

“The New Stanley Theater”

Baltimore (Maryland) Now Has a Link in This Well-known Chain of Amusement Houses

Through the Ages

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The article begins:

“Old-time theatergoers in Baltimore looked on with regret at the recent demolition of the Academy of Music, and saw in its passing only a further indication of the retreat of the ‘Legitimate’ drama before the onrush of the moving picture industry; but the city’s younger generation – which term today seems to include everyone, irrespective of years, who is not actually ‘old fashioned’ – regarded the new structure which took its place as a welcome addition to the amusement assets of the community....”

Note: According to the Cinema Treasures web site, the Stanley Theater, located at 516 N. Howard St., Baltimore, Maryland, was demolished in July 1965.

<http://cinematreasures.org/theaters/5591>

This article, which begins on the next page,
is presented on the Stone Quarries and Beyond web site.

<http://quarriesandbeyond.org/>

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The lower portion of the exterior ticket booth is of Rouge Royal marble.

THE NEW STANLEY THEATER

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OLD-TIME theatergoers in Baltimore looked on with regret at the recent demolition of the Academy of Music, and saw in its passing only a further indication of the retreat of the "legitimate" drama before the onrush of the moving picture industry; but the city's younger generation—which term today seems to include everyone, irrespective of years, who is not actually "old fashioned"—regarded the new structure which took its place as a welcome addition to the amusement assets of the community. Certainly it is an eloquent commentary upon the proficiency of the architects, the Hoffman-Henon Company,

of Philadelphia, that the exact ground area which formerly bore the old Academy of Music, with its total seating capacity of 1,800, should have been made to accommodate with equal comfort the new Stanley Theater with its accommodation for about 4,000 people.

The Stanley is owned by the Stanley-Crandall Company, of Washington, which is the southern unit of the Stanley Company of America, and it is reported that the total cost of their new Baltimore house ran close to two and a half millions of dollars. The site offers much in the way of future prospects, since it is directly across the street

from a block of backward properties that were but recently acquired by one of the leading department stores in the city, so that in the near future the center of the retail section of Baltimore will in all likelihood move closer to this point.

The theater fronts 120 feet on Howard Street, just north of Franklin, and it extends from the building line to a total depth of 250 feet. The main façade is imposing, with large arched windows and well-proportioned columns. The entrance is in the center, protected by a copper marquee, and divided into two doorways by a ticket booth of considerable size and striking treatment. The lower portion of this booth is of Rouge Royal marble, a deep-toned red, with variegated veinings in white. The vestibule,

which separates the street from the main lobby, is modest in size and treatment. Here the only marble that is in evidence is in the bases, dies and caps, the bases being Levanto and the others Botticino.

It is in the lobby itself that the beauty of the interior first begins to manifest itself. The room has a high flat-arched ceiling, and the full height is accentuated by the marble pilasters of Breche Pavanazzo Fiorito that compel the eye to travel upward to the cornice. It is somewhat wider than it is deep, but splendid stairways at each side lessen the floor area. These stairways as well as the wall wainscoting, as shown in the accompanying illustrations, are also of the imported Italian marble just mentioned, although the actual treads and risers of the



The lobby of the new Stanley Theater, Baltimore, a moving picture house recently erected upon the site of the old Academy of Music.



Looking toward the entrance in the lobby of the new Stanley Theater, Baltimore. The marble is Breche Pavanazzo Fiorito, Tennessee and Levanto. Hoffman-Henon Company, architects, Philadelphia.

steps are of Pink Tennessee. The bases around the room and the strings and plinths are of Levanto, another Italian marble; the saddles are all of dark Tennessee. The mural paintings in oil that decorate the upper walls are part of a series of nineteen such works that are to be found in the building, the series setting forth the history of Maryland in chronological order, from the time of the landing of Lord Baltimore to the present. On the first landing of each of the main lobby stairways is a decorative panel; continuing up the stairs, one presently reaches the mezzanine lounge and lower balcony level.

At the rear of the lobby are the swinging doors that lead into the foyer and the main auditorium. The latter is an expanse of

comfortable seats with its side walls having base and plinth of York Fossil marble, a New York State material. The pilasters are Breche Pavanazzo Fiorito, the die and cap Botticino. The general style of the architecture here is Romanesque, the color scheme being carried out in tones of buff, gray and pale blue set off with gold, terra cotta and rich maroon tapestries. The glossy but monotone surface of the York Fossil marble wainscoting accentuates, and at the same time relieves, the lavish colorings of the decorations. Levanto marble is seen again in the moulded bases under the pilasters and columns of the lower boxes; the die, rails and plinths under the proscenium arch are of Botticino marble.

At the rear of the main auditorium is the

foyer, which has been given a marble treatment that deserves especial consideration. The parapet that separates the seats from the foyer is of Botticino marble, with a base of Levanto. Columns of Breche Pavanazzo Fiorito at intervals support the balcony, while opposite them are pilasters of the same marble marking the exit doorways to the main lobby. At each end of the foyer are Tennessee marble steps leading to the men's and women's retiring rooms respectively, and alongside of the south stairway is a marble drinking fountain rather well designed—one of the minor features, in fact, of the theater.

Throughout the various rest rooms, lavatories, and in the dance hall in the front of

the building over the entrance lobby, marble has been used with sound judgment. The various stairways are mostly either Tennessee or white Italian, and English Vein appears in the bases and strings; the toilets are Italian white, with Belgian Black plinths and Tennessee saddles. The mantels vary in design, the one in the ladies' room being Fleur de Peché, and the one in the men's room being Formosa.

The equipment of the new Stanley is thoroughly in keeping with the character of the structure and the nature of its decorations, and though the theater has only been open to the public a few months, it is enjoying a satisfactory patronage; chiefly from the better class of the Monumental City.



Foyer at rear of main auditorium, new Stanley Theater, Baltimore. Botticino marble is used in the parapet, with Breche Pavanazzo Fiorito for the columns and pilasters.