

HEY YOU KNUCKLE HEADS HEY YOU KNUCKLE HEADS  
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# Walking Down The Avenue

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# intro

It was the year 1996 when Dj Diamond K and Big Ria released “Hey You Knuckleheads,” a club classic that reintroduced pride and ownership in Baltimore that had existed for generations. The lyrics take you on a journey through our city, highlighting bustling black neighborhoods and the love we have for them. Pennsylvania Avenue, or as it’s affectionately called in this anthem “The Avenue,” has a rich and deeply-rooted history. The energy of these blocks has radiated into the hearts and homes of many residents from past to present. The purpose of this zine is to show the Pennsylvania Avenue we’ve all come to know and the future that has yet to be discovered.

--*Asia, Cheyanne, Antonio*

This zine was created by fellows enrolled in “*Baltimore’s Black Arts District: A Creative Archive*,” a Baltimore Youth Film Arts Program workshop that met in Spring 2020. The zine takes readers on a walk down Pennsylvania Avenue and side streets, stopping along the way to explore six sites:

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The Arch Social Club, 2426 Pennsylvania Avenue

Cumberland & Carey Park, Cumberland Street and North Stockland

The Avenue Bakery, 2229 Pennsylvania Avenue

Billie Holiday’s former house, 1421 Fremont Street

Upton Boxing, 1901 Pennsylvania Avenue

The Royal Theatre, 1329 Pennsylvania Avenue

**Front Cover By:** Cheyanne Zadia

## Pennsylvania Avenue's History: An Overview

In the 1800's, as Black families migrated from the South, many put down roots in a part of the city called Old West Baltimore, which was the original name for the area we now know as Pennsylvania Avenue.

Pennsylvania Avenue soon became a prominent entertainment district primarily owned by the Black and Jewish populations that would sometimes partner up in “salt & pepper” teams to run businesses. This “musician's paradise” thrived from the 1920's to the 1960's as a premier center.



*Image courtesy of the BYFA Creative Archive production team*

However, the late 1960's marked the beginning of the end of an era resulting from civil unrest after the assassination of Martin Luther King Jr, white flight to the suburbs, and urban renewal projects that displaced many Black families. Without the people and resources that made the area thrive, Pennsylvania Avenue fell into a state of disrepair.

“I don't think this area ever bounced back,” says the activist and spoken word artist Lady Brion (Brion Gill) who is working to bring art and opportunity back to the area. “It gained the narrative of being this crime-ridden area where you don't want to go, but that's just not the narrative that I see.”

*Pennsylvania Avenue and the Royal Theater,” c. 1940s, Roy McCoy Collection, Arthur Friedheim Library.*

*Peabody Institute of The Johns Hopkins University*

**-- Kaiy Muhammad**



Collage By: Asia Kenney

# \ Friend \



Collage By: Destiny Thomas

Friend: noun

One attached to another by affection or esteem

One that is not hostile

One that is of the same nation, party or group

My friend - bound by brotherhood and love,  
We grew up together but more importantly

We grew together

Little black boys who bloomed into strong black men  
Despite being planted in concrete and being watered  
infrequently,  
Despite the lack of sunshine and room to spread our roots,

We survived together

As kings we wear the crowns that have been bought and paid  
for

And wherever we feel fit to sit becomes our thrones,  
We carry big sticks as our journey is long  
And opposition rears its head far too often but

We persevere together

As we voyage, we guide  
And as we experience, we teach  
So that the passage is not as daunting for those behind us  
And lessons aren't lost in transition,  
The next generation will be stronger than the last.

-- **Antonio Eubanks**

## MOVEMENT//MOTION

Move.  
Breathe.  
Be.

Subway doors open.

Move.  
Breathe.  
Be.

Settle into this air. Be still. Be here.

Move.  
Breathe.  
Be.

Walk into the wave with me. Hear the  
voices loud. Hear the muffled sound.

Move.  
Breathe.  
Be.

-- **Asia Kenney**

## In Transit.

Traffic.  
Drugs.  
Habits.

A community forgotten  
and remembered.

Cold Summers.  
Cold Winters.

Bright futures dim.

Blue lights, flash lights  
Cop lights flashing

Flashing lights, lights, lights  
a District made anew

Arts Black as blue

For the youth.

For the old.

For the freedom of the soul.

Revitalize.

-- **Cheyenne Zadia**



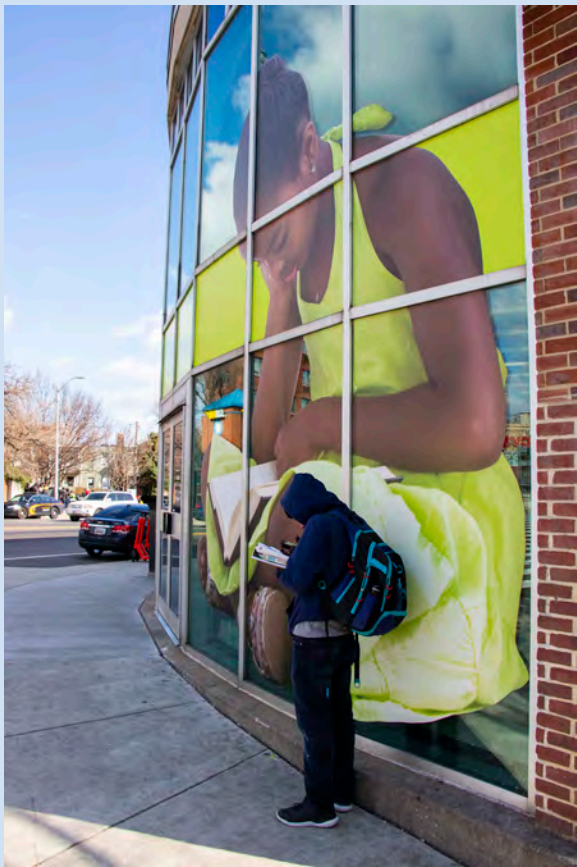
Photos by:

