

FOX OAKLAND THEATER BUILDING

Historic Resource Evaluation



Prepared for

**The City of Oakland
Community and Economic Development Agency**

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Cover Photo: Fox Oakland Theater Building, c. 1929

HISTORY

On September 21, 1926, the Oakland Tribune announced construction of a new motion picture theater on Telegraph between 18th and 19th Streets, to be built by the Uptown Realty Company, a syndicate of local businessmen, and operated by the West Coast Theatres which also ran the T and D and the Grandlake in Oakland, and several smaller theaters in the bay area.

West Coast Theatres was established in the early 1920's by the Gore Brothers and Sol Lesser, theater owners who increased their holdings at that time by purchasing a number of Los Angeles and Bay Area houses. In the mid-20's, William Fox, who owned the Fox Theater Corporation and the Fox Film Corporation, bought a one-third interest in West Coast.

In July of 1927, Maury Diggs, an Oakland architect and builder, applied for a permit to construct a steel-frame, reinforced concrete building at 1819 Telegraph to be used as a theater, with the Central Oakland Block, Inc., listed as owner. Later news accounts (Oakland Tribune, October 26, 1928) had Weeks and Day as the architects, in association with Maury Diggs.

Maury Diggs had a varied career as an architect, project manager and investor. Early in his career he served as State Architect. His Oakland projects include

the Oakland Title Insurance Company at 1447-59 Franklin, and the Latham Square Building on Telegraph and 16th Street. At the time the theater complex was constructed, he was Secretary to the Central Oakland Block, Inc., with offices in the Latham Square Building. He was also associated with other Bay Area projects such as Bay Meadows, Golden Gate Fields, Hollywood Racetracks, San Jose State Teachers College and San Quentin Prison.

Charles P. Weeks and William Day designed a number of projects in Oakland, including the now-demolished Orpheum Theatre (known as the Fox prior to construction of the West Coast Oakland) at 1744 Broadway, the Roxie (originally the Dufwin) at 513-23 17th Street and the I. Magnin Store at 2001-11 Broadway. In San Francisco, commissions included the Mark Hopkins and the Sir Francis Drake Hotels. William Day also designed buildings for the 1939 Exposition at Treasure Island.

The theater complex was completed in 1928, and the grand opening was held on October 27, 1928. In addition to the theater, the complex contained storefronts on Telegraph, 18th and 19th Streets, and offices above. Built at a reported cost of 3.5 million dollars, the West Coast Oakland theater, as it was initially known, was said to be the largest on the Pacific Coast at a capacity of between 3,200 and 3,800.



Figure 1: Theater façade, c. 1928

The Fox Oakland typifies the style common to the major movie theatres constructed in the mid to late 1920's. Known as movie "palaces", these theatres reflected the shift in design from the classical style of the teens and early 1920's to the "atmospheric" style which provided audiences with a full experience of the romance, excitement and escape from daily life which the movies themselves represented. A signature characteristic of an "atmospheric" theater was the illusion of entering the world of the fantastic. Persian gardens, Italian palazzos and Egyptian courts rose in cities throughout the country offering patrons an exotic afternoon or evening of entertainment. One of the three prominent theater architects of the period, Thomas Lamb, came to favor a

style described as Indo-Persian-European-Byzantine-Romanesque.

In addition to the fantastic, the "atmospheric" theatres also benefited from new developments in electrical engineering, projection techniques and ventilation. These included modern car controlled elevators, massive cooling and ventilating systems, exterior neon lighting, lighting switchboards to provide atmospheric effects and specially designed projection machines and sound systems to accommodate "talking" pictures, which were introduced by Warner Brothers in 1926 under the name Vitaphone, followed by the Fox Movietone newsreels in 1927. Critics considered the innovation to be a novelty, but by the end of 1927 it was clear that audiences were wildly enthusiastic.

In the late 1920's, the construction of ever more elaborate and fantastic palaces reached its zenith. The Roxy in New York was perhaps the epitome of the type. The ads for its opening in 1927 promised everything and, according to contemporary accounts, delivered on those promises. "The Cathedral of the Motion Picture", as it was called, proudly featured:

Foyers and lobbies of incomparable size and splendor

*Decorations of incomparable size and splendor
A new idea in stage and stagecraft
Acoustics – a revelation!
Projection – another revelation
Ventilation – the last word in scientific air-conditioning
Spacious elevators to the balcony
Luxurious and comfortable seats
Largest symphony orchestra in existence
Colossal pipe organ
And...The VITAPHONE*

(New York Times, March 6, 1927)



Figure 2: Mezzanine Lobby, c. 1928

The architects of the new Oakland theater were clearly familiar with the concept. As described in articles in the Oakland Tribune and the San Francisco Chronicle, the architects "went to the Far Western country of India to produce the theater that would be different, novel and mystic." The exterior, with its high dome, was said to be typical of the Brahmanian temple of Northern India,

enhanced by colored tile inlaid on the face of the main façade. An orange-red neon beacon surmounted the dome.

The interior spaces continued the exotic and opulent theme. As described in the Oakland Tribune (Oct. 26, 1928), the large vestibule was flanked with rich imported marble walls forming a base for a beautiful India gold frieze of figure and crowned with a huge colorful dome.

Mahogany doors led to the main foyer with a ceiling decorated to resemble woven tapestry. The carpets were lush; the appointments luxurious. The auditorium itself, in the “Modernized East India” style, was replete with gold leaf, richly textured fabrics, gold light fixtures set with colored jewels, plush upholstered opera and loge chairs. Flanking the huge stage were two monumental Hindu figures.

The modern mechanical systems and amenities of the theater were also extensively covered in press accounts. As described by the San Francisco Chronicle on the eve of the opening, “the elevators are one of the outstanding features...since it is possible to reach the balcony seats as easily as an orchestra seat”, “the equipment that has been installed...is the latest and most complete that modern science has developed”, “special projection machines and electric equipment for synchronized productions have also been installed.” The Oakland Tribune coverage went so far as to devote separate articles to these mechanical marvels (“Fresh Air is Feature of Playhouse”, “Fast Elevator is New Feature of Building”, “Equipment of Latest Design”).

Typical of the movie theatres of the day, the full experience at the new theatre included much more than a movie. The opening bill included “The Air Circus”, the first of the Fox synchronized pictures, live orchestra music, an organ recital, Fanchon and Marco’s reviews, and the Fox Talking News Weekly, a Movietone Special. There were five shows on opening day, beginning at

11:30 in the morning. To draw audiences to the event, the West Coast Theater management paid for all inbound fares on the Key System from 11 a.m. to noon.

