

Ada Theater
(Egyptian Theater)
700 Main Street
Boise
Ada County
Idaho

HABS No. ID-3

HABS
ID,
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PHOTOGRAPHS

WRITTEN DESCRIPTIVE AND HISTORICAL DATA

Historic American Buildings Survey
National Park Service
Department of the Interior
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. ID-3

ADA THEATER
(EGYPTIAN THEATER)

Location: 700 West Main Street, Boise, Ada County, Idaho
Latitude: 43° 36' 54"; Longitude: 116° 12' 05"

Present Owner: Oppenheimer Falk Realty, 700 West Idaho Street,
Boise, Idaho

Present Occupant: Ada Theater (Intermountain Theaters)

Present Use: Cinema theater

Statement of Significance: Still used as originally planned, this Neo-Egyptian Revival Style building, unique to Idaho, is the only survivor of the movie palace and grand cinema era in Boise.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The theater is located on the east forty-three feet of Lots 5 and 6, Block 3, Boise City Original Townsite. Title to the property was quieted by decree on September 11, 1926, (Case No. 1147) in favor of the Main Street Building Company whose apparent successor was Falk Realty Company, now known as the Oppenheimer Falk Realty Company. The property was deeded to the Main Street Building Company by Leo J. Falk (et al), May 4, 1926 (Book 174, page 137), who had acquired it April 10, 1926, from the Trustees of Emma Broadbent (Book 176, page 137). According to Hummel the site was cleared of a number of old buildings including the "Log Cabin Saloon."
2. Date of erection: According to the original project architect, Frederick C. Hummel, the theater was begun in the spring of 1926. It was completed by April 17, 1927, when a newspaper article on the theater was published in Boise's Idaho Daily Statesman.
3. Architect: Tourtellotte and Hummel, Architects, Boise, Idaho. The theater was designed by Frederick C. Hummel who had joined the office of his father Charles F. Hummel, Tourtellotte and Hummel, in 1909 and who became a partner in 1922. The firm name was changed to Hummel, Hummel and Jones in 1945 and became Hummel, Hummel, Jones & Shawver in 1961.

Frederick C. Hummel, FAIA, was born in Renchen, Baden, Germany in 1884 and immigrated to the United States with his parents in 1889, settling in Boise in 1895. Hummel attended the School of Architecture, University of Pennsylvania in 1905 and graduated with a Certificate of Proficiency in Architecture before returning to Boise in 1909.

Hummel was responsible for the design of numerous buildings throughout Idaho including the U. S. Post Office, Weiser; Boise High School and Auditorium, Hillcrest Country Club Clubhouse, Boise; State Hospital North and Boise College buildings; the First Security Bank building, Boise; telephone buildings; the Alexander Building, Boise (HABS No. ID-4), Catholic Churches, Caldwell, Moscow, and Jerome; and the Our Lady of the Rosary Catholic Church, Boise.

Regarding the Ada Theater's design, Hummel recalled in the 1974 Idaho Daily Statesman article that he had "...visited a number of theaters in the Northwest and drew on his knowledge of theaters in the Los Angeles area /where he was married in 1923/ and sketched several designs. However, Leo J. Falk, who commissioned the theater project, selected the Egyptian style rather than Spanish."

4. Contractor and suppliers: The feature article on the theater in the Idaho Daily Statesman notes that Jordan and Son of Boise was the General Contractor. The following were listed as the sub-contractors: E. W. Little, Boise, roofing; C. J. Westfall, Boise, stucco and plastering; David Addison, Boise, tile work; and Gooding Heating and Plumbing, Gooding, Idaho, heating. Included as suppliers were Boise-Payette Lumber Co., Boise, building materials; Burnham Mfg. Co., structural steel and ornamental iron; Pioneer Tent and Awning Co., Boise, awnings; Electrical Products Corp. (handled by Idaho Power), electrical materials; J. G. Doerr, Boise, plaster; W. P. Fuller and Co., Boise, paint and glass; John Van Wye, Portland, Oregon, curtain; and Falks, Boise, draperies. H. H. Claussen of Salt Lake City, Utah, contracted interior and exterior decorative fresco painting, according to Frederick C. Hummel.
5. Construction information: The original architectural drawings, owned by Hummel, Hummel, Jones & Shawver, Architects, Boise, Idaho, indicate that the building was essentially constructed as designed, though there was minor alteration of details. Of particular note, the

specified stone veneer of the south and east street elevations was deleted and scored stucco was applied. The theater was completed at a cost of \$160,000, not including the seats, organ, curtain, and projection equipment, according to the March 24, 1974 Idaho Daily Statesman article.

Observing the completion of the theater, it was reported in the April 17, 1927, Statesman that, "Glory of Old Egypt is Embodied in Theatre."

"Boise's newest playhouse -- known to theatrical men as one of the most beautiful cinema houses in America--will open its doors to the public at 7 o'clock Tuesday night, announced Dave Schayre, manager of the Egyptian theatre.

"For three weeks the big corps of painters, decorators and finishers have been straining every nerve to bring the interior and exterior to the final pitch of perfection for opening night. The eight-hour day has become a legend of the past, and under glittering electric lights paint brushes have slapped against the stone walls of the interior until late at night.

"The effect, say those who have seen it, will fully justify the extra pains taken with the painting, for it produces a bizarre and unique effect of barbaric magnificence.

"Building and decorations alike are authentically of the days of the pharaoh. Designed by Tourtellotte & Hummel, the structure embodies the characteristic features of the land of the Nile, from the truncated pyramids which form the great pylons, to the lotus bud pillars with their ornate frescoes.

"Passing through the front door, the visitor enters along vaulted corridor, which skirts two sides of the building. This is richly painted, with an effect of a mosaic of gold and precious stones on the ceiling. The walls, the concrete of which is finished to resemble cut stone, are liberally adorned with figures from the papyrus of Ani. A thick, rich carpet covers the floor. In niches are great chairs and divans. Water fountains, built from great Egyptian pottery jars, stand at convenient intervals.

"Four passageways lead through the walls to the

auditorium. As one emerges into the pit, low flights of steps, rising from either side, lead to the loge seats, the choicest in the house, while straight ahead the long aisles lead toward the stage.

"The ceiling is deep blue and an indirect lighting system, combined with a tiled cornice, gives the effect of an outdoor theatre under the light of the stars. Recesses, decorated with sacred symbols from Egypt's mystic literature, break the sweep of the walls.

"But the whole effect leads straight toward the climax, which is the bewildering magnificence of the proscenium. High above the stage, in the exact center of the arch, is a great gold scarab, winged, with conventional designs radiating from it. Below it is a boating scene on the Nile, and still lower a baffling series of Egyptian scenes, all painted in the rich dark red, brilliant blue and scintillant green characteristic of the entire building. Every interstice in the pictorial decorations is filled with conventional designs.

"Four pillars, of the design of the hall of columns in Karnak, flank the stage, and between each pair sits a giant statue patterned after the Memnon statues of Thebes. Behind each is a section of the organ."

6. Alterations and additions: No major alterations or additions were made to the original fabric of the building. However, there have been several minor changes particularly involving the south and east stores which, both in plan and elevation, have been altered to suit the needs of various tenants. At the Main Street, south facade, all but the southwest corner shop, "Store No. 1" in the original architectural drawings, have been altered. Stores Nos. 2 and 3 in the central section have been combined; and the store fronts have been altered with modern plate glass show windows, facings, and a large sign covering the original transoms. Store No. 4, with modern door and window construction below a blocked transom, has been converted into a concession booth opening into the Lobby of the Foyer.

Along Capitol Boulevard (Seventh Street), Store No. 5, adjacent to the theater's Stair Hall, has been enclosed to provide space for a women's toilet. Stores Nos. 7 and 8 have also been combined.

The theater name sign and the marquee have been changed twice, adapting to improvements in theater advertising and name changes from the "Egyptian" to the "Fox" to the "Ada." However, the original marquee structural frame work, shown in section in the architectural drawings, is still in place.

Having been painted several times, the theater, which was originally a buff color, has been a light green and is now white. Painted figures of ancient Egyptian deities and hieroglyphic designs, indicated on the original drawings of the street elevations, were painted over.

The original octagonal Vestibule Ticket Office, detailed in the drawings with a stucco and tile wainscot below closed lotus style colonnettes at each angle supporting a cavetto cornice with a winged sun disk ornament, has been removed. The existing ticket office is incorporated into the southeast corner construction of the remodeled Entrance Vestibule.

At the first floor in the mid 1950's a wall was extended to enclose the east stairway to the original second floor Ladies Room and Toilet and to provide a vestibule for the women's toilet within Store No. 5. Access to the original Ladies Room, now the manager's office, and the original Manager's Office, now an extra office, is provided by a later doorway at the top landing of the basement stairway. The ceilings of the second floor offices have been dropped to eight feet.

The Auditorium walls were plastered with acoustical wall material c. 1930 when talking motion pictures were introduced. The large plaster relief figures, which are indicated in the longitudinal section of the original drawings as the Egyptian deities, Horus and Hathor, have been removed. These figures, photographed for the 1927 Idaho Daily Statesman article, were frontal and flanked the large false balcony constructions on each side wall. Much of the interior "fresco" decoration of the Vestibule, Lobby, and Foyer has been painted over including figures in the niches of the large urn, "bubbler" drinking fountains in the Foyer, which have also been removed.

B. Historical Events and Persons Associated with the Building:

The Idaho Daily Statesman reported "The Egyptian Theatre Premiere, An Impression" on April 20, 1927:

"It was in two phases--inside--and outside.

"Inside was beauty--the beauty of softly-lighted walls, exotic draperies, strange ancient designs full of meaning to Egyptologists, soft soundless carpets, weird statues of sphynxlike gods and goddesses, sacred scarabs and holy hawks. There was the beauty of a softly lighted sky-like ceiling and of dainty little usherettes with jangling slave bracelets and vocal pearls and costumes of extreme brevity.

"In comfortable seats, those who had won into the sacred precincts heard the big organ softly playing at the command of the lithe fingers of Gretta Brattain, and heard it swell and boom and thunder into "The Star-Spangled Banner" as the curtain fell back and revealed an Egyptian gateway which, with a sudden switch of light, became transparent and showed the Goddess of Liberty beyond.

"Then there was the ceremony of presentation of the theatre to Boise city, pretty maidens passing over a miniature replica of America's most complete Egyptian theatre to Mayor Ern G. Eagleson.

"And presently, while the organ pealed and lights played fantastically, the prologue to "Don Juan" was on and, afterward, the picture itself, taking Boise movie fans back into the days of the dread Borgias and giving John Barrymore, as romantic hero, a chance to do plenty of Tom Mixing in an environment of instruments of torture, swords and chain mail.

* * *

"That was inside. Outside was the mob.

"Though the doors were scheduled to open at 7 o'clock, a queue had begun to form at 6 o'clock. By 6:30 it was no queue, but a jam. By 7 o'clock the Boise band was busy keeping the mob in good temper.

"But the doors did not open. Two essential pieces of stage equipment did not come until 6:55, and there was 15 or 20 minutes' delay before the door swung open and an inadequate doorkeeper began to try to stem the crowd.

* * *

"Generally speaking, though, people like crowds and the crush was a lark. More people were of the opinion

the beautiful theatre was worth fighting to get into than were hurt by the necessity of fighting. T.I.K."

The world premier of "Jeremiah Johnson" was held December 2, 1972, at the Ada Theater with actor Robert Redford, who played the title role, in attendance.

