



The Campaign to Create a Julius
Rosenwald & Rosenwald Schools
National Historical Park

Analysis of Sites in Chicago Associated with the Life and Legacy of Julius Rosenwald

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Cover Illustrations

Left side, top to bottom:

Sears, Roebuck & Company Administration Building,
photo by Julia S. Bachrach

Wabash Avenue YMCA, photo by Julia S. Bachrach

Museum of Science and Industry, photo by Julia S.
Bachrach

South Side Community Art Center, photo by Dennis
McClendon

Rosenwald Courts, photo by Dennis McClendon

Right side: Julius Rosenwald, photo from *Notable Men
of Chicago and Their City*, 1910

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Design layout and map by Dennis McClendon, Chicago CartoGraphics

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Dedication

This report is dedicated to the National Parks Conservation Association and the National Trust for Historic Preservation for their continuing steadfast support of and assistance to the Rosenwald Park Campaign in its mission to create a Julius Rosenwald & Rosenwald Schools National Historical Park.

Executive Summary

Founded in 2016, the Rosenwald Park Campaign seeks to honor and preserve the important contributions to American history by businessman and philanthropist Julius Rosenwald. The Campaign proposes the development of a multi-site National Historical Park with a small number of Rosenwald Schools in various locations and a visitor center in Rosenwald's home city of Chicago. In 2018, the Campaign commissioned a report setting forth the historic context for the proposed Julius Rosenwald & Rosenwald Schools National Historical Park. It includes a detailed inventory of dozens of remaining Rosenwald Schools to help the National Park Service determine which sites would be most appropriate for inclusion in the park. In early 2020, the Campaign decided to prepare a second report analyzing various Chicago sites relevant to the life and legacy of Julius Rosenwald that might be considered for the proposed National Park's visitor center.

This report discusses the following properties:

- Sears Roebuck & Company Administration Building, 3333 W. Arthington Street
- Wabash Avenue YMCA, 3763 S. Wabash Avenue
- Museum of Science and Industry, Jackson Park
- Rosenwald Courts, 4648 S. Michigan Avenue
- South Side Community Art Center, 3831 S. Michigan Avenue

Information about the Rosenwald home at 4901 S. Ellis Avenue is also included. This building is still a privately-owned residence, and thus would not be an appropriate candidate as a visitor center site.

Primary and secondary sources were used to document these Chicago properties that are related to the life and legacy of Julius Rosenwald. For each property, the report includes:

- brief description of the building
- historic and current ownership and usage
- federal (and local) historic designation status
- significance according to National Register of Historic Places criteria (Beyond what is in the registration documentation for listings in the National Register of Historic Places in which the properties are already included, the conclusions about whether properties otherwise meet the criteria for listing in the National Register of Historic Places individually and why they meet certain criteria are those of the authors.)

- associations with Julius Rosenwald
- initial analysis of its appropriateness as a National Park visitor center

The report does not make recommendations relating to the feasibility or suitability of any of the properties to be included in the National Park System or to be used as a visitor center. That analysis is the purview of the National Park Service.

Introduction

The Rosenwald Park Campaign was founded in late 2016 with the mission of establishing a Julius Rosenwald & Rosenwald Schools National Historical Park. The son of German Jewish immigrants, Julius Rosenwald (1862-1932) achieved great wealth leading Sears, Roebuck & Company to become the retailing powerhouse of the early 20th century. Inspired by the Jewish sense of community with which he was raised, Rosenwald became a visionary philanthropist who partnered with African American communities across the South to build schoolhouses for children who otherwise would have had extremely limited or no access to the public education to which they were entitled. He also sponsored many other programs to improve the lives of African Americans nationally, as well as several initiatives to benefit the Black community in Chicago, his home. He contributed to numerous other charitable organizations, including Jane Addams' Hull House in Chicago and Jewish charities.

The Campaign proposes the development of a multi-site National Historical Park. Its plans call for a visitor center in Chicago and a small number of Rosenwald Schools in their original locations to be selected by the National Park Service (NPS).