Among movie palaces, the Fox Oakland is unusual in its combination of a theater and office complex. The office complex, which contained storefronts and offices, housed small businesses on the upper office floors and retail on the ground floor. Significant among them was the Edy’s confectioner’s shop which opened at the same time as the theater. Prior to the Depression era, theaters typically did not sell food or drink, and Edy’s, an already established sweet shop on Grand Avenue, opened a second location in the building. Well into the 1940s, they provided a spot to have a soda, a sweet, or ice cream after the show.



Figure 3: Theater Façade, c. 1929

The stock market crash of 1929 did not immediately show its effects on the movie business, but by 1931 major companies were posting heavy losses, among them Fox. By 1933 industry box office receipts had reached their lowest, and creditors began moving in. Fox was taken over by Chase National Bank, which operated the business until it began to show a profit. New steps were taken by theaters to attract patrons, including the introduction of double features.

Reflecting the effects of the Depression, in 1931 the Fox Oakland celebrated its third anniversary by offering cash prizes in a cake-baking competition, and ticket prices were lowered in 1932. In 1935, the marquee of the Fox Oakland was altered, raised in height and angled on either side to provide more visibility to passing auto traffic.



Figure 4: Theater Façade, c. 1935

The theater continued to present stage revues and orchestral entertainment in the early thirties, as well as first run movies throughout the Depression. Unusual among “deluxe” theaters, the management had no discriminatory policies and carried many Oakland residents through the Depression, especially minorities who were not welcome elsewhere.

With the advent of World War II, the movie industry began to recover. According to an Oakland resident of the period, the Fox was “the place to go” and after the show it was imperative to hit Edy’s for a sundae. In 1946, the theater underwent a remodel. The vestibule and offices were expanded at the expense of the lobby, the exterior theater façade was modernized below the marquee, and a prominent and modern entrance to the Fox Oakland Office Building was installed on Telegraph.

Over the years, well-known vaudevillians and stars performed at the Fox, including Ginger Rogers, Bing Crosby, Frank Sinatra and the Jimmy Dorsey Band. In 1940 George White’s Scandals returned to perform.

In the early 1950’s, CinemaScope and stereophonic systems were introduced into the theater. It continued to operate a regular bill until 1962, and was a venue for special events thereafter. A small fire in 1973 did minor damage to the interior.

In 1978, the owners, the Mann Theater group, sold the building at auction where it was purchased for \$340,000 by the

DeLucchi family, longtime area residents with hopes of restoring the theater. The office portion of the complex was occupied until the early 1980s, and the storefronts, though now vacant, in recent years housed an adult bookstore, a pool cue repair shop, an optometrist, a thrift store, a travel agency and a discount clothing store.

EVALUATION METHODOLOGY

PROCEDURE

The following evaluation was developed from a field investigation that included an examination of all accessible areas of the exterior and interior. Existing plans, historic photographs and other supporting material were also reviewed. The field observations encountered were compared to the plans and other available information to determine the date of construction and condition of the various elements and spaces that constitute the building.

Detailed plans were available for the construction of the central theater wing of the Fox Theater Building and for the remodel that was undertaken in 1945. The documentation for the construction of the office wings is less detailed. The plans show the exterior wall, structural elements, lobbies, vertical circulation and toilets, but do not describe the office or storefront layouts. The elevations show all structural elements and finishes and indicate the materials for the future storefronts, but do not show their configuration. In cases where documentation is not available to establish the date of construction, consistency of design and similarity to known period elements are used to establish whether elements or spaces are original to the building.

CRITERIA

Historic Value

Very Significant: The space or components constitute key character defining historic material and are essential to the building's architectural and historic character.

Significant: The space or components constitute important historic material that makes a major contribution to the building's architectural and historic character.

Contributing: The space or components constitute historic material that contributes to the historic significance of the building.

Non-contributing: The space or components do not constitute historic material, or have been so extensively altered that no historic character remains.

Condition

Excellent: The space or components are original and intact, and in virtually original condition.

Good: The space or components are original and generally intact, but may exhibit some alteration or deterioration.

Fair: The space or components exhibit significant alterations from the original or show signs of significant deterioration.

Poor: The space or components are substantially altered from the original, severely deteriorated or missing.

EXTERIOR EVALUATION

The examination of the exterior was undertaken on a preliminary level only. All examination took place from the ground, from window openings and from the roof. The examination was visual only, and did not include any physical testing of materials.

BUILDING DESCRIPTION

The Fox Theater Building occupies a full block of Telegraph Avenue between 18th Street and 19th Street in downtown Oakland. The theater entry on Telegraph is flanked by two, three story commercial wings which are canted where they turn the corners at the side streets. The three story wings continue for half the building length along the side streets, and then are reduced to one story for the remaining length. The theater entry is highly ornamented, and was described at the time as “typical of the Brahmanian Temple of Northern India” The commercial wings share some details, but are more typical of the more modest commercial style of the period.



Figure 5: Theater Facade

THEATER FACADE

Description

The Theater façade is only 50 feet wide, and is dominated by a 115 foot tall “Hindu tower dome or ‘sikhara’” that rises 60 feet above the roof of the adjoining office wings. The tower is constructed of cast concrete inlaid with multicolored tile panels, and surrounded by cast concrete ornament. A metal and glass beacon supported on an ornamental cast concrete base originally topped the dome. The main façade is composed of two octagonal pylons connected by a Moorish-style crenellated parapet. The pylons are clad in flat terra cotta panels laid in a coursed ashlar pattern with large multi-colored tile panels inset at the top. Each pylon terminates in a highly ornamented, octagonal terra cotta cap which once supported matching flagpoles.

The north pylon supports a 60-foot ornamental metal and neon blade sign that reads “Fox Oakland” The sign originally read “West Coast Oakland” when constructed, but the sign was changed when the theater changed names about a year later. Original renderings show a duplicate sign on the south pylon, and there is evidence that the building was constructed with the intention of mounting a second sign. A steel support girder is visible within the structure of the terra cotta cap on top of the south pylon, and there are terra cotta dutchman patches at locations that match the sign supports on the north pylon. But all the photographs and documentation from the time of completion show only

one sign, so it appears the second sign was never installed.

Between the pylons, the façade is dominated by a huge recess. Two massive terra cotta columns with inset tile panels support a crenellated arch surrounded by additional tile ornamentation. Originally, at the back of the recess there was a large, geometric stained glass window surmounted by a decorative terra cotta screen.

Below the recess an elaborately detailed metal and glass marquee originally spanned the entire façade, and covered the shallow ticket vestibule below. The

vestibule floor was tile and the walls were ashlar patterned terra cotta with a tall marble base. Glass poster panels with ornamental wrought iron frames were located at each side of the entry, inside the vestibule, and on the two columns that flanked the entry. The ceiling of the vestibule and the marquee was originally ornamental cast plaster. A ticket booth was located in the center of the vestibule. The base of the booth was metal with recessed panels. Eight paired ornamental metal columns framed plate glass windows, and supported a domed roof composed of an ornamental metal screen over a plate glass ceiling.



Figure 6: Original Marquee, circa 1929

Alterations

The beacon that originally topped the tower is now missing, and the flagpoles that were located on top of each pylon are also gone. The original marquee has been replaced with a more modern art deco style marquee. Although not original, it has been in place since 1935, and should be considered a historic element.

The entry Vestibule and Lobby have been significantly altered by a remodel that modernized the entrance in 1945. The original vestibule has been extended into the original lobby, doubling its size, and reducing the Lobby to a narrow foyer. The front façade and interior walls have been covered with stainless steel sheathing in an art deco style zigzag pattern. The columns have been sheathed in a streamlined stainless steel shape and the ticket booth replaced with a new one in the art deco style. The original tile floor has been replaced with terrazzo, and the ceilings replaced by a stepped plaster ceiling in a cloud pattern, with neon accents. The large stained glass window located in the recess above the entry has been removed. The opening has been enlarged by removing part of the terra cotta screen and then infilled with glass block. While these alterations represent fine examples of the art deco style, they resulted in the loss of a substantial amount of very significant historic material, and are inconsistent with the architectural character of the theater. For these reasons the new features should be considered non-contributing elements from a historical standpoint.

Condition

The cast concrete portions of the façade are in sound condition, exhibiting some peeling paint, but otherwise intact. The inset tile panels in the tower are dirty, but generally intact. All of the terra cotta ornament at the top of the pylons is in very good condition with the exception of some accumulation of soil over the south pylon that has allowed for some plant growth. The terra cotta cladding on the face of the building exhibits extensive spalling. This condition is considerably worse on the face of the pylons, indicating some possible moisture intrusion at the terra cotta caps. The terra cotta ornament and tile surrounding the central recess appear to be in good condition, but were not examined at close range. The sign and marquee are considerably deteriorated, but are currently scheduled to undergo extensive restoration.



Figure 7: South Pylon

COMMERCIAL FAÇADE

Description

The three story commercial wings are much simpler in design than the theater façade. The first level is composed of a series of regularly spaced terra cotta pilasters with a marble base. The pilasters support a narrow terra cotta lintel below an unornamented horizontally continuous brick panel. A terra cotta sill runs continuously below the second story windows.

Above the sill, a series of two story tall, brick pilasters repeat the pattern of the terra cotta pilasters on the ground level. The pilasters extend through the parapet and terminate in decorative terra cotta caps. Between the pilasters are two floors of inset metal sash divided by a decorative metal spandrel panel. A terra cotta lintel runs above the third story windows. The brick panel above each window is decorated with a terra cotta niche and terminates in a crenellated parapet with a terra cotta cap, matching the theater parapet. Two metal fire escapes, one on 18th Street and one on 19th Street, are original.

The single story portion of the commercial wing is identical to the first level of the three-story portion, including the pilasters, terra cotta lintel and brick panel. The parapet cap is an extension of the second floor terra cotta windowsill from the three story portion of the building.

Alterations

The facades of the commercial wings are entirely unaltered.

Condition

The terra cotta ornament at the parapet level is in very good condition with some staining evident at the top edge, while the terra cotta sill below the second story windows is heavily stained. The staining in this case appears to be ferrous in nature and is probably caused by run off from the metal windows and spandrels above. The brick is in generally good condition, but does exhibit staining at a number of locations. There is some staining just below the parapet, moderate on the south façade and more severe on the north façade. Staining is evident along side the metal windows and spandrels, again probably ferrous stains from the adjacent metal windows and spandrel panel. Below the second floor windowsill, the brick is heavily stained, a continuation of the stains on the terra cotta. There is severe deterioration of the paint at the metal windows and spandrel panels, and extensive corrosion has resulted. The marble at the base of the pilasters is cracked or missing in a number of locations, but where it remains intact, it is in good condition.



Figure 8: South office wing

STOREFRONTS

Description

With the exception of two office lobby entrances and two theater exits, the design of the storefronts was standardized. Tripartite transom windows of steel sash and plate glass were located above a metal lined wood awning box, and the individual storefronts below were to be constructed of a standard palette of materials listed in the original plans, to suit the needs of specific tenants: “Plate Glass Storefronts, Metal Bars, Wood Doors and Marble Base.”

As constructed, the storefronts conform to the materials described in the plans. All are consistent in the use of wood doors with wood transoms above and cased in wood, plate glass storefronts with simple stamped metal stops and mullions. The storefronts located in the three-story portion have a marble base as described, although the storefronts in the single story portion have a tile base, which could be original. It also appears that the transoms in the single story portions may have been originally constructed of wood. The storefronts themselves were constructed in a number of configurations. Some storefronts were built flush to the sidewalk and others recessed in a variety of manners. Some contain no entry doors while others contain single doors, double doors or multiple entries.

Designs for the two office lobby entrances located on 18th and 19th Streets were included in the original plans. Below the standard transom, each entry is covered by a metal marquee with an ornamental fascia and a paneled ceiling.

Two pair of wood sash doors with glass transoms are recessed, creating a small vestibule with marble tile flooring and marble wainscoting. Windows at each side of the vestibule connect to the adjoining stores. The two theater exits also located on 18th and 19th Streets were not shown in the original plans, but are original to the building. These are the only storefronts without the standard transom windows. The openings extend up to the terra cotta lintel, and are enhanced by an additional decorative beam of terra cotta that forms one side of a recessed ceiling. The floor area was inaccessible. The doors which be viewed from the inside are two pairs of sash doors with multi-lite transoms.



Figure 9: Entrance to Office Lobby on 19th

Alterations

The storefront directly to the left of the theater entry has been entirely altered as part of the 1945 remodel of the theater vestibule. All of the original storefront material has been removed, including one of the terra cotta pilasters, and a new recessed stainless steel entry installed. The store itself was converted into another office lobby to augment the two original lobbies that face on 18th and 19th Streets. As with the alterations to the theater entry, these improvements are inconsistent with the character of the commercial wing, and should be considered non-contributing elements.