C. Sources of Information:

1. Primary and unpublished sources: Fourteen (14) 30" x 36" sheets of original architectural drawings, titled "THEATRE and STORE BLDG. for THE MAIN ST. BUILDING CO.--COR. 7th & MAIN STS., BOISE, IDA.," are in the possession of Hummel, Hummel, Jones & Shawver, Architects, 1324 West Idaho Street, Boise, Idaho. A set of prints is located at the Idaho State Historical Society, 610 North Julia Davis Drive, Boise, Idaho.

The Idaho State Historical Society has two exterior photographs both of which are three-quarter views looking towards the southeast corner. One, taken c. 1928, is good; the other, taken in 1936 when the theater was called "The Fox," is of poor quality.

The legal description for the property was obtained from the Ada County Assessor, 525 West Jefferson Street, Boise, Idaho. Information regarding the title is from the tract indexes, Books of Deeds, Ada County Courthouse, of the Idaho Title Company, 300 North 6th Street, Boise, Idaho.

Frederick C. Hummel of Hummel, Hummel, Jones & Shawver, 1325 West Idaho Street, Boise, Idaho, was interviewed by telephone on November 29, 1973.

2. Secondary and published sources: Idaho Daily Statesman, April 17, 1927, Section 1 (page 5, columns 1 and 2; page 7, columns 2-6; pages 8 and 9) and Section 2 (page 5, column 1). Included are three interior views of the theater on page 7. One is a detailed view of the proscenium, the second shows one of the "bubblers" drinking fountains in the Foyer and the third shows the side walls of the Auditorium.

Idaho Daily Statesman, April 20, 1927, pp. 1 and 2.

Idaho Daily Statesman, "Ada's Architect Says Theater is Still Sturdy," March 24, 1974, p. 14-C.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Rectangular in plan, the Ada Theater, typical of the Neo-Egyptian Revival Style inspired by Egyptian archeological discoveries in the 1920's, seems more than suitable to the arid climate of southern Idaho. The two-story south, Main Street facade, reminiscent of the main gateway of Egypt's Edfu Temple, has pylons flanking three window bays. At the east, Capitol Boulevard (Seventh Street) elevation, the three bays of the one-story stores buttressing the Auditorium wall are dominated by the southeast corner pylon and the adjacent two story section. The architectural detail, particularly in the Auditorium, is similar to the 1922 Grauman's Egyptian Theatre, Hollywood, California, designed by Meyer-Holler, Architects, which is reputed to have been inspired by the Egyptian temples at Karnak.
2. Condition of fabric: The building is generally well maintained and is in good condition. The stores are occupied by various businesses and the theater shows first run motion pictures.

B. Description of Exterior:

1. Overall dimensions: 93'-0" x 122'-0"
2. Foundations: Concrete footings, typically two feet wide and one foot deep, support the one foot thick concrete foundations of the walls, piers, and interior partitions. Foundations under the Auditorium aisles form air ducts in conjunction with earlier longitudinal foundation walls in place prior to the construction of the theater.
3. Wall construction, finish and color: The poured in place concrete walls, typically one foot thick and reinforced with Durite, of the south and east elevations are covered with special California stucco which has a natural buff color. Scored to imitate smooth ashlar blocks and finished with vertical combing, the stucco is now painted white. The west wall, which was originally a party wall, is poured in place, unfinished concrete with the upper twenty-one feet being brick masonry. At the north alley way, the walling is unfinished concrete, painted white with a painted "ADA THEATER" sign at the top.
4. Structural system, framing: The side walls of the Auditorium have integral struts at approximately mid-

height and below the end points of the six flat Pratt roof trusses which are supported on 1'-5" square buttresses, approximately 15'-0" on center. The stepped concrete balcony construction extends over the south stores and is supported on the rear partition of the stores and the inner service rooms separating the Foyer from the Auditorium.

5. Marquee and signs: Projecting twelve feet from both faces of the southeast pylon over the public sidewalk, the marquee is supported by three chains, though four are indicated in the architectural drawings, extending from lion head anchors. The 2 x 12 wood frame of the marquee was designed with a two-line advertising fascia ornamented with Egyptian motifs and a small cavetto cornice. A modern translucent fascia fronts the original marquee structure and is edged with neon light coils. Above the marquee and extending from the corner of the pylon is a modern neon sign with "ADA" highlighted by incandescent lamps. Glazed broadside display cases are located adjacent to and in the Entrance Vestibule.
6. Chimneys: One chimney rises from the northeast corner of the Auditorium structure and has a projecting cap above two bands of iron ties.
7. Openings:
 - a. Doorways and doors: At the southeast pylon Entrance Vestibule to the theater, two pairs of double doors with plain frames open out of and into the Lobby. Each leaf has a pylon silhouette glazed with beveled plate glass exit doors and plain glass entrance doors. Similar doors with beveled plate glass, transoms, and cast brass thumb latches remain at the doorways of the three east stores. At the south elevation, the two doors of the reveals which flank the southwest pylon store window are also similar. Others are aluminum framed doors used in conjunction with modern store fronts. The rear exit doors and the stage door have double, sheet metal clad leaves.
 - b. Windows: The original window units of each store are separated by piers, which have cavetto corner brackets and suggest column silhouettes. Like similar corner details of Grauman's Egyptian Theatre, the brackets were probably inspired by 13th to early 19th century Islamic architecture. This middle eastern solution to large window openings is a shouldered arch variation, without voussiors, seen particularly in the 1637 Cairo, Egypt, Gamal ad-Din az Zahabi house archways. Imi-

tation lintels with central recessed panels, similar in design to interior procenium arch details, span the store bays. Typically the two plate glass windows of each store bay are set above a raised sill and flank a doorway. Above a transom bar, which extends the width of each bay and contains a striped awning roll, are eleven lights, three of which are operable. The square headed southwest pylon store window opening, flanked by the lower doorways, has a single plate glass window with a six-light transom, two of which are movable. Remaining store windows are aluminum framed units.

Within the original blind arch of the Capitol Boulevard (Seventh Street) elevation a square-headed window lights the Stair Hall. The opening has a plain projecting sill and is hung with a pair of inswinging casement sash with eight lights each.

At the second floor level of the pylons of both street elevations are large window openings with Egyptian surrounds similar to the windows of the Ramesses III temple of Medinet Habu. Each has plain projecting jambs supporting a cast stone cavetto-torus lintel ornamented with a spread winged sacred vulture representing the goddess of truth, Mut. Inswinging wood French doors with twelve lights in each leaf are hung below a fixed pair of four-light casement sash in the transom. The stone sill of the southwest pylon window is a molded cavetto. Sills of the two southeast pylon windows above the marquee are plain.

At the second floor level of the Main Street facade, a large window opening is located over each of the three store bays; and at the Capitol Boulevard (Seventh Street) elevation, three window openings are above the two blind arches. Typically the openings have quadrant corners at the heads, probably an Islamic derivative, and are hung with pairs of casement sash with twelve lights in each leaf. The stone sills are similar to those of the southwest pylon window.

All the sills are designed as shallow balconies with wrought iron balustrades having alternating twisted and plain uprights, three horizontal upper rails, and one lower rail. Extending diagonally from each jamb of the window frames, typically trimmed with a cavetto backband molding, are spear-tipped iron standards with a connecting rod. Originally each iron frame probably

supported an awning, like Grauman's Egyptian Theatre, extending from a rod at the head of the opening.

8. Roof:

- a. Shape and covering: The built-up asphalt Auditorium-pylon roof is supported on 2 x 10 purlins spanning the flat Pratt trusses and is screened by coped parapets and cornice. The south structure of the main roof is hipped and extends beyond the parapet forming a shed roof over the second floor. Like the buttressing shed roofs of the one and two story sections of the Capitol Boulevard (Seventh Street) sections, all are covered with red, straight barrel Mission tiles, similar to those on Grauman's Egyptian Theatre.
- b. Cornice: Though designed in the original architectural drawings as a cast stone cavetto, a cyma reversa molding on a plain fascia, set flush with the pylon projection, forms the shed roof cornice. At the Capitol Boulevard (Seventh Street) elevation the cornice has returns at the wallings of the parapeted end elevations of the one and two story sections.

The design of the cast stone pylon cornices were taken from the Ramesses II Pylon at Karnak and are complete with a large ribboned torus molding and gouged fluting in the cavetto molding, which at the main elevations has a winged sun disk with uraei figures, symbolizing the sun god, Ra, of Upper and Lower Egypt.

- c. Ornament: Two cast stone sphinxes on concrete pedestals, supported on the concrete slab of the Projection Booth ceiling, are located above the roof slope between the Main Street pylons. The original architectural drawings detailed two elevations of a sphinx in conjunction with a wall section.

C. Description of Interior:

1. Floor plans:

- a. Basement: Basements are located under each south store. The Mens Room and Toilet are located under the Stair Hall and Store No. 5. Under Store No. 6 is a Fuel Room which also extends under Store No. 7 and the public sidewalk. The Boiler Room, under Store No. 8, also extends under the sidewalk. The northeast Fan Room opens into the Orchestra Room, under the Auditorium Stage, and provides access to the Orchestra

Pit and the Northeast Organ Blower Room. Four longitudinal vent ducts extend under the ramped Auditorium floor.

- b. First floor: Eight store spaces face onto Main Street and Capitol Boulevard and enclose the theater, entered at the southeast corner. Extending diagonally from the Entrance Vestibule, the connecting Lobby and adjacent concession booth open into the Foyer curving around the rear of the Auditorium. At the east end of the Foyer is the Stair Hall and at the west end a Front Exit passage opens onto Main Street. Four passageways, separated by the original Ushers Room, Check Room, and Storage Room, extend to the aisles of the Auditorium which has a Rear Exit with an alley vestibule at either side of the Orchestra Pit and Stage. Air Shafts are spaced within the concave Auditorium side walls and the Rear Exits.
 - c. Second floor: The stepped tiers of the Balcony extend over the front stores, the Foyer, and the service rooms. Reached by stairways rising perpendicularly from the Foyer-Auditorium passageways, the Balcony has a rear Projection Booth with an adjacent Toilet room which, along with air shafts to the attic, screen the exterior windows. The southeast office opens into the east Stair Hall which provides access to the original Ladies Room space and the first floor. Organ Chambers flank the Auditorium proscenium arch above the Rear Exits. Fly Galleries are at each end of the narrow Stage.
2. Stairways: Typically the stairways of the theater are painted concrete. Within the open well of the east Stair Hall, the stairway to the basement Mens Room has fifteen risers, three separating the intermediate landings. The stairway to the second floor, above the basement stairway, has two voluting bottom treads and twenty-two risers in three similar flights. Each stairway has cast brass railings and balusters. Six straight run, nine-riser stairways extend to the Balcony's two outer twenty-one riser aisles and the fourteen-riser center aisle. Pipe railings edge the Balcony. Iron and wood ladders lead to the attic from the Fly Gallery at the west end of the Stage. A straight run stairway with seven risers provides access to the basement under the east Organ Chamber and extends in a dog-leg with five additional risers to the Boiler Room.
 3. Flooring: All the floors are concrete, reinforced with Durite, and are colored with Staybrite, tile-red cement.

The Lobby floor is ceramic tile. The Foyer floor is covered with a small patterned carpet. Within the Auditorium, the aisles have carpeting with a Persian-like pattern of ogee interlaced strapwork and rosettes.

4. Wall and ceiling finish: The interior walls in the main public areas are plastered with Nephi plaster, using the "Jazz Plaster", or travertine, technique of finishing in conjunction with scoring to imitate courses of ashlar stonework. Service areas are unplastered concrete. The Auditorium walls have been covered with two-inch thick acoustical plaster which is painted gray and is also scored. Other walls are various colors. Plastered ceiling surfaces are finished with a splatterdash technique.
5. Doorways: Typically, the doorways and doors are original. The inner pair of double doors of the Lobby have pylon silhouettes, like the outer pair, but are wood paneled rather than glazed. Draperies are hung in the Rear Exit doorways which typically have untrimmed, shouldered arch heads. Similar archways are at the Foyer alcoves and aisle doorways. Secondary doorways typically have square heads, single panel doors, and narrow plain trim.
6. Special decorative features: Originally designed with a fluted cavetto cornice, the Entrance Vestibule has been altered by the marquee and ticket office remodeling. A cast stone, fluted cavetto cornice on the side walls of the coffered ceiling Lobby forms lighting troughs above ornamental incised cast stone panels. The Foyer has open lotus piers between each alcove and aisle doorway. The polychromed piers, similar to details of Karnak's Temple of Amon Hypostyle Hall, each have smaller lotus motifs flanking a large lotus which supports a cartouche paneled abacus block, originally containing hieroglyphic designs. The piers support false beams, which also span above the alcove arches. The beams are ornamented with a fluted cavetto and form large coffers. Most of the painted decoration shown in the original drawings of the Entrance Vestibule, Lobby, and Foyer, which depicts Egyptian deities, sun barges, Pharaonic achievements, and hieroglyphics has been obliterated by successive painting.

Above the Auditorium's aisle doorways, within aileron parapets, are painted sacred vultures. Each concave side wall of the Auditorium has a large and a small false balcony. The small balconies, replacing three per side wall as originally designed, are located above the Balcony

seating. Each is typically a shallow niche with a quadrant corner head. The sills project to receive four standards with rope railings. The large balconies, patterned after windows of the Temple of Ramesses III at Medinet Habu, have cast plaster surrounds incised with hieroglyphic figures that support cavetto lintels with a winged sun disk ornament. The alcoves are hung with draperies and the shallow projection of each sill, extending well beyond the jambs at each side, receive four standards with tasseled rope railing.

The Auditorium has a tray ceiling above a large cavetto cornice which extends around the space, except at the alcoves on either side of the Projection Booth which have a smaller scaled, similar cornice profile. The main cornice, with a large ribboned torus molding, highlighted with gilding, has painted fluting and supports a continuous edging of Mission tiles.

The proscenium, with much gilded detailing, is the main feature of the Auditorium. A large winged scarab, detailed in the drawings, holds a sun disk with uraeus, and is above the cornice torus within a painted geometric star motif panel. Completing the gilded scarab ornament, symbolizing the birth of the sun and centered above the Stage, are flanking horizontal reed bundles set with three swan-like figures on stylized water. Below, the outer proscenium arch is formed by three corbels which at each side are supported on engaged columns. An inner proscenium, supported on similar columns, has a fake single corbel which forms a shallow recess. The design is patterned after the corbeled proscenium of Grauman's Egyptian Theatre, a design solution without ancient Egyptian precedent. However, the Ada's proscenium has longer corbels and is decorated differently.

At each end of the outer proscenium is a war chariot patterned after the "King Seti I Fighting the Hitites" fresco, Great Hypostyle Hall, Karnak. Above each plumed pair of horses is a sacred vulture. Beneath the horses, at each side, a fallen warrior holds a mace and axe. Though an invention, the warriors and the extensive hieroglyphic infillings, like all the painted figures, are accurately depicted, with some license, in terms of ancient Egyptian art. Reading from left to right on the outer proscenium are symmetrically arranged scenes frequently depicted in the "Book of the Dead." The three figures of the middle corbel depict a youth with a characteristic side hair knot holding a plume fan above a Pharaoh wearing the crown of Lower Egypt with

