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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

281

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Egyptian Theatre

other names/site number

2. Location

street & number 229 S. Broadway ☐ not for publication

city or town Coos Bay ☐ vicinity

state Oregon code OR county Coos code 011 zip code 97420

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide _X_ local

Signature of certifying official/Title — Date 4.7.10

Oregon SHPO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper — Date of Action 5.24.10

Egyptian Theatre
Name of Property

Coos Co., Oregon
County and State

5. Classification

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

- [ ] private
- [X] public - Local
- [ ] public - State
- [ ] public - Federal

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

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1	0	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: theater

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: theater

7. Description

Architectural Classification
(Enter categories from instructions.)

MID-19TH CENTURY:
Exotic Revival: Egyptian Revival

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: CONCRETE
roof: ASPHALT
other:

Narrative Description

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

Summary Paragraph

The Egyptian Theatre, located at 229 S. Broadway in downtown Coos Bay, Coos County, Oregon, was initially built in 1922 as a garage and converted in 1925 into a movie palace in the Egyptian style. The front facade consists of three stories, while the rear elevation is four stories to accommodate a fly loft. The main floor is concrete slab-on-grade, supported by timber piling, with reinforced concrete walls. The building has classic Egyptian-style themes incorporated throughout the theater, beginning with tile patterns on the sidewalk and outside decoration, but also interior battered walls, ashlar finish, and roll moldings. The front facade consists of a raked marquee spanning the entire front of the building. On the front wall above the marquee, the former garage windows are masonry in-fill with clay tile and plaster. Central to the front facade, a large vertical multi-colored neon "Egyptian Theatre" sign surrounded by chasing clear incandescent lights emphasizes the height of the building. A gorge molding at the roofline completes the effect. The rear expanse is painted, with an identification sign painted "Egyptian Theatre" in large block letters. The interior consists of an entry and foyer, auditorium, mezzanine, balcony, and basement, and includes extensive Egyptian-themed decorations. These including bronze pharaoh statues, friezes depicting lotus, papyrus, discs, uraei (rearing snakes), and ravens, columns painted with hieroglyphics and Egyptionesque characters, a proscenium above the stage featuring a replica of an ancient Egyptian temple, and original curtains and painted backdrops. While there have been some alterations to the exterior, including the addition of a neon marquee, the Egyptian style of the building's interior is essentially unchanged.

Narrative Description

Located in Coos Bay, Coos County, Oregon, near the city's downtown business district at 229 S. Broadway, the Egyptian Theatre occupies the entire area of its 75' x 145' lot. Retail businesses abut the building to the north and south. To the rear, an alley provides easy access for services. A municipal parking lot across the alley and a landscaped open pavilion (pocket part) between the alley and Broadway afford easy egress to the theater box office and several nearby restaurants.

Exterior Description

The building consists of a partial basement under the stage, an auditorium, lobby, mezzanine, balcony, projection room, and fly lofts over the stage. The east exposure rises three stories, while on the west side there are four, accommodating the original flats stored in the fly loft. The main floor is concrete slab-on-grade, supported by timber piling, with reinforced concrete walls. The east facade consists of a raked (sloped ceiling) marquee spanning the entire front of the building. Neon figures across the front of the marquee display stylized Egyptian motifs and hieroglyphics interspersed with a large "Egyptian Theatre" sign. On the front wall above the marquee, the original windows are masonry in-filled with clay tile and plaster, are painted a deeper shade. Central to the front facade, a large vertical multi-colored neon "Egyptian Theatre" sign surrounded by chasing clear incandescent lights emphasizes the height of the building. A gorge molding at the roofline completes the effect.

Both north and south sides of the building abut neighboring buildings. The rear expanse is painted, with an identification sign painted "Egyptian Theatre" in large block letters. The rear expanse is utilitarian, with lighted exit doors near the outside walls for theater patrons, and a centrally located double service door to backstage. The front facade is faced with an ashlar finish, battered walls, and tile accents, even to the sidewalk. Centrally located, the original hexagonal box office is faced with black tile to counter height and clear glass panels enclose the upper area. Adjoining the box office, heavy glass doors provide entry to the theatre lobby. On either side of these entry doors, large tile-framed cases display posters of featured movies and scheduled events. Emergency exit doors open to the sidewalk beyond the display cases.

A raked canopy spans the entire building front, with stylized art work, hieroglyphics, and "Egyptian Theatre" all in neon lighting covering the front of the marquee horizontally. Recessed lighting on the underside of the canopy provides illumination for the theater entrance. This marquee completely covers the second floor windows of the former garage. The six windows at the third floor level were in filled with clay tile and plastered over. Painted a deeper shade of celadon than the rest of the upper façade, the recessed spaces enhance the vertical lines of the building, along with the theater sign

mounted vertically over the marquee.[1] This sign features a stylized Egyptian motif, with a pharaoh mask crowning the display, and "Egyptian" spelled out below. A gorge molding extends across the entire front facade.

The west side of the theater, facing the alley, is four stories high to accommodate the fly loft located above the stage. Three sets of doors open to the alley; two exit doors near the north/south walls, and a large double stage-service door centrally located backstage. Utility lights illuminate the exit doorways. Large ocher block letters painted across the back expanse identify the building as the "Egyptian Theatre."

Interior

Stepping into the foyer of the Egyptian Theatre brings a visitor into a world of hieroglyphics and antique Egyptionesque characters. Two eight foot tall bronze pharaoh statues seated on thrones guard the left and right sides of the lobby. Repeated through the lobby and the auditorium, architect Lee Arden Thomas's design featured piers with rectilinear capitals and heavy impost blocks. The mezzanine is accessed through a grand opening flanked by heavy pylons under a cornice with a gorge molding leading to wide tiled staircases curving alongside the pharaohs. On the terra cotta wall behind the statues, a frieze depicting lotus, papyrus, discs, uraei (rearing snakes), ravens, and other motifs extends along the ceiling to the auditorium entrances. Centrally displayed in the foyer beside a decorated column is an original theater seat with its gold motif painted on the side panels. A dozen more of these seats have been located and negotiations are under way to acquire them for installation in the balcony.

Entry to the auditorium is provided through four sets of doorways, the two along the outside walls through heavy velvet curtains, and the larger two through massive wooden doors. Forest green and burnt orange velvet curtains trimmed in gold were originally used at all the aisles. The wall separating the foyer and the auditorium was open at the top, with heavy matching curtains between the columns; these spaces have since been enclosed and faced with fabric painted with scenes appropriate to Egypt. The concessions stand, centrally located at the back of the lobby, is equipped with storage facilities and refrigeration, offering souvenirs and refreshments to visitors.

The auditorium floor originally had seating for eight-hundred patrons, including the eight rows of loge seats under the raked ceiling that accommodates the balcony. Six original drum-shaped lights are mounted overhead across this space, featuring papyrus decorated with winged scarabs and encased in wrought iron with snake heads rearing upright on the sides. Four carpeted floor-lighted aisles run from the foyer to the stage, separating the three sections of red velvet upholstered seats. Along the side aisles four columns rise to balcony height, with sunken sconces providing soft mood lighting. A stenciled frieze featuring stylized buckle and tet amulet motifs extends the full length of the theater from the balcony to the proscenium. At the side exits, stained-glass signs under a winged-Horus pattern in the gorge molding atop pylons repeat the design throughout the theater. Above the exits, extending to the coved ceiling, the organ lofts are disguised by the likeness of kneeling slaves on either side of huge lyres against a background of lacy open work, similar to an actual photograph picturing a doorway in King Tutankhamen's tomb with two guardian statues flanking the opening. Above the organ screens a painted frieze displays winged scarabs holding sun discs. A funeral barge flanking the sun discs features animal-headed deities. At the center front of the auditorium, the original Wurlitzer Hope-Jones Unit Orchestra organ installation is still intact and in use regularly.

The stage is equipped with footlights, installed for the vaudeville and other live performances. Storage rooms and stairways to the organ lofts flank the stage, along with backstage apparatus for operating the curtains and original, hand-painted drops and fire curtain stored in the fly-loft above.[2] The original stage curtain was made of forest-green silk velvet, with Egyptian motifs in burnt orange, and heavily trimmed with gold fringe. The remnants of this curtain have been converted to a cover for the Wurlitzer organ; the curtain in current use is gold in color, untrimmed. Above the stage, the proscenium arch features a replica of an ancient Egyptian temple with a winged-Horus disk painted centrally on the emblature. Directly above this, Thomas designed another larger sun disk framed by hooded cobras. On each side of the proscenium, giant capital columns flank the stage, each decorated with bands of hieroglyphics, lotus, royally garbed striding figures, papyrus, and geometric patterns. Some of the characters and hieroglyphics have actually been read by visiting Egyptologists. When wide screen movies arrived in the 1950s, the huge columns flanking the stage had to be moved to plinths flanking the stage to accommodate Cinemascope. Between the walls and the deep celadon ceiling

[1] This multicolored neon design highlighted by the chasing clear incandescent lights is the third replacement for the massive sign (now said to be resting at the bottom of Coos Bay) that originally spanned south Broadway.

[2] Suspended above the stage of the theater in the fly-loft are five original hand-painted vaudeville show drops designed by the Van Wie Scenery Company of Portland.

stretching back to the balcony, a softly lighted cove molding picks up the red, blue, green and tan vertical striping used throughout the theater.

The partial basement under the stage at the west side of the theater is basically a storage space and used as access to conduits, pipes, and other utilities.

The double staircases from the lobby accessing the mezzanine form a curved landing, with stylized wrought iron railings wrapping the open space overlooking the pharaoh statues in the lobby. Original chairs, emblazoned with a bronze bas-relief royalty figure on each side, a wooden divan with raven-head carved arms and animal carvings across the back, and a bird-likeness carved side-table comprise the furniture on the mezzanine. Striped pillows and celadon seat cushions match the décor. The rear (east) space of the mezzanine is made up of lounges, rest rooms, and the original office.

The staircases from the lobby continue above the mezzanine landing straight to the balcony, where there was originally seating for 411 patrons. With the removal of the mini-theaters, current plans are to open the balcony and to return it to its original ambience, along with installing the newly acquired twelve original seats in the front row. Access to the projection room is at the rear of the balcony.

Alterations and Additions

The original roof of the building was removed and wood-frame walls were added to the top of the original concrete frame. At the west end, an additional story rises to accommodate the fly loft. On the east side, the seven second-story garage windows were plastered in, and the mezzanine windows disappeared behind the awning over the sidewalk. Of the original three bays at the street level, two were closed and the center one housed the box office. Large wooden doors provided entry to the foyer. The white paint and garage signage were replaced by an ashlar finish on the front concrete walls, accented by tile on the box office and framing on the display cases.

A large "Egyptian Theatre" sign spanning South Broadway from the front of the theater to the Independent Order of Odd Fellows (IOOF) building across the street featured neon letters surrounded by clear chasing incandescent lights. Above the marquee, recessed vertical spaces from the former windows were utilized to provide a decorative effect leading to the gorge molding at the roof line.

Since its original remodel, the exterior theater remained unchanged until 1949. At that time, the old canopy was replaced by a neon marquee, featuring a lighted reader board advertising the movies being shown. During the 1950s, installation of a concession stand necessitated enlarging the lobby by moving the front wall out to abut the box office; glass doors then replaced the heavy wooden doors. In 1982 the facade was changed again, with a raked marquee decorated with hieroglyphics, stylized Egyptian motifs, and "Egyptian Theatre" across the front and an upright neon sign with chasing lights above the canopy.

Artistically speaking, the interior of the theater is basically the same as when it was built. In 1929, "talking pictures" required the installation of Vitaphone and Movietone systems; this ended the need for the silent-film musical accompaniment and the vaudeville bookings. During the 1950s, glass entry doors replaced the wooden doors with the alterations to the lobby because a concession stand was installed. The front wall was moved out to abut the box office. In gaining this additional space combined with the removal of two back rows of center seating in the auditorium there was space for counters, storage, working space for the concessions. The heavy green velvet curtains at the auditorium entries were replaced with wooden doors to prevent the concession stand noise from detracting from the movies being shown.

At this time new seating and carpeting were installed, and, to accommodate wide-screen films, the huge decorated columns flanking the proscenium were moved out to plinths located on each side of the stage. In 1970, the balcony was divided into three sections and rebuilt to allow twin mini-theaters on each side of the building. The projection room was enlarged to enable the showing of three movies at a time. These changes required additional fire exits, which led directly to the street with access from the wide mezzanine staircase landings. Egyptian motifs and themes were maintained and preserved throughout these changes (the mini-theatres were removed and the balcony reopened in 2008).

In 1982, seating and carpeting were replaced, as ownership of the theater changed several times. In 1998, new owners instituted improvements, including new seating, new carpeting, and new surround sound and projection equipment. In 2006, the theater was offered for sale. The City of Coos Bay Urban Renewal Agency took over ownership, at which time the former owners removed their equipment. Since then the Egyptian Theater Preservation Association has managed the facility, cleaning and sanitizing the whole building, erecting a platform to protect the Wurlitzer organ from the dampness,

installing new state-of-the art projection and sound equipment, a new heating system, repairing the roof, rewiring, repainting, and removing the mini-theaters from the balcony, opening it up for public use. Funds are currently being raised to construct an ADA restroom facility off the foyer to facilitate handicapped patrons. Rewiring and organ repairs are ongoing projects. Ten of the theater's original seats have been located and will be installed in the front row of the balcony. A complete new natural gas heating system has been installed, replacing the old oil-fired boiler.

List of Stage Drops

Single Drops:

Asbestos fire curtain with Egyptian funerary barge scene
Forest with mountains scene

Multi-plan Drops:

Formal English garden scene
Natural woodland scene
Sphinx, palm tress, and Nile vista scene
Egyptian temple interior scene

Egyptian Theatre
Name of Property

Coos Co., Oregon
County and State

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE
ART

Period of Significance
1925-1950

Significant Dates
1925

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation
N/A

Architect/Builder
Lee Arden Thomas, architect
Carl Berg, designer
Granstrom Construction Co.

Period of Significance (justification)

1925, date of theatre opening; 1950, date of last major alteration

Criteria Considerations (explanation, if necessary)

N/A

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

The Egyptian Theatre, located in downtown Coos Bay, Coos County, Oregon, is significant locally under National Register Criterion C as a premier example of the Egyptian Revival style of architecture favored for many years in Europe and popularized in the United States during the 1920s with the discovery of the tomb of King Tutankhamen in 1922. The Egyptian Theatre is also eligible for the high artistic value of the theatrical scenic backdrops housed within the theatre. Initially constructed in 1922 by contractor John Granstrom for H. Conje Noble and H.J. Clark, and operated as the Motor Inn Garage and Service Station, the building was remolded and opened as the Egyptian Theatre in 1925 under the direction of architect Lee Arden Thomas and designer Carl F. Berg. The theater is the best example of intact Egyptian Revival architecture on the West Coast, one of only four known still existing in the United States. The theatre includes its original Egyptian style décor, light fixtures, furnishings, hand-painted vaudeville flats and a Wurlitzer pipe organ. The period of significance begins in 1925 with the opening of the theatre and ends in 1950, the date of the last major alteration.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Egyptian Theatre is an example of one of the most historical and significant trends in motion picture history. Originally constructed in 1922 as the Motor Inn Garage and Service Station due to building restrictions in place after World War I, the building was transformed into a movie palace after the easing of federal building restrictions. The discovery of King Tutankhamen's tomb in 1922 and excavations of the Great Hall at Karnak created a public sensation and inspired American movie palaces to move away from the Old World Renaissance and Baroque styles that previously dominated. The Egyptian Revival style is identifiable by distinctive columns and smooth monolithic exterior finish. Characteristics are battered walls edged with roll or rope-like moldings, tall straight-headed windows with inclined jambs, and a deep cavetto or gorge-and-roll cornice. Generally roofs are flat, and a smooth wall finish provides a monumental effect reminiscent of pylons or gateways to Egyptian temples. The later examples of Egyptian Revival used a cement or smooth ashlar finish to cover large buildings such as theaters. The Egyptian Revival style was one of the more exotic products of the mid to late nineteenth and early twentieth century romantic turn of mind. Examples of it are found in widespread locations, and it seemed most appropriately applied to building projects associated with eternity and the afterlife, such as churches, prisons, or cemeteries. Egyptian Revival's potential for exotic, mysterious theatricality lent itself well to movie palace design of the 1920s.

The Egyptian Theatre is historically unique in the preservation of its original décor in the Egyptian Revival style, which was provided by B. F. Shearer Company representative Carl F. Berg. Berg was known as an artist well versed in Egyptian décor with a wide philosophical background. In addition to the extensive interior décor is a collection of six theatrical scenic backdrops housed in the theatre designed by the Van Wie Scenery Company of Portland. The Egyptian Theatre was a major influence on the citizens of Coos Bay. First-run movies and travelogues transported patrons around the world, and newsreels kept people informed on news events within days during early operations and especially during World War II. People "dressed up" to attend movies at the Egyptian Theatre, leaving the mundane day-to-day world for an evening of entertainment far beyond the rural environs of Coos Bay. The opulent enchantment of the Egyptian Revival décor, the luxurious carpeting, velvet drapes, hand-carved chairs, tables, and mirrors, wrought-iron and parchment light fixtures, all these splendid accouterments lent their magic to the ambience of the surroundings. The Egyptian Theatre not only occupies a significant niche in the history of the development of Coos Bay's business and cultural growth; it continues to function as a viable segment of the community and is still the neighborhood landmark by which other businesses advertise their location.