Over the years since their construction, the remaining storefronts have undergone a number of alterations, but the majority of the storefronts remain intact and retain the original character of the storefront designs. The results of a preliminary survey indicate that 26 of the storefronts are entirely original with very minor alterations, including almost the entire length of 19th Street, and seven storefronts appear to be original with more significant alterations or portions that could not be examined. Eight storefronts have been entirely altered, and should be considered non-contributing elements, and seven were inaccessible and could not be examined.

Conditions

All of the storefronts show signs of deterioration. Most of the wood doors and trim are in fair to good condition, but some have been extensively damaged by installation of security devices and other hardware. The base is mostly intact, but has been painted over in a number of locations and has been

replaced in a few others. The original storefront glazing strips are in fairly good condition. All but a few awnings are missing, and those that remain are in only fair condition. The transom windows were not accessible during this survey, but appear to be mostly intact with the exception of several pieces of operable sash which have been altered or replaced. In general, the transom windows are in fair to good condition. The metal marquees over the office lobby entries are intact and in good condition.



Figure 10: Typical Storefront

INTERIOR EVALUATION

BUILDING ORGANIZATION

The Fox Theater Building is composed of a theater fronting on Telegraph Avenue, with two L- shaped commercial wings attached at either side to form an E-shaped plan shaped plan. All of the theater functions are housed in the central building.

The theater building plan is an elongated rectangle with a central auditorium space. The stage is situated at the west end of the auditorium, and the entry is located to the east on Telegraph Avenue. The entry originally consisted of a shallow vestibule that entered onto a spectacular domed lobby. In 1946, the vestibule was remodeled and expanded, and the lobby was reduced in size. The domed ceiling was eliminated at that time and the second floor of the office wings was extended through the space.

The lobby enters onto an ornate foyer on the main floor where a series of doors provide entry into the orchestra level of the auditorium. Ornamental stairs at either end of the foyer, and an elevator at the north end provide access to an even more ornate foyer at the mezzanine level. A matching elevator on the south end was sealed off and converted to an office elevator in the 1945 remodel. Two corridors at either end of the Foyer lead to exits that front on 18th and 19th Streets.

Three “vomitories” or exit corridors provide entry from the mezzanine to the balcony which covers two thirds of the auditorium footprint. The stairs and elevators continue up one more level to

two separate vomitories that provide access to the upper section of the balcony.

The third level above the lobby is accessed by a door at the back of the balcony. This level contains the mechanical rooms for the elevators, a projection room, and, inside the dome, the fan room for the auditorium.

The basement contains a rehearsal room below the lobby that is accessed by a stair from the lobby. A separate area below the stage, accessed by two stairs from the stage and a stair from the orchestra pit, contains dressing rooms, bathrooms and mechanical rooms. The two areas are connected by a corridor that runs below the auditorium along the south wall.

The commercial wings were originally totally separated from each other by the theater building. The storefronts were all accessed from the street, and the second and third floor offices by a pair of matching office lobbies, one fronting on 18th Street, and one fronting on 19th Street. Each lobby houses a stairway and an elevator to access the upper floors. The upper floors each consist of a central corridor with offices on each side. An additional lobby was created on Telegraph in 1945 with its own stair and elevator. At the same time, the wings were connected at the second and third floor levels through what had been the upper portion of the theater lobby.

PRIMARY SPACES

Auditorium

Historic Value: Very Significant
Condition: Good

The Auditorium is a rectangular space with a radiused rear wall and a balcony covering about two thirds of the floor area. The balcony extends additionally over the second floor foyer and is almost equal in size to the main floor. The architecture and decorative scheme was described as “modernized East India.” The auditorium originally accommodated “more than 3000 leather and plush upholstered opera chairs and more than 700 heavily upholstered arm loge chairs.”

The stage is separated from the main floor by an orchestra pit housing a circular console elevator that served the Wurlitzer organ that was housed the flanking Organ Lofts. The elevator was able to lift the organ console eight feet above the orchestra pit and rotate almost 360 degrees. The proscenium is surmounted by an elaborate cast plaster arch with applied gold leaf that was designed to “give the effect of a rich fabric of gold and colors.” The Organ Lofts at either side of the proscenium are covered by two highly ornamental cast plaster organ screens that rise full height, and contain enormous cast figures representing Hindu deities. The figures were originally described as “colored with gold and studded with jewels” and the upper portion of the screen as “a graceful mass of carved architecture resembling the Temple of Chawmukh at Palitana in India.”



Figure 11: Proscenium and Organ Screen

The walls adjacent to the stage are heavily textured stucco plaster below the balcony level and are of rough sand-finish stucco plaster above. The side walls are set inside of the exterior walls and are capped by an ornamental parapet. All exit and balcony openings are finished in decorative surrounds that are a combination of cast imitation stone casings and elaborate cast plaster brackets. Originally the openings were backed by “blue draperies and colorful tapestries.”

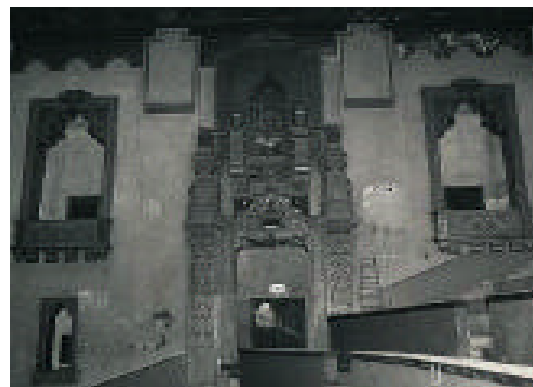


Figure 12: Side Balcony Exit

The walls directly below the balcony are of wood paneling divided by regularly spaced columns of cast imitation stone. There are recessed niches on the side walls centered between the columns which originally were mirrored at the back and covered by ornamental metal screens. The two niches closest to the Foyer had no mirrors, but instead served as fire hose cabinets. The base throughout is marble and the aisle floors are wood. The seating areas are concrete, stepped to accommodate the seating on the sloped floor.

The curved suspended ceiling is a combination of run plaster and ornamental cast plaster panels with a polychrome finish. The finish is a combination of wood graining and rich colors. Each ceiling panel has a mirrored star at its center, except for three central panels which are inset with bowl shaped cut glass light fixtures and the panels at the rear of the theater which are inset with cast plaster grilles. Originally four large chandeliers with “hundreds of colored lights” were suspended from the ceiling by heavy gold chains.



Figure 14: Auditorium ceiling at the rear wall

The ceiling below the balcony is a similar suspended ceiling constructed of a combination of run and cast plaster. It is divided into three major sections running across the width of the theater. The central section is a series of highly

ornamental panels with domed recesses containing light fixtures. The front and rear sections are flat plaster with decorative stenciling and a series of large glass and metal light fixtures.



Figure 13: Detail of lightwell in balcony ceiling

The auditorium is in good condition. The plaster walls and ceiling are largely intact. Some water damage is evident in the ceiling along both side walls, but this occurs beyond the edge of the ornamental portion above the vomitories. The seats have been removed and some stored in the basement, and the stepped floor has been partially demolished. The chandeliers are missing from the main ceiling. A number of the large light fixtures are missing from below the balcony, but at least one of each type remains. The mirrors and metal screens are missing from the niches below the balcony, and the fire hose cabinets near the rear of the auditorium are missing the hose brackets, although one of the missing brackets is currently stored on the Stage.

Lobby

*Historic Value: Contributing
Condition: Poor*

The Lobby is located between the entry vestibule and the Foyer, and was originally one of the most spectacular spaces in the theater. The rectangular space was divided into three bays, a square, central bay and flanking aisles at each side. The central bay rose two stories and was capped by a polychrome cast plaster, coffered dome, supported on four “huge pink stone columns” that were constructed of imitation stone. Several articles from the opening describe the dome as extending 100 feet above the floor, but the plans indicate that it was just over 54 feet at its apex. Second story balconies with architectural cast stone railings were located on three sides one of which was open to the Mezzanine Foyer.

Seven pairs of wood sash outer doors with overhead transoms opened to the Vestibule, and seven pairs of mahogany paneled doors with wood paneling at the transom level led into the Foyer. The floor was a combination of marble and tile. The first floor walls were marble wainscot to eight feet with an ornamental cast plaster frieze above, and the second floor walls were a combination of cast plaster ornament and stenciled plaster. A mural by Maynard Dixon titled “The Goddess of Fire” once hung on the upper wall opposite the main entrance.

The Lobby was entirely altered as part of the 1945 remodel of the theater entry. The outer doors were removed and new glass doors were installed in the center

of the lobby, expanding the entry vestibule. The high bay was converted into two levels of office space and all original material was removed except for the mural. According to news articles, the mural remained in place behind the new office walls until at least 1985, when it was apparently stolen. The lower walls were covered by new stainless steel panels in the expanded vestibule area and the marble in the smaller lobby was removed and relocated at a different plane. The floors were redone in terrazzo. The only original materials that survived the remodel are the wood paneled doors leading to the Foyer. The design of these doors with a single recessed cruciform wood panel is typical of the wood panel doors throughout the theater.



Figure 15: 1945 Vestibule extending into Original lobby area

Foyer*Historic Value: Very Significant**Condition: Good*

The Foyer on the main floor is a rectangular space with a concrete floor that was originally covered in “a rich deeply figured red carpet.” Above a marble base, the walls are heavily textured stucco plaster divided by imitation stone columns with cast plaster capitals. Decorative cast plaster friezes are located above the elevator doors and the auditorium entries, of which there are five. The doors are inset in the stucco walls and have no casing. The ceiling is plaster with stenciled ornament, divided into five bays by cast plaster beams supported on the columns. The ceiling decoration is designed to give the effect of woven tapestry. Elevators and stairs at both ends of the Foyer lead to the upper levels. Originally, there was a decorative cast plaster niche with an urn adjacent to one stair that was matched at the other end by the Check Room window with a vertical sliding wood panel door. A pair of tile niches on the wall of the auditorium once housed large mirrors with tile surrounds, and tiled drinking fountains.



Figure 16: Main Floor Foyer, c. 1928

At the north and south end of the lobby are corridors that lead to the side auditorium entrances. The finishes are similar to the main area, but the stenciled ceilings are lower and less elaborately decorated, and the doorways are trimmed in profiled wood molding.

The Foyer is little altered from its original design. One elevator has been reoriented to serve the office wing. The doors were removed but the cast plaster frieze above remains. The check room window has been covered with a furred plaster wall and the matching niche at the opposite end has been eliminated. The drinking fountains have been removed and the tile has suffered some damage. The carpet and wood carpet strips have also been removed. The original doors into the auditorium have been replaced, but original wood panel doors still exist at the Check Room, the Women’s Toilet, and the stairs to the basement.



Figure 17: Main floor foyer

Mezzanine Foyer

Historic Value: Very Significant
Condition: Good

The Mezzanine Foyer at the mezzanine level was originally described as “a lounge with the richly decorated ceiling in gold, silver, reds and blues. The walls are soft colored stone and form a fine background for the colored furniture. Large plate glass mirrors and beautiful electrical fixtures are among the most noticeable appointments.”



Figure 18: Mezzanine Foyer, c. 1928

It is considerably more elaborate than the Foyer on the main floor, and after the auditorium, the most highly ornamented space remaining in the theater. The Foyer opens onto a balcony that originally overlooked the Lobby and provided a view of the elaborate domed ceiling. The space is divided into seven bays by columns of imitation stone that support cast plaster beams on oversized serpentine cast plaster brackets. Identical columns flank the openings to the stairs and the balcony. The walls are heavily textured stucco plaster above a marble base. The end and center ceiling bays are plaster with ornamental stenciling patterned after oriental carpets. The ceilings of the intervening bays are coffered in cast plaster with an elaborate

multi-chrome finish. These two bays are terminated at the auditorium wall by tiled niches that originally contained large, multi-paned mirrors with wrought iron surrounds, and cast stone drinking fountains.

The Mezzanine is in remarkably good condition. The only major alteration is the elimination of the openings into the former Lobby by installation of an infill plaster wall between the columns. The original carpet has been removed, as have the drinking fountains and mirrors.



Figure 19: Mezzanine Foyer

Stage

Historic Value: Significant
Condition: Good

The stage, 104 feet wide and over 38 feet deep, is exceptionally large for a movie theater, and was built to accommodate the live acts that accompanied the movies. A 50 foot wide, 30 foot tall proscenium opens to the auditorium to the east, and stairs to the basement with utilitarian steel pipe rails are located at north and south ends. An Armstrong Powers counterweight system is located adjacent to the stairs at the south wall, and a freight elevator adjacent to the stairs at the north. A large

sliding door on the north wall provides access to a back alley exiting on 19th Street. All the doors are metal clad. The floors are maple, and the walls are structural concrete at the back and sides and rough plaster at the proscenium. The structural concrete ceiling is over 77 feet above the stage floor, and a three metal covered smoke vents are evenly spaced along its length. A system of catwalks and ladders provide access to the high volume and rigging.

