



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 **Fox Fullerton Theatre Complex**

other names/site number Chapman's Alician Court Theatre; Chapman Theatre; Mission Court Theatre; Universal Mission Court Theatre; Fox Mission Theatre; Fox Fullerton Theatre; Firestone Tire and Rubber Building; Roy J. Lyon Firestone Service Station

2. Location

street & number 500-512 North Harbor Boulevard Fullerton NA not for publication

city or town Fullerton NA vicinity

state California code CA county Orange code 059 zip code 92832

3. State/Federal Agency Certification

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

[Signature] 11 SEP 2006
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

[Signature] _____ Date of Action
Edson H. Beall 10.25.06
Signature of the Keeper

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

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

NA

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 _____

Commerce/Trade/Restaurant _____

Commerce/Trade/Specialty Stores _____

Current Functions
(Enter categories from instructions)

Work in Progress _____

Commerce/Trade/Restaurant _____

Commerce/Trade/Specialty Stores _____

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals/Italian Renaissance _____

Late 19th and 20th Century Revivals/Spanish Colonial Revival _____

Materials
(Enter categories from instructions)

foundation reinforced concrete _____

roof composition, clay tile, wood _____

walls brick and hollow tile (steel frame) _____

other neon tube lighting, plate glass, ceramic tile, wrought iron, stucco, cast stone, terra-cotta, wood _____

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)

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

- Architecture _____
- Art _____
- _____
- _____
- _____
- _____

Period of Significance

- 1925 Fox Fullerton Theatre _____
- 1929 Firestone Tire and Rubber Company _____
- _____

Significant Dates

- 1925 Fox Fullerton Theatre _____
- 1929 Firestone Tire and Rubber Company _____
- _____

Significant Person

(Complete if Criterion B is marked above)

NA _____

Cultural Affiliation

NA _____

Architect/Builder

- Kennedy, Raymond M.
- Meyer and Holler, Inc.
- Clements, Stiles O. (Morgan, Walls & Clements)
- Thompson, Arthur M.

9. Major Bibliographical References

(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:

Henry E. Huntington Library, San Marino; California State Archives; Fairbanks Center for Motion Picture Study, Beverly Hills; Fullerton Public Library; Cornell Univ.; UCLA; California Board of Architectural Examiners

Fox Fullerton Theatre Complex
Name of Property

Orange, California
County and State

10. Geographical Data

Acreage of Property .65 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	11	414660	378380	3	—	—	—
2	—	—	—	4	—	—	—

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 Debora Richey _____

organization Fullerton Heritage _____ date March 21, 2006 _____

street & number 1233 Luanne Avenue (drichey@fullerton.edu) _____ telephone (714) 278-3094 (O); 525-6411 (H)

city or town Fullerton _____ state CA __ zip code 92831 _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

Name Todd Huffman, President, Fullerton Historic Theatre Foundation _____

street & number 131 West Commonwealth Avenue _____ telephone (714) 870-0069 _____

city or town Fullerton _____ state CA __ zip code 92832 _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Narrative Description

Summary

Located at one of Fullerton's busiest intersections in the heart of the central business district, the Italian Renaissance-inspired Fox Fullerton Theatre has been the dominant landmark in Fullerton's historic downtown for eighty years. Constructed in 1924-25 for \$300,000 by local businessman C. Stanley Chapman, the son of Fullerton's first mayor, the mixed-use building was designed to function as a combination vaudeville/silent movie house flanked by a one-story retail wing on the south side and a two-story garden café on the north. The movie house opened as the Alician Court Theatre, but subsequently went through several name changes, and for most of its history has been popularly known as the Fox Fullerton Theatre. The Theatre was constructed by the prestigious firm of Meyer and Holler, Inc., which also built Hollywood's famous Egyptian and Chinese Theatres, and is only one of three courtyard theaters erected by the design-building company. The Fox was Orange County's first movie palace, and the site of regularly scheduled film premiers. When it opened in 1925, the Theatre was the largest motion picture house in Orange County, representing the height of Hollywood glamour and sophistication. Designed to look like an Italian Renaissance palace, the Theatre's exterior features a balcony, loggias, wrought iron works, a cast stone urn and finials, a fountain, and an impressive Greek-inspired theatrical mask, part of a stone motif that faces the boulevard, that has colored lights in its eyes. The interior features large handcrafted wrought iron chandeliers, dimensional plasterwork, elaborate doorways (crafted to look like marble) with pediments, and an ornately decorated proscenium. The Theatre's interior also features six canvas murals on the history and development of California created by A. B. Heinsbergen and Company, one of the leading theatrical decorating firms of the period, and additional hand-stenciled murals and iconographic artwork by notable artist John Gabriel Beckman. The artwork created by Heinsbergen and Beckman represents their major commissions in Orange County. In 1929, a contributing Spanish Colonial Revival super service station, designed by Stiles O. Clements of Morgan, Walls & Clements, was added to the south side of the Theatre building. In 1987, the Theatre and café sections of the Complex were closed and for the next 17 years suffered from vandalism, neglect, and water damage. On January 25, 2005, the Fullerton Historic Theatre Foundation, a community-based nonprofit organization, gained control of the Fox Fullerton Theatre Complex and is now in the process of restoring and rehabilitating the structure. While some sections are in a serious state of disrepair, the Complex does retain much of its architectural and historical integrity of location, setting, materials, workmanship, feelings, and association.

On July 12, 1990, the Fox Fullerton Theatre proper was designated Local Historical Landmark Number 35.¹ The Theatre's historic designation was based on its "particular architectural style" and "outstanding attention to architectural design, details, materials and craftsmanship," as well as its identification with people "who significantly contributed to the culture and development of the city."²

Setting/Parking

The Fox Fullerton Theatre Complex is located on the northeast corner of Harbor (formerly Spadra) Boulevard and Chapman Avenue in historic downtown Fullerton, California. To attract audiences, the Theatre was deliberately situated in the center of the downtown commercial core. At the time of the Theatre's construction, Harbor Boulevard was part of Highway 101 (El Camino Real), a major thoroughfare between Los Angeles, Orange, and San Bernardino Counties. The building was, and still is, highly visible. Commercial buildings of both historical and cultural significance built between 1899 and 1930 surround the Fox. These buildings represent the roots of the community, and the downtown area still contains many of its most significant structures. The Complex sits among an impressive collection of historic buildings, a number of which are now on the National Register of Historic Places: the Sullivanesque Chapman Building (1923) at 110 East Wilshire Avenue, the Beaux Arts Farmers' and Merchants' Bank (1904) at 122 North Harbor Boulevard, the Spanish Colonial Revival Plummer Auditorium (1930) at 210 East Chapman, and the former Masonic Temple (1919), directly

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 2

across from the Fox Theatre at 501 North Harbor. Also adjacent is the elegant California Hotel (1922), now Villa del Sol, at 305 North Harbor, which provided accommodations for live acts performing at the Fox. Properties surrounding the Theatre and densely built-up block (zoned C-3, Downtown Commercial) are in good to excellent condition. Over the past decade, the City of Fullerton's Redevelopment Department has worked to restore, renovate, and retrofit downtown historic buildings. The Fox Theatre Complex is the only building not yet restored and renovated in the downtown area. Specific changes to what was the historic setting of the Fox Theatre in the 1920s have been relatively minor; consequently, the historical significance of the Theatre has not been diminished by a loss of integrity to its traditional setting. The Fox Theatre Complex and the downtown area are further bounded by residential housing stock built between 1895 and 1940.

The Fox was the first Fullerton theater designed with a parking lot on-site, and a large lot is still situated at the rear of the property. An additional nine parking spaces are available directly in front of the retail units on the south side of the building, and a small lot of 36 spaces is situated on Ellis Place north of the Theatre. In 1995, the City of Fullerton purchased two lots (1.5 acres) on the south side of Ellis Place between Harbor Boulevard and Pomona Avenue for \$230,000 for additional parking, and the McDonald's Restaurant (119 East Chapman) east of the Theatre has agreed to relocate, providing further parking spaces.

Exterior

The Italian Renaissance-inspired Fox Fullerton Theatre Complex has been the dominate landmark in Fullerton's historic downtown area for eighty years. Constructed in 1924-25 for \$300,000 by local businessman C. Stanley Chapman, the son of Fullerton's first mayor, the mixed-use building was designed to function as a combination vaudeville/silent movie house flanked by a one-story retail wing on the south and two-story garden café on the north. It was named Chapman's Alician Court Theatre after the Theatre's court and the builder's wife Alice Ellen, but it was variously known as the Mission Court Theatre, the Universal Mission Court Theatre, the Fox Mission Theatre, and lastly as the Fox Fullerton Theatre, the name that has been most associated with the movie house. In 1929, an L-shaped super service station on an adjacent lot was added to the south side of the Theatre building. The Fox Theatre Complex was originally located at 500-502 North Spadra (later Harbor) Boulevard, but various times over the years street addresses changed, and the Complex is now situated at 500-512 North Harbor. The Theatre building was designed by influential architect Raymond M. Kennedy, who was employed by Meyer and Holler, Inc. of Los Angeles, one of the leading building firms of early twentieth century Los Angeles. The south addition was designed by notable architect Stiles O. Clements of Morgan, Walls & Clements, also of Los Angeles, and constructed by local builder Arthur M. Thompson.

Irregularly shaped, the medium-sized Fox Theatre Complex is of reinforced concrete, brick, and hollow tile with a steel-frame construction. The varied roofline is primarily flat, but the café wing includes a small pergola-styled roof on the south side and a sloping red tile roof and a parapet wall on the west side. Five cast stone finials decorate the top of the flat roof. Signage is provided by a large scaffolding sign on the rear roof, originally lit by dozens of incandescent light bulbs,³ and a projecting center yellow and blue neon marquee added in 1955.

The 37,875-square foot Complex sits on a 30,300-square foot parcel (two lots). The Complex contains four buildings or sections: the Theatre building, a café, retail store, and a south side addition constructed in 1929. Visitors move throughout the exterior and interior via ten stairways. South of the Theatre section, near the front courtyard, is a single-story retail wing (585-square feet) with a flat roof. Entrance into this store is through a recessed glass and metal doorway. This small wing opened as Laura's Flower Shoppe and has been continually leased since 1926. Attached to the Theatre section on the north side is a 9,700-square foot commercial wing on three levels, including a partial basement. Currently vacant, this wing was originally designed to house the Palm Room Café and Roof Garden, but was replaced at the last moment by the Mary Louise Tea Room, which featured a garden court on the south side, a "dining pergola" on the second floor, and a special loge entrance for customers to enter the Theatre auditorium. The kitchen was located in the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

basement, and food was sent up by a dumb waiter. While the facility changed hands over the years, it was used primarily as a restaurant until 1987. The café wing features three arched mullioned windows with radiant panels above the rectangles on the first floor, and a row of casement windows (24 lights each) on the second floor of the west and south sides. A wrought iron railed balcony runs under the three windows on the west side. Entrance into the café is through an arched doorway on the west side. On the north side of the Theatre building is a small square-shaped courtyard used for outdoor dining. The garden courtyard was originally shaded by plants and trees, but only one tree remains. The second level of the south wall of the court contains two casement windows (8 lights each) and a metal door, with the lower level contains two windows and two exit doors. The east side features two doors and two windows on the first level. With the exception of the casement windows on the upper level, all of the doors and windows have been covered over with metal grilles and nearly all are boarded up. A narrow walkway separates the Theatre building from an adjacent restaurant, constructed in the 1990s, directly north of the building. Aside from the garden courtyard space, the north level of the building consists of a plain brick wall. The east or rear of the Complex is also stark and includes the fire escape, two small double-sash windows, and three exit doors. All of the windows and doors on the east side have been covered with metal grilles to prevent vandalism.

Between the two commercial wings lies the 30,275-square foot Theatre section, a four-level structure with a 4,100-square foot basement/mechanical room. Entrance into the Theatre section is from Harbor Boulevard through a narrow concrete courtyard area with a staircase on the north side reaching to a second story balcony. A wrought iron railing runs along the west side of the balcony. At the top of the stairway, set into a niche, is a stone urn, the largest ever cast in California at the time, and above the balcony is an impressive Greek-inspired theatrical mask, part of a stone motif facing Harbor Boulevard.⁴ The eyes of the Greek mask, which is centered in a broken pediment, are lit with recently replaced blue lights that shine down on the courtyard. Below the mask is a divided vertical window with twelve lights that looks down on the interior stairs to the mezzanine. Two flights of stairs from the balcony lead to the roof and fire escape. A gooseneck ladder also leads to the roof. To the left of the courtyard entrance is a plain wood, concrete, and glass ticket booth. The courtyard area features a loggia on the east and south sides and a 7- by 3-foot wall fountain on the north side decorated with 4-inch square blue, green, and yellow ceramic tiles and a lion's head water spout. The loggia on the east side is lit by three bronze cylinder-shaped ceiling lights. There is an arched window on the north side and three on the south side of the forecourt that match the windows on the lower level of the café. Brick planter boxes run under the windows on the south side. On the northeast side of the courtyard are a small storage room and a curved walkway that leads into the Theatre.

Exterior Changes

Changes made to the Fox Fullerton Theatre's exterior were made primarily in 1930 and 1955 in attempts to "modernize" the Theater to keep up with dramatic changes in the film industry. After purchasing the Theatre in 1930, the Fox West Coast Agency embarked on a mission to update the Theatre. The entrance and forecourt were remodeled using the Egyptian Theatre in Hollywood, the theatre that the Fox most closely resembles, as a model. The original lighted attraction board over the single-story retail wing was removed and replaced by a neon marquee installed directly above the arched entranceway into the Theatre, partially obscuring the Greek mask and stone motif from the street.⁵ This marquee and later attraction signs altered the Theatre's original minimalist signage. A ticket booth was placed directly in front of the center of the forecourt near the street, replacing the ticket window and ticket and change machine near the front entrance.⁶ Following that, there were a number of other tickets booths, including a showy metal one added in 1955 that was replaced by a plain wooden and concrete one in the 1970s that now blocks an arch and window on the south side of the cafe. Wood and glass poster board frames were added to the walls of the courtyard, replacing the easels and sandwich board movie announcements. In 1955, the Mann Corporation further obscured the mask that once dominated the façade by replacing the 1930 marquee with a projecting center neon marquee, and the decorative pediment above the balcony doors

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet

Section number 7 Page 4

was stuccoed over. Glass and metal poster board frames replaced the ones installed in 1930. The glitzy changes to the exterior were added to take advantage of America's growing fascination with the automobile, which increased traffic dramatically down Harbor Boulevard. Advertisements announcing refurbishment of the Theatre touted the Fox's new "futuristic front, box office and marquee"—all designed to attract automobile drivers.⁷ Sometime in the 1970s, the pediment above the single-story retail unit was removed, along with the large urn on the roof to the right of the unit. In 1976, renter Steven Peck converted the café section into the Steven Peck Institute, which included the Jupiter Theater, Apostle Danceworks, and a restaurant, Angelo's & Vinci's, which took up part of the stage, and painted the exterior of that wing red and blue to resemble a rustic Italian villa. In 1987, the Theatre and café sections were closed, and the entranceway to the court was blocked off by a metal fence and windows and doors were boarded up. Over the years, tenant improvements to the two retail wings have resulted in exterior alterations to the street level façade, where aluminum storefront windows and doors were installed, plate glass window sections were reconfigured, and nonconforming painted and manufactured signs were placed over decorative elements. In 2003 and more recently, many of the windows and doors were boarded up and metal grilles were placed on them to prevent trespassers and vandalism as the building undergoes restoration. Although changes and remodeling have obscured some of the exterior lines of the Fox Fullerton Theatre, many of the Italian Renaissance-inspired design elements are still visible above the entrance and on the stairs and relief decoration. Stylistic modifications made to the architectural façade in the 1950s, such as the projecting marquee, are incompatible with the Italian Renaissance style of the Theatre, but are easily reversible. The primary functions of the building's sections have remained appreciably similar for over eight decades.

Interior

The Fox's Theatre section layout is the standard megaphone type. Entrance into the Theatre is through two metal and glass entry doors (now boarded) on the southwest corner of the courtyard that lead directly into a rectangular-shaped foyer. Aside from a worn wooden snack bar at the rear of the foyer, the Theatre has no furnishings. The smooth stucco walls are painted off-white, and the floors are covered with red carpeting. Two sets of laminated wood doors, added in the 1970s, lead into the auditorium from the foyer. To the left of the entrance on the main floor are the gentlemen's restroom, lounge, and smoking rooms, as well as a small janitor's room. The two-stall restroom is decorated with one-inch rose, beige, and white tile added in the 1950s. A wooden staircase, with balustrades of alternating plain and twisted wrought iron railings, at the left of the entrance, leads to a circular platform and then into a four-stall ladies' restroom (decorated with one-inch rose, beige, and white tile) and small lounge. The lounge contains a skylight and the remnants of a reveal for the exterior urn. Another flight of wooden stairs leads to the mezzanine, balcony and loge sections, followed by a third flight of stairs up to the balcony and projection room. Below the stairs on the first level are rooms, originally used as the manager's office and waiting room, with arched wooden doorways. At the back of the foyer is an additional room originally used as a changing room for ushers and usherettes.

The rectangular-shaped mezzanine features two ramps that lead into the balcony area, wooden double exit doors on the east side, and a series of mural panels painted on the ceiling. Above the doors are wooden scroll decorations and decorative grilles designed to circulate air in and out. The mezzanine was originally lit by three bronze circular ceiling lights lit by 12 individual bulbs, but only one remains. Portions of the north wall have been removed, exposing offices that were used by the Theatre manager and an original sunken alcove off the mezzanine designed for customer relaxation before and during shows.

The rectangular-shaped auditorium, which faces north, originally seated 1,000, but now has 640 seats on the lower level divided between three sections (8,700-square feet), and 268 seats in the balcony (3,700-square feet). The auditorium seats are red metal with red upholstery. The auditorium ceiling features exposed concrete ceiling beams painted brown to resemble wood. The ceiling under the balcony is decorated with elaborate cast iron grilles. The auditorium features two large, handcrafted wrought iron chandeliers, dimensional plasterwork, hand-stenciled artwork around the proscenium and

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

on the ceiling, elaborate doorways crafted to look like marble with triangular pediments on both sides of the stage, and pilasters on the left and right walls originally decorated with gold leaf (some of which remains). The elaborate proscenium features columns, medallions, pediments, scrollwork, and two Greek masks on each side of the stage. The Greek masks and urn in a niche atop the proscenium match the building's exterior Greek mask and urn.⁸ Large enough to accommodate traveling shows, the wooden stage is 32 feet deep, 65 feet wide, and contains a 75 foot high loft for flying the scenery. In front of the stage is the orchestra pit and to the left of the stage, space for a pipe organ console. Triangular-shaped organ lofts, which were boarded up when the Marr and Colton 3/16 organ was removed, are positioned on both sides of the stage. The organ echo chamber is in the ceiling midway back, in a specially constructed chamber. To the left of the stage, down a flight of stairs, are eight dressing rooms. A flight of concrete steps lead up from the dressing rooms to the stage and Theatre exit. Five exits from the main floor and four from the balcony lead visitors to the outside.

The balcony and rear portion of the auditorium are lit by twelve hanging bronze fixtures with etched glass bases. At the rear of the balcony, running north to south, are storage, generator, and projection rooms that contain some original equipment. The projection room contains a toilet and small sink.

The Theatre proper and the Tea Room are separated by a solid masonry firewall. The café interior features an arched partition wall on the south side and a dining platform on the first floor, and stairs in the center which lead to an unstable second level.

Murals

One unique feature of the Theatre's interior is the artwork designed by two notable muralists of the 1920s: A. B. Heinsbergen and John Gabriel Beckman, who was employed by Meyer and Holler, Inc. While the Theatre auditorium has some ornamental plasterwork and elaborate decorative elements on the proscenium, the Fox's interior relies on the artwork of Heinsbergen and Beckman to provide its Italian Renaissance atmosphere and look of lavishness.

Designed by Heinsbergen, the auditorium's six canvas murals (three on each side), now painted over, depict different periods of the discovery, settlement, and development of California. The three panels on the right (facing the stage), devoted to the Spanish discovery and exploration period, depict Native Americans meeting and greeting explorer Juan Cabrillo and his soldiers. On the left, the panels show California in its early days: two Spanish children at play, Mexican and American fruit pickers, and pioneers arriving in the state. To link the murals with the Italian Renaissance elements throughout the rest of the interior, oval pictures of the Greek theatrical mask and the decorated capitals of Corinthian columns were added at the base of each mural. In the 1970s, the vibrantly colored murals—the predominant colors were blue, red, and yellow—were painted over, but as decades passed, the paint wore off, and small portions of the murals are now visible. In 1989, Tony Heinsbergen, then owner of the A. T. Heinsbergen and Company, and the son of A. B. Heinsbergen, was asked to determine the feasibility of restoring the murals. After examining them, Heinsbergen noted that an initial sample indicated that four were covered with water-based paint and could easily be restored. The rear two, however, hanging on the left and right balcony area, had been painted over several times and different paints had been used, making restoration difficult. He recommended that these murals be reproduced rather than restored. All of the mural drawings are still at the Heinsbergen offices.⁹ Restoration painter Jeffrey Greene of Evergreen Painting Studios, Inc. (New York City) has been retained to inventory and consult on the restoration of the murals.¹⁰

Muralist John Gabriel Beckman designed and painted the hand-stenciled panels that decorate the mezzanine, proscenium, and auditorium ceiling. Beckman's drawings also indicate that he designed murals for the Theatre foyer and stage curtain that was later removed.¹¹ Beckman's artwork for the Fox, which added the illusion of grandeur, followed an iconographic decorative scheme designed to match the Italian Renaissance and neo-baroque style of both the Theatre's

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 6

interior and exterior. The auditorium's ceiling features a repeating floral pattern. The mezzanine's ceiling features a repeating pattern of angels, urns, and classical erotic Greek myths (e.g., Leda and the swan). The theme of the mezzanine murals is thought to be love and marriage in honor of the 1924 wedding of owner C. Stanley Chapman and Alice Ellen Weber.¹² The proscenium features unicorns, Pegasus, and dragons above each of the exit doors on the east and west sides. The mural colors vary, but they were painted to complement the color scheme—blue, green, and red—of the Theatre's interior.

Interior Changes

Like the exterior, the Theatre's interior was altered to accommodate technological changes in the film industry. The interior was altered in 1929, 1930, and again in 1955. To accommodate sound and the advent of talkies, "highly scientific equipment" was added to the then Mission Court Theatre in 1929 at a cost of \$35,000. Unveiled to an eager audience on February 17, 1929, the new sound equipment brought all three major types of talking pictures—Vitaphone, Movietone, and Photophone—to the Theatre, making the Fox the first theater in Orange County to feature talking pictures.¹³ To further accommodate technological changes, an additional amplifier was added in 1930, bringing the total to three. In 1930, the interior of the auditorium was painted with a new type of paint—Acoustone—designed to enhance sound. Formulated to "control the reverberation of sound waves," Acoustone was a new wall and ceiling material thought to contain sound absorbent and distribution qualities.¹⁴ To bring viewing depth to the pictures, a "mammoth Magnascope screen"—27 feet in width and running the length of the stage—was added that same year.¹⁵ The interior was also redecorated and refurbished: carpet with "specially prepared felt padding" to deaden the sound of feet was laid throughout the Theatre, new drapes were added, and new furniture was installed in the foyer and mezzanine.¹⁶ (When the Fox opened in 1925, there was no carpeting. It contained wooden floors, tile floors in the restrooms, and in the case of the foyer, a squared and stained cement floor. Oriental rugs were placed over the flooring.) In 1955, additional changes were made to the interior at a cost of \$100,000. Fearful that the new television industry would eat into the film industry's profit and growth, the owners of the Fox made changes to the Theatre, hoping to attract moviegoers by offering new and different types of film-going experiences. To accommodate further changes in technology, a new "stereophonic" sound system was installed, and a wide "eye intensity" curved movie screen that ran wall-to-wall and was adaptable for CinemaScope, 3D, or VistaVision was installed. New seats, carpet, and drapes were added, along with a colorful concession box, and a new Westinghouse "free-flowing" air-conditioning system.¹⁷ It was during this 1955 remodel that ornamental plaster was broken off, the Marr and Colton organ was removed, and design elements on the proscenium were obscured by heavy drapery. The heavy drapery, which was also placed over doorway entrances, later protected the proscenium from water damage. The interior of the Theatre has suffered from vandalism, neglect, and water damage; however, many significant features of the original interior do remain: staircase railings, mezzanine and auditorium artwork, chandeliers, pediments, doorways, etc. The basic character, structure, and much of the original architectural detail and design survive, as well as the original 39-room layout.

Firestone Tire and Rubber Building

In 1929, a contributing service building was added to the south side of the Fox Fullerton Theatre. Located on the northeast corner of Chapman Avenue and Harbor Boulevard, this one-story L-shaped Spanish Colonial Revival structure was built for Charles C. Chapman for \$17,000 and was used as a garage, gas station, tire store, car dealership, and other automobile-related businesses until 1978 when it was converted into a small retail complex, Fox Plaza. Chapman used the building's garage and automotive facilities, but the first tenant was the Roy J. Lyon Firestone Tire Service (500 North Harbor), which opened its doors on July 13, 1929.¹⁸ The addition was designed by Stiles Oliver Clements of the firm Morgan, Walls & Clements, the direct descendent of the oldest architectural firm in Los Angeles, and constructed by local general contractor Arthur M. Thompson (617 West Malvern).¹⁹ The Firestone facility was the first formally designed super

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number 7 Page 7

service station in Fullerton, and is the only remaining example of this once innovative automotive architecture in the city. It is representative of the smaller innovative Spanish-styled commercial buildings designed by Morgan, Walls & Clements in the 1920s and 1930s.²⁰

The 7,150-square foot addition sits on a 9,020-square foot lot. The reinforced concrete and brick building features a sloping pantile red tile roof, arched windows, and a modified bell tower that gives the structure a Mission touch. Five retail shops line the front of the Plaza, each with aluminum-frame glass doors and display windows. Planter boxes decorated with two-inch square dark blue tile sit below each of the display windows. Matching tile has also been added above the building's two arched entrances. A cement-paved walkway runs in front of the retail units. Nine parking places are directly in front of the stores, and there is additional parking behind the building off Chapman Avenue.

When the building was converted into small retail stores, the fuel pumps in the center of the 50- by 100-foot service court were removed. The folding metal gates and large wooden garage doors that provided automobile access into the building's service units (tires, batteries, wheel alignment, greasing, and brake service) were removed and converted into front doors and separate stores were blocked off. At some time, the urn in the niche on the exterior was removed. In the 1970s, the tenant in the first store on the north side, which currently houses a flower shop, removed the wall separating the unit from the single-story retail unit attached to the Fox Theatre and began using it as additional business space. While the building underwent major alternation when it changed for adaptive reuse, the facility's exterior does retain many of its historical Spanish Colonial Revival elements and the mix of some early Mission style elements, such as the bell tower and arches. The building's original use as a super service station is still evident in its layout and arrangement. The building is architecturally compatible with the Theatre proper and does not detract from the historic character of the Fox Theatre building. Fully leased, the commercial center is functional, and substantial restoration of this section of the Complex is incorporated in the last tier of the Complex's rehabilitation project. Unlike the Fox Theatre, the building has already been seismically upgraded.

Current Status

As of January 25, 2005, the Fox Fullerton Complex is owned by the Fullerton Historic Theatre Foundation, a community-based nonprofit organization. The previous owner of the Complex, Edward G. Lewis, showed no interest in preserving or protecting the property, although he cooperated in 1990 in having the Fox Theatre designated a Fullerton local landmark. While the single-story retail wing and 1929 addition are in good condition, the Theatre and café sections, vacant and closed since 1987, are in a serious state of disrepair, suffering from vandalism, neglect, and disrepair. Occupancy of these two buildings is prohibited until the buildings are brought up to code. The Theatre buildings are in need of seismic reinforcement and complete renovation of electrical, plumbing, mechanical, and HVAC systems. The café is in the worst condition of the three Theatre buildings, with the second floor requiring a complete rebuild. While sections of the Complex are in a serious state of disrepair, many of the historic elements are still intact, and the Fox is restorable.

The Fullerton Historic Theatre Foundation plans to restore and reopen the Fox as a center for independent, foreign and art films, concerts, and live stage performances. The City of Fullerton also plans on providing additional parking so that overcrowding can be avoided in the downtown area. The Foundation's agreement with the Fullerton Redevelopment Agency is divided into six phases of restoration and rehabilitation. Phase 1 (Stabilization of the Fox Theatre and Tea Room Buildings), which involved painting the exterior of the building, replacing the glass in the boarded up windows and doors, securing the Complex from trespassers and vandalism, cleaning the drains and repairing roof tiles, and removing trash, weeds, and debris, was completed in summer of 2005. Phase 6 is expected to be completed by 2010, with the total project estimated at \$10 to \$11 million dollars. On January 17, 2006, the Fullerton City Council loaned the Foundation \$1.25 million to seismically retrofit the Theatre's wood and masonry walls. In June 2005, the Foundation selected the architectural restoration firm of Westlake Reed and Leskosky (WRL) to lead the Fox project.²¹ The firm previously worked

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 8

on restoration of the Orpheum Theatre in Phoenix and is in the process of restoring the Balboa Theatre in San Diego. On October 4, 2005, a study team lead by Paul Westlake and Bob Mather of Westlake Reed and Leskosky (WRL) gathered at the Fox Theatre site to begin field observations and photographic documentation of existing conditions and to review existing documentation including drawings, photographs, and other records. On December 15, 2005, Paul Westlake and Bob Mather met with the City of Fullerton officials and key members of the Fullerton Historic Theatre Foundation to review the plans and discuss how the project would fit into the overall development of the entire city block. On January 6, 2006, Tony Court of Curry Price Court, Structural Engineer, visited the site to update his review and analysis. Following the site visits and meetings, the design team compiled all of the observations and recommendations and synthesized them into a cohesive and lengthy draft report (*Fox Theatre Feasibility Study*) issued in February 2006, which is still under review.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

STATEMENT OF SIGNIFICANCE

Summary

The Fox Fullerton Theatre Complex is significant to the architectural history of Fullerton, California under Criterion C of the National Register criteria. Constructed in 1924-25, the Fox Theatre is the largest and most sophisticated privately funded Italian Renaissance commercial structure in Fullerton. The distinctly detailed, impressive mixed-use vaudeville/motion picture/retail/restaurant facility is the most dramatic example of an Italian Renaissance building in the city. The Fox Theatre was Orange County's first authentic movie palace, and the first to feature talking pictures. The Fox Theatre is the only completed work in Orange County built by Meyer and Holler, Inc., an influential firm noted for its opulent commercial and theatrical structures. The firm is credited with giving architectural form to the nascent entertainment industry in Southern California. The Fox is a representative example of the exotic motion picture palaces conceived by Meyer and Holler in the 1920s at a time when theaters began to rival each other in decorative opulence. The Fox is one of only three courtyard theaters that Meyer and Holler constructed, and the only remaining theater erected by the firm outside of Hollywood. It is also the only small-to-midsize Meyer and Holler theater that survives. The building is a representative example of theater architecture by influential Los Angeles architect Raymond M. Kennedy, one of the best architects practicing in Los Angeles in the 1920s, and is his only completed work in Orange County. Kennedy was a specialist and acknowledged master of Italian Renaissance and baroque architecture, and the Fox reflects his preference for classical architectural elements. The contributing south side addition was the first formally designed super service station in Fullerton, and is the only remaining example of this modest but influential style of architecture in Fullerton, and is a representative example of the small innovative Spanish Colonial Revival commercial structures designed by the influential architectural firm of Morgan, Walls & Clements in the 1920s and 1930s. The Complex stands as testimony to the talents of the architects, artists, builders, and developers who were responsible for its ultimate Italian Renaissance form and architectural ornamentation. The dates of significance are 1925 when construction on the Theatre was completed, and 1929, when a contributing addition designed by notable architect Stiles O. Clements was added to the south side of the Theatre building. Significance under Criterion B is not claimed, but the Fox Theatre Complex is inextricably linked to the economic and social history of Fullerton and Orange County and is singularly associated with the founding families of Fullerton.

Historical Background

The Fox Fullerton Theatre's development and construction was a joint effort between two of the town's founding families: the Chapmans and the Wilbers. The Theatre was constructed in 1924-25 for the then lavish amount of \$300,000 by C(harles) Stanley Chapman (1899-1984), the eldest son of the regionally famous Charles C. Chapman (1853-1944), Fullerton's first mayor and the "father" of the vast Valencia orange industry.²² Using his family's considerable wealth, C. Stanley Chapman (known as "Stanley") established Orange Belt Theatres, Inc.²³ to develop and build Fullerton's and Orange County's first authentic movie palace.²⁴ The Theatre was originally named Chapman's Alician Court Theatre after the Theatre's court and C. Stanley Chapman's wife, Alice Ellen Wilber (1903-1981), whom he married in 1924.²⁵ C. Stanley Chapman was president of Orange Belt Theatres, Alice Chapman was secretary and treasurer, and Harry Lee Wilber (1875-1946), Chapman's father-in-law, served as vice president. Wilber also served as the Theater's first manager from 1925 to 1929.²⁶ Dolla Chapman Harris (1864-1960), the sister of Charles C. Chapman, also played a role in the Fox Theatre's development. She was instrumental in establishing the Mary Louise Tea Room (502 N. Harbor), the two-story restaurant north of the Theatre proper that opened on June 7, 1925. A food service pioneer, Mrs. Harris owned a chain of successful tearooms in downtown Los Angeles, and the Fullerton café was her only restaurant venture in Orange County. Her eating establishments were known for their excellent service and dining elegance.²⁷ In 1926, the first tenant in the single-story retail unit, Laura's Flower Shoppe, owned by Laura E. Yaeger, opened its doors.²⁸ In 1929, Charles C.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 2

Chapman constructed a \$17,000 L-shaped Spanish Colonial Revival addition, Fullerton's first formally designed super service station, on the south side of the Fox Theatre.²⁹ Chapman used the building as a private garage and the facility's automotive services, but the first tenant was Roy J. Lyon Firestone Service (500 North Harbor), which opened its doors on July 13, 1929. The super station was one of a number of Firestone Tire and Rubber Company sponsored full-service outlets that sprang up in the United States during the 1920s. Owners and tenants of the addition continued to provide automotive services until 1978 when the structure was converted to retail shops and renamed Fox Plaza. In March 1930, C. Stanley Chapman traded the Fox Theatre and the attached automotive facility for a 940-acre ranch between Redlands and San Bernardino owned by a Mr. A. Gregory. Chapman was then manager of the Southern Meat Company (later Bridgford Foods Corporation), a family-owned enterprise, which was looking for open cattle feeding land.³⁰

In 1929, West Coast Theatres began to lease and manage the Theatre, then known as the Universal Mission Court Theatre. West Coast Theatres later merged with the Fox Film Corporation, and it was in the 1930s that the Fullerton movie house became popularly known as the Fox Fullerton Theatre, the name most closely associated with the building. The Fullerton theater was one of many cinemas operated by the Fox West Coast Agency—by 1929 the company owned over 1100 movie houses—but was the largest theater operated and owned by the company in Orange County.³¹ Although company founder William Fox (1879-1952) had departed the film industry prior to changes made to the Fullerton theater in 1930, technological changes made to the Fox Theatre were completed in part to accommodate Fox's version of movie sound (Movietone). Although not built by Fox Studios, known for its striking theater architecture, the Fox Fullerton Theatre is only one of a handful of theaters left in the Fox chain, which once boasted over 200 theaters in California.³² In 1935, the Fox Film Corporation merged with Twentieth Century Pictures to form Twentieth-Century Fox. The Fox Fullerton Theatre was eventually purchased by Ted Mann, becoming part of the Mann Theatres chain.

Designed to showcase film, music, and live stage entertainment, the Theater was dedicated on May 28, 1925, with Mary Pickford and her mother and niece attending the opening ceremonies. Six dainty usherettes dressed in Italian peasant costumes directed guests to their seats. The Hollywood-style grand opening night program featured the "latest stereophonic novelty" entitled *Lunacy*, vaudeville skits, and the "Famous Pacific Coast Star" Miss Florence Roberts and her Company in "The Woman Intervenes" by J. Hartley Manners, author of the Broadway hit *Peg O' My Heart*.³³ The feature film making its West Coast debut was *Dick Turpin*, which portrayed cowboy star Tom Mix riding his horse throughout the English countryside. The movie was accompanied by stirring music from the orchestra pit conducted by Bayard Fallas, who left the Orpheum circuit to take the Fullerton post.³⁴ The Theatre featured a Marr and Colton 3/16 concert organ,³⁵ played from a three-manual console to the left of the stage, the first to be installed on the West Coast.³⁶ Julius K. Johnson³⁷ was brought in from Los Angeles to play the organ for the opening night ceremonies, and James A. Crawford (1899-1966), who would go on to become the music director for the Pantages Theatre circuit, played during the feature film.³⁸ Organ recitals soon became a regular feature at the Theatre. From the start, vaudeville acts furnished by the Western Vaudeville Association were booked at the Theatre.³⁹

After opening, the Fox Theatre quickly became regionally popular with both tourists and residents. Theatre promoters encouraged visitors to engage in a day of "motoring, dining, and theater" by taking the "orange-scented highway, one of the most alluring in Southern California," to Fullerton where they would see *the best* in "vaudeville, cinema, art, music and stage presentations."⁴⁰ The Theatre's wide boulevard frontage, ample parking, exotic architecture, large seating capacity, up-to-date equipment, and dramatically lit forecourt made it popular with Hollywood entertainers and their entourages. Movie premiers and first-run films were regularly scheduled,⁴¹ and the Theatre featured personal appearances by many film luminaries, including Douglas Fairbanks, Mary Pickford, Buster Keaton, Harold Lloyd, Reginald Denny, Mack Sennett, Colleen Moore, Janet Gaynor, Vilma Banky, Dolores Del Rio, Judy Garland, Mickey Rooney, and Jayne Mansfield. On occasion, a motion picture would have a trial showing at the Fox before opening in Hollywood. The Fox Theatre became the first movie house in Orange County to feature talking pictures. The first "all-dialogue" picture shown on February 17, 1929, was *Give and Take*, starring Jean Hersholt and George Sidney.⁴² When the Mann Corporation restyled the Theatre

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 3

in 1955, the Fox became the first theater in Orange County to bring "stereophonic sound" along with CinemaScope, 3D, and VistaVision to motion picture presentations. Although interest in these movie fads soon waned, the "modernized" Fox, which had been closed for remodeling to accommodate the new technology, reopened to great fanfare on May 19, 1955. The opening night bill featured the premier of Jane Russell in *Underwater*, a Howard Hughes film, and Gregory Peck in *The Purple Plain*, and such notables as cowboy singing star Tex Ritter and actress Amanda Blake of *Gunsmoke*. Along with films, stock company and big-time stage shows, such as "George White's Scandals," continued to appear at the Theatre until the 1950s.

Over the years, the Fox Fullerton Theatre became entwined with the history of the city of Fullerton, becoming an integral element in the social fabric of downtown life where people gathered for news, entertainment, and socializing. Not only was the Theatre used for stage and film presentations, it was also used for a wide variety of local activities, serving as a community center for entertainment activities. The Theatre's large size and lavish interior caught the imagination of residents, making it the site of major events that still evoke strong memories among residents. Various clubs and associations throughout the city and region regularly met at the Theatre, and performing groups, such as the Fullerton Union High School Orchestra, the Fullerton College Glee Club, and the University of Southern California Glee Club, entertained in the auditorium as well. Complete pictures of prize fights, including the Dempsey-Tunney fight in 1927, were shown to moviegoers in special presentations, and during World War II and the Korean War, newsreels kept residents aware of wartime activities. During the Great Depression, and in 1933 after the devastating Long Beach earthquake, portions of the Theatre's gross receipts were donated to the needy. In April 1931, the Earl Brothers, then managers of the Fox Theatre, established one of Orange County's first Mickey Mouse Clubs, and 1,000 girls and boys called "Mousers" gathered at the Theatre each Saturday for nickel cartoon matinees and organ music.⁴³ Many Fullerton residents still remember seeing their first movie at the Fox. After World War II, the facility hosted cooking demonstrations and company exhibits.

In the 1970s, the Complex was purchased by Edward G. Lewis, a Los Angeles-based entertainment attorney, and his partner Sidney Kurstin (Siwel Enterprises), who leased the building until 1987. When the last tenant could not make the lease, and Lewis and Kurstin were unable to find a new one, the Theatre was closed. Lewis bought out Kurstin in 1989 after a prolonged lawsuit, and then tried to have the Fox become part of the Landmark Theatre Corporation, but that deal fell through in 1990. For 17 years there were many attempts, including one by the Chapman family, to reopen the Theatre. In 1997, Fullerton Heritage formed the Project Fox Committee in an attempt to instigate or facilitate some private or government action on the Theatre. In 2001, a separate nonprofit organization, the Fullerton Historic Theatre Foundation (FHTF), which included members from the Project Fox Committee, was formed to deal exclusively with the Fox Theatre issue. In 2004, The Morgan Group obtained an option from owner Edward Lewis to purchase the Theatre for \$3.5 million. That option was assigned to the City of Fullerton. Fullerton City Council members pledged \$1.65 million if the Foundation could raise \$1.85 million in ten months. The Foundation raised the amount required, saving the Theatre from demolition, and closed escrow on the building on January 25, 2005. The Foundation is in the process of rehabilitating and restoring the Complex.

PERIOD, LOCALE, AND STYLISTIC CONTEXT

When the first settlers arrived in Fullerton in the 1880s, nearly all were transplants from other parts of the country (primarily the East and South), and they brought with them a preference for traditional architectural styles that reminded them of home. Commercial and residential buildings relied exclusively on familiar architectural styles, such as Queen Anne, Colonial Revival, and Beaux Arts, imported from other regions. By 1919, Fullerton's economy was booming and its population of 6,000 residents, which had doubled in three years, became concerned with "indiscriminate building" and a lack of "architectural harmony" within the city. Led by Raleigh A. Marsden, chairman of the City Planning Committee of the highly influential Board of Trade (later the Chamber of Commerce), a "city beautiful" movement sprang up to establish a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

uniform system of architecture. With much fanfare from the *Fullerton Daily News Tribune*, the *Orange County Tribune*, and the *Los Angeles Times*, Fullerton City Trustees on July 19, 1919, established Spanish Colonial Revival as the "uniform style for all public buildings" within the city, making Fullerton the first city in California to establish an architectural policy.⁴⁴ This city policy led to a dramatic increase in the number of Spanish Colonial Revival commercial and residential buildings, including a significant number of public buildings (e.g., the public library, post office, high school and college buildings, train depots, city hall, etc.). By the 1930s, Spanish Colonial Revival had become *the* architectural style in Fullerton. This trend continued until World War II, but after the War, residents and commercial builders looked to more modern styles of architecture, including the International Style, Ranch houses, and Eichler homes.

Firestone Building

The Chapman family had significant land holdings throughout Southern California, including an 85-acre tract between Wilshire Boulevard and 6th Street in Los Angeles, and Charles C. Chapman's building projects over the decades reflected Fullerton's shift in architectural taste. An Illinois transplant, Chapman first constructed Fullerton buildings in styles he was most familiar with in Chicago, notably the Sullivanesque Chapman Building (110 E. Wilshire), but by the mid-1920s, he had switched to the Spanish Colonial Revival style reflected in the Roy J. Lyon Firestone Service Station. At the same time architect Stiles O. Clements was designing and constructing the Firestone Building for Chapman, he was also working on two other Spanish-styled buildings for Chapman in Los Angeles: the Chapman Park Market Building (3451 West 6th Street), the first drive-in or "motor-in" market in Southern California, and the Chapman Park Garage and Studio Building, both noted for their innovative use of the automobile.⁴⁵ At the time of the Firestone Building construction, the three largest tire manufacturers—Firestone, Goodyear, and B. F. Goodrich—all had manufacturing plants in Los Angeles and took an active part in sponsoring and building authorized dealerships throughout Southern California.⁴⁶ In Fullerton, these authorized dealerships were all built in the Spanish Colonial Revival style.

The Firestone Building was the first formally designed super service station in Fullerton. Modest in size, the super service station had a major impact on both Fullerton and Southern California architecture, altering the relationship between automobiles and shopping. Initially, filling stations had fuel pumps curbside, which caused traffic bottlenecks, but owners quickly found that placing gas pumps in the center of a court made refueling easier. Owners also discovered that if they offered customers a full complement of services—greasing, washing, brake repair, tires, restrooms—along with gas, they could dramatically increase their revenue. Like the Firestone outlet, most super stations were L-shaped buildings set toward the rear with a large forecourt that allowed drivers to see at a glance the services offered. They were most often situated on corners to draw customers from two streets instead of one. The first super station was constructed in 1914 in Los Angeles, and thereafter dozens were constructed in Southern California during the 1920s, with hundreds built nationwide by the end of the decade. Despite its mundane purpose and modest size, the super service station made a dramatic impact on Southern California architecture. This concept of one-stop shopping, new at the time, led to the development of the drive-in market in the 1920s, which was then eclipsed by the supermarket in the 1930s.⁴⁷

In the 1910s, when ownership of automobiles became common, Fullerton had both garages and gasoline stations, all located in the downtown core, but by 1925-26, many of these one-time gasoline stations, such as Jacks Garage (113-117 South Spadra), Murphy & Son (700 South Spadra), and the Fullerton Super Service Station (138 West Commonwealth), began adding other services (tires, greasing, towing) to attract more customers and accommodate the burgeoning automotive industry. These early super service stations were garages or service stations that had expanded their facilities to attract more customers. The Firestone Building was the first automotive facility in Fullerton to be designed as a complete super service station from its conception, and the buildings L-shape arrangement was innovative at the time. The Firestone Building was followed shortly by two other nearby super service stations: the Gilmore Service Station (401 South Spadra, razed), and the Citrus Tire Company (307 East First, razed), an authorized Goodyear tire dealership. The Firestone Building had the advantage of being the only one situated on a corner, allowing for easy entry and exit. It also

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

had the advantage of the design skills of Stiles O. Clements, one of the first Los Angeles architects to design buildings to accommodate growing automobile use, and he was frequently hired because of his expertise in arranging the function of a site to accommodate the movement and parking of cars.⁴⁸ The Firestone Building was economically successful from the day it opened. Gasoline and super service stations in Fullerton managed to survive in the downtown area until the 1950s, but as the city rapidly expanded after World War II, automotive facilities began springing up in the expanding areas of the city. Land in the downtown core increased in value, dooming gasoline and super service stations, and by the end of 1970s, there were no automotive facilities left in the downtown core. Although the Firestone Building was converted into retail space in 1978, its previous use as a super service station is still visibly evident, and it remains the only surviving example of this influential architectural style in the city. It is also only one of a few single-story structures left in the densely built-up downtown area and is reflective of the small Spanish Colonial Revival commercial buildings that once populated the downtown area.

Fox Fullerton Theatre

At the time of the Fox Theatre's construction, Fullerton had a number of impressive but traditional buildings designed in a variety of traditional architectural styles, and Spanish Colonial Revival, which was thought to be a more accurate reflection of California, was gradually becoming the town's preferred style. The Fox Theatre veered away from these traditions, and when it was completed, the Theatre had an architectural style that was completely different from any other building in town. The Fox was the city's only specially constructed building to feature a fantastical Italian Renaissance style designed to create a total escapist environment for audiences. The unusually configured and strikingly detailed Theatre counts among the most remarkable pieces of architecture in the city. The Theatre brought a touch of magic, glamour, and Hollywood to the downtown commercial core, as well as cultural and recreational alternatives usually offered only in larger cities. It was an ambitious endeavor for a town with a mere 6,000 residents.

The Theatre's unique style reflected the desire of residents to mimic the fantastical motion picture architecture that was sweeping the country. Although rustic Orange County in 1920 had only a population of 61,375, far less than the almost one million living in neighboring Los Angeles County, residents and businessmen had long wanted a movie house to rival those springing up across Southern California. New York City's Regent Theatre, generally considered to be the first movie palace, had been constructed in New York City in 1913, and Los Angeles had quickly followed by building a number of movie showhouses, including the Globe, State, Palace, Million Dollar, Pantages, and Egyptian Theatres, in the downtown area. Orange County residents' hopes were answered when plans for the construction of a 1,000-seat Class A theatre and café in downtown Fullerton were announced in the summer of 1924.⁴⁹ When the Theatre opened its doors in May of 1925, the showcase theater was the largest motion picture house in Orange County. The *Los Angeles Times* called it the "most modern playhouse," and the local newspaper described it as "undoubtedly the finest of its size in the west," noting the "atmosphere of romance and restfulness that is apparent throughout the entire building."⁵⁰

The Fox Fullerton Theatre was representative of a new type of architecture sweeping the United States in the 1920s: the lavish movie palace. At the turn of the century, movies or "flickers" had become a popular attraction so fast that there was not enough time to construct buildings exclusively to show them. Enterprising entrepreneurs quickly converted small buildings into makeshift motion picture theaters. Although crowded, and operated at a profit, these five-cent theaters did not enjoy the complete respectability accorded legitimate and vaudeville theaters. As the quality of movies began to improve and the motion picture industry began to produce full-length pictures rather than one- and two-reelers, a demand for bigger and better theaters increased. Out of this desire for upgraded theaters grew the phenomenon of the grand movie palace. Unlike the converted store buildings, film palaces were larger, cleaner, and more elegant, like European opera houses. Ornate décor was only a starting point, as theater owners added uniformed staff, house symphony orchestras, pipe organs, and printed programs, employing anything that added an aura of luxury for customers. Labeled movie palaces for their impressive size and architectural grandeur, these opulent buildings were constructed between 1913 and 1932, reaching their apex in the 1920s, a time of affluence, indulgence, and optimism. Usually built in downtown

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

areas, the lavish theaters provided an environment of escape where moviegoers could lose themselves in a fantastic world of architecture, music, and larger-than-life personalities. While legitimate theaters buildings were geared toward the wealthy who could afford orchestra tickets, motion pictures theaters provided the trappings of wealth—thick rugs, grand lobbies, elegant lounges, velvet draperies, gilt-and-marble ornamentation, lavish furnishings, uniformed ushers and usherettes—affordable to the middle class.

The building of Fullerton's Alician Court Theatre followed this pattern of theater development and construction. Fullerton had a series of small motion picture theaters—the Little Gem Theatre (1909), the Randall Theatre (1911), the Fullerton Theatre (1913), and the Rialto Theatre (1917)—built along Harbor (then Spadra) Boulevard in the downtown area. With the exception of the short-lived Randall Theatre, designed for vaudeville presentations and nickel movies, these theaters were buildings that had been quickly and cheaply converted into movie theaters. In contrast, the Fox was designed from the start as a movie theater and is the only one of these old-time downtown theaters to survive. It remains the only cinema in downtown Fullerton.⁵¹ The Fox was also the first theater in the city and county built specifically to show full-length films and is the only remaining film palace in north Orange County built during the era of lavish film theaters.

BUILDER AND ARCHITECT CONTEXT

Meyer and Holler, Inc. (Milwaukee Building Company) Context

The Fox Fullerton Theatre was constructed by the firm of Meyer and Holler, Inc. of Los Angeles, one of the most famous builders in movie theater history. The Chapman family had extensive land holdings throughout Southern California, and the Chapman Brothers developed an early pattern of hiring architects for their developments in Los Angeles, then later using these same architects for buildings in their hometown of Fullerton. Meyer and Holler were first hired by the Chapman Brothers in 1910 to construct a two-story Tudor Revival "spec" home in Chapman Park (Fifth and Mariposa) in Los Angeles.⁵² By the time C. Stanley Chapman commissioned the firm again in 1924, it had become the largest contracting company in Southern California. The firm of Meyer and Holler, Inc. is recognized as one of the most prolific and distinguished motion picture theater designers on the West Coast, maintaining offices in Los Angeles (315 Wright & Callendar Building, 405 South Hill Street). Along with Benjamin Marcus Priteca and S. Charles Lee, Meyer and Holler dominated theater construction and design in Southern California. Mendel S. Meyer (1874-1955)⁵³ and Julius C. Schneider founded the design and building firm, incorporating on October 24, 1906.⁵⁴ Meyer was the son of Samuel Meyer (1830-1903), a respected Jewish pioneer in Southern California; Schneider had recently moved to Los Angeles from Milwaukee. Phillip W. Holler, a real estate agent, joined the firm in 1908. Originally known as the Milwaukee Building Company, a name probably intended to inspire confidence among newcomers to Los Angeles from the Midwest, the firm specialized in building modest bungalows (probably from stock plans). Thanks largely to an alliance with the successful land developer Robert Marsh (1871-1956), the Milwaukee Building Company was able in 1912 to change its focus to large speculative, and then custom homes, in Mount Washington, Windsor Square, Santa Monica, Brentwood, and other fashionable suburbs. After World War I, the firm increasingly used the name "Meyer and Holler" as it moved out of the homebuilding business and into large-scale commercial construction.⁵⁵ Holler's son, Wesley C. Holler (1893-1981), a World War I veteran, joined the firm in 1929, and thereafter succeeded his father as Meyer's partner. The firm's activity began to dramatically decline after the Crash of 1929 when its lavish architectural style grew out of fashion. A disastrous lawsuit brought against the firm in 1932 by director King Vidor forced Meyer and Holler to file for bankruptcy,⁵⁶ but the firm reorganized in 1934⁵⁷ and remained in business until 1941.⁵⁸ Meyer retired that year, and Holler went to work for the Signal Oil and Gas Company.

By providing design-building services to thousands of clients throughout Los Angeles and nearby counties, Meyer and Holler exerted a very significant impact on the shaping of the built environment of Southern California during the period of the region's most dramatic growth. This impact was due in large part to the financial power of its clientele, which included

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

major players in the fields of real estate, entertainment, finance, and government. During the 1910s and 1920s, Meyer and Holler counted among their clients some of the most distinguished business leaders in the history of Los Angeles. The firm designed and built houses for Harry Chandler, Frank P. Flint, Herman Janss, Edward L. Doheny, Isaac Milbank, and King Gillette; movie studios for Samuel Meyer, Hal Roach, Jesse Hampton, Samuel Goldwyn, Charles Chaplin, King Vidor, and Thomas Ince; and commercial buildings for Idelfonso Sepulveda, E. Clem Wilson, and Henry Culver. Meyer and Holler also designed and built numerous apartment buildings, hotels, banks, churches, and theaters throughout the greater Los Angeles area, including the Long Beach Museum of Art (2300 Ocean Boulevard), the Mt. Washington Hotel (3880 San Rafael Avenue) in Los Angeles, the Getty House (605 South Irving), the official residence of the mayor of Los Angeles,⁵⁹ and the Mary Tustin House (4973 North Figueroa) in Los Angeles, a two-story Craftsman house built for the widow of Columbus Tustin, founder of the City of Tustin.⁶⁰ The firm's buildings are featured in *An Architectural Guidebook to Los Angeles*, the definitive guidebook for Los Angeles architecture by David Gebhard and Robert Winter.⁶¹

In the early 1920s, the firm won contracts for many distinguished structures in the heart of Hollywood, including the Hollywood Athletic Club (6525 Sunset Boulevard), Grauman's Egyptian Theatre (6712 Hollywood Boulevard), Grauman's Chinese Theatre (6925 Hollywood Boulevard), Standard Film Laboratories (Seward and Romaine),⁶² the Security Pacific Building (6777 Hollywood Boulevard), and the Café Montmartre (6753 Hollywood Boulevard), one of the most glamorous nightclubs of the era. It is primarily these Hollywood buildings, a number of which are on the National Register of Historic Places, that have established the worldwide fame of Meyer and Holler.⁶³ The Egyptian Theatre, considered Hollywood's first authentic movie palace, was the birthplace of the gala movie premier, and Meyer and Holler's masterpiece, the Chinese Theatre, is the most famous movie palace in the world, still attracting millions of tourists each year to its legendary courtyard where hand- and footprints of movie stars are imbedded in concrete. The two theaters quickly became associated with Hollywood prestige and glamour. The Chinese Theatre became so synonymous with the industry that the ultimate movie about Hollywood movies, *Singin' in the Rain* (1951), opens with a premier at the landmark Theatre. Meyer and Holler's theatrical work quickly caught the attention of regional and national architectural journals. *American Architect*⁶⁴ and *Architect and Engineer*⁶⁵ published reviews of the Egyptian Theatre in 1923, and even more extensive profiles of the Chinese Theatre appeared in issues of the *American Architect*, *Architectural Digest*, and the *Architectural Record*.⁶⁶ Both theaters and their floor plans were featured in Randolph W. Sexton's *American Theatres of Today* (1927), one of the first monographs published on the rapidly evolving movie picture theaters of the 1910s and 1920s. Meyer and Holler's buildings and theaters are also featured in Randolph W. Sexton's *Spanish Influence on American Architecture and Decoration*, Cara Mullio's *Long Beach Architecture: The Unexpected Metropolis*, David Naylor's *American Picture Palaces: The Architecture of Fantasy*, Ave Pildas's *Movie Palaces: Survivors of an Elegant Era*, John Margolies's *Ticket to Paradise: American Movie Theaters and How We Had Fun*, and Robert Berger's *The Last Remaining Seats: Movie Palaces of Tinseltown*. Many of the firm's architectural designs in the 1920s were imitated throughout the United States. The Egyptian style, in particular, caught on quickly. Grauman's Egyptian Theatre opened one month before Howard Carter entered the tomb of Tutankhamun on November 29, 1922, and the Theatre's design elements were quickly imitated as Tut fever swept the country. Because of their role in creating such monuments to the glory days of Hollywood moviemaking, but more especially because of their prominence in designing and building structures to house the full range of activities of movie production, film manufacture, and cinematic exhibition, Meyer and Holler are credited with giving architectural form to the nascent entertainment industry in Southern California.

In designing their opulent movie showcases, Meyer and Holler specialized in what is now called "exotic" or "theme-oriented" architecture that catered to the wildest fantasies of movie patrons. Like other architectural firms of the era, Meyer and Holler used specific styles, such as Spanish, Mayan, Hindu, Persian, and Egyptian, when constructing their movie palaces, with influence also coming from the European Renaissance, baroque, and rococo periods, as well as from motifs of exotic cultures. As public tastes changed, the firm became accustomed to making each theater fit the latest whim of the movie-going public and theater owners alike. Meyer and Holler began constructing theaters in 1913 with the Owl Theatre (1042-1044 1/2 Temple) in Los Angeles, followed by additional projects in Hollywood in 1921: the Granada

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Theater (Vista at Sunset), the Hunley Theater (5115 Hollywood Blvd.), and the New Hollywood Theater (Hollywood at Cahuenga).

Within their theater projects, Meyer and Holler developed a special building sub-type: the courtyard theater. Their courtyard theaters were unlike anything Los Angeles had seen before, and, in fact, did not look like "theaters at all from their entrance forecourts."⁶⁷ The firm originated and then perfected an innovative type of theatrical house: the courtyard theater, in which an atmospherically decorated forecourt takes the place of an interior lobby. Approaches to the theaters were through a dramatic courtyard, ideal for movie premiers, opening on to a busy boulevard. Ideally suited to the climatic conditions in Southern California, the open courtyard was an innovation in theater design that took advantage of outdoor spaces and their visibility to the street, creating a sense of excitement as passers-by saw large crowds gathering for a show or premier. Unlike other movie palaces of the era, which had every surface covered with decoration and ornamentation, Meyer and Holler's courtyard theaters used highly decorative and elaborate motifs in contrast with extremely simple and plain stuccoed or plastered surfaces. The firm's three courtyard movie palaces—the Egyptian, Chinese, and Fox Fullerton Theatres⁶⁸—generally featured a standard floor plan, lighted forecourts, simple and plain surfaces, and minimal exterior signage. Once inside the forecourt, moviegoers were treated to fantastical, highly decorative, and elaborate motifs, all magically designed to transport visitors to another time and place. Each design element— theater seats, carpets, drapes, stairways, drinking fountains, stage curtains, furniture, ticket booths, landscaping, etc.—were organized around a central architectural theme. The Chinese Theatre, for instance, featured such Far Eastern effects as red doors, a pagoda, intricately carved silver dragon sculptures, and a gong in the courtyard. Similarly, the Italianate Fox Fullerton Theatre featured decorative elements and motifs all designed to recall the Italian Renaissance: wrought-iron works, massive terra-cotta urns and vases, fountains, elaborate doorways crafted to look like marble, and lantern-like lamps with long, torch-like standards. Each of Meyer and Holler's courtyard theaters are beautiful and distinctive, but also functional, and are the only surviving theaters built by the firm.

It was between the design and building of the influential \$800,000, 1,770-seat Egyptian Theatre (1922) and the amazing \$2 million dollar, 2,200-seat Chinese Theatre (1927) that Meyer and Holler constructed four impressive and distinctly different mid-sized theaters outside of Hollywood, the only suburban theaters constructed by the firm: the Egyptian-styled California Theatre (1923, razed) in Pomona,⁶⁹ the Spanish Colonial Revival Cabrillo Theatre (1923, razed) in San Pedro,⁷⁰ the Fox Fullerton Theatre (1925), and the Spanish Baroque West Coast Fox Theatre (1925, razed) in Long Beach.⁷¹ The Fox Fullerton Theatre is the only example of a courtyard theater built by Meyer and Holler outside Hollywood, and the building remains the firm's major architectural contribution to Fullerton and Orange County. The Fox Theatre is also the only Italian Renaissance-styled theater built by Meyer and Holler, the only extant small-to-midsized theater constructed by the firm, and the company's only remaining suburban motion picture palace.

Raymond M. Kennedy Context

Although Meyer and Hollers, Inc.'s blueprints, drawings, and advertisements were labeled "Meyer & Holler Architects" or "Meyer & Holler Architectural Designers," neither Meyer nor the Hollers had any architectural background or training, and the firm relied on draftsmen, engineers, and architects, such as Lewis F. Blaize, Everett Hardy Merrill, Donald R. Wilkinson, and Raymond M. Kennedy, for design expertise.⁷² It was Raymond McCormick Kennedy (1891-1976) who designed the Fox Fullerton Theatre. Kennedy was born April 12, 1891 in New Brighton, Pennsylvania. In 1915, Kennedy received a Bachelor of Architecture degree from Cornell University, graduating with the highest marks in his class for which he received the American Institute of Architect's School Medal for General Excellence in Architecture. He was awarded the John Plaut Fellowship for the best record throughout his entire college coursework, which paid for his postgraduate work in design and a Master of Architecture degree in 1916. That same year he received the American Academy in Rome Fellowship Prize in Architecture, the first time the Rome Prize was awarded to a Cornell student.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Because of complications entailed by World War I and Kennedy's military service, his stay at the American Academy in Rome extended over an unusually long period (1916-1919). A major objective of the Academy's founders—which included architects Charles F. McKim and Daniel Burnham, painters John La Farge and Francis Millet, and sculptors Augustus Saint-Gaudens and Daniel Chester French—was to bring together advanced students in allied fields, such as architecture, sculpture, mural painting, and landscape architecture, to foster an understanding of different arts and to develop an attitude of collaboration. It was during his studies in Rome that Kennedy developed his lifelong predilection for classical and renaissance architecture of Italy.

In 1920, Kennedy returned to New York City where he spent one year with the architectural firm of York and Sawyer and two years with architect Howard Greeley. Kennedy's major project for Greeley's firm was to design a room in the Joseph E. Widener (1872-1943) mansion in Philadelphia to house the painting "The Feast of the Gods," a masterpiece of the Venetian painter Bellini. While working for these notable architects, who specialized in large projects,⁷³ Kennedy prepared plans, but had no opportunity to design buildings on his own. He was invited by Donald R. Wilkinson to join Meyer and Holler, Inc. in 1922 where he was responsible for architectural design. In addition to his architectural design skills, Kennedy was also an expert in painting and mural and decorative design, and he was able to advantageously collaborate with the many artists employed in Meyer and Holler's various departments—architecture, engineering, specifications, mural decoration, and sculptural work. In all likelihood, Kennedy was the most formally educated architect working in Los Angeles in the 1920s and 1930s and was certainly one of the best trained. Following the bankruptcy of Meyer and Holler, Inc. in 1932, he joined the faculty of architecture at the University of Southern California (USC) where he became a well-liked and influential professor, teaching classes in architectural design and modeling, mural painting, and freehand sketching. He retired from USC in 1960. In the 1930s, 1940s, and 1950s, Kennedy produced plans for the reorganized firm of Meyer and Holler, Inc. and the offices of Robert E. Bennett of Pasadena and William H. Harrison of Los Angeles, worked as a set designer for Metro-Goldwyn-Mayer and Republic Studios, while also pursuing his hobby of fine oil painting. He was a gifted draftsman, particularly in gouache, and his surviving works range from sketches to large-scale paintings in oil. Kennedy died at the age of 85 on May 11, 1965 of heart failure.⁷⁴

During his employment with Meyer and Holler, Kennedy participated in the design of hundreds of projects as part of a team consisting of one or more architects, engineers, decorators, and artists whose identities and precise contributions to these projects were not normally revealed to either clients or the press. Documenting evidence indicates that Kennedy was the architect principally responsible for the design of the Petroleum Building (714 W. Olympic Blvd., Los Angeles) for Edward L. Doheny,⁷⁵ the Quinby Building (650 S. Grand, Los Angeles), which along with the Petroleum Building marked the first time that Indiana limestone was used on the exterior of a highrise building in Los Angeles, the Los Angeles First National Trust and Savings Bank (6777 Hollywood Blvd.), later the Security Pacific Building, second only in height to the Los Angeles City Hall when it was built in 1927,⁷⁶ the First Church of Christ, Scientist (Lomita and Central Avenue, Glendale),⁷⁷ the Sixteenth Church of Christ, Scientist (5006 Ellenwood Drive, Glendale), the Twenty-Sixth Church of Christ, Scientist (470 N. Andrews Place, Los Angeles), the Universal Building (Washington and Hill, Los Angeles), the E. Clem Wilson Building (5217-5231 Wilshire Blvd., Los Angeles),⁷⁸ the Post Stores (Los Angeles, demolished), the Ocean Center Building (Long Beach, razed), the West Coast Theatre (333 E. Ocean Avenue, Long Beach, razed), and Grauman's Chinese Theatre (6925 Hollywood Blvd). For the office of Robert E. Bennett, Kennedy designed a press box and elevator tower for the Los Angeles Coliseum and the Pasadena City College Library. For the office of William H. Harrison, Kennedy designed the Whittier Public Library and Whittier City Hall, part of a new civic center complex project (1955). Although Kennedy viewed the Petroleum and Quinby Buildings as his finest works, he is best remembered for the Chinese Theatre in Hollywood, considered his masterpiece.⁷⁹

Kennedy's design style was distinctive and his prominent contributions to the design of Meyer and Holler projects can easily be discerned. For the firm, he produced an impressive series of large and small buildings marked by a straightforwardness of layout, a frank expression of structure, an exuberance of décor, and great originality of detail.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

Although Kennedy was one of the most creative designers in reinforced concrete in Los Angeles, and was obviously comfortable working with modern materials, he never embraced modernism, preferring the grandeur of more traditional styles (or what he liked to call the "Grand Manner"). He was at the height of his architectural career in the 1920s when the Fox Theatre was constructed, and when Meyer and Holler's extensive operation gave him unified control of all aspects of his building projects. While Kennedy used a variety of architectural styles ranging from the Beaux Arts to Greek Revival, he often returned to the Italian Renaissance and neo-baroque periods of architecture that he had studied at the American Academy in Rome. The Fox Fullerton Theatre is the only Italian Renaissance-styled theater that Kennedy designed and is representative of his lifelong preference for classical architectural elements. The Fox is an outstanding example of Kennedy's handling of Italian Baroque elements and is his only completed work in Orange County.

ARTWORK/MURALIST CONTEXT

The Theatre's interior features the artwork of two notable muralists of the 19320s: A. B. Heinsbergen and John Gabriel Beckmen.

Anthony B. Heinsbergen (1894-1981)

Architect Raymond M. Kennedy designed neo-Baroque styled murals for the Theatre's auditorium,⁸⁰ but the murals were later assigned to Anthony B. Heinsbergen and Company (formerly Drescher and Heinsbergen Painting and Decorating). Meyer and Holler, Inc. relied on an extensive team of in-house artists for its commissions, therefore subcontracting out the murals was an unusual move for the firm. Throughout his career Heinsbergen collaborated with the most prominent architects of his day on buildings of all types, but his artistic reputation was linked to his theater décors, and he was at the height of his career in the 1920s and 1930s. The California murals that decorate the Theatre's auditorium were painted by C. F. Brunkhorst, an artist working for the firm. In the 1920s when the design firm reached its height in popularity, Brunkhorst was one of 185 painters employed by the decorating company. These artistic crewmembers created tapestries and painted spectacular ceilings and wall decorations, all designed to complete and complement theater décor.

Anthony (Antoon) B. Heinsbergen, a nationally acclaimed Dutch-born muralist and decorative painter, began his craft as an apprentice in Holland. Upon emigrating with his family to Los Angeles in 1906, Heinsbergen apprenticed himself to a decorative painting contractor the day after his arrival. As a young man, he traveled throughout the United States decorating vaudeville and opera houses. His big break came in 1924 when Alexander Pantages hired him to decorate a string of 22 theaters for the Pantages circuit, culminating in the decoration of the art deco Hollywood Pantages Theatre in 1929. During his long career, Heisenbergen and his artists decorated the interiors of 757 theaters throughout the United States, Canada, and Mexico (probably close to 200 survive). His major commissions in Los Angeles include murals for the Los Angeles City Hall (200 North Spring Street), the downtown Biltmore Hotel (506 South Grand Avenue), the Los Angeles Theatre (615 South Broadway), and the Wiltern Theatre (3790 Wilshire Boulevard), the showcase movie palace for Warner Brothers Studio. Although Heinsbergen and his associates would travel all over North America to hand paint murals, the firm also would paint them in the studio on canvas, then apply them to walls and ceilings like wallpaper.⁸¹ When commissions dried up in the 1950s, Heinsbergen took to easel painting, selling his works in Los Angeles galleries.⁸² After Heinsbergen died in 1981, his son and granddaughter continued the firm as A. T. Heinsbergen & Company, specializing in both interior decoration and restoration work. The Company is frequently called upon to restore the walls and ceiling decorations originally painted by the elder Heinsbergen.

Heinsbergen worked in a variety of styles and was able to adapt to different styles of architecture and ornamentation as tastes changed. While he could show restraint, Heinsbergen and his firm are known for their spectacular ceilings and wall decorations done in a florid decorative opulence in the classically inspired style he preferred. He is remembered for his "delightful mish-mash of Byzantine sumptuousness, art deco cubism and pure kitsch, perfect for the timeless and vulgar

United States Department of the Interior

National Park Service

National Register of Historic Places

Continuation Sheet

Section number 8 Page 11

fluence of movie-going."⁸³ The Fox Theatre murals are unusual because of their straightforward narrative of the exploration and discovery of California.⁸⁴ The California murals in the Fox Theatre constitute Heinsbergen's major commission in Orange County.

John Gabriel Beckman (1898-1989)

Born in Astoria, Oregon in 1898 where his family practiced medicine, Beckman was raised in San Francisco. His parents sent him to Russia to study architecture at the age of 12, but he was too young to qualify for the architectural academy at Petersburg, and never received formal training. Of Russian descent, Beckman sometimes claimed to be related to the tsar and czarina, Nicholas and Alexandra, whom he met while living in Russia. He was forced to return to the United States in 1912 when his mother became ill. He attended the University of California, Berkeley briefly, then worked for a Sacramento architect before moving to Los Angeles in 1920, where he sought work with architectural firms. He then began working for Meyer and Holler, Inc. where he created color schemes, furnishings, wall hangings, and murals. While employed by the firm, Beckman worked on the Egyptian Theatre, decorated the groin-vaulted lobby ceiling in the Petroleum Building (716 West Olympic Blvd.), restored in the 1980s, created murals for the Town House Apartments (959-2973 Wilshire Blvd.), now the Sheraton Town House Hotel overlooking Lafayette Park, and in 1927, headed the design team for the landmark Chinese Theatre. The Chinese Theatre project led directly to a commission for the Avalon Casino on Santa Catalina Island. Working with a team of five artists (Emil Kosa, Jr., Aloyous Bohnen, Vsevolod Ulianoff, Alexander Kiss, and Eugene de Goncz), Beckman began work on the casino in the autumn of 1928. Nine colorful murals faced the entrance lobby loggia. In the first floor theater, the audience is surrounded by art deco murals painted on panels. The nine casino murals, painted on a burlap-like, sound-absorbing fabric—"a fantasia of mermaids, explorers and mer-sea deities"—took three months to complete.⁸⁵ Beckman also designed the second-story ballroom with its elaborate ceiling. When the work was finished, his reputation was firmly established. In 1942, he designed the Hollywood Canteen (451 Cahuenga Blvd.), a club for servicemen visiting Hollywood run by members of the film community. When the depression dried up his mural commissions, Beckman became a set designer for Hollywood films, including *Mr. Deeds Goes to Town* (1936), *Lost Horizon* (1937), *The Adventures of Robin Hood* (1938), *The Maltese Falcon* (1941), *Casablanca* (1942), *Mildred Pierce* (1945), *Monsieur Verdoux* (1947), and *Rhapsody in Blue* (1945). In the 1950s, he advanced to art direction, serving as art director for such films as *Calamity Jane* (1953), *Young at Heart* (1955), *The Bad News Bears* (1956), *The Helen Morgan Story* (1959), and *Gypsy* (1962). When film production in Hollywood decreased, he then turned to television where he worked as an art director for numerous television series (e.g., *The Partridge Family*, *Cheers*, *Barney Miller*, *Brooklyn South*, *Designing Women*, etc.). He died at the age of 91, still working, on October 25, 1989, in Sherman Oaks, California.⁸⁶ The mural and other artwork that Beckman designed for the Fox Theatre represents his only artistic endeavor in Orange County, and the only time he employed the Italian Renaissance theme in his theater work.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 1

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- ¹Resolution No. 35: A Resolution of the Landmarks Commission of the City of Fullerton Granting Local Landmark Designation for the Fox Fullerton Theatre on the Property at 508-516 North Harbor Boulevard July 12, 1990. On file with the Fullerton Development Services Dept.
- ²*Staff Report HL-35, July 11, 1990.* On file with the Fullerton Development Services Dept.
- ³The Fox Fullerton Theatre was only one of a handful of theaters in Southern California to feature a large rooftop sign. Theaters (all razed) that had the rooftop signs included the Carthay Circle Theatre, the Fox Figueroa Theatre, the Fox Uptown Theatre, and the Fox Ritz Theatre, all in Los Angeles, and the Fox Belmont Theatre in Long Beach. However, the signs can still be found at the Fox Westlake in Los Angeles and the Fox Highland Theatre (now Highland 3 Theatres) in Highland Park.
- ⁴This stairway design feature was borrowed directly from the Egyptian Theatre, built three years earlier by Meyer and Holler, Inc. Instead of an urn and Greek mask, the Egyptian Theatre features the head of an Egyptian warrior and hieroglyphics.
- ⁵"Front Court to Be Ablaze: Theatre in Hollywood Serves as a Model." *Fullerton Daily News Tribune* October 2, 1930, p. 1. One characteristic of the courtyard theaters built by Meyer and Holler, Inc. was their minimal signage. When Grauman's Egyptian Theatre opened, there was only a small Grauman's sign at the back of the courtyard. The architects of the theaters thought the buildings' exotic and striking architecture would be instantly recognizable and serve as a form of signage that adequately advertised the building.
- ⁶"Box Office Will be Put Further Out." *Fullerton Daily News Tribune* October 2, 1930, p.1. Like the Egyptian Theatre, the Fox had a ticket window (along with a ticket machine) originally near the front entrance. When this arrangement proved impractical, ticket booths near the street were added to both theaters in 1930. Theater owners and managers found that customers had to walk the length of the forecourt to buy their tickets and then might have to go back out to the street to get into a waiting line.
- ⁷"Southern California's Most Beautiful Theatre Luxuriously Refurbished For Your Complete Enjoyment [Advertisement]." *Fullerton Daily News Tribune* May 19, 1955, p. 15.
- ⁸John Gabriel Beckman used the theatrical mask motif again in his designs for the Avalon Theatre on Santa Catalina Island.
- ⁹The sample patch that Heinsbergen tested is still exposed on the right wall of the auditorium. Bailey, Bruce. "Fox Theatre Languishes as the Band Plays On." *Fullerton Observer* January 15, 1989, p. 1; Ryon, Ruth. "Old Firm Keeps Young Remodeling Past; Theaters and Hotels Among Its Major Restoration Projects." *Los Angeles Times* April 28, 1985, pt. 8, p. 2.
- ¹⁰Evergreen Painting Studios, Inc., 450 West 31st Street, New York, New York 10001-4608.
- ¹¹Beckman's drawings for the Theatre, owned by his son, indicate that Beckman designed the Fox's stage curtain and mural panels on the ceiling of the foyer. The opening program also indicates that the foyer was decorated with murals. The foyer ceiling has been painted so it will need to be determined if those panels still exist. Color copies of the drawings are on file in the Launer Room, Fullerton Public Library.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

¹²Email, May 5, 2005, from Alfred Willis, Assistant Director, Collection Management, William R. and Norma B. Harvey Library, Hampton University, 130 E. Tyler Street, Hampton, VA 23668. Dr. Willis is considered the authority on Meyer and Holler, Inc. Various drawings, renderings, and blueprints relating to Grauman's Chinese Theatre, the Fox Fullerton Theatre, and other projects are in the custody of Alfred Willis as a promised gift of the Estate of Raymond Kennedy, Jr. to the University of Southern California.

¹³"Talking Films Open Sunday." *Fullerton Daily News Tribune*, February 16, 1929, p. 1. By 1929, there were dozens of competing sound systems (the 1929 *Film Daily Yearbook* lists 75). The Avalon Theater (1929) on Santa Catalina Island was the first theater in the world to be acoustically engineered for sound.

¹⁴"Hear Better By Discovery: Acoustone Lining Put in Auditorium." *Fullerton Daily News Tribune* October 2, 1930, p. 1.

¹⁵"Large Screen Brings Depth." *Fullerton Daily News Tribune* October 2, 1930, p. 1.

¹⁶"New Interior Fittings Used." *Fullerton Daily News Tribune* October 2, 1930, p. 1.

¹⁷When the Fox opened in 1925, large-volume circulation systems of the type found in modern air-conditioning systems were not available. The building was heated by three gas furnaces, and ventilation was provided by the Carrier Air Washing System, manufactured by the Carrier Engineering Corporation (1915-1930), that "washed, changed and cooled" the air every six minutes. Tempered air was ducted in from beneath the seats (each seat had its own "mushroom" ventilator) and used to fill the main auditorium and balcony area. Air was drawn out through vents around the Theatre. This method ensured a steady circulation of fresh air in the Theatre at all times. This ventilation system (Patent #821,989) was first used to great effect at Sid Grauman's Million Dollar Theatre (1918) in Los Angeles. *Chapman's Alician Court Theatre, Fullerton, California [Opening Night Program]*. Fullerton, CA: [Privately Printed], 1925. On file in the Launer Room, Fullerton Public Library.

¹⁸"Formal Opening for Roy J. Lyon Tire Service, New Station in Fullerton is Tomorrow Night." *Fullerton Daily News Tribune* July 12, 1929, p. 6; "Celebration to Open New Service Station." *Fullerton Daily News Tribune* July 12, 1929, p. 14. Includes black and white drawing of the Firestone building and portraits of manager Harry F. Rees, president Roy J. Lyon, and assistant manager Orval I. Lyon.

¹⁹Thompson came from Los Angeles around 1918 to erect a home for the banker Frederick Krause on the corner of Malvern and Spadra (525 N. Spadra). This two-story Colonial Revival house was later moved to 865 N. Grandview. Thompson also designed the Fullerton Boys and Girls Library (1207 N. Lemon), now housed in Hillcrest Park and used as a recreational building. Thompson remained in Fullerton (217 N. Berkeley) doing extensive building until 1939 when he moved to Santa Rosa, where he died on September 28, 1943. Thompson subcontracted out the work on the Firestone building to Fullerton contractors: J. E. Lechner did the plastering and stuccoing, J. L. Hider the brickwork, W. T. Kisner & Son the wrought iron work, Jack Riley and Son the painting and decorating, Reliable Sheet Metal Works the sheet metal and skylight work, and C. W. Reeve the plumbing. "A. M. Thompson, Contractor, Dies." *Fullerton Daily News Tribune* September 29, 1943, p. 1.

²⁰"Stores in the Spanish Style Illustrating Modern Types of Recent California Work, Morgan, Walls & Clements, Architects." *Architectural Forum* June 1924, p. 239-244; Marquis, Donald E. "The Spanish Stores of Morgan, Walls & Clements." *Architectural Forum* June 1929, p. 901-916. Morgan, Walls & Clements was one of a number of Los Angeles firms that introduced the elaborate details of Spanish and Mexican Churrigueresque and Plateresque forms to Southern

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 3

California architecture. While Morgan, Walls & Clements are noted for their larger projects, the firm actually made its money from numerous smaller one- and two-story structures constructed throughout Southern California. Hlava, Diane Williams. *Diversity, Conformity and Innovation: A Study of the Commercial Work of Morgan, Walls & Clements 1920-1940*. M.A. Thesis, University of California, Los Angeles, 1988.

²¹Westlake Reed Leskosky, One East Camelback Road, Suite 690, Phoenix, Arizona 85012, 602-212-0451; www.WRLdesign.com

²²"Chapman, Charles Clarke." *Who Was Who in America*. Vol. II. Chicago: A. N. Marquis Company, 1950; "Charles C. Chapman." Spalding, William A. *History of Los Angeles City and County, California*. Vol. III: Biographical. Los Angeles: J. R. Finnell, 1931, p. 587-591; "C. C. Chapman Dies at Ranch." *Los Angeles Times* April 7, 1944, p. A1; *Charles C. Chapman: A Documentary*. Orange: Chapman University, 1998. Videocassette on file in the Launer Room, Fullerton Public Library.

²³The firm, which had aspirations of building other theaters throughout Orange County, incorporated on April 2, 1925 and dissolved on April 8, 1929. "Articles of Incorporation of Orange Belt Theatres."; "In the Superior Court of the State of California in and for the County of Orange in the Matter of the Application for Dissolution of Orange Belt Theatres, a Corporation." On file with the California State Archives, Sacramento.

²⁴C. Stanley Chapman anticipated that the theater building would cost \$375,000. The Chapman family funded \$200,000 for the project and tried to raise an additional \$175,000 through seven percent serial gold bonds. "\$175,000 Chapman Theatre Building, Fullerton, California." *Los Angeles Times* July 1, 1924, p. 16.

²⁵C. Stanley Chapman sponsored a local contest to name the theater and create a slogan. Mrs. Florence T. Jacobsen (118 N. Spadra) and Mrs. Mary West (120 W. Commonwealth) came up with the winning name. Runners-up were the Florentine, the Venetian, and the Italian Theaters. Miss Gertrude E. Marston came up with the winning slogan, "The Theater Beautiful." "Fullerton's New Theater Given Name." *Fullerton Daily News Tribune* April 6, 1925, p. 1.

²⁶A descendent of Robert E. Lee and Light Horse Harry Lee, Wilber came with his family from Albion, New York to California in 1885. After leaving high school, he moved to Denver where he served as city editor of the *Rocky Mountain News*, the *Denver Post*, and the *Denver Times*. In 1914, he moved to San Diego where he and a partner managed two motion pictures theaters. In 1917, Wilber moved to Fullerton where he converted a building on Harbor Boulevard into the Rialto Theatre, which developed a reputation for offering the best first-run movies available from Hollywood at affordable prices. His daughter Alice Ellen played the piano during film presentations at the Rialto. It was Wilber who brought movie business expertise to the Fullerton project. Through his connections, Wilber was able to snag new film releases from Hollywood and to set up many movie premiers that took place at the Theatre. "Harry Lee Wilber." *History of Orange County with Biographical Sketches*. Ed. Samuel Armor. Los Angeles, CA: Historic Record Company, 1921, p. 1503; "Rialto Theatre." *Brea Progress*, 1918 (?).

²⁷Dolla and her husband Will C. Harris, an architect and builder, came to Fullerton from Malcomb, Illinois in 1894 and became well-known for designing and building well-crafted bungalows (known as the Harris Bungalows), which were sold by the Chapman Brothers. Mrs. Harris had tearooms in the New York Store on Grand Avenue and the Barker Brothers Store (11th floor) at 2200 West Seventh in Los Angeles, and a third store at 1841 North Cahuenga in Hollywood. Tearooms were enormously popular in America in the first half of the twentieth century. They attracted the social elite, who found it convenient and charming to entertain their guests in tearooms. The large and high-class Mary Louise Tea Rooms were known for their salads, dainty sandwiches, and desserts. The Tea Rooms were the frequent site of banquets, wedding

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 4

showers, bridesmaids' luncheons, and fashion shows and were often mentioned in the society pages of the *Los Angeles Times* and *Fullerton News Tribune*. The Fullerton Tea Room offered lunches and dinners for \$1.50. When her husband died in 1931, Mrs. Harris sold the Mary Louise Tea Rooms to the Pig'n Whistle Corporation.

²⁸Laura's Flower Shoppe was originally located at 404 North Spadra. In March 1927, Yaeger, who also worked as the auditor for the Fox Fullerton Theatre, married Paul Lazeres, manager of the Mission Inn, the first restaurant to replace the Mary Louise Tea Rooms. "Flower Shop to Open Tomorrow." *Fullerton Daily News Tribune* December 14, 1925, p. 1.

²⁹C. Stanley Chapman is listed as the owner on the building's plans, but Charles C. Chapman appears to have been responsible for the entire project.

³⁰"C. S. Chapman City Holdings in New Hands; A. Gregory, Redlands, Exchanges Ranch, Includes Theater." *Fullerton Daily News Tribune*, March 31, 1930, p. 1; Chapman, Charles C. *The Career of a Creative Californian, 1853-1944*. Los Angeles: Anderson, Ritchie & Simon, 1976, p. 172-173.

³¹Kaufman, Preston J. *Fox—the Last Word*. Pasadena, CA: Showcase Publications, 1979, p. 42.

³²"Fox Theaters, Now Scarce, Are Relics of Silver Screen." *Los Angeles Times* December 2, 2004, p. B2. Includes a color photograph of the Fox Fullerton Theatre and a list of Fox movie theaters in Southern California that have been closed or demolished.

³³*Chapman's Alician Court Theatre, Fullerton, California [Opening Night Program]*. Fullerton, CA: [Privately Printed], 1925, p. 9. On file in the Launer Room, Fullerton Public Library.

³⁴A soloist and a director, Fallas studied with Max Bendix and Harry Diamond. He was formerly director of the Orpheum Theatres in St. Joseph, Missouri and Pine Bluff, Arkansas. The first orchestra consisted of ten musicians.

³⁵David Jackson Marr (1882-1951), a London immigrant, and John C. Colton started the Marr and Colton Organ Company in 1915 in Warsaw, New York. Workers would construct an organ on plant premises, then dismantle it for shipment, and reassemble the parts at the instrument's designation. Angelo Morong (Schenectady, New York) installed most of the firm's organs, including the one in the Fox Fullerton Theatre. The firm built about 300 theater organs, ranking as the country's sixth largest organ builder. At its height in the mid-twenties, the company had 375 people on its payroll and offices in New York, Chicago, Detroit, and Los Angeles. The firm is remembered for its invention known as the "Symphonic Registrator" in which preset stops on the console were labeled with emotions—anger, jealousy, suspense, excitement—designed to reflect the emotion of the silent film. The Marr and Colton Company built one of its largest theater organs for the 4,000-seat Rochester Theatre in New York. Other notable installations include the Oriole Theatre in Detroit, the Rivoli Theatre in Toledo, Ohio, and Zaring's Egyptian Theatre in Indianapolis, Indiana. Although the company advertised itself as "America's Finest Organ," the organs produced were cheaply made and not designed to last longer than ten years. The Depression of the 1930s and the advent of talking pictures eventually doomed the company, which ceased business in 1932. Klos, David. *Encyclopedia of the American Theatre Organ, Volume I*. Pasadena: Showcase Publications, 1985, p. 289-313; Landon, John. *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*. Westport, Conn.: Greenwood Press, 1983, p. 42-45; "Hugh Pipe Organ to Be Feature of New Chapman Theatre." *Fullerton Daily News Tribune* May 27, 1925, p. 4. Includes drawings of the proscenium and the stairway to the mezzanine level.

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 5

³⁶In addition to the Fox Fullerton organ, Marr and Colton built organs for only three other theaters in California: the Brayton Theatre in Long Beach, the Tempest Theatre in Los Angeles, and the Rialto Theatre in Stockton, California. The Marr and Colton Company's main plant was in Warsaw, New York, but at the time of the Fox installation, the Company was negotiating for a site to build a branch plant in Fullerton, which was never constructed.

³⁷Johnson was the organist at the Forum Theatre (4050 West Pico), but is best known for his Wurlitzer instrumentals during meals at famous Clifton's Cafeteria in Los Angeles. A composer, he wrote the score for the silent film version of the *Wizard of Oz* (1925) and penned a number of tunes, including "King of the Air March" (1910), "Salute to Panama" (1914), "Boy Scouts Parade March" (1915), and "I Want to Grow with Growing Omaha" (1923). Rehrig, William H. *The Heritage Encyclopedia of Band Music, Composers and Their Music, Volume I*. Ed. Paul E. Bierly. Westerville, OH: Integrity Press, 1991, p. 377; "Of Interest in Melody's Realm." *Los Angeles Times* July 6, 1924, p. B38. Includes a black and white photo of Johnson.

³⁸"James A. Crawford." *Hollywood Reporter*. March 24, 1966. Crawford died on February 21, 1966 in Visalia, California. After opening night, local organist Tim Crawford (440 Jacaranda Place) was also called upon for special recitals and film presentations.

³⁹"Plan Big Night with Vaudeville." *Fullerton Daily News Tribune* June 4, 1925, p. 6.

⁴⁰"Chapman's Alician Court Theatre [Advertisement]." *The Tidings*, July 3, 1925, p. 40.

⁴¹"Outstanding Talkies Have Initial District Showing in Fullerton." *Fullerton Daily News Tribune*, October 2, 1930, p. 1.

⁴²"Talking Films Open Sunday." *Fullerton Daily News Tribune*, February 16, 1927, p. 1.

⁴³Sims, Dora May. *Ostrich Eggs for Breakfast: A History of Fullerton for Boys and Girls*. Rev. ed. Fullerton: Fullerton Public Library, 1986, p. 131; "News for Boys and Girls; Mickey Mouse Club Coming Saturday at Theatre." *Fullerton Daily News Tribune* April 22, 1931, p. 1; "Back to School Party Is a Hit." *Official Bulletin of the Mickey Mouse Club* vol. 1, no. 24, October 15, 1931, p. 1. On file in the Walt Disney Archives, Burbank, California.

⁴⁴"Spanish Style Architecture for City: Fullerton's Chance for National Fame is Knocking at the Door." *Fullerton Daily News Tribune* July 12, 1919, p. 1; "Plan City Beautiful: Uniform Style of Architecture is Object of Planning Committee; City Trustees Will Heartily Co-operate with Board of Trade." *Orange County Tribune* July 16, 1919, p. 1; "All Invited to Attend Meeting." *Orange County Tribune* July 17, 1919, p. 1; "Fullerton to Advance: Spanish Colonial Uniform Style of Architecture Adopted." *Orange County Tribune* July 19, 1919, p. 1; "Vision Comes to Fullerton." *Los Angeles Times* July 27, 1919, p. 118; Marsden, Raleigh A. "Choosing an Architecture for a Town." *California Southland* Dec. 1919-Jan. 1920, p. 7-8.

⁴⁵Both Chapman Park buildings, which are known for their Churrigueresque detail, are Los Angeles Historic Cultural Monuments. Morgan, Willard D. "The Super Drive-In Emerges from Competitive Whirl." *Chain Store Review* October 1930, p. 10-12, 40. C. Stanley Chapman also employed Morgan, Walls & Clements in 1928 and again in 1932 to plan additions and alterations to a store (201 E. 4th Street) in downtown Santa Ana.

⁴⁶Sullivan, M. S. "How Firestone Sells 600,000 Gallons a Year at Two Stations." *National Petroleum News* June 4, 1930, p. 107-108. In May 1931, Harvey Firestone (1868-1938), the president and owner of the Company, made a well-publicized trip to the Fullerton store. "Harvey Firestone Pays Visit to Fullerton Agency." *Fullerton Daily News Tribune* May 4, 1931.

United States Department of the Interior

National Park Service

National Register of Historic Places

Continuation Sheet

Section number 9 Page 6

⁴⁷Longsteth, Richard. *The Drive-in, the Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941*. Cambridge: MIT Press, 1996, p. 3-31. Includes photographs of super stations built by tire companies that look similar to the Fullerton Firestone Building; Williams, C. H. "Successful One-Stop Management Analyzed." *Petroleum Marketer* vol. 15, no. 4, October 1931, p. 19-23; "Super Station Embodies Unique Architectural Design." *The Petroleum Marketer*, vol. 14, July 1929, p. 44.

⁴⁸Clements was a native of Centerville, Maryland, where he was born on March 3, 1883, the son of a physician. His maternal grandmother, Rebecca Todd, was a sister of Mary Todd Lincoln. He was educated at private schools in Delaware and attended the Drexel Institute in Philadelphia, graduating in 1904. In 1905, he completed postgraduate study at the Drexel Institute, and from 1906 to 1908 attended special architectural courses at the Boston Institute of Technology (now M.I.T.). In 1911, he moved to Los Angeles where he practiced architecture until his retirement in 1965. His first work in Los Angeles was as a designer for Robert Farquhar. He then headed the architectural department of the Frank Meline Company, a real estate development enterprise. In 1922, he joined the firm of Morgan, Walls & Morgan. He acquired the entire practice in 1937, and the firm was renamed Stiles O. Clements, Associated Architects & Engineers. Interested in civic affairs, Clements served on the Los Angeles County Regional Planning Commission, was one of the founders of Los Angeles Beautiful, and originated the Los Angeles Trees-in-the-Streets Program. Upon his death on January 15, 1996, the Los Angeles County Board of Supervisors and the Los Angeles City Council adjourned their meetings in memory of his great contributions to the community. Clements is credited for being responsible for much of the development of modern commercial architecture in Los Angeles, designing 69 buildings along the portion of Wilshire Boulevard known as the Miracle Mile. Some of his better-known buildings are the Pellissier Building (3790 Wilshire Blvd., Los Angeles), the Hollywood Race Track (1050 South Prairie Avenue, Inglewood), the Adamson House (23200 Pacific Coast Highway, Malibu), the Samson Tyre and Rubber Company Plant (750 Citadel Drive East, Commerce), now the Citadel Shopping Mall, and the downtown Pershing Square Garage, a 2800-car installation with three-level underground parking. He also designed the Mayan, Belasco, Music Box, and El Capitan Theatres. The building plans and papers of Morgan, Walls & Clements are housed in the Huntington Library in San Marino, California. The collection includes the plans for the three buildings designed by Clements for Charles C. Chapman and the firm's two commissions for C. Stanley Chapman in Santa Ana. Clements was an architect of great talent and diversity who worked in a variety of styles, including Spanish Colonial Revival, art deco, zigzag moderne, and other contemporary designs. "Clements, Stiles [Oliver]." *The National Cyclopedia of American Biography*. Volume 53. New York: James T. White & Company, 1971, p. 307. Includes a photograph of Clements; "Clements, Robert Oliver." *Moore's Who is Who in California*. Los Angeles: John M. Moore, 1958, p. 162; "Clements, Stiles Oliver." *Who's Who in California: a Biographical Directory, 1928-29*. San Francisco: Who's Who Publishing Company, 1929, p. 477; "Stiles O. Clements." *Olympic Edition of Who's Who in Los Angeles County, 1930-31*. Los Angeles: Charles J. Lang, Publisher, 1931; "Miracle Mile Designer Stiles Clements Dies [Obituary]." *Los Angeles Times* January 16, 1966, p. 3.

⁴⁹"Class A Theatre and Café." *Southwest Builder and Contractor* July 11, 1924, p. 55; "Business Building (Fullerton)." *Southwest Builder and Contractor* July 11, 1924, p. 53; "Fullerton to Get New Showhouse." *Los Angeles Times*, August 10, 1924, pt. 5, p. 5; "New Chapman Theater Will Be One of Southland's Beauty Spots." *Fullerton Daily News Tribune* July 3, 1924, p. 4. Progress on the Theatre was also tracked: "Theaters and Halls." *Southwest Contractor and Builder* March 7, 1924, p. 55, July 4, 1924, p. 52.

⁵⁰"Chapman Opens New Theater at Fullerton." *Los Angeles Times* May 29, 1929, p. 13; "Chapman's Alician Court Theatre Restfully Beautiful in Interior." *Fullerton Daily News Tribune* May 22, 1929, p. 1.

⁵¹The only other movie theater in Fullerton is a multiplex at 1001 South Lemon constructed in the 1990s.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 7

⁵²"Plan New Homes." *Los Angeles Times* April 17, 1910, pt. 5, p. 20, 24. Includes a photograph of the dwelling.

⁵³Meyer was born in the family home in Los Angeles on October 7, 1874 and was a graduate of Los Angeles High School. He started out in the hay and feed business. Meyer served as president of the Milwaukee Building Company and its successor Meyer and Holler, Inc. until his retirement in 1941. He married one of his clients, widow Mabel Miles Gray, and the two were members of the social register. After retirement, he moved to Santa Barbara, living in the California Hotel owned by his stepson Miles Robert Gray until his death on April 1, 1955 at the age of 90. "Certificate of Death: Mendel Meyer." On file in the Office of the County Clerk-Recorder, Santa Barbara; "Mendel Meyer, Veteran L.A. Builder, Dies." *Los Angeles Times* April 2, 1955, p. A6.

⁵⁴"Articles of Incorporation, October 22, 1906." On file in the California State Archives, Sacramento.

⁵⁵In 1923, the firm legally changed its name from the Milwaukee Building Company to Meyer & Holler. "In the Matter of the Application of Milwaukee Building Company, a Corporation, for Change of Name; In the Superior Court of the State of California in and for the County of Los Angeles, December 5, 1923." On file with the California State Archives, Sacramento.

⁵⁶In 1920, Vidor persuaded his father Charles S. Vidor to sell his insurance business and undertake the building and management of a studio (Vidor Village). They purchased a square block on Santa Monica Boulevard in Hollywood, but did not have the finances needed to construct studio buildings. Meyer and Holler agreed to construct the buildings. Vidor was to pay a rental fee with an option to buy after a certain time at a set price. When the Depression hit, Vidor could not pay the rent and sued the firm, charging that it was actually not rent he was paying, but interest, a violation of usury laws. Meyer and Holler were not notified of the action, but were ordered by Appellate Judge Gavin W. Craig to pay a \$50,000 penalty. The lawsuit bankrupted the firm. Three years later, Judge Crawford (1878-1948), a member of the Charles Crawford crime syndicate in Los Angeles, was convicted in federal court of conspiracy to obstruct justice in the widely publicized Italo Petroleum Case. "Bankruptcy No. 19391-C in the District Court of the United States for the Southern District of California, Central Division, October 10, 1932." On file in the National Archives and Records Administration, Pacific Region, Laguna Niguel, California; Vidor, King. *A Tree is a Tree*. New York: Garland Publishing, 1977, p. 85-90; Holler, Wesley C. "Meyer and Holler." 1968; "Vidor Makes Plans Known." *Los Angeles Times* September 5, 1920, p. IIIB; "New Film Studio: Plant for King W. Vidor to Be Occupied in Near Future." *Los Angeles Times* June 20, 1920, p. V1; Rasmussen, Cecilia. "Powerful L.A. Couple Fell from Prominence; Erwin 'Pete' Werner and His Wife, Helen, Were Top Players in City Politics During the 1930s but Corruption Probes Blocked Their Ambitions." *Los Angeles Times* May 22, 2005, p. B2. At the time of the court ruling, the archives of Meyer and Holler were partially dispersed but mostly destroyed in connection with the bankruptcy proceedings. Blueprints of some projects are retained by various public agencies and building owners in Southern California.

⁵⁷"Articles of Incorporation of Meyer & Holler, October 8, 1934." On file with the California State Archives, Sacramento.

⁵⁸"Certificate of Dissolution of Meyer & Holler, a California Corporation, April 15, 1941." On file with the California State Archives, Sacramento.

⁵⁹Drohojawska-Philp, Hunter. "Hizzoner's Digs." *Los Angeles Magazine* November 1995, p. 134-139. Also: "Getty House Restoration." Getty House Foundation. Available on the Internet at <http://www.gettyhouse.org/Restoration.htm>.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 8

⁶⁰Additional buildings designed by Meyer and Holler include: St. Mary's Armenian Apostolic Church (500 South Central, Glendale), a city of Glendale local historic landmark; the Wilson Building (Wilshire Boulevard and La Brea Avenue, Los Angeles); Professor's Row (4967-4985 Figueroa Street, Los Angeles), a series of Craftsman houses built for professors at the nearby campus of Occidental College; and the Thomas McNamara residence in Los Angeles, featured in *American Architect—The Architectural Review* vol. 124, no. 2431, October 24, 1923, n.p.

⁶¹Gebhard, David and Robert Winter. *An Architectural Guidebook to Los Angeles*. Salt Lake City, UT: Gibbs-Smith Publisher, 2003. The Fox Fullerton Theatre was included in the 1994 edition.

⁶²"Standard Film Laboratories." *American Architect and Architecture* May 20, 1925, p. 480-482. Photographs of the Laboratory. In 1921, Los Angeles was producing eighty percent of the movies issued in the United States, but was still shipping nearly all its film developing and printing to New York. This laboratory represented a major manufacturing shift for the movie industry. When the Laboratory opened it had the capacity to develop 1.2 million feet of film a week, but by 1921, that figure had risen to ten million feet of film per month. Meyer & Holler also built Rothaker Film Laboratories (5515 Melrose Avenue). "Plans for Film Plant Finished." *Los Angeles Times* January 16, 1921, p. V1; "New Film Unit in Hollywood." *Los Angeles Times* August 12, 1924, p. A16.

⁶³As part of the Hollywood Boulevard and Entertainment District, the Egyptian Theatre, the Chinese Theatre, the Montmartre, the Security Pacific Building (6777 Hollywood Boulevard), and a former car dealership (7001 Hollywood Boulevard) were placed on the National Register in 1985. Nomination application on file with the National Park Service.

⁶⁴Kelley, H. Roy. "Grauman Theatre, Hollywood, Calif." *American Architect* January 31, 1923, p. 125-127.

⁶⁵Jennings, Frederick A. "Theater Designed in the Egyptian Style." *Architect and Engineer* March 1923, p. 77-84.

⁶⁶"Chinese Theatre, at Hollywood, California." *American Architect* August 20, 1927, p. 251-268; "Grauman's Chinese Theatre, Hollywood." *Architectural Digest* vol. 6, no. 4, 1928, p. 82-85; "Grauman's Chinese Theatre, Hollywood, California, Portfolio Current Architecture." *Architectural Record* July 1927, p. 113-121.

⁶⁷Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles: Rosebud Books, 1981, p. 107.

⁶⁸In 1923, Meyer and Holler, Inc. consulted in the early stages of planning a theater that was eventually executed by other architects as the Alexander Theater (The Alex) in Glendale (216 N. Brand). There is reasonable likelihood that the consultation in Glendale may have been a fourth courtyard theater. Email, Alfred Willis, June 21, 2005.

⁶⁹The 1212-seat California Theatre (235 West Third Street) opened in November 1923 on the first floor of an investment building at Third and Main Streets as both a motion picture and vaudeville theater. The opening feature picture was *Hospitality* with Buster Keaton. Keaton and his wife Norma Talmadge showed up for the opening. Until the opening of the Fox Theatre in 1931, the California Theatre was the principal theater not only in Pomona but in the entire Pomona Valley. Lothrop, Gloria Ricci. *Pomona: A Centennial History*. Northridge, CA: Windsor Publications, Inc., 1988, p. 87; "Pomona Opens New Playhouse." *Los Angeles Times* November 28, 1923, p. 112.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 9

⁷⁰The Cabrillo Theater was built by a Mrs. Dodson in commemoration of her grandfather, Don Jose Sepulveda, from whom she inherited the greater part of the Palos Verdes peninsula that he received as a grant from the King of Spain. The \$600,000 vaudeville and motion picture theater was named after Juan Cabrillo who first discovered and named Palos Verdes. The interior was designed to represent a Spanish galleon at sea. "To Open Harbor Theater; New \$600,000 Memorial Structure to Present Initial Performance Tonight." *Los Angeles Times* November 15, 1923, p. 1113; "Meyer & Holler (Milwaukee Building Co), Los Angeles [Advertisement]." *Los Angeles Times* January 1, 1924, p. D20. Includes a black and white photograph of the exterior of the Cabrillo Theater.

⁷¹The Spanish Renaissance-inspired West Coast Theatre (333 E. Ocean Blvd.), designed for both motion pictures and vaudeville by architect Raymond M. Kennedy, opened on July 7, 1925 in downtown Long Beach. In 1928, it was purchased by Fox West Coast Theatres and renamed the Fox West Coast Theatre. The Theatre was razed in 1987, and the site is now occupied by a hotel. The classical nude statue in the niche on the façade (called Venus) was saved and installed atop a fountain with a commemorative plaque honoring the Theatre in the hotel's courtyard. "Theater, Stores, Offices." *Southwest Builder and Contractor* May 23, 1924, p. 52; "Skyscraper is Planned." *Los Angeles Times* October 18, 1923, p. 11; "Beach Has New Theaters." *Los Angeles Times* July 12, 1925, p. F1.

⁷²Meyer & Holler were listed as the architects in the Fox Theatre's opening night program, and at the Theatre's dedication Mendel Meyer was introduced as the building's architect by Charles C. Chapman.

⁷³Edward York (1863-1928) and Philip Sawyer (1868-1949), who had trained in the offices of McKim, Mead, and White, specialized in the design of banks and hospitals. Howard Greenley (1890-1963), who served as president of the Architectural League of New York from 1921-1923 and as vice-president of the Society of Beaux-Arts Architects, was known for his massive residences, hotels, office buildings, and schools. He best known buildings are the Romanesque Revival Corning Free Academy (1922) in Corning, New York, and the Prince George Hotel in New York City.

⁷⁴Biographical information on Kennedy obtained from: "State of California Application for Examination for Certificate, November 29, 1927 [Raymond M. Kennedy]." On file with the California Board of Architectural Examiners, Sacramento, California. Kennedy received his state certificate to practice architecture in California on March 6, 1928 and was also a member of the American Institute of Architects; "Autobiography, Raymond M. Kennedy, Architect." 1976 typescript. Compiled by one of Kennedy's USC students. On file with the Division of Rare and Manuscript Collections, Carl A. Kroch Library, Cornell University, Ithaca, New York; Email, Alfred Willis, June 21, 2005.

⁷⁵*Petroleum Building by Meyer & Holler.* Available at http://you-are-here.com/downtown/1925_petroleum.html. Color photograph of the building.

⁷⁶"Bank Home Completed in Hollywood." *Los Angeles Times* July 1, 1928, p. E3. Includes a black and white photograph of the building.

⁷⁷"Glendale's Newest Religious Temple; First Church of Christ, Scientist, Beautiful Edifice." *Los Angeles Times* January 16, 1927, p. F12. Includes a black and white photograph of the Greek Revival church. The church's Greek Ionic capitals were modeled on those on the Acropolis.

⁷⁸"E. Clem Wilson Building." *Architectural Digest* vol. 8, no. 2 (1931), p. 51-53. Photographs of the building.

⁷⁹Buildings designed by Raymond M. Kennedy are included in his application to the California Board of Architectural Examiners and in the "Autobiography, Raymond M. Kennedy, Architect," as well as in his drawings and architectural renderings.

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 10

⁸⁰"Chapman's Court Theatre/Fox Fullerton, Calif." #CA-195-1. Photograph of mural renderings by Raymond M. Kennedy from Raymond Kennedy, Jr. Part of the B'hend and Kaufman Archives at the Fairbanks Center for Motion Picture Study, Beverly Hills, California.

⁸¹Lindberg, Ted. "Anthony Heinsbergen at the Orpheum." *Vanguard* April 1977, p. 13; Hecker, John. "The Curtain Rises Again on the Historic Pantages Theatre." *TD&T* Winter 2003, p. 60-69.

⁸²"New Career Begins: Noted Mural Painter Becomes Easel Artist." *Los Angeles Times* June 14, 1953, p. B2.

⁸³"Artist was Famous for Deliberate Excess [Obituary]." *Los Angeles Times* June 22, 1981, p. 14.

⁸⁴Historical murals were not that uncommon in motion picture palaces of the era. The Carthay Circle Theatre in Los Angeles, for example, featured a western history theme.

⁸⁵"Avalon Theatre." *Robb Report Home Entertainment*. 2003. <http://www.hedmag.com/Extraordinary-Theaters/Avalon-Theatre.asp>.

⁸⁶"Beckman, John." *Contemporary Theatre, Film, and Television: A Biographical Guide Featuring Performers, Directors, Writers, Producers, Designers, Managers, Choreographers, Technicians, Composers, Executives, Dancers, and Critics in the United States and Great Britain*. Vol. 8. Detroit: Gale, 1990, p. 40; Hammer, Judith. "John Gabriel Beckman: A Los Angeles Art Treasure." *Los Angeles Conservancy [newsletter]*, November/December 1989; "John Beckman: Designed Sets for 'Casablanca,' TV [Obituary]." *Los Angeles Times* October 28, 1989, p. 34; "John Beckman." *Daily Variety* October 30, 1989; "John Beckman [Obituary]." *Hollywood Reporter* October 30, 1989, p. 41; *The Last Remaining Seats: Movie Palaces of Tinseltown*. Pasadena: Navigator Press, 1977, p. 72, 79, 120-127. Includes color photographs of Beckman's murals for the Chinese and Avalon Theatres; *Hollywood's Magical Island—Catalina*. Directed, written, and produced by Greg Reitman. Blue Water Entertainment, Beverly Hills, 2003. DVD. Footage of Beckman and the restoration of the Catalina murals.

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 11

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United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Verbal Boundary Description:

Parcel 1: Lot 1 of Central Addition to Fullerton, in the City of Fullerton, County of Orange, State of California, as per map recorded in Book 7, pages 7 and 8 of miscellaneous maps, in the Office of the County Recorder of said county. Except the north 98 feet thereof. Also except that portion thereof described in the deed to the City of Fullerton recorded April 22, 1971 in Book 9613 page 929 of official records of said county. Parcel 2: The west 7 feet of the south ½ of Lot 2 of Central Addition to Fullerton, in the City of Fullerton, County of Orange, State of California, as per map recorded in Book 7 pages 7 and 8 of miscellaneous maps, in the Office of the County Recorder of said county. Parcel 3: A right of way and easement over the easterly 20,000 feet of the northerly 98,000 feet of Lot 1 of Central Addition to Fullerton, in the City of Fullerton, County of Orange, State of California, as per map recorded in Book 7, pages 7 and 8 of miscellaneous maps, in the Office of the County Recorder of said county.

Boundary Justification:

The boundary includes the property historically associated with the Theatre and the L-shaped service facility on the south side added in 1929.

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Black and White Photographs:

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1925
Launer Room, Fullerton Public Library
Exterior, facing west
1 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1925
Launer Room, Fullerton Public Library
Exterior, facing west
2 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1925
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, auditorium, facing north
3 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1925
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, auditorium, facing south
4 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1933
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Exterior, facing southwest
5 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
1940
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Exterior, facing west
6 of 23

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Black and White Photographs (continued):

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
August 2, 1955
Nate Singer, Western Photo Company of Los Angeles
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, mezzanine
7 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
August 2, 1955
Nate Singer, Western Photo Company of Los Angeles
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, auditorium, east wall
8 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
August 2, 1955
Nate Singer, Western Photo Company of Los Angeles
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, auditorium west wall
9 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
August 2, 1955
Nate Singer, Western Photo Company of Los Angeles
Fairbanks Center for Motion Picture Study, Beverly Hills, California
Interior, auditorium, facing north
10 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2005
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, facing southwest
11 of 23

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Black and White Photographs (continued):

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2005
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, south side
12 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2005
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, east side
13 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2005
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, south side
14 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
Feb. 6, 2005 (*Orange County Register*, Local Section, page 1)
Mark Rightmire
Orange County Register Photograph Archives
Interior, auditorium, facing north
15 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2005
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Interior, auditorium, facing south
16 of 23

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Black and White Photographs (continued):

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2006
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, facing east
17 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2006
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, facing northeast
18 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2006
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, facing west
19 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2006
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, café section, facing west
20 of 23

Fox Fullerton Theatre Complex
500-512 Harbor Boulevard
Fullerton, California 92832
Orange County
May 2006
Kathryn Morris, Fullerton Heritage
Launer Room, Fullerton Public Library
Exterior, café courtyard, facing north
21 of 23

Fox Fullerton Theatre Complex

Name of Property

Orange, California

County and State

United States Department of the Interior

National Park Service

National Register of Historic Places Continuation Sheet

Black and White Photographs (continued):

Fox Fullerton Theatre Complex

500-512 Harbor Boulevard

Fullerton, California 92832

Orange County

May 2006

Kathryn Morris, Fullerton Heritage

Launer Room, Fullerton Public Library

Interior, mezzanine murals, southwest corner

22 of 23

Fox Fullerton Theatre Complex

500-512 Harbor Boulevard

Fullerton, California 92832

Orange County

1941

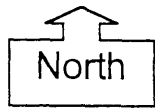
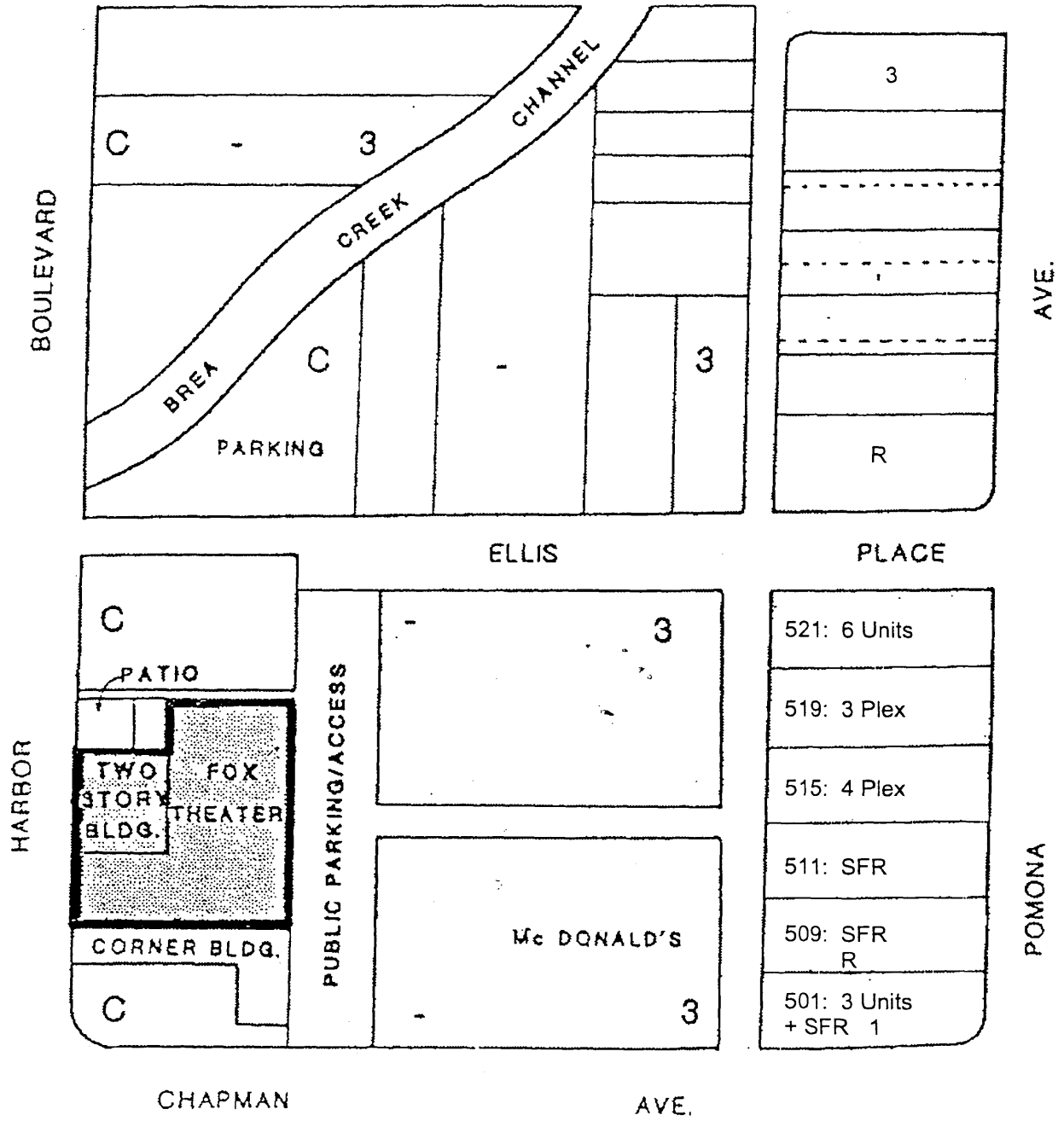
Fullerton Public Works Department

Launer Room, Fullerton Public Library

Exterior, facing northeast

23 of 23

Fox Fullerton Theatre Complex
 500-512 North Harbor Blvd.
 Fullerton, California 92832



Fox Theatre Site Map

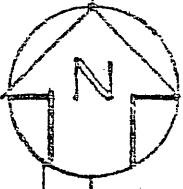
Fox Fullerton Theatre Complex
500-512 North Harbor Blvd.
Fullerton, Calif. 92832

FOX THEATRE

500-512 NO. HARBOR BLVD.

FULLERTON CALIFORNIA

SCALE = 50'

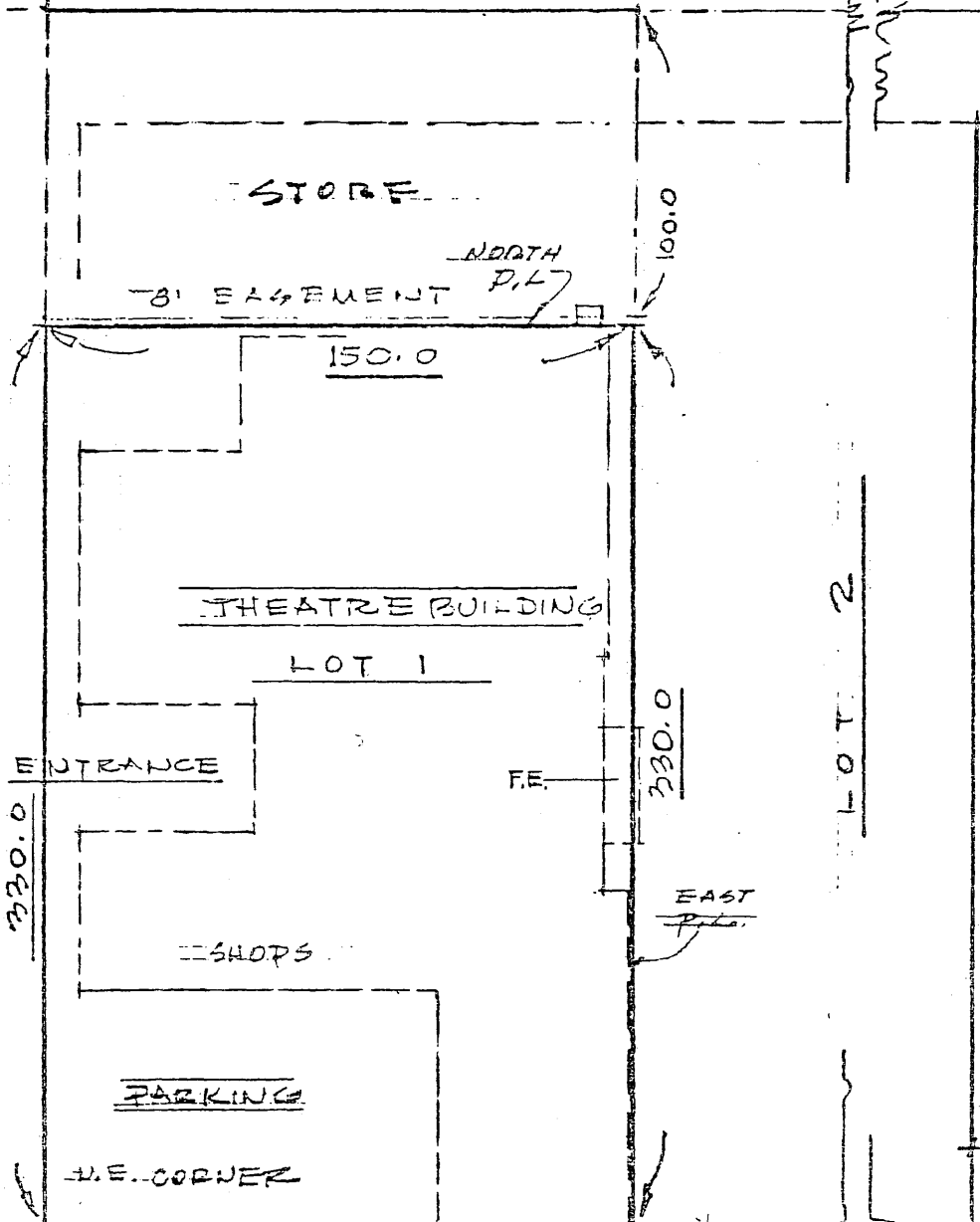


LAND AREA 34,800 SQ. FT.
W/ 7400 SQ. FT. PAVED PARKING

ELLI'S PLACE

(NORTH SPADRA ROAD)
20. HARBOR BOULEVARD

N. POMONA AVENUE



150.0

669.95

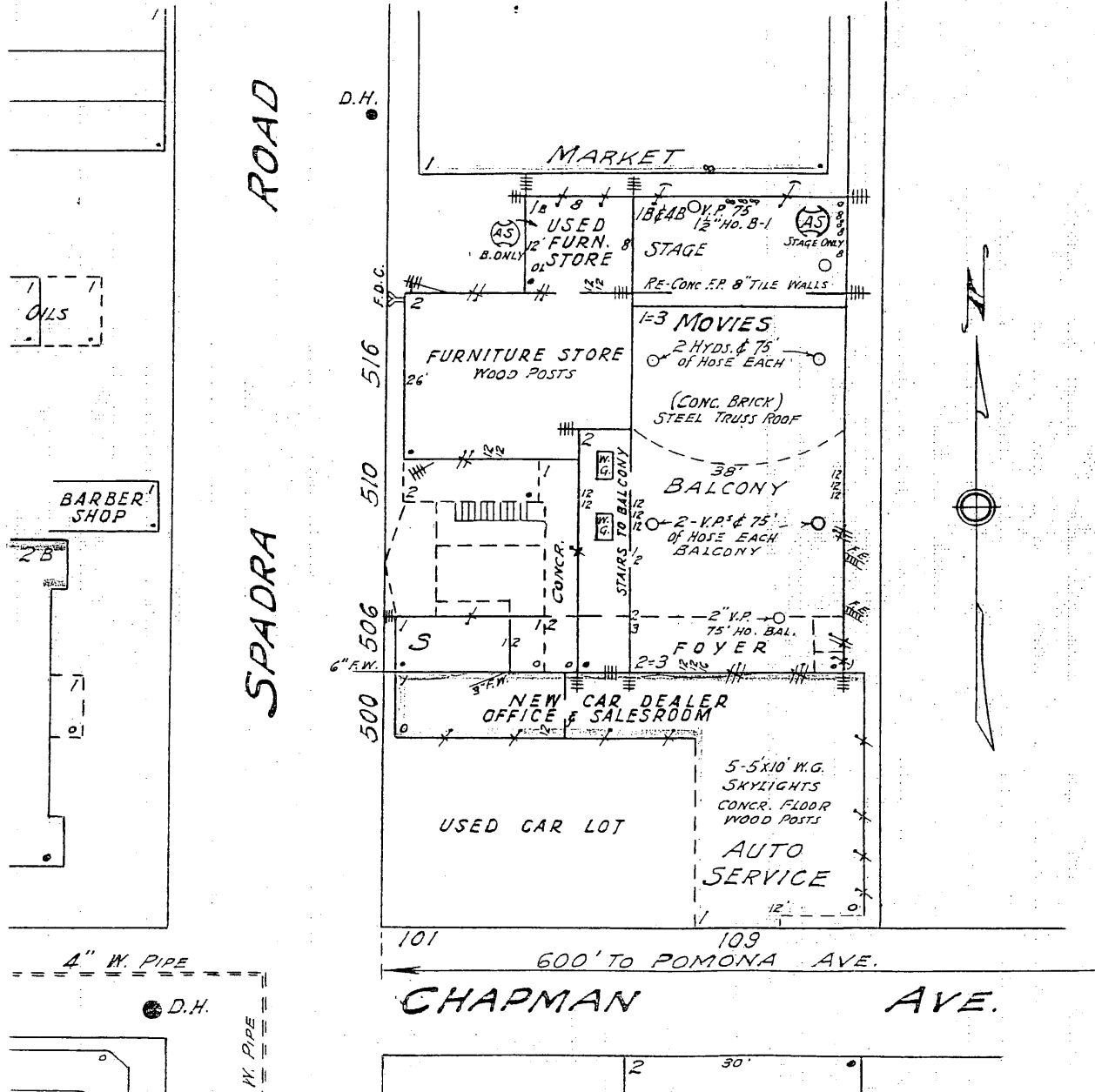
EAST CHAPMAN AVENUE

Fox Fullerton Theatre Complex
 500-512 North Harbor Blvd.
 Fullerton, CA 92832

NATIONAL THEATRES, INC.

FOX THEATRE

FULLERTON, CALIF.



COSGROVE & COMPANY, INC.
 OF LOS ANGELES

INSURANCE BROKERS AVERAGE ADJUSTERS
 SCALE 1"=50'

JAN. 1957