additional divine symbols, who acknowledges the sun god, Amon-Re, with a double plume, double uraeus, and sun disk crown. This scene is terminated with an afterlife god, Osiris, mummy figure in a sarcophagus framework. Above the upper left corbel, the Pharaoh on the right, presents an offering to the seated sister deities, Nephthys (Goddess of the Dead), in front, and Isis (Goddess of Rebirth). Separated by cartouche frames, the central "sun barge" located below the scarab is probably a corruption of the Egyptian "Journey of the Sun" and the classical River Styx-Hades myths. Lack of space at the top of the proscenium seems to have necessitated a simple ferryman conveying three hieroglyphic deity representations across stylized water. The scene of the upper right corbel depicts a Pharaoh making an offering to a seated Osiris. A second Osiris mummy figure introduces the group of figures of the middle corbel which includes the god of embalming, Anubis; the Pharaoh wearing the crown of Lower Egypt; and a boy attendant with a side hair knot and a plume fan. The lower corbels are ornamented with a lotus-papyrus band and each corbel is typically edged with a dart border which volutes around paterae at each semicircular end. The soffits are ornamented with continuous coil spirals with centered lotus motifs. This pattern is doubled on the ceiling between the arches.

The inner proscenium arch is characterized by trios of seated harpists flanking a group of figures probably depicting mourners, which are separated from the harpists by mastaba tomb indications and Osiris mummy figures. The false corbel of the inner proscenium has similar dart bordering and lotus-papyrus bands with lotus ornamented soffits. Centered in the corbel recess is a spread winged, sacred vulture between cartouche frames and hieroglyphic representations of various Egyptian deities also depicted on the abacus blocks of the engaged columns.

Spaced between the columns at each side of the proscenium are organ screens, detailed in the drawings, consisting of nine uprights, each with alternating lotus and papyrus ends and separating cartouche-disk openings. Each screen surround is completed with a winged sun disk cavetto lintel and is fronted by a cast plaster, seated figure on a pedestal, similar to the Memnon statues of Thebes. A bowl held in the lap of each cross legged figure is a light fixture.

The engaged columns, with open papyriform derivative capitals loosely based on 13th century B. C. columns at

Karnak, have palmiform scalloping below the abacus blocks and capital ornamentation similar to columns at Medinet Habu and Edfu. Deviating from the design of the original drawings, each column has relief lotus forms on the capitals. Several bands of decoration above three figures representing deities and worshippers, above arched panels with papyrus and lotus motifs, ornament each shaft.

7. Furnishings: An original velvet curtain with a woven lotus border fronts the movie screen between the inner columns at the Stage. Typical upholstered theater seating with metal backs and spring hinged seats are in the Auditorium. The flared aisle arm rests of the seats are incised with horizontal lines and reflect the column capital form.

8. Mechanical equipment:

a. Heating: A gas furnace supplies hot air through ducts. The theater was originally heated by radiators supplied by coal boilers, which still are in place. Cooling, employing the original evaporative coolers and the air duct system, is supplemented with a modern refrigeration system. Large fans move the heated and cooled air, which at the ceiling of the Auditorium is deflected by inverted, dropped pans at each grille.

b. Lighting: Most of the light fixtures are original. The most notable, though too small in scale, is the central, chain hung Auditorium fixture with its large translucent bowl held in a metal frame with winged sun disk and uraeus cresting. Other lighting in the Auditorium is concealed including the Stage foot lights and the recessed lights of the side wall false balconies.

c. Special features: The building has its own well located near the Boiler Room in the basement. On the roof is a 3'-6" x 6'-0" vent structure which was connected to the air distribution system. The most notable features of the theater's fixtures, however, are the original projection equipment and the Robert Morton Co. organ. The pump organ console with a double keyboard and a full range of stops is installed at center stage in the Orchestra Pit.

D. Site and Surroundings:

The theater, facing south, is located in downtown Boise at

the northwest corner of the intersection of Main Street and Capitol Boulevard (Seventh Street), and is in the west end of the city's historic district. The adjacent west commercial building has been demolished as have the buildings across Main Street, part of an urban renewal project. Except for the public sidewalk, there is no landscaping as the building occupies the entire site.

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