A large switchboard is located on the south end of the proscenium wall. It was manufactured by the Westinghouse Electric & Manufacturing Company at its Emeryville plant, and controlled the “thousand mirrored stars that dot the (auditorium) ceiling” and “a battery of well placed spotlights.” A Westinghouse advertisement described it as a “five scene multi-pre-set theater switchboard” that would allow lighting effects to be set in advance and operated by one switch to accommodate rapid scene changes.



Figure 20: Westinghouse Advertisement, c. 1928

The Stage is essentially intact and unaltered from its original construction, including all the original operating systems.

THEATER CIRCULATION

Foyer Stairs

Historic Value: Significant
Condition: Good

The Foyer Stairs are identical symmetrical stairways beginning at each end of the main floor foyer and continuing up two flights, terminating at the Upper Vomitories. The stairs are concrete with a marble base and carpet border up to and including the second landing, and wood base from there to the top, and were originally carpeted. The walls are rough stucco plaster, and the ceilings are plaster with stenciled decoration that mimics mosaic tile or oriental carpets. The foyer entries are framed by imitation cast stone columns and cast plaster brackets. The handrails are original steel pipe rails mounted on steel brackets. Except for the missing carpeting and a small amount of damaged plaster, the stairs are intact and are in good condition.



Figure 21: Stair Ceiling

Passenger Elevators

Historical Value: Significant / Non-contributing
Condition: Good

The two passenger elevators located in the main foyer provide vertical circulation to all the public areas in the theater. They are touted in early promotional literature as one of the modern amenities that this state of the art facility provided for the comfort and convenience of its patrons. When the theater first opened, an article appeared in the Oakland Tribune which described the elevators as “one of the outstanding features of the new theater, since it is possible to reach the balcony seats as easily as an orchestra seat.” A companion article titled “Fast Elevators New Feature of Building” went on to describe the “Spencer-Westinghouse bar switch controlled electric passenger elevators” as “designed for speed, safety, and comfort.”

The elevator doors were wood sash with mirrored lights set in an imitation stone surround with cast plaster brackets. An ornamental cast plaster frieze was set above the opening. The floor of the cab was wood and may have been carpeted originally. The base was marble, and the walls and ceiling were wood paneling. A brass pipe handrail ran continuously on three walls. The elevator was attendant operated. The elevator at the north end of the foyer is intact and original, with the exception of two damaged wood panels.



Figure 22: Elevator Interior

The elevator at the south end was reoriented to serve the new office lobby during the 1945 remodel. The doors and surround were removed from the theater foyer and replaced with a plaster wall. The interior of this elevator has been entirely altered, and the original doors were not reused.

Freight Elevator

Historic Value: Contributing
Condition: Good

A single Spencer-Westinghouse hydro-electric freight elevator serves the stage and basement level. It is housed in a free standing concrete booth at the stage level. The cab is open at the top with a rough wood floor and wood T & G walls. A vertically operated lattice gate

closes the entrance at each level. The gate at the basement level is not operational, but all other material appears to be intact and original.

Vomitories

Historic Value: Significant
Condition: Fair to Good

Five vomitories, or exit corridors, connect the balcony to the Mezzanine Foyer and Stairs. The Center Vomitory enters at the midpoint of the Lower Cross Over and the Lower Vomitories enter at either end. The Upper Vomitories enter at each end of the Upper Cross Over. The vomitories are finished in a similar manner, carpeted floors, marble base and carpet border, heavily textured plaster walls, and ceilings stenciled in a pattern that replicates oriental carpets. There are decorative plaster niches on either side of the Center Vomitory. Beyond the exits from the balcony, the Upper and Lower Vomitories lead through doorways to a passages that access false balconies that open onto the Auditorium. The walls are single thickness plaster on metal lath and are unfinished on the inside of the passages. A small opening provides access to each balcony. The top of the balcony railings are level with the concrete floors, and a ring of decorative lights is hidden behind the cast plaster surrounds at each balcony.

The vomitories are all in original condition, but the plaster surfaces have sustained some damage, especially the ceilings in the Upper and Lower Vomitories. All have suffered substantial damage due to moisture intrusion. The ceiling in the south Upper Vomitory has sustained the most damage. Enough

original stenciling remains, however, in the other vomitories to provide a model for its eventual restoration.



Figure 23: Center Vomitory

North & South Theater Exits

Historic Value: Significant
Condition: Good

There are two exits located at the north and south end of the Foyer on the main floor. They are actually housed in the office wings and were not included in the original theater drawings. There are two pairs of wood panel doors matching the other theater doors that enter the corridor from the Foyer, and two pairs of sash doors with multi-lite transoms that exit to the street. The floors are terrazzo with a marble border and base. There is a marble wainscot to about three and one half feet above the floor, and heavily textured plaster walls above. The smooth plaster ceiling is divided into four equal panels by undecorated plaster beams, and a simple wood crown molding surrounds each panel. The doors have suffered some damage and one at the

north corridor is missing. Otherwise the corridors are original and intact.

Rear Exit Vestibules

Historic Value: Contributing
Condition: Fair to Good

Utility Stairs

Historic Value: Contributing
Condition: Good

There are four utility stairs located throughout the basement: two concrete stairs with steel pipe rails connect the basement Corridor to the Stage, a narrow wood stair with steel pipe railing connects the Musicians Room to the Orchestra Pit, and a concrete stair with a steel pipe handrail connects the Basement Foyer to the main Foyer. In addition, four half-flight stairs are located in the basement Fan Room, the basement Projection Room, the south Rear Exit Vestibule and adjacent to the main Projection Room. All are concrete stairs with steel pipe rails. All the stairs are intact and original.

ANCILLARY THEATER SPACES

Toilets

Historic Value: Contributing
Condition: Fair to Good

There are Toilet Rooms located at the basement, main floor, and mezzanine levels. All are finished in identical materials: white mosaic tile floors, white tile wainscoting to 6 feet with plaster walls and ceiling above, marble partitions, wood panel compartment doors, and white porcelain fixtures. The basement level toilets also contain tile showers. The main floor toilets are the smallest with two fixtures each, the basement level slightly larger with three units in the men's room, and the mezzanine level the largest with seven units in the women's toilet, and eleven in the men's.