In the summer of 2017, the Campaign wrote to the State

Historic Preservation Officers in the 15 southern states in which Rosenwald School facilities were built. The Campaign requested from each state recommendations of up to five school facilities using criteria previously vetted with the Rosenwald experts in those states. All 15 states responded, with 14 states nominating a total of 55 Rosenwald Schools and one teacher home. Missouri did not make any recommendations because only four school facilities were constructed there; none remains in a condition fit for consideration.

Between late 2017 and the summer of 2019, Campaign representatives visited 34 schools and the teacher home. in 12 of the states. Following the visits, the representatives prepared checklist tables containing relevant information on the facilities and photographs. The Campaign will be preparing a report on the 56 recommended school facilities that will contain the checklist tables as an appendix.

In 2018, the Campaign developed preliminary draft Congressional legislation to direct the National Park Service to conduct a special resource study of the sites associated with the life and legacy of Julius Rosenwald, with special emphasis on the Rosenwald Schools. In June 2019, Senator Richard Durbin and Representative Danny Davis, both of Illinois, jointly

introduced *The Julius Rosenwald and Rosenwald Schools Act of 2019* in the Senate and House, respectively.

Great progress has been made since then. Both bills have bipartisan support; currently the House Bill has 43 cosponsors and the Senate Bill nine. The House Natural Resources Committee approved by unanimous consent the markup of the House Bill on March 11, 2020. On June 11, 2020, that Bill was committed to the Whole House Committee. The Senate held a hearing on March 4, 2020, on its version of the bill. Currently, work is underway on preparing a markup that will be considered in a hearing in the Senate Energy and Natural Resources Committee.

In 2018, the Campaign had an historic context study report prepared on Julius Rosenwald and the Rosenwald Schools. The report concluded that Rosenwald and the Schools are of national historic significance and that the National Historical Park would be an important addition to the National Park System.

A Campaign representative visited a number of sites in Chicago associated with Julius Rosenwald's business activities and philanthropic achievements, as well as his boyhood home in Springfield, IL, which is a part of the Lincoln Home National Historic Site. This report provides salient information on five sites in Chicago that may be candidates for the Julius Rosenwald & Rosenwald Schools National Historical Park visitor center.

Once the legislation is passed, the Campaign will submit this document, its report on the 56 recommended Rosenwald School facilities, and the historic context study report to the NPS to assist its employees in conducting the special resource study.

This report presents relevant information on and photographs of five sites in Chicago associated with the life and legacy of Julius Rosenwald that were analyzed for possible consideration by the NPS as a visitor center for the planned Julius Rosenwald & Rosenwald Schools National Historical Park. It also briefly discusses Rosenwald's home in Chicago's Kenwood neighborhood.

Sites Considered

The Chicago sites are discussed in the following order:

Sears, Roebuck & Company Administration Building

Wabash Avenue YMCA

Museum of Science and Industry

Rosenwald Courts

South Side Community Art Center

A brief overview of Julius Rosenwald's home follows Sites Considered

Map of Chicago Sites Considered



map by Chicago CartoGraphics

Sears, Roebuck & Company Administration Building

Curt Teich Postcard Archives Digital Collection, Newberry Library



Postcard view: “Sears, Roebuck & Co., Chicago, The World’s largest Mercantile Institution” ca. 1920. The Sears Administration Building is shown in the lower center part of the image, across the street from the fountain.

Current Name Sears Administration Building/Homan Square

Historic Name Sears Administration Building

Location Homan Square
Neighborhood/North Lawndale
Community Area

Address 3333 W. Arthington Street,
Chicago, IL 60624

Landmark Status Listed in the National Register of Historic Places (NRHP) and designated as a National Historic Landmark (NHL) as part of the Sears, Roebuck and Company Complex, 1978

Designated as a Chicago Landmark, 2002, and as part of the Sears, Roebuck and Co. District, 2014

History of Ownership and Uses

In 1904, Sears, Roebuck & Company, under the direction of then-vice president Julius Rosenwald, purchased 41.6 acres of land around the intersection of W. Arthington Street and S. Homan Avenue on Chicago’s West Side. The following year, the company began to erect a vast merchandising complex with a new corporate headquarters—the Sears Administration Building—as its centerpiece.¹ The West Side complex remained the focal point of corporate activity until 1973, when the company opened a new headquarters building, the 110-story Sears Tower, in Chicago’s

1. Ralph J. Christian, “Sears, Roebuck and Company Complex National Register of Historic Places Inventory—Nomination Form,” United States Department of the Interior, 1978, Section 7, n.p.



Sears Administration Building, view looking southeast across W. Arthington Street.

Loop. At that time, the company vacated much of the West Side facility, including the Administration Building. Sears moved its remaining operations out of the West Side facility in 1987.²

By the early 1990s, Sears had teamed with local developers to find ways to revitalize the complex, which had achieved NRHP and NHL status over a decade earlier. Though some affordable housing was created, much of the complex remained vacant.³ Most of the complex's vast Merchandising

Building was demolished during this period, as the City of Chicago and civic groups sought to develop revitalization plans for the headquarters building and the other historic structures.⁴ In 1995, the Homan Arthington Foundation was established to further the redevelopment of the former mail order complex as Homan Square.⁵ Sears transferred ownership of the Administration Building to the foundation at that time.⁶

In 2002, the City Council designated the Sears Administration Building a Chicago Landmark, in hopes that the associated tax incentive would prompt the structure's restoration and reuse.⁷ But the Homan Arthington Foundation, now known as the Homan Square Foundation, determined that it was no longer feasible to redevelop the headquarters building and some of the other historic structures for commercial uses, as had originally been planned.⁸ In 2004, the Foundation therefore sold the former Sears headquarters to the Royal Imperial Group, a real estate development firm which intended to turn it into apartments.⁹ The recession of 2008 upended their

2. *Final Landmark Designation Report, Sears, Roebuck and Co. District, Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, December 4, 2014*, City of Chicago Department of Planning and Development, 2014, p. 18.

3. *Final Landmark Designation Report, Sears, Roebuck and Co. District*, 2014, p. 18; Patrick Reardon, "Housing Development Planned on Former Sears Site," *Chicago Daily Tribune*, March 14, 1992, p. 2.

4. *Final Landmark Designation Report, Sears, Roebuck and Co. District*, 2014, pp. 28-30.

5. "Homan Arthington Foundation," Chicago Community Trust website, at: <https://www.cct.org/what-we-offer/grants/homan-arthington-foundation/>

6. Quit Claim Deed dated August 9, 1995, from Sears, Roebuck and Company to the Homan-Arthington Foundation, (Document # 9552734 in the records of the Cook County Recorder of Deeds).

7. "Landmark Status Urged for Old Sears Site," *Chicago Tribune*, June 7, 2002, p. 3.

8. Jeanette Almada, "A New Catalog ; Investments, Redevelopment Bring Buyers to North Lawndale," *Chicago Tribune*, September 4, 2005, p. 16.1.

9. Almada, "A New Catalog."

redevelopment plan, however, and the project never materialized. Investors Arnold Kozys and Vitalijus Kaleinikovas acquired the Administration Building in 2018. At that time, Crain's Chicago Business reported that the "acquisition raises the possibility of redevelopment of properties that have been mostly vacant for years and badly in need of investment."¹⁰ Apparently, there has not been any progress to date.¹¹

Building Description

The impressive Sears, Roebuck & Company Administration Building stretches for nearly a block along W. Arthington Street, between S. Homan and S. Spaulding avenues. I-shaped in plan, it has a long central mass flanked by two perpendicular wings. The flat-roofed building rises five stories over a raised basement. It is clad in variegated red brick and trimmed with an array of terra cotta and stone details. Among its prominent Classical elements are a two-story pedimented portico, columns, and pilasters. The structure also incorporates Prairie style details such as a broad horizontal base and stringcourses with organic ornamentation. The building is characterized by its long stretches of oversized, double-hung windows, which appear to be original.

The enormous structure was built in stages. The first two stories,

designed by Nimmons and Fellows, were completed in 1906. Eight years later, after George C. Nimmons had established a solo practice, he completed the three upper stories. This addition accommodated the ever-growing need for clerical workers who processed catalogue orders and forwarded them on for fulfillment.

