to fund and hold the theater and was incorporated May 27, 1929.⁷ The corporation's officers and most of its stockholders were drawn from the downtown Green Bay business community; the officers included large downtown real estate owners and two of the principals of the Joannes Wholesale Company, which was located across Washington Street from the theater's eventual site. As newspaper coverage at the time of the theater's opening described it, at least a portion of the motivation behind the establishment of the firm stemmed from a civic improvement ethic:

⁷ City of Green Bay Incorporation Papers, Vol. 7, p, 342.

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Fox Theatre, Green Bay, Brown County, WI.

For many years a number of Green Bay men have seen the necessity for a modern playhouse here. They realized the value of such an institution, both in attracting numbers from neighboring communities to this city and in keeping Bay residents, who sought the best in entertainment, at home.⁸

At the time of the Fox Theater's construction, Green Bay had two small motion picture theaters and two vaudeville houses that showed occasional films. The principals in the firm approached Midwesco Theaters, Inc., the division of the Fox Studio empire responsible for holding and managing Wisconsin theaters, and obtained an agreement from Fox to contract for a twenty-five year lease of the proposed building, during which time Fox would maintain the high-quality management found at its company-owned movie palaces and would operate the Green Bay theater as a top-flight first-run theater. This agreement was obtained in early 1929, and additional investors from the Green Bay business community were quickly, and apparently easily, recruited. On July 5, 1929, demolition began of the four existing buildings on the site, just south of the nexus of the central business district. Construction was completed in less than seven months; during the last months of the project more than 200 people from the contractor's and interior architect's firms labored on the site full-time.

The nation's well-known motion picture palaces generally had complementary exterior and interior architectural design, but in the case of the Fox Theatre, an Art Deco exterior was wedded to a Spanish Atmospheric interior. Although Art Deco had begun to come into vogue nationally by 1929, and atmospheric theaters were still being constructed, the combination of these two fundamentally different motifs in a single structure appears to have been atypical in terms of national examples of the building type. This unusual confluence appears to have resulted from the building's design by two separate entities, with one firm focusing on interior features and the other constructing the building itself and its facade. Although the only architects listed in materials on the project were those of United Studios, a small Chicago firm, United Studios appears from coverage of the theater and from its own publicity to have worked strictly on theater interiors and to have been responsible for the interior architecture of the Fox Theatre. As early as 1925, the firm claimed to provide "Interior Decoration, Ornamental Plaster Work, Draperies, Carpets, Furniture, Theatrical Scenery, Drapes, Rigging and Lighting Effects." United Studios further claimed to be "the only complete equippers in the country, who will entirely equip and furnish your house after the walls are up and the roof is on."⁹ Additionally, newspaper coverage of the Fox Theatre's opening cites United Studios as having the "interior finishing contract," later stating that "[i]nterior decoration, lighting, projection and stage fittings, carpets, draperies, seating and pipe organ were provided by the United Studios, Chicago, with E.R.

⁸ "Stage 'All Set' for Opening of New Fox Theatre Here." Green Bay Press-Gazette, February 14, 1930, p. 1 c. 3.

⁹ Exhibitors Trade Review [publisher unknown], 1925, p. 222. Copy located in architect files of Theatre Historical Society of America, Inc., Elmhurst, Illinois.

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Section 8 Page 15 Fox Theatre, Green Bay, Brown County, WI.

Nichols, general manager, in charge."¹⁰ Principals of United Studios at the time of the Fox Theatre's construction included Nichols, Lawrence P. Larsen as President and Managing Art Director, and H.J. Mingo. Although small, United Studios was also the interior architect for several other Wisconsin theaters, including the Appleton and Delavan in the cities of those names,¹¹ as well as two Saxe's Theatres in Milwaukee and Janesville.¹² General contracting for the project was awarded to the Immel Construction Company of Fond du Lac, which also appears to have been responsible for the exterior design. Immel also installed the theater's projection, heating and air-conditioning equipment, the latter of which is likely to have been the first installed in a commercial structure in the city.

The Fox Theatre opened on Valentine's Day, 1930, with a gala event that drew five thousand onlookers and guests that included an assortment of Fox officials and dignitaries from Milwaukee. The program included footage of a previous years' Packers victory, a recital on the theater's organ, other live acts, a feature film and a cartoon. By 1930, however, the parent Fox firm was already finding itself in financial trouble; the overextension and contracting profits that had begun to plague the parent Fox firm had been bitterly exacerbated by the stock market crash of October 1929. Fox was subsequently forced to divest itself of almost all of its theaters and was reorganized after a merger as Twentieth Century - Fox in 1935.¹³ Although the Green Bay Building Corporation's initial contract called for Fox to operate the theater for twenty-five years, by 1933 the theater was being operated by Warner Brothers Studios, one of only three 1920s studios to continue to operate theaters through the Depression.¹⁴ The theater's name was changed to the Bay Theatre to reflect the new occupancy; it remained under the ownership of the Green Bay Building Corporation and was operated by Warner Brothers through the balance of the period of historic significance. In 1978, the theater interior was subdivided into three smaller viewing spaces; the Bay 3, as it became known, continued to show first-run films into the mid-1990s, when it converted to second-run movies. At the time of this writing, the building is in the process of being acquired by the Fox Theatre L.L.C., which intends to restore the interior and exterior character-defining features and rehabilitate the building for use as a regional performing arts center.

¹⁰ "New Theater was Built in Record Time," Green Bay Press-Gazette, February 13, 1930, p. 1 c. 1.

¹¹ "Better Theatres Section," October 25, 1930, p. 126. Copy located in architect files of Theatre Historical Society of America, Inc., Elmhurst, Illinois.

¹² Exhibitors Trade Review, *op cit.*

¹³ Valentine, *op cit.*, 90.

¹⁴ Diane Adams, John Graf, Della Rucker, On Washington Street: A Photographic Memory. [Green Bay: Neville Public Museum of Brown County], 1994, p. 28

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Section 8 Page 16 Fox Theatre, Green Bay, Brown County, WI.

Context:

At the time of the Fox Theatre's construction, Green Bay hosted at least four motion picture and vaudeville theaters, three of which were located on Washington Street. None of these theaters, however, represented the motion picture palace building type, and only one is extant. The 1920 Strand, which was also owned and operated by Midwesco, Inc., was a narrow one-story movie theater similar in design to the earlier nickelodeons, while the Bijou was located in a converted storefront of the 1887 Jorgensen building.¹⁵ Both the Grand Theatre on Washington and the Orpheum Theatre on East Walnut Street were constructed as vaudeville theaters and began showing films as a part of their entertainment during the late 1910s and 1920s. The Grand was a relatively small theater, but the Orpheum, which functioned as part of one of the largest nationwide vaudeville circuits and was built in 1900, could seat 1,200 people and was a center of the city's entertainment life until the opening of the Fox Theatre less than a block away. In response to the decline in business brought on by the new motion picture palace, the Orpheum underwent an extensive remodeling, including a dramatic Art Deco facade, new Art Deco interior finishes, and an up-to-date projection and sound system. The resulting building combined the basic form of a traditional legitimate theater with many of the amenities and appointments found in motion picture palaces, and operated as a motion picture theater until 1986. The Orpheum building is the only comparable extant motion picture theater in Green Bay; the building as remodeled, however, lacks many of the character-defining features of the motion picture palace, most notably the expansive lobby. Additionally, the Orpheum's interior integrity has been significantly compromised; almost all of the main floor seating was removed, and many of the historic ornamentations obscured, during the building's conversion to a dance club in 1995. As a result, the Bay Theater may be seen to represent the most intact and most typical example of the motion picture palace building type extant in the city of Green Bay.

Conclusion:

The Fox Theatre is eligible for the National Register of Historic Places under National Register Criterion C as a fine example of the motion picture palace building type. Constructed in 1929-1930 with an Atmospheric Spanish interior and an Art Deco facade, the Fox Theatre embodies the growth of the motion picture industry during the 1920s and epitomizes the blend of psychology, marketing and theatricality which was presumed necessary to draw patrons to the movies. As a result of its architectural design, the Fox Theatre functioned much like an extension of the movies' sets, encouraging moviegoers to lose themselves in the romance and exoticness of both the film and their own physical setting. The Fox Theatre functioned for these patrons as an intrinsic part of the entertainment experience; such use of and emphasis on the theater's interior spaces was unique to the motion picture palace and was not replicated by any form of theater prior to or during the historic period following the motion picture palace's reign as the leading edge in motion picture design. As such, palaces such as the Fox Theatre played an integral role in making motion pictures one of the primary forms of mass media during the twentieth century, leading to impacts on popular culture that extended well beyond the 1920s. Within the city of Green Bay, the Fox

¹⁵ Adams, *op cit.*, p. 28 and 10; Timothy Heggland, Green Bay Intensive Resource Survey Final Report [Green Bay: Redevelopment Authority], 1988, p. 36.

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Section 8 Page 17 Fox Theatre, Green Bay, Brown County, WI.

Theatre represents the most historically accurate and the most intact representation of this building type; the building's high level of integrity, particularly with regard to its interior features, retains most of the character-defining spaces, features and decorative details essential to conveying the drama and exotica for which motion picture palace design strived. As a result, the Fox Theatre is considered eligible for the National Register of Historic Places.

Archeological Potential:

The site associated with the Fox Theatre is completely occupied by the building in question, which also has a basement. No historic or prehistoric materials may be reasonably expected to remain intact on the site.

Fox Theatre
Name of Property

Brown / Wisconsin
County and State

9. Major Bibliographic 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:
Brown County Library

10. Geographical Data

Acreage of Property less than one acre

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

1.	16	419200	4929430	3.			
	Zone	Easting	Northing		Zone	Easting	Northing
2.				4.			
	Zone	Easting	Northing		Zone	Easting	Northing

see continuation sheet

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 Della G. Rucker
organization Rucker Historical Research
street & number P.O. Box 204
city or town Green Bay
state WI zip code 54305-0204

date August 17, 1998
telephone 920/432-7044

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Fox Theatre, Green Bay, Brown County, WI.

Major Bibliographical References:

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City of Green Bay Incorporation Papers, Vol. 7, p. 342.

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"Stage 'All Set' for Opening of New Fox Theatre Here." Green Bay Press-Gazette, February 14, 1930, p. 1 c. 3.

"Thousands at New Theater Opening Here." Green Bay Press-Gazette, February 15, 1930, p. 1 c. 3.

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Section 10 Page 19 Fox Theatre, Brown County, WI

Boundary Description:

The nominated property is defined as follows:

All of lots 21 and 22, Plat of Navarino, Brown County.

Boundary Justification:

The above lots include the entire property on which the nominated building stands, and exclude properties without a present or historic association with the nominated properties in all directions.

Fox Theatre
Name of Property

Brown / Wisconsin
County and State

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 John Leng
street & number 117 S. Washington St.
telephone 920/435-7066
city or town Green Bay state WI zip code 54301

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 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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Section Photos Page 1

Fox Theatre, Green Bay, Brown County, Wisconsin.

Photo #1 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

View looking east.

Photo #2 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Detail, view looking east.

Photo #3 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

View looking west.

Photo #4 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

North-facing facade; view looking southeast.

Photo #5 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Interior; lobby.

Photo #6 of 15

FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Detail of lobby ceiling.

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Fox Theatre, Green Bay, Brown County, WI.

Photo #7 of 15

FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Detail of first floor hallway.

Photo #8 of 15

FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Theatre interior; detail of grille.

Photo #9 of 15

FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Detail of theater, first floor.

Photo #10 of 15

FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Balcony area.

Photo #11 of 15

FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Detail of balcony area.

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FOX THEATRE
Green Bay, Brown County, WI
Photo by D.G. Rucker, May 17, 1998
Negative at State Historical Society of Wisconsin
Detail of balcony area.

NPS Form 10-900-a
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Wisconsin Word Processing Format
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Detail of balcony area.

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FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Balcony area.

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FOX THEATRE

Green Bay, Brown County, WI

Photo by D.G. Rucker, May 17, 1998

Negative at State Historical Society of Wisconsin

Detail of balcony area.