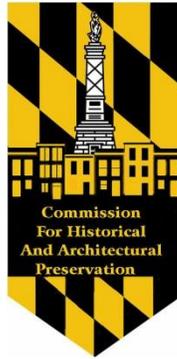


**Baltimore City
Commission for Historical and
Architectural Preservation**



**Landmark Designation Report
October 11, 2022**

Harlem Theatre
614 N. Gilmore Street
Baltimore, Maryland



Commission for Historical & Architectural Preservation

ERIC HOLCOMB, *Executive Director*

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Significance Summary

The Harlem Theatre has served as a community anchor in Harlem Park for the majority of its existence. Originally a Romanesque-style church designed by Frank E. Davis for the congregation Harlem Park Methodist Episcopal Church in 1902, the history of this building is reflective of the neighborhood's history. Originally, it was the spiritual home of many White residents of the neighborhood for several decades. Following the neighborhood's rapid transition in the 1920s to a Black neighborhood, the church was transformed by architect Theodore Wells Pietsch into an opulent first-run movie theater for Black Baltimoreans. Along with being a movie theater, it was also a venue for theater and concerts, and was an important center of community that operated for four decades, closing its door after desegregation. The Harlem Theatre is the sole surviving first-run theater that was built for Black Baltimoreans. In the 1970s, it became a house of worship again, for the Harlem Park Community Baptist Church.

Architectural Description

The Harlem Theater, originally constructed as a church, has a commanding presence on N. Gilmor Street, facing Harlem Park. Three stories tall, the 60' wide façade is faced with rusticated granite blocks and marble trim. Designed in the Romanesque style, the five-bay wide façade is a study in projections and recesses, with the middle three bays projecting slightly between heavy columns, the side bays recessed. Each bay features arched doorways at the base; the central bay has been replaced with a modern storefront. In the central bay, formstone covers the walls, marking where the large marquee had been installed. In the upper stories, the bays feature long arched window openings, surmounted by light-grey marble lintels; originally these opening held stained glass windows. Today, there are smaller windows punched into the openings at regular intervals, and the rest of the window openings are infilled and painted with an ornate gold trellis pattern. Over the middle bays, the building rises with dentilled parapet wall, which was originally topped with a cross, now removed. A photo of the building, circa 1910, shows the handsome stone façade that exists today, though the lower central portion of the façade was altered when it became a theater (Image 11). The cross at the top of the building was visible, as well as the arched entrances in the middle bay, surmounted by a balustrade – all features that were removed in the conversion to the theater. On the south and north brick elevations of the building, the outlines of large arched windows are visible, Gothic windows for the church that were bricked up when it became a theater. The rear of the building is a two-story stone building with a flat roof, its window openings infilled with brick.

Property History

Harlem Park Methodist Episcopal Church (circa 1879 – 1928)

Harlem Park Methodist Episcopal Church was organized in 1875 in West Baltimore, meeting first in a tent at Calhoun and Franklin Streets, then quickly advancing to meet in a home, and then a frame church at Gilmor and Saratoga Streets.¹ Dr. John F. Goucher, who later became the president of Goucher College (then known as the Women's College), became the pastor for this church and purchased the lot on the 600 block of N. Gilmor Street, constructing a stone chapel at the rear of

the lot in 1880.² The 1890 Sanborn Fire Insurance map depicts a square one story structure at the rear of the lot, approximately 61' x 61' (the full width of the lot) abutting Vincent Street to the west (Image 8). The church was founded in a portion of the city that was experiencing rapid development and growth following the end of the Civil War. Harlem Square, the park which centers the neighborhood, was dedicated in 1876. In the 1870s and 1880s, hundreds of rowhouses were constructed around Harlem Park by developer Joseph Cone. These handsome buildings with ornate architectural details and amenities such as gas lighting and hot water, attracted middle-class buyers.³

The congregation of this church grew slowly at first, with a membership of around 200 people by 1900. Rev. E. L. Watson became the pastor in 1900, and he added almost 500 members in five years, and during his tenure, fundraised for and built the church that stands today.⁴ Construction of the church, faced with Port Deposit granite, began in 1902 but construction was slow-going, with the congregation worshipping in the basement for a few years while the structure was being built.⁵ In 1906, the *Baltimore Sun* declared that “[t]he Church, with its expansive lot, 61 feet on Gilmor and 160 feet deep, will be one of the imposing church edifices of the city when finished.”⁶ Completed in 1908, the church was designed by Frank E. Davis, and the B. F. Bennett Company was the contractor.⁷ It was described as being a “handsome structure of 2 ½ stories of gray stone,” which cost \$40,000.⁸

The architect of the church, Francis Earlougher Davis – who went by Frank E. Davis professionally – was born in Ellicott City in 1839. Following an apprenticeship with Edmund. G. Lind and an education at the then-new Maryland Institute of Art and Design, Frank was elected to be a member of the Baltimore Chapter of the American Institute of Architects (AIA) in 1870. In the late 1870s or early 1880s, he formed a partnership with his brother Henry, in which Frank designed the buildings, and Henry constructed them.⁹ Frank E. Davis designed over 200 structures, the majority of them in Baltimore, but others were located in Maryland, Virginia, West Virginia, Pennsylvania, and Delaware. His work spanned residential, commercial, institutional, and religious structures, with his list of work including nearly two dozen schools, five courthouses, and over fifty churches.¹⁰ Other significant works designed by Davis in Baltimore include the Pine Street Police Station (1878), Male Grammar and Primary School No. 1 (1880), and two Baltimore City Landmarks: the Clifton School (1881) and Orchard Street Church (1882).

Benjamin F. Bennett, who built the church, was a prominent 19th century contractor and philanthropist. He began his business in 1851, and constructed many significant buildings in the city, including the Academy of Music, Broadway Market, Lovely Lane Methodist Church (First Methodist), the original Goucher College buildings, Mount Vernon Place Methodist Church, and numerous other churches and private residences “of more or less pretension to beauty and ornamentation.”¹¹ Bennett was a devout Methodist. He constructed many churches and buildings for the Methodist Church and served as a generous benefactor to Methodist institutions in the city.¹² He advertised his services in the program for the General Conference of Methodist Episcopal Church in America, held in Baltimore in 1908.¹³ Four other buildings constructed by Benjamin Bennett are Baltimore City Landmarks: Lovely Lane Methodist Church (First Methodist), Ebenezer A.M.E. Church, Canton Methodist Episcopal Church, and the Appold-Faust Building.

On December 22, 1908, the roof of the new church building along with the former church at the rear of the lot, which was being used as a Sunday School, were destroyed in a fire during a heavy snowstorm.¹⁴ The church had not quite been finished, and stray lumber likely fed the fire, which was started by an electrical wire in the chandelier of the auditorium.¹⁵ The interior was also ruined. Insurance coverage helped the congregation rebuild quickly, and the church was dedicated on May 30, 1909.¹⁶ On the location of the original church at the rear of the lot, a stone addition was constructed that held a chapel and Sunday school classrooms.¹⁷ The 1914 Sanborn Fire Insurance map depicts the church, showing a hipped roof with roofing slates over the main portion of the church, and at the rear of the lot is the two story stone addition, which actually creeps over the lot line onto the adjacent property at 612 N. Gilmore Street. (Image 9)

Until the early twentieth century, Harlem Park, like many neighborhoods in West Baltimore developed around the park squares in the mid-to-late nineteenth century, were largely inhabited by White people, with Black people relegated to living in very modest alley houses. But beginning in the early twentieth century, Black Baltimoreans began moving into the finer homes in these neighborhoods, including Harlem Park. Rev. E. L. Watson, pastor of the Harlem Park Methodist Episcopal Church, was one of the founding members of the Harlem Park Protective Association, which was created to prevent Black people from purchasing or renting homes in the neighborhood, and the church was a meeting place for the Association.¹⁸ The Harlem Park Protective Association was part of a federation of eleven protective and improvement associations concentrated on enforcing segregation in Baltimore neighborhoods.¹⁹

The impetus for the creation of the Harlem Park Protective Association was the pending sale in 1902 of 604 N. Gilmore Street, on the same block as the Harlem Park M.E. Church, for use as an orphanage for Black children.²⁰ The *Baltimore Sun* reported that “[p]roperty on that part of Gilmore street has always been valuable, and the neighborhood is known as a desirably one. Knowing and realizing that if negroes were to occupy a house in the neighborhood, property values would rapidly depreciate, the residents formed themselves into the association.”²¹ Less than an month later, Harry S. Cummings, a prominent Black attorney who had also previously been the first Black Councilperson in Baltimore, purchased the same property at auction for clients.²² According to the *Sun*, the members of the Protective Association “let it be widely known that they did not intend to permit a negro to move into the house,” and Cummings sold the property less than two years later at financial loss.²³

In the 1910s, a series of housing segregation ordinances in Baltimore City prevented Black residents from moving onto majority-White blocks.²⁴ Following the 1917 Supreme Court ruling that housing segregation laws were illegal, middle-class Black Baltimoreans again began moving into Harlem Park.²⁵ White residents of Harlem Park renewed their efforts to “aid segregation” and “fight negro invasion” by creating a contract among property owners that no one would sell their properties to Black people.²⁶ Once again organized under the name of the Harlem Park Protective Association, the constitution of the organization stated that the goal was to “protect and enhance the value of all real property and incidental interests” in Harlem Park, within the boundaries of Mount, Lanvale, Carey, and Franklin Streets.²⁷ However, the residents voided their own contract by requiring participation of 100% of the property owners and only 75% percent signed the contract; thus the injunctions that were filed against property owners who sold, leased, or rented to Black people failed in court.²⁸ Thus, Black middle-class Baltimoreans were able to avoid legal

barriers to purchasing in Harlem Park, and by the 1930s, the neighborhood became inhabited predominantly by Black middle-class families as White residents sold their properties and moved to suburban communities.²⁹

The Harlem Park M.E. Church suffered another fire on April 3, 1924, which caused significant damage to the building. The five-alarm fire started in the basement and quickly spread, causing the majority of the roof to cave in, and destroying the church's organ and the prominent stained-glass windows on the façade.³⁰ Following this fire, the congregation decided that rather than rebuild their church on Gilmore Street once more, they instead would construct a new church at Harlem and Warwick Streets in the developing suburban neighborhood that is known today as Evergreen Lawn.³¹ In August 1928, the church on Gilmore Street was sold to attorneys Emanuel M. Davidore and Harry H. Goldberg by trustees of the church; the property was then promptly sold to the Fidelity Amusement Corporation.³² It was one of thirteen theaters in Baltimore owned by the local Rome Theaters movie theater company.³³

Harlem Theatre (1932 – circa 1975)

The damaged church on Gilmore Street required extensive alterations to transform it into a 1,500 seat movie palace, and construction began on the \$150,000 endeavor in 1928.³⁴ Architect Theodore Wells Pietsch was hired to design the theater.³⁵ Originally from Chicago, Pietsch studied at the Massachusetts Institute of Technology and the Ecole des Beaux Arts Paris, and moved to Baltimore following some time working in the New York firm of Howard & Caldwell and the Office of the Supervising Architect of the U.S. government.³⁶ Some of Pietsch's other notable designs in Baltimore include Saints Phillip and James Church, Broadway Pier, and the parish house and tower at Zion Lutheran Church, a Baltimore City Landmark.

It is apparent that the majority of Pietsch's design work was interior, as the exterior designed by Frank Davis was minimally altered to accommodate the marquees and theater entrance. On the rear and sides of the building, window openings were bricked in, including large arched window openings on the north and south elevations that likely had originally held stained glass windows, but that appears to be the extent of the exterior alterations on the majority of the building. The changes on the façade were more visible, but still had minimal impact to the building overall. The projecting central entrance and balustrade of the church was removed, as were the stone mullions in the large vertical arched windows, and the cross at the top of the building. A marquee that spanned the length of the building was installed, along with a vertical marquee sign spelling "HARLEM." An article in the Afro-American, published a month before the theater's opening, described the marquees in detail:

The illumination of the front of the building when completed will make it the brightest spot in Baltimore. The marquis [sic] is sixty-five feet long, and will have nine hundred 50 watt electric lights under it to illuminate the pavement. In addition to this, tremendous electric signs will be erected around the marquis [sic], which will contain one hundred thousand watts of light. There will also be an upright sign forty feet high on the front of the building, which will

be the last word in Neon illumination, and which the erectors of the sign say can be seen for two miles.

The combination of these various signs and electric lights should make the Harlem Theatre the best illuminated building in Baltimore, and one that will be a treat in itself to view.³⁷

Given the history of destructive fires at this property, it is unsurprising that news articles about the theater emphasized that the building would be fireproof. The interior of the structure was built of only steel and concrete, and also had a fire extinguisher system that could be used alone or hooked up to the City's system.³⁸ The 1952 Sanborn Fire Insurance Map shows how the building was converted for a theater, depicting the balcony and stage, and noting the "fireproof construction except steel at asbestos covered conc[rete] fl[oor] & balcony" with brick and stone walls (Image 10).

The interior of the theater was opulent. As noted by Elise Hoffman, "[l]ike the church it replaced, the theater was designed as an ornament and a spectacle. The building's decorative theme, inspired by Spanish architecture, was considered the most elaborate on the East Coast."³⁹ Gregory L. Lewis reminisced in an interview with Amy Davis that "[t]he Harlem's three-story ceiling with twinkling stars and projecting clouds mimicked a planetarium, dwarfing the occupant seated beneath this celestial sky. Carpeted floors, thickly-cushioned chairs, a balcony view, air-conditioned comfort—the Harlem was a showcase fit for the golden age of Hollywood movies."⁴⁰ Prior to opening, the *Afro-American* reported that "The management of the Harlem Theatre is using all of its efforts to give the Baltimore public a house that they will be proud of, and something that will compare very favorably with the best of the houses in the United States. No expense will be spared in making this possible and everything is being done to add to the comfort of the patrons when they visit the theatre."⁴¹ The management delivered on this promise.

The theater opened on October 14, 1932 to great fanfare. The *Afro-American* stated that 30,000 people attended the opening weekend festivities, and gushed that "[i]n a blaze of glory that occupied the entire week-end the Harlem Theatre was formally introduced to the Baltimore public which accepted this new and magnificent movie emporium with open arms."⁴² The doors of the theater opened Friday night, and 5,000-8,000 people tried to gain admittance, but the theater quickly hit capacity.⁴³ As reported by the *Afro*, the marquee, "studded with a thousand lights, made the entire square take on a semblance of Broadway glamor. The marquee [sic] illuminated the entire Harlem Square which was crowded with those who lined the sidewalk unable to gain admittance."⁴⁴

The celebrations surrounding the theater opening continued the next day, and the *Afro* reported that "[t]he colorful spectacle of the opening night was not only duplicated but improved upon the succeeding day when 5,000 more took part in a gaudy parade..." whose participants included civic leaders, members of fraternal lodges and social clubs, boy scout troops, and two 38-member brass bands.⁴⁵

The timing of the theater's opening in October 1932, occurred almost at the very nadir of the Great Depression, which spanned from 1929 – 1938, but arguably was at its worst in 1933 nationwide.

It seems counter-intuitive for a company to spend hundreds of thousands of dollars designing an opulent movie house in that economy; however, it proved to be a shrewd investment, as the theater was well-attended. Surprisingly, almost none of the news coverage about the theater's construction or opening mentions the Depression. The one passing reference was in the article about the theater's opening. J. Finley Wilson, the Grand exalted ruler of the Improved Benevolent and Protective Order of Elks of the World, travelled up to Baltimore from his home in Washington, D.C. for the theater's opening, where he urged people to attend the theater in order to support the more than twenty employees of the theater, emphasizing his wish that the number of employees would grow, not shrink, over the next few months.⁴⁶

The Harlem Theatre was a first-run movie theater, showing the new releases from Fox Film Corporation.⁴⁷ In an interview with Amy Davis, Jim Crockett recalled that "Only the Royal, the Regent and the Harlem showed first run movies in the black neighborhood. They would be shown a week later than downtown in the white-only theaters. There were no restrictions on white people attending any of the theaters...Maybe 10-25 white people... Never saw white people at the Harlem."⁴⁸ The majority of the movie theaters open to Black residents were located on Pennsylvania Avenue, in the Black business district. Both the Royal and the Regent theaters were demolished; of the first-run theaters for Black audiences, only the Harlem survives.

As a movie theater, the Harlem was very successful. Aaron Seidler recalled in an interview with Amy Davis that, "When the Harlem got a hot picture, folks would be lined up for blocks."⁴⁹ A 1943 article announced that the film *Stormy Weather*, starring Lena Horne, Bill Robinson and Cab Calloway was seen by 32,000 people in just five days of showing at the Harlem Theatre, "shattering all records at local theatres catering to colored patronage."⁵⁰

The Harlem Theatre was not just a movie house; it also hosted live performances of both music and theater. The management of the theatre advertised in the *Afro-American* that it desired "to make The Harlem the Community Center of Baltimore," and the management worked hard to live up to that promise.⁵¹ It hosted many famous entertainers, including Baltimore-native Clarence Muse, musicals by groups such as the Negro Future Artists Guild, and hosted fundraisers for local Black organizations, such as the Druid Hill Y.M.C.A.⁵² It had a Kiddie Club for children, hosting activities, Halloween parties, and more.⁵³ In the 1960s, it held movie jamborees for participants of the *Afro's* Clean Block campaign.

Following desegregation, the Harlem Theatre, like many other businesses, closed its doors.⁵⁴ It isn't clear exactly what year the theater closed; its final advertisement ran in *Afro-American* in December 1968, but wasn't sold until seven years later.⁵⁵

Harlem Park Community Baptist Church (1975 – 2019)

In 1975, the theater was sold to the Harlem Park Community Baptist Church, led by Rev. Raymond Kelly, Jr.⁵⁶ In 15 months, the 75-member congregation raised \$24,000 towards the \$70,000 purchase price for the 1,500 seat theater.⁵⁷ At the time of the purchase, Rev. Kelly expressed a goal to turn the theater into a "combined worship and cultural center" for the Harlem Park community.⁵⁸ To that end, Rev. Kelly retained the stage and movie projector so that the space could be used for

performances, such as the Baltimore Dance Theatre performance advertised in the *Afro-American* in 1983.⁵⁹ In 1989, the Church hosted a mortgage burning celebration and fellowship dinner, posting an advertisement in the *Afro-American*.⁶⁰ In 1994, the copper gutters were stolen from the building, causing the roof to leak rain into the building, causing further damage and leading the congregation to cancel programs scheduled for its 20th anniversary.⁶¹ The church was a mainstay in the Harlem Park community for over forty years, before closing its doors in 2019.

The Theatre today (2019-present)

The AJOR Real Estate Group, led by Angela Francis, is comprised of residents and church members in Harlem Park, existing under the umbrella organization Baltimore's Coalition for Positive Change. It is a socially conscious real estate development company created to push back the threat of displacement.⁶² AJOR Real Estate Group purchased the Harlem Theatre property, along with several adjoining properties, in 2019. The proposed redevelopment of the Harlem Theatre is intended to be a catalyst for the community; with the theater not only serving many needs of community members, but also anchor community-driven work on other properties in the neighborhood.⁶³ The goal of the project is thoroughly outlined below:

Our vision returns the building to the Harlem Theatre, and it honors our church and its history as a theatre by fusing spirituality, art, culture, and entertainment. It will also serve as a resiliency hub that houses a 21st-century education academy, community resource office, museum, restaurant, state-of-the-art multi-media studio, and event spaces where we welcome all faiths, cultural traditions, and progressive thought leaders who cultivate positive change and the "*power of the people.*"

The Harlem will feature an artfully woven blend of poetry, music, visual art, and stunning live performances. The cultural programming will highlight themes of redemption and rebirth — inspired by stories from the community.⁶⁴

Application of Landmark Designation Criteria

The property meets CHAP Landmark Designation criteria, as follows:

The quality of significance in Baltimore history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, public interiors, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

B. A Baltimore City Landmark may be a site, structure, landscape, building (or portion thereof), place, work of art, or other object:

1. That are associated with events that have made a significant contribution to the broad patterns of Baltimore history; or

3. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction

The Harlem Theatre has served as a community anchor in Harlem Park for the majority of its existence. Originally a Romanesque-style church designed by Frank E. Davis for the congregation Harlem Park Methodist Episcopal Church in 1902, the history of this building is reflective of the neighborhood's history. Originally, it was the spiritual home of many White residents of the neighborhood for several decades. Following the neighborhood's rapid transition in the 1920s to a Black neighborhood, the church was transformed by architect Theodore Wells Pietsch into an opulent first-run movie theater for Black Baltimoreans. Along with being a movie theater, it was also a venue for theater and concerts, and was an important center of community that operated for four decades, closing its door after desegregation. The Harlem Theatre is the sole surviving first-run theater that was built for Black Baltimoreans. In the 1970s, it became a house of worship again, for the Harlem Park Community Baptist Church.

Maps and Photos

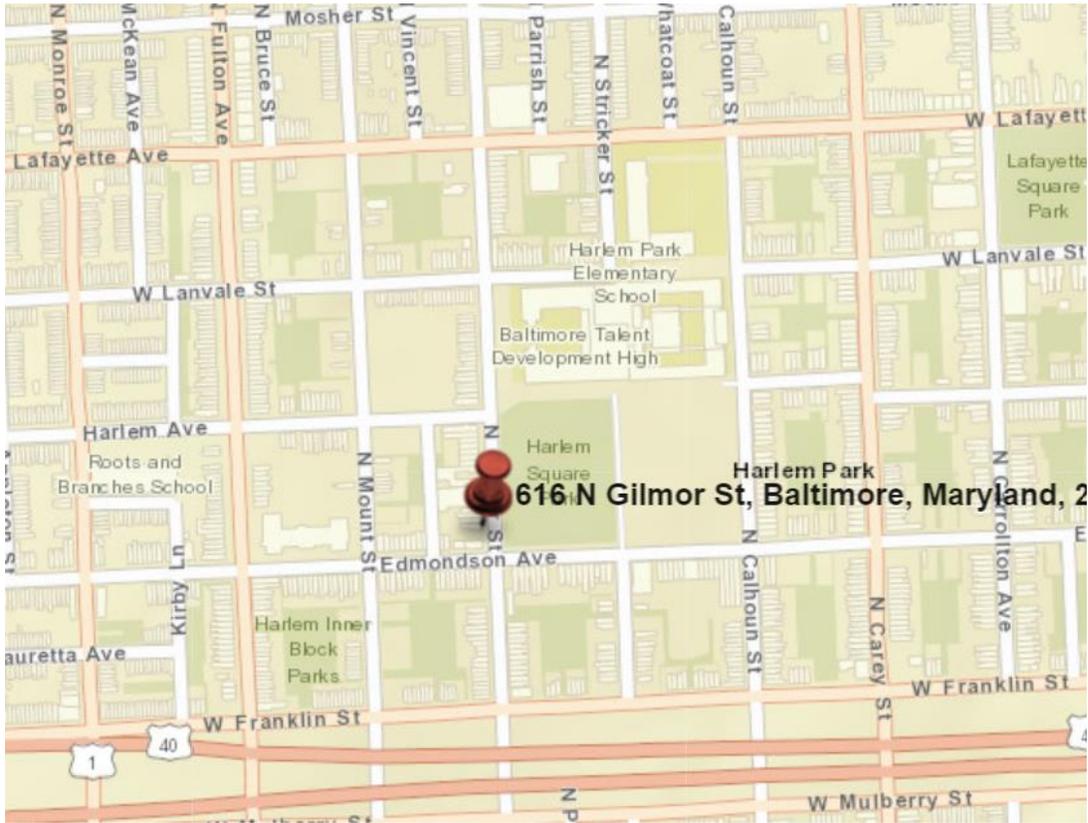


Image 1: 614-618 N. Gilmore St., Baltimore City View



Image 2: 614-618 N. Gilmore St. outlined in blue, Baltimore City View



Image 3: Aerial view of 614-618 N. Gilmor St., Outlined in Blue, Connect Explorer, April 2022



Image 4: Aerial view of 614-618 N. Gilmor St. from east, Outlined in Blue, Connect Explorer, April 2022

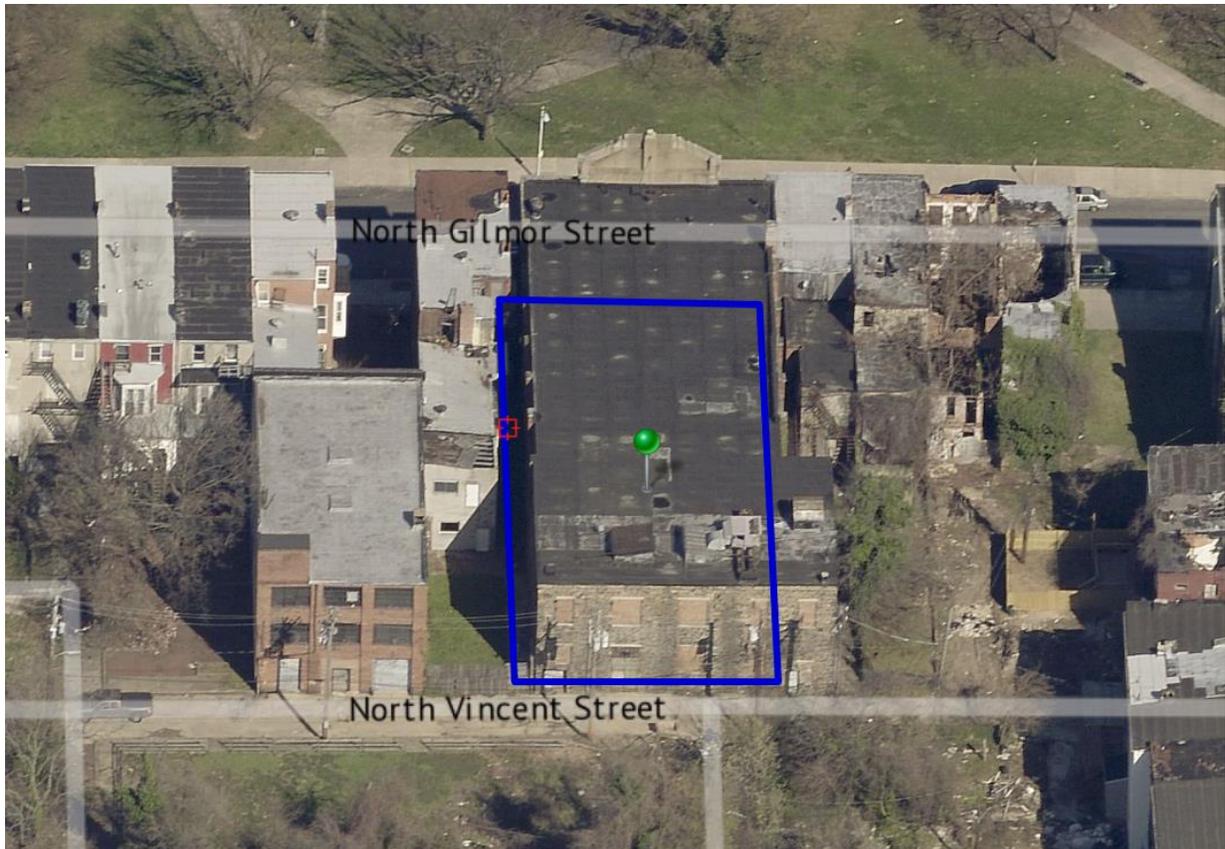


Image 5: Aerial view of 614-618 N. Gilmor St. from west, Outlined in Blue, Connect Explorer, April 2022



Image 6: Aerial view of 614-618 N. Gilmor St. from south, Connect Explorer, April 2022



Image 7: Aerial view of 614-618 N. Gilmor St. from north, Connect Explorer, April 2022

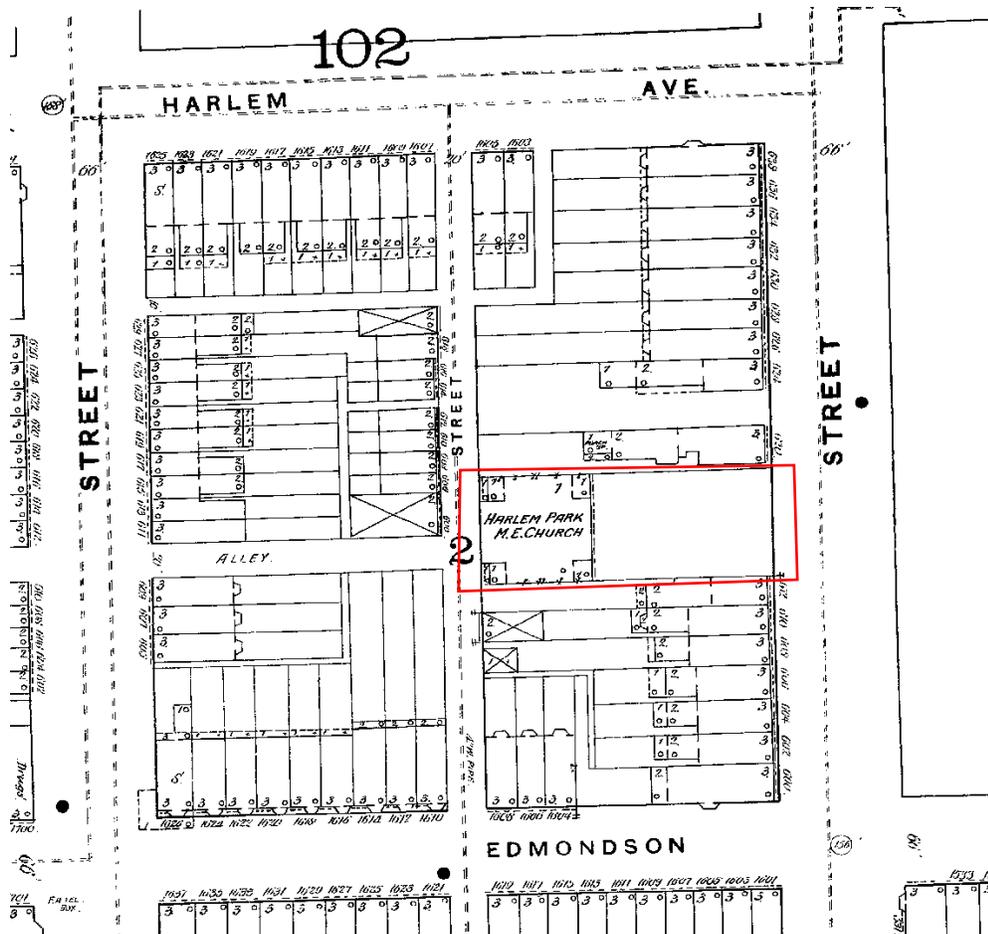


Image 8: 1890 Sanborn Fire Insurance Map (Vol. 3, Sheet 93) with property outlined in red; depicting the original church.

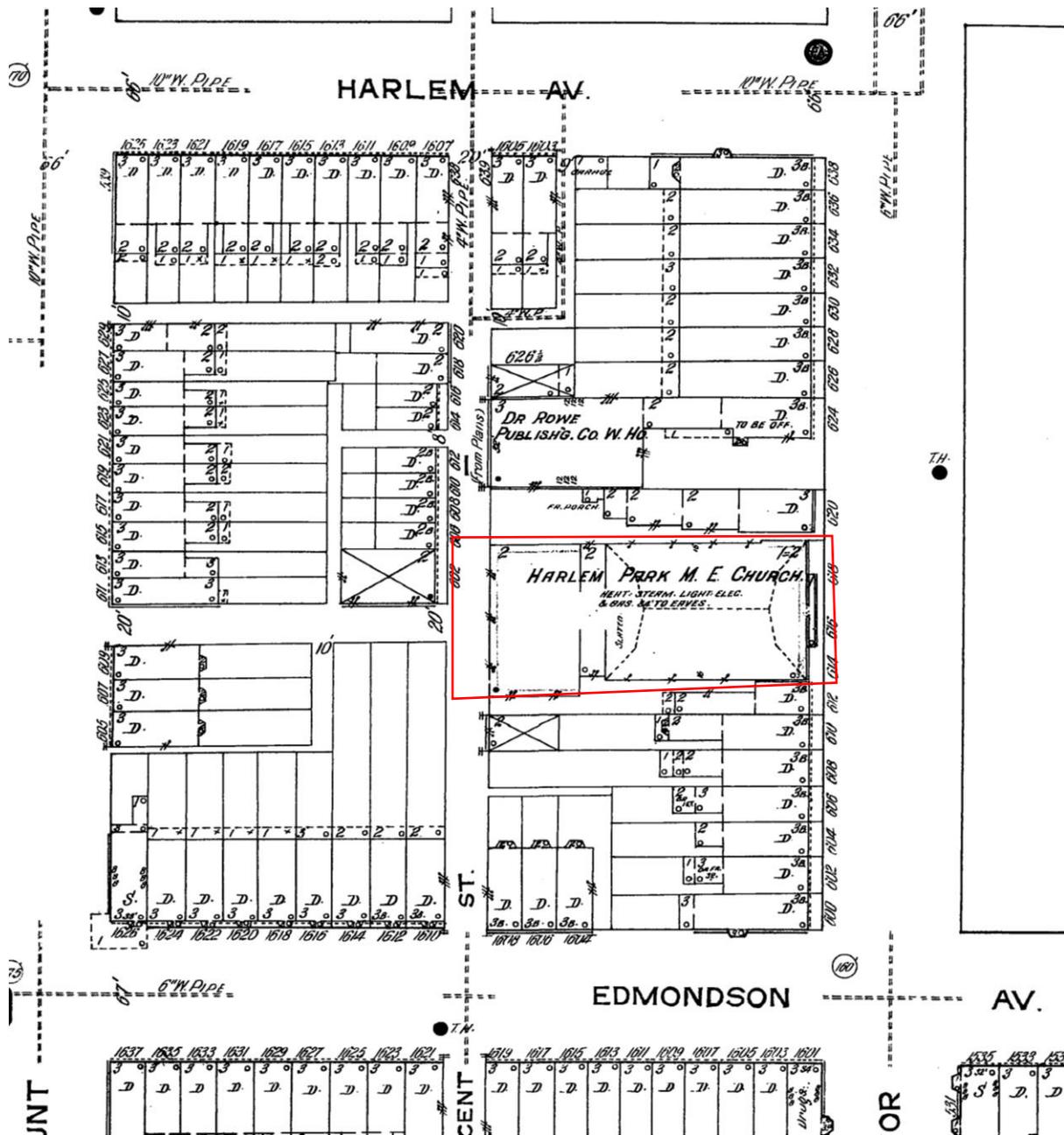


Image 9: 1914-1915 Sanborn Fire Insurance Map (Vol. 2, 1914, Sheet 150) with property outlined in red, depicting the church built in 1902-1908, and repaired in 1909.

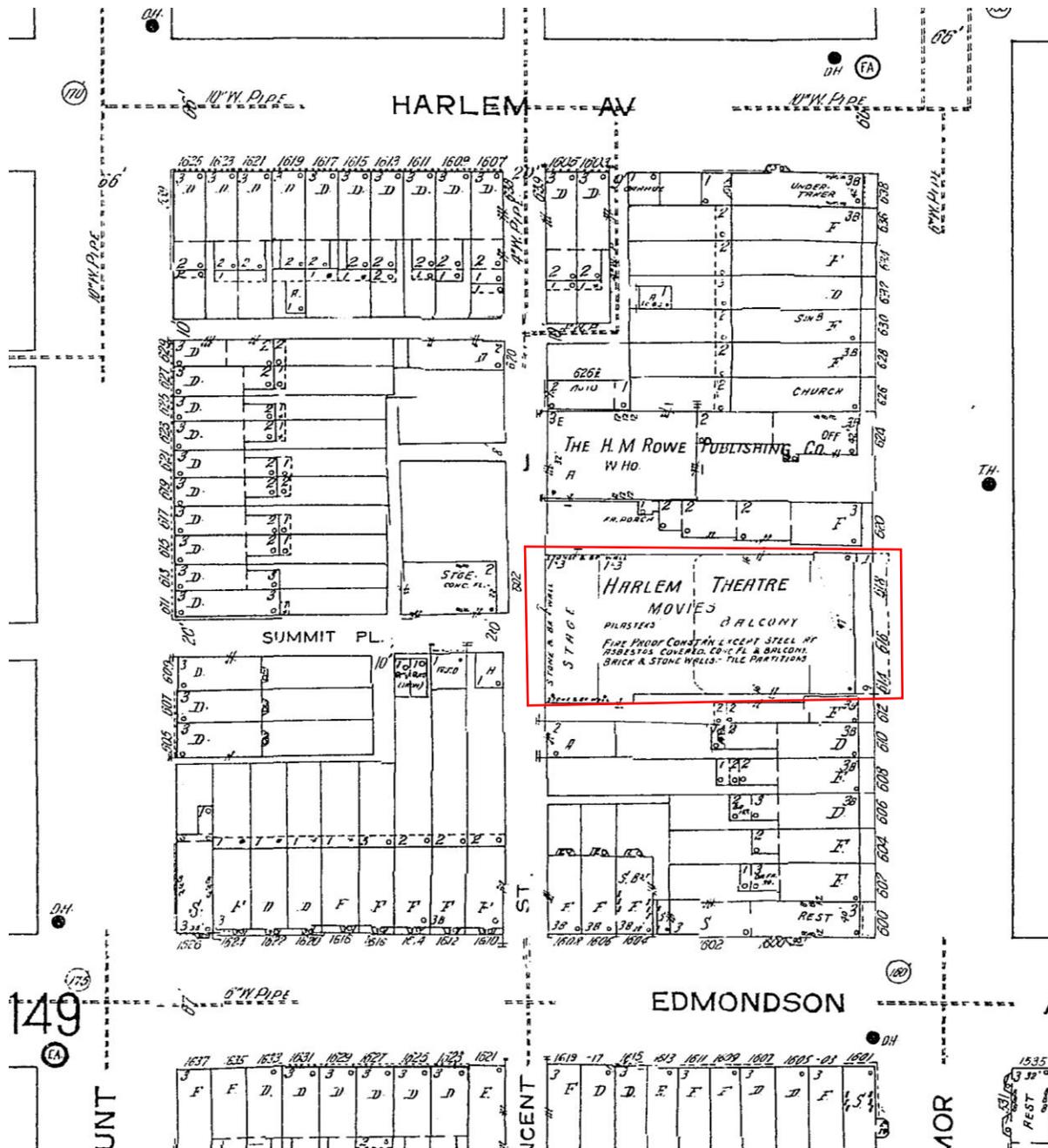


Image 10: 1914-1953 Sanborn Fire Insurance Map (Vol. 2, 1914, republished 1952, Sheet 150) with property outlined in red, depicting the adaptations to the building to serve as the Harlem Theatre.

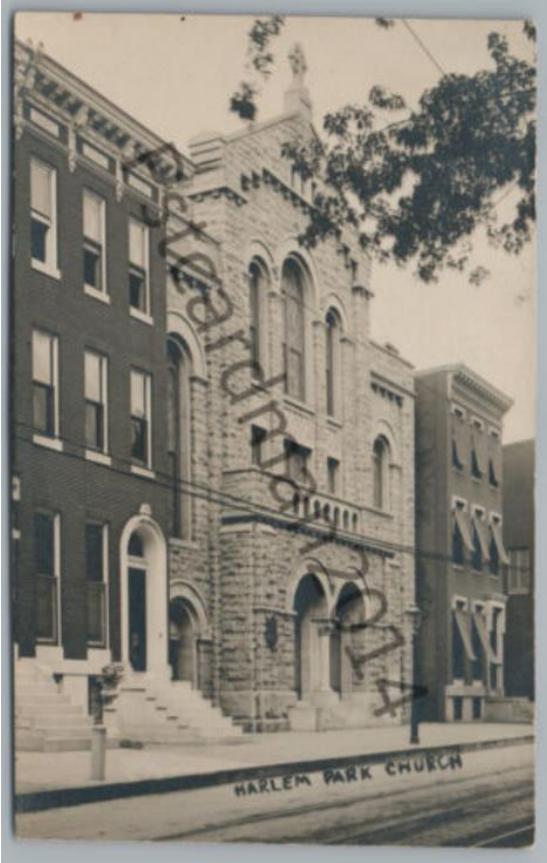


Image 11: Harlem Park M.E. Church, circa 1910



Image 12: Harlem Theatre, 1932
(Afro-American Newspapers)



Image 13: Harlem Theatre, (Not dated, A. Aubrey Bodine (1906-1970), Baltimore City Life Museum Collection, Maryland Historical Society, B1617-01)



Image 14: Façade of the Harlem Theatre, September 2022



Image 15: Façade of the Harlem Theatre, September 2022



Image 16: Harlem Theatre, September 2022.



Image 17: Rear portion of the building (west and south elevations), on Vincent Street.

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- ¹ “ITS THIRTIETH ANNIVERSARY: Harlem Park Chnrch Begins A Week’s Celebration,” *The Sun* (1837-), October 23, 1905.
- ² “ITS THIRTIETH ANNIVERSARY.”
- ³ “Harlem Park - Baltimore Heritage,” March 17, 2014, <https://baltimoreheritage.org/programs/harlem-park/>.
- ⁴ “ITS THIRTIETH ANNIVERSARY.”
- ⁵ “MORE THAN HALF RAISED: Movement For New Harlem Park Church Is A Success,” *The Sun* (1837-), March 3, 1902; *Real Estate Record and Builders’ Guide* (F. W. Dodge Corporation, 1902), 702; “FOR HARLEM PARK CHURCH: Attractive Bazar Opened In The New Building,” *The Sun* (1837-), November 24, 1903; “A PASTORAL LEADER: Rev. C. L. Watson Has Made A Remarkable Record,” *The Sun* (1837-), December 29, 1906.
- ⁶ “A PASTORAL LEADER.”
- ⁷ *Real Estate Record and Builders’ Guide*, 702; “BRICK PLANT FOR \$60,000: Westport Concern Is Bought By A Realty Company MACHINE SHOP UNDER HAMMER West Baltimore Street Is To Have A New Block Of 12 Houses---Mr. Peters To Do It All,” *The Sun* (1837-), June 30, 1908.
- ⁸ “CHURCH BURNED: Harlem Park Methodist Edifice Reduced To Ruins Early This Morning FIREMEN WORK IN SNOW Electric Wire Blamed For Origin Of The Flames THE PARSONAGE IS DAMAGED Rev. Harry D. Mitchell, Pastor, Moved Hastily From His Home, But Saved His Sermons--Buildings Cost About \$5,000--Insurance Between \$25,000 and \$30,000,” *The Sun* (1837-), December 23, 1908.
- ⁹ Carlos P Avery, “Frank E. Davis,” October 19, 2007, <http://baltimorearchitecture.org/biographies/frank-e-davis/>.
- ¹⁰ Avery.
- ¹¹ National Register of Historic Places, Faust Brothers Building, Baltimore, Baltimore City, Maryland, B1081, Section 8, 4., citing Half Century’s Progress of the City of Baltimore, (New York: International Publishing Co., n.d. [c.1886], p. 121; “BENJ. F. BENNETT DEAD: Venerable Builder And Philanthropist Succumbs ...”, *The Sun* (1837-1987); Apr 25, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1987), pg. 14
- ¹² “BENJ. F. BENNETT DEAD: Venerable Builder And Philanthropist Succumbs ...”; “BENJ. F. BENNETT’S WILL: Beneaths \$13,500 For Religious And ...”, *The Sun* (1837-1987); Apr 29, 1913; ProQuest Historical Newspapers: Baltimore Sun, The (1837-1987), pg. 4
- ¹³ Baltimore Methodism and the General Conference of 1908 (Baltimore: Committee of Finance of the Baltimore Committee of Entertainment, 1908), pg. 87.
- ¹⁴ “CHURCH BURNED.”
- ¹⁵ “CHURCH FIRE A YEAR AGO: Harlem Park Members Observe Anniversary In New Building PRAYERS OF THANKSGIVING Stately Edifice, With Handsome New Organ, Occupies Site Of Disastrous Conflagration,” *The Sun* (1837-), December 23, 1909.
- ¹⁶ “TO REBUILD BURNED CHURCH: Harlem Park Congregation Given \$24,694.46 Insurance,” *The Sun* (1837-), January 7, 1909; “CHURCH FIRE A YEAR AGO.”
- ¹⁷ “CHURCH FIRE A YEAR AGO.”
- ¹⁸ “SALE RAISES A STORM: Harlem Park People Do-Not Welcome Colored Orphan Asylum. APPEAL TO REALTY EXCHANGE Mr. Preston Says The House Would Have To Be Torn Down--Injunction Against This Talked Of,” *The Sun* (1837-), March 15, 1906.
- ¹⁹ “Associations Organize To Fight Negro Invasion: J. Frank Hudson Named Head Of Protective And Improvement Federation,” *The Sun* (1837-), February 6, 1924.
- ²⁰ “MR. MORTON ANNULS SALE: Announces That Negroes Will Not Get Gilmor Street House,” *The Sun* (1837-), March 16, 1906.
- ²¹ “WILL OPPOSE NEGROES: Harlom Park Residents Aroused Over Salo Of House BOUGHT BY COLORED LAWYER ‘Not One Cent For Tribute,’ Says Mr. Ranft, Secretary Of Protective Association,” *The Sun* (1837-), April 6, 1906.
- ²² “WILL OPPOSE NEGROES.”
- ²³ “FEARED NEGRO INFLUX: White Residents Combined To Keep Them Out Of Neighborhood BOUGHT NEAR HARLEM PARK Protective Association Organized To Resist Similar Encroachments In That Locality,” *The Sun* (1837-), November 1, 1909.
- ²⁴ Garrett Power, “Apartheid Baltimore Style: The Residential Segregation Ordinances of 1910-1913” 42 (n.d.): 289.
- ²⁵ Power, 289; “HARLEM PARK AREA IN ANTI-NEGRO MOVE: Property Owners Organize To Prevent Further Encroachments PLAN TO PROTECT VALUES Association To Resort To Legal Means To Save Old Residential Section,” *The Sun* (1837-), March 10, 1923.

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