The exterior of the Sears Administration Building possesses very good integrity, retaining many original features. While both the building's east and west facades feature secondary building entrances with modern appurtenances, they have minimal effect on the overall historic appearance. In 2014, at the time of the structure's designation as part of Chicago's Sears, Roebuck and Co. landmark district, the original marble-lined main lobby and interior staircases remained intact with the addition of ADA accessibility improvements. The Commission on Chicago Landmarks reported that "other interior spaces, including executive and clerical offices and support spaces" had been "extensively remodeled over the years."¹²

Although the entire Sears, Roebuck & Company Complex's integrity of setting was substantially altered by the demolition of the Merchandise Building and new construction, the

10. Danny Ecker, "Former Sears HQ in Homan Square Sold to Chicago Investors," *Crain's Chicago Business*, August 22, 2018.

11. The rehabilitation of the building seems to have stalled, as no new publications about the project have appeared since the August 22, 2018 *Crain's Chicago Business* article. In a July 12, 2019 email, Dorothy Canter of the Rosenwald Campaign asked a representative of the previous owner for the new owners' contact information, but received no reply. When Lisa DiChiera, Director of Advocacy for Landmarks Illinois, tried to follow up by contacting the building's owners in early 2020 to inform them of the Rosenwald Campaign, she received no response.

12. *Final Landmark Designation Report, Sears, Roebuck and Co. District*, 2014, p. 24.



Sears Administration Building, view looking southwest on W. Arthington Street towards old Sears Merchandise Building Tower. Photo July 2020 by Julia S. Bachrach.

historic setting of the Administration Building has had fewer changes. Only the west facade overlooks an altered part of the complex. This is where the vast Merchandise Building stood, though its tower remains. Thus, the Administration Building itself retains a fairly high integrity of setting.

Significance

In 1904, Julius Rosenwald commissioned architects Nimmons and Fellows to design a vast Sears, Roebuck & Company administrative and processing complex on Chicago's West Side. Then experiencing rapid growth, the mail order company had been founded in Minneapolis 11 years before by the great salesman

Richard W. Sears and his associate Alvah C. Roebuck. Sears, Roebuck & Company relocated to Chicago in 1895. Roebuck withdrew that year, and Sears offered Rosenwald's brother-in-law, Aaron Nusbaum, a half-interest in the company for \$75,000. (Nusbaum had made a substantial profit from having the soft drink concession at the World's Columbian Exposition of 1893.) Not wanting to invest so much money solely on his own, Nusbaum offered to split his share of the business with Rosenwald, a successful clothing wholesaler and existing supplier to the mail order company. Rosenwald did not have to put up the full \$37,500 because Sears owed his firm a substantial amount of money for goods previously purchased. Rosenwald was then named the Vice President of the company.¹³

Rosenwald had remarkable business and management skills, which he used to improve the company and make it more profitable.¹⁴ By 1900, Sears, Roebuck had surpassed its nearest competitor, Montgomery Ward, logging \$11 million in sales.¹⁵ Five years later, the construction of its vast West Side facility allowed Sears, Roebuck to capitalize on the city's status as a transit hub, while efficiently producing catalogues, developing products, and filling orders from a centralized location. All aspects of the highly successful national business were overseen

13. Peter M. Ascoli, *Julius Rosenwald: The Man Who Built Sears, Roebuck and Advanced the Cause of Black Education in the American South* (Bloomington and Indianapolis: Indiana University Press, 2006), pp. 25-27; Christian, Section 8, pp. 2-3; Final Landmark Designation Report, Sears, Roebuck and Co. District, p. 13.

14. Christian, Section 8, p. 4.

15. Christian, Section 8, p. 3.

from the Administration Building. In the 1920s, when increasing American urbanization made mail order less necessary, it was in its Chicago headquarters that the company planned a chain of retail stores, an approach that helped Sears maintain its primacy in American retailing well into the 20th century. (In fact, the Sears Company did not fully vacate the complex until the mid-1980s.)

