

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 Liberty Theatre

other names/site number Little Theatre on the Bay

Name of Multiple Property Listing N/A

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

2. Location

street & number 2100 Sherman Avenue not for publication

city or town North Bend vicinity

state Oregon code OR county Coos code 011 zip code 97459

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

Applicable National Register Criteria: X A ___ B X C ___ D

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Oregon State Historic Preservation Office
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

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5. Classification

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

- private
- public - Local
- public - State
- public - Federal

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

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

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

Contributing	Noncontributing	
1	0	buildings
		site
		structure
		object
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Recreation; Theater (Movie Theatre)

Current Functions
 (Enter categories from instructions.)

Recreation; Theater (Playhouse)

7. Description

Architectural Classification
 (Enter categories from instructions.)

Late 19th/Early 20th C. Period Revivals: Exotic
Revival (Moorish)

Materials
 (Enter categories from instructions.)

foundation: Concrete: Poured Concrete
 walls: Stucco

 roof: Asphalt
 other: _____

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Liberty Theatre is a multiple-story bearing concrete masonry structure located at the southern edge of downtown North Bend, Oregon, occupying all of 100x110 foot square site at the SE corner of Washington and Sherman streets. As documented in the local paper, the theatre was completed in 1924 from designs by the Portland architectural office of Tourtellotte and Hummel. The Moorish-inspired design includes surface decoration to create corner towners surmounted by multi-sided domes with tall spires, forming a symmetrical façade facing Sherman Avenue.

Four interior levels include the basement, currently used for dressing rooms and storage, the main floor, with main lobby, a small office, and the auditorium, a mezzanine level, which includes a meeting space and the mezzanine balcony above the main floor and the upper level, with storage and the projection/control room level. The focus of a multi-phase renovation project that includes exterior renovation, restoration of long-closed windows on the main façade, repainting, reconstruction of the roof-top domes, and interior work, and additional lobby area, new restrooms, storage, workshops and related support facilities are located in the compatible addition to the south of the historic footprint.

The Liberty Theatre has high integrity to its historic design and continues to serve as a visual anchor at the south end of the downtown commercial core in North Bend.

Narrative Description

Location

The Liberty Theatre is located at the SW corner of the intersection of Sherman and Washington avenues, at the southern end of downtown North Bend, Oregon. The property is identified as tax lot 1000 on Coos County Assessor Plat 25S13W15ACW, a 50x100 foot, rising in elevation to the west, is entirely covered by the theatre. Surrounding and adjacent properties include small commercial and office space to the north and west, with mixed residential development to the south. The 2018 addition to the theatre is located on Tax Lot 900, immediately to the south, a 60x100 lot, which includes the building and the access drive to the scene shop. Across Sherman Avenue, to the east, the theatre faces US Highway 101, the main north-south route along the Oregon Coast.

Exterior Description

The theatre is of bearing concrete masonry rising from a foundation excavated into the lot and partially below natural grade, cut into the grade toward the west. Decorated painted stucco surfaced walls and engaged pilasters rise from a concrete foundation on the east- and north-facing elevations. As originally built the south-facing elevation was largely of unfinished formboard concrete with engaged pilasters and remains so above the theatre addition. The rear, facing west, is partially below grade, with the upper portion stucco clad to match the other elevations.

A corner entryway is located at the NE corner, recessed into the building behind two Moorish-arched openings with a corner column. A second entry faces east, set within another Moorish-arched opening. Engaged details divides the façade into three, with the projected corner “towers” highlighted by applied details creating framed panels that extend the towers to a stepped parapet detail that rises above roof level on the corners. Small half-round niches are set within the decorative panels. As originally designed large domes with central masts further accented the towers. A large, framed, panel with incised lettering spelling out “LIBERTY” is located above the mezzanine-level window bank facing east. Windows are replaced 1/1 sash, (2018) set into the original openings, each with a projecting sill.

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The north-facing elevation, lining Washington Street, has the same tower detail over the recessed entryway, with the remainder of the elevation divided into bays by pilasters. The original steel fire escape provide exiting from the auditorium level while a steel rail and ramp lead down to the basement. The east-facing elevation, the rear of the house, is largely unadorned and inaccessible, due to the grade and adjacent property. The south-facing elevation, originally exposed and unfinished poured concrete, has been partially obscured by new work, although the parapet and extended pilasters remain visible from the south, above the new work.

The primary entryway, that the NE building corner, is set within the volume, originally housing a ticket booth (and then ticket window). A tiled floor (installed 2019) recognizes project donors and there are ticket windows in the theatre exterior wall on the west side. Two wooden doors lead to the lobby are highlighted by custom bronze pulls (2019) designed to reflect the corner turrets of the building.

Interior Description

The interior of the Liberty Theatre consists of several major areas, providing patron service, performance space, and back-of-house uses arrayed on multiple levels.

Basement: Located below the stage at the building rear and accessed by the exterior ramp on the north-facing elevation as well as a modest single-flight stairwell that descends from the stage, the basement areas consists of several largely-unadorned, spaces used for performer ready-rooms, including a larger "chorus" room and several smaller spaces. Finishes are of original painted plaster with mixed flooring (carpet, vinyl) and little historic character.

Main Floor Lobby: The lobby, accessed from the entry described previously, is a decorated area that is used for concessions and access to the theatre itself, with a connection to the service area of the addition. Access to the ticket area/office is located along the north interior wall. Painted plaster walls with Moorish-designed archways and wrapped columns, replica wrought iron light fixtures, commercial carpet and mixture of painted and stained trim were installed in 2018-2019 as part of the on-going rehabilitation project. At that time, a new concession stand (veneered and glass) counters, and service cabinets were created to provide more functional operation. At the south, a secondary service areas for beverages was installed, at the new opening that leads to the addition. Twin entries lead to the main level of the auditorium and the original wood and carpeted stairway leads to the mezzanine.

Main Floor Auditorium: The main floor of the auditorium has fixed seating in three banks (installed/restored in 2017) finished in gold and blue with carpeted runners in the aisles. Wall finishes are painted, with original decorative alcoves (formerly organ chases) flanking the painted, plaster, proscenium arch. Early (c1930) ceiling lighting is located along the rear soffit (below the jutting mezzanine) with an original latticework medallion and lighting in the center of the house.

Mezzanine and Stair:

Rising from the lobby, the original stairway is a wide flight framed between a wood and plaster balustrade on the west and attached handrail and mounting plate on the east, all original. Carpeted treads and risers lead to a landing and upper flight, which rises to the mezzanine level lobby, historically modified to create two substandard restroom spaces along the east wall with a small office area at the north. In 2019-2020 this area was significantly rebuilt and restored with a soffitted ceiling, plaster walls, and historically-based trim for use as a small meeting room, retaining the office space largely "as-is." Replica windows were installed in the original openings, as noted under exterior changes. Carpeted flooring, painted walls and trim, continue the treatments found elsewhere. Two early/original pendant light fixtures, previously removed from the building and stored, have been restored and installed in this area.

Upper Floor/Booth Level

Accessed via a straight flight of stairs at the back of the auditorium seating, the upper floor level of the theatre is a small rectangular area that fronts onto the stage and originally served as the projection room

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during the theater's original movie function. This space is now used for control and direction during live stage performances. The balance of the upper floor space, all simply and functionally detailed, is used for costume and other theatre storage.

Known Modifications:

Movie Theater Use Period (1924-1957): After the grand opening, during the period of movie theatre usage, very little information regarding physical changes to the theatre are known although the exterior was periodically repainted and, it can be assumed, interior repair and maintenance occurred on semi-regular intervals. The original small oval sign at the building corner was relocated from an earlier theatre location (to the north, on Sherman) and a projecting metal and glass canopy was installed at the entryway. In 1931 the oval sign was removed; the projecting canopy was modified, and an entirely new neon pylon sign was installed over the recessed entryway. "The Liberty sign employs something new in Neon work, flashing the word 'Liberty' on and off constantly."¹ In 1938 Carl R. Berg, the Liberty's original theater designer, oversaw interior renovations that included painting over the wall murals, the installation of new lighting fixtures and other modern treatments. "The days of movie idols are fleeting: Snow White, her wicked stepmother, the handsome prince and his beautiful charger today were erased from the walls of the Liberty Theatre in North Bend...over their figures go several coats of simple coloring after the Moderne theme, graduating from rust near the floor to a cream ceiling, with bandings of silver of varying shades."² Historic photos document that the original marble-based ticket booth, located at the mid-point of the twin entry doors was removed and replaced by a ticket window (n.d.) This too was later altered, by an angled-wall that reduced the area of the recessed entryway (n.d.).

In 1943 the Wurlitzer organ, an important element of the original operation, was removed and taken to Seattle. In 1947 a new marquee and pylon sign were installed at the building corner, replacing the 1931 sign.³ This sign was removed, likely at the end of the movie theater use period (c1957).

Little Theater on the Bay (1959-2015):

LTOB produced its first show at the Liberty in June 1959 but other than general cleaning and repair following the theatre's closure in 1957 made few changes to the building. In July 1974 one of the original sheet metal domes atop the towers "broke apart" and both domes were removed from the building.⁴ In the 1987 the wooden windows on the mezzanine level were removed and blocked in behind a wooden façade panel with applied, cut plywood, letters that spelled out Little Theatre on the Bay." The building exterior at this time was painted in a light tan/taupe theme. In 1998 an internally lit marquee "panel" was installed facing Washington to allow for announcement of coming shows on the buildings NW corner. A replacement, updated, marquee was installed in its place in 2015.

Multi-Phased Rehabilitation Project (2015-) Beginning in 2014-2015 the LTOB Board of Directors began consultation on the future of the Liberty and after dismissing earlier plans (from 2006 and 2013) that considered razing the historic building and rebuilding on the site, made the decision to proceed with what developed as a multi-phase restoration plan to return the building a historically-based design while meeting modern needs and the changes required by the conversion from film to live performance. The phases are as follows.

- PHASE I: Exterior Façade Repair & Restoration (completed 2015). This phase included paint analysis to determine historic colors associated with the exterior, cleaning, masonry repair, and repainting, to an attractive exterior and support future fundraising goals. The applied wood panel

¹ *The World*, 16-February-1931, 3.

² *Coos Bay Times*, 27-May-1938, 4:3-4.

³ *Coos Bay Harbor*, 2-July-1947, 6.

⁴ Woods, Jeanne. "Liberty Event Database," as supplied to the author.

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façade was removed and new 1/1 historically-based windows were installed into the original openings.

- PHASE II: ADA Restrooms and New Seating (completed 2017). As part of its forward planning, LTOB purchased the vacant lot immediately south of the theatre 1980 for \$10,000.⁵ With the adoption of the multi-phased restoration plan, this lot was dedicated to a building expansion that could provide additional space to provide needed facilities into the Liberty operation. Phase II of the plan included the foundation and partial first floor of the addition (completed in 2017), which was connected to the main building internally through a new opening that was cut into the original south-facing wall. This first floor of the addition provides additional lobby area, new ADA-compliant restrooms, as well as service/janitorial areas. The addition was designed by Stuart Woods, AIA, McSwain & Woods Architects, of Coos Bay and both this and Phase IV, below, were built by Scott Partney Construction. Interior finishes in the addition are compatible using paint, carpet and tile, with Moorish-inspired wall sconces and soffit lighting, but slightly differentiated from the historic building,
- PHASE III: Upgrade Historic Lobby and Concession Area (completed 2017-2018). This phase restored the original lobby, including a redesigned concession stand and secondary service area, replaced/restored the exterior ticket window, recreated wrought iron lighting based on the historic design, and installed new main entry doors with decorative bronze pulls. This phase also included the installation of the outdoor foyer tile, including donor tile opportunities to support fundraising efforts.
- PHASE IV: Set Workshop Area and Green Room (completed 2018-2022). This phase continues work on the lot to the south, creating additional space that includes a second opening through the original south-facing wall.
- PHASE V: LED Stage Lighting Upgrades and Hearing Loop System (Completed 2021-2022) These improvements to stagecraft components and the installation of the hearing loop system benefitted the audience without any visual impact to the interior.
- PHASE VI: New roof and recreation installation of the roof top domes (Completed 2022) New 8-foot diameter copper domes and flagpoles based on the original designs were installed on July 25, 2022.

Proposed future work (Phases VII through VIII) will include the construction of an upper level on the addition to house the Youth Program (Education) Center, rehearsal spaces, and dressing rooms, and, finally, the recreation and installation of a historically based neon marquee and pylon sign at the building's NE corner, to be completed in 2024, in celebration of the Liberty's centennial.

Summary

The Liberty Theatre was completed in 1924 and designed with Moorish-inspired detailing that included towers created by incised stucco treatments, decorative copper domes, arched entry openings and other detail. The building remained relatively unaltered during most of its existence as a movie theatre, with changes limited minor interior and exterior painting and changes to address the evolution of the motion picture industry, including ticket booth and sign installation and removal. After 1959, the theatre became the home of Little Theater on the Bay, a live community theater, who continue to operate here. Changes included the removal of original windows and roof-top turrets, along with other non-historically based exterior and interior changes. Beginning in 2015 the Liberty Theatre has been the focus of a multi-phased

⁵ Woods, Jeanne. *LTOB Events Database*, as provided to the author.

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highly compatible restoration and rehabilitation effort that has restored original windows on the main elevation, removed non-historic exterior treatment and repainted in historically-based colors, interior upgrade to the main lobby, and auditorium, the creating a compatible meeting space utilizing repurposed and restored lighting re-installing the copper roof-top domes and a compatible addition to the south that provides for new restrooms, storage, stage support and a workshop. The rehabilitation project respects and enhances the Liberty's ability to convey its historic character, while improving the function of the building to support the on-going activity of Little Theater on the Bay. As a result, the Liberty Theatre continues to demonstrate very high integrity and admirably relates its original character and design.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture
Entertainment/Recreation

Period of Significance

1924-1959

Significant Dates

April 20, 1924 (Grand Opening)
1959 (Little Theater on the Bay opening)

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Tourtellotte & Hummel (Architects)
Hoover & McNeil (Builders)
Berg, Carl R. (B. F. Shearer Co. (Interiors)

Period of Significance (justification)

The Period of Significance for the Liberty Theatre is established as 1924-1959, reflecting the design and construction of the resource, which formally opened in April 1925, continuing through the movie theatre period to 1955 and then, to the inception of the continuing Little Theater on the Bay occupancy in 1959, reflecting the significant role of the theatre in the history of community entertainment in the Coos Bay/North Bend region of Oregon.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Liberty Theatre, completed in 1924, is locally significant under Criterion A for its role in the development of entertainment/recreation in the North Bend, Oregon region and under Criterion C, for its Moorish-inspired architecture. The theatre was designed by the Portland office of Tourtellotte and Hummel, built by Salem-based contractors Hoover and McNeil with the original interiors designed by Carl R. Berg, of the B. F. Shearer Company. Used for motion pictures from its opening until 1954, since 1959 the Liberty has been the home of Little Theater on the Bay, a community-based non-profit theater group and used for live performance events.

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

NORTH BEND

Long the homeland of Native American peoples, notably members of the Coos, Lower Umpqua Siuslaw and Coquille tribes, North Bend, abutting the larger community of Coos Bay on the south, is surrounded on three sides by Coos Bay, the largest natural harbor on the Oregon coast. The first Euro-American settlement in the area occurred in 1853, but the community can more appropriately date its beginnings to 1855, when Asa Meade Simpson (1826-1915) purchased an early land claim in the area for \$300. Two years later Simpson, having acquired used equipment in California and shipping it to Oregon, began development of sawmill, setting the groundwork for the regional economy.⁶ Simpson's lumber mill went into operation in early 1857 and the following year he built a shipyard, launching vessels that could carry timber exports to the San Francisco market.

Asa's son, Louis Jerome Simpson, known as "Louie," arrived in Coos County in 1899 to oversee the growing business. Louie Simpson quickly realized the potential for a new city and by 1903 the town, North Bend, had been platted and incorporated. Simpson served as the mayor, investing a portion of his own fortune to develop the community. "By 1905 about 1500 people lived in North Bend [and] Louie Simpson had spent about \$20,000 grading streets plus an estimated \$25,000 in subsidies to lure manufacturing plants."⁷ Already the location of Simpson's lumber mill, with access to shipping through Coos Bay, after 1908 the region was also buoyed by the opening of the huge C. A. Smith Lumber Company. Smith's massive mill marked "...the beginning of an era in west coast lumber manufacturing" and massive growth for the entire Coos County region.⁸

North Bend grew quickly under Simpson's direction. By 1912 the Coos Bay, Roseburg and Eastern railroad line was providing service in the region and in late-1915 the "million dollar bridge" was completed across the bay, connecting North Bend and Coos Bay to the north. "Only the Umpqua bridge needed to be finished until a Eugene-Coos Bay rail link was complete."⁹ Direct railroad access to the more populous Willamette Valley and the Southern Pacific main line brought even more growth to the area. North Bend's population in 1915 was estimated at 2500, second only to Marshfield (Coos Bay), in Coos County.¹⁰ Five years later, the 1920 census documented North Bend's population as 3,268.¹¹

By the early 1920s, the lumber industry was rebuilding from a series of economic challenges, but again new transportation access was on the horizon. "Work on the coast road, designed by the state's highway department, began in earnest in 1921...in 1926 the road became U.S. 101; in 1931 the state renamed it the Oregon Coast Highway."¹² The new highway, which led from the ferry crossing (the bridge across Coos Bay

⁶ Peterson, Emil R. and Alfred Powers. *A Century of Coos and Curry*, (Portland, OR: Binfords and Mort), 1952:106. See also Wagner, Dick. *Louis Simpson's North Bend*, (North Bend, OR: The North Bend News), 1986:5.

⁷ Wagner, op cit., 1986:7.

⁸ Ibid, 1982:101.

⁹ Wagner, Op Cit., 1986:11.

¹⁰ State of Oregon. *The State of Oregon: Its Resources and Opportunities*, (Salem, OR: State Printing Department), 1915:120.

¹¹ State of Oregon. *Oregon Bluebook 1915-1926*, (Salem, OR: State Printing Department), 1926:180.

¹² Hadlow, Robert. "US 101 (Oregon Coast Highway)," www.oregonencyclopedia.org, accessed 18-November-2020.

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wouldn't be completed until 1936) that connected to the north, across the bay, followed the route of Sherman Street, through the heart of North Bend. The opening of the coast highway created businesses interest and brought new construction to North Bend.

THE LIBERTY THEATRE – 1923-1924

The first "motion picture house" in Coos County opened about 1907 in the O'Connell Building in Marshfield but within a short time the operators persuaded Robert Marsden, Sr., a long-time area businessman and investor, to erect an entirely new building better suited for motion picture use. The Royal, on Front Street, opened in September 1910.¹³ "In 1907 Douglas and Maple opened the first theater in North Bend."¹⁴

North Bend's first Liberty Theatre was located on Sherman, in the block between Virginia and Washington. After a period of rapid expansion and increased competition, Coos County theater operations were consolidated under the direction of Robert Marsden, Jr., who with John C. Noble and others formed the Coos Bay Amusement Company in 1922. Marsden's son, Robert Jr. would play an important role in theatre development in the region for many years. "The combination of theaters under one ownership facilitated cutting better deals with film distributors for higher quality films and also enabled the owners to lower admission prices."¹⁵ In August 1923 the Coos Bay Amusement Company announced its plans to build a "...handsome and expensive show house," what would become the Liberty Theatre.¹⁶

During the first eight months of 1924 North Bend saw new construction estimated at over \$1,500,000 in value, including the \$75,000 Liberty Theater.¹⁷ Construction began almost immediately after the announcement. "The Liberty theater on the corner of Sherman and Washington streets...[is] being built as rapidly as men can assemble material."¹⁸ Excavation on the site was underway by early September.¹⁹ By early April 1924 the Liberty was nearly complete, and plans were announced for the grand opening.

The building is strictly modern and designed according to the latest demands for buildings of that class....[It] is a credit to any city, and those who have inspected it claim it is the equal of any theater building in southwestern Oregon.²⁰

Robert Banks, the theater's owner, was a pioneer shipbuilder in Coos County and an active city leader, serving on the Port Commission and the city council. Banks owned the lot and financed construction of the Liberty Theatre, which he leased to the Coos Bay Amusement Company. Dennis Hull served as the Liberty's first manager and, apparently, played a role in the selection of finishes and equipment, including the Wurlitzer organ. Rex Stratton, "...a well-known musician," was hired to play. "Mr. Stratton plays two or three hours daily and has the fine instrument in good shape."²¹

On Friday, April 18, 1924, the local paper announced under a banner headline that the new Liberty Theatre, "One of the finest in Oregon ...well worthy of North Bend," would be formally opened on Sunday afternoon, Easter, "...the choosing of that date for the opening comes most auspiciously."

¹³ Beckham, Dow. *Encore: A History of Theaters and Theatre on Oregon's Southwestern Coast*, (Coos Bay, OR: Arago Books), 2003:13.

¹⁴ Ibid. 2003:16.

¹⁵ Ibid. 2003:17.

¹⁶ "Construction to Start at Once on North Bend's New Theater," *Coos Bay Harbor*, 24-August-1923, 1:2-5.

¹⁷ "North Bend Record Good," *Oregonian*, 2nd, 1:2.

¹⁸ "Two More Fireproof Buildings," *Coos Bay Harbor*, 23-October-1923, 8:1-2.

¹⁹ "Work of Excavating for Show House Starts" *Coos Bay Harbor*, 7-Sept-1923, 1:1.

²⁰ "Fine Theater to Open April 20," *Coos Bay Harbor*, 4-April-1924, 1:3.

²¹ Ibid.

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The new Liberty is one of the finest picture show houses in the northwest. Standing on a slightly location, the corner of Sherman and Washington streets, it is the first building of note to greet the vision of people coming into North Bend over the highway....

Manager Hull is to be complimented on his giving to North Bend this magnificent show house....His faith in the future growth and prosperity of this city is shown in the expenditure of a large sum of money in order to provide our people with the best in the way of entertainment spaces.²²

The Liberty Theatre was formally opened at 2:00 in the afternoon, April 20, 1924. The first picture was *The Fighting Crowd*, a comedy distributed by Paramount that starred Mary Astor and Ernest Torrance. Admission was fifty cents for adults, twenty-five cents for children and the special Loge seats were seventy-five cents each. The Coos Bay Amusement Company printed a special program, identifying theater staff and giving "An appreciation to the builders, architects and tradespeople responsible for the project. Rex Stratton played the organ to accompany *Big Business*, a Hal Roach, Little Rascals film that rounded out the day's program. Sometime shortly later, the small oval sign from the old Liberty theatre, located to the north on Sherman, was removed and installed at the corner of the new Liberty, above the projecting metal and glass canopy at the corner entry.

TOURTELLOTTE & HUMMEL, ARCHITECTS

The Liberty Theatre was designed by Tourtellotte and Hummel, a prominent architectural firm that started in Boise, Idaho in the late-19th century, which is credited with hundreds of important buildings throughout the Pacific Northwest. In 1913, looking to expand their practice regionally, the firm opened a Portland, Oregon office, under the direction of founding partner John Tourtellotte.²³

John Everett Tourtellotte (1868-1939) was largely self-educated as an architect, having worked as an apprentice with a firm in Massachusetts before heading west. He has been described as "...a handsome, self-confidant, bowler-wearing fellow with a wonderful gift of gab."²⁴ His promotional ability led him to establish an architectural firm in Boise, Tourtellotte and Company, by 1894. Charles Hummel joined the firm as an unnamed partner in 1900, with his name added a decade later, in 1910.²⁵ Hummel, born in 1857, was trained in architecture in Stuttgart, Germany and worked as a civil engineer in Switzerland before emigrating to the United States in 1885. Hummel was responsible for the design for the majority of Tourtellotte and Hummel's work, while the self-educated Tourtellotte, with the aforementioned gift of gab, primarily focused on promotion.

A good share of the firm's success must be credited to John Tourtellotte. He would not have been so successful had he not been a good architect, occasionally a very good architect, and had he not associated himself with an even better one. But the importance of his powers of salesmanship should never be under-estimated.²⁶

In 1909 Hummel's son Frederick joined the firm, followed by another son, Frank, in 1916. Both of the younger Hummel sons were graduates of the University of Pennsylvania, where they each earned degrees in architecture before returning to Idaho.

After his initial foray into the Oregon market, Tourtellotte returned to Boise about 1920, but in 1922 he was back in Portland, now joined by Frank Hummel, Charles' younger son. For the next decade, while both the Boise and Portland offices operated under the Tourtellotte & Hummel name, they were essentially separate

²² "New Liberty Theater to be Opened on Sunday Next," *Coos Bay Harbor*, 18-April-1924, 1:1-2.

²³ Wright, Patricia and Lisa B. Reitzes. *Tourtellotte & Hummel of Idaho*, (Logan, UT: Utah State University Press), 1987:5.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Wright and Reitzes, op cit., 1987:3.

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concerns. Frank Hummel was responsible for the majority of the design work in Oregon and remained in that role until 1929 when the Portland office was permanently closed. John Tourtellotte semi-retired from practice but remained in Portland the rest of his life.²⁷ Tourtellotte died in Portland, at age 70, on May 8, 1939. Frank Konrad Hummel, who was primarily responsible for the design of the Liberty Theater, returned to Boise, Idaho after the Portland office closed and rejoined his father and brother. Frank K. Hummel died, at age 69, on August 19, 1961.

During its short life, the Portland office of Tourtellotte and Hummel was responsible for dozens of major construction projects throughout Oregon, including a series of "subscription hotels," multi-story towers that were built in Ashland, Astoria, Baker City, Grants Pass, and elsewhere.²⁸ The firm also designed schools (e.g. in Amity, Ashland, Beaverton, Medford, Springfield), courthouses (in Douglas and Deschutes counties), city halls, houses, hospitals, churches, commercial, and fraternal buildings. The Oregon Historic Sites Database lists nineteen (19) Tourtellotte and Hummel-designed buildings. There are many more. The firm was particularly active in Coos County during the 1920s, designing, in addition to the Liberty Theatre, the Coos Bay National Bank Building, the Marshfield (Coos Bay) City Hall, the Hotel North Bend, the North Bend Masonic Lodge and Roosevelt School.²⁹ The firm also designed the Hiland Theatre, in Myrtle Point³⁰

Tourtellotte and Hummel's Boise office, continued under the direction of Charles Hummel, and then his sons. The firm operated under the Tourtellotte and Hummel name until 1942, when it closed due to World War Two. It reopened, in 1946, as Hummel, Hummel and Jones, and eventually evolved into Hummel Architects, which remains active today.³¹ Charles Hummel, grandson of the founder and the third generation of the family to head the firm, died in 2016.³²

HOOVER & MCNEIL, BUILDERS

The contracting firm of Hoover & McNeil, who built the Liberty Theater, was based in Albany, Oregon. N. E. Hoover and E. L. McNeil went into partnership and at least as early as 1913, when they are credited with completing the Bank of Shedd.³³ The firm was successful and built numerous high-profile projects including an "Addition & Cottage," at the Normal School, in Monmouth (1917), Gilbert Hall (1915) and the Architecture and Allied Arts Building at the University of Oregon (1922), and the Engineering Lab, at OSU (1919), as well as schools and other buildings throughout Oregon and Washington.³⁴ Hoover and McNeil built the Tourtellotte and Hummel-designed St. Helen's High School in 1919 and, after completing the Liberty Theatre, worked with the architects again on both the Roosevelt School, in North Bend, and the Lithia Springs (now Ashland Springs) Hotel, in Ashland.

²⁷ Tourtellotte, in partnership with Phillips, was reportedly associated with at least two buildings between 1937-1939, after end the association with Hummel. See "John E. Tourtellotte," www.wikipedia.org, visited 11-November-2020.

²⁸ "Subscription" or "community development" hotels were so called due to their funding. Tourtellotte would arrive in town and through public meetings, with local government, service organizations or business groups, advocate for the construction of a new lodging facility as a vehicle to increase commerce. His approach was sufficiently effective that local businesspeople would "subscribe" and form a stock company to raise the funds for such a hotel, often resulting in the tallest building in the community. Multiple such subscription hotels, including the Hotel North Bend, are listed on the National Register.

²⁹ Many of these Tourtellotte & Hummel structures have been previously listed on the National Register. Even more firm-designed buildings are yet to be entered into the Oregon Historic Sites database.

³⁰ "Concrete is Poured," *Coos Bay Times*, 2-October-1924.

³¹ www.hummelarch.com, visited 11-November-2020.

³² "Idaho Architect Charles Hummel, Whose Work Shaped Boise, dies at 91," *Idaho Statesman*, 24-October-2016 (online at www.idahostatesman.com, visited 11-November-2020).

³³ See "Bank of Shedd, Oregon Historic Sites Database, <http://heritagedata.prd.state.or.us/historic/>, Site 44692 (accessed 12-November-2020).

³⁴ See *Monmouth Herald*, 7-Sept-1917, 1:2, *Oregon Daily Journal*, 2-March-1919, 15:5, *Grants Pass Daily Courier*, 14-July-1919, 1:1, *Oregon Daily Journal*, 25-Sept-1922, 7:3.

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Hoover & McNeil, local contractors, were awarded a contract yesterday at North Bend to build a \$41,000 school building. The theater constructed by the firm at North Bend at an expense of \$35,000 was accepted by the owners yesterday.³⁵

Nelson E. Hoover (1870-1929) was born in Clearfield County, Pennsylvania and relocated to Oregon with his wife and two daughters in 1907.³⁶ Edward L. McNeil (1877-1950), born in Gervis, and lived in Oregon his entire life, often moving to supervise the firm's construction projects. He died in Ashland, at age 73, on July 19, 1950.³⁷

B. F. SHEARER COMPANY (CARL. R. BERG), INTERIOR DESIGN

The B. F. Shearer Company, who were responsible for the interior design of the Liberty, was based in Seattle, Washington, established in the early 1920s under the direction of Ben Frank Shearer (1880-1972) and his wife, Florence Shannon Shearer (1898-1990). The Shearer company owned and operated a chain of independent theaters from California to Alaska but early on expanded to provide specialized theater equipment and design services to the growing theater industry.³⁸

Shearer employed a group of talented theatre architects, designers and decorators who could work with local architects and operators to create design themes for theaters. The company also served as a wholesale vendor, providing a one-stop supply for seating, projectors, concession stand equipment, poster cases, and other theatre needs. Shearer Company designers such as Carl R. Berg, Bjarne Moe, Charles Weisenborn,³⁹ and others, specialized in theaters, with skill in both new construction and renovation or remodeling. Company designers would oversee local artisans, if available, or could bring in skilled painters, plasters and other specialists from elsewhere if needed.

During its half-century of operation, between c1920 and 1972, the B. F. Shearer Company was, without exaggeration, responsible for hundreds, if not thousands, of theatre projects throughout the western United States.⁴⁰ By the 1950s Shearer boasted offices and warehouses in Seattle, Portland, San Francisco and Los Angeles to meet the postwar demand. The following are just a few selected examples of Shearer projects, along with the responsible designer, as reported in newspaper accounts and other sources to provide some indication of the company's range and impact.⁴¹

- Neptune Theatre, Seattle, WA (1921, new construction, Charles Weisenborn and Carl R. Berg, designers)
- Lowell (McDonald) Theatre, Eugene, OR (1925, new construction, Carl R. Berg, designer)⁴²

³⁵ "Albany Firm Gets School Contract in North Bend," *Albany Democrat*, 17-April-1924, 4:4. Other reports cite the cost of the Liberty Theatre as \$75,000.

³⁶ "N. E. Hoover," *Oregonian*, 6-October-1929, 27:6. See also 1920 US Federal Census, *Precinct 1, Linn, Oregon*; Roll: T625_1496; Page: 3A; Enumeration District: 285, at www.ancestry.com, (accessed 12-November-2020).

³⁷ "E. L. McNeil, Former Contractor Here, Dies," *Albany Democrat Herald*, 20-January-1950, 2:1.

³⁸ "Florence Shannon Shearer, Owned Theatre Business with Late Husband," *The Seattle Times*, 21-December-1990.

³⁹ Weisenborn's surname is variously spelled as either Weisenborn or Weissenborn.

⁴⁰ As a purveyor of theatre equipment, Shearer competed with the National Theater Supply Company, among others, but the company's ability to provide design services to compliment architects, at least in the west, appears comparatively unique.

⁴¹ References come from keyword search information at newspaper sites, especially www.newspapers.com, the University of Oregon's digitization site (<https://oregonews.uoregon.edu>), the National Register database, the Oregon Historic Sites Database, the Seattle Historical Sites database, www.cinematreasures.org, previous author research and related sources.

⁴² "New Lowell Theatre Opens Tonight," *Eugene Guard*, 7-May-1925, 2nd, 1:1-8. The article reports that Mr. Berg had designed 34 theatres on the Pacific coast over the past five years. "Every detail is attended to by this expert firm. Carl R. Berg, who is a true artist, with a wide philosophical background, was in charge of the work here constantly." Later articles, related to Medford, Oregon's Holly Theatre, completed in 1930, claim that it was the 150th theatre that Berg designed.

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- Egyptian Theatre, Coos Bay, OR (1925, remodel/new construction, Carl R. Berg, designer).
- Marlow Theater, Helena, MT (1928, remodel, Charles Weisenborn, designer)
- Cordova Theatre, Pullman, WA (1928, new construction, Carl R. Berg, designer)
- Liberty Theatre, Great Falls, MT (1929, remodel, A. M. Larsen, designer)
- Hunt's Indian Theatre, Roseburg, OR (1930, remodel, no named designer)
- Holly Theatre, Medford, OR (1930, new construction, Carl R. Berg, designer)
- Broadway Twin, Yreka, CA (1930, new construction, Carl R. Berg, designer)
- Liberty Theatre, La Grande, OR (1930, remodel, H. H. Randall, designer)
- Wilma Theatre, Missoula, MT (1933, new construction, Bjarne Moe, designer)
- Nu-Art Theatre, Moscow, ID (1935, new construction, B. F. Shearer, designer unknown)
- Orpheum Theatre, Conrad, MT (1938, remodel, Carl R. Berg, designer)
- Fox Theater, Centralia WA (1956, remodel, no named designer)

Cinematreaures.org, a leading internet database on historic movie theaters, documents nineteen (19) locations attributed to Shearer-based architect Bjarne H. Moe but does not, sadly, list Shearer's interior designers. As the list above documents, the company often provided interiors for buildings designed by others, including well known regional architects such as Frank Chamberlain Clark, Lee Arden Thomas, Henderson Ryan, Ole Bakke, and John Lyman Slater.

Carl Robert Berg (1876-1966), the Shearer decorator that was directly responsible for the Liberty Theatre interiors, was trained in Sweden and began his career renovating churches there prior to emigrating to the United States in 1892. Arriving in Seattle with his wife Josephina, by 1914 Berg worked as a window decorator and designer at the Fredrick & Nelson department store for seven years before joining the B. F. Shearer and Company in 1921. "Mr. Berg then traveled throughout the West decorating theatres and churches, before retiring in 1940."⁴³ In addition to his theatre work, or perhaps subsequent to his employment with Shearer, Berg designed interiors for the Davenport Hotel, in Spokane, consulted on the Desert Hotel, also in Spokane,⁴⁴ the New Richmond Hotel Coffee Shop, in Seattle, and worked as a muralist.

In Coos County, in addition to the original design for the Liberty Theatre, Berg was also responsible for the theatre's interior remodeling in 1938. In 1925 Berg and the B. F. Shearer company designed the interiors of the Egyptian Theatre, in Coos Bay.⁴⁵

"MOORISH" AND MOVIE THEATRE ARCHITECTURE

Various accounts of the design of the Liberty Theatre describe its architectural style, both interior and exterior, as either being "Spanish" or "Moorish," two related style variations within the broader range of the so-called "Revival" or "Period" styles that came into prominence in the years after World War I.⁴⁶ Spanish Colonial Revival (or just Spanish Revival) is the more popular and better recognized, often associated with the mission architecture of southern California, stucco-clad bungalows and commercial structures characterized by red-tile roofing, tan stucco walls (to visually mimic adobe) split-turnings, arched-topped plank doors and similar detailing. *Architecture Oregon Style* groups Spanish Colonial Revival within a range of "Mediterranean Styles" in an effort to capture the variety of design. The Liberty's "Spanish" influence was documented by the local paper at the theater's opening.

⁴³ "Carl Robert Berg, 90," *Seattle Daily Times*, 7-December-1966, 81:1.

⁴⁴ "Mural Artist Arrives, *The Spokesman-Review*, 9-July-1934, 5:5. See also "Plan Remodeling at Desert Hotel," *The Spokesman-Review*, 16-Feb-1947, 1:7.

⁴⁵ "Theatre History," <https://egyptiantheatreoregon.com/theatre-history/> (accessed 12-November-2020).

⁴⁶ The Moors occupation of portions of the Iberian peninsula for some eight centuries naturally resulted in huge socio-cultural impact, resulting in considerable cross-over between what is typically termed "Spanish," blurring its distinction with Moorish art and design.

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[I]n keeping with the general architectural style, it being of old Spanish design, the interior arrangement follows loosely the ideas of those first settlers on the Pacific coast... The decorations of the interior are pleasing and historical. The mural paintings depict the story of a Spanish prince who goes on a pilgrimage...⁴⁷

Most architectural histories trace American interest in Moorish design to Washington Irving's *Tales of the Alhambra*, published in 1832. The style inspired flights of fancy such as empresario P. T. Barnum's "Iranistan" mansion in Bridgeport, Connecticut, built in 1848. More common, and considerably less exuberant, Moorish's design motifs occurred in a wide range of residential, civic and commercial architecture during the 19th and early 20th centuries.

Moorish Revival architecture, in subtle differentiation, retains the stucco exterior of Spanish Revival but is generally understood to include a set of characteristics such as flattened ogee arched openings (sometimes called Moorish, or even Islamic, arches), the use of tracery or pierced screens and a greater reliance on polychromy, especially for exterior decoration, than is commonly associated with typical Spanish Revival designs. Domes and turrets are another element that sometimes serve to differentiate "Moorish" from Spanish Colonial Revival, but none of these elements are necessarily definitive.

Moorish architecture tends to be more common for public or commercial buildings than residential design and, in that regard, the advent of specialized theatre design in the so-called golden age of motion picture houses, follows that trend. Special use buildings for motion pictures, in the very earliest Nickelodeon-era, typically relied on the adaption of existing storefronts, modestly converted for the new purpose. As movies grew in popularity, and as the size of movie theatres grew to meet demand, new special-purpose buildings designed to accommodate larger crowds were developed and, to some extent, standardized. By the 1920s architects such as Rapp & Rapp or B. Marcus Priteca had developed national reputations as the designers of "Movie Palaces." These hugely elaborate, loosely historically-based, flights of fancy relied on classical, Greek, Roman, Renaissance and other European-inspired models that were almost purposefully excessive. One such example, within the general "Moorish" style, was San Francisco's Pantages Theatre, now the Orpheum, designed by Priteca and completed in 1926.

Based on the fifteenth-century Cathedral of Leon, in Span, the theatre boasts décor that is almost oppressive in the extensiveness of its richly carved Moorish-Gothic ornamentation, labeled by some as *Inquisition Spanish*.⁴⁸

As specially designed, purpose-based, motion picture houses filtered across the country into smaller communities such as Coos Bay or North Bend, local or regional architects, often firms without any specialized expertise in movie theaters, made modest changes to their typical design vocabularies for theatre use as the demand exploded during the 1920s.

The growth of picture houses in America ...was phenomenal. 'Movie madness' pervaded society and by the middle of the decade it has been estimated that 25,000 picture theatres were in use and the average daily attendance was in the region of six million people.⁴⁹

Assisting local architects, design specialty firms like the B. F. Shearer Company, who did have considerable expertise in theater design, played an important role in the appearance of many projects, perhaps pushing architects outside their comfort zone to create striking and novel-themed buildings. Interior designs, whatever their character, could and often were extrapolated to the building exterior as architect and designer worked together to create a harmonious overall effect. As designers such as Carl R. Berg traveled from town to town, designing literally hundreds of theatres, they naturally incorporated a wide variety of source material for

⁴⁷ "New Liberty Theater to be Opened Sunday Next," *Coos Bay Harbor*, 18-April-1924, 1:1-2.

⁴⁸ Naylor, David. *American Pictures Palaces* (New York, NY: Prentice Hall Press), 1981:66.

⁴⁹ Sharp, Dennis. *The Picture Palace* (New York, NY: Frederick A. Praeger, Publishers), 1969:70.

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inspiration. Moving beyond, for example, French Rococo, Renaissance, Gothic and other styles, theater design adopted non-academic, sometimes locally-sourced, motifs. Large cities boasted “Oriental” theaters (such as the famed Graumann’s Chinese, in Los Angeles), Art Deco masterpieces (such as Oakland’s Paramount) and even Native American themed designs, such as the Kimo Theatre, in Albuquerque, New Mexico. Marcus Pritica’s design for the Fourth Avenue Theatre, in Anchorage, Alaska, incorporated fireweed, an iconic Alaskan wildflower, and a mural of Mount McKinley into its interior designs.

In smaller towns, theatre designs were naturally far less elaborate, generally executed with smaller budgets, less detail, and undertaken with less attention to accuracy. As a result, in a project like the Liberty, the attribution of “Moorish” is far less than an exact reference to any particular design idiom, and more an adaption of a general characteristics to create a pleasing whole. Tourtellotte and Hummel, while clearly accomplished designers, were not theatre specialists and would never become so.⁵⁰ Berg’s own designs, just in southern Oregon, document his versatility, which included the “Venetian” inspired Holly Theatre, in Medford, the Egyptian Theatre, in Coos Bay, as well as the Spanish or Moorish designs of the Liberty Theatre.⁵¹

Theatres were often named in an effort to convey their aesthetic theme. Moorish theaters were named the Alhambra, Bagdad, Arabian, Aladdin, Kismet, Oasis, Granada, and Palace, among others. The website cinematreasures.org documents a total of thirty theaters in the “Moorish” style that are remain open in the United States, sixteen of which continue to show movies, but the non-Moorish named Liberty is not included in that count. More than sixty other “Moorish” named theatres identified in the United States are either closed or have been demolished.

THE LIBERTY THEATRE – 1925-1957

In 1925 the Liberty’s one-year anniversary was a cause for a celebration and special events at the theatre. The feature was “The Lost World,” an early “monster adventure film,” distributed by First National Pictures and starring Wallace Berry.⁵² “Throughout the 1920s and into the 1930s, the Liberty served as a community center, hosting live Sunday concerts, high school plays, lectures and other events, in addition to showing motion pictures.”⁵³ The first “talkie” movie at the Liberty was *Speakeasy*, shown on July 9, 1929, after a sound system was installed in the auditorium. *Speakeasy* starred Paul Page and Lola Lane, the movie is best remembered today for a minor, uncredited, appearance by a young John Wayne, as an extra.⁵⁴

In 1947 Ted Gamble purchased the Liberty Theatre, along with the Noble, the Egyptian, and the other theatres owned and operated by the Coos Bay Amusement Company. Gamble made some changes, most notably replacing the original neon sign and marquee with a more modern design. Two years later Gamble, who went on to a successful career in the television industry, sold the theatre to Ted Jones of the Western Amusement Company, based in Los Angeles.⁵⁵ The company’s local interests, which still included the Egyptian and the Noble, in addition to the Liberty, were managed by Foster and Stanley McSwain. After 1954, when the McSwains opened the Port Theatre in North Bend, a larger venue that could show widescreen movies, they

⁵⁰ The Liberty is one of only three known specially-designed movie theaters by the firm. The firm’s Egyptian Theatre, in Boise, was completed in 1927, designed by Frederick C. Hummel, of the Boise office, and listed on the NR in 1974. The Portland office also designed the Hiland Theatre, a modest building, in Myrtle Point, Oregon, completed in 1925.

⁵¹ The Berg-designed Broadway Twin, in Yreka, California was also originally considered a Moorish-design, although it was later significantly remodeled to a modest Art Deco style.

⁵² *The Lost World* featured pioneering stop motion special effects by Willis O’Brian who would go on to perfect that technique in the movie King Kong, released in 1933. Considered a technological milestone, the Library of Congress entered *The Lost World* in the National Film Registry in 1998 (see https://www.loc.gov/static/programs/national-film-preservation-board/documents/lost_world.pdf, accessed 16-November-2020).

⁵³ Woods, Jeanne. “Liberty History as Community Center,” unpublished notes (November 2015). See also www.thelibertytheatre.org.

⁵⁴ www.imbd.com, accessed 16-November-2020.

⁵⁵ “Brown to Continue as Theater Manager,” *Coos Bay Times*, 2-February-1949.

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closed the Liberty, although it appears to have been used sporadically at least through 1957.⁵⁶ The Liberty remained mostly vacant and unused for the five years.

LITTLE THEATRE ON THE BAY – 1959-

Coos County and the southwestern coast, long isolated from the remainder of Oregon, has a tradition of high-quality, locally-produced, community theater. “As early as the 1870s, drama events became features of life on Oregon’s southwestern coast.”⁵⁷ Little Theatre on the Bay (LTOB) was chartered on August 2, 1948, at the home of Eleanor Shank, in Coos Bay. The theatre was an outgrowth of a troupe first organized to perform live radio plays on KOOS. LTOB’s public organizational meeting was held on August 14, 1948, and by October the group was incorporated under Oregon law as a non-profit with seventy-six charter members. LTOB obtained formal non-profit status from the Internal Revenue Service in February 1951.⁵⁸

Early LTOB-produced performances were held at various locations around Coos Bay, including the bowling alley, the North Bend airport gym, the IWA Hall and the Marshfield High Auditorium. LTOB’s first true “home,” was upstairs at the IOOF Hall in Coos Bay, across the street from the Egyptian Theatre. The quality was high. Beginning in 1955 Air Force Lieutenant Roy R. Schneider, stationed at the nearby base, joined LTOB. Schneider performed on stage, directed, and even helped to construct sets, participating in every single performance at LTOB before his discharge and move to New York to pursue an acting career.⁵⁹

In 1958, as LTOB continued to grow, the need for a new venue became imperative as the upper floor of the IOOF hall was no longer considered safe or sufficient. Efforts to identify another permanent home, or even construct a new building stalled. At that point Foster and Stanley McSwain, who had closed the Liberty five years earlier, offered LTOB use of the vacant theatre for a modest lease cost. “In April [1959] work parties made up of LTOB members began cleaning the Liberty and preparing it for use. “The first theatrical production in the Liberty was *The Tender Trap*, directed by Hope Cahill, on June 19, 1959.”⁶⁰ LTOB purchased the Liberty Theatre building from the Banks/Jack Granger Family on February 19, 1975, and, in 1980, purchased the lots to its south as well.

After becoming the owners, LTOB undertook a series of remodeling work, as described Section 7. In 2015 the board formed the Liberty Restoration Committee, which has overseen the planning and construction of a multi-phase, multi-year, restoration and rehabilitation plan to address the needs of the expanding organization while celebrating the theatre’s historic design. LTOB, one of the oldest continuously operated theatre organizations in Oregon, is effectively the second owner (the first not to operate it as a movie theater) of the Liberty Theatre since its construction in 1924.

COMPARATIVE ANALYSIS

Moorish Theatres in Oregon

In addition to the Liberty Theatre in North Bend, there are three other theaters with some “Moorish” design characteristics in Oregon. These are the Bagdad (1927, Thomas & Mercer, architects) and the Aladdin (1928, Edw. Mills, architect), both in Portland, and The Granada (1929, William Curtis, architect), in The Dalles. Both the Bagdad and the Aladdin are open, serving as live-performance venues. The Granada Theatre, closed in the early-2000s, was recently reopened for mixed uses, including concerts, movies, and private events. All three of these theaters, built after the Liberty and located in larger communities, are somewhat more elaborate in exterior character.

⁵⁶ Woods, op cit.

⁵⁷ Beckham, op cit., 2003:5.

⁵⁸ Woods, Jeanne. “History LTOB,” unpublished notes (November 2015).

⁵⁹ Schneider (1932-2008) had a long and successful stage and Hollywood career, appearing in movies such as *The French Connection*, *All That Jazz* and, most memorably, *Jaws*. He was nominated for two Academy awards.

⁶⁰ Woods, Jeanne. “History LTOB,” op cit.

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The only other identified Moorish-style theater in Oregon was The Marius, in Lakeview, designed by James W. DeYoung and Vincent G. Raney, which opened in 1930 and closed in the early 1960s. While that building still stands, it was significantly remodeled for office use and retains virtually none of its original character.⁶¹

Tourtellotte and Hummel Theatres

Architects Tourtellotte and Hummel were, especially in the 1920s, mostly known for civic buildings in what is generally termed the “American Renaissance Style, relying upon a modified historically-based vocabulary derived from the Classical Doric and Ionic orders. Their buildings often boast elaborate pedimented cornices, with dentils, triglyphs and metopes above colonnaded entryways that create very formal, imposing designs. While the firms’ subscription hotels, including the Hotel North Bend, often included flattened, somewhat Moorish arches, there is no other documented instance of their using anything remotely termed “Moorish” exterior design produced by either the Portland or Boise offices. Indeed, the firm’s only other known “Exotic” revival style design is Boise’s Egyptian Theatre, completed in 1926. The other theatres attributed to Tourtellotte and Hummel are the Opera Theatre, in Glenn’s Ferry, Idaho, built in 1914 as an opera house and only converted to motion picture use later, the Kieldson & Stevens Theater built in Boise in 1913 and the Hiland Theatre, in Myrtle Point, Oregon, a decorated box completed in 1925. The unique character of the Liberty Theater within Tourtellotte and Hummel’s work is very likely attributable to the association with Carl R. Berg, of the B. F. Shearer Company.

Other Coos County Theatres

As noted above, the original motion picture houses in Coos County were in buildings converted to that use. The Royal Theatre, built for Robert Marsden, Sr., at 349 Front Street, in Coos Bay, may have been specifically built for movie use, but was likely at best a simple design.⁶² The Royal was relocated to yet another building in 1913 and soon thereafter was rechristened “The Noble,” the first theatre in the county to boast a pipe organ. This space was described as a long, narrow, dark, room,” seemingly not all that different from a standard storefront. Subsequent theatre, in both North Bend and Coos Bay, seemed to have also been located in existing buildings, converted from other uses. The Joy Theater, built in a new concrete building after fire destroyed the earlier structure, opened in 1916 and could seat 450 persons. That building, still standing, is now in use as a retail location.⁶³

The Liberty, built in 1923-1924 was, by and large the first purpose-built structure in the county that reflected a modern understanding of a movie theatre. The Coos Bay Amusement Company soon remodeled the earlier Noble Theatre. “In 1925 they opened the Egyptian Theatre, the finest and largest facility on the coast of Oregon.”⁶⁴ After the advent of talkies, in the 1930s, the Roxy Theater opened in Coquille and, in 1949, the county got its first drive-in theatre, the Myrtle Lane, also in Coquille.

Stan and Foster McSwain, who were successors to the Coos Bay Amusement Company operation, built the 950-seat Port Theatre, in North Bend, which opened in November 1953. “The Port Theatre boasts a 42-foot screen, which can be used for regular features.”⁶⁵ The McSwains also operated the Bay Drive-In. The Egyptian Theatre was listed on the National Register of Historic Places in 2010. The Port Theatre survives but is now used as a church.

SUMMARY

The Liberty Theatre, opened in 1924, was the first, and remains the oldest, purpose-built motion picture theater building in Coos County. Designed by architects Tourtellotte and Hummel, with interior spaces designed by Carl R. Berg, of the B. F. Shearer Company, the theatre is architecturally significant under Criterion C for its Moorish Revival style and as an exemplar of early motion picture theater design in a small Oregon community.

⁶¹ “Marius Theater,” <http://cinematreasures.org/theaters/58464> (accessed 5-November-2020).

⁶² Beckham, 2003:13.

⁶³ Wagner, 1986:17,

⁶⁴ Ibid., 2013:23.

⁶⁵ “Port Theater in North Bend, Newest of Area, to be Opened Wednesday,” *Coos Bay World*, 18-Nov-1953, 3:103.

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The Liberty Theatre is also significant under Criterion A, for its association with the history and development of entertainment and recreation in the North Bend area and the growth of that city during the early 1920s period. Continuing its original motion picture use until 1954, since 1959 the Liberty Theatre has been the home of Little Theater on the Bay, a Coos County-based community theater group that is among the oldest performing arts organizations in the state. The Liberty Theatre, owned and operated by Little Theater on the Bay, continues to provide a venue of arts and culture in the southwest Oregon coastal region.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Coos County Historical Museum

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

Liberty Theatre
Name of Property

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10. Geographical Data

Acreage of Property Less than one acre

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A
(enter coordinates to 6 decimal places)

1	<u>43.405129°</u> Latitude	<u>-124.224410°</u> Longitude	3	<u></u> Latitude	<u></u> Longitude
2	<u></u> Latitude	<u></u> Longitude	4	<u></u> Latitude	<u></u> Longitude

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

The nominated area includes Coos County Assessor Tax Lot 25S13W15AC-1000, the parcel associated with the original development and operation of the Liberty Theatre in 1924, and Tax Lot 25S13W15AC-900, to the south, which includes the addition to the theatre completed in 2021.

Boundary Justification (Explain why the boundaries were selected.)

The nominated area included the entire area historically associated with the Liberty Theater as constructed and expanded since 1924.

11. Form Prepared By

name/title George Kramer, M.S, HP date August 2022
organization Kramer & Company telephone 541-482-9504
street & number 386 North Laurel email george@preserveoregon.com
city or town Ashland state OR zip code 97520

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Liberty Theatre
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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Liberty Theatre
City or Vicinity: North Bend
County: Coos **State:** OR
Photographer: George Kramer, M.S., HP, Ashland, OR (except as noted)
Date Photographed: July 2022

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1. of 15: (OR_Coos_NorthBend_LibertyTheatre_001) Primary façade, View to the West, from US101XXX

Photo 2. of 15: (OR_Coos_NorthBend_LibertyTheatre_002) Primary and north-facing façade, View to the SW from US 101 and Washington streets

Photo 3. of 15: (OR_Coos_NorthBend_LibertyTheatre_003) South-facing detail, dome restoration, View to the NW from Sherman Ave, July 25, 2022

Photo 4. of 15: (OR_Coos_NorthBend_LibertyTheatre_004) South-facing façade (addition) View to the SW from Sherman (Jeanne Woods, photographer)

Photo 5. of 15: (OR_Coos_NorthBend_LibertyTheatre_005) West-facing (rear) elevation, View to the SE from Union Ave (Jeanne Woods, photographer)

Photo 6. of 15: (OR_Coos_NorthBend_LibertyTheatre_006) Corner Entry, View to South from Washington

Photo 7. of 15: (OR_Coos_NorthBend_LibertyTheatre_007) Detail, Entry door pulls

Photo 8 of 15: (OR_Coos_NorthBend_LibertyTheatre_008) Interior, Main Lobby, View to the South

Photo 9 of 15: (OR_Coos_NorthBend_LibertyTheatre_009) Interior, Main Lobby, View to the SE

Photo 10 of 15: (OR_Coos_NorthBend_LibertyTheatre_010) Interior, Main Lobby, View to the North, from addition lobby

Photo 11 of 15: (OR_Coos_NorthBend_LibertyTheatre_011) Interior, Main Auditorium, View to the West

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Photo 12 of 15: (OR_Coos_NorthBend_LibertyTheatre_012) Interior, Main Auditorium, View to the East

Photo 13 of 15: (OR_Coos_NorthBend_LibertyTheatre_013) Interior, Stairwell at Mezzanine, View to the East

Photo 14 of 15: (OR_Coos_NorthBend_LibertyTheatre_012) Interior, Meeting Room, View to the Northeast
(note restored/repurposed original lighting)

Photo 15 of 15: (OR_Coos_NorthBend_LibertyTheatre_012) Interior, Main Auditorium, View to the west, from
Mezzanine

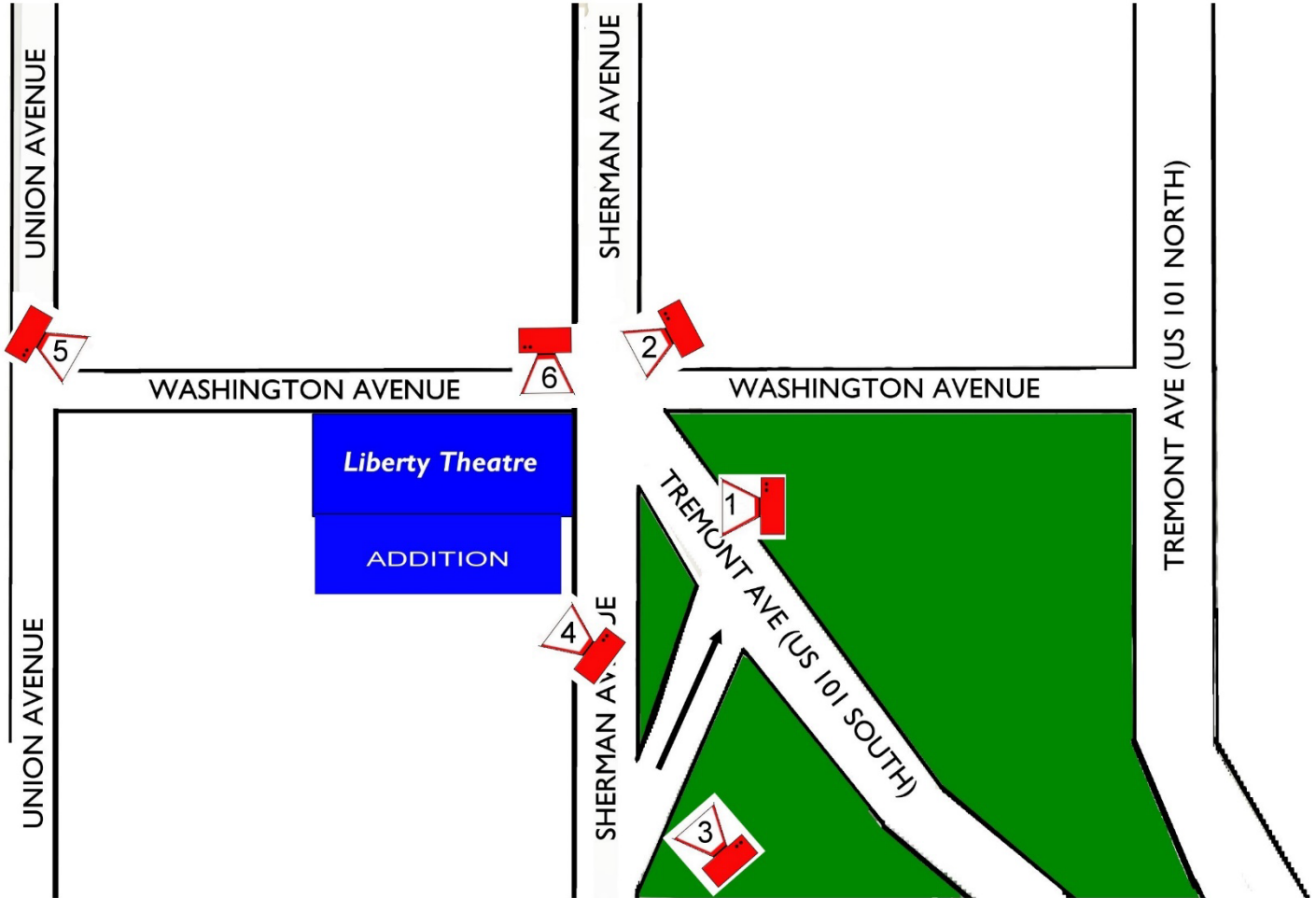
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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 100 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.

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PHOTO LOCATION MAP 1: Images 001 thru 006 (Exterior Images)



National Register of Historic Places
PHOTO LOCATION KEY

LIBERTY THEATRE
2100 SHERMAN AVE.
NORTH BEND, COOS COUNTY, OR

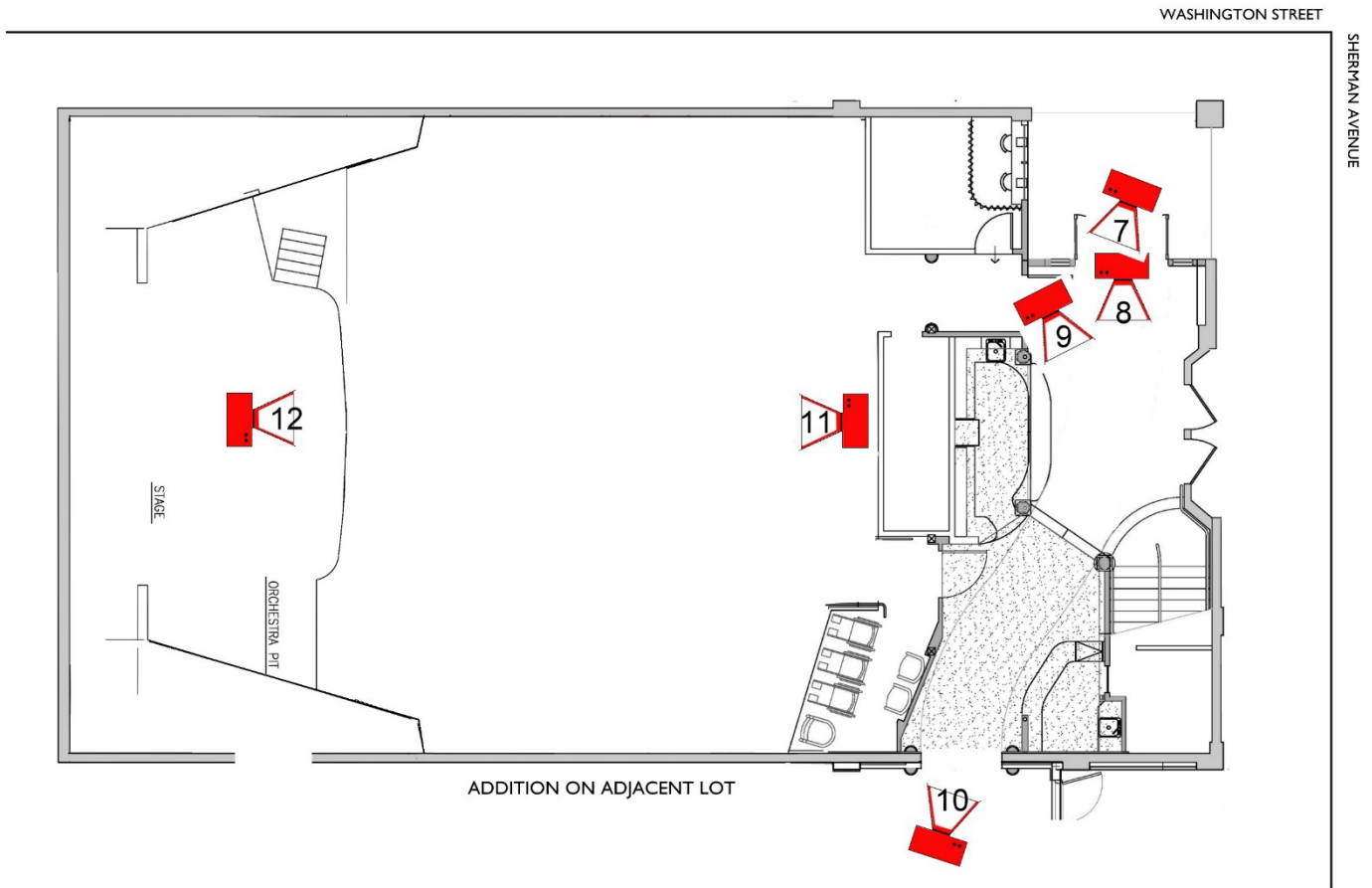


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Camera
Angle, Key
to Photo #.

Liberty Theatre
Name of Property

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PHOTO LOCATION MAP 2: Images 007 thru 012 (Main Floor Interior Images)



National Register of Historic Places
PHOTO LOCATION KEY
LIBERTY THEATRE
2100 SHERMAN AVE.
NORTH BEND, COOS COUNTY, OR

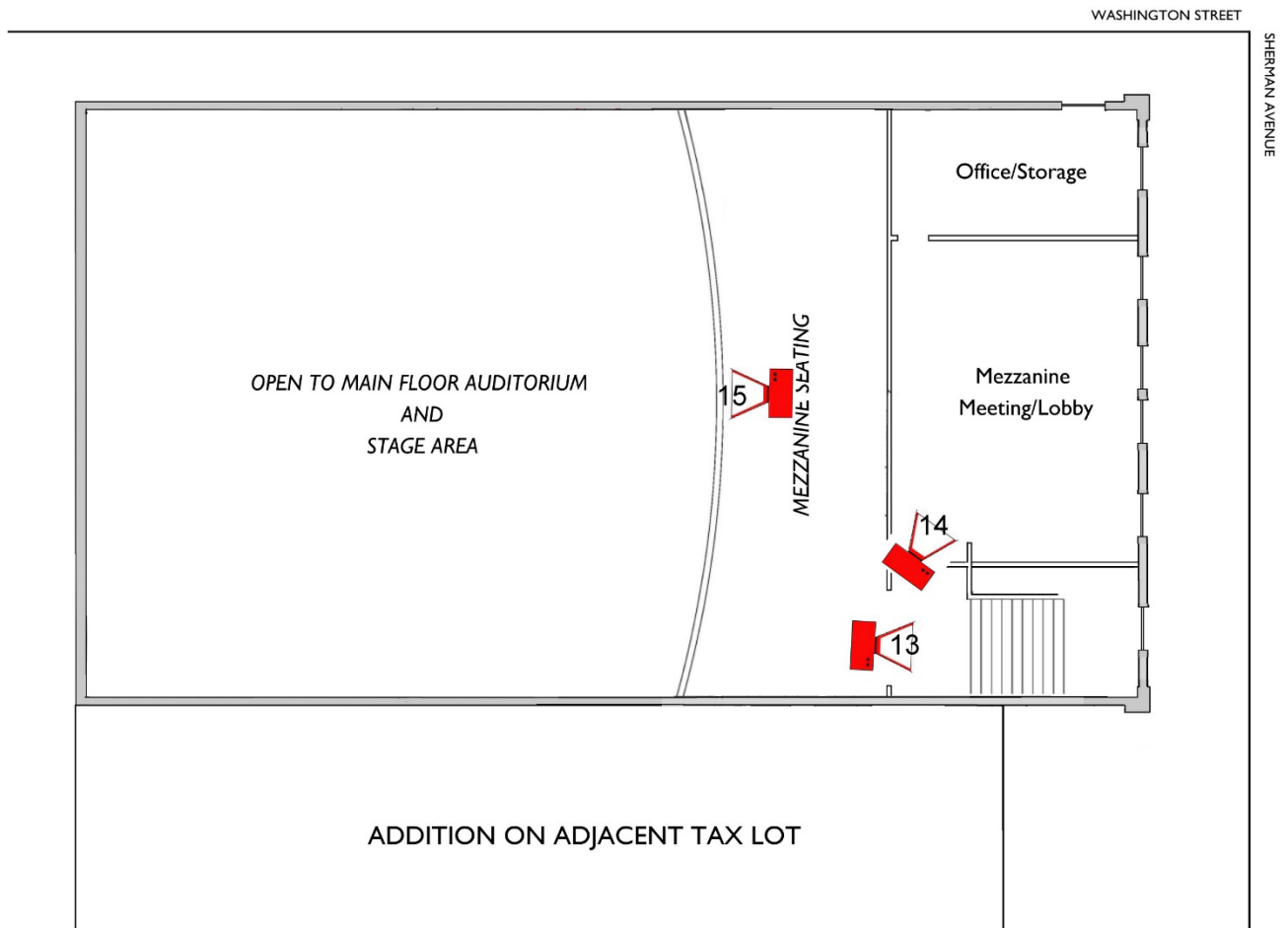


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Camera
Angle, Key
to Photo #.

Liberty Theatre
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PHOTO LOCATION MAP 3: Images 013 thru 015 (Upper Floor Interior Images)



National Register of Historic Places
PHOTO LOCATION KEY
LIBERTY THEATRE
2100 SHERMAN AVE.
NORTH BEND, COOS COUNTY, OR



Showing
Camera
Angle, Key
to Photo #.

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all documents should be inserted with the top toward the top of the page.)

- Figure 1: Vicinity Map (USGS "North Bend," 7.5 Quadrangle, 2020, annotated).
- Figure 2: Local Location Map (ODOT North Bend City Map, 2021, Annotated)
- Figure 3: Coos County Assessors Map 25S13W15AC, Showing Tax Lot 1000.
- Figure 4: HISTORIC PHOTO: "Construction to Start," *Coos Bay Harbor*, 28-August-1924.
- Figure 5: HISTORIC PHOTO: Liberty Theatre Rendering (Tourtellotte & Hummel, Architects), 1924 (Little Theater on the Bay)
- Figure 6: HISTORIC PHOTO: Liberty Theatre, Looking SW, 1925 (Little Theater on the Bay)
- Figure 7: HISTORIC PHOTO: Main Entry, Looking South, 1924 (Little Theater on the Bay).
- Figure 8: HISTORIC INTERIOR: Main Lobby, Looking SW (pre-concessions), 1924 (Little Theater on the Bay).
- Figure 9: HISTORIC INTERIOR: Auditorium, Looking NW from Mezzanine, 1924 (Little Theater on the Bay).
- Figure 10: HISTORIC PHOTO: Liberty Theatre with original Pylon, c1935 (Coos County Historical Museum Photo 986.N571A).
- Figure 11: HISTORIC PHOTO: Liberty Theatre with updated marquee, c1950 (Coos County Historical Museum Photo 986.N571B).
- Figure 12: HISTORIC PHOTO: Façade, Looking West, c1980 (Little Theater on the Bay).
- Figure 13: HISTORIC PHOTO: Façade, Looking NW, from Sherman Ave, 2015 (Author photo).
- Figure 14: HISTORIC PHOTO: Façade and Washington St elevation, Looking SW from Sherman, 2015 (Author Photo).
- Figure 15: SKETCH PLAN -Main Floor Level (McSwain-Woods)
- Figure 16: SKETCH PLAN-Mezzanine Level (McSwain-Woods)

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Figure 1: Vicinity Map (USGS "Medford East," 7.5 Quadrangle, 2020, annotated)



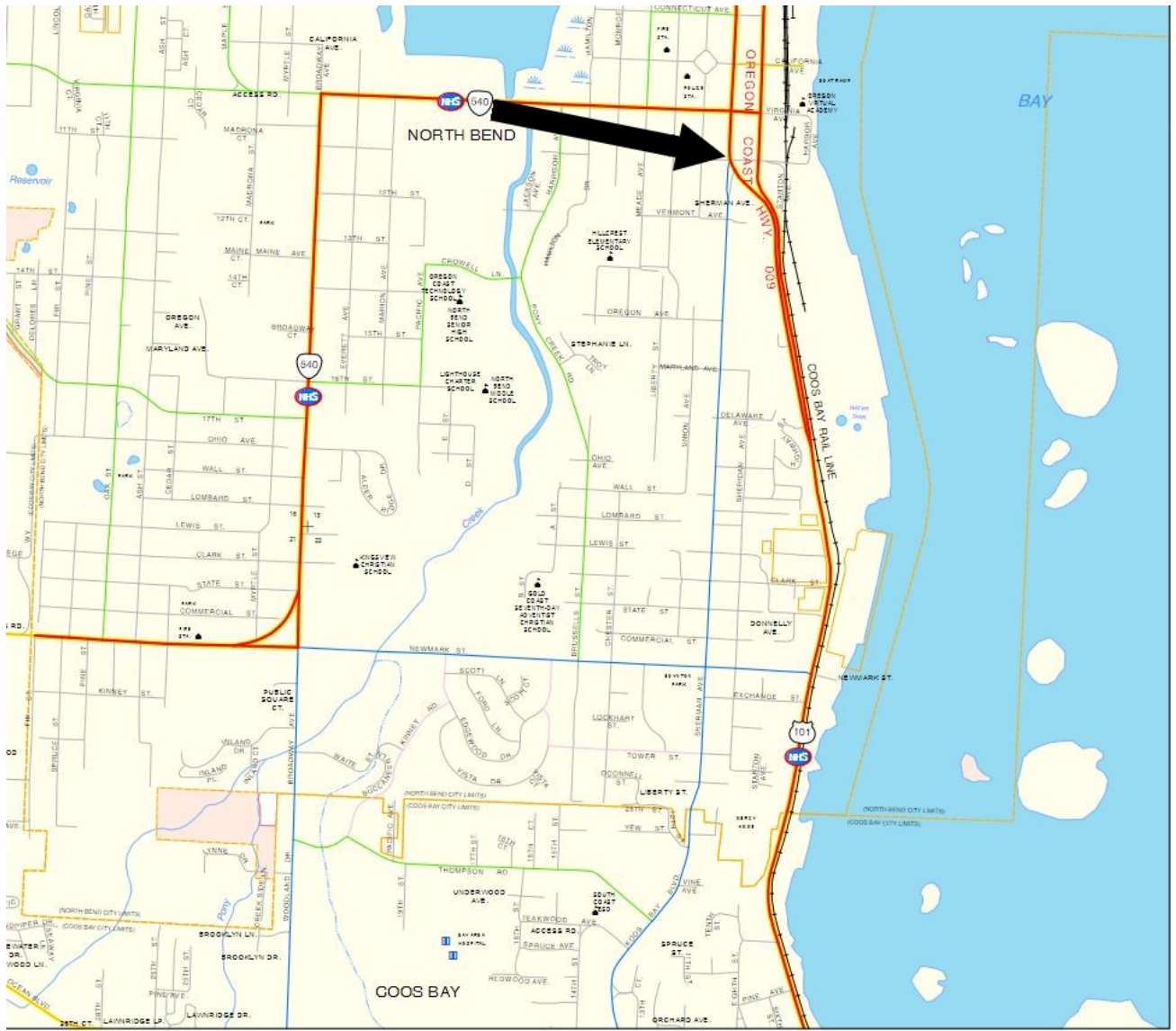
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Figure 2: Local Location Map (ODOT North Bend City Map, 2021, Annotated)



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This product is for informational purposes and may not be suitable for legal, engineering, or surveying purposes. Users of this product should review and consult the primary data sources to determine the usability of the information. Conclusions drawn from this information are the responsibility of the user.

NORTH BEND
POPULATION 9,975
T. 25 S. R. 13 W. W.M.

OREGON TRANSPORTATION MAP
Showing Federal Functional Classification of Roads
City of

NORTH BEND

COOS COUNTY
2021 Edition

SCALE
0 600 1,200 2,400 Feet
0 180 360 720 Meters

AVAILABLE TRANSPORTATION SERVICES SHOWN WITH YELLOW BACKGROUND

Map Date: 2021. File: ODOT_North Bend City Map, 2021, Annotated. Scale: 1:24,000

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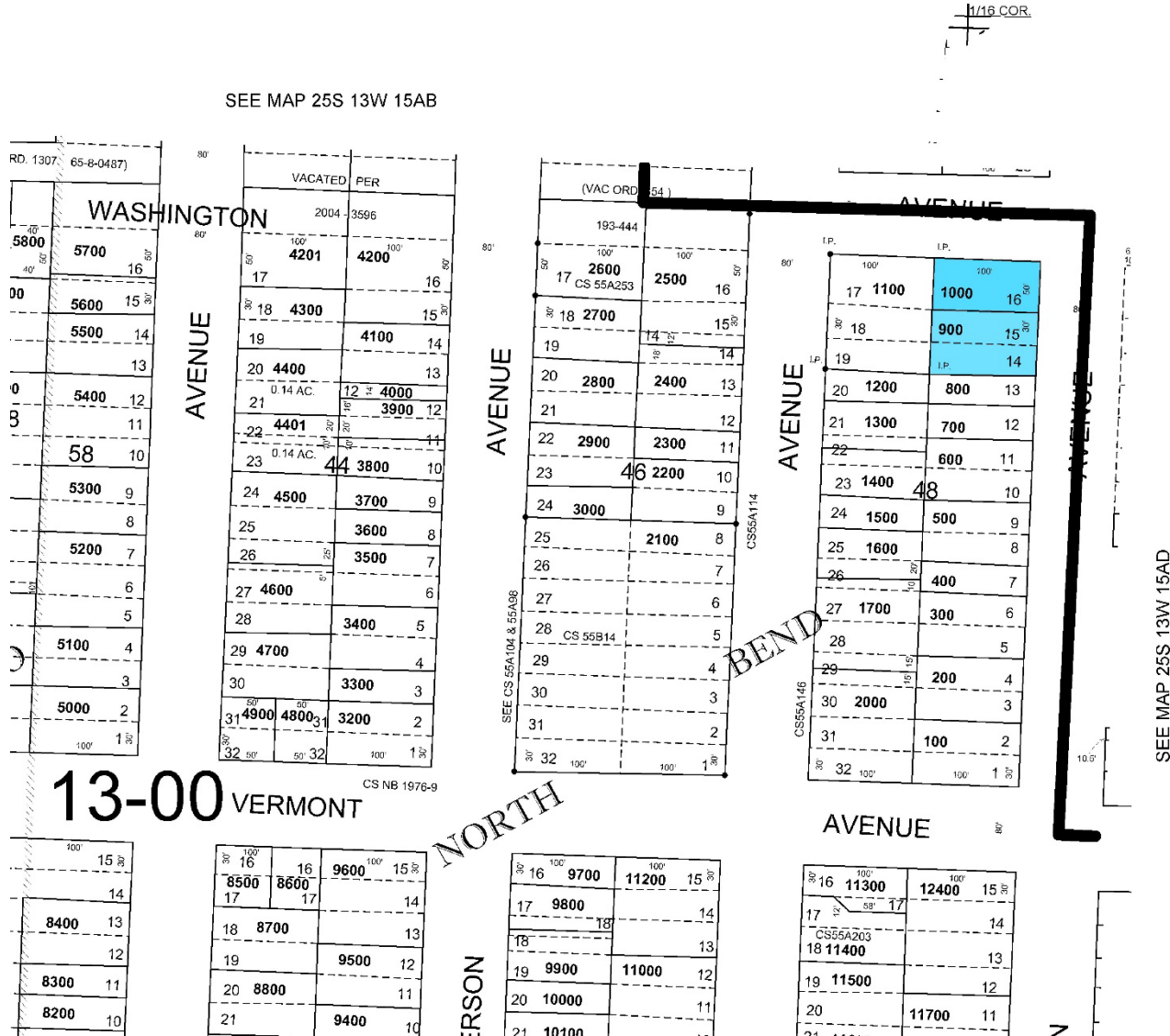
Figure 3: Coos County Assessors Map 25S13W15AC, Showing Tax Lots 1000/900 (Coos County, 2021)

SW1/4 NE1/4 SEC. 15 T25S R13W W.M.
COOS COUNTY

25S 13W 15AC
NORTH BEND

1" = 100'

SEE MAP 25S 13W 15AB

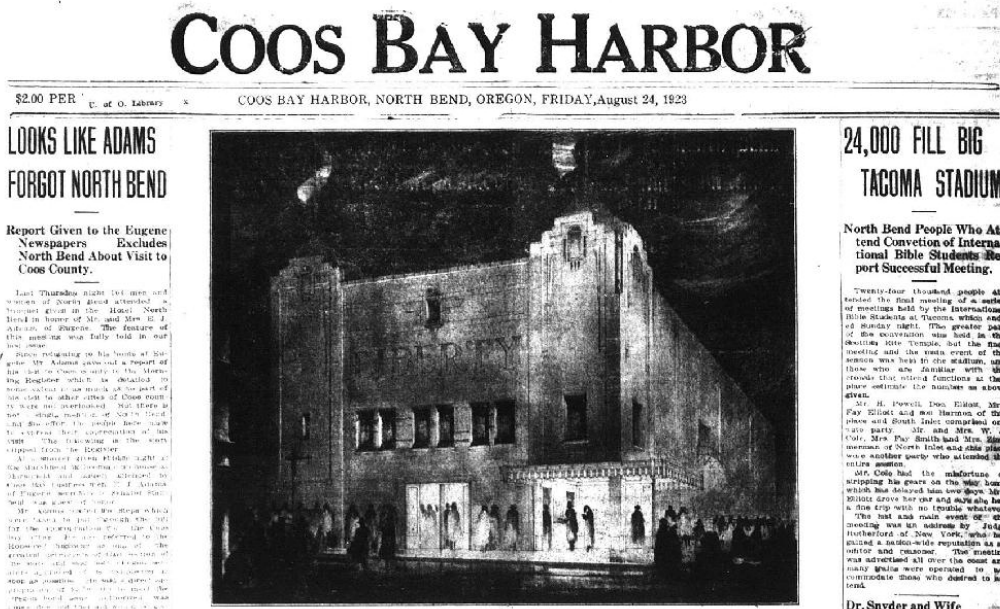


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Figure 4: HISTORIC PHOTO: "Construction to Start," Coos Bay Harbor, 28-August-1924.



\$2.00 PER COPY OF O. LABRARY

COOS BAY HARBOR, NORTH BEND, OREGON, FRIDAY, August 24, 1923

LOOKS LIKE ADAMS FORGOT NORTH BEND

Report Given to the Eugene Newspapers Excludes North Bend About Visit to Coos County.

Last Thursday night the men and women of North Bend attended a banquet given in the Hotel North Bend in honor of Mr. Adams and his wife, of Eugene. The feature of the evening was the presentation of a report by Mr. Adams regarding his visit to North Bend. Mr. Adams gave a report of his trip to North Bend, Oregon, and the people who were with him. He mentioned the people who were with him, but he did not mention North Bend. This was a surprise to the people of North Bend, who were expecting to see their town mentioned in the report. Mr. Adams said that he had a very good time in North Bend, and that he was very much interested in the people and the scenery. He said that he was very much impressed by the hospitality of the people of North Bend, and that he was very much interested in the scenery. He said that he was very much interested in the people and the scenery, and that he was very much impressed by the hospitality of the people of North Bend.

Popular Couple Surprise Friends by Being Wed

Mr. and Mrs. J. H. Smith were married in the city of Eugene, Oregon, on August 24, 1923. The bride was Miss Mary Smith, daughter of Mr. and Mrs. J. H. Smith, of Eugene. The groom was Mr. J. H. Smith, of Eugene. The wedding was a very simple affair, and was attended by a few friends and relatives. The bride wore a white dress, and the groom wore a dark suit. The ceremony was performed by the Rev. Mr. J. H. Smith, of Eugene. The wedding was a very happy occasion, and the bride and groom were very much pleased with the results. The wedding was a very simple affair, and was attended by a few friends and relatives. The bride wore a white dress, and the groom wore a dark suit. The ceremony was performed by the Rev. Mr. J. H. Smith, of Eugene. The wedding was a very happy occasion, and the bride and groom were very much pleased with the results.

Harley Curl Brings in First Vessel Monday

Harley Curl, of North Bend, Oregon, has brought in his first vessel, a small motor launch, on Monday, August 24, 1923. The launch was built by Mr. Curl, and was named "The Harley." The launch is a very small vessel, and is used for pleasure purposes. Mr. Curl is a very experienced boatman, and has been in the business for many years. He is very much interested in the launch, and is very much pleased with the results. The launch is a very small vessel, and is used for pleasure purposes. Mr. Curl is a very experienced boatman, and has been in the business for many years. He is very much interested in the launch, and is very much pleased with the results.

Special Train Account of Odd Fellows Picnic

A special train was run from Eugene to North Bend, Oregon, on Monday, August 24, 1923, for the purpose of attending a picnic. The train was very crowded, and the picnic was a very successful one. The picnic was held in a beautiful location, and the weather was very nice. The picnic was a very happy occasion, and the people who attended were very much pleased with the results. The picnic was a very successful one, and the people who attended were very much pleased with the results. The picnic was held in a beautiful location, and the weather was very nice. The picnic was a very happy occasion, and the people who attended were very much pleased with the results.

Prominent Merchant of Myrtle Point to Move

Mr. J. H. Smith, a prominent merchant of Myrtle Point, Oregon, is moving to Eugene, Oregon, on Monday, August 24, 1923. Mr. Smith has been in the business for many years, and is very much interested in the business. He is very much interested in the business, and is very much pleased with the results. Mr. Smith is moving to Eugene, Oregon, on Monday, August 24, 1923. Mr. Smith has been in the business for many years, and is very much interested in the business. He is very much interested in the business, and is very much pleased with the results.

ORMANDY PROVES HE IS AN ORATOR

Newly Appointed General Passenger Agent of a Quiet and Unassuming Nature Wins Prize.

Mr. Ormandy, newly appointed general passenger agent, has won a prize for his oratory. He gave a very interesting speech at a meeting of the local chapter of the Orators' Club. His speech was very well received, and he was very much pleased with the results. Mr. Ormandy is a very quiet and unassuming man, but he is a very good orator. He is very much interested in the business, and is very much pleased with the results. Mr. Ormandy is a very quiet and unassuming man, but he is a very good orator. He is very much interested in the business, and is very much pleased with the results.

Boys Who Roll Tires on Streets in Great Danger

Boys who roll tires on streets are in great danger. The tires are very heavy, and can cause a great deal of damage. The boys who roll tires are very much interested in the business, and are very much pleased with the results. The boys who roll tires are very much interested in the business, and are very much pleased with the results. The boys who roll tires are very much interested in the business, and are very much pleased with the results.

R. F. Maer to Furnish Piling for Gov't Pier

R. F. Maer, of North Bend, Oregon, has been awarded a contract to furnish piling for the government pier. The pier is to be built in Coos Bay Harbor, and will be used for the purpose of loading and unloading cargo. Mr. Maer is a very experienced contractor, and is very much interested in the business. He is very much interested in the business, and is very much pleased with the results. Mr. Maer is a very experienced contractor, and is very much interested in the business. He is very much interested in the business, and is very much pleased with the results.

ReedsPort Officials Asked to Resign by Grand Jury

The officials of ReedsPort, Oregon, have been asked to resign by the grand jury. The grand jury has found the officials guilty of various offenses, and has recommended that they be removed from office. The officials are very much interested in the business, and are very much pleased with the results. The officials are very much interested in the business, and are very much pleased with the results.

10,000 Chinooks Taken at Requa in One Drift

Ten thousand chinooks were taken at Requa, Oregon, in one drift. The chinooks are a very valuable fish, and are used for many purposes. The fishermen who took the chinooks are very much interested in the business, and are very much pleased with the results. The fishermen who took the chinooks are very much interested in the business, and are very much pleased with the results.

Finer for Not Using Spark Arrester on Donkey

A man was fined for not using a spark arrester on his donkey. The donkey was used for the purpose of pulling a cart, and the spark arrester was used to prevent the donkey from catching fire. The man is very much interested in the business, and is very much pleased with the results. The man is very much interested in the business, and is very much pleased with the results.

Flower Show and Bazaar Opens With Big Exhibits

A flower show and bazaar was held in North Bend, Oregon, on Monday, August 24, 1923. The show was very successful, and the bazaar was very much enjoyed. The show was held in a beautiful location, and the weather was very nice. The show was a very happy occasion, and the people who attended were very much pleased with the results. The show was held in a beautiful location, and the weather was very nice. The show was a very happy occasion, and the people who attended were very much pleased with the results.

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

24,000 FILL BIG TACOMA STADIUM

North Bend People Who Attended Conviction of International Bible Students Report Successful Meeting.

Twenty-four thousand people attended the conviction of the International Bible Students in North Bend, Oregon, on Monday, August 24, 1923. The meeting was very successful, and the people who attended were very much pleased with the results. The meeting was held in a beautiful location, and the weather was very nice. The meeting was a very happy occasion, and the people who attended were very much pleased with the results.

Dr. Snyder and Wife Home From Auto Trip

Dr. Snyder and his wife have returned home from an auto trip. The trip was very successful, and the doctor and his wife were very much pleased with the results. The trip was held in a beautiful location, and the weather was very nice. The trip was a very happy occasion, and the doctor and his wife were very much pleased with the results.

Charter for New Bank Has Been Applied For

A charter for a new bank has been applied for in North Bend, Oregon. The bank is to be used for the purpose of providing financial services to the community. The bank is very much interested in the business, and is very much pleased with the results. The bank is very much interested in the business, and is very much pleased with the results.

New X-Ray Equipment for Kelzer Hospital

New X-ray equipment has been purchased for the Kelzer Hospital in North Bend, Oregon. The equipment is very modern, and will be used for the purpose of providing medical services to the community. The hospital is very much interested in the business, and is very much pleased with the results. The hospital is very much interested in the business, and is very much pleased with the results.

Well Known Rancher Splits Top With Ax

A well-known rancher has split the top of a tree with an ax. The tree was very large, and the rancher was very much interested in the business. The rancher is very much interested in the business, and is very much pleased with the results. The rancher is very much interested in the business, and is very much pleased with the results.

Four Vessels at Docks Loading for Orient

Wobblers Want Chicken Dinner Twice a Week

Four vessels are at the docks in North Bend, Oregon, loading for the Orient. The vessels are very large, and will be used for the purpose of providing transportation to the Orient. The vessels are very much interested in the business, and are very much pleased with the results. The vessels are very much interested in the business, and are very much pleased with the results.

Supt. Taylor Says He Must Have a Home Here

The superintendent of the Kelzer Hospital, Supt. Taylor, says he must have a home in North Bend, Oregon. Supt. Taylor is a very experienced doctor, and is very much interested in the business. Supt. Taylor is a very experienced doctor, and is very much interested in the business.

Club Changes Name to Kiwanis of Coos Bay

The club has changed its name to the Kiwanis of Coos Bay. The club is very much interested in the business, and is very much pleased with the results. The club is very much interested in the business, and is very much pleased with the results.

Club Changes Name to Kiwanis of Coos Bay

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Figure 5: HISTORIC PHOTO: Liberty Theatre Rendering (Tourtellotte & Hummel, Architects), 1924
(Little Theater on the Bay)



Figure 6: HISTORIC PHOTO: Liberty Theatre, Looking SW, 1925 (Little Theater on the Bay)



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Figure 7: HISTORIC PHOTO: Main Entry, Looking South, 1924 (Little Theater on the Bay).



Figure 8: HISTORIC INTERIOR: Main Lobby, Looking SW (pre-concessions), 1924 (Little Theater on the Bay).



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Figure 9: HISTORIC INTERIOR: Auditorium, Looking NW from Mezzanine, 1924 (Little Theater on the Bay).



Figure 10: HISTORIC PHOTO: Liberty Theatre with original Pylon, c1935 (Coos County Historical Museum Photo 986.N571A).



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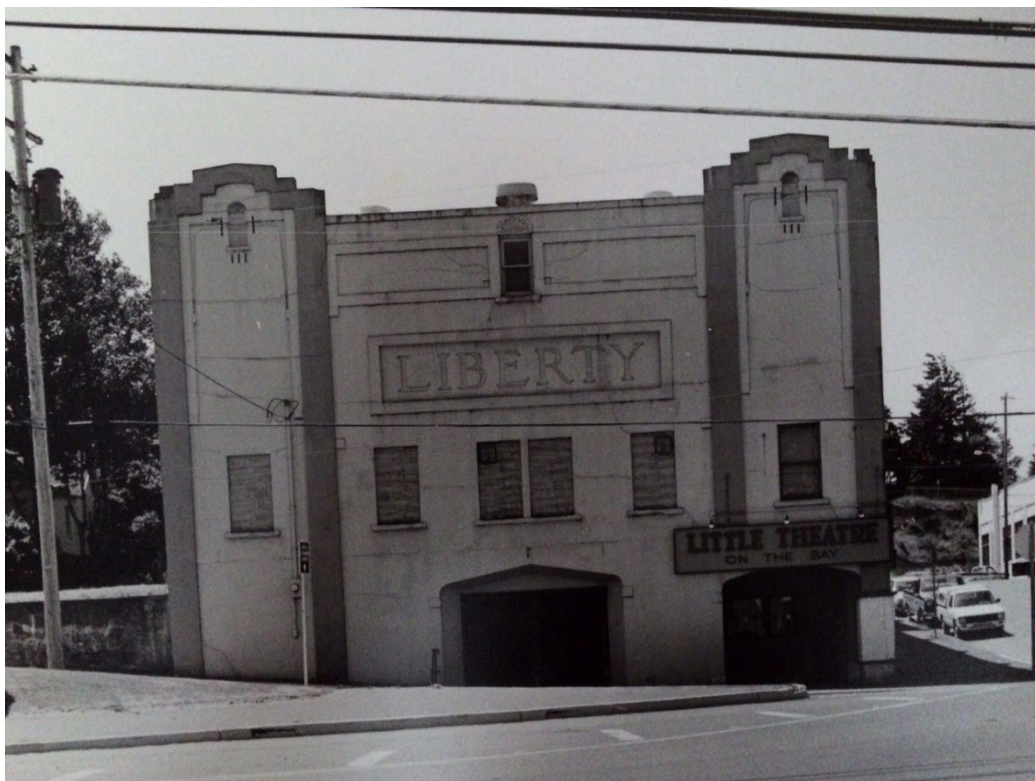
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Figure 11: HISTORIC PHOTO: Liberty Theatre with updated marquee, c1950 (Coos County Historical Museum Photo 986.N571B).



Figure 12: HISTORIC PHOTO: Façade, Looking West, c1980 (Little Theater on the Bay).



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Figure 13: HISTORIC PHOTO: Façade, Looking NW, from Sherman Ave, 2015 (Author photo).



Figure 14: HISTORIC PHOTO: Façade and Washington St elevation, Looking SW from Sherman, 2015 (Author Photo).



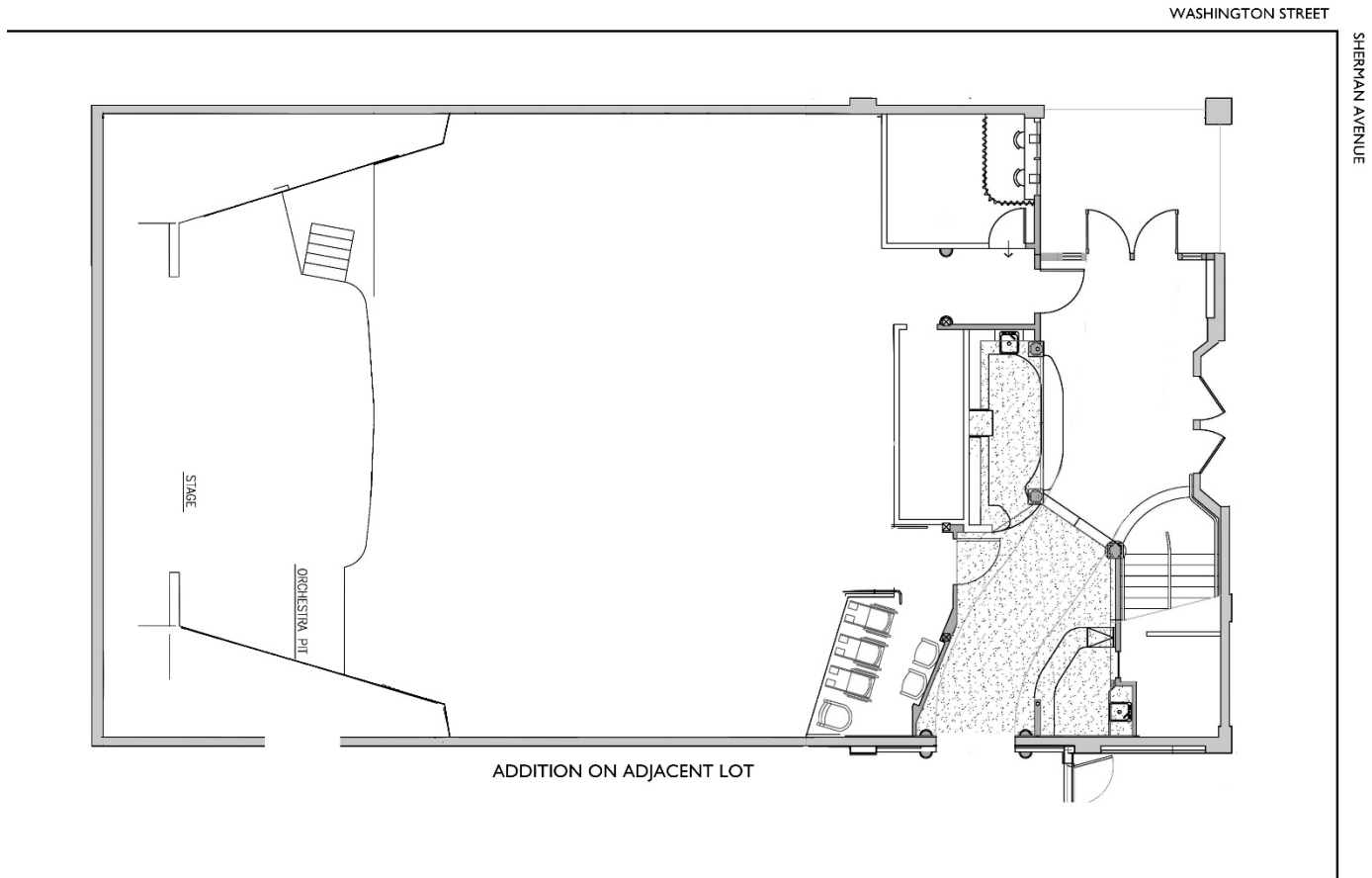
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Figure 15: SKETCH PLAN -Main Floor Level (McSwain-Woods)



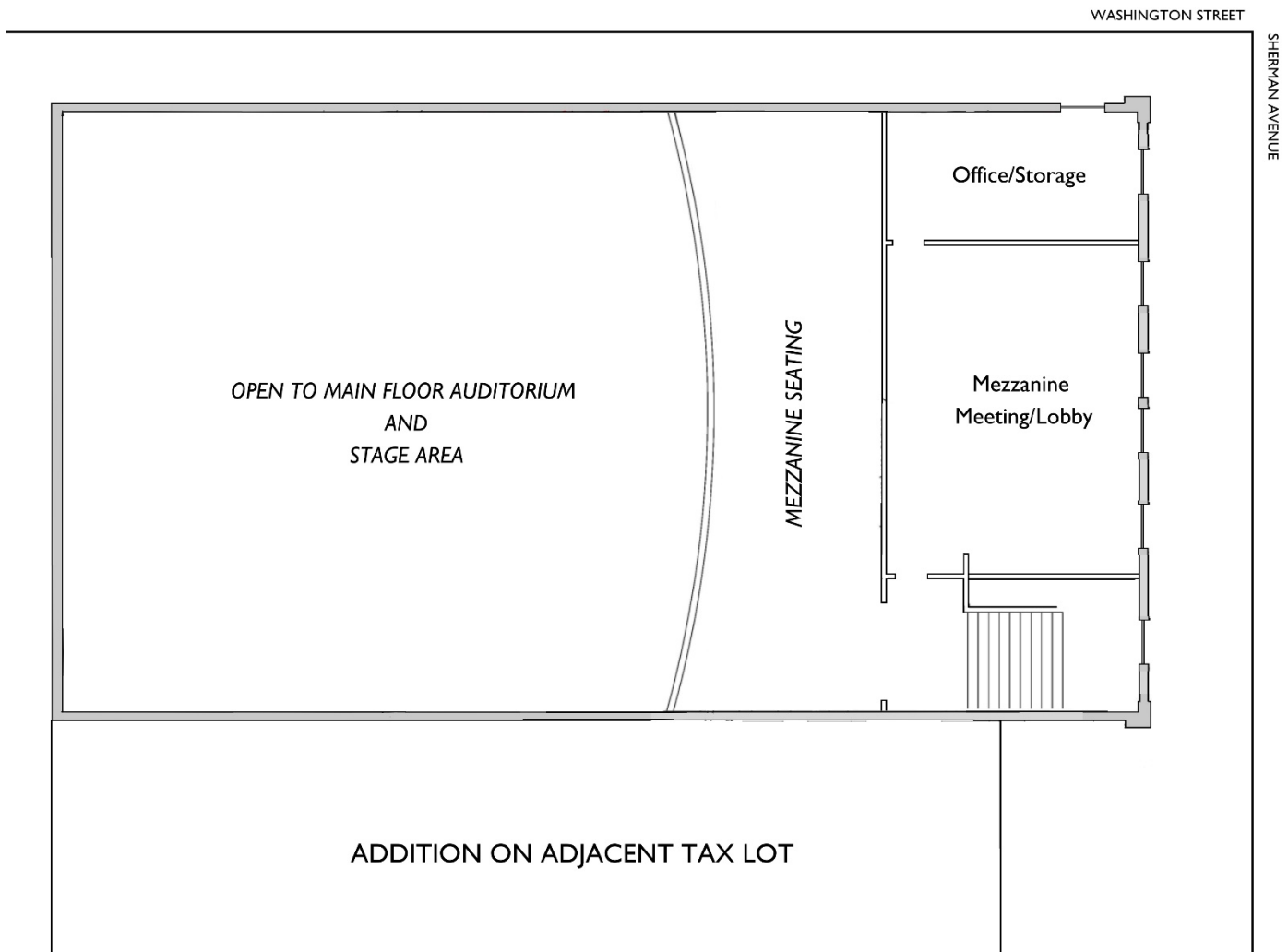
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Figure 16: SKETCH PLAN-Mezzanine Level (McSwain-Woods)



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PHOTO 1: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 2: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 3: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 4: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 5: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 6: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 7: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 8: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 9: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 10: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 11: CURRENT VIEW: Liberty Theatre, July 2022



PHOTO 12: CURRENT VIEW: Liberty Theatre, July 2022



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PHOTO 13: CURRENT VIEW: Liberty Theatre, July 2022

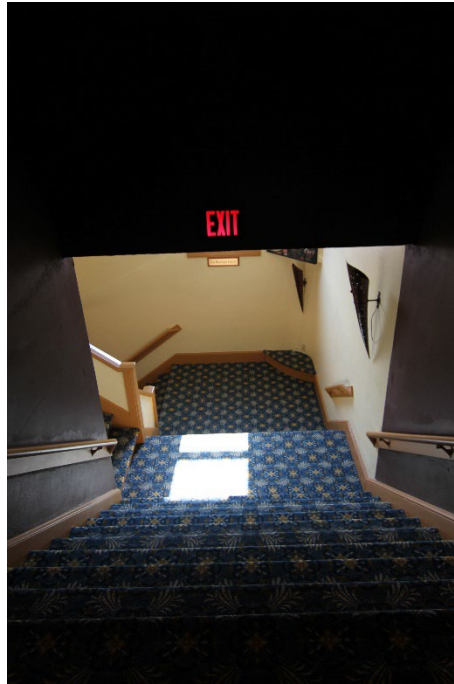


PHOTO 15: CURRENT VIEW: Liberty Theatre, July 2022



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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

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PHOTO 15: CURRENT VIEW: Liberty Theatre, July 2022