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**ANTONIO  
EUBANKS**







# Stop One: The Arch Social Club

2426 Pennsylvania Avenue



*Image courtesy of the BYFA Creative Archive production team*

## The Facts

1. *Founded: 1905*
2. *First members: Raymond A. Coates, Jeremiah "Jerry" S. Hill and Samuel I. Barney*
3. *Bragging Rights: One of the oldest Black social organizations in Baltimore*
4. *Incorporated: March 12<sup>th</sup>, 1912*
5. *Original name: The Cosmopolitans*
6. *The Future: Black Arts and Entertainment District, the first in Maryland!*



**Collage By:** Destiny Thomas

## When we visited the Arch Social Club,

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**Brother Tshamba** told us:

**“ The Arch Social Club is the oldest African-American social club in the United States of America. And it was created basically to help the community out...We support any organization that’s about the uplift of our community and our people. ”**

**“...when you’re working together creating things and you’re seeing what you’re building, that part’s the love. You’re putting love into it. ”**



*Image by BYFA Creative Archive production team*

**“ But the reason why everybody would go up on the Avenue was the excitement. You go on the Avenue, you’re going to see movie stars...all the singers...all the boxers ”**

**“ The Avenue was like Las Vegas... Harlem. ”**

**“ As you learn the history, we have to write it and put it in our own words, you know? If you don’t write your own history and put it in your own words, somebody else is gonna write your history for you and get it mixed up, but they may not understand your story, you know ? ”**



**Interviewing  
At  
The Arch Social  
Club**

On February 8th, workshop participants conducted intergenerational oral history interviews at the Arch Social Club to gain a **personal glimpse into life on Pennsylvania Avenue.**

We interviewed three elders—**Larry Washington, Matthew “Bay Bay” Williams, and Rosa “Rambling Rose” Pryor-Trusty**—who were all involved with Pennsylvania Avenue through performing, painting, or just existing.

We talked about their experience of Pennsylvania Avenue and how it contrasts with our own.

They spoke of **silk gloves and dapper suits** in the 1950’s-60’s, whereas we are familiar with jeans and hoodies that would have never been allowed in such a classy arts district after 7pm.

They spoke of **music pouring out of the jazz clubs, painters and photographers roaming the streets, thriving businesses, and a sense of community.** You can still find all these wonderful sights and sounds even if they are now more hidden.

They spoke of a vibrant past...then spoke of a **vibrant future.** Pennsylvania Avenue has recently been officially designated as an arts and entertainment district to create more art and opportunity, but as the elders reminded us,

**“We don’t expect you to do what we did in our era. That was us. You have to do your own thing..You’re going to have to start your own history.”**

Ultimately, the **future of Pennsylvania Avenue** will be decided by our generation.

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**--Kaiy Muhammad**



*Kaiy Muhammad and Matthew  
“Bay Bay” Williams*



*Images by BYFA Creative Archive production team*

## Rosa “Rambling Rose” Pryor-Trusty

“Well, my first memory [of Pennsylvania Avenue] was the way the people dressed was so unique. After 6 in the evening, everybody, men and women, was dressed to the nines. The women was dressed with their high heels, their dresses, their hats and gloves. Men would come out in their zoot suits with their shiny shoes and their hat cocked on the side their head, and they was dressed....There was clubs and restaurants on both sides of the street. And you could hear the music.”

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--Pryor-Trusty



*Image by BYFA Creative Archive production team*

## Matthew “Bay Bay” Williams

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*Image by BYFA Creative Archive production team*

“It was more like an entertainment center. People from all over the world. When I first saw Smokey Robinson of Motown and the Miracles was right on Pennsylvania Avenue....And Billie Holiday of course, you know, she had the mink coats and so forth like that. When you’re doing this thing of art, it’s not an easy gig but in one sense if you’re true to yourself and you decided this is what I’m gonna do, can’t nothing stop you from doing it....Most artists are ahead of their time.”