The entire Sears, Roebuck & Company Complex was designated an NHL in 1978 and, as a result, then automatically listed in the NRHP during the same year. At the time of this designation, NHL nominations were submitted on the standard NRHP nomination form, on which specific “Areas of Significance” were checked and a brief significance statement was included. The Sears, Roebuck and Company Complex nomination cited only one Area of Significance: Commerce.¹⁶

Based on current NRHP application methodologies as explained in National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation, it is clear that the Sears Administration Building meets Criteria A, B, and C for listing in the NRHP. The property is eligible under Criterion A for its association with a “pattern of events or a historic trend that made a significant contribution to the development of a community, a State, or the nation.”¹⁷ The

headquarters building is a physical manifestation of the burgeoning reach of American retailing in the first half of the 20th century. Founded in the 1890s to meet the needs of rural America for a broad range of goods they could not obtain locally, Sears, Roebuck & Company employed catalogues to advertise its wares and railroad transit to deliver them. During its more than 70 years in operation, the Administration Building represented the heart of the nation’s leading retailer.

The Sears Administration Building meets NRHP Criterion B for its association with Sears, Roebuck & Company presidents Richard W. Sears, Julius Rosenwald, and Robert E. Wood. Company founder Richard Warren Sears (1863-1914) was president from 1893 until 1908 (and chairman of the board until 1913). A promotional genius, Sears introduced the popular Sears catalogues, which marketed the company’s mail order goods—everything from shoes and guns to bicycles and houses—to families across the country.¹⁸ Julius Rosenwald (1862-1932), who joined Sears, Roebuck in 1895, quickly took charge of the company’s order fulfillment processes and financial well-being, becoming president in 1908 after Sears’ retirement. Under Rosenwald’s effective guidance, the company experienced tremendous growth throughout the early decades of the 20th century,

16. Christian, Section 8, n.p.

17. *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: National Park Service, 1997), p. 12.

18. Christian, Section 8, p. 4.



Close-up of Sears Administration Building main entrance.

jumping from \$40 million in sales in 1910 to \$245 million in 1920.¹⁹ He stepped down as president in 1925, but was chairman of the board until his death in 1932. Robert E. Wood (1879-1969) served as president from 1928 through 1939, and as chairman of the board until 1954. Wood was instrumental in developing a chain of highly successful retail stores to supplement Sears' waning catalogue business.²⁰

19. Christian, Section 8, p. 5.

20. Christian, Section 8, pp. 5-6.

21. *Landmark Designation Report, Sears, Roebuck and Co. Administration Building, Submitted to the Commission on Chicago Landmarks, June 2002*, City of Chicago Department of Planning and Development, 2002, p. 1.

The Sears Administration Building meets NRHP Criterion C as the work of architect George Croll Nimmons (1867-1947), who, as the Commission on Chicago Landmarks has noted, "was widely known as a master in combining Chicago School principles, including the clear and rational visual expression of structure, with Classical- and Prairie-style ornament."²¹ Nimmons and Fellows' two-story headquarters building and George C. Nimmons and Company's three-story addition seamlessly combined to produce a sprawling, yet efficient Chicago Style administrative facility with both Classical and Prairie style influences.

Association with Rosenwald

Julius Rosenwald is integrally connected with the vast Sears, Roebuck & Company Complex. It was Rosenwald who envisioned a facility that would improve the efficiency of the mail order business by consolidating its ever-growing operations at a single location, commissioning Nimmons and Fellows to design it. Through the modern complex, Rosenwald hoped not only to optimize operational efficiency, but also to improve worker productivity by providing them with amenities such as employee dining facilities; a branch of the Chicago Public Library; recreational facilities including a running track and athletic field; and

a formal “sunken garden” for lunch breaks and corporate events.²² Under Rosenwald’s direction, the company even donated land for and helped fund construction of a nearby Young Men’s Christian Association facility for Sears workers and neighbors. (This helped to spur Rosenwald’s ongoing interest in and contributions to YMCAs for African-Americans across the country.)²³ After Rosenwald’s vision for the Sears Complex had come to fruition, he would spend several decades overseeing one of the nation’s leading businesses from his first-floor office in the Administration Building.

Site Considerations

The Sears Administration Building lies within Homan Square, a redevelopment area that includes affordable housing, a community center, