

Mount Vernon Theatre 918 9th Street NW  
919 Eye Street, N.W. west side of 9th Street  
between Eye Street and New York Avenue, N.W.  
Washington, D. C.  
District of Columbia

HABS No. DC-254

HABS  
DC  
WASH,  
219 -

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA  
*Reduced Copies of Measured Drawings*

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

## MOUNT VERNON THEATRE HABS DC, WASH, 219 -

Location: 918 9th Street, N.W., Washington, District of Columbia.  
USGS Washington West Quadrangle, Universal Transverse Mercator Coordinates: 18.324450.4307560

Present Owner: Robert Dorsen, Inc., 930 9th Street, N.W., Washington, D. C.

Present Use: Specialty Printing Shop.

Statement of Significance: The Mount Vernon Theatre, a well designed if short-lived example of the 5¢ theatre or "Nickelodeon," is a rare survivor of that first building type, once common across the nation, specifically designed for showing moving pictures. The "Nickelodeon" trademark, an elaborately arched facade studded with bare unshielded light bulbs, was well displayed here.

PART I. HISTORICAL INFORMATION

## A. Physical History:

1. Date of erection: From April 11, to June 4, 1910.
2. Occupancy: Polk's Washington D. C. City Directory gives the following chronology of occupants for the Mount Vernon Theatre building from 1911 to 1969:
 

1911-1913	Mount Vernon Theatre
1914-1917	John D. O'Connor, Saloon
1918	vacant
1919	George Georges, restaurant
1920	J. I. Thompson, restaurant
1921-1923	F. X. Ganter Co., showcases, office fixtures
1921-1922	Puffer Manufacturing Company, soda fountains
1924-1960	Arabian Coffee Company
1962-1969	John Oster Service Company, electric appliance repairs and service.
3. Original and subsequent owners of site: The Mount Vernon site, in the legal description, as per plat Record Book, N. K., Page 215, occupies Lot A. Harkness and Hanley's subdivision of Lot 11, in Square 373, now called Lot 838.

4. Property owners on this site, both before and after 1910:
- January 29, 1908, Instrument 4, Liber 3131, Folio 93  
Fannie G. Figgins, et al, Trustees  
trustees deed to  
Minnie E. Frankland, et al, Tenants in Common
- April 16, 1908, Instrument 70, Liber 3140, Folio 275  
Minnie E. Frankland, et al  
deed to  
Morris L. Wolpe, et ux
- April 16, 1908, Instrument 71, Liber 3140, Folio 275  
Morris L. Wolpe, et ux  
deed in trust to  
Maurice D. Rosenberg, et al, Trustees
- November 20, 1908, Instrument 70, Liber 3198, Folio 92  
Morris L. Wolpe, et ux  
deed to  
Roland Wallace
- April 14, 1909, Instrument 50, Liber 3232, Folio 54  
Roland Wallace  
deed in trust to  
Washington Loan & Trust Company, Trustee
- April 23, 1909, Instrument 30, Liber 3221, Folio 286  
Maurice D. Rosenberg, et al, Trustees  
release to  
Roland Wallace  
Releases D. T. Rec. Apr 14, 1908, Liber 3140, Fol 275
- July 20, 1909, Instrument 61, Liber 3243, Folio 436  
Roland Wallace  
deed in trust to  
William W. Wallace, Trustee
- April 1, 1910, Instrument 60, Liber 3323, Folio 74  
Roland Wallace, et ux  
deed in trust to  
Charles P. Stone, et al, Trustees
- September 16, 1910, Instrument 13, Liber 3355, Folio 349  
William W. Wallace, Trustee  
release to  
Roland Wallace  
Releases D. T. Rec. Jul 20, 1909, Liber 3243, Fol 436

- March 23, 1911, Instrument 9, Liber 3395, Folio 316  
Roland Wallace, et ux  
deed in trust to  
Charles P. Stone, et al, Trustees
- March 23, 1911, Instrument 36, Liber 3395, Folio 360  
Roland Wallace, et ux  
deed in trust to  
Charles P. Stone, et al, Trustees
- March 31, 1911, Instrument 46, Liber 3410, Folio 119  
Charles P. Stone, et al, Trustees  
release to  
Roland Wallace  
Releases D. T. Rec. Apr. 1, 1910, Liber 3323, Fol 74
- March 31, 1911, Instrument 47, Liber 3410, Folio 120  
Washington Loan & Trust Company, Trustee  
release to  
Roland Wallace  
Releases D. T. Rec. Apr 14, 1909, Liber 3232, Fol 54
- April 1, 1911, Instrument 96, Liber 3418, Folio 15  
Roland Wallace, et ux  
deed to  
James E. Baines
- March 30, 1914, Instrument 15, Liber 3690, Folio 421  
Stone & Fairfax, Trustees  
release to  
James E. Baines  
Releases D. T. Rec. Mar 23, 1911, Liber 3395, Fol 316
- March 30, 1914, Instrument 16, Liber 3690, Folio 422  
Stone & Fairfax, Trustees  
release to  
James E. Baines  
Releases D. T. Rec. Mar 23, 1911, Liber 3395, Fol 360
- February 2, 1916, Instrument 71, Liber 3863, Folio 203  
James E. Baines, et ux  
deed to  
John D. O'Connor
- February 2, 1916, Instrument 72, Liber 3863, Folio 204  
John D. O'Connor, et ux  
deed in trust to  
Edmonston & Brown, Trustees

- February 28, 1918, Instrument 41, Liber 4049, Folio 161  
John D. O'Connor  
lease to  
George Geplos, et al  
for term of 10 years commencing May 1, 1918
- February 6, 1919, Instrument 63, Liber 4145, Folio 223  
John D. O'Connor, et ux  
deed in trust to  
National Savings & Trust Company, Trustee
- February 13, 1919, Instrument 66, Liber 4157, Folio 49  
Edmondston & Brown, Trustees  
release to  
John D. O'Connor  
Releases D. T. Rec. Feb. 1, 1916, Liber 3863, Folio 204
- September 2, 1919, Instrument 55, Liber 4221, Folio 433  
John D. O'Connor  
lease to  
George W. Manola  
for term of 44 months commencing September 1, 1919
- October 28, 1920, Instrument 84, Liber 4452, Folio 139  
John D. O'Connor, et ux  
deed to  
George L. Goodacre
- October 28, 1920, Instrument 85, Liber 4452, Folio 140  
George L. Goodacre  
deed in trust to  
National Savings & Trust Company, Trustee
- November 18, 1920, Instrument 101, Liber 4461, Folio 135  
National Savings & Trust Company, Trustee  
release to  
George L. Goodacre  
Releases D. T. Rec. Feb 6, 1919, Liber 4145, Fol 223
- June 11, 1923, Instrument 503, Liber 4987, Folio 120  
George L. Goodacre, et ux  
deed in trust to  
Lester & Colbert, Trustees
- June 13, 1923, Instrument 63, Liber 4958, Folio 395  
George L. Goodacre  
lease to  
Thomas Patterson, et al  
for term of 3 years commencing June 15, 1923

July 27, 1923, Instrument 130, Liber 5031, Folio 42  
National Savings & Trust Company, Trustee  
release to  
George L. Goodacre  
Releases D. T. Rec. Oct 28, 1920, Liber 4452, Fol 140

December 18, 1941, Instrument 43634, Liber 7704, Folio 261  
American Security & Trust Company, Trustee  
release to  
George L. Goodacre  
Releases D. T. Rec. Sept. 21, 1927, Liber 5997, Fol 189

March 22, 1943, Instrument 6337, Liber 7842, Folio 177  
George L. Goodacre  
deed to  
Arabian Coffee Company, Inc.

March 22, 1943, Instrument 6338, Liber 7842, Folio 179  
Arabian Coffee Company, Inc.  
deed in trust to  
Miller & Davis, Trustees

November 14, 1946, Instrument 51362, Liber 8372, Folio 301  
Arabian Coffee Company, Inc.  
deed in trust to  
Howard & Hoffman, Trustees

January 27, 1947, Instrument 4046, Liber 8410, Folio 423  
Miller & Davis, Trustees  
release to  
Arabian Coffee Company, Inc.  
Releases D. T. Rec. Mar. 22, 1943, Liber 7842, Fol 179

August 31, 1951, Instrument 37836, Liber 9546, Folio 196  
Arabian Coffee Company, Inc.  
deed in trust to  
National Savings & Trust Company, Trustee

September 25, 1951, Instrument 41054, Liber 9561, Folio 211  
Howard & Hoffman, Trustees  
release to  
Arabian Coffee Company, Inc.  
Releases D. T. Rec. Nov. 14, 1946, Liber 8372, Fol 301

December 12, 1956, Instrument 41433, Liber 10777, Folio 245  
National Savings & Trust Company, Trustee  
release to  
Arabian Coffee Company, Inc.  
Releases D. T. Rec. Aug 31, 1951, Liber 9546, Fol 196

January 9, 1961, Instrument 00684, Liber 11539, Folio 383  
Arabian Coffee Company, Inc.  
deed in trust to  
Scrivener, Jr. and Crowell, Trustees

January 9, 1961, Instrument 00685, Liber 11539, Folio 387  
Arabian Coffee Company, Inc.  
deed to  
Charles Poulos, et al, Joint Tenants

January 9, 1961, Instrument 00686, Liber 11539, Folio 389  
Charles Poulos, et al, Joint Tenants  
deed to  
Harry H. Blue, et ux, Tenants by the Entirety

January 23, 1961, Instrument 01942, Liber 11545, Folio 220  
Harry H. Blue, et ux  
deed to  
Robert Dorsen, et ux, Tenants by the Entirety,  $\frac{1}{2}$  interest.

4. Architect: A. B. Mullett & Company, architect for the Mount Vernon Theatre, was composed of Thomas Augustine Mullett (1862-1935) and Frederick William Mullett (d. 1924), brothers who had joined the firm founded in 1875 by their father, Alfred Bult Mullett (1834-1890). Thomas A. Mullett had an active professional career, and was a recognized authority on building regulations in the District of Columbia. He designed the Capitol Park Hotel, Hotel Harris, Farmers & Merchants Bank Building, and houses for many prominent Washington citizens. He also designed the Jefferson County Jail at Charlestown, West Virginia and the Visitation Monastery at Alta, Maryland.
5. Builders and suppliers: The contractors were Brouner & Sloan (Benjamin J. Brouner and Nathaniel Sloan), 823 New Jersey Avenue, N.W., Washington, D. C.
6. Original plans, construction, etc.: None known. Building Permit No. 5602 was issued on April 11, 1910, and gives the following information about the proposed structure. The lot size is 21 feet by 105 feet; the size of the front building is 21 feet by 92 feet; the size of the rear building is 21 feet by 13 feet; the average height, 15 feet. Foundation width was to be 13 inches; while footings were to be 18 inches by 22 inches; and wall thickness, 13 inches. Wall construction was to be brick; roof covering, "Carey," later referred to as tin.

Construction progress, including percentage of completion as detailed in the periodic Inspection Reports:

April 20, 1910	90%	placing front I beams & col
April 27, 1910	80%	putting on roof
May 5, 1910	90%	placing front (1:00 pm)
May 5, 1910	90%	placing form for concrete (4:10 pm)
May 6, 1910	90%	placing galvanized iron front
May 9, 1910	90%	placing floor
May 12, 1910	98%	laying concrete floor & minor work
May 14, 1910	98%	plastering & minor work
May 17, 1910	98%	plastering & interior work
May 19, 1910	98 $\frac{1}{4}$ %	placing galvanized iron columns & building ticket booth
May 20, 1910	99%	plastering & trimming out
May 21, 1910	99%	plastering & tiling
May 23, 1910		trimming out
May 24, 1910		hanging doors & rubbing tiling
May 25, 1910		hanging doors & painting
n. d.		completed

Total estimated cost of the Mount Vernon Theatre was \$5,000. It was to last as a theatre only three years.

When the theatre was first built, its arched front opened into an outdoor vestibule, approximately ten feet deep from the face of the outer wall. At the rear center of this vestibule was a small semi-octagonal box office. To each side a double door opened into the theatre proper. For approximately 11 feet inside, the original concrete floor was level, forming a lobby for the theatre; from there it sloped gently downward toward the front of the auditorium.

The auditorium, as originally built, was a long, narrow, flat-ceilinged room, with short, straight rows of seats extending to the side walls from a center aisle over a sloping floor. There was no stage. The screen was fixed directly to the front wall. To the left of the screen, on the front wall, was a door to the toilet room. To the right of the screen, on the side wall, an exit to the outside was gained by four wide steps. A piano to provide musical background for silent moving pictures stood in the first two rows of seats at the left side of the auditorium.

- Alterations and additions: Building permits give the following data: On September 16, 1910, theatre manager H. E. Walters, named as both architect and contractor, was granted a permit to "Build a stage at rear End of Theatre & extend steps to side wall. Provide and maintain 4 ft. aisle." A sketch plan submitted with this application indicates that the first two rows of front-row seats were to be removed, and a round-ended platform

built against what was really the front wall of the auditorium. The center aisle of the theatre was to be widened slightly to the 4-foot width mentioned. Since the new platform would cover a portion of the exit steps, they were to be widened accordingly. Total improvement cost--\$15.

Within three years, use of the structure as a theatre was over, and extensive alterations were made to convert the building for use as a barroom, or saloon, as such establishments were then called. On October 22, 1913, architect B. Frank Meyers was authorized to "Fill in present front with doors and sash and leave sic up floor." Contractor for the work was the firm of Burgess & Parsons (Herman E. Burgess and James H. Parsons). The sketches which accompanied application for a building permit indicated the alterations. In the changes, the upper part of the exterior arch was filled with a wooden-framed tripartite window, with 25 lights in the center and 11 lights on each side.

Below this window, at the springing point, the arch was spanned by a re-used metal cornice, probably located originally on the wall over the little box office and the paired entrance doors. Below the new location of the cornice was installed a central double door, having a pair of one-over-one-light double-hung windows to either side. Original box office and doors were removed and replaced with a partition with a central double door. Just beyond this partition, the original concrete floor was level where it had formed the lobby for the theatre. Alterations provided for a level floor of wood, built above the original, to a distance of 36 feet beyond the start of the slope. This area formed the barroom proper. A kitchen was then partitioned off at the rear, to the right (north) side of the building. It made use of the original theatre floor, and was reached by two steps down from the raised barroom floor.

At the left (south) side of the building, a narrow passage ramp next to the kitchen wall provided access to the original toilet room at the rear of the building. In this room one of two original commodes was replaced by a urinal and a wash basin.

Total cost of these alterations was \$4,500. Progress was chronicled by the periodic reports of the building inspector:

October 24, 1913 removing front partition  
October 25, 1913 removing partitions & angle iron booth

October 27, 1913	removing floor & etc.
October 31, 1913	laying concrete floor
November 3, 1913	putting in front
November 5, 1913	putting in front
November 7, 1913	hanging doors & etc.
November 13, 1913	erecting T & G partitions
November 15, 1913	not working
November 21, 1913	painting
November 28, 1913	completed

Permit No. 2816, issued on December 27, 1913, authorized the owner to erect a galvanized iron sign 5'-2" high by 3'-6" projection at a height of 20 feet above the sidewalk. The sign was to have a three-lobed top and bottom, was to contain 3 electric lights and was to say: "BAR." This work was completed by January 2, 1914.

Permit No. 2316, issued March 10, 1918, authorized the owner, J. D. O'Connor, to build "One show window" on the front of the building, 8' high and 12' wide, to project three feet beyond the front of the building. It was placed to the left (south) side of the facade, and its roof extended the width of the building, to form a canopy over the door, which was relocated to the right. Total cost was \$700.

Permit No. 3589, issued May 5, 1919, allowed owner O'Connor to "Raise Kitchen floor; Raise plumbing; change counters & Mirrors." William B. French Construction Co. charged \$300 for this.

In 1920 the Mount Vernon Theatre building began a new phase of its existence. First a theatre, then a saloon and later a restaurant, the building next became a light manufacturing shop. On October 25, 1920, Permit No. 2764 was issued to lessee F. X. Ganter, a manufacturer of show cases and office fixtures, to erect a 20-foot by 2-foot sign atop the show window, saying: "F. X. Ganter," with the address "918" in an oval at each end.

On June 12, 1923, a permit was issued to owner George L. Goodacre to install five motors to operate three coffee grinders and two roasters. The occupancy of the building was given as "Tea & Coffee Store." It remained in this use for over 36 years.

On June 23, 1923, Goodacre was issued a permit to erect a 12-foot by 2-foot sign atop the show window saying:

COFFEE ROASTERS.

On February 18, 1932, by Permit No. 150462 Goodacre was authorized to reconstruct that sign and was forced to change its design. It projected beyond the front of the show window for a distance of six inches, in violation of the building code, and prompted a police complaint. In the alteration, two side panels which had returned from the sign to the building wall were removed and the main part of the sign set back to the line of the show window. This sign and a smaller one next to the door were repainted.

On December 6, 1934, Permit No. 159548 was issued to the Arabian Coffee Company to install a coffee-roaster motor in the building.

On June 16, 1939, owner Thomas Patterson was granted Permit No. 223939 to repaint the signs. The wording of the small sign to the right of the door was given as:

CUPS  
TESTED

COFFEES  
AND  
TEAS

WHOLESALE  
AND  
RETAIL.

Although no permit is on file, more recent alterations completely modernized the interior, refinishing the walls and ceiling and installing new lighting. After 1970 the facade was painted black, and the door and the tile base of the shop window were painted bright red.

B. Sources of Information:

1. Important old views: None.
2. Bibliography:

Records from the Permits Section, License & Permit Division, Department of Economic Development, District of Columbia Government, Washington, D. C.

Polk's (formerly Boyd's) Washington D. C. (District of Columbia) City Directory. Washington, D. C.: R. L. Polk & Co., 1911-1960. Richmond, Virginia: R. L. Polk & Co., 1960-.

Withey, Henry F., AIA, and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased). (A. B. Mullett; Thomas A. Mullett.) Los Angeles: New Age Publishing Co., 1956.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest and merit: The Mount Vernon Theatre is a well designed and rare surviving example of the 5¢ theatre or "Nickelodeon," the first building type specifically designed for the exhibition of moving pictures. Such elaborately arched facades studded with electric lamps were once common throughout the country.
2. Condition of fabric: Interior good; exterior fair.

B. Description of Exterior:

1. Number of stories: One. No basement.
2. Over-all dimensions: The street facade is 21 feet wide. The side walls extend back perpendicular to the street to the rear lot line. The left (south) wall is 96 feet long; the right wall extends 105 feet.
3. Layout, shape: The building is basically a long rectangle with its rear wall set at a moderate angle to the side walls. The building has two component blocks, the high auditorium section occupying most of the lot with a lower section to the rear housing the furnace and toilet rooms.
4. Foundations: Stone below grade.
5. Wall construction, design, and decoration: The left side and rear walls were invisible party walls until the building south of the theatre was torn down after 1970. The left wall has been cemented over. It was probably, like the right side wall, of dark red brick laid up in common bond with headers in every sixth course. The one-bay street facade is the only part of the building making any claim to architectural merit. It is sheathed with pressed sheet metal.

The major design element of the facade is a large round arch 18 feet high and almost 14 feet wide. The soffit of the arch is of unornamented sheet metal set with a series of electric light sockets. The upper part of this arch is framed by a curved frieze and cornice with simplified modillions. This entire "entablature" is formed from pressed sheet metal. The frieze is ornamented with a series of circles separated by concave-ended rectangular panels. In the center of each circle is an electric socket. At the springing line of the arch, the "entablature" extends horizontally a short distance to the sides of the facade. Each of these straight sections of the "entablature" originally rested on paired fluted sheet metal columns and piers. Only one of these supports, the pier at the far right of the facade, is now visible. It rests on a plain pedestal. Its companion column is a small wooden post, the metal shell having been removed.

The paired column and pier at the left of the facade are concealed within the show window added in 1918, its roof extending the full width of the facade and concealing the capital of the single visible pier. The arch is filled with a tripartite window with eleven, twenty-five, and eleven lights set in a wooden frame which was installed during the alterations of 1913. Spanning the arch at its springing line is an "entablature" identical with the one above the arch, except that it does not incorporate light sockets in its design. This, too, was installed in 1913, relocated from the inner wall of the original open vestibule. A row of light sockets on exposed metal conduit was added at its cornice edge. Below this "entablature" is a triad of long, shallow transoms.

The curve of the arch is echoed in the curved parapet wall above. The center section of this is raised to form a small rectangular projection. The edge of the parapet is lined with a continuous frieze with moldings top and bottom and a series of electric sockets set in paterae separated by series of glyphs. Like the "entablature" below, this frieze is horizontal at its ends. At the right side of the facade the frieze returns around the corner, and in the return carries a single light socket. At each end it is broken by a rectangular panel supported by two very small brackets and bearing in a shield an initial "M" on the left and "V" on the right. Framing the top of each initial panel is a metal molding of bound leaves. Below each panel is a vertical rectangular pendant panel which terminates in a semi-circle at its base. Each of the pendant panels holds a chain of raised circles, and each circle contains a light socket.

The segmental space between the arch cornice and the top of the parapet is occupied by a central circular panel flanked by large curved rectangular panels with slightly concave inner ends. At the center of the parapet is a small metal bracket which probably supported the 1913 "BAR" sign. Behind the parapet is the stump of a 4-inch square flagpole of undetermined original height. The entire facade was painted gray until 1970, with a previous coat of brilliant red visible in places. All glazing with the exception of the show window and door, was painted over, as it was after 1970 when it was painted black.

6. Electric lighting: As indicated above, integral electric lighting was a major feature of the facade in accordance with the almost universal custom in nickelodeon design. The number of lights and their locations on the facade were as follows:

Frieze at top of parapet wall	15
Return of frieze in alley	1
Pendant panels @ 10 each	20
Frieze of main arch	13
Soffit of main arch	<u>25</u>
TOTAL	<u>74</u>

An additional six were added to the original 74 when the theatre was converted into a saloon.

7. Chimneys: One small chimney showed over the rear furnace room.
8. Openings:
- a. Doorways and doors: The main entrance, to the right side of the facade, is a standard glazed wooden store front door of the early 20th century. On the alley (north) side of the building, corresponding to the front corner of the auditorium, is a wooden double door within a segmental-arched opening. The arch is formed by a triple row of headers. The left part of this door contains five horizontal panels of equal size. The right portion has been covered with sheet metal. Immediately to the right of this is a wooden five-paneled door to the furnace room.
- b. Windows: A series of four semi-circular windows is located high along the north auditorium wall. The original glazing is missing; two have been enlarged downward; the circular part of each is filled with sheet metal.

On the north, or alley side, near the front, is a rectangular window which once opened into the original outdoor vestibule. The original sash and glazing are missing. A single rectangular window opens into the furnace room. It is covered with sheet metal. The rear wall of the auditorium section originally had circular window openings on either side of the screen. These have also been filled with sheet metal.

9. Roof shape and covering: Both portions of the building are covered with flat roofs sloping slightly toward the alley side. The auditorium roof slopes steeply upward immediately behind the parapet wall of the facade. Originally covered with "Carey," or tin, the roof is now tarred.

C. Description of Interior:

1. Floor plan: The main portion of the building originally contained, in sequence, the open vestibule, the lobby, and the auditorium. To the rear, in a lower section of the building, was a furnace room accessible only from the outside, and a toilet room accessible from the front of the auditorium.
2. Stairways: None.
3. Flooring: Original flooring was concrete, probably covered with tile in the outdoor vestibule. The original floor sloped upward slightly in the vestibule, was level through the lobby section, and sloped gently downward through almost the entire extent of the auditorium, leveling off near the front. Four wide steps led up to the front exit door. This floor was leveled and rebuilt in 1913. Immediately inside the entrance is an old floor covering of hexagonal white tiles with maroon and green hexagonal tile patterns and borders, subsequently carpeted.
4. Wall and ceiling finish: Modern smooth plaster walls; ceiling has acoustic tile. Original decorations undetermined.
5. Doorways and doors: None original.
6. Notable hardware: None.
7. Lighting: Modern fluorescent lighting inside.
8. Heating: Originally hot water. Original fixtures are still in place, but an electric forced air unit has been installed.

D. Site and Surroundings:

Painted entirely black except for its red base, its shop window beige-curtained and protected by a steel screen, the former Mount Vernon Theatre stands mid-block on 9th Street-- a commercial street in central Washington--between Eye Street and diagonal New York Avenue. Facing east, now free-standing, the theatre structure is separated by a public alley on the north from a red brick, four-story, pedimented Romanesque Revival office structure. On the south, a once adjoining brick building has been demolished. In a neighborhood of old and new from three- to eight-story domestic, public, and business structures, the Mount Vernon Theatre is within a three-block radius of the Mount Vernon Place United Methodist Church, the old Washington, D. C., Public Library on Mount Vernon Square, the Calvary Baptist Church, the Greater New Hope Baptist Church, the Methodist Episcopal Church South, the Chinese Community Church, the Sawatdee Chinese grocery, and the Soldiers, Sailors, Marines, and Airmen's Club. It is also not far from Mies van der Rohe's new black glass and steel Martin Luther King Library and the beige sandstone and white marble Greek Revival former Patent Office that now houses the National Collection of Fine Arts and the National Portrait Gallery.

Prepared by Andrew Craig Morrison  
HABS Architect  
1970

PART III. PROJECT INFORMATION

This Mount Vernon Theatre documentation was prepared as part of a Historic American Buildings Survey project to record representative examples of the theatre design in the United States during the first third of the 20th century. The project, begun under James C. Massey, former HABS Chief, was carried on under Dr. John Poppeliers, succeeding Chief of the Historic American Buildings Survey since 1972. Photographs by D.C. photographer Ronald S. Comedy were taken in 1969. Text by Andrew Craig Morrison was revised and augmented by Lucy Pope Wheeler, HABS Writer-Editor in 1976 and edited by Denys Peter Myers, HABS Architectural Historian in 1978.