

United States Department of the Interior
National Park Service



734

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Ebenezer Missionary Baptist Church

other names/site number Isaiah Temple

Name of Multiple Property Listing N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 4501 S. Vincennes Avenue not for publication

city or town Chicago vicinity

state Illinois county Cook zip code 60653

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D

[Signature] 9-1-16
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Illinois Historic Preservation Agency
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

[Signature] 10.24.16
Signature of the Keeper Date of Action

Ebenezer Missionary Baptist Church
Name of Property

Cook County , Illinois
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

<u>Contributing</u>	<u>Noncontributing</u>	
1	0	buildings
0	0	site
0	0	structure
0	0	object
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION/Religious Facility

Current Functions
(Enter categories from instructions.)

RELIGION/Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19th & EARLY 20th CENTURY
REVIVALS: Classical Revival

Materials
(Enter categories from instructions.)

foundation: Limestone
walls: Brick
roof: Asphalt
other: Limestone

Ebenezer Missionary Baptist Church

Name of Property

Cook County , Illinois

County and State

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The majority of information contained in this nomination was from the Commission on Chicago Landmarks -- Landmarks Designation Report: Ebenezer Missionary Baptist Church -- prepared by the Historic Preservation Division Staff, Department of Housing and Economic Development, June, 2011.

The Ebenezer Missionary Baptist Church was originally constructed in 1899 as a synagogue for the Isaiah Temple congregation. Located on the southeast corner of 45th Street and Vincennes Avenue in the Grand Boulevard community, the Classical-Revival style house of worship has a prominent pedimented roofline and a dramatic clear-span auditorium. The building also includes an attached two-story annex, built at the same time as the synagogue and originally used as a Sabbath school, containing classroom, library, office and dining facilities. Both parts of the building have rough-coursed Joliet limestone foundations and wood-framed roof, ceiling and floors. The exterior walls are load-bearing masonry faced with tan face brick. Characteristic of the architect Dankmar Adler's work from this period, the exterior walls have a very planar quality with limited use of limestone trim. The complex also includes the Dr. Frank K. Sims Education Center from 1965. Located to the south of the church building, with a small hyphenated attachment, the education building is a non-contributing addition.

Narrative Description

The Church Building

The church building is a 42-foot-tall structure with a square footprint measuring approximately 93 feet on each side. Facing west onto Vincennes Avenue, the primary facade features a central bay topped with a prominent gable flanked on either side by a pair of two-story pavilions with arched windows and balustraded parapets. Entry to the building is through a Classical Revival-style portico with four Ionic columns topped with an entablature and balustrade, all in carved limestone. This portico frames three arched entrances, each containing a pair of doors topped with half-round stained-glass transom windows. The words "Isaiah Temple" are carved in a limestone panel above the portico. Above the central portico is a large arch with quoined limestone voussoirs. This arch was infilled with brick at some point in the more recent past, however, the original stained-glass window remains behind the brick and is visible from the organ loft.

The north elevation of the church building facing 45th Street contains three tall stained-glass windows topped with quoined arches. Like the front, this elevation rests on a limestone plinth and is topped with a prominent gable. The corresponding south elevation has the same fenestration pattern as the north. However, it is clad in common brick, as it was historically obscured by a neighboring building. Similarly, the east elevation of the church building is mostly obscured by the attached classroom annex, though the upper portion of this elevation reveals a projecting semicircular clerestory bay above the apse with five sash windows with clear glazing.

Though it was converted from a synagogue to a church early in its history, the original drawings of the building show that the auditorium interior has changed little from its original design. The auditorium's main floor and "horseshoe" gallery combine to seat 1,200. The focal point of the interior is a raised dais

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

framed by a half-domed apse. Later changes to the auditorium include the removal of the Torah ark at the center of the apse and the addition of a painting in the dome of the apse with a Christian religious theme. The apse is decorated with a painted image of Christ and the Apostles, which, while not original to the building, appears to date from early in Ebenezer's ownership of the building. A separate lobby with attached vestibules is located between the auditorium and the entrance portico.

The auditorium ceiling consists of a large elliptical vault with cross-barrel vaults, set perpendicularly to each other. The large vault spans north to south across the seating area and has large corbelled brackets where the ceiling and walls meet. The smaller vault spans east to west between the organ and choir loft and the apsidal dome above the sanctuary. Featuring wood-framed structural members with minimal steel-rod reinforcements, these soaring clear-span vaults reflect Adler's pioneering expertise as an engineer. The auditorium interior exhibits three particular characteristics of such Adler-designed spaces: first, the seating is raked, in an incline that rises upward, with the rows curved in an arc around the raised dais. Second, the interior is free of columns or other obstructions between the seating and the raised dais (the small steel columns carrying the gallery are located behind the last row of seating). Third, the barrel-vaulted ceiling is articulated with recessed coffers and projecting beams to control the volume and diffuse the reflection of sound within the space. All of these aspects were intended to maximize the audible and visual connection between the auditorium and the raised dais.

The stained-glass windows are made of colored and opalescent glass with a rippled surface set in lead came. The design of the large windows in the auditorium employs naturalistic ornament, including green acanthus leaves and white flowers and other botanical forms set on a rich yellow background with a Greek-key border. The only reference to religious iconography in the windows is the Star of David, repeated in a band of blue and purple glass in the half-round arches of the six auditorium windows.

The wood-mullioned tracery of the windows, particularly the half-round transom portion of the auditorium windows, as well as the large bricked-up window and the entrance-door transoms, features a lively geometric sunburst pattern with a border of overlapping circles. This decorative motif is found at Adler & Sullivan's earlier Auditorium Building, and it clearly shows Sullivan's aesthetic influence on Dankmar Adler's later career. Other decorative motifs on the interior that show Sullivan's influence are the bead molding found beneath the gallery and at the ceiling coffers, as well as the distinctive swirling, high relief organic ornamentation at the gallery fascia.

Illumination in the auditorium is provided by seven distinctive spherical chandeliers surrounded with bare incandescent bulbs, with additional exposed bulb lighting at the gallery fascia and columns. Other noteworthy features of the auditorium include the fret-sawn ornament of the organ screen and the historic millwork and light fixtures of the choir loft railing.

The Annex Building

The two-story annex to the east of the church building measures approximately 33 by 93 feet and is accessible by passage doors from the main floor of the auditorium and the gallery level. It was built at the same time as the synagogue and was designed to serve as a Sabbath school for the original Isaiah Temple, and it continues to provide educational, office, and meeting space for Ebenezer Missionary Baptist Church. Architectural ornamentation, confined to the front of the building facing Vincennes Avenue and part of the return on the east elevation facing the alley, continues the vocabulary of the church building

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

using the same face brick and limestone plinth. The entrance is located up a flight of stairs at the center of the front facade and is flanked on either side by a pair of arched windows with square-headed windows on the second floor. The parapet is relieved with a series of recessed square panels, a signature feature of Adler's later work also visible in his commercial loft building designed for Charles Yondorf (1898) at 404-406 S. Wells Street and in his one-story addition for the M. L. Barrett Company building (1896) at 233 W. Lake Street in the Chicago Landmark Lake-Franklin Group. The less-visible portions of the annex facing both the alley and the 1965 education building are clad with unadorned common brick. The interior of the annex retains much of its original plan, finishes and fixtures, including mantel pieces, interior doors decorated with the Star of David, and movable partitions which allow flexible classroom spaces.

Dr. Frank K. Sims Education Center

The Dr. Frank K. Sims Education Center, built in 1965, is a non-contributing addition connected by a small hyphen to the rear of the church's south elevation. From the sidewalk, the church and the education center read as two separate buildings; a black metal gate separates the two (see Figure 1). The entrance to the center is past the gate on the building's north side. Though modern in design, the education center blends in with the church. Both are about the same height, but the church, which measures over twice the length as the center and is square in plan, is more imposing. The center has the same color of brick, and its concrete foundation and trim are compatible with the stone detailing. The height of the foundation is also level with that of the church. The west façade, which also faces Vincennes, is about forty feet wide, and is divided into two, twenty-foot wide sections. The north half protrudes about one foot from the wall, is slightly taller and has a concrete parapet. A narrow, arched stained-glass window extends almost the full height of the building; the sill is inset in the foundation and the arch is in the parapet. The parapet to the north of the window is smooth; the south has a series of repeated angular resembling pleats. The south half of the building does not have a parapet, but has concrete coping. Three narrow-arched openings extend from the top of the foundation to the top of the building. Rectangular aluminum-framed windows with four horizontal lights are inset in each arch on every floor of the three story building. The spandrels are concrete and the mullions and arches are brick. Along the top of the foundation is a black metal railing. The north elevation is not visible due to the proximity of the church. The south elevation is brick with concrete parging and is otherwise obscured by an adjoining two-story townhome. The rear, or east elevation has a series of four windows on each floor, including the basement level; the windows are aluminum frames with concrete sills and have protective metal security screens. A security door with a small rectangular windows is located near the north corner of this elevation; it has a fixed awning and is a concrete stoop with four concrete steps and a metal railing. To the north of the door are a vertical band of glass block windows – two across-- that run from about three feet above the foundation to about four feet from the top of the building.

