

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Fox Theatre Inglewood **DRAFT**
other names/site number _____

2. Location

street & number 115 N. Market Street

N/A	not for publication
N/A	vicinity

city or town Inglewood
state California Code CA County Los Angeles code 039(?) zip code 90301

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

None

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Recreation and Culture: Movie Theatre

Vacant/not in use

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Modern Movement: Streamline Moderne

foundation: concrete

walls: stucco

roof: asphalt

other: Sign: sheet metal

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph and narrative description

Exterior

The Fox Theater Inglewood sits on the west side of Market Street in downtown Inglewood, in Los Angeles County, California. The main façade faces East with a perpendicular vertical sign and projecting horizontal marquee set at an obtuse angle, both of which when originally covered in neon lights and could be viewed clearly from great distance by pedestrians and drivers coming both directions on Markets Street. This was classic Charles S. Lee, who preferred to use larger marquees and architectural elements such as towers or soaring vertical elements to display signage. At night the flatter elements of the façade simply fell away as the lights blazed, throwing the name of the theater in all directions, leading the eye from the tower, to the marquee and ultimately to the box office and recessed entrance. During the day the façade was still dominated by the central cross of the tower, marquee and entrance at the base, however it was also displayed a tripartite division of base, marquee and false front, the center of which was the tower.

The false front was the largest portion of the façade. Symmetrical in design, it is anchored in the center by the Art Deco tower sign, which was also the only portion of the false front to have color or lights. The tower, shaped like a knife blade, is constructed of metal sheeting on a frame. The north and south sides of the tower are concave in shape and extend like flashing under the scrolled panels on either side of the tower. To each of these sides were affixed large metal box letters F-O-X that were highlighted in neon. These letters have now been removed and are now lying on the roof of the marquee. Providing further emphasis on the central tower are two sets of four overlapping vertical panels. Each panel has an exposed rolled edge and is crowned by a scroll. These panels are placed in a stepped descending order of height outwards from the tower. To the north and south of this central arrangement are two blank concrete screens composed of two rectangles, the larger and taller of the two, though slightly recessed is closer to the tower.

Below the tower and false front is the marquee. Its design is also symmetrical with a central feature flanked by neon signage on either side. In the marquee's case the central feature is an abstract rococo figurehead consisting of a teardrop shaped central element flanked by two scrolls rolling backwards toward the theater. This figurehead sits upon a base in a recess at the central hinge of the marquee and was covered in neon tubing. On either side are two large backlit signage boards with small rails upon which red plastic block letters are hung to spell out what is playing or being advertised. These boards are surrounded by frames, which were decorated with neon lights in a repeating interlocking step pattern. At the far ends of the marquee were two neon Fox signs in a casual script set upon bases, also covered in neon tubing, the same height as the base of central figurehead. Today only the figurehead stripped of its neon and paint is exposed, the rest of the marquee has been boxed up behind plywood sheets.

The base of the façade is composed of four main elements, the box office, the recessed entrance and two small shop fronts. The box office following the Lee/Moeller redesign was a typical design favored by Fox West Coast Theaters and repeated in several other theaters such as Fox Wilshire, Beverly Hills, the Crest, Sacramento, and the Belmont in Long Beach to name a few. It was a little petite streamlined rococo pavilion whose base was covered with curved brushed metal sheeting above which was a bowed glass window? The little structure was then festooned with a centrally placed rococo arabesque and crowned with a swirling recalled tiara of molded plaster. The box office was placed at the threshold of the recessed vestibule, where in the words of Charles S

Lee, “the show begins on the sidewalk”. According to Maggie Valentine, architectural historian, “the art of the seduction began with the eschewing of straight lines and corners, creating soft spaces and undulating lines, the space moving customers through the doors and into the theater...Patrons were greeted everywhere with color, light and waves of pattern and shapes.” The Fox Inglewood was no exception. Terrazzo of gold and red was laid in a raucous pattern of scrolls and waves, above a whale’s mouth of ribbed and colorfully lit vaulting stretched from the marquee to the metal doors. The space is enclosed by two walls with rounded and stepped surfaces inset with three framed glass cases for the display of movie posters. A low wainscoting of corrugated metal runs the length of the wall and wraps around the corner of the vestibule and under the windows of the two flanking shop fronts. These shop fronts to the north and south of the vestibule consist are themselves each flanked by a theater emergency exit and a poster case. Each shop front had the same design with a single paned entrance doorway abutting a large plate glass window. Their own signage was kept minimal and unassuming, enough to attract the passerby but not to detract from the theater.

Interior

Upon entering through the four sets of steel framed plate glass doors, patrons entered into a kidney shaped lobby with a wave-like vaulted ceiling which rose steeply from the cornice on the east side of the room curving and then descending gradually and ever shallower following the slope of the theater mezzanine until it meets the cornice again to the west over the concession stand. Two brass chandeliers in the shape of floral blooms inset with opaque white glass hang from the ceiling. The floor of the lobby is covered in terrazzo and continues the design and pattern of the vestibule outside. The lobby floor in later years was carpeted over. The curved lobby walls are painted plaster on metal lathe. There are two plain small doors leading to the shop fronts on either side of the entrance doors. The lobby is open to the north and south connecting to corridors leading to the theater and restrooms. To the west, directly behind the concession stand is a large sunken semi-circular alcove entered by a small set of stairs on the left side of the stand, which is used for storage. Its ceiling is also sloped to the west following the angle of the mezzanine of the theater and was originally painted with oversized silhouettes of swirling floral vines.

The lobby’s shape is articulated by a swollen convex cornice is for the most part unadorned smooth and painted gold with a small lip running along the top. This cornice bows out four times along the east side of the room above each set of double doors, the soffit of each being equipped with a small recessed light. Along the west side of the room the cornice again bows, protruding forward into the space above the concession stand. Here the cornice becomes more elaborate and morphs into the shape of nine bloated flower petal-like shapes which folds back upon itself creating a wide soffit underneath with recessed lights. Beneath this is another dropped cornice and soffit with five petal shapes flanked by two rotund scrolls. The effect is a two-tiered canopy in the shape of a giant fan burst of gold petals crowning the concession stand.

The concession stand is the most prominent feature of the lobby. Crowned by its great canopy, the stand itself follows the same form bowing out in an arc delineating the boundary between the public lobby and the service area beyond. Originally the counter was covered in a brushed sheet metal engraved with rococo scrollwork and Art Deco patterns and had three cases one for soda, candy and popcorn. On either side of the stand are two large columns, oval shaped rather than round, which were once covered with gold mirror mosaic tile, which gave the effect of movement further drawing the eye to the wares at the counter. Behind the counter serving as a backdrop, was another display case in wood which held rows of shelving for smaller items atop a credenza-like storage unit with sliding panels for doors and rounded ends covered in the same mosaic tile as the columns. The entire piece was framed by a large frame of gilded rococo scrollwork with tufted panels on either side of the upper display case. Its design followed Lee’s dictum with regards to such stands, to “lean to the unusual”. Two hallways branch off the main lobby to the north and south leading to the gentlemen’s restroom and ladies lounge and each end at an entrance to the auditorium. Like the lobby, their shape is an arc with few sharp

corners. These spaces served as secondary vestibules to the auditorium distinctly separate from the bright light and noise of the lobby. These “light-traps”, a patented idea of Lee’s, used low indirect lighting in these spaces to allow for patron’s eyes to adjust before entering a dark theater, enhancing the safety of the patron and avoiding disturbing the larger audience. The restrooms were also located off these hallways as to be easily found and accessed by patrons. While the men’s room is steadfastly utilitarian, the ladies lounge has an outer salon, paisley in shape, with a round shallow vaulted ceiling with a simple convex cornice adorned only with a rounded lip. A painted floral perforated metal light fixture in the center of the vault provided indirect and flattering lighting for female patrons who could do their makeup at a low glass counter installed along the south wall.

Auditorium

The auditorium is roughly 10,000 square feet, terraced to the rear of the house with a steeply graded mezzanine with “stadium seating” and a larger seating area toward the front with a shallow grade ending before the stage. Originally it could seat 1000 but now has roughly 800+ seats left. The auditorium is a soft rectangle in plan with a curved rear wall, the north and south walls being the longest which curve gently inwards toward the stage. There are no corners in the front of the house.

Patrons enter the theater from the east through either the north or south hallways and pass through a set of double doors. Once inside, the visitor enters a small concrete pen, flanked by two high walls and a higher wall above the doors draped with curtains. The floor is a carpeted ramp with a low grade, which leads up to the central aisle. This aisle runs in a shallow arc from north to south, demarcating the boundary of the floor seats and mezzanine. Concrete walls hem in the wide aisle; to the east the wall is five and a half feet to the west four feet. These walls are broken periodically at the entrances to staircases or cross aisles of which there are four of each.

Built for movies, the theater has a minimal backstage area, which is narrower than performance theaters and used primarily for the screen and sound equipment as well as storage. The back wall of the stage is smooth concrete covered with insulation. The ceiling is also covered with insulation. The floor is bare concrete. To the north there is access to a small staircase that leads to another room beneath the stage. This room is unfinished with brick and concrete walls and two square concrete support columns. There is a wooden storage closet used to hold the plastic letters previously used on the marquee.

The auditorium is decorated in a lavish “Skouras-Style” which mixed heavy Art Deco and light rococo forms of gilded ornamentation, lavish drapery and fanciful lighting. Beginning with the stage, the proscenium arch, beneath which hung swagged draperies framing a vertical curtain which when withdrawn revealed the screen, is anchored at its center by a bold half floret, which is flanked by two elaborate and bulky scrolls. Originally this was extent of the plaster ornament of the stage, the rest of the décor was provided by two large vertical draperies with swagged valences and large hanging tassles. A subsequent expansion of the proscenium arch, widened it through the addition of a series of rocaille branches on both sides hung with large dramatic swags of draperies. The small sliver of a stage was carpeted and its rise was faced with a screen with a painted design of swirling color, scrolls, bursts and bubbles.

With no corners at the front of the house the decorative scheme flows seamlessly out from the stage in the form of the rocaille vine branches used on either side of the stage. Along the walls they are placed horizontally and move in swirls and waves, climbing up the walls to the back of the house. Above this live the walls were painted a light color below it and darker one. The progress of these branches is periodically interrupted with the appearance of a colossal sculptural gilded sconce. On each wall there are three sconces which differ slightly in size and design, but have an identical although reversed twin on the opposite wall. The sconces depict an inverted trumpet flower made from plaster, the two closest to the screen have a double trumpet, erupting with vines, leaves and spiked flower which at one time lit up. These last elements were made of a polished metal.

The ceiling of the auditorium is no less extravagant. Across the span of the theater is a gargantuan Art Deco arabesque. Like a great swollen cloud of swirling gold it bursts out from the stage opening up a vast circular void at its center and before it coalescing once more and meeting two massive scrolls, which reach out to greet it. This great mass of plaster and gold was not just decoration it also served to conceal ventilation vents and neon tube lighting, which illuminated the various shallow areas of vaulted ceiling within the arabesque and surrounding it.

The rear wall of the theater had no decoration apart from the dual color paint scheme. Along the wall were two exits at the north and south corners, but also doors giving access to the projection booth and cry room or “monkey room” as Lee called them, for loud and boisterous children and their parents. There are seven seats in this room and a large window looking out towards the screen. The rear wall is also punctured with a series of seven other windows for the projectors and projectionists to be able to view the crowd below. Patrons sat in one of six sections of seating, three below and three in the mezzanine. The seats were all originally metal with red velvet upholstery and wooden shared armrests. Although the majority of the original seating still exists much of it with its original upholstery, the unified look is lost as over time various kinds of red upholstery have been used or the cushions have been replaced with curved wood backs.

Entered from the rear of the theater from a small staircase shared with the “monkey room” the projection booth housed two main projectors one of which is still extant. The floor is linoleum tile, the walls are painted plaster on lathe painted mint green. The ceiling is acoustic tile. There is a built in metal credenza along the east wall with pull drawers and cabinets and a tall square column of other sound equipment at the north end of the room and a fuse box at the south end. Adjoining this room is another smaller room used for the storage of film prints and beyond that a room for which held the power switches for the theater and another small staircase with access to the theater, the roof of the marquee and the employee changing rooms.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1949

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Lee, S. Charles, Architect

Moeller, Carl G., Designer

Period of Significance (justification)

The period of significance is 1949, the year of the theater's construction.

Criteria Considerations (explanation, if necessary)

n/a

Statement of Significance Summary Paragraph and narrative (Provide a summary paragraph that includes level of significance and applicable criteria.)

Statement of Significance

The Fox Theater Inglewood is eligible for listing on the National Register of Historic Places under Criterion C at the local level of significance as it represents the work of two masters, architect S Charles Lee whose work was seminal in the development of American movie theater design and designer Carl G. Moeller whose bold and theatrical use of rococo and moderne design elements lead to the development of the “Skouras Style”. The Fox also possesses high artistic values and embodies the distinctive characteristics of a “Skouras Style” movie theater, the majority of which were designed between 1945-1954 for Charles and Spyros Skouras, managers of the Fox West Coast Theater Company. The period of significance is 1949, the year of the theater’s construction.

History

The first theater to occupy the address at 115 N. Market Street in Inglewood California was the Granada Theater. Designed in the Spanish Colonial Revival style by architect Leonard Jones and built by the General Construction Company of Glendale, the theater open in 1924 and operated for two decades before being gutted by fire in 1945. Soon afterwards, the Fox West Coast Theater Company purchased the burned out Granada for \$376,375.45. It was decided by Fox West Coast to design and build a new theater to suit the needs of the modern post-war audience. To this end Charles Skouras, president of the company, brought in veteran theater architect S Charles Lee and Fox Theatres in-house designer Carl G. Moeller to create a movie palace more in keeping with the image that Fox West Coast Theaters wanted to project in the post war era, Hollywood glamour and luxury combined with unsurpassed comfort.

Although there were delays to the construction of the new theater due to the rationing of building materials post-war, which Fox West Coast appealed unsuccessfully to have lifted, the theater finally opened on March 31st 1949. It was a star-studded premiere of the Fox film *Mr. Belvedere Goes to College* attended by Shirley Temple and Clifton Webb. The Fox Inglewood was often used for Film previews to gage audience reactions to new Fox pictures as well as for full premieres. Although it would change ownership several times, the theater would remain in operation for over 40years, finally closing its doors 1984.

During the 1990s a major effort was made to rehabilitate Market Street, which was named a certified California Main Street Community Project. Since then the neighborhood has seen a great deal of infrastructure upgrades and new tenants moving in to the shops along the street. The Fox, however continued to languish and became the focus of different mixed-use redevelopment schemes by the local Community Redevelopment Agency. In the past few years local histories groups aided by the Los Angeles Historic Theaters Foundation have worked to raise awareness about the theater and have encouraged the city of Inglewood to buy the theater for the community, however the theater remains under threat from property investors wishing to utilize the space for a possible residential development.

Master 1: S. Charles Lee and the movie theater

S. Charles Lee was born in Chicago in 1899 and attended Lake Technical High School, during which he worked after school for architect Henry Newhouse, who specialized in theater design, specifically nickelodeons, small movie theaters and storefront conversions into theaters. Lee went onto study at Chicago Technical College and following his service in the US Navy during WWI he attended the Armour Institute of Technology and studied architecture. While at school Lee got a job as a draftsman for the architectural firm Rapp &Rapp,

regarded as among the leading designers of early 20th century movie palaces responsible for the designs of over 400 theaters throughout the US.

In 1922 Lee moved to Los Angeles to find work for the early Hollywood studios, which were in the midst of building theater chains for film distribution. His first major movie palace was the Tower Theater in downtown Los Angeles in 1927. Its success launched his career in theater building which spanned two decades and resulted in Lee designing over 300 theaters mostly in California but in other cities across the US as well as Latin America. Architectural historian Maggie Valentine, in her book *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre*, commented that, “Lee’s career parallels not only the evolution of the of the motion picture theater into a distinct American archetype but also the growth and decline of the industry as measured by theater attendance. His work exemplified the maturation of the movie theater and reflected the changes in American life, architectural theories and the film industry.”[\[1\]](#)

The Fox Inglewood is among the best examples of Lee’s architectural theories on cinema design put into action. Lee had tested his earlier theories with his design of the Academy Theater, also in Inglewood, which showed that industrial design could be applied to movie houses. The Depression and the machine age had made him abandon his earlier views that movie theaters were to be like cathedrals or palaces with the intention of allowing patrons to feel like royalty for 25 cents. Lee now saw cinemas as machines for entertainment and profit, developing a formula in which he combined visibility, seduction and comfort to create the modern neighborhood movie theater.[\[2\]](#)

At the Fox, Lee’s famous line “the show starts on the sidewalk” comes to life. The projecting marquee and soaring tower built to be seen in all directions by motorists, the swirling terrazzo sidewalk, bright neon illumination, the gently curving walls of the vestibule, all beckoned the patron to the box office, gilded and floating independently in the center of the theater entrance. About this Lee commented, “We have attempted to stimulate the escape psychology in the design of our theater fronts, to throw off the cares of the day and dwell for awhile in the land of make-believe...We have therefore departed from the customary shapes or ornament and functionalism of the office building, home or hotel.”[\[3\]](#)

Inside the lobby, the seduction continues where like the vestibule, hard edges and corners are banished in favor of undulating walls, curved molding, coved and soffit lighting, patterned floral carpets and decoration. Lee was particularly concerned that the colors of the décor and the lighting be flattering to female viewers. Front and center of the Fox’s lobby is the candy counter, another of Lee’s interests. Lee had been among the first to design a portable refrigerated candy counter. Over time these counters became larger fixed elements and included popcorn machines. Lee even invented the first popcorn machine that kept popcorn warm.[\[4\]](#)

The two curved hallways that branch off the main lobby to the north and south leading to either the gentlemen’s restroom or the ladies lounge, each end at an entrance to the auditorium. Like the lobby, their shape is an arc with few sharp corners. These spaces served as secondary vestibules to the auditorium distinctly separate from the bright light and noise of the lobby. These “light-traps”, a patented idea of Lee’s,[\[5\]](#) used low indirect lighting in these spaces to allow for patron’s eyes to adjust before entering a dark theater, enhancing the safety of the patron and avoiding disturbing the larger audience.

In the theater auditorium itself, Lee prescribed that the decoration should not distract from the movies. The historic references, organ grills, chandeliers, and ornamental balconies of the old Granada were dispensed with in favor of an abstract decorative scheme. Plaster scrollwork, recessed neon tubing, metal sconces, and swags of fabric unified the theater in shape, light and color guiding the viewer’s eye ever forward to the screen. Seating at the Fox was arranged for the comfort, including greater legroom, and to maximize the view of the screen via sloped floors and a steep mezzanine.

Master 2: Carl G. Moeller (1893-1975)

Following WWII, theater going in the United States reached its peak. The Fox West Coast Theater Company headed by Charles Skouras, whose brother Spyros Skouras was the head of Twentieth Century Fox Studios began a massive campaign to expand and modernize the chain's theater group. From the late 1940s to the early 50s, many new theaters were built however over 200 theaters were redecorated or rebuilt in the effort to gain a greater audience share. This process began to be known as "Skourasization" and gave rise to a unique design aesthetic, which did not directly derive from the imitation of any particular historical stylistic motif as the majority of pre-war movie palaces did. Instead, Fox in-house designer, Carl Moeller helped interpret Charles Skouras' desires to create for his audience "a pleasing atmosphere to enjoy the latest Hollywood attraction"^[6].

Little is known about the biography of Carl Moeller other than he began to work with Fox West Coast Theaters immediately prior to WWII. His only notable pre-war design work attributed directly to him was at the Hawaii Theater on Hollywood Blvd, where stylistic elements of the work he would later carry out for Fox were in evidence.^[7] Moeller was not a licensed architect and was given the title designer on official plans and drawings. He was an integral part of the Fox West Coast co. and his interior design work appears in the majority of the 200 theaters built or renovated during the post-war Skourasization period.

Of High Artistic Value: The Skouras Style

The Skouras style is a particular regional corporate expression of what is more recently referred to as Hollywood Regency. Described as being, "Stripped down to minimal ornament yet referencing traditional forms, the Hollywood Regency style was the perfect amalgam of the old and the new and struck the perfect balance of tradition and novelty desired by upscale commercial establishments."^[8] With a theatricality deriving from Hollywood set designs in the 1930s and 1940s, its architectural and artistic references were often Art Deco, Streamline Moderne, Art Nouveau and Rococo. Set designers Cedric Gibbons, Tony Duquette, and Oliver Messel, as well as interior designers William Pahlmann, Dorothy Draper and William Haines, and Frances Elkins were all practitioners of this glamorous movement. Hollywood Regency and its progeny, the Skouras Style was a decadent style which would have its last flowering in the 1950s when the masculine strength and severity of modernism would capture the imagination of post war America and the world.

The Skouras Style first appears in Inglewood's Academy Theater in 1939. The theater's architecture exterior and interior was S Charles Lee's fanciful moderne, however its interior decoration was done by Carl Moeller with lighting and murals which displayed rococo and art nouveau designs, with swirling vines and fluttering plumes, art deco borders and floral patterns. Moeller's mural designs at the Academy were light compared to the riot of murals he unleashed at the Carlos Theater in San Carlos, California in 1941. Where at the Academy the mural complimented and enhanced the architecture, at the Carlos the interior architecture is suppressed by the massive and bold overlays of mural decoration with waves of curling vines, bursting flowers and reaching branches. The proscenium arch for the first time has some raised gilded plasterwork and flowers, which bring the murals to life as they reach the screen.

While WWII temporarily halted the Skourasization campaign, it resumed in force in the immediate post war era. At first material shortages and rationing kept Fox West Coast's plans in check limiting their ability to build new theaters and allowing only for minor redecoration of theaters, including new theater curtains, wall appliqués and carpeting, much of which Moeller was involved with. In the late 40s building again began in earnest with new theaters being designed and built for Fox in the Skouras Style. Among the finest examples were the Culver Theater, Culver City 1946, The Loyola, Los Angeles 1946, The Crest, Long Beach 1947, The Alisal, Salinas 1947, The Fox, Inglewood 1949, The Crest, Fresno 1949, The Fox, Redwood 1950, The Fox, Richmond 1952, The Fox, Bakersfield 1953, The Center, Denver 1954, and The Fox, Portland 1954.

The Skouras Style at The Fox Inglewood

Where previously Moeller's Skouras-style design work was relegated to drapery, murals and flat proscenium arches, The Fox Inglewood seems to represent a turning point in the Lee-Moeller partnership. As Fox West Coast's success in the post war period provided more funds for the companies building campaign it also allowed for more elaborate interior schemes by Moeller who was able to realize his designs in ways that previously were not possible due to financial constraints.

Although Lee's façade at the Fox displays traces of Art Deco, the moderne interior elements that were employed in Lee's earlier theaters for Fox are missing, with the exception of the concession counter whose jukebox-like form displays the hallmarks of the streamline designs of the machine age. Instead at the Fox, Moeller rises to the fore to create his boldest design to date, so bold that it is on the whole copied for the Crest Theater in Fresno the same year. Even Lee's counter is given a rococo tufted headboard care of Moeller with shelving for candy and is surmounted by a canopy of swollen golden flower petals.

In the Fox's auditorium, Moeller's stylized rocailles, arabesques, florettes and sconces become three-dimensional, being for the first time largely produced from gilded plaster and metal. The effect is transformative, as the fantasy of Moeller's work becomes reality. Moeller set the screen upon a low stage fronted with a wood screen painted in an Art Deco style in all of the colors of the rainbow and framed the screen in masses of silk swags, fringe and tassels. He then enclosed this inner space with a massive gilded crust of sinuous rocailles, which rise like vines from the exits to meet together above center stage and join at a massive Deco half florette.

Flanking the screen like a line of sentries are Moeller's six massive sconces, which seem to depict a fountain of flowers bursting forth from the inverted blossom of a trumpet flower which itself is arising from a circular rococo cartouche. The two nearest the stage are most elaborate with a double blossom made of plaster with jets of vines and electrified deco flowers with sharp spikes made of chrome sheet metal. As the succeeding pairs of sconces are placed at intervals to the rear of the auditorium, their design becomes truncated however no less grand in their treatment.

The largest and most impressive element of Moeller's design at the Fox is the massive gilded arabesque enclosing three voids, which hid the indirect lighting in the form of neon tube lighting. Here his detailing abandons the delicate molding of the proscenium and raised dado rail and instead takes on a muscular Art Deco with its rocailles, coquillage and trumpeting flowers flattened and contained within a defined and smooth continuous border. Like the lid of a giant jewel box, its size and weight lowers the ceiling, adding an intimacy to the space among the opulence of the décor.

[1] Maggie Valentine. *The Show Starts on the Sidewalk; An Architectural History of the Movie Theater*. (New Haven: Yale University Press, 1994) page 9

[2] *ibid* page 95.

[3] *Ibid* page 96

[4] *Ibid* page 103

[5] *Ibid* page 106

[6] Preston J. Kaufmann. *Skouras-ized For Showmanship*. (Elmhurst, Theater Historical Society of America, 1987) page 3.

[7] Kauffman page 6

[8] Emily Evans Eerdmans. Regency Redux. (New York: Rizzoli 2008) page 192.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

See continuation sheet: Section 8, page 12

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1
Zone Easting Northing

3
Zone Easting Northing

2
Zone Easting Northing

4
Zone Easting Northing

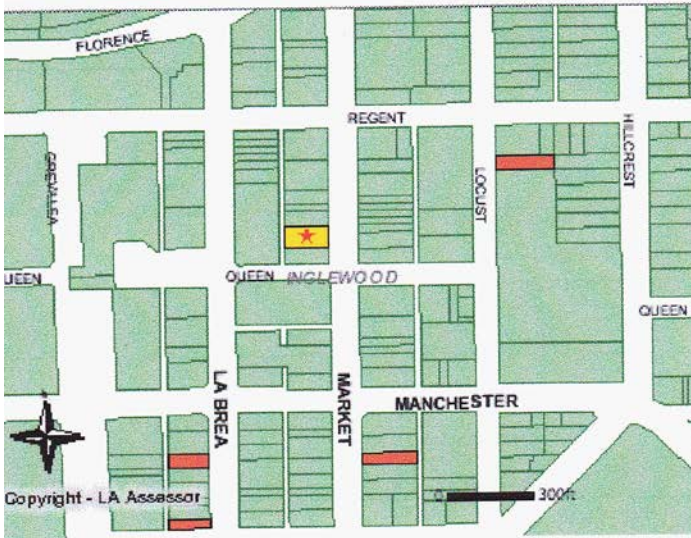
Verbal Boundary Description (Describe the boundaries of the property.)

Los Angeles County Assessor's Office Information:

Property Information Sheet, Assessor's Map, and Index Map

Assessor's ID No. 4021-008-006

Property Boundary Description: Inglewood lots 14,15 and 16, blk 312



Records for this property are kept at the West District Office
 ("How frequently is the information updated on this site?" and other FAQs)

Property Information

Assessor's ID No. 4021-008-006
 Site Address 115 N MARKET ST
 INGLEWOOD CA 90301
 Property Type Commercial / Industrial
 Region / Cluster 25 / 25676
 Tax Rate Area (TRA) 04568

[Click Here to View Assessor's Map](#)

[Click Here to View Index Map](#)

Recent Sale Information

Latest Sale Date
 Indicated Sale Price

[Search for Recent Sales](#)

2011 Roll Values

Recording Date 09/05/2003
 Land \$530,000
 Improvements \$30,000
 Personal Property \$0
 Fixtures \$0
 Homeowners' Exemption \$0
 Real Estate Exemption \$0
 Personal Property Exemption \$0
 Fixture Exemption \$0

[Click Here for 2011 Annual Taxes](#)

[\(I have a question regarding my property tax payment\)](#)

[Estimate Supplemental Taxes](#)

Property Boundary Description
 INGLEWOOD LOTS 14,15 AND LOT 16 BLK 312

Building Description(s)

Improvement 1
 Square Footage 12,090
 Year Built / Effective Year Built 1949 / 1949
 Bedrooms / Bathrooms 0 / 0
 Units 0

[Click Here for Another Search](#)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Fox Theatre

City or Vicinity: Inglewood, CA

County: Los Angeles

State: CA

Photographer: **Don Solosan**

Date Photographed: 10/27/2009 – 2/13/2010

Description of Photograph(s) and number:

- 1/19 Exterior - front
- 2/19 Exterior - front
- 3/19 Marquee
- 4/19 Ticket Booth
- 5/19 Exterior Lobby
- 6/19 Entry
- 7/19 Terrazzo Flooring
- 8/19 Lobby/Ceiling
- 9/19 Lobby/Refreshment Stand
- 10/19 Lobby Corridor
- 11/19 Lobby/Drinking Fountain
- 12/19 Auditorium - Front
- 13/19 Auditorium – Rear
- 14/19 Auditorium – Ceiling Detail
- 15/19 Auditorium – Sconce
- 16/19 Carpet Detail
- 17/19 Weeping Room
- 18/19 Projection Room
- 19/19 Projection Room

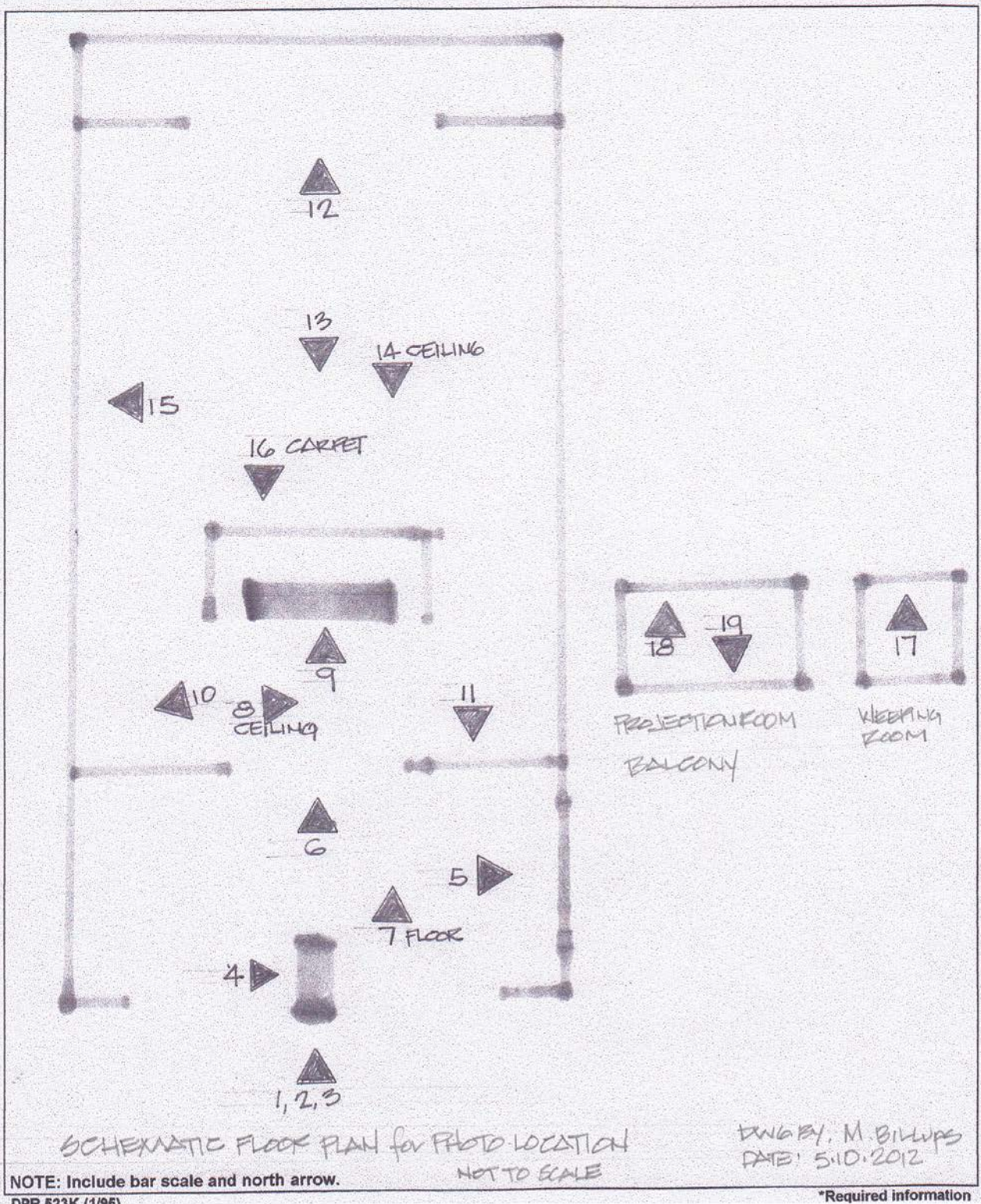


Figure 1. Photo Sketch Map

Property Owner:

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

name Mark Fields of Rose & Fields LLC
street & number P.O Box 5994 telephone Not known
city or town Goodyear state AZ zip code 85338

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.