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--Williams

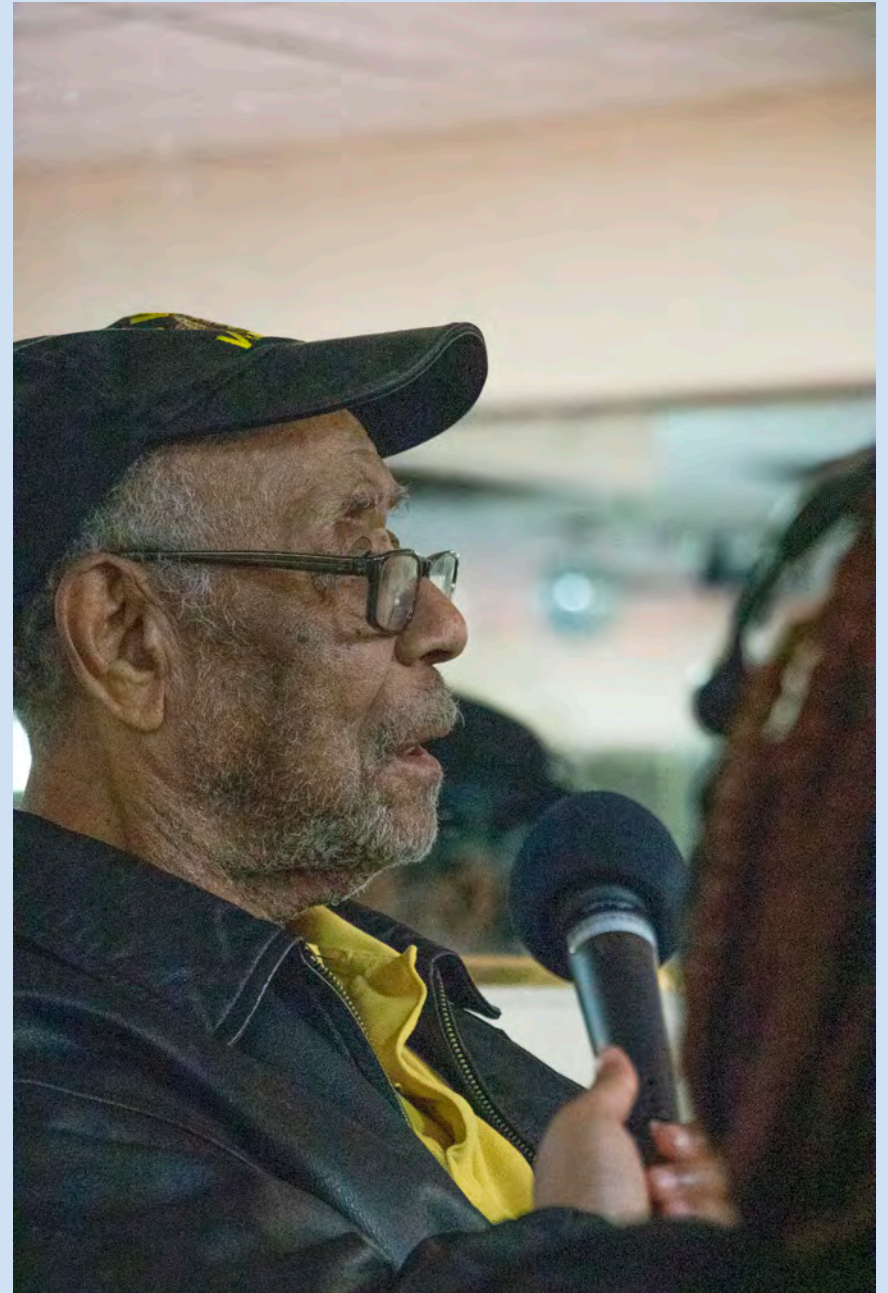
# Larry Washington

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“I’ve been with Arch Social ever since 1945. I was 21 years old. I just got out of the service. When I was growing up, there was night clubs that was open every night of the week on the Avenue because they had music. Just like Bourbon Street, you could go there any time. Any bar you want to go into they had a band or something or guy playing the piano. The atmosphere was a whole lot different. Everything was like family, you know?”

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--Washington



*Image by BYFA Creative Archive production team*

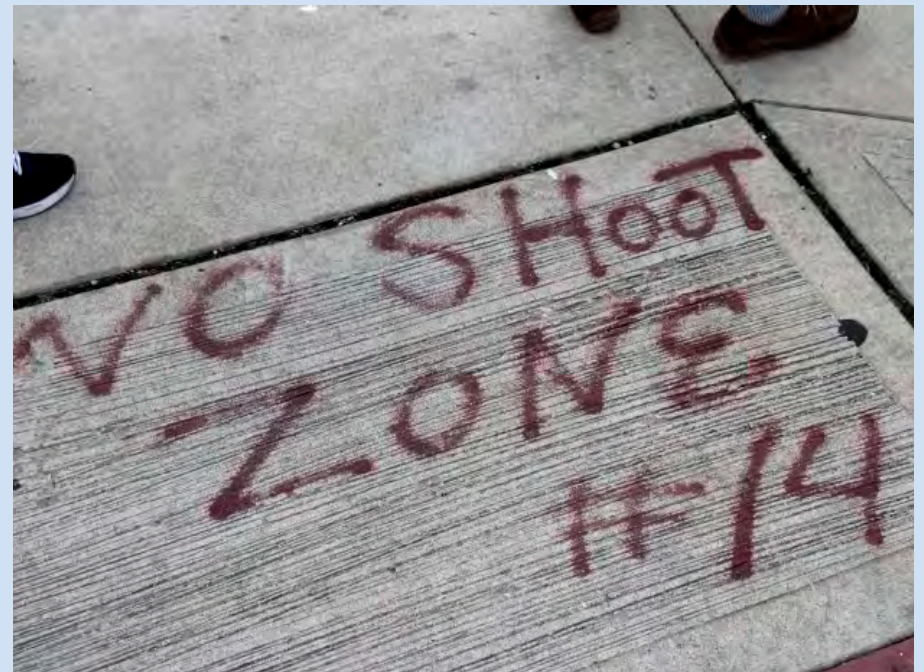


“What I look forward to is you all will replacing us. We done did our thing. Now it’s your thing. What you have to remember is to do it in a positive way because you want your children and your grandchildren to be remembered in life as good people. Things change from our era to yours. We don’t expect you to do what we did in our era. That was us. You have to do your own thing. The Avenue will never ever be like it was when we was growing up. So learning the history as you’re doing is a good thing, but you’re going to have to start your own history. But while you’re doing your history, remember your legacy.”

--Matthew “Bay Bay” Williams



Collage By: Destiny Thomas





## John Mayden:

John Mayden, born John Clark Mayden, is most known for his pristine photographs on the avenue. In 1970, Mayden began to dedicate himself to photographing urban life and spaces. Many of Mayden's photos show underrepresented black women, men, and children of Baltimore. Often the photos document residential areas or striking moments of everyday life. That is the essential beauty behind his photos: his ability to capture real people in real time. A few fellows from BYFA had the opportunity to speak with Mayden and watch his process. The results were phenomenal. We received an up-close reveal of John Mayden and how he captures his photos.



*John Mayden shows his street photography techniques on his medium format camera*



*John Mayden, at the Arch Social Club, discusses his street photography with workshop fellows*

*Images by the BYFA Creative Archive production team*

As Baltimore Youth Film Arts fellows, we had the opportunity to analyze some of John Mayden's work when we visited the exhibit "City People: Black Baltimore in the Photographs of John Clark Mayden" at the George Peabody Library. We chose a photo that spoke to us and were asked to say something about that photo.

We then created cyanotypes of Mayden's images, using digital negatives. Originating in the 1840s, cyanotypes were one of the first non-silver technologies used to create photographs. Adopted originally as a "blueprint," our cyanotypes are a re-imagining of Mayden's images. Their blue color and historic use in architecture are an acknowledgement of the importance of Pennsylvania Avenue's built environment. The following is a compilation of our cyanotypes and thoughts on the photos on display. -- Shemiah Morris

AYDEN



*I see myself in her. She seems like she's gazing, dreaming. Although I cannot see her face I can feel her spirit through the photo. She seems like she is looking for better days but also appreciative of the moment. There is strength seen in the photo. The young lady is holding on to the doors, but also seems as if she is holding onto hope.*

*-- Shemiah Morris*

JOHN MAYDEN



*This portrait holds substance both figuratively and literally. The setting shows an empty bottle of liquor and I can see the drunkenness in the father's demeanor. The mother and father look protective over the girl. If the father was a gun, the mother is a bullet. The mother's eyes say a lot. This image shows a disturbed numbness.*

*--Cheyanne Zadia*

JOHN

EN



JOHN MAYDEN



*The 'Greatest City in America' is visible against the black... it stands out. The woman sitting at the end of the bench - her body language and her choice of seating implies that she subconsciously agrees. The wall hides the city, but the top of the city buildings peek over. I chose this photograph because I was drawn to the woman's 'nonchalant' behavior. I like how she was on her phone while ignoring the photographer. This photo reminds me of black woman culture.*

*--Tiara Hollins*

*I chose this photo because, to me, it captures Baltimore in one shot. Growing up in Baltimore, I'm familiar with not having fans during the summer months. It's common to have the windows open and sit by them. That's how you would talk to your friends if you were on punishment or just to see what was happening outside.*

*--Sonya Johnson*

JOHN

JOHN MAYDEN



*The urban gentleman reminded me of my grandfather. He had long hair and always wore hats. He dressed in all different types of suits and silky linen. This photo also reminded me of elderly people I may encounter on the street. They give me wisdom.*

*-- Destiny Thomas*

JOHN MAYDEN



JOHN MAYDEN

*I looked at this photo and felt anger because that is the emotion he seems to be portraying.*

*--Ke'vontay Gulliver*



JOHN MAYDEN

JOHN MAYDEN



*Despite the class consensus, this photo represents integrity over despair--or at least integrity within despair. Her head was not bowed, her shoulders are not slumped; she is in control of her surroundings. It's easy to get distracted with the black historical narrative of pure sadness and discontent. We must remember that people find strength in the darkest of hours.*

*--Kaiy Muhammad*

*Woman is me  
 Woman is me  
 I am crossed legged and has laid, yes.  
 Stories are told me, the universe molded  
 in me.  
 In this body you have found wonder.  
 Woman is me.*

*-- Asia*

*At first glance, I initially thought  
 'disillusioned.'*

*The woman seemed resigned and familiar with weariness. The more I looked, the more the photograph morphed into something different.  
 Ownership*

*--Dominique Holder*

JOHN MAYDEN

JOHN MAYDEN

# Stop Two: Cumberland & Carey Park

Cumberland Street and North Stockland



*(Cumberland and Carey Park)*

**Community.**  
**Purpose.**  
**Resource.**  
**Identity.**

These are the four words that come to mind as I try to describe this park.

Before entering, I saw a red heart draped and weaved into the chain link fence. I instantly felt the urge to take a photo and as I did, I saw something that would foreshadow what I'd be walking into—love. There it was. The words in sparkling silver letters barely hanging onto the heart shape ornament itself. But this was not the kind of “love” that requires an “I love you” as affirmation, but the kind of love that wants to cultivate a safe space for you to grow. I saw this emotion manifest as I walked around and observed this park.

**--Tiara Hollins**

*Image by the BYFA Creative Archive production team*

# Stop Three: The Avenue Bakery

2229 Pennsylvania Ave



Collage By: Destiny Thomas

**You can look through the glass window and observe him making the dough, making the rolls, putting it in the oven, pulling them out and people standing in line to get those hot rolls like your mama used to make.**

**-- Rosa Pryor-Trusty**



*Ke'vontay Gulliver under historic mural outside the Avenue Bakery”*



*Avenue Bakery owner James Hamlin talks to fellows about Pennsylvania Avenue history*

The Avenue Bakery is a historical place on Pennsylvania Avenue which was built from the ground up by the owner James Hamlin. You would see him through the glass doors in the bakery's kitchen making the rolls all by hand with love and passion. James used his Avenue Bakery to create new memories. He brings the community back together through live entertainment, stories to share, and much more -- all free of charge. You too can become a part of the community and continue to help keep the bakery's memories alive by visiting and trying one of his famous "Poppay's Rolls."

--Sonya R. Johnson

# The People's Music



Image by BYFA Creative Archive production team

# The People's Music:

## Marching Band & Jazz

Jazz and what I do in marching band relate a lot—from improvisation to a sample melody that goes on and on. Baltimore community style marching bands aren't like any other marching bands out there. We have our own style. We are more based around club and soca style playing. Soca is based on island styles of music coming out of places like Trinidad.

Baltimore's community marching bands are full of our personality and mood.



*Bubby Johnson's brass section performing at Dunbar graduation dance, 1941, from Roy McCoy collection, Arthur Friedheim Library, Peabody Institute of The Johns Hopkins University.*

*Roy McCoy was a Jazz trumpeter in Baltimore, he was active in the 30's.*

In the middle of the drum line is the multiple line. They are called multiples because they all have multiple drums, ranging from three up to six drums they have to carry at once and play. They are the improvisation part of the line. Jazz has a lot of feeling when they groove or play that one progression and that one musician on stage just goes for it and rocks. That one talented person becomes that bright star that makes everything more enjoyable.

They will play what they are feeling or thinking about. When you think, you make amazing sounds but it takes awhile for the audience to hear you or get to know you because you're kind of stuttering. But when you play what you feel it turns heads. Most musicians love playing feelings more; it puts more of your personality in the music.

The rest of the band is supposed to play their part and relax a little bit. They are being heard but they are playing under the star. If the band does it right, their star will feel more free and play her heart out. This is the best part of jazz and marching band. Hearing that one person play what they're feeling makes you, the audience, feel what she's feeling. She is to make her instrument cry, not talk, not sing, but cry. When that instrument cries, it's the best feeling in the world... "Oh my God, it sounds so good!!!" And her just bouncing off of what the other musicians are playing is great. Now it's good to make the instrument talk or sing but making it cry, aww man, that's the best.

# The People's Music:

## Marching Band & Jazz

I see the instruments like this: bass drum, snare drum and cymbals are the drummer in a jazz band. They are the beat and tempo. Deeps is the upright bass or bass guitar in jazz. They are the glue of the band. He creates the groove and connects with the drummer. The piano relates the trips in marching band. That is the ride and atmosphere of the band; he gives that groove a more in-depth feel so you can better understand the bass and deeps. The bright light of the band is whoever wants to be it. It can be any instrument.

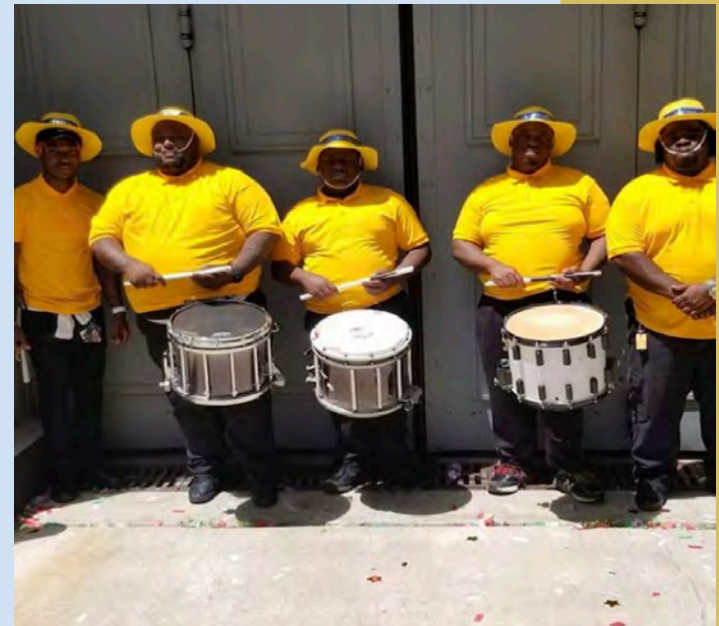


*326th Army Band, c. 1940s, from Roy McCoy collection,  
Arthur Friedheim Library,*

*Peabody Institute of The Johns Hopkins University*

For jazz it's more likely a horn like trumpet or saxophone -- it doesn't have to be though. But in marching band, it can literally be any of the high drums: quads, timbales, quintos, or even roto toms. It depends on who wants to rock. Jazz and Baltimore community style marching bands have a lot of similarities but the improvisation is the best one.

-- Ke'vontay Gulliver



*Baltimore Go Getters x Mass Destruction x Baltimore  
Allstars Drummers unite for fun*

*Image courtesy of Ke'vontay Gulliver*

# Stop Four:

## Billie Holiday's Former House

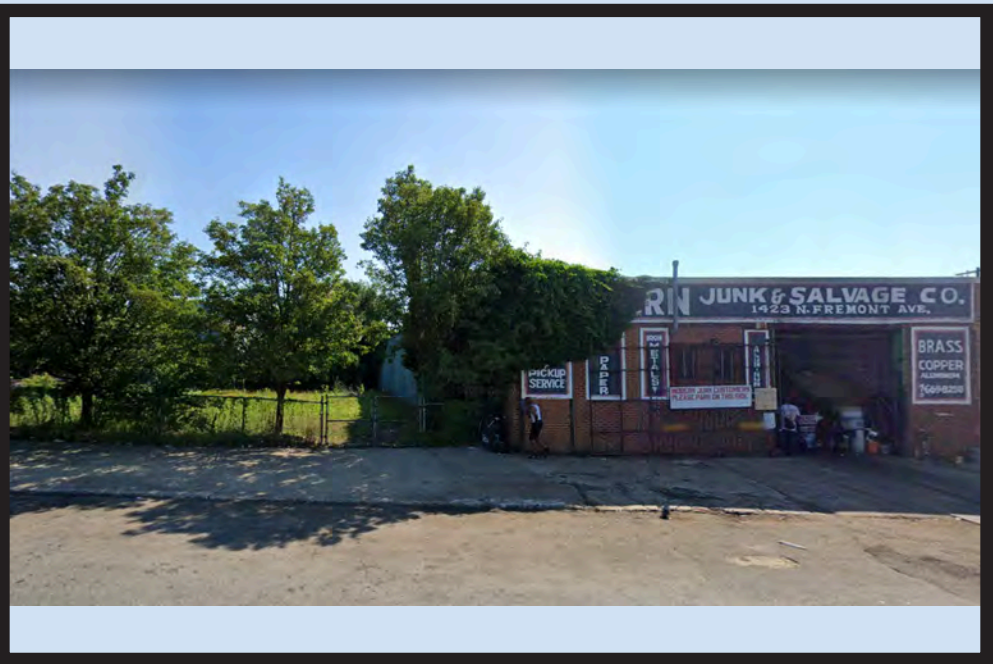
1421  
Fremont Street

1421 Fremont Avenue was the home of Billie Holiday. Billie Holiday was a jazz musician who had a very beautiful voice and amazing personality. Her music inspired others and addressed a lot of problems. She is most known for her painful song “Strange Fruit,” published in 1939. Her music career reached 30 years before she died in 1959.

Her home at 1421 was demolished and is now an open gated field. When we visited the Arch Social Club to conduct oral histories, club member and historian Brother Tshamba stated, “as you go down Pennsylvania Avenue, you wanna get to Triangle Park. Right across from Triangle Park is St. Peter Claver Church. That’s historic. And the reason why I say it’s historic is because that was the church that Billie Holiday and her mother was members of. They lived across the street from the church. You know where the junk yard’s at? Billie Holiday had a house right next door.”

Now her home is gone and the land it sat on is left alone empty next to a junkyard -- but a few blocks down the avenue, near the former Royal Theatre, is a monument to Billie Holiday.

-- Ke’vontay Gulliver



*Google Maps Photo of Billie Holiday's Former House*





# Stop Five:

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## Upton Boxing Center

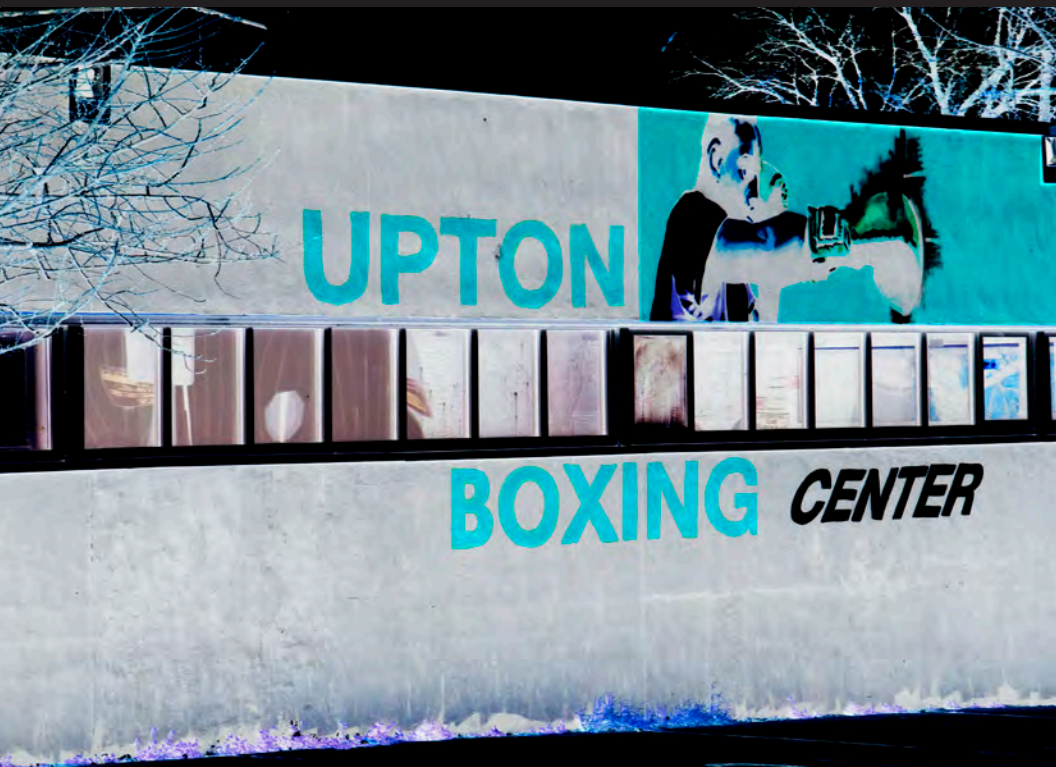


Image by: Antonio Eubanks

We love with our fist  
Birthday licks  
Marching  
Arms High  
Nails to Palm  
Thumbs concealing struggle  
Symbolic of what we stand for  
What we love  
Who we are  
They put us in boxes  
We spazz our way out  
K.O

--Cheyanne Zadia

# Stop Six

## The Royal Theatre

1329

Pennsylvania  
Avenue

“It was a movie theater. It was a big, high-top stage with drawn – big, drawn, heavy duty drapes, red drapes that they opened up when the people appear on the stage. It was like rows and rows of seats that went up from the floor all the way up. Maybe like the Meyerhoff, you know. It’s like theater seating. So that’s the way it was. Entertainers was introduced and came on the stage. So that’s how that was.”

--Matthew “Bay Bay” Williams

# The Royal Theatre



*“Composite photograph of Tracy McCleary’s musical ensemble the Royal Men of Rhythm performing at the Royal Theater,”*

*c. 1950s, Roy McCoy collection, Arthur Friedheim Library, Peabody Institute of The Johns Hopkins University*

- 1.** Opened as the 1,349-seat Douglass Theatre in 1922. Renamed the Royal Theatre in 1925 with vaudeville and movies, catering to an African American audience.
- 2.** Musical talent featured at the theater: Stevie Wonder, Billie Holiday, James Brown.
- 3.** One of the stops along the “Chitlin’ Circuit.”
- 4.** During the 1940s, 50s and 60s, there were three or four clubs in each block from Biddle Street to North Avenue. All of them featuring live entertainment.
- 5.** The Royal was torn down in the 1970s to make way for an urban renewal project.
- 6.** Where the Royal Theatre once stood is now a grass field, the only remnant being a marquee standing in the lot’s corner. A statue of Billie Holiday stands across the street.

**Matthew “Bay Bay” Williams and Rosa “Rambling Rose” Pryor-Trusty told us about the Royal Theater:**

“They would show the movies during the weeks, whatever, and then when the entertainment show come then they showed the show. And they used to call it a Chitlin’ Circuit because they were all over the country, all over the South. Every place had that. And Raleigh and Atlanta and the different states. But the Royal, Baltimore has always been a test market. So whatever you can sell here 20 percent will go 100/200 percent any place else. So a lot of talent was broken in in Baltimore even before it got to the Apollo because this was a test market. The test market, you see.”



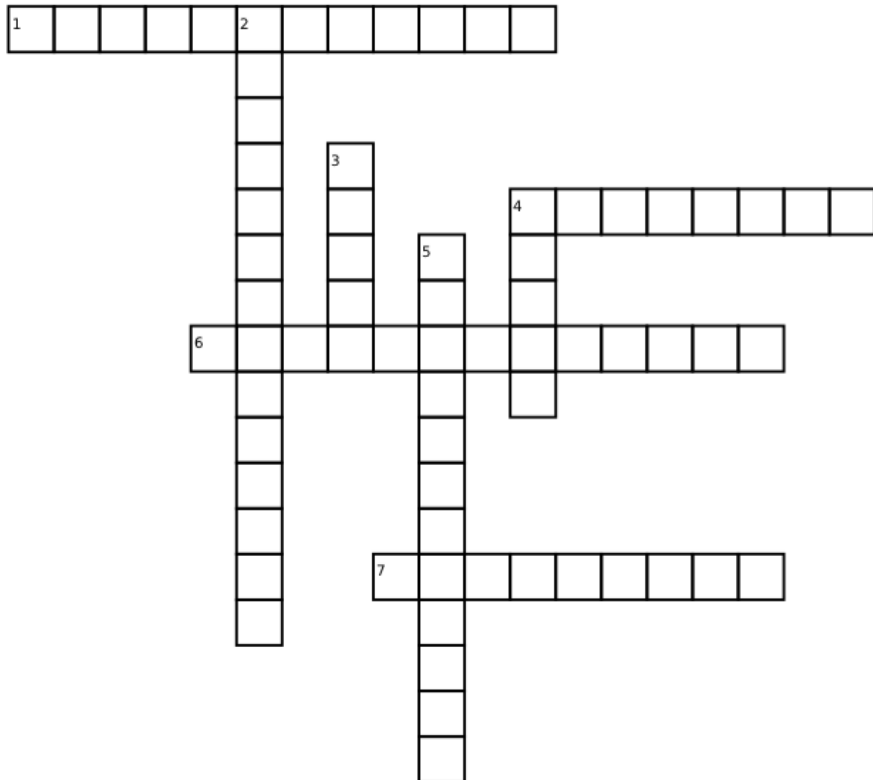
*Image by BYFA Creative Archive production team*

**Roy McCoy recalled,**

“It must have been around 1936 or 1937...That’s when I had a big surprise...Louis Armstrong was coming to the Royal Theatre. See the only thing that happened at the Royal was big time. One of the trumpet players was late and couldn’t make it. So they called down and had to get a replacement. Well, the union called me. So I’m sitting up behind Louis Armstrong and he’s playing notes that I used to be up front listening to. That was really exciting.”

-Interview with Roy McCoy from the Peabody Archives of the Arthur Friedheim Library. Date of interview: August 12, 1996.

# The Avenue Crossword Puzzle



## Across:

1. Skating Rink on the Ave.
4. The Response to the Death of Freddie Gray
6. Lady Sings the Blues
7. Poet and Founder of the Black Arts District

## Down:

2. Oldest Black Men's Club
3. Famous Theatre on the Ave.
4. Baltimore's Premier Boxing Gym
5. Has the Best Hot Buns on the Ave.

# Hey You Knuckle Heads: Here's a Word Puzzle

GMSKZEPJRYTHOMKEJCTEATMFOYTZPU  
 QFGESISWYLNNOGWCFVBM LCPWQPETO  
 RLQNORTHANDPIALAMEDAQTFBAMO OMT  
 AAMNTYPPARKHEIGHTSGF SVFCEGPCWP  
 NGUVFGFPCESSGGBYORKRDQXGDBGUEEG  
 DHHMIFPHUKKUFSSISQLCUYJSVNCLDTC  
 GOHWARLWWHO OASAIEISWYPAUOAAODT  
 WUUF TSI GRGUSTGQNV TUBFGRARVRNWC  
 RSFWESTPORTCBIDCJTOESVAATUGIBQ  
 YESNWLABAGWAQYXLVBFRRKTVHQ RATS  
 QPUJADOEKHLTWMSAJEINNYORACODWO  
 YIJKFJMLMTGONIOINTKIWFGBNHVCGV  
 VFQVWUKLOORN XAPRFHBCCCAGDAETZG  
 RZMEHSIYHFESLBZNV EWEHNJLSKNCF  
 RNORINMXYIEVKDGPWLOS AEO MOEIH LT  
 HHUZTXLMWDNIPXPRAALTVRRUNATZMZ  
 KSNSEJROKWM LTI ZEGNFRIRTRGNIBQO  
 TQTTLXORRAOLDCE SZDSEKYHPADV KEM  
 FRSMOTSAXRUEUXLTILTEJHAHNBOOCY  
 PCTQCVEVGWNNVUGOMARTCIN YDILFTL  
 ANRDKBDIKITVMJANIFEKYLDHDDYVHS  
 RSEWAF AASCSEUJRSDAELBLDOODZNR A  
 KXEXWGLTAKTVUGRTDYTF AEUMFLRRLN  
 SFTPSCEWLMYWEQIRLEYIRTKEIEXVMD  
 IHQIIFYUITGZWXSEETMMCFEMESOAKT  
 DEUWHUJPSFCCEEEOEYTWOLQLULTVNSO  
 EGSSPRMPBQFIZTNTKEH IAPAKDRRQDW  
 QZGKLNORTHBEND OYHEKXYZNTCEDKRN  
 I WALBROOKACHNZ OFSLZSYSDHCEZTVS  
 KUEDMONSONANDPULASKIZMXIOTCVFU

# Word Bank

Sandtown  
 North and P  
 Park Heights  
 R and G  
 Whitelock  
 Cherry Hill  
 North and Long and Dofield  
 Murphy Home  
 EA  
 Greenmount  
 Barclay  
 Walbrook  
 JCT  
 Popular Grove  
 EV  
 Flaghouse  
 LT  
 28th  
 Tivoly  
 Alameda  
 Mount Street  
 Edmonson and Pulaski  
 Saratoga  
 Garrison  
 North and Dukeland  
 Westport  
 Cedonia  
 Parkside  
 Moravia  
 Sinclair  
 Wolfe Street  
 Middle  
 Chase and Biddle Street  
 York Rd  
 Preston Street  
 24th  
 Bernice street  
 21st  
 20th  
 Bethel and LaFayette  
 North Bend  
 Catonsville  
 Warwick  
 Rosedale

# Baltimore's Black Arts District: A Creative Archive



*Image by BYFA Creative Archive production team*

This zine was created by fellows enrolled in “**Baltimore’s Black Arts District: A Creative Archive,**” a Baltimore Youth Film Arts Program workshop that met in Spring 2020. Working with the instructors, themselves historians and artists, fellows explored the past and present of Pennsylvania Avenue, Baltimore’s newly designated black arts and entertainment district. They visited and engaged with the location in person, conducting oral histories with elders at the Arch Social Club, making photographs of individuals and historic sites on the street. They also took a deep dive into Pennsylvania Avenue’s history using historic photo processes and examining archival documents from the collections of Johns Hopkins University, including oral history transcripts, historical photographs, newspaper archives, and the black and white street portraits of the Baltimore photographer John Clark Mayden.

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## **Publication Design:**

Markele Cullins and the BYFA Creative Archive production team

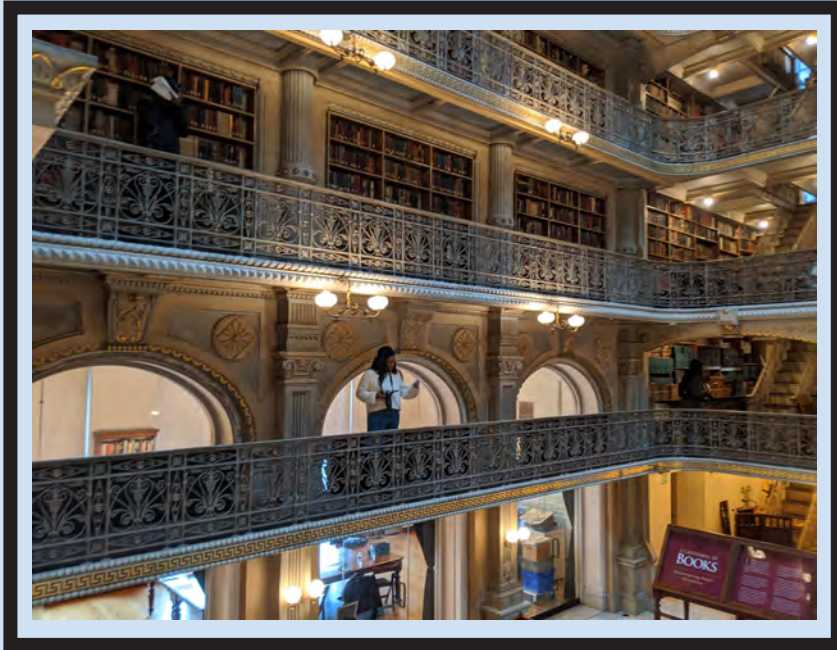
# Baltimore's Black Arts District: A Creative Archive



*Images by BYFA Creative Archive production team*



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*Image by BYFA Creative Archive production team*

*Images of the Baltimore Youth Film Arts fellows researching, learning, and creating at the George Peabody Library, Johns Hopkins Special Collections, the John Mayden City People exhibition, and the Arch Social Club*

## **Thank you to:**

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