Integrity

The Ebenezer Missionary Baptist Church retains excellent physical integrity on both its exterior and interior, displayed through its historic location, overall design, historic materials, details and ornamentation. Changes to the building's exterior are minor and include: the removal of the molded soffit and fascia at the eaves of the roof and pediment; the removal of a portion of the balustrade atop the south pavilion; the replacement of the entrance doors; the replacement of the windows in the annex; and the infill of the arched window opening on the front elevation (although the original stained glass window remains behind). Changes to the auditorium interior are few, primarily the replacement of the original pews, which occurred after the period of significance. As a whole, these changes are minor, and reversible,

Ebenezer Missionary Baptist Church
Name of Property

Cook County , Illinois
County and State

and they do not detract from the building's ability to convey its exceptional historical and architectural value.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Performing Arts

Architecture

Period of Significance

Criterion A: 1932

Criterion C: 1899

Significant Dates

1899; 1932

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Dankmar Adler

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Ebenezer Missionary Baptist Church is locally significant and eligible for listing in the National Register of Historic Places under Criterion A for Performing Arts and Criterion C for Architecture. Constructed in 1898-99, the building is the last one completed and designed by Dankmar Adler, a successful architect and prominent member of Chicago's Reform Jewish community and collaborator of Louis Sullivan. In 1932 the first modern gospel choir is credited with having performed at the Ebenezer Missionary Baptist Church, and with the performance came the introduction of a new type of sacred song infused with "bluesy" rhythms. Under the direction of musical pioneers Professor Theodore R. Frye, Roberta Martin, and Thomas Andrew Dorsey, himself known as the "Father of Gospel Music," Ebenezer Missionary Baptist Church's groundbreaking gospel choir filled the church with this new style of American music. The introduction and enthusiastic reception of gospel music at Ebenezer played a pivotal role in transforming African American worship services and establishing the careers of such legendary singers as Mahalia Jackson, Sallie Martin, Ruth Jones and Dinah Washington. The church meets Criterion Consideration A for religious properties because it derives its primary significance from architectural and historical importance. The period of significance for architecture is 1899, the year it was completed; the period of significance for performing arts is 1932, the year gospel choir first performed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

ISAIAH TEMPLE

The Ebenezer Missionary Baptist Church Building was originally built as Isaiah Temple, a synagogue for what was then the third-largest congregation of Reform Judaism in Chicago. Persecution and economic conditions compelled many European Jews to immigrate to the United States in the 19th century; the first Jewish immigrants arrived in Chicago in the late-1840s primarily from German states in Central Europe. Many brought with them skills as merchants and tradesmen which eased their transition into the commercial life of the city. In 1847 the first synagogue in the Midwest was established in Chicago at the corner of Lake and Wells; known as the Kehilath Anshe Mayriv (K.A.M.), or the Congregation of the Men of the West, it continues to survive in the city, known today as K.A.M. Isaiah Israel Temple.

In the 1890s, a second wave of Jewish immigrants from Eastern Europe began to arrive in the city and settle on the Near West Side, prompting members of the older and more established German Jewish community to move to more prosperous lakefront neighborhoods on the South Side such as Grand Boulevard, Oakland, Kenwood and Hyde Park. In 1895 members of the Zion Congregation on the Near West Side who had moved to the South Side established the Isaiah Congregation and soon began holding services at the Oakland Club Hall at E. 39th Street and Ellis Avenue.

On March 10, 1898, the congregation purchased land for a new synagogue to be known as Isaiah Temple at the southeast corner of E. 45th Street and Vincennes Avenue in the Grand Boulevard community. Dankmar Adler, an accomplished architect, son of a prominent rabbi, and designer of three other synagogues, was commissioned to prepare the design. At the cornerstone ceremony the following September, Dr. Joseph Stolz, rabbi of the new congregation, observed that construction of the new synagogue would have then been impossible in much of Europe due to rising religious intolerance. Located at the northwest corner of the building, the cornerstone is engraved with the date 1898 and its equivalent in the Hebrew calendar, 5659. The new building was dedicated

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

in three days of ceremonies concluding on March 20, 1899, with a meeting of Jewish rabbis and Christian leaders.

DANKMAR ADLER

Dankmar Adler, an architect, engineer and acoustician of local and national significance, was born in 1844 in Stadtlengsfeld, Germany, and at the age of ten immigrated with his family to Detroit where his father, Liebman Adler, took a position as a rabbi. After finishing public high school in Detroit, Dankmar Adler began architectural training as an apprentice with Detroit architects, first with John Schaefer and later with E. Willard Smith. After serving in the Civil War, Adler worked for a few architectural firms in Chicago, formed two partnerships, and had an independent practice before he began working with Louis Henry Sullivan in 1880. Sullivan began working for Adler as a draughtsman in 1880. Within just four years Sullivan quickly rose to associate and then full partner with Adler in 1883.

From 1883 to 1895, the partnership of Adler & Sullivan was one of the most distinctive and innovative in the history of American architecture. Chicago's post-Fire reconstruction, robust economy and tremendous population growth, as well as advances in building technology and a resident community of innovative architects, created a *genius loci* for American architecture in the city in the 1880s and early 1890s, which has come to be known as the Chicago School of Architecture. Adler and Sullivan played a leading role in this movement and strove to create a new American architecture by adopting and advancing new building technologies and materials such as the steel frame, plate glass, and the floating and caisson foundation systems, as well as bold innovations in functional design, stylistic treatment and organic ornament.

Prominent works by Adler & Sullivan include several Chicago Landmarks: the (Little) Jewelers' Building (1881, 15-17 S. Wabash Avenue); the Kaufmann Store and Flats (1883, 1887, 2312-2314 N. Lincoln Avenue); the Auditorium Building (1886-90, 430 S. Michigan Avenue); the Wirt Dexter Building (1887, 630 S. Wabash Avenue, destroyed by fire in 2006); the James Charnley House (1891, 1365 N. Astor Street, with Frank Lloyd Wright); and the Mathilde Eliel House (1886, 4122 S. Ellis Avenue). Other noteworthy projects in Chicago include the Carrie Eliza Getty Tomb, Graceland Cemetery (1890), Chicago Stock Exchange Building (1894), Carson, Pirie, Scott and Company Building (1899). Outside of Chicago, Wainwright Building, St. Louis, Missouri (1891), Prudential (Guaranty) Building, Buffalo, New York (1894), and the Bayard-Condict Building, New York (1899).

As a successful architect and the son of an influential rabbi, Dankmar Adler, a prominent member of Chicago's progressive Reform Jewish community, also designed several synagogues. According to architectural historian Joseph Siry, Adler family tradition holds that Adler's interest in architectural acoustics was influenced by his father's career as a rabbi, where the audibility of spoken word was a critical part of worship practice. Adler's synagogues include the Sinai Temple (designed with partner Burling in 1876, demolished circa 1912) at 21st Street and Indiana Avenue, Zion Temple at Ogden Avenue and Washington Boulevard (designed with Sullivan in 1885, demolished 1954); and Kehilath Anshe Ma'ariv Temple (K.A.M. Temple) at 3301 S. Indiana Avenue, where his father was rabbi (designed with Sullivan in 1890-1891, later known as Pilgrim Baptist Church, and a designated Chicago Landmark and National Register property; destroyed by fire in 2006, exterior walls still standing). Isaiah Temple (Ebenezer Missionary Baptist Church) was the last building designed by Dankmar Adler, and one of only three surviving buildings with auditorium-type spaces he designed, along with the Auditorium Building (designed with Sullivan and completed in 1890) and the Scottish Rite Cathedral (the interior was rebuilt in 1873 by Adler in partnership with Edward Burling after it was destroyed by the Great Fire).

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

CLASSICAL REVIVAL STYLE

Dankmar Adler chose a refined variation of the Classical Revival style of architecture for the Isaiah Temple (Ebenezer Missionary Baptist Church). It was a departure from the exotic Moorish and Middle Eastern styles of architecture that were popular for synagogue architecture at the time, and reflects the Isaiah congregation's embrace of Reform Judaism, a progressive movement which sought to update and adapt the religion to American society.

Inspired by the buildings of ancient Greece and Rome, buildings constructed in this style utilize Classical forms and details derived from a variety of sources, including the architecture of ancient Greece and Rome, as well as such later, Classically-influenced eras as the Renaissance, Baroque, and Rococo periods. Classically-inspired architecture was revived again during the 19th and early-20th centuries in America, particularly after the 1893 World's Columbian Exposition in Chicago for which architects adapted Classical forms and ornament to create a dignified, refined and seemingly timeless ensemble of buildings.

The Classical Revival style, in all of its forms and variations, is an important architectural style for Chicago's houses of worship. Beginning in the 1890s and extending into the 1930s and beyond, synagogue and church buildings in Chicago often were designed with classically-inspired forms and/or details. In addition to Isaiah Temple, other examples of Jewish synagogues influenced by the Classical Revival style include Sinai Temple (1912, now Mt. Pisgah Missionary Baptist Church) at 4600 S. Dr. Martin Luther King, Jr. Drive and the former K.A.M. Synagogue (1924, now Operation PUSH Headquarters) at 4945 S. Drexel Boulevard. Christian denominations also chose the Classical Revival style, especially the Roman Catholic Archdiocese of Chicago, which built in styles reflecting the Classicism of the Renaissance and Baroque periods of the 15th through 17th centuries illustrated by such buildings as St. Gelasius Church from 1927 at 6401-09 S. Woodlawn Avenue (a designated Chicago Landmark); St. Mary of the Angels Church from 1920 at 1844 N. Hermitage Avenue; St. Hyacinth Church from 1921 at 3635 W. George Street; St. Adalbert Church from 1914 at 1656 W. 17th Street; and SS. Cyril and Methodius Church from 1913 at 5001 S. Hermitage Avenue. Similarly, the Classical Revival dominated the church architecture of the Christian Science denomination, particularly due to the influence of architect S. S. Beman, who designed many of the denomination's earliest buildings, including the Fourth Church of Christ, Scientist from 1905 at 6657-59 S. Harvard Avenue (now Canaan Baptist Church of Christ, a designated Chicago Landmark).

Features typical of the Classical Revival style evident at Ebenezer Missionary Baptist Church include the overall square plan and massing of the church building, which allowed for an arced seating arrangement in the auditorium and maximized the acoustic and visual qualities of the space. The design of the two street-facing elevations is also typical of the Classical Revival style, with a symmetrical arrangement of a central pediment flanked on either side by low pavilions. Classical details on the exterior include: the entrance portico with its Ionic columns, entablature, and balustrade; the prominent pedimented gables at the center of the facades; the arched window openings with their quoined voussoirs; and the vaulted and coffered ceiling of the auditorium; as well as the overall massing, form and use of symmetry and proportion of the design. While the design is a more austere and simplified version of the style, lacking the profusion of Classical ornament typical of the other buildings from the period, it reflects Adler's work throughout his career and the broader intentions at the time of the Chicago School and many progressive Chicago architects, who eschewed applied ornament in their work.

THE AFRICAN AMERICAN RELIGIOUS COMMUNITY IN CHICAGO

The 1910s and 1920s witnessed major demographic changes in the surrounding neighborhood of Isaiah Temple as the

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

area transformed into the predominantly African American community of Bronzeville, and in 1921 the Isaiah congregation sold the building to the congregation of the Ebenezer Missionary Baptist Church, which continues to use the building as a house of worship. After selling the building, members of the Isaiah congregation built a new synagogue, the K.A.M. Isaiah Israel Temple (1924, 1926; Alfred S. Alschuler) at 1100 E. Hyde Park Boulevard in Kenwood, and later merged with two other Jewish congregations.

During the last decades of the 19th century, the majority of the African American religious community in Chicago worshipped at three Baptist churches (Olivet, Providence, and Bethesda); three African Methodist Episcopal (A.M.E.) churches (Quinn, Bethel, and St. Stephen); St. Thomas Episcopal Church; Grace Presbyterian Church; Emmanuel Congregation Church; and St. Monica's Catholic Church. These ten churches offered variety and choice to a socially and economically varied group of African American worshippers and served as an influential social force in their members' daily lives. Almost since their formation in the last half of the 19th century, and throughout the first two decades of the 20th century, African American mainline churches in Chicago developed a style of liturgy and music that varied little from that of their white counterparts. The more emotional "southern folk-based" religious traditions typically played little to no role in the reserved religious expression of northern-based African American churches during this time.

Choirs, in particular, were noted for performing the most demanding classical hymns and oratorios of the western-European classical choral tradition. During worship services at some mainline churches, it was not uncommon for the choir to perform oratorios like Rossini's *Stabat Mater* in Latin. Choirs were often viewed by church leaders as having the cultural mission of encouraging the cultural advancement of the congregation. Ministers quickly recognized the direct relationship between the success of their music programs and the sizes of their congregations.

Also at this time was a growing underground movement yielding so-called "Holiness" and Pentecostal churches that offered more folk-based religious practices in missions and at small gatherings held in homes. These missions and storefront churches provided emotional and spontaneous worship services rooted in the southern tradition. Music practices at holiness services differed greatly from the mainline churches and featured congregational singing, hand-clapping, foot-patting, and other demonstrative behavior.

During the 1920s and 1930s, just after the height of the influx of black southerners to the city, church membership at African American churches in Chicago skyrocketed. Religious preferences of migrants arriving from the South, and attempts by certain segments of Chicago's black religious community to reach out to them, prompted some mainline churches in Chicago to begin embracing a greater degree of emotionality and to focus more attention on programs of social service. During this era of evolving worship practice, mainline churches sought to provide a religious environment that appealed to all classes, regardless of their regional background.

In their sweeping sociological study, *Black Metropolis*, St. Clair Drake and Horace Cayton reported that in 1928 Chicago's "Black Belt" was home to 295 churches distributed among nearly thirty denominations. By 1938, churches in Chicago's "Black Metropolis" numbered nearly 500, claiming at least 200,000 members. Almost half of the churches, and over two-thirds of the people who identified themselves as church members, were affiliated with one of the two Negro National Baptist Conventions established following a split between African American Baptist congregations and their pastors from their white counterparts brought about by racial discrimination within the larger denomination.

After the split, black Baptist churches, perhaps more than any other African American Christian denomination, came to be seen by worshipers as having more freedom from both political and economic controls of the white

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

community to embrace independent and authentic African American traditions, both in terms of religious ceremony and other activities. For the congregation of Ebenezer Missionary Baptist Church this sense of liberation manifested itself in a dramatic departure from the mainline norms most notably in the formation of the first modern gospel chorus in 1931 and the introduction of a new type of sacred song infused with "bluesy" rhythms that the world would eventually embrace as gospel.

The powerful, emotional gospel songs elicited very divergent responses from black congregations in Chicago. Most churches viewed Gospel as a reminder of the southern work songs of the slavery era and considered the music too crude and primitive for church. Others voiced their disapproval by saying that there should be a marked difference between the music of the nightclub and that of the church. But some churchgoers, often recently settled southern migrants, found the music to be an uplifting departure from the classical hymns that had constrained the spirit of congregations in northern cities.

In 1931, under the direction of musical pioneers Professor Theodore R. Frye, Thomas A. Dorsey, and Roberta Martin, Ebenezer Missionary Baptist Church's groundbreaking choir filled the church with gospel music. The popularity of gospel music quickly began to spread throughout most black churches in Chicago. By August 1933, the number of gospel choruses in Chicago had increased to the point where a "convention" was organized by the movement's most active leader and most prolific composer, Thomas Andrew Dorsey, who is widely considered to be the "Father of Gospel Music."

EBENEZER MISSIONARY BAPTIST CHURCH CONGREGATION

Ebenezer Missionary Baptist Church, founded in 1902 by the Rev. John Francis Thomas (1843-1920), emerged from a division within the congregation of the Olivet Baptist Church, the so-called "mother" church of Chicago's African American Baptists which was established in 1862. Ebenezer was one of the churches that formed the core group of what historian Allan H. Spear, author of *Black Chicago*, defined as "old-line" institutions—the group of original and original-split Baptist and Methodist churches that appealed to the broad middle segment of the black Christian population in Chicago. From its beginnings in 1902 through 1931, Ebenezer featured a traditional style of worship with preaching and classical music selections characteristic of Baptist churches of the time. Under the leadership of Rev. Thomas, a self-educated clergyman and veteran of the Civil War who was described as a "pulpit orator of much power," the congregation grew rapidly. In less than five years after its founding, the Ebenezer congregation purchased an existing church building (originally the First Church, Evangelical) on the southwest corner of 35th and Dearborn streets (now demolished), which would serve as its home for the next eighteen years.

Ebenezer Missionary Baptist Church quickly emerged as a community cornerstone, a place to worship, to organize, to use the telephone for finding jobs, and to eat a warm meal. In 1914, Rev. Thomas initiated an important early outreach program at Ebenezer—every day for one month during the winter, the congregation provided meals to the city's hungry. On February 7, 1914, the *Chicago Defender* reported that the church had fed 4,327 individuals, with "whites outnumbering all other races by 20 to 1." Even as some white congregations refused to serve African Americans, Rev. Thomas stressed that at Ebenezer, "none was turned away," and that there is "no color line in heaven."

By 1920, as the membership of Ebenezer reached nearly 2,000, Rev. Thomas initiated plans to purchase the Isaiah Temple. After negotiating the \$65,000 purchase price and securing the necessary funding, Rev. J.F. Thomas died at the age of 77 that same year. Through his ministry, the esteemed pastor left a legacy which emphasized service to all in need. In his obituary published on September 4, 1920, in the *Chicago Defender*, the pastor was remembered as "one of Chicago's greatest pastors." Nationally, Rev. Thomas shaped the Baptist religion by serving as President of the Illinois State Baptist Association and through his involvement in the National Baptist Convention. A monument in

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

his memory was unveiled in 1921 at the Lincoln Cemetery, a historic African American cemetery located at 12300 S. Kedzie Avenue in Chicago.

In accordance with the wishes of Rev. Thomas, Ebenezer's successor pastor, the Rev. Dr. Charles Henry Clark, worked closely with the leaders of Isaiah Temple to commemorate the religious building's passing from one congregation to the other. At a special service the leaders of Isaiah Temple offered prayers that Ebenezer Baptist Church would succeed in serving humanity. On October 30, 1921, the Ebenezer congregation marched from its former home to its new sanctuary at 4501 S. Vincennes Avenue and held its first worship service in the church.

Rev. Clark's tenure as pastor of Ebenezer Missionary Baptist Church began with a flourish in 1921 as its membership roll continued to expand. In 1923, the *Sims Blue Book and National Negro Business and Professional Directory* reported, "standing room is at a premium in this beautiful church during Sunday services notwithstanding this church has a seating capacity of more than fifteen hundred persons who attend services regularly on Sundays to hear their eloquent pastor preach."

Growth of the church, however, did not come without disturbances and adjustments. Discord between the pastor and several members of the congregation erupted in 1930 over Rev. Clark's interpretation of church policies, the role of the church's deacons and trustees, and refusal of communion to a church member. After several months of turmoil, Rev. Clark announced his resignation in October 1930. Despite an obvious desire by some church members to change their pastoral leadership, nothing in Ebenezer's history could have foreshadowed its dramatic departure from the mainline norms to a new, revitalized style of worship that the congregation would embrace over the next few years, including the introduction of gospel music to church services.

Dynamic changes in Ebenezer's Sunday morning worship services and many progressive programs were initiated in 1931 by its new pastor, the Rev. Dr. James Howard Lorenzo Smith. Motivated by what he perceived as a "dearth in spirituality" following Rev. Clark's resignation, Rev. Smith sought to raise the vitality of Ebenezer's worship by replacing the mainline musical norms—classical hymns by Mendelssohn, oratorios by Mozart, Bach cantatas, and concert arrangements of black spirituals—with a daring new music: sacred texts set to a syncopated "bluesy" rhythm that the world would eventually know as gospel.

Rev. Smith, a native of Birmingham, Alabama, was not satisfied with the traditional music being played in the church. He found it to be staid and bland and out of step with the traditional emotion and spirit of Southern church music that was familiar to him and so many other Southern migrants arriving to Chicago. On a Sunday in December 1931, Rev. Smith declared to his congregation:

"I have a vision of a group singing the good old-fashioned songs that were born in the hearts of our forefathers down in the southland. I want those songs that my old forefathers and mothers sing way down in the southland. I want this group sitting behind me."

In contrast, most mainline black church leaders at the time believed that the rhythm, beat, and swing of gospel blues compositions were far too worldly for church. However, as an educated minister with most of his professional background in the southern church, the progressive Rev. Smith was able to break the impasse between the mainline ministers and the new music.

EBENEZER MISSIONARY BAPTIST CHURCH AND THE ADVENT OF GOSPEL MUSIC

In late 1931, the Rev. Smith hired Professor Theodore Roosevelt Frye (1899-1963), a musician who frequently sang at Ebenezer, to serve as the church's musical director and organize the chorus that he envisioned. Prof. Frye recruited

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

Thomas A. Dorsey (1899-1993), a former blues-jazz pianist and composer, who was quickly hired by Rev. Smith to serve as the church pianist and assistant music director. Each was a southerner whose professional role was closely connected to his southern background, despite moving to Chicago during the early years of the Great Migration.

In a matter of months, Frye and Dorsey in collaboration with singer and pianist Roberta Martin (1907-1969) organized Ebenezer's Senior Gospel Chorus. The chorus of nearly 100 voices strong first performed Dorsey's gospel songs at Ebenezer Church in February 1932. Historian Michael Flug called the ground-breaking event "the most stunning departure from traditional music in urban black churches of the time."

The innovative, hopeful, and sometimes raucous music that Dorsey introduced at Ebenezer was a dramatic departure from traditional music in urban black churches which favored choirs singing classical hymns. Dorsey's gospel music referred to a type of song, vocal performance, and piano accompaniment style. Intended to be sung by an untrained "full-throated" voice, the sacred texts of Professor Dorsey's songs were backed by syncopated driving rhythms. Rooted in the participatory tradition of African American churches, Dorsey's gospel songs relied on audience response to the performer's song as a means of drawing the listener into a dialogue with the choir. Professor Dorsey became so closely associated with the genre that songs written in the "new" style were often referred to as "Dorseys."

The successful introduction of gospel anthems at Ebenezer grew to become a pivotal force that would shape music and worship services nationally and internationally. After a couple of momentous months at Ebenezer, Thomas Dorsey began what would be a lifelong career as the music director of the gospel choir of Pilgrim Baptist Church, which claims its own distinct role in the history of gospel music. Theodore Frye assumed the role as sole director of music at Ebenezer Missionary Baptist Church.

Within a year's time, gospel music quickly started to take root in Chicago. Gospel choruses especially trained to sing Dorsey's tunes began to appear in several South Side churches, and by April 1933 more than twenty churches around the city had formed gospel choirs. According to the National Convention of Gospel Choirs, by 1935 there were 56 gospel choruses in Chicago, and over 941 across the United States.

Just as gospel music found its beginning at Ebenezer, so too did some of the genre's greatest musicians. A host of Ebenezer members went on to gain national and international fame for their contributions to Gospel, including composer and singer Professor Theodore R. Frye; composer, singer, pianist, arranger and choral organizer Roberta Martin Austin, who has been called, "the greatest teacher of gospel singers"; composer Professor John E. Rogers, Jr.; and musician and dramatist Willa Saunders Jones.

Many more pioneers of gospel frequently performed at Ebenezer Missionary Baptist Church, including the world-renowned "Queen of Gospel" Mahalia Jackson; "The Mother of Gospel Music," singer, publisher, and promoter Sallie Martin; Ruth Jones, professionally known as Dinah Washington, the "Mother of Rhythm and Blues"; Delois Barrett-Campbell and the Barrett Sisters; and members of the Martin and Frye Singers, including Norsalus McKissick, James Lawrence, Willie Webb and Robert Anderson. As a child, Otha Ellas Bates, the rock and blues innovator known professionally as Bo Diddley, studied classical violin at Ebenezer and fondly recalled the day he became proficient enough to be invited to join the church orchestra.

THOMAS A. DORSEY, THE "FATHER OF GOSPEL MUSIC"

Only a few individuals in history can be credited with creating an entire genre of music and Thomas Andrew Dorsey, known as the "Father of Gospel Music," is one of them. Although Dorsey never claimed credit for creating it, he stated that he coined the term "gospel songs" in the early 1920s, giving a name to the new musical style. His most famous of these gospel songs, "Precious Lord, Take My Hand," has been translated into over 50 languages and recorded by singers

Ebenezer Missionary Baptist Church

Name of Property

Cook County, Illinois

County and State

ranging from Elvis Presley to Mahalia Jackson. Additionally, Dorsey is recognized as the founder of the gospel choir tradition.

Born July 1, 1899, in Villa Rica, Georgia, Dorsey settled in Chicago in 1919 in the midst of the Great Migration. While his earliest musical training had been of a religious nature, Dorsey, known at the time as "Georgia Tom," was also familiar with the secular world of blues and jazz. He first made a national name for himself as piano player, composer and arranger for blues diva Gertrude "Ma" Rainey and bluesman Tampa Red.

In 1921, Dorsey began writing church songs with a jazz-blues sound after hearing Dr. A. W. Nix perform at the National Baptist Convention in Chicago. The performance affected Dorsey so strongly that he decided to devote himself to writing and singing gospel songs. Dorsey also acknowledged that the hymns of Rev. Charles Albert Tindley were very influential to shaping his gospel style. The transition from writing blues to sacred songs was not an easy one, however; despite his music being unwelcome at most black churches and unnoticed by publishers. Dorsey persisted. It was in 1932, when a personal tragedy struck Dorsey, that he dedicated himself fully to creating his new music. Devastated by the death of his wife and baby in childbirth, Dorsey turned away from jazz-blues and toward the church. In that year, Dorsey wrote, "Take My Hand, Precious Lord," which not only became one of the most famous of all gospel songs, but also effectively signaled the birth of gospel music. This song of faith marked the beginning of Dorsey's complete commitment to gospel music, and he would go on to write such songs as "If You See My Savior," "There'll be Peace in the Valley," and "If You Ever Needed the Lord Before." Estimates of the number of original compositions by Thomas Dorsey suggest that he composed between 500 and 1,000 songs throughout his seventy-five years in music.

Thomas Dorsey, along with Theodore Frye, Roberta Martin, Magnolia Lewis Butts, Willa Mae Ford Smith and Sallie Martin, was also instrumental in the founding of the National Convention of Gospel Choirs and Choruses (NCGCC), Inc., which was headquartered in Chicago. The NCGCC was held each year to teach choirs from all over the country how to sing gospel music. The first convention was held at Pilgrim Baptist Church in 1933 with Dorsey as its president. He enjoyed a remarkably long tenure in that position, remaining president of the NCGCC until his death in 1993.

Dorsey's influence on gospel music between 1925 and 1950 was pervasive. He helped train many famous gospel singers including Mahalia Jackson, and served as her accompanist from 1937 to 1946. Dorsey was also the first person to establish a publishing company for the sole purpose of publishing gospel music by black performers. His gospel publishing house, the Thomas A. Dorsey Gospel Songs Music Publishing Company, was originally located at 755 Oakwood Avenue (demolished) and later at 4154 S. Ellis Avenue in Bronzeville. By touring the country with singer Sallie Martin to promote his songs and his publishing company, and to teach singers how to perform his music, Dorsey ensured that gospel music would flourish in mainstream churches.

Professor Dorsey received many honors, citations, and awards during his more than 75-year musical career. He was the first African American to be inducted into Nashville's Songwriter's Hall of Fame, much of his work is preserved in the Smithsonian Institution, and his legacy was the focus of "Wade in the Water," a National Public Radio Series. Reflecting on his gospel songs in 1976, Thomas Dorsey said, "I wanted to get the feeling and the moans and the blues into the songs. It had that beat that rhythm. And people were wild about it." People were so wild about it that it has been said, "Nothing that followed in black music and very little that happened in popular music generally, would remain untouched in some way by the new sound of Gospel."

LATER HISTORY OF THE EBENEZER MISSIONARY BAPTIST CHURCH

From 1959 to 1989 the Rev. Dr. Frank Kentworth Sims served as pastor of the Ebenezer Missionary Baptist Church. In the midst of the Civil Rights movement, Dr. Sims and his wife, Eunice Robinson Sims, engaged the Ebenezer congregation in many religious and civic activities on a local, national and international level. Dr. Sims also worked

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

closely with many members of the United States Congress and diplomats, even traveling to Brazil in 1965 as part of a United States delegation.

During Dr. Sims' pastorate, the Dr. Frank K. Sims Education Center was constructed to the south of the church building in 1965. (The education center is not proposed to be included as part of the designation.) Also under Dr. Sims' leadership, the Ebenezer congregation hosted dignitaries including the Rev. Dr. Martin Luther King, Jr., Coretta Scott King, Jesse Owens, Rev. Jesse L. Jackson, Rev. Andrew Young, and United States Representatives Adam Clayton Powell of New York, Harold Ford, Sr. of Tennessee, and Ralph H. Metcalfe of Illinois. At a ceremony held at the Blackstone Hotel in 1966, the Rev. Dr. Martin Luther King, Jr., delivered a speech entitled a "A Knock at Midnight" to commemorate Dr. Sims' seventh anniversary as pastor of the Ebenezer Missionary Baptist Church.

CONCLUSION

Ebenezer Missionary Baptist Church is eligible for listing in the National Register of Historic Places as a good example of the Classical Revival Style. The church retains excellent integrity and is the last building completed and designed by renowned architect Dankmar Adler. A Chicago Landmark designated in 2011, the building is identified in the *Chicago Historic Resources Survey* as an orange-rated building. This designation is for those properties that are potentially architecturally or historically important within their community area.

As the site of the first modern gospel choir, Ebenezer is also significant for its association with gospel music. The church played a key role in transforming African American worship services and establishing the careers of legendary singers. Thomas Andrew Dorsey, the "Father of Gospel Music," left Ebenezer in 1932 to serve as the music director of Pilgrim Baptist Church, which was listed in the National Register in 1973 for its architectural and engineering significance. Since all but the exterior walls of Pilgrim Baptist Church were destroyed by a fire in 2006, it no longer has sufficient integrity to convey its significance for its association with gospel music.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

"Adler & Sullivan: The End of the Partnership and Its Aftermath" *Journal of the Illinois State Historical Society* 98, (Spring-Summer, 2005): 51-81.

Adler, Dankmar. *Autobiography*. 1895. Unpublished typescript in the special Collections of the Newberry Library.

Baron, Rachel. "Forgotten Facets of Dankmar Adler."* *Inland Architect* 7. (April 1964): 14-16.

Black Chicago's First Century, Volume II, 1901-1933. Columbia: University of Missouri Press, 2010.

Black, Jr., Timuel. *Bridges of Memory: Chicago's Second Generation of Black Migration*. Evanston, Illinois: Northwestern University Press, 2007.

"*The Book of Achievement*" *Featuring The Negro In Chicago, J 779-1929, v. 1-2*. Chicago: Washington Intercollegiate Club of Chicago Inc., 1929.

Boyer, Horace Clarence. "Contemporary gospel Music," from *The Black Perspective in Music*, Volume 7, Number 1 (Spring, 1979), pp. 5-58, Foundation for Research in Afro-American Creative Arts.

Broughton, Viv. *Black Gospel: An Illustrated History of the Gospel Sound*. London: Blandford Press, 1985.

Cayton, Horace R. and St. Clair Drake. *Black Metropolis*. New York: Harcourt, Brace and Company, 1945.

"Centennial Year Celebration, 1902-2002." Chicago, 2002.

Chicago Defender, various articles.

The Chicago NAACP and the Rise of Black Professional Leadership, 1910-1966. Bloomington: Indiana University Press, 1997

Chicago Tribune, various articles. City of Chicago.

City of Chicago. Historic Building Permit Records.

Condit, Carl W. *The Rise of the Skyscraper*. Chicago: University of Chicago Press, 1952.

"Dankmar Adler: the Architect." *Wisconsin Architect* 38 (September 1967): 10-14.

"Dankmar Adler: the Author." *Wisconsin Architect* 38 (November 1967): 10-14.

Dorsey, Thomas A. *Take Me Through, Lord*. Chicago: Thomas A. Dorsey Music Publisher, undated.

Ebenezer Missionary Baptist Church Landmark Designation Report. Department of Housing and Economic Development, Historic Preservation Division, Chicago Landmarks Commission, Chicago, July 28, 2011.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

Ebenezer Missionary Baptist Church, "Dr. Frank Kentworth Sims, Retirement Celebration, 1959, 1989." Chicago, 1989.

Elstein, Rochelle S. "The Architecture of Dankmar Adler" *American Society of Architectural Historians Journal* 26, (Dec. 1967): 242-249.

Favorites of Mahalia Jackson, The World's Greatest Gospel Singer. New York: Hill and Range Songs, c. 1955.

Gregersen, Charles E. *Dankmar Adler His Theatres and Auditoriums: with a Biography of Dankmar Adler*. Athens, Ohio: Swallow Press [u.a.], 1900.

Grossman, James R., Ann Durkin Keating, and Janice L. Reiff. *The Encyclopedia of Chicago*. Chicago: University of Chicago Press, 2004.

Harris, Michael W. "The Advent of Gospel Blues in Black Old-Line Churches in Chicago, 1932-33, As Seen Through the Life and Mind of Thomas A. Dorsey." Ph.D. diss., Harvard University, 1982.

Heilbut, Tony. *The Gospel Sound: Good News and Bad Times*. New York: Simon and Schuster, 1971.

Hirsch, Emil G. "Dankmar Adler: A Tribute." Preached in Temple K. A. M., Chicago at his funeral, April 18, 1900.

Hucke, Matt and Ursula Bielski. *Graveyards of Chicago*. Chicago: Lake Claremont Press, 1999.

Kalil, Timothy. "The Role of the Great Migration of African Americans to Chicago in the Development of Traditional Black Gospel Piano by Thomas a. Dorsey, circa 1930." Ph.D. diss. Kent University, 1993.

Kitagawa, Evelyn M. and Karl E. Taeuber. *Local Community Fact Book Chicago Metropolitan Area 1960*. Chicago: Chicago Review Press, 1963.

Knupfer, Anne Meis. *The Chicago Black Renaissance and Women's Activism*. Urbana: University of Illinois Press, 2006.

Lane S. J., George A., and Algimantas Kezys. *Chicago Churches and Synagogues: An Architectural Pilgrimage*. Chicago: Loyola University Press, 1981.

Lee, George Perry, III. "Thomas A. Dorsey's Influence of African American Worship." Ph.D. diss. The Southern Baptist Theological Seminary, 2009.

Mahoney, Olivia. *Images of America: Douglas/Grand Boulevard, A Chicago Neighborhood*. Chicago: Arcadia Publishing, 2001.

Mayer, Harold M. and Richard C. Wade. *Chicago: Growth of a Metropolis*. Chicago: The University of Chicago Press, 1969.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

Meites, Hyman L. *History of the Jews of Chicago*. Chicago, 111: Chicago Jewish Historical Society, 1990 (facsimile of original 1924 edition).

Nickel, Richard, Aaron Siskind, John Vinci, and Ward Miller. *The Complete Architecture of Adler & Sullivan*. Chicago: Richard Nickel Committee, 2010.

Pacyga, Dominick A. and Ellen Skerrett. Chicago: City of Neighborhoods. Chicago: Loyola University Press, 1986.

Reed, Christopher Robert. *Black Chicago's First Century Volume I, 1833-1900*. Columbia: University of Missouri Press, 2010.

The Rise of Gospel Blues. New York: Oxford University Press, 1992.

Robb, Frederic H.H. *The Negro in Chicago, 1779-1927, v. 1*. Chicago: Washington Intercollegiate Club of Chicago Inc., 1927.

Rough Stone to a Polished Diamond Anniversary, 1902-1977, Chicago, 1977.

Saltzstein, Joan W. "Dankmar Adler: The Man." *Wisconsin Architect* 38, (July/August 1967): 15-19.

"*Take My Hand, Precious Lord*. Chicago: Thomas A. Dorsey Music Publisher, c.1950.

Walk Over God's Heaven. Chicago: Thomas A. Dorsey Music Publisher, c. 1954.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Historic Preservation Division, City of Chicago

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Less than 1 acre

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

1 41°48'46.24"N 87°36'48.93"W
Latitude Longitude

3 _____
Latitude Longitude

2 _____
Latitude Longitude

4 _____
Latitude Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

Lots 1, 2, 3, and the north 12 feet of Lot 4 in Block 2 in John Wilson's Subdivision of the north four acres of Lot 1 of Cleaver & Taylor's Subdivision of the north half of the south half of the east half of the southwest quarter and the north half of the south half of the west half of the southeast quarter of Section 3, Township 38 North, Range 14, East of the Third Principal Meridian, in Cook County, Illinois.

South 15 feet of Lots 4 & 5 of Block 2, in John Wilson's Subdivision, Section 3, Township 38 North, Range 14, East of the Third Principal Meridian, in Cook County, Illinois.

Address Commonly Known As: 4501 South Vincennes Avenue Chicago, Illinois; PIN: 20-03-416-001.

South 15 feet of Lots 4 & 5 of Block 2, in John Wilson's Subdivision, Section 3, Township 38 North, Range 14, East of the Third Principal Meridian, in Cook County, Illinois. Address Commonly Known As: 4509 South Vincennes Avenue Chicago, Illinois; PIN:20-03-416-002

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcels historically associated with Ebenezer Missionary Baptist Church, historically known as Isaiah Temple, and the Dr. Frank K. Sims Education Center.

11. Form Prepared By

name/title Patricia Butts. Church Trustee, clerk and member date 4/25/16
organization Ebenezer Missionary Baptist Church telephone 773-373-6144
street & number 4501 S. Vincennes Avenue email ebenezer4501@gmail.com
city or town Chicago state IL zip code 60653

Additional Documentation

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**

Ebenezer Missionary Baptist Church
Name of Property

Cook County , Illinois
County and State

- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Ebenezer Missionary Baptist Church

City or Vicinity: Chicago

County: Cook **State:** IL

Photographer: Patricia Butts/Kevin Eatinger

Date Photographed: July 2016/March 2011

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 10. Frontal view facing west (0001), Patricia Butts
- 2 of 10 East (alley) side of the church, facing south (0002), Patricia Butts
- 3 of 10 South side (walkway), facing west, Patricia Butts
- 4 of 10 North and west elevations of the building, showing annex (far left) and education center (far right), facing southeast (0004), Kevin Eatinger
- 5 of 10 Vestibule, facing north (0005), Patricia Butts
- 6 of 10 Vestibule, facing south (0006), Patricia Butts
- 7 of 10 Vestibule, facing east (0005), Patricia Butts
- 8 of 10 Pulpit, east wall, facing east (0008), Patricia Butts
- 9 of 10 North view of auditorium and horseshoe gallery, facing north (0009), Kevin Eatinger
- 10 of 10 Northwest view of auditorium, horseshoe gallery and pipe organ, facing northwest (0010), Kevin Eatinger

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

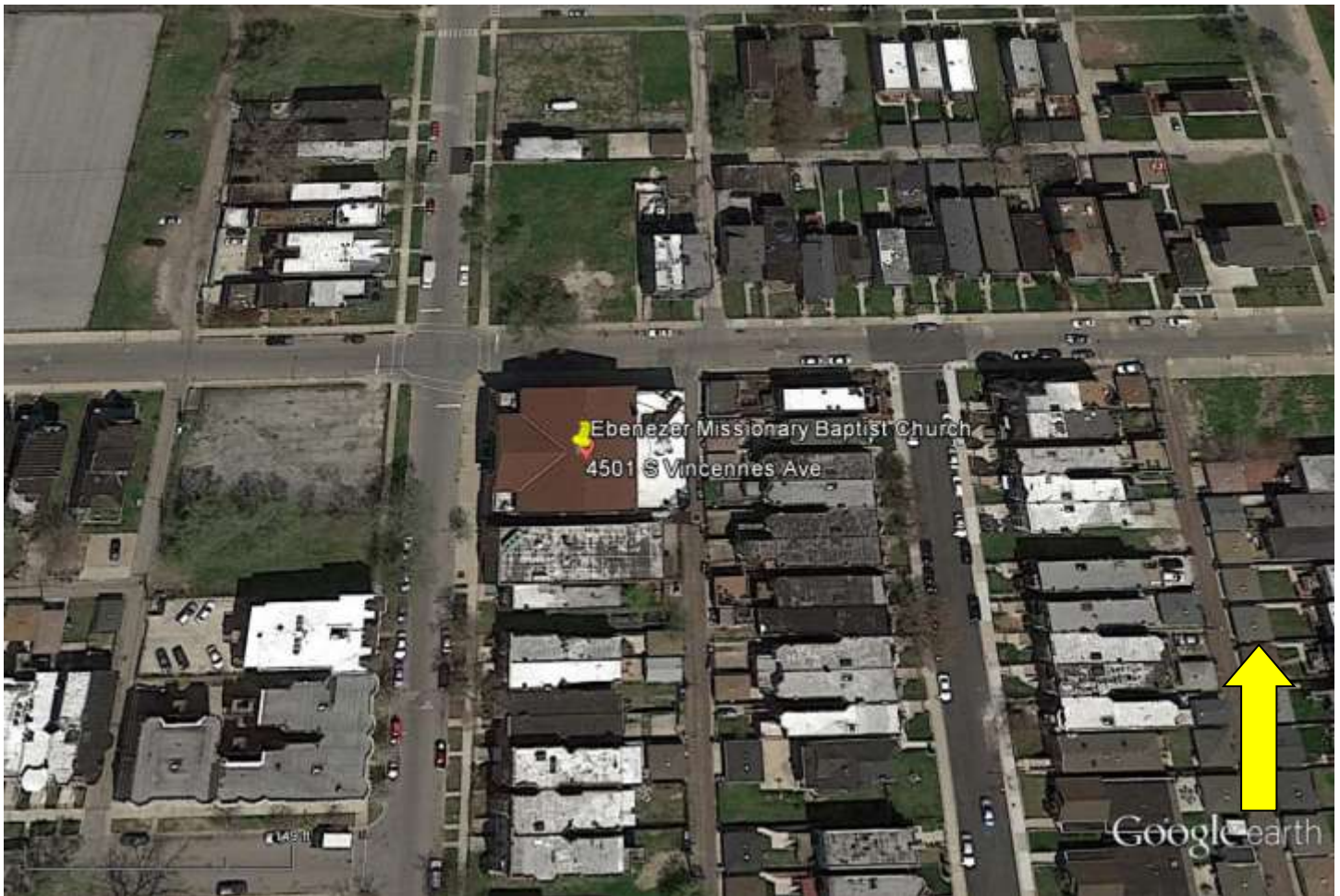
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

List of Figures

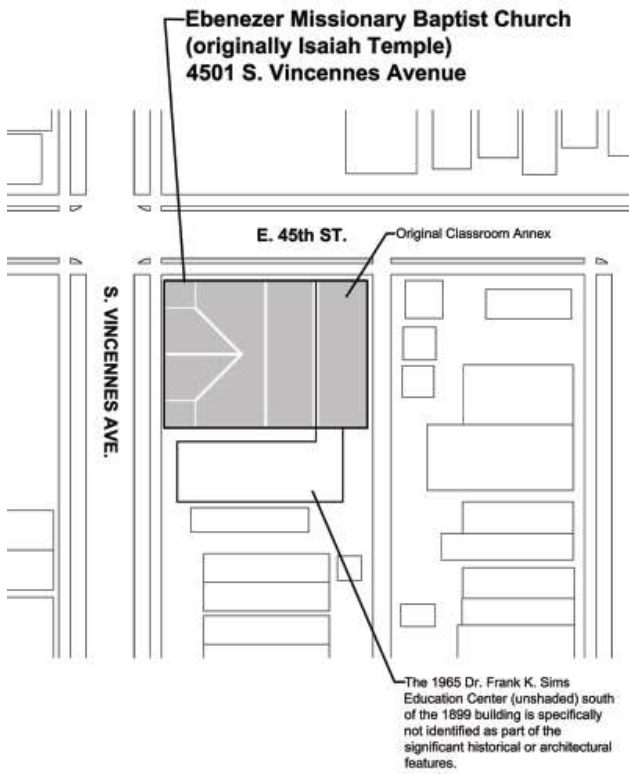
(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.



Ebenezer Missionary Baptist Church
4501 S. Vincennes Avenue
Chicago, Cook County, IL
41°48'46.24"N
87°36'48.93"W

Ebenezer Missionary Baptist Church
Name of Property

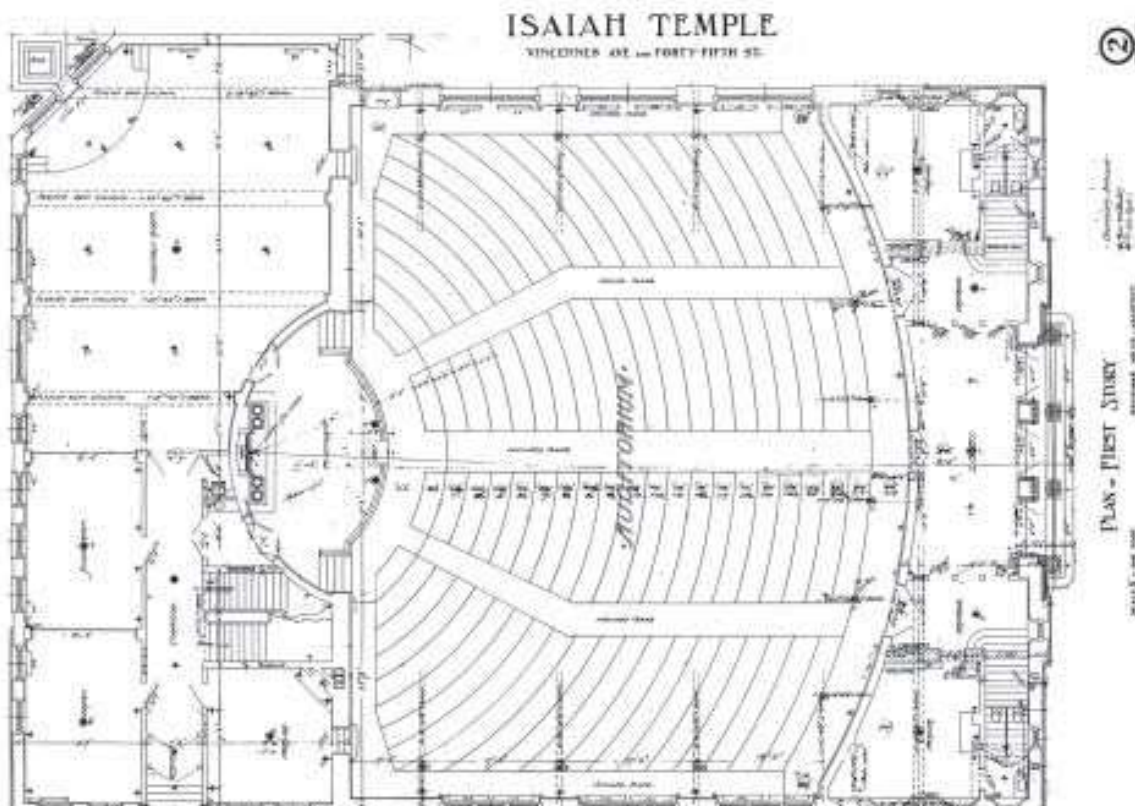
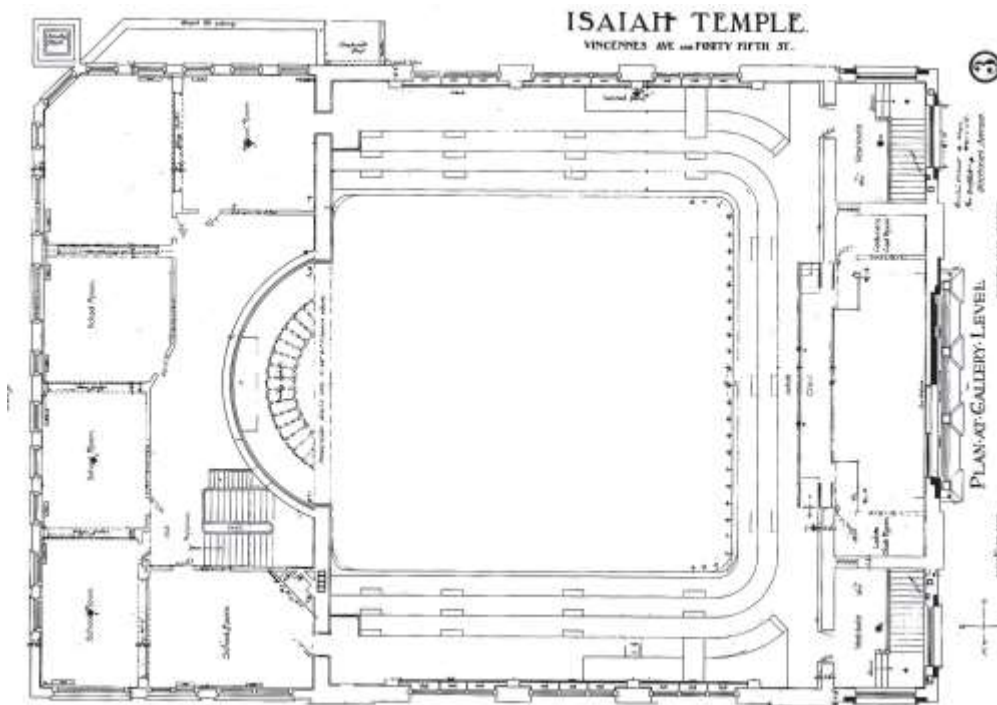
Cook County, Illinois
County and State



Above left: Site Plan showing Ebenezer Baptist Missionary Baptist Church and Dr. Frank K. Sims Education Center; From *Commission on Chicago Landmarks -- Landmarks Designation Report: Ebenezer Missionary Baptist Church -- prepared by the Historic Preservation Division Staff, Department of Housing and Economic Development, June, 2011.* Above right: View showing the church and center, facing northeast. Google Earth. Below: View showing the church and center, facing southeast. Photographer, Kevin Eatinger.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State



Original floor plans for Ebenezer Missionary Baptist Church (originally Isaiah Temple)
Above: Gallery. Below: First Floor
Commission on Chicago Landmarks Landmark Designation Report, Ebenezer Missionary Baptist Church

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State

ILLINOIS



EBENEZER BAPTIST CHURCH
S. E. Cor. Forty-fifth St. and Vincennes Ave. Kenwood 2317



REV. CHARLES HENRY CLARK
412 E. 47th Grand 6784

Rev. Charles Henry Clark, LL. D.D.
Pastor of Ebenezer Baptist Church, Chicago, Ill.

The Rev. Dr. Clark has been in the pastorate continually since 1880. He has pastored some of the leading churches of the Baptist denomination in whose number-

ships were to be found some of the most prominent men and women in the community. He is regarded as a sound, gospel preacher; a wise leader and wise counsellor.

Dr. Clark came to Ebenezer Baptist Church eighteen months ago. He has succeeded in winning the confidence of the entire membership of the church and has added more than seven hundred members to it since he has been its pastor and has raised eleven thousand dollars more than the purchasing power called for to date. Standing room is at a premium in this beautiful church during Sunday services notwithstanding the church has a seating capacity of more than fifteen hundred persons who attend services regularly on Sundays to hear their eloquent pastor preach.

Rev. Clark is a director of the First State Bank, an institution that has resources of more than six hundred and sixty thousand dollars. He is regarded as a safe banker. He is looked upon not only as a preacher of the gospel but a sound, safe and sane business man.

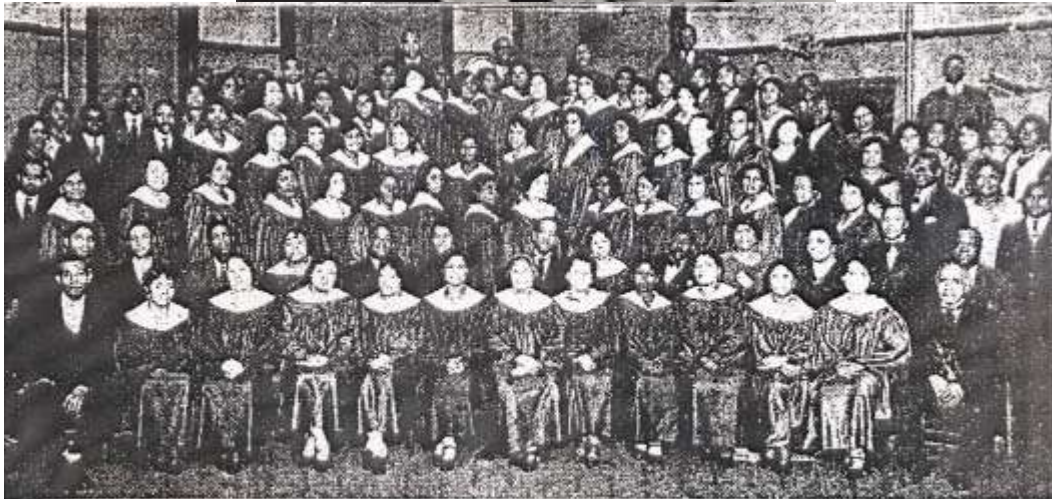
At present he has an organization known as the Ebenezer Missionary Baptist Church Business Men's League with over hundred members that paid a joining fee of ten dollars each. The object of this league is to maintain a permanent home-making institution.

For a number of years prior to his entry into the ministry he engaged in teaching school. During this time he aided in organizing several business institutions to give to positions of prominence and usefulness. He was a leader and the state counselor in the establishment of the National Baptist Publishing Board of Nashville, Tenn., and the Chicago Book and Trust Company of the same city. He was at the same time pastor of the Mt. Olive Missionary Baptist Church. His pastorate of this church extended over a period of thirty years.

Ebenezer Missionary Baptist Church as it appeared in 1923. Reverend Charles Henry Clark pictured below.
Commission on Chicago Landmarks Landmark Designation Report, Ebenezer Missionary Baptist Church

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State



EBENEZER BOASTS LARGEST GOSPEL CHORUS—The largest gospel chorus in Chicago is to be found at Ebenezer Baptist church, of which Prof. T. R. Frye is director and Mrs. Mable Sandford Lewis accompanist. Mrs. Georgin Johnson, president; Miss Lottie Rush, secretary, and Rev. J. H. Lorenzo Smith, pastor.

Above: Thomas Dorsey

Below: Ebenezer Missionary Baptist Church Choir in 1932, shortly after its groundbreaking performance.

Commission on Chicago Landmarks Landmark Designation Report, Ebenezer Missionary Baptist Church

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State



Stained glass windows, Photographer, Kevin Eatinger.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State



Stained glass windows and balcony, Photographer, Kevin Eatinger.

Ebenezer Missionary Baptist Church
Name of Property

Cook County, Illinois
County and State



Stained glass windows, coffered ceiling, and balcony, Photographer, Kevin Eatinger.



ISAIAH TEMPLE

Ebenezer Missionary Baptist Church

EBENEZER
M.B. CHURCH
MISSIONARY
BAPTIST
CHURCH
WELCOME

Small black sign with white text, likely listing church services or contact information.

Handicap parking sign.

Handicap parking sign.

4813







ISAIAH TEMPLE

Ebenezer Missionary Baptist Church

Ebenezer Missionary Baptist Church

DR. FRANK Y. SIMS
CHURCH

1886

SPEED HUMP AHEAD

EXIT



Ebenezer Missionary Baptist Church
481 S. Vincennes Avenue, Chicago, IL 60653
Rev. Marcel Kim, Pastor
Celebrating
Our History, Our Legacy
114th ANNIVERSARY



EXIT



*"Then Samuel took a stone
and placed it between Mizpah and Shen,
and called the name of it Ebenezer,
saying Hitherto
hath the LORD helped us."
1 Samuel 7:12*



114th ANNIVERSARY
Celebrating
the story, the joy



"There is a name
and place of interest
and they
called the name of it Ebenezer
saying 'Hitherto
has the LORD helped us.'
1 Samuel 7:12



Ebenezer Missionary Baptist Church
4501 S. Vincennes Avenue, Chicago, IL 60653
Rev. Marcel Kerr, Pastor
Celebrating
Our History, Our Legacy
114TH ANNIVERSARY





One Lord, One Faith, One Baptism.





God our Father, Christ our Redeemer, Man our Brother.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Ebenezer Missionary Baptist Church

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 9/09/16 DATE OF PENDING LIST: 10/07/16
DATE OF 16TH DAY: 10/24/16 DATE OF 45TH DAY: 10/25/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000734

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 10.24.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

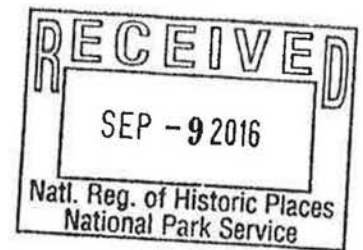
RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



August 29, 2016

Ms. Barbara Wyatt
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington, DC 20005

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nominations recommended for nomination by the Illinois Historic Sites Advisory Council at its June 24, 2016 meeting and signed by the State Historic Preservation Officer:

Third Church of Christ, Scientist, Chicago, Cook County
Ebenezer Missionary Baptist Church, Chicago, Cook County
Middle Avenue Historic District, Aurora, Kane County

PLEASE NOTE THAT THE PACKAGE ALSO CONTAINS THE FOLLOWING:

- 1. Objection letters for Middle Avenue Historic District. One-third of the property owners objected.**

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV