

# The Significance Analysis of the Greater Refuge Church

## Exercise 7: Building Study – Assessing Significance



The Greater Refuge Church, Courtesy of 1940 and 1980 tax photo

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**—Exercise 7: Building Study – Assessing Significance**

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## 1. Introduction

2081 Adam Clayton Powell Jr Blvd stands on the northwest corner of Adam Clayton Powell Jr Blvd and West 124th Street in New York City. It is a five-story modern building that serves as The Greater Refuge Temple church, a local African American congregation founded by Bishop Robert C. Lawson in 1919 under the original name of the Refuge Church of Christ that consists of more than 3500 believers today.<sup>1</sup> The building has two façades facing the street: one characteristic main façade made in prefabricated concrete and covered with stucco facing the west decorated with four repetitive sets of six vibrant colors and a 45-foot high gold anodized aluminum cross anchored on the right; another facade facing the southwest covered in monochromatic stucco (Fig.1 ). The base is covered with diorite. The only entrance is on the center of the main façade with nine solar-tempered glass doors, covered with a concrete canopy extending from the front of the building to the edge of the curb (Fig.2).

The existing building is the result of three major renovations. The first proposal to build the West End Theater at this 100.11 ft. X 175 ft. plot failed in 1889 due to the unsuccessful transfer of property to the owner, A. H. Wood, leaving the foundation unfinished.<sup>2</sup> One year later, a new application to build the Harlem Casino (Fig.3) resumed the construction. The original building was designed by the prominent Berlin-born and trained architect George Henry Griebel. It was a three-story building in brick and stone serving as a ballroom, movie house, and a music hall for

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<sup>1</sup> "Our Establishmentarian Bishop Robert C. Lawson," Church of Our Lord Jesus Christ of Apostolic Faith, Inc., updated October 20, 2015, <https://cooljc.org/about-us-2/founder/>.

<sup>2</sup> "West End Theatre" *Real Estate Record and Builders' Guide* New York, F. W. Dodge Corp. Electronic reproduction. v.44:no.1112(July 6, 1889)-no.1137(Dec. 28, 1889), page 442.

the community. Twenty years later, in 1910, the building was purchased by the future movie mogul, Marcus Loew, who then resided in the community. Loew converted it into a fully-equipped theatre (Fig.4, 5) for vaudeville and photoplays.<sup>3</sup> The first major renovation was designed by S. S. Sugar, retaining the exterior walls and roof of the old Casino while converting its interior into a theater structure in the interior (Fig.6, 7). The Loew's Seventh Avenue Theatre continued operating until 1934 when it fell victim to the Great Depression.<sup>4</sup>

Between 1934 and 1945, the building was vacant and abandoned (Fig.8). In 1945, the Bishop of the Refuge Church, Robert C. Lawson, purchased the building for \$6000 and moved his congregation from 56 East 131<sup>st</sup> Street in order to house the growing congregation.<sup>5</sup> In 1961, Bishop William L. Bonner became the pastor of Refuge Temple and launched a building fund program for renovating the church.<sup>6</sup> In 1964, Bishop Robert C. Lawson chose Costas Machlouzarides, a Greek-American architect, over one other white architect, and three African American architects because Machlouzardies's design was the only one which came close to what he had envisioned of the new church with an acceptable price.<sup>7</sup> The renovation started with the interior (Fig.9). The original movie house interior was stripped to its steel frame with boxes and the second balcony removed, as were the lobby and the ticket office.<sup>8</sup> The new interior was

<sup>3</sup> "Loew's 7th Avenue Theatre - 2081 Adam Clayton Powell Jr. Boulevard, New York, NY 1002 " Warren G. Harris, updated October 20, 2015, <http://cinematreaasures.org/theaters/16616>.

<sup>4</sup> Ibid

<sup>5</sup> "Greater Refuge Temple in Central Harlem," Eunice Fried, updated October 13, 2019, <https://www.harlemonestop.com/organization/1058/greater-refuge-temple>

<sup>6</sup> "The History of the Church of Our Lord Jesus Christ Is A Grand And Glorious One. A Chronicle That Can Take Its Position in the Annals of Time." Church of Our Lord Jesus Christ of Apostolic Faith, Inc., updated September 28, 2019, <https://cooljc.org/about-us-2/history/>

<sup>7</sup> Nash, Malcolm. "Greater Refuge Temple Constructing Modern Church." *New York Amsterdam News* (1962-), Jul 04, 1964. <http://ezproxy.cul.columbia.edu/login?url=https://www.proquest.com/historical-newspapers/greater-refuge-temple-constructing-modern-church/docview/226789139/se-2?accountid=10226>.

<sup>8</sup> By Thomas W. Ennis. "Soaring Ceiling Built into Former Casino on Seventh Avenue: Old Harlem Film Palace Now a Church." *New York Times* (1923-), Jan 15, 1967.



changed from a classical theater to the modern style with an onion-shaped dome of off-white plaster. The seating capacity was increased from 1556 to 1650 and more open floor space was provided in plan (Fig.10).<sup>9</sup> Three years after the interior renovation was finished, the Bishop finally had enough funding for the exterior renovation. The original exterior plan was to build a façade of solar-shaped, blue-tinted glass on the Adam Clayton Powell Jr Blvd side (Fig.11).<sup>10</sup> After the completion of the third renovation in 1966, except for the decoration of the main facade, it was Harlem's most beautiful and luxurious church.<sup>11</sup> The name was changed to The Greater Refuge Church to mark a new start for the congregation.

Until 1980, the main façade was still undecorated as a bare brick wall with pre-fabricated concrete parts (Fig.12, 13). A photo taken in 2013 indicates that sometime between 1980 and 2013, the main façade was divided into 24 elongated mosaic lozenges-emerald, bronze, gold, jade, periwinkle, and cornflower- in four sets of a repetitive pattern (Fig.14, 15, 16).<sup>12</sup> During the time period of 2013 to the present, the decorative mosaic lozenges were replaced with stucco in a similar and also repetitive color pattern in sky blue, light blue, orange, light orange, green, and light green as it is today (Fig.17). Also, the cross on the main façade was painted in gold.

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<http://ezproxy.cul.columbia.edu/login?url=https://www.proquest.com/historical-newspapers/soaring-ceiling-built-into-former-casino-on/docview/117976408/se-2?accountid=10226>.

<sup>9</sup> Ibid

<sup>10</sup> Nash, Malcolm. "Greater Refuge Temple Constructing Modern Church." *New York Amsterdam News* (1962-), Jul 04, 1964. <http://ezproxy.cul.columbia.edu/login?url=https://www.proquest.com/historical-newspapers/greater-refuge-temple-constructing-modern-church/docview/226789139/se-2?accountid=10226>.

<sup>11</sup> Nash, Malcolm. "Refuge Temple Returning Home." *New York Amsterdam News* (1962-), Apr 30, 1966. <http://ezproxy.cul.columbia.edu/login?url=https://www.proquest.com/historical-newspapers/refuge-temple-returning-home/docview/226704411/se-2?accountid=10226>.

<sup>12</sup> Dunlap, David W. 2004. *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship*. New York: Columbia University Press

## 2. Significance Statement

From the building's first erection to its existing modern appearance, from the Harlem Casino to The Greater Refuge Church, this building has a rich history in terms of architecture and design and its functions, and the culture they represent. Given these facts, the significance of the building could be assessed in these four dimensions (Fig.18):

- For its past cultural identities, it represents the history of the Harlem Casino and Loew's Seventh Avenue Theater.
- It was a magnificent Gothic Revival building and one of the earliest theatre structures in Manhattan.
- For its current function, it houses a dynamic local congregation that has 100 years of history.
- Its current architecture style and design is a living example of Pop Architecture.

Also, in the context of the community of Harlem, it is no doubt a successful case of renovation in the era of urban renewal.

### 2. 1 Architectural Significance in Past

The Harlem Casino was built by the German architect George Henry Griebel. His known work includes residential and commercial commissions, many of which are landmarked and still standing in New York City. For example, the six-story store and office building at 167 Third Avenue (Fig.19) and the Ahrens Building (landmarked in 1992, Fig.20), which displays a late

version of the Romanesque Revival style.<sup>14</sup> His work illustrates his skill in combining various materials and in carefully integrating ornamental details into pleasing compositions.<sup>15</sup> However, the Harlem Casino he designed was a Gothic Revival commercial building, which distinguished itself from other great works. His commercial work demonstrates a straightforward and rational approach to architectural design.<sup>16</sup> The design of the exterior of the Harlem Casino reflects the contemporary trend of adapting historical architectural styles to the steel-framed building. At that time, architects in the late 19<sup>th</sup> century experimented with a variety of different solutions to the problem of how to “dress” the steel skeleton of modern commercial buildings. To this end, the Harlem Casino was a great example that epitomized the architectural debate.

After the first major renovation, the Harlem Casino was transformed into Loew’s Seventh Avenue Theatre (Fig.7) with 1600 seats, erected according to the plans of S. S. Sugar. The interior decoration designed by H.E. Stoner was richly decorated (Fig.6). It was one of the oldest theatrical structures in Manhattan.<sup>17</sup>

Admittedly, the only remaining structure of the Harlem Casino and the Loew’s Seventh Avenue Theater is the steel structure underneath the modern façade; its historical significance in terms of architecture and design can still be examined through historical photos and drawings.

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<sup>14</sup> New York (N.Y.). 1992. Ahrens Building, 70-76 *Lafayette Street, Manhattan: built 1894-95* ; architect George H. Griebel. [New York, N.Y.]: The Commission

<sup>15</sup> Ibid

<sup>16</sup> Ibid

<sup>17</sup> “Theatres and Their Decorations” *Architects' and Builders' Magazine*. Page 348-350, Volume 43, Issues 1-15 1899. New York, N.Y.: William T. Comstock

## 2. 2 Cultural Significance in Past

After the 1880s, this section of Harlem was a sedate middle-class enclave with a population that included many German families.<sup>18</sup> The Harlem Casino was an essential social place for them. It catered to various social events as a ballroom, a movie house, and a music hall which epitomized their cultural and social life. For example, Harlem Lodge, an organization of free and accepted Masons, held its reception and entertainment at the Harlem Casino on December 14<sup>th</sup> 1904 (Fig.21) and published a souvenir book in connection with the event (Fig.22).<sup>19</sup> Other historical evidence, such as the menus at Harlem Casino (Fig.23), the performance of Lillian Russell (Fig.24), and the illustration of the ball (Fig.25), all reveal Harlem Casino's cultural significance as a social place for the German community in various ways.

Moreover, its history as Loew's Seventh Avenue Theater is another chapter of social life in the community. As a theatre building, it not only served as a platform where people could appreciate melodramas, vaudeville and photoplays, but also as a medium for advertising high-end beauty services and even liberty bonds (Fig.26). To this end, the Loew's Seventh Avenue Theatre was a massive complex for multi-dimension social life. Its success even helped to finance the building of the larger and more sumptuous Loew's Victoria Theatre, which opened nearby on West 125<sup>th</sup> Street in 1917.<sup>20</sup> Although the physical structure of the Harlem Casino and Loew's Seventh

<sup>18</sup> "From Gotham Lost & Found: Loew's 7th Ave Theater" NYC Press, updated March 23, 2009, <https://www.fromthesquare.org/from-gotham-lost-found-loews-7th-ave-theater/>

<sup>19</sup> Freemasons. New York (City). Harlem lodge, n. 457. (1904). *Souvenir book of Harlem lodge, no. 457, F. & A. M.* Pub. in commemoration of its two-thousandth communication in connection with an entertainment and reception at the Harlem casino, 12th street and Seventh avenue, Wednesday evening, December 14th, 1904. Illustrated ... New York: The J. Grand Senia press.

<sup>20</sup> "Loew's 7th Avenue Theatre - 2081 Adam Clayton Powell Jr. Boulevard, New York, NY 1002 " Warren G. Harris, updated October 20, 2015, <http://cinematresures.org/theaters/16616>.

Avenue Theatre was demolished during renovations, its history within Harlem's cultural life can still be found in the materials mentioned above.

### 2.3 Current Cultural Significance

The history of the Greater Refuge Temple starts with a legendary day when the founder, Robert C. Lawson, was called by the lord - *"It was in the year of 1914 when Mr. Lawson accepted the word of God and was baptized in the name of Jesus and received the Holy Ghost. A supernatural event took place in his life, namely the miraculous healing of his body from Consumption."* He preached the apostolic doctrine in the Midwest until 1918.<sup>21</sup> The current congregation had its inception in the year 1919. Within a short period, the congregation outgrew its original worship place in a basement on 40<sup>th</sup> Street in New York City. The new place was in an area known as the Tenderloin and home to a large African American population, many of whom later moved to Harlem.<sup>22</sup> The bishop soon moved this young and thriving congregation to 52-56 West 133<sup>rd</sup> Street, but soon it became inadequate for this rapidly increasing congregation, so they moved to the site on 124<sup>th</sup> Street and Seventh Avenue in 1945. The following years witnessed the flourishing international work of the church, namely the establishment of the R.C. Lawson Institute in South Pine and North Carolina. With the Bishop's arduous and dedicated work, the influence of the church also reached Liberia, West Africa, the British West Indies, and the England. The local and international believers consider the congregation on 124<sup>th</sup> Street the "Mother Church of the Churches of Our Lord Jesus Christ."<sup>23</sup>

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<sup>21</sup> "Our Establishmentarian Bishop Robert C. Lawson," Church of Our Lord Jesus Christ of Apostolic Faith, Inc., updated October 20, 2015, <https://cooljc.org/about-us-2/founder/>.

<sup>22</sup> Ibid

<sup>23</sup> Ibid

The Greater Refuge Temple became a community-anchoring place as it continuously grew. The former theater structure served as a religious facility to house this dynamic congregation. As it is indicated by the vibrant appearance, the high level of energy in the church is described as *“a singing, shouting, head-bobbing, foot-stomping, full-throated crescendo which challenges any churchgoer to remain quiet, seated, and hands folded.”*<sup>24</sup> Nowadays, the congregation continues to thrive with its energy as a significant part of African American religious culture.

## 2.4 Current Architectural Significance

After the renovation in the 1960s, the Greater Refuge Temple became the most modern and beautiful church in the neighborhood. The architect for the interior and exterior renovation is Costas G. Machlouzarides, described as “a surprising architect of the audacious”.<sup>25</sup> His work has been audaciously contemporary both in the massing and the façade design. For instance, in his signature work - the Church of the Crucifixions in Harlem’s Sugar Hill (Fig.27) and the Calhoun School on West End Avenue(Fig.28) – they all share this extremely eye-catching appearance. Both the Episcopal Church of the Crucifixion and the Greater Refuge Temple was built in or near the historic district, contributing to the contrast between the historic neighborhood and the modern church.

The façade of the Greater Refuge Temple resembles other buildings such as the Metropolitan

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<sup>24</sup> “Greater Refuge Temple in Central Harlem,” Eunice Fried, updated October 13, 2019, <https://www.harlemonestop.com/organization/1058/greater-refuge-temple>

<sup>25</sup> “Streetscapes/Costas Machlouzarides; A Surprising Architect Of the Audacious” By Christopher Gray, updated June 13, 2004, <https://www.nytimes.com/2004/06/13/realestate/streetscapes-costas-machlouzarides-a-surprising-architect-of-the-audacious.html>

African Methodist Episcopal Church (Fig.29) in Harlem and the Temple Menorah (Fig.30) in Miami by Morris Lapidus, both built in 1962, four years before the exterior renovation of the Greater Refuge Temple. It is possible that Machlouzarides was influenced by these designs. The work of Morris Lapidus was described as “the architecture of joy”<sup>26</sup>, as it is usually defined as Pop Architecture. This corresponds to the Bishop William L. Bonner’s original vision to build a church, not with rigid solemnity, but full of joy. To this end, it is reasonable to argue that the design of the renovation of Greater Refuge Church was extensively inspired by the architectural language and spirit of Pop Architecture.

## 2.5 Significance in Urban Context

The Greater Refuge Temple is a successful Case of Renovation in the era of urban renewal in South Harlem. Starting from the 1950s, with the demographic change and the popularization of TV, the theaters in this neighborhood lost their popularity. Many of them were converted into churches, namely the former Lafayette theatre to the Williams Institutional CME Church, the former Lincoln Theatre to the Metropolitan African Methodist Episcopal Church, and the former Regent Theatre to The First Corinthian Baptist Church (Fig.31). These are all the architectural evidence of urban renewal under the context of demographic change.

The successful renovation also contributed to the renewal of 125<sup>th</sup> Street. In fact, it could be considered as part of the extension of the energetic streetscape. As the members of ARCH (Architects’ Renewal Committee in Harlem) stated in 1969 to describe their vision for Harlem’s main street,

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<sup>26</sup> Desilets, Deborah. 2010. Morris Lapidus: the architecture of joy. New York: Rizzoli  
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*“The controlled development of 125th Street could bring benefits to the community. Each project that is developed should be part of a larger process whereby black people generate manpower, information, capital, land and skills which are needed to gain control over their lives.”*<sup>27</sup> The Greater Refuge Temple, with its dynamic congregation and building, is a significant part for its people, community, and city.

### 3. Conclusion and Concept of Intervention

This research includes several dimensions of significance, but each still requires further investigation. Today, the significance of the Greater Refuge Temple mostly relies on its modern identity as an energetic African American congregation housed in one of the most modern and luxurious church buildings in South Harlem. However, its significance as a former symbolic culture center of the middle-class family, one of the experimental and successful steel structures, and one of the earliest theatre structures in Manhattan is usually neglected due to either the absence of architectural remains or the demographic change from a German American community to an African American community. The renovations of the building are a two-edged sword-like a palimpsest; it creates new layers of culture and history while covering part of them.

The possible intervention to this building may focus on highlighting its cultural and historical importance and contextualizing its past to fit in the changed community. Moreover, the intervention is supposed to keep with the former architects’ experimental spirit and the existing concept of Pop Architecture in terms of design. Given the analysis above, the proposed

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<sup>27</sup> Goldstein, Brian D. 2017. The roots of urban renaissance: gentrification and the struggle over Harlem.



intervention aims to echo the original façade of the Harlem Casino and Loew's Seventh Avenue Theatre. Made in pre-fabricated concrete panels in the same color sequence of the main façade and installed on the side facade (Fig.32), the abstract representation of the shape of the original Gothic Revival-style windows seeks to serve as a reminder of its cultural and historical significance. Hopefully, in this way, the Greater Refuge Temple would carry its thriving modern identity and rich history, contributing to Harlem with its unique significance.

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## Figures



Fig.01 The Greater Refuge Temple, Photo taken by author.



Fig.02 The entrance of Greater Refuge Temple, Photo taken by author.





Fig.03 The historic photo of Harlem Casino, Courtesy of New York Historical Society



Fig.04 The historic photo of Loew's Seventh Ave Theatre, Courtesy of New York Historical Society



Fig.05 The historic photo of Loew's Seventh Ave Theatre, Courtesy of New York Historical Society



Fig.06 The historic photo of Loew's Seventh Ave Theatre, "Theatres and Their Decorations" *Architects' and Builders' Magazine*. Page 355

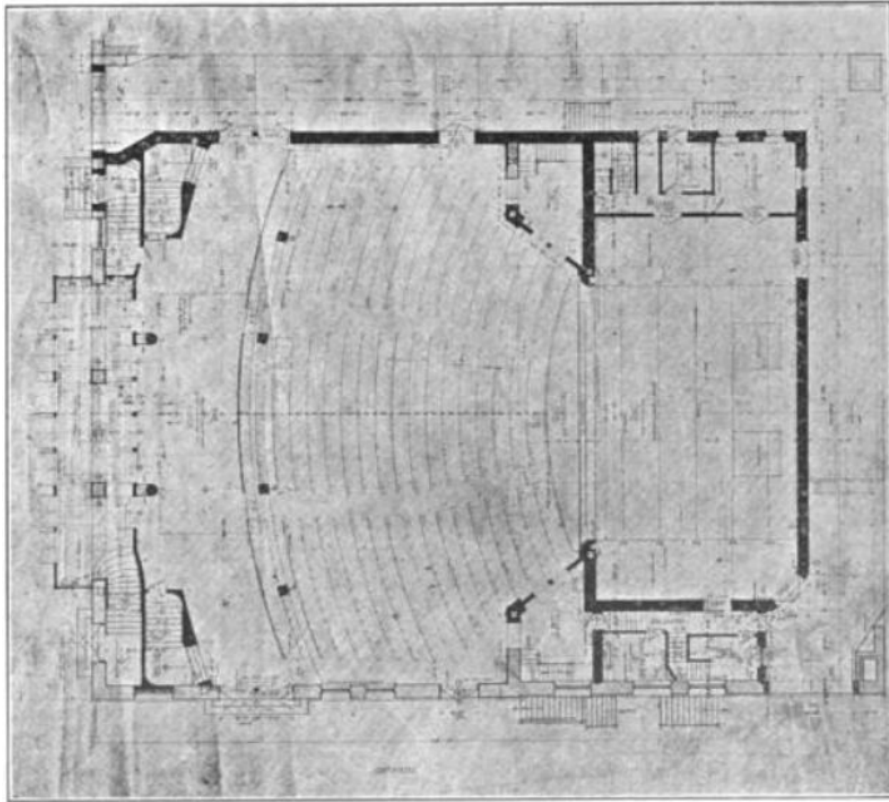


Fig.07 The historic plan of Loew's Seventh Ave Theatre, "*Theatres and Their Decorations Architects' and Builders' Magazine*. Page 354



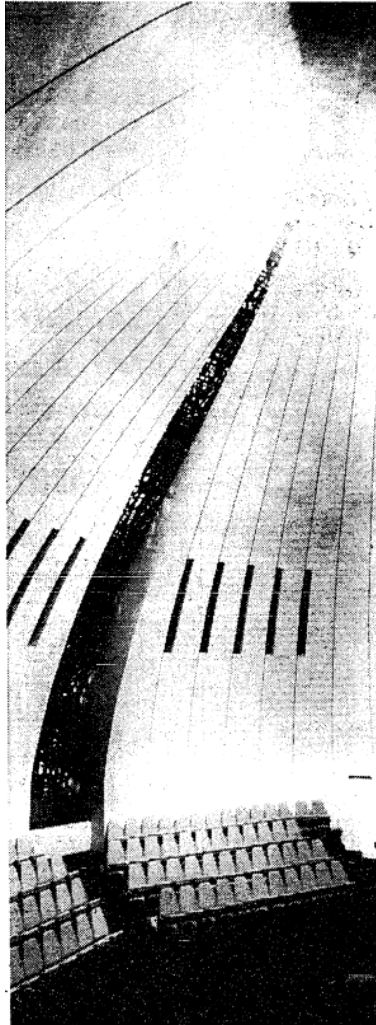
Fig.08 The historic photo of Loew's Seventh Ave Theatre in 1940, Courtesy of NYC 1940 tax photo.



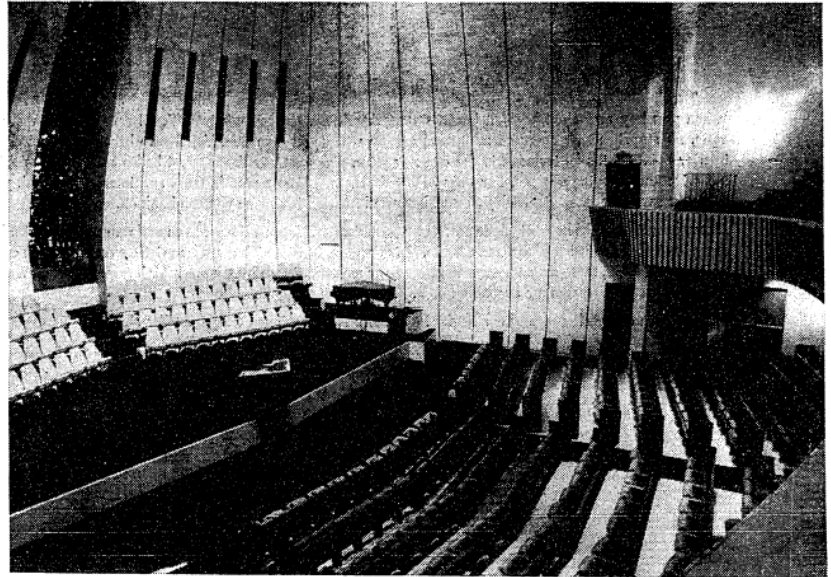
## Soaring Ceiling Built Into Former Casino on Seventh Avenue: Old Harlem Film Palace Now a Church

By THOMAS W. ENNIS

*New York Times* (1923-); Jan 15, 1967; ProQuest Historical Newspapers: The New York Times with Index  
pg. R1



## Old Harlem Film Palace Now a Church



Now holding church pews, auditorium above was once a Harlem movie house. Stained glass panel, left, rises from sanctuary to the soaring and brightly lit onion-shaped dome. The architect was Costas Machlouzarides.

By THOMAS W. ENNIS

An old Harlem movie house—the Harlem Casino, a music hall dating from the eighteen-nineties—has become a church with a new \$600,000 interior.

The three-story structure, on the northeast corner of 124th Street and Seventh Avenue, is now the Refuge Church of Christ of the Apostolic Faith, whose pastor is Bishop William H. Bonner.

The interior remodeling was done from plans by Costas Machlouzarides, a former Cypriote who is a graduate of Columbia University's School of Architecture. Exterior changes will await the raising of additional funds.

The interior of the movie house was stripped to its

### Soaring Ceiling Built Into Former Casino on Seventh Avenue

steel frame. Boxes and the second balcony were removed, as were the lobby and the ticket office. The seating capacity was increased from 1,556 to 1,650 and more open floor space was provided.

The church auditorium has a 50-foot ceiling, soaring into an onion-shaped dome of off-white plaster. A strip of richly colored stained glass rises from the baptismal pool in the sanctuary, at the base of dome, to the brilliantly lighted center of the dome.

Offices and conference rooms occupy what was once

the theater's mezzanine lobby space at the rear of the carpeted auditorium. Mr. Machlouzarides's renovations increased the usable floor area from 19,000 square feet to 33,500.

The 50-foot-high walls and the ceiling were designed to provide the best possible acoustics for the choir and organ, which play a major part in the church's ritual.

The plaster was set between steel channels that divide the walls into panels, helping to prevent cracking. The white plaster was painted

with an off-white enamel whose hard surface helps to reflect sound, while providing an easy-to-clean surface.

The rebuilt interior is one of the first major private rehabilitation projects undertaken for the benefit of Harlem residents in many years.

The Refuge Church is the central sanctuary and headquarters of the Church of Our Lord, which has parishes in other cities in the United States as well as in England, Africa, the Philippines and St. Thomas, Virgin Islands.

Another of Mr. Machlouzarides's projects under construction in Harlem is the Episcopal Church of the Crucifixion at 119th Street and Convent Avenue, an entirely new edifice.

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Fig.09 The interior of the Greater Refuge Temple, Courtesy of *New York Times*

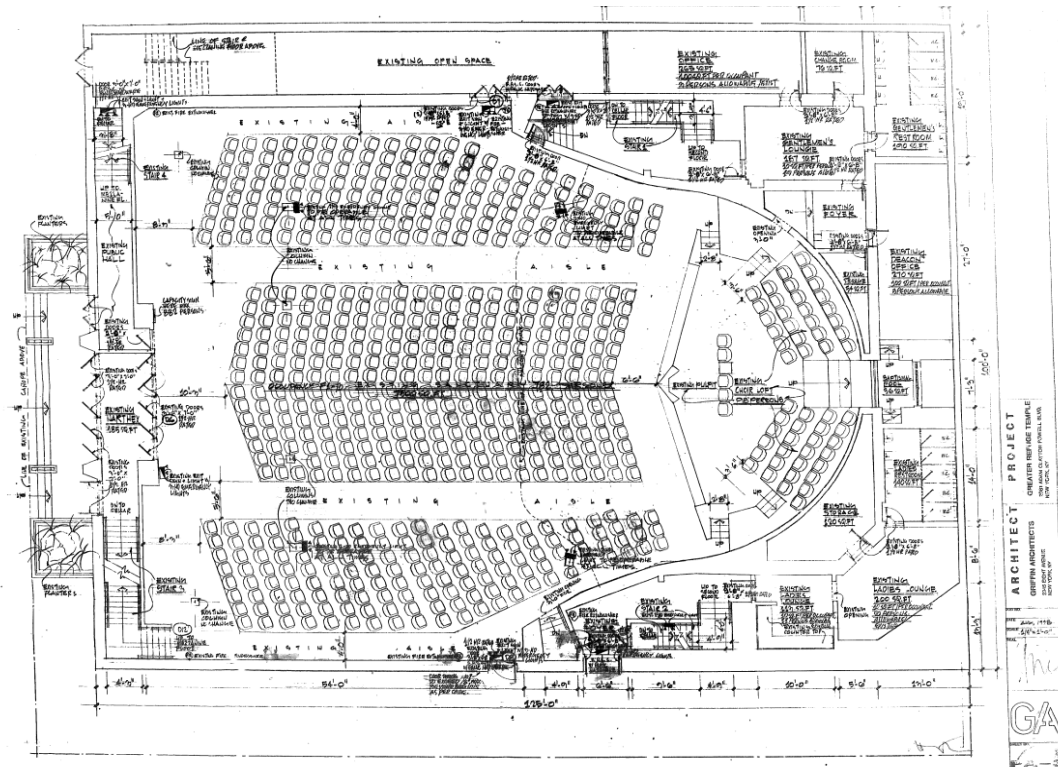


Fig.10 The interior plan of the Greater Refuge Temple, Courtesy of Municipal Archives



Fig.11 The proposed façade plan of the Greater Refuge Temple, Courtesy of *New York Amsterdam News*





Fig.12 The Greater Refuge Temple in 1967, Courtesy of Municipal Archives



Fig.13 The Greater Refuge Temple in 1980, Courtesy of NYC 1980 tax photo.



Fig.14 The greater refuge temple in 2007, Courtesy of

<https://www.flickr.com/photos/wallyg/1022990245>



Fig.15 The greater refuge temple in 2007, Courtesy of

<https://www.flickr.com/photos/wallyg/1022990245>





Fig.16 The greater refuge temple in 2007, Courtesy of <https://www.flickr.com/photos/wallyg/1022990245>



Fig.17 The greater refuge temple in 2019, Courtesy of <https://www.flickr.com/photos/wallyg/1022990245>

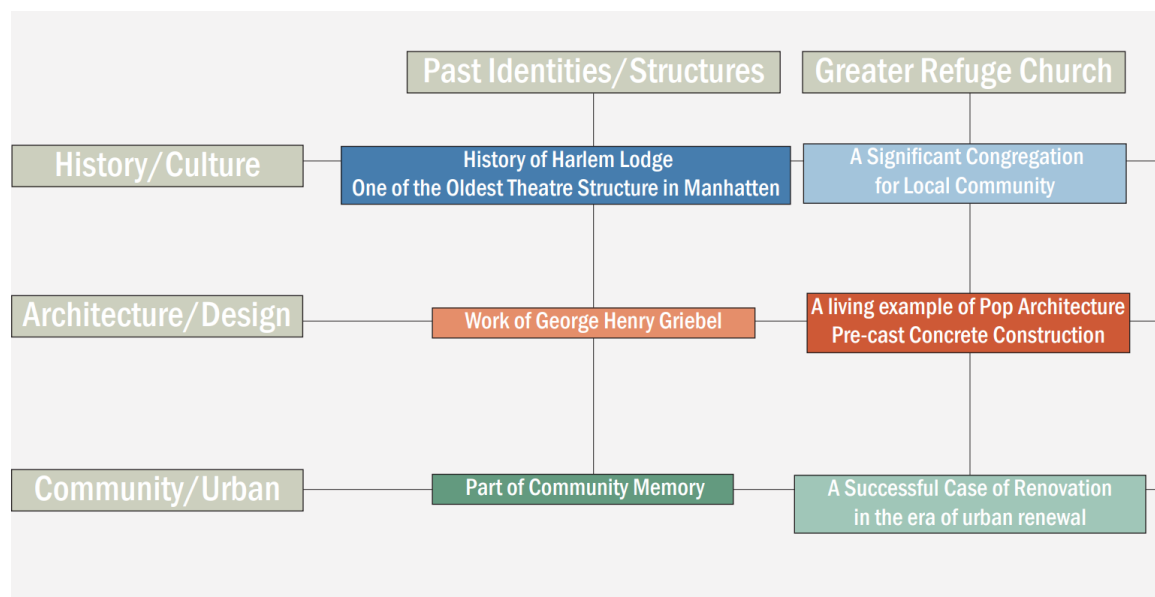


Fig.18 The significance statement, made by author.





Fig.19 The photo of 167 Third Ave, Courtesy of [https://streeteasy.com/building/167-3-avenue-new\\_york](https://streeteasy.com/building/167-3-avenue-new_york)



Fig.20 The photo of the Ahrens Building, Courtesy of New York City Landmarks Preservation Commission





OFFICERS OF HARLEM LODGE FOR 1904.

Fig.21 Officers of the Harlem Lodge in the Harlem Casino, Courtesy of *The Souvenir Book of Harlem Lodge*. Page 35.

<https://babel.hathitrust.org/cgi/pt?id=cool.ark:/13960/t7dr3f556&view=1up&seq=15&skin=2021>



Fig.22 Cover of souvenir book of Harlem lodge, Courtesy of *The Souvenir Book of Harlem Lodge*.  
<https://babel.hathitrust.org/cgi/pt?id=coo1.ark:/13960/t7dr3f556&view=1up&seq=15&skin=2021>

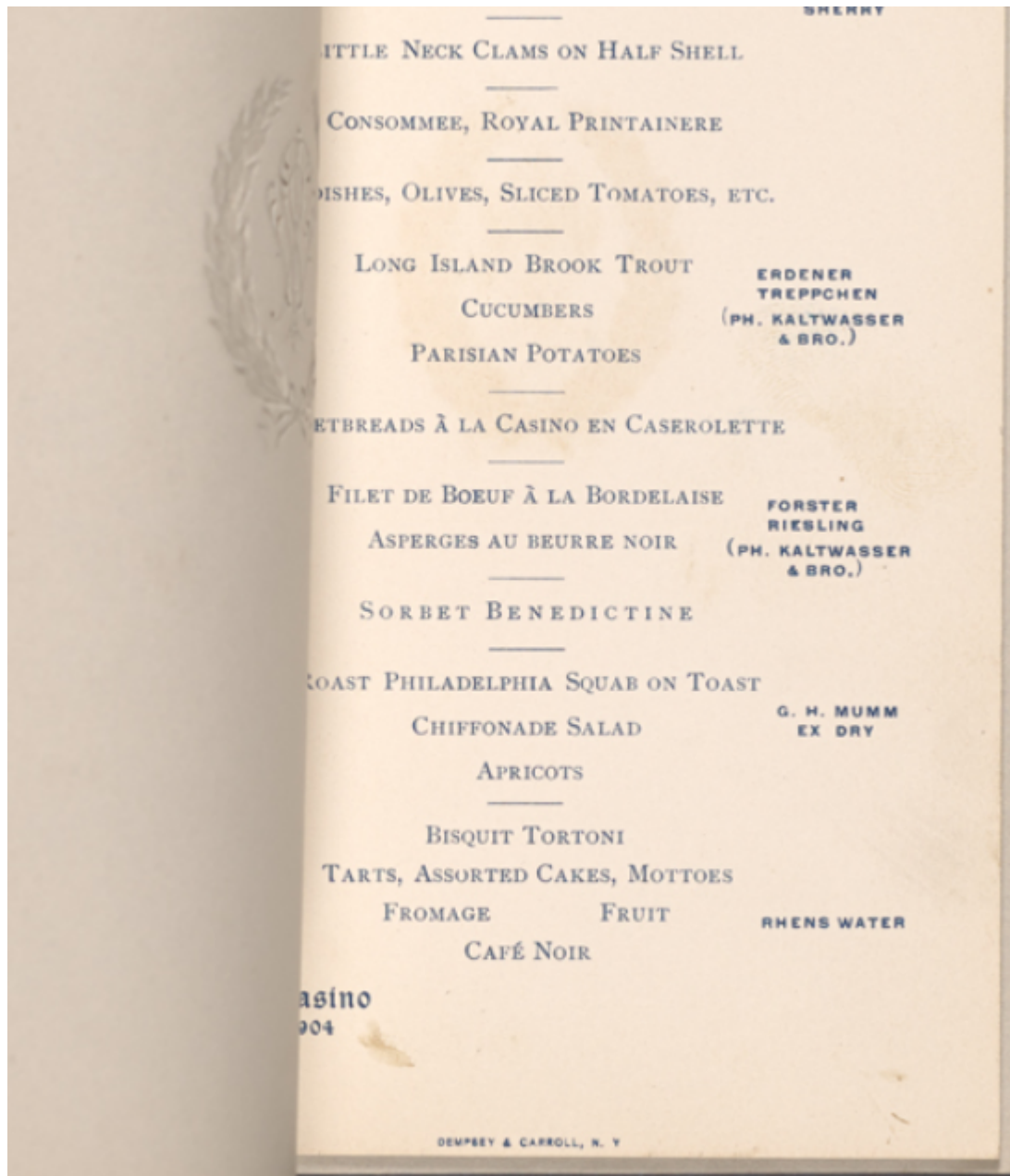


Fig.23 Menu of The Harlem Casino, Courtesy of the New York Public Library



Fig.24 Menu of Lillian Russell, Courtesy of the New York Public Library



Fig.25 The illustration of the local dances in the Harlem Casino, Courtesy of the New York Public Library



STRAUSS MAGAZINE THEATRE PROGRAM

## Give Our Boys a Show in the Theatre of War.

If they get a fair show, our American boys will convince the Kaiser that the air of Belgium and Northern France is bad for the German constitution.

That is what the Liberty Loan is for—to give American soldiers a show to win.

Every bond helps buy food, clothing and ammunition for an American lad "over there".

Every bond helps send him "over the top" with strength in his good right arm and courage in his heart.

Every bond helps chase the Germans back to Berlin and drives a nail in the coffin of Prussian autocracy.

**And unless the bonds are sold the war cannot be won.**

Do your share tonight. Buy all the Liberty Bonds you possibly can.

**Liberty Loan Committee**  
Second Federal Reserve District

LOEW'S  
SEVENTH AVE. THEATRE  
Seventh Avenue and 124th Street

**FIRE NOTICE**  
Look around NOW and choose the nearest Exit to your seat. In case of fire walk (not run) to THAT Exit. Do not try to beat your neighbor to the street.  
ROBERT ADAMSON, Fire Commissioner.

WEEK BEGINNING MONDAY EVENING, OCTOBER 15, 1917.  
Matinees Tuesday, Thursday and Saturday.

THE MESSRS. SHUBERT Announce  
**THE KNIFE**  
A Melodrama in a Prelude and Three Acts  
By EUGENE WALTER

Cast  
(in the order of their appearance)

Dr Robert Manning	Henry Mortimer
Miss Kate Tarleton, his fiancée	Oliver Wyndham
An Old Colored Woman, Kate's mammy	Caroline Newcombe
William Meredith, an attorney	Harry Mestayer
Dr. Louise Meredith, his sister	Kathlyn Tracey
George Scott, the assistant district attorney	William A. Norton
Ellis, Meredith's assistant	Gordon Burby
Stella Hill	Hazel Burby
James Bristol ("Second Sight Jimmy")	Cyrus Wood
A Nurse	Ada Davis

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

Quality in three-minute quantity

**BETWEEN  
THE ACTS**

Little Cigars

TEN FOR TEN CENTS

Thursday Matinee  
Oct 18<sup>th</sup> 1917  
With Faggie

STRAUSS MAGAZINE THEATRE PROGRAM

LOEW'S SEVENTH AVENUE THEATRE

700,000,000 sold last year.

ABSOLUTELY PURE!

GIVE THE YOUNGSTERS ALL THEY WANT.

**THE** wise advertiser is always on the lookout to place his advertisement where it will meet the eye of the wide-awake buyer. Don't overlook an opportunity to reach this class. This is the opportunity and the place. Telephone or write

FRANK V. STRAUSS & CO.  
Phone 3303 Savoy. 108-14 W. 42nd St.

Fig.26 Advertisement for Liberty bonds in the Harlem Casino, Courtesy of the New York Public Library





Fig.27 Church of Crucifixion, Courtesy of Costas Machlouzarides



Fig.28 the Calhoun School, Courtesy of Costas Machlouzarides



Fig.29 the Metropolitan African Methodist Episcopal Church, Courtesy of google street map



Fig.30 the Temple Menora. Courtesy of Morris Lapidus



Fig.31 Examples of theatres converted into churches. Image by the author





Fig.32 The proposed intervention of the Greater Refuge Temple, designed by the author