Developmental history/additional historic context information (if appropriate)

Founding and Development of Coos Bay (Marshfield)

Marshfield was identified as a likely spot for a future town by James C. Tolman in the fall or winter of 1853. He built a log cabin on the site and named the place Marshfield after his old home in Massachusets. He also built a store and a warehouse nearby, but nothing came of those plans and the tract lay undeveloped. In 1854, A. J. Davis acquired an interest in the land, leaving William Warwick in charge of the property. Entry was made in Warwick's name under the Donation Act, but eighteen days prior to his entry an act had been passed by Congress whereby no Donation Land Claim could be granted for a townsite or settled upon for the purpose of business or trade, but must be for agricultural purposes. This resulted in a question about the title, causing considerable litigation for a number of years.

In 1867, John Pershbaker built a sawmill in Marshfield and established a store, putting his brother Charles in charge. In 1869, Pershbaker's property was assessed at $60,000, topping the list of taxpayers in Coos County. From that time onward, Marshfield has been the leading community on the coast of Southwestern Oregon. By 1870, another store and two hotels, the Central Hotel and what became in 1873 the Blanco Hotel, had been built. The town received its first post office in 1871, with Andrew Nasburg named as first postmaster. In 1874, Marshfield became the first incorporated city in Coos or Curry Counties Oregon territory had been named to statehood in 1859. In 1878, Marshfield Academy was established, offering high school-level instruction. In 1909, a high school replaced the old academy, but was also replaced in 1940 when, with WPA funding, the high school in current use was constructed.

From 1854 to 1867, Marshfield was little more than a trading post, a boat landing, and a store in a log house. With the arrival of John Pershbaker in 1867 with his sawmill, shipyard and store, the community soon became the center of activity for all the coastal region of Southern Oregon and center for shipping between Coos County and San Francisco. Marshfield forged ahead and was the first community in Coos or Curry counties to become an incorporated city. The two leading coal mines, Libby and Beaver Hill, had their bunkers at Marshfield. All freight and passenger steamers and gas boats of Coos Bay area operated to and from Marshfield. In 1893, the town became the terminus of the railroad connecting the Coos Bay region with the Coquille Valley, reaching south to Powers on the upper South Fork of the Coquille River in 1915.

Marshfield also took the lead in banking when the Flanagan and Bennett Bank opened in 1889. The first and only daily newspaper in the two counties, the *Coos Bay Times*, now named *The World*, began publication in 1906. The *Sun*, a weekly newspaper, was published by J. L. Luce from 1891 to 1944.[3] By 1908, Charles Axel Smith, a Swedish immigrant with lumber companies in Minnesota, had acquired over 40,000 acres of timberland located in Coos and Curry counties. Smith had a sawmill capable of cutting 250,000 board feet in a shift constructed alongside Isthmus Slough. Lumber shipments from the mill were carried on two large steamers, the *Nann* and the *Rodondo* with trans-shipment from California ports via rail. In 1916, Southern Pacific completed a rail line connecting the Coos Bay area to the Willamette Valley and Portland. The opening of the Panama Canal in 1914 provided an additional avenue for timber products to reach the east coast. Coal production provided another source of employment for early day settlers from the 1850 to 1890 period, with coal shipments to the San Francisco area in the year 1897 valued at around $147,000 for approximately 110,000 tons of coal. Agriculture and dairy farming were fast out-pacing the lumber and mining industries as the mainstays of the region, with the fishing industry beginning to make inroads on the economy.

Social and cultural prospects in this pioneer environment were not without concern, so clubs and organizations began to take form. In 1908, Marshfield's businessmen and professionals organized the Millicoma Club, a place for fun and relaxation. The Chaminade Club of Marshfield was formed by the wives of some of the Millicoma members, and the other ladies' club was the Progress Club, organized for "the study of general and literary subjects." By January 1905, the Progress Club had twelve members; twenty current members of the Progress Club continue their study. Other women's clubs showed interest in women's suffrage, the selling of liquor, regulation of gambling, and the regulation or abolition of prostitution.

Marshfield was undergoing the greatest change in appearance of any of the region's towns. Between 1910 and 1920 much of the tidal area was filled with dredge spoils. The railroad to the Willamette Valley and improvements to the harbor were improving transportation links needed for lumber shipments from local mills. Demand for manufactured lumber created by World War I stimulated the logging and lumber industries. The war also rejuvenated the shipbuilding industry on the bay. The business center of the town, originally located along the waterfront on Front Street, its main thoroughfare for half a century, gradually shifted away from the waterfront following construction in 1909 of the Chandler Hotel, the largest and most luxurious in the Coos Bay area. On Sunday, July 23, 1922, a fire destroyed most of what had been the heart of the old business district on Front Street. Fortunately, no one was killed in the fire, but the cost of damage to twenty-three businesses and four residences was estimated at $200,000. In 1923, a new city hall was built on Central Avenue. Other buildings were moved to the new business district on Central as new construction was taking place as far west as Fourth Street. At the same time, several concrete buildings were constructed on Broadway, including the Motor Inn Garage, which would later be converted to the Egyptian Theatre.

In the years following World War I, the Douglas-fir logging and lumber industry continued to grow, along with the addition of Port Orford cedar in the manufacture of battery separators, blind stock, and dimension lumber. Demand for coal dropped off sharply due to a change to fuel oil energy. Dairying and fishing became important contributors to the economy. Effects of the stock market crash in 1929 were deeply felt in Marshfield, with the exception of Port Orford cedar-related industries. Port Orford cedar mills boosted the post-war economy, while the large mills faced severe cutbacks. The New Deal's government projects under the Works Progress Administration (WPA) provided new buildings and employment for

[3] The Sun building and presses located on Front Street in Coos Bay are preserved as a historic site.

local citizens. A new federal building and senior high school were built in Marshfield. Young men enrolled in the Civilian Conservation Corps (CCC) built trails as well as parks, planted trees, and cleared land. Following their CCC discharge, many returned to become prominent businessmen in their later years. In 1936, federal funding built the Highway 101 Conde B. McCullough Memorial Bridge spanning Coos Bay, replacing the old ferry and giving the region another link to the outside.

World War II gave impetus to the logging and timber industries once more, with the entire production contracted for the war effort. Japanese submarines offshore forced dimout conditions on land, and ocean shipments were severely curtailed, boosting rail traffic. Army, Navy and Coast Guard members were stationed locally, adding to the economy, with many veterans returning to the area following their discharge from the armed services.

In 1943, following failure of consolidation election involving the entire bay area, the bay's original settlement, Empire, joined Marshfield, and, in 1944, voters elected to change the name of the community to Coos Bay.

Development of Theatre Entertainment in Downtown Coos Bay

Early residents of Marshfield enjoyed drama events as early as 1870 at Reichert's Hall, an opera house featuring lectures, concerts, and plays. During the 1880s, Norman's Hall became the cultural center of the community. The Palace Saloon and a restaurant occupied the main floor of the building, with a hall for performances, masked balls, and special parties in its upstairs hall.

Around 1907 a man named Cohen started a motion picture house in the O'Connell Building at Second and Market Streets. The McCullough brothers bought this theater and installed crude seats made of planks stretched across chairs. Next, a man named Livermore started showing movies in the Coos Building at northeast Broadway and Market. Livermore, joined by V.O. Pratt, persuaded Robert Marsden Sr. to erect the Royal Theater for them at 349 Front Street. Admission in 1910 at the Royal was ten cents. Competition came when B. B. Keller arrived in Marshfield and opened a movie theater in the W. C. Deubner Building near the Royal. Keller later moved his theater to the Lloyd Hotel on Front Street.

At about the same time, a concrete building housing the Noble theater was constructed at Third and Central Avenue, the first movie house with a pipe organ. Through the years, the Masonic Hall theater, built in 1904, changed owners multiple times, and was renamed the Orpheum, the Nemerif, and, finally, the Blue Mouse. The Front Street theaters were all destroyed in the 1922 fire and the Masonic Hall building housing the Blue Mouse was torn down in 1945, leaving only the Noble and the Egyptian Theatre to provide motion pictures to the residents of Coos Bay.

The Egyptian Theatre

When Harry C. Noble[4] and H.J. Clark contracted with John Granstrom Construction Company to design and erect the cavernous, concrete and beam, 75' x 145' Motor Inn Garage and Service Station on Broadway for $40,000 in 1922, plans were already in place to eventually convert the building into a movie palace when government "essential use" restrictions on building materials after World War I were eased. After a change in federal law that lifted building restrictions in 1925, the Coos Bay Amusement Company, comprised of Robert Marsden Jr.,[5] John C. Noble,[6] and Denny Hull, hired Lee Arden

[4] Born June 1, 1869, in Empire City, Harry C. Noble was the son of William H and Mary E. Noble. His grandparents, Curtis and Margaret Ann Noble, were members of the Coos Bay Commercial Company and settled in Empire in 1853. William H. Noble became an astute investor in real estate and, for many years, managed the Central Hotel in Marshfield. He purchased both farmland and commercial property; these investments enabled his son and grandsons to enter the theater business in Coos Bay. In the 1920s Harry C. Claude, and Charles Noble decided to erect a building on their father's property at Third and Central in Marshfield. They hired M. W. Payne to build the Noble Block. The structure housed the Perry Furniture Store, the Noble Apartments, and the Noble Theater. CB Times, November 18, 1925). Harry Noble died in 1937.

[5] Robert Marsden, Jr. was born on November 8, 1883, in Plattbridge England, the son of a coal miner. His parents brought the family to Iowa in 1887 where his father worked in the mines and in 1897 to the coal operations at Riverton on the Coquille River. Marsden settled with his parents in Coos Bay in 1898. His formal education ended with the sixth grade. He found work as a night operator at $30 a month with the Marshfield Telephone Company. He opened a stand to sell San Francisco newspapers, and, for a time, ran a gasoline launch to provide ferry service between Marshfield and North Bend. Marsden next owned and ran a pool and billiard hall for four years in Marshfield, became a wholesale dealer in liquor, and then joined his brother, Samuel, in the theater business.

[6] John C. Noble, a son of Harry Noble, was born July 1895, in Marshfield. He attended local schools and then went to Columbia College (now the University of Portland) and Benke-Walker Business College in Portland. He returned home to work in the Simpson Lumber Company. During World War I he served in the 65th Artillery in France. He came home after the war and became vice-president, in 1922, of the Coos Bay Amusement Company.

Thomas to convert the Motor Inn Garage into an Egyptian-style movie palace, made wildly popular by the discovery and excavation of the tomb of King Tutankhamen in 1922. Thomas was educated at Oregon Agricultural College (now Oregon State University), Cornell, and Columbia University, and was certified by the Oregon State Board of Architect Examiners in 1919. Thomas's career flourished in the 1920s with designs in Portland for the Bagdad and Oriental theaters, and the classic Memorial Union building at Oregon State University in Corvallis.[7]

The Coos Bay Amusement Company invested $200,000 for the construction of the Egyptian Theatre. Interior decoration of the theater was provided by B.F. Shearer & Co. of Seattle, a firm that specialized in theater decoration. Carl Berg, an expert in Egyptian design was in charge of decorations, furnishings, and artwork. The Van Wie Scenery Company of Portland designed the curtains and six sets of hand-painted drops, still suspended today in the fly-loft above the stage. Original seating was provided by the Wakefield Company of Chicago. One of the most notable features of the Egyptian Theatre was the Wurlitzer Hope-Jones Unit Orchestra organ that sits intact and still operable as originally installed by the Rudolph Wurlitzer Company for $32,000 at the front of the auditorium.[8] The investors' recognition of the need for a quality entertainment facility paid off with the theater's opening on November 19, 1925. The theater could seat 1,274; the two day-opening events attracted 2,250 patrons.

The elegance of the new movie palace compared favorably with the best in Portland, including the Bagdad, Aladdin, Hollywood, and Paramount theaters. The Egyptian Theatre's opening night featured *Graustark*, from the novel by George Barr McCutcheon, and starred Norma Talmadge and Eugene O'Brien. Pipe organ accompaniment on the theater's new Wurlitzer was furnished by Rex Stratton. By 1928, talking pictures came upon the scene, and Robert Marsden ordered the installation of Movietone and Vitaphone equipment for the theater. George M. Cohan's *Home Towners*, starring Richard Bennett and Doris Kenyon, introduced "talkies" to local patrons on March 6, 1929, followed by the *Jazz Singer* with Al Jolson. Each presentation at the theater included a newsreel, a comedy, and filmed vaudeville acts.

Between 1925 and 1949, the Egyptian Theatre was the premier entertainment center for Oregon's south coast. First-run movies, under contracts with First National, Paramount, Universal, Metro-Goldwyn- Mayer, Warner Brothers, and United Artists opened at the same time as in the movie palaces in Portland, and were shown twice an evening on Thursdays, Fridays and Saturdays. A Sunday matinee, with two evening shows on Sunday and Monday night, featured late movies from lesser studios, such as Charlie Chan and Sherlock Holmes movies and comedies. During the Depression years, there was even a "bank night," a cash lottery held at the theatre for patrons, on Tuesday or Wednesday to lure customers. As the economy improved and movie attendance gained, ticket prices rose from ten cents and thirty-five cents to fifteen and fifty cents. Friday and Saturday night movie patrons for the late show regularly filled the lobby prior to the end of the early movie. There was no concession stand to intrude upon the fantasyland created by Thomas and Berg in the Egyptianesque lobby, guarded by the two huge pharaoh statues at the side of each staircase. It was a pleasant spot for residents to see and be seen between movies. Although another movie theatre, the Noble Theatre, was constructed in the 1920s in Coos Bay, the theatre was about half the size of the Egyptian and did not boast the atmosphere of a movie palace.[9]

Robert Marsden and his wife were in attendance at the theater every night. Robert's sister-inlaw ran the box office, while Robert received and deposited tickets at the entry repository and his wife tended the lobby and usherettes. Paddy McDuffee was in charge of the projection department. Following the movie, nearby soda fountains and restaurants enjoyed the added business provided by movie-goers' patronage for an after-the-show snack or dinner.

In 1949, Coos Bay Amusement Company sold the theater to Jones Enterprises of California. The Stan McSwain family assumed operation of the theater and began to make some alterations to the theatre including the addition of a concession stand and replacing the marquee.[10] The McSwains, however, took care to integrate all the changes sympathetically to

[7] Two Coos Bay buildings also were designed by Thomas-the Hall Building at 3rd and Central Avenue and the former McAuley Hospital located at 8th and Commercial.

[8] Other contractors included Rohrer Electric Co. (electrical installations); Pacific Hardware Co. (hardware); W.P. Fuller & Co. (special paints, plate glass, etc.); P.T. Ainge Co., Portland (marble); Kruse & Banks (millwork); D.H. Savage (plumbing); T.J. Halsted (concrete work); Coos Bay Sheet Metal Works and W.W. Langworthy (sheet metal work); Bick & Sons (projection room); Heating & Ventilating Co., Seattle (heat and venting); Kaiser & Miller (plastering); Bay Park Lumber Co. (lumber).

[9] When audio capability replaced silent films, the Noble showed mostly Western movies, serials, and re-runs. Because of the economy and competition from drive-in theaters, the Noble ceased operations during the 1950s. The building is still extant, but has been condemned by the city engineer as unsafe for occupation due to lack of maintenance.

[10] Stanley R. McSwain was born November 17, 1914, in Marshall, Oklahoma, a descendant of David McSwain, an immigrant from

preserve the Egyptian décor. The McSwains also ran an aggressive promotion program advertising their movies, along with numerous give-aways and prize winning schemes to lure customers. It was during their tenure that Cinemascope came into being. To accommodate the large screen, Stan McSwain had the two massive Egyptian columns flanking the stage moved out to rest on huge plinths, retaining the integrity of the proscenium décor and enabling the showing of wide-screen movies.

By this time, television and two new drive-in motion picture screens were competing with the Egyptian Theatre for customers.[11] The drive-ins appealed to the younger crowd as well as to returning servicemen, many with new families, who enjoyed the convenience offered by drive-in facilities. In 1976, due to lack of attendance, the McSwains altered the balcony and projection room by constructing small "twin" theaters at each side of the balcony to permit the showing of three separate films at once. This change was accomplished with little effect upon the main auditorium.[12]

Beginning in 1982 the theater changed ownership several times, and the building suffered from a lack of maintenance, including roof leaks and high water, although there was little damage to the décor.[13] After construction of a movie multiplex in a nearby community in 2005, Coming Attractions removed their audio and projection equipment and closed the Egyptian Theatre. The building was placed for sale in 2006. The City of Coos Bay Urban Renewal Agency purchased the historic building, and contracted with the all-volunteer Egyptian Theatre Preservation Association (ETPA) to manage the facility, showing classic, art, and educational movies, hosting concerts, fundraisers, meetings, special events, community celebrations, and free offerings, including the annual free Christmas concert that has been offered since the 1970s.

Lee Arden Thomas, Architect

Lee Arden Thomas was born February 27, 1886, in Germantown, Nebraska, and moved to Oregon with his family at the age of twelve. His education included a year at Pullman College (Washington State College) before graduating from Oregon State Agricultural College (Oregon State University) as an electrical engineer. His architectural education took place at Cornell where he graduated in 1910. In addition to his architectural studies at Cornell, he also attended a special architectural course at Columbia University in New York City.

His professional career involved work in New York, Vancouver, B.C., and Seattle with Sommerville and Putnam. Upon moving to Portland he was associated with A. E. Doyle and subsequently spent three years on the architectural staff of the Portland School District before launching into private practice in 1913. When, in 1919, the Oregon Architects Registration Law was enacted, Lee Thomas had the distinction of being named by Governor Ben W. Olcott to the original State Board of Architect Examiners.

In 1924, Thomas formed a partnership with Albert Mercier as the junior partner. Together the firm of Thomas and Mercier was responsible for five theaters in Oregon. Their theater credits include the McDonald Theater (1925) in Eugene, The Egyptian Theater (1925) in Coos Bay, the Bagdad Theater (1927), and the Oriental Theater (1927) in Portland. The Oriental Theater, the firm's most elaborate theater project, was demolished in 1970. They also designed the Capitol Theater located in Salem.

Other than their specialty in theater design, the firm's major projects included the Grand Central Public Market in Portland and the Memorial Union building (1928) on the campus of Oregon State College in Corvallis. The Memorial Union, of 20th Century Classical design, was widely acclaimed, and brought the firm into prominence. Thomas designed two buildings in Coos Bay in addition to the Egyptian, the Hall Building at 3rd and Central, and the McAuley Hospital building located at 8th and Commercial.

Scotland who settled first in Virginia and then in North Carolina, His father, Foster McSwain, Sr., was a theater projectionist in Medford, Oklahoma, later moving to Ada, where he built the Mcswain Theatre in 1920. His sons all entered the theater business, and in 1949 Stan and his wife, Inez, along with his brother, Foster, Jr., came to Coos Bay to operate the theaters which had been purchased by Jones Enterprises, In 1960 the McSwains purchased the theaters from Jones.

[11] The two drive-ins were the Motor-Vue Drive-In, located on Ocean Blvd between Coos Bay and the Empire district (the site is currently occupied by a Boys and Girls complex), and the Bay Drive-In, located on the eastside section of the city (site currently occupied by multiple small businesses).

[12] Only the mezzanine stairs were compromised to meet fire codes with a landing stairway exit leading to the street.

[13] Owners included Tom Moyer, ACT III, Regal Theaters, Inc., and Coming Attractions.

Lee Thomas passed away at his home in Vancouver, Washington, in 1953. His obituary listed him as a member of the American Institute of Architects, the Gargoyle Society, the City Club, Portland Lodge No. 55, A.F.& A.M., Al Kader Temple, Phi Kappa Psi fraternity, and Highlands Community Club of Vancouver, as well as a 32nd degree Mason.

Carl F. Berg, Artist

Little biographical information is available on Carl F. Berg, the artist representing the B. F. Shearer Company, a Settle-based firm that was responsible for decorating over thirty-six theaters on the Pacific Coast. Berg was reported as being "a true artist with a wide philosophical background." An article in the *Coos Bay Times* describing the Egyptian symbolism was entitled "Every Mark Has Meaning of Own." Berg stated that simply using bright colors would not be Egyptian:

> Their decorations were severe angular and direct. Every crook and turn has a meaning very much the same as our symbols in the alphabet through which we tell the story of our daily happenings and express our philosophy of life for future generations. The three bars lengthwise and the three bars crosswise represent reeds, poles or bamboos tied together for strength. They were used on all corners, doorways, archways and so forth. The colors in the cove being vertical represent the beams of colored light coming to earth from the stars. Very much the same as an astrologer figures out the horoscope of a person from the star beams. The winged sun represents the overshadowing deity which takes care of all things mankind on earth . . . Our present day Easter lily is a remnant of the symbolism of the lotus flower which also is a lily. The different figures which we would call idols were symbolic of some attribute in Deity. Our present stork bringing babies has also come down from the Egyptians who used the Ibis which was worshipped in the same respect . . . The foundation of all their wisdom from the starting point was the source of light, our Sun, and the planets with their special colors as in the spectrum. Even some characters of our alphabet are direct descendents of the Egyptian hieroglyphics, with the "n" being very apparent as well as our present day "s."

The article further cited Berg as being "well versed" in research work regarding Egyptian decorations and architecture. He carried out the decorations throughout the theater as consistently as possible, with modern modifications.

Conclusion

The Egyptian Theatre is eligible for listing under Criterion C in the National Register because of its unique design in the Egyptian Revival style, created by the genius of architect Lee Arden Thomas and the artistry of Carl F. Berg, as inspired by the discovery of King Tutankhamen's tomb in 1922. This theater is the best example of Egyptian Revival architecture on the West Coast, one of only a few still existing in the entire United States.[14] In addition to its historic architectural value, the fly-loft stores six original hand-painted vaudeville flats, still in useable condition. The auditorium houses the special Wurlitzer Hope Jones Orchestra theater pipe organ installed in 1925 for the accompaniment of silent movies, the only pipe organ in Oregon in its original location, still filling the theater with its magnificent sound annually at Christmas and on other occasions. Maia C. Brindley writes in her thesis "Fantasy Preserved: Three Movie Palaces in Oregon:"[15]

> The theater was and is a landmark in the community, and nearby businesses still advertise as being next to the Egyptian. The theater and its magnificent organ have been in continuous operation since the theater's opening in 1925 which is a record that few theaters with historical integrity can boast . . . The Egyptian Theatre has provided entertainment for the surrounding communities for over the past seventy years . . . Not only is this theater important to understanding the development of entertainment in Coos Bay, but it is significant to American theater heritage. The ensemble of its intact, original components and its rarity in terms of Egyptian Revival style make it an enormously important historic theater.

The Egyptian Theater brought the outside world to this isolated community on the Oregon Coast from 1925 through the 1940s up to the introduction of television news. Save for the alterations to the marquee, replacement of worn carpeting and seating, and the accommodations in the lobby for concessions, the building itself remains essentially the same as when it opened on November 19, 1925. It still maintains its distinction of being a landmark of Coos Bay, Oregon.

[14] Other Egyptian-themed theatres in the United States include the Grauman's Egyptian Theatre (Hollywood, Los Angeles, CA); Egyptian (Ada) Theatre (Boise, ID); Egyptian Theatre (Seattle, WA); Egyptian Theatre (Park City, UT); Perry's Egyptian Theatre (Ogden, UT); Egyptian Theatre (Dekalb, IL); and the Egyptian Theatre (Delta, CO).

[15] Maia C. Brindley, "Fantasy Preserved: Three Movie Palaces in Oregon" August 1998.

9. Major Bibliographical References

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

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Egyptian Theatre
Name of Property

Coos Co., Oregon
County and State

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

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

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	400977	4806727	3			
2				4			

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

The Egyptian Theatre is situated on lots 5, 6, and 7 (taxlot 5000) in block 5 of the 2nd Addition to Marshfield within Section 26, Township 25 South, Ranger 13 West, Willamette Meridian.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the building that has historically been the Egyptian Theatre.

11. Form Prepared By

name/title Helen Doving, with assistance of Cara Kaser, SHPO Staff
organization Egyptian Theatre Preservation Association (ETPA) date Nov. 2009; rev. March 2010
street & number P.O. Box 584 telephone (541) 267-3823
city or town Coos Bay state Oregon zip code 97410
e-mail N/A

Additional Documentation

Submit the following items with the completed form:

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

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Egyptian Theatre

City or Vicinity: Coos Bay

County: Coos **State:** Oregon

Photographer: Lee Littlefield, Egyptian Theatre Preservation Association

Date Photographed: Winter 2009; Summer 2009

Description of Photograph(s) and number:

1 of 14. (OR_CoosCounty_EgyptianTheatre_0001)
Front facade (east), looking southwest.

2 of 14. (OR_CoosCounty_EgyptianTheatre_0002)
Rear facade (west), looking northeast.

3 of 14. (OR_CoosCounty_EgyptianTheatre_0003)
Foyer/concession area, looking south.

4 of 14. (OR_CoosCounty_EgyptianTheatre_0004)
Detail of Egyptian statue, looking south.

5 of 14. (OR_CoosCounty_EgyptianTheatre_0005)
Stairway to mezzanine, looking south.

6 of 14. (OR_CoosCounty_EgyptianTheatre_0006)
View of landing from mezzanine, looking south.

7 of 14. (OR_CoosCounty_EgyptianTheatre_0007)
Mezzanine furniture (original), looking west.

8 of 14. (OR_CoosCounty_EgyptianTheatre_0008)
Mezzanine furniture (original), looking east.

9 of 14. (OR_CoosCounty_EgyptianTheatre_0009)
View of main seating area and stage, looking west.

10 of 14. (OR_CoosCounty_EgyptianTheatre_0010)
View of decorated organ lofts, looking northwest.

11 of 14. (OR_CoosCounty_EgyptianTheatre_0011)
View of light fixture (original) in main seating area.

12 of 14. (OR_CoosCounty_EgyptianTheatre_0012)
View of one of several hand-painted drops, looking west.

13 of 14. (OR_CoosCounty_EgyptianTheatre_0013)
View of pulley system used from drops.

14 of 14. (OR_CoosCounty_EgyptianTheatre_0014)
View of Wurlitzer Hope Jones Orchestra theater pipe organ, looking southwest.

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

name Attn: Rodger Craddock, City of Coos Bay

street & number 500 Central Avenue telephone (541) 269-8912

city or town Coos Bay state Oregon zip code 97420

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Egyptian Theatre
Name of Property
Coos Co., Oregon
County and State
N/A
Name of multiple listing (if applicable)

Section number Documents Page 1

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6. Ad for the Motor Inn Garage & Service Station, from Polk's Coos County, 1924
7. Historic photograph of Egyptian Theatre opening in 1925
8. Historic photograph of Egyptian Theatre, c. 1930s
9. Historic photograph of Egyptian Theatre, c. 1955

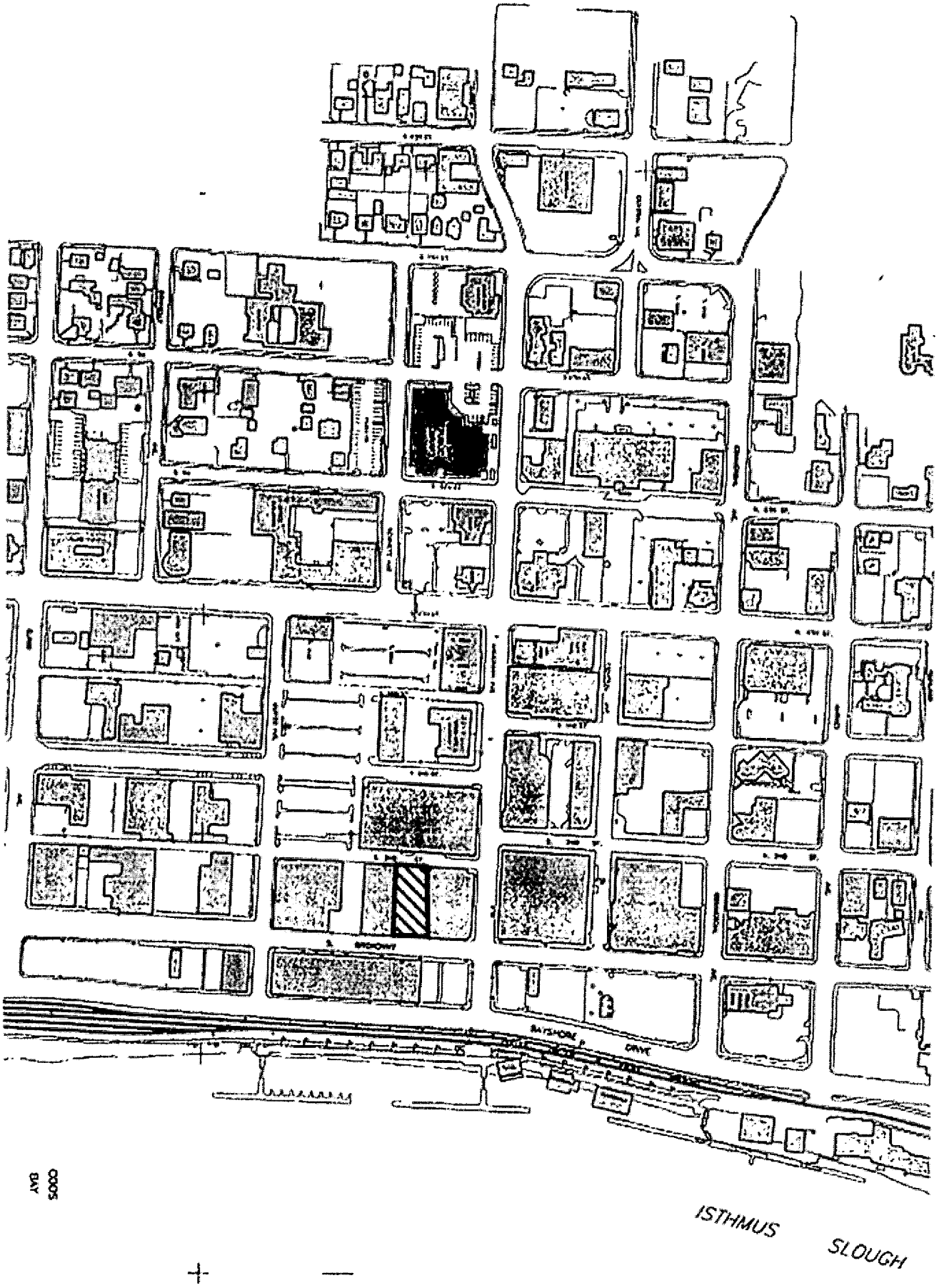


Figure 1

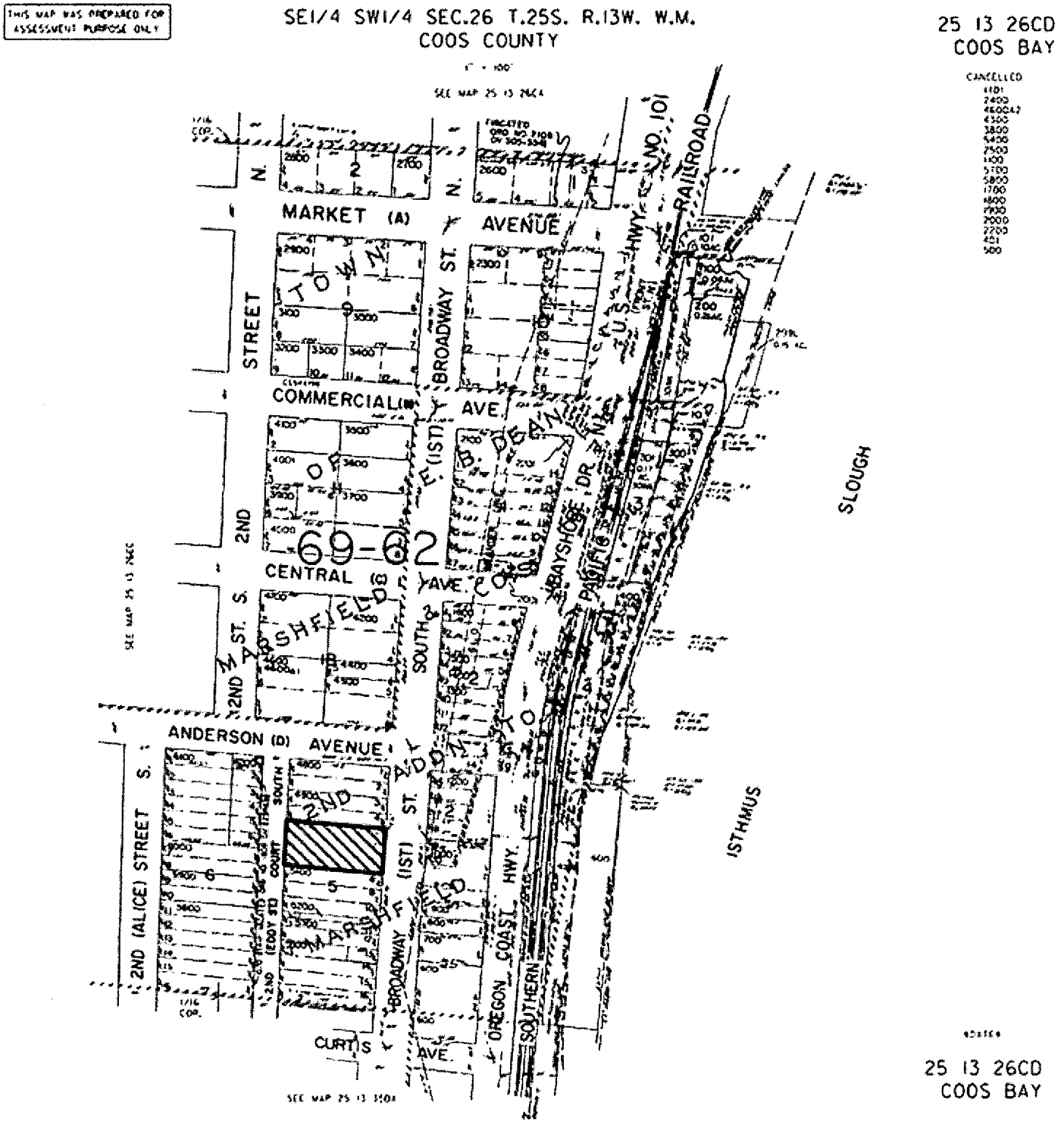
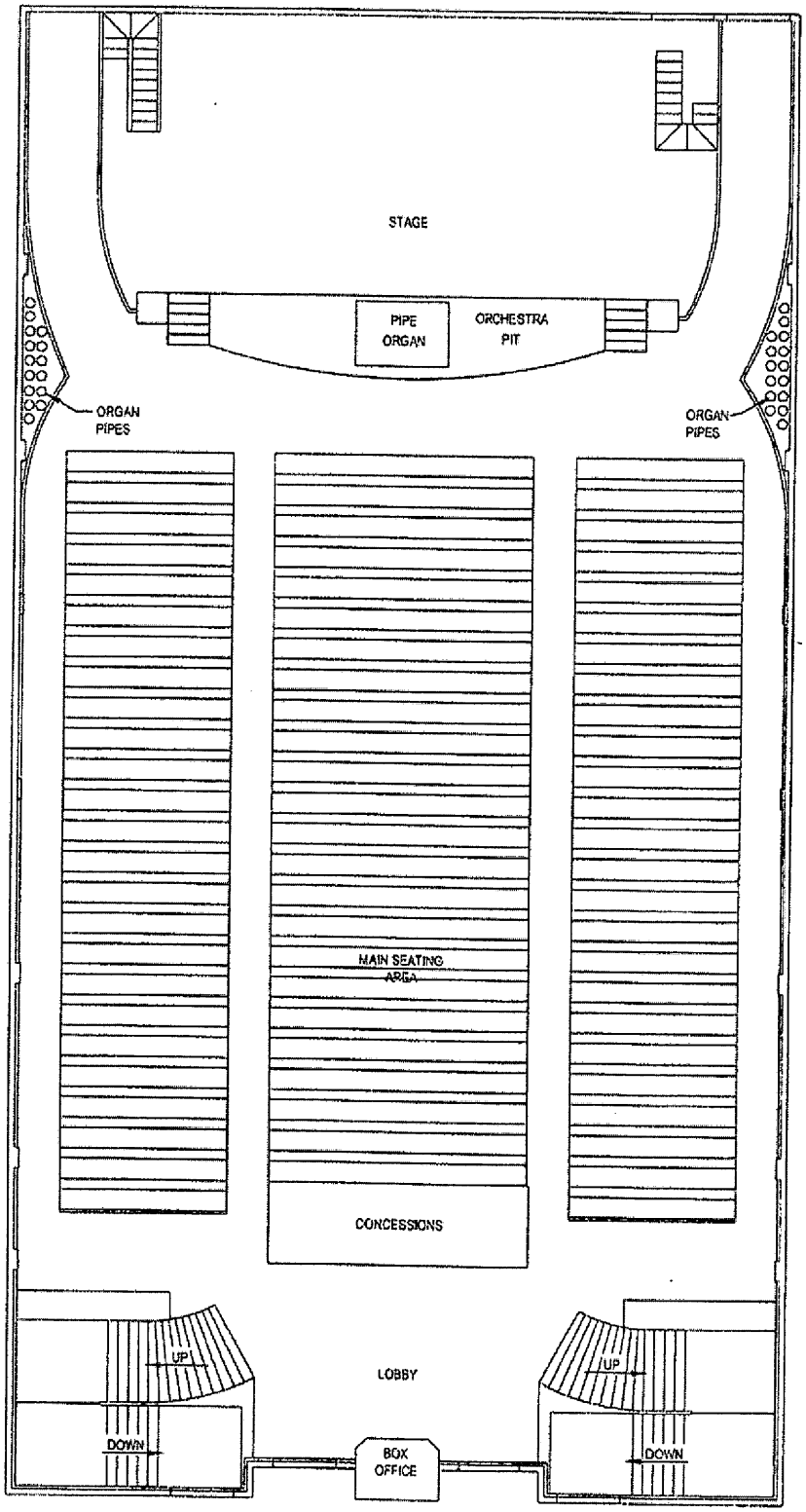

THIS MAP WAS PREPARED FOR ASSESSMENT PURPOSE ONLY
SE1/4 SW1/4 SEC.26 T.25S. R.13W. W.M.
COOS COUNTY
25 13 26CD
COOS BAY
MARKET (A) AVENUE
COMMERCIAL AVE.
CENTRAL (C) AVE.
ANDERSON (D) AVENUE
2ND (ALICE) STREET S.
2ND STREET
BROADWAY ST.
SOUTH (1ST) ST.
BAYSHORE DR.
RAILROAD
U.S. HWY. NO. 101
OREGON COAST HWY.
SOUTHERN
SLOUGH
ISTHMUS
CURTIS AVE.
69-62
25 13 26CD
COOS BAY

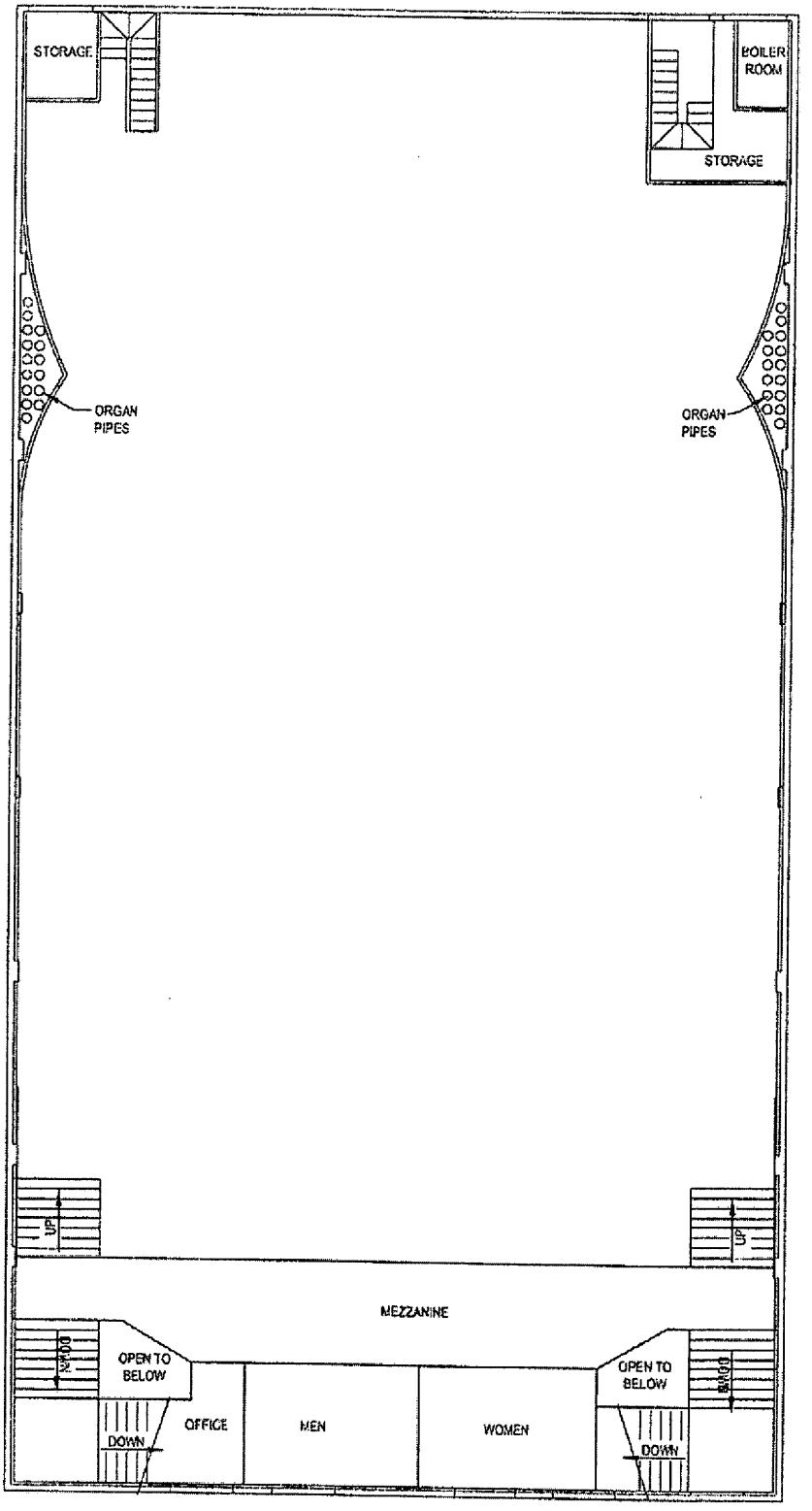
Figure 2



MAIN FLOOR PLAN SCALE: 1/16" = 1' - 0"

EGYPTIAN THEATER

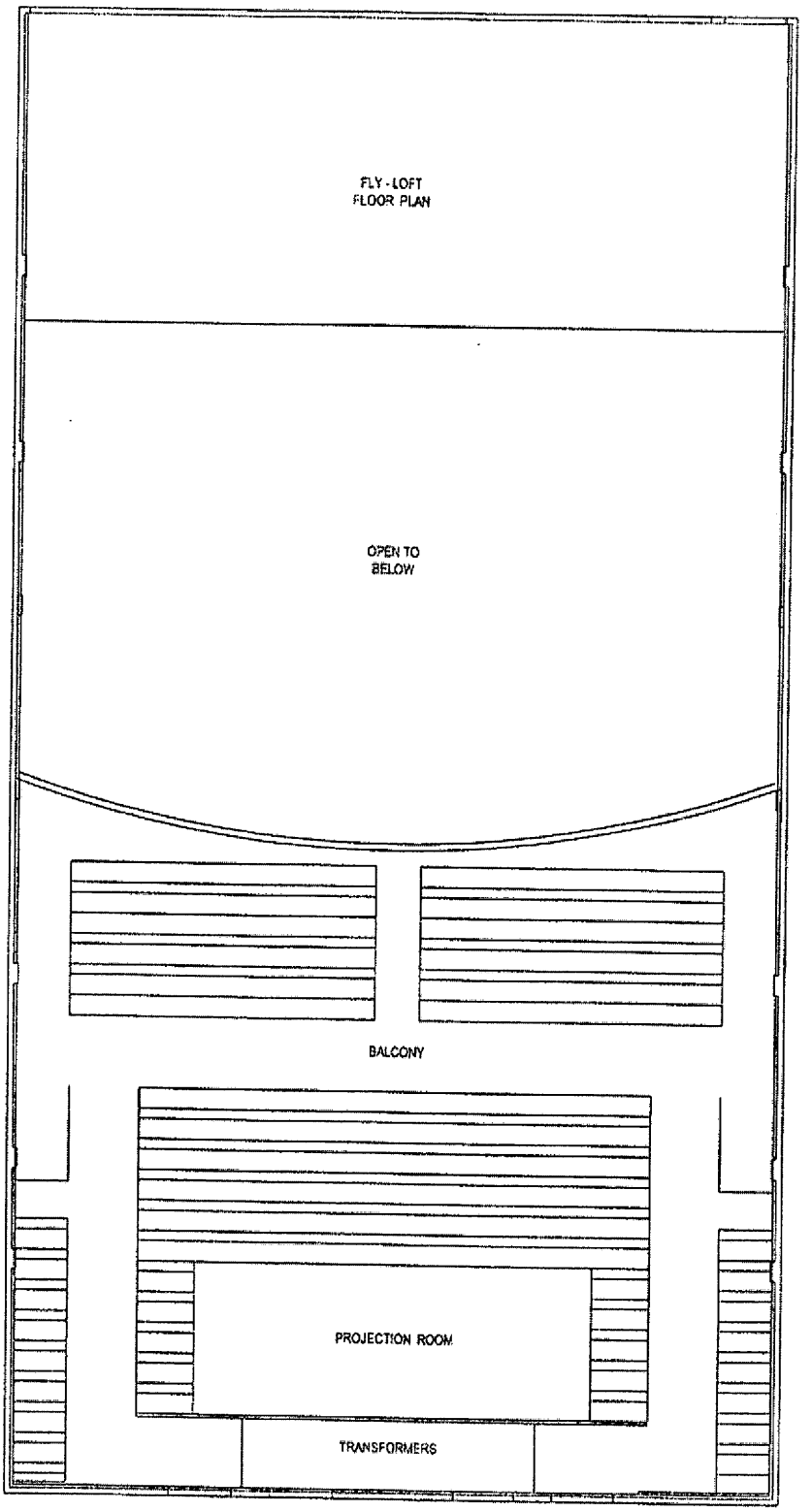
Figure 3



MEZZANINE FLOOR PLAN SCALE: 1/16" = 1' - 0"

EGYPTIAN THEATER

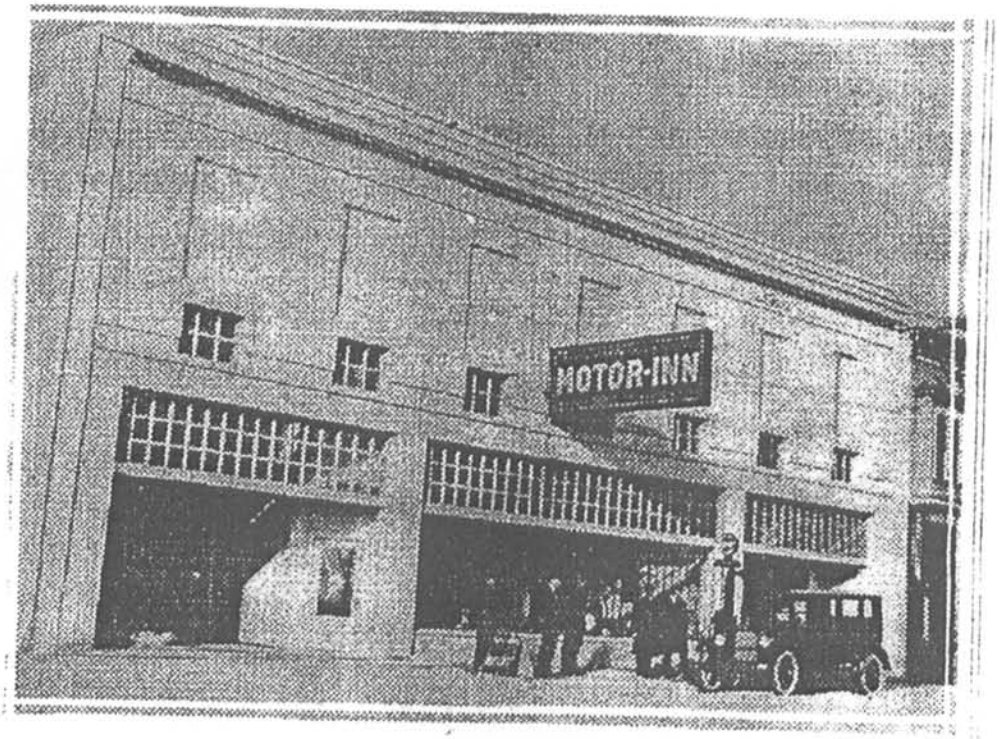
Figure 4



BALCONY FLOOR PLAN SCALE: 1/16" = 1' - 0"

EGYPTIAN THEATER

Figure 5



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The Motor Inn Garage & Service Station at 223 South Broadway were transformed in 1925 into the Egyptian Theatre in Marshfield. (Polk's Coos County Directory, *1924:25).*

Figure 6

HOTEL
EGYPTIAN THEATRE
WESTERN AUTO
SUPPLY CO.
JEWELERS
COOS
CAFE

Figure 7

BAXTER
HOTEL
PIONEER
HARDWARE
EGYPTIAN
Western Auto
Supply Co
MEATS

Figure 8

Figure 9

EGYPTIAN THEATRE
EGYPTIAN THEATRE
CHARIOTS OF FIRE
THE GOONIES
JAN 19 TH 7 PM
THE LONG, LO

BAY APPLIANCE
Mattress Specialist
EGYPTIAN THEATRE

EXIT