The Toilet Rooms are largely intact although a number of the fixtures and compartment doors are missing. Tile floors and plaster walls are in fair to good condition and the marble partitions are intact except for the main floor men's room where a urinal partition is missing and the toilet partition is damaged.

Figure 24: Mezzanine Men's Toilet

Check Room

*Historic Value: Contributing
Condition: Fair to Good*

The Check Room is located at the south end of the Foyer. It was originally connected through an opening with a sliding wood that matched an ornamental niche on the opposite wall. The window was covered with a furred plaster wall on the foyer side, but the window still exists behind it. Inside, the floor is linoleum, and the walls and ceiling are plaster. Shelves with divided cubbies cover two walls. The room is in fairly good condition. One panel of the door has been cut, and the original shelving has been removed from one wall.

Organ Lofts and Storerooms

*Historic Value: Contributing
Condition: Good*

The Organ Lofts are located behind the elaborate cast plaster organ screens that flank the auditorium stage. The south loft is accessed by a steel stair, and the north by a steel ladder from the utility areas below. The walls and ceiling are smooth plaster and the flooring is unfinished wood. The organ pipes have been removed, but otherwise the rooms are unaltered.

Men's Smoking Room

*Historic Value: Contributing
Condition: Fair*

The Men's Smoking Room is adjacent to the second floor Men's Toilet. The flooring is original rubber tile with a marble base. The walls are tiled up to a

wood crown molding that makes the transition to the plaster ceiling. The tile does not appear to be original. The room originally had a fireplace on the west wall. A plaster arch frames the opening to a small anteroom. The room has been altered by the installation of the wall tile and removal of the fireplace. The floor is in fair condition and the outer door is missing.

Women's Parlor

*Historic Value: Contributing
Condition: Good*

The Parlor is adjacent to the Women's Toilet on the second floor. The floors are concrete and were originally carpeted. The base is marble, and the walls are smooth plaster, divided into panels by applied wood trim. There is a decorative plaster crown molding running along the edge of the flat plaster ceiling. A decorative cast plaster frieze is situated above each door. Original plans show the walls covered in stenciled decoration and the wall panels alternately containing a full length mirror, and a marble shelf on decorative wood brackets.

Figure 25: Women's Parlor

None of the stenciling or fixtures remain. A counter and four mirrors

against the west wall appear to have been added at a later date. The room is otherwise in good condition, with the exception of the missing carpet and a missing outer door.

Manager’s Office and Reception

*Historic Value: Contributing
Condition: Good*

The Managers’ Office and a small Reception Room are located adjacent to the Men’s Smoking Room on the mezzanine level. The rooms are simply finished in smooth plaster with painted wood trim. The floor is concrete, which was originally carpeted, with a wood base. Only one original door remains, opening to a storeroom inside the Manager’s Office. All other doors are missing, or have been replaced with non-contributing doors.

Ushers Room

*Historic Value: Contributing
Condition: Good*

The Ushers’ Room is located adjacent the Women’s Parlor on the mezzanine level. The room is finished in smooth plaster, with painted wood trim, and the floors are linoleum. There is an opening in the west wall that provides access to the area between the balcony framing and the suspended plaster ceiling below. The room is in good condition.

Dressing Rooms and Corridor

*Historic Value: Contributing
Condition: Fair to Good*

The dressing rooms, musician’s room, and the connecting corridor located in

the basement below the stage are all similarly constructed. The floors are concrete, the walls are a combination of structural at the major building divisions and plaster at partition walls, and plaster ceilings. Flat wood casings and baseboards are typical, and a wood chair rail runs continuously at about three feet above the floor. The doors are all metal clad, and almost all are original. The walls are painted with a dark wainscot and light upper wall that matches the ceiling. Typical fixtures in the spartan Dressing Rooms include a porcelain lavatory, a wood counter and shelf on metal brackets, unfinished mirrors, steel pipe wardrobe rods, and porcelain light sconces.

This area has undergone only minor alterations. The Chorus Dressing Room has been partitioned and the north portion converted into a mechanical room. Doors to both rooms are new. The Machine Room housing the console elevator equipment and the Library have been combined, but it is not clear whether this was original or a later change. All other rooms and fixtures are largely intact and all are original. Paint is severely deteriorated and some plaster is damaged.



Figure 26: Typical Dressing Room

Basement Mechanical Rooms

*Historic Value: Contributing
Condition: Good*

The mechanical and electrical rooms are of the same utilitarian construction as the dressing rooms except that the ceilings are generally unfinished structural concrete. All equipment appears to be original. Of special interest is the Carrier evaporative air cooling unit in the Fan Room. This unit, and a similar one in the tower fan room provided an early form of air conditioning that was advertised as one of the modern amenities that patrons would experience when attending performances at the Fox.

Rehearsal Room and Basement Foyer

*Historic Value: Contributing
Condition: Good*

The Rehearsal Room, with its connecting projection room and large adjacent circulation area occupy the area under the theater foyer and lobby. Construction is simple and utilitarian including concrete floors, concrete walls and unpainted plaster partitions, and exposed structural concrete ceilings. Doors are all metal clad. The casings are flat wood and there are no baseboards. Major utilities run exposed on the surface of the ceiling. The Rehearsal Room has a small raised Projection Room at the south end, accessed by a doorway and a half flight of concrete stairs. At one corner of the Rehearsal Room is an original make-up area with counter, mirrors and sconces that match the typical dressing room fixtures. At one end of the Basement Foyer, a wood partition has been constructed creating a small storage area .

Auditorium Projection Room

*Historic Value: Contributing
Condition: Fair to Good*

The Projection Room the Auditorium is located behind the back wall of the balcony. The walls and ceiling are flat plaster and the floor is linoleum over concrete. A series of electrical control panels line the wall adjacent the theater opposite a wall of cabinets and work benches. A lighting switchboard at the north end separates the projection room from a switchboard room area with a concrete floor. A door from this area leads to the north Elevator Mechanical Room

Much of the equipment has been vandalized. The paint on the walls and ceiling is peeling badly and the linoleum floor is severely deteriorated, but the room retains its original configuration and finishes.

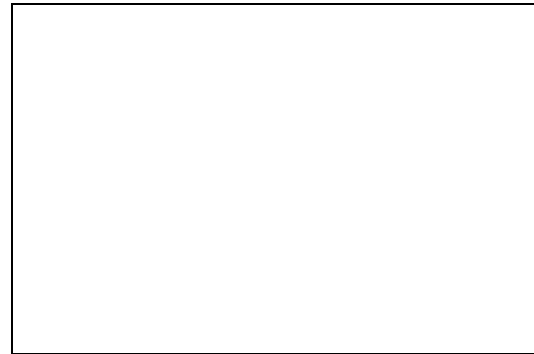


Figure 27: Projection Room

Elevator Mechanical Rooms

*Historic Value: Contributing
Condition: Good*

The third level, accessible from the back of the balcony, houses two Elevator Machine Rooms which house the pulley systems for the two passenger elevators that serve the balcony. The floors are heavy wood planks, and the walls and ceiling are structural concrete. The north Machine Room is accessed through the Switchboard Room by way of a steel catwalk and ladder. The south Machine Room has a second door that provides access to the roof of the office wing. The doors are metal clad recessed panel doors that match the doors in the basement.

Both rooms are in good condition including the original doors and all original equipment. The elevator machinery is of particular interest given the media coverage that the elevators received at the time of the theater opening.

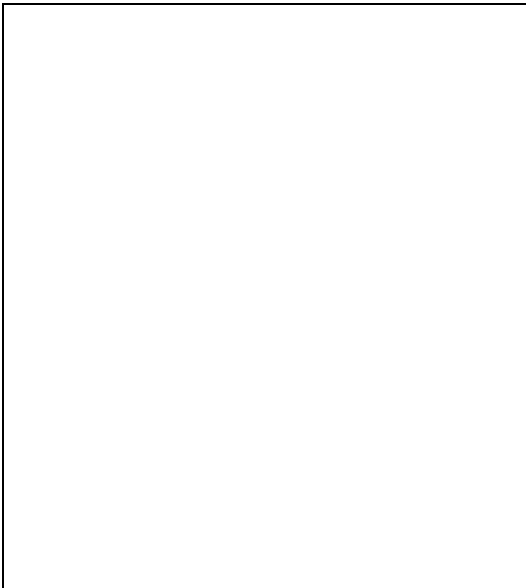


Figure 28: South Elevator Mechanical Room

Tower Fan Room

*Historic Value: Significant
Condition: Good*

A single, symmetrical room occupies the space inside the tower dome that dominates the theater façade. The two-story volume mirrors the shape of the tower, the upper walls arching to meet at a small, square ceiling. Filtered, natural light is provided through large, cast concrete grilles that form three walls of the tower room, giving the room an almost ecclesiastical atmosphere. A large electrical generator mounted on a concrete pedestal and a massive evaporative air cooler occupy the space. The floors and walls are exposed structural concrete, and the structural concrete frame of the tower is expressed on the interior.

The room itself is one of the more impressive in the theater complex, and the machinery is important for the role the early cooling system played in attracting patrons to the Fox. The room is intact and has not been altered, and the machinery appears to be in original condition.

COMMERCIAL WINGS

Offices

Historic Value: Contributing
Condition: Fair to Good

The offices occupying the second and third floors of the commercial wings are typical of the period. A central corridor provides access to multiple small offices, most about twelve feet wide to conform to the column and window grid. Many offices have inter-connecting doors. The office entry doors are typically wood with obscure glass panels and matching transoms above. Larger offices have multiple entry doors which allowed for flexibility in leasing.

The corridor floors are finished in sheet linoleum and the offices in linoleum tile. The baseboard and door casings are wood with a simple profile, and the transom head trim is continuous on the corridor side. The windows are untrimmed except for a wood sill and skirt. In the majority of cases the wood has a varnish finish. The walls and ceiling are plaster with a smooth finish. Small radiators were originally installed in each office and spaced throughout the corridor.

The offices appear to be in their original configuration and retain the original finishes. Some doors have been replaced or removed and several new partitions have been introduced, but otherwise little has been altered. The sheet linoleum is in fair condition, but the linoleum tile has suffered from water damage in a number of places.

Toilets

Historic Value: Contributing
Condition: Good

There are eight public toilets in the office portion of the commercial wings, two on each floor of each wing. The materials match the toilets in the theater including the white and gray mosaic tile floors, tile wainscot to about five feet above the floor, smooth plaster walls and ceilings. The marble partitions are more heavily veined than in the theater, and the wood compartment doors somewhat simpler in design, but otherwise they are a match. The toilets are generally in good condition. A few fixtures are missing or damaged, but the basic shells are original and intact.

Office Lobbies

Historic Value: Significant
Condition: Good

The two identical Office Lobbies located on 18th Street and 19th Street. They are the only interior portions of the commercial wings that were detailed in the construction documents and are the most elaborately finished spaces. The entry is through a recessed vestibule that is described in the exterior evaluation section. The interior floor is marble tile that matches the flooring in the vestibule. The walls have a marble wainscot to about five feet above the floor. The walls above are heavily textured plaster, similar to the wall finishes in the theater public spaces. There is a substantial wood crown at the top of the wall, and the ceiling is finished in smooth plaster.

The elevator and stairs described below open on to the lobby. Opposite the entry doors at the rear of the lobby is a recess in the plaster wall. In the north lobby the recess houses a doorway that provides access to the Court between the Auditorium and the Office Lobby. A central pair of wood panel doors is flanked by wood panels, and topped by four equal transom windows. The plans indicate that there may have been a similar doorway in the south Office Lobby. Both lobbies are original and generally intact, and in good condition.

Stairs and Elevators

Historic Value: Contributing / Non-contributing
Condition: Good / Unknown

Two sets of stairs run from the original lobbies on 18th and 19th Street up to the roof above the third story. The stairs are marble with a marble base up to the first landing. This portion of the stairs should be considered a part of the lobby for purposes of evaluation. Above the landing, the stairs are wood with a wood base. The walls and ceilings in the stairwells are plaster, and a wood handrail runs on one side. The stairs are original and intact, and in generally good condition. The stair in the lobby facing Telegraph Avenue is similarly constructed, but since it was built in 1945, it is considered non-contributing to the historic character of the building.

The elevators that run between the original lobbies and the third floor are simply finished on the exterior with metal recessed panel doors and jambs, and wood casing to match the office doors. No access was available to the elevator cabs. These elevators are

original and in good condition as far as can be established without further access. The elevator in the Telegraph Ave. lobby was originally oriented towards the theater Foyer. It has been entirely altered and is considered a non-contributing element.

Stores

The ground level stores were inaccessible during this investigation

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SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Standards (Department of the Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of the features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its own time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to the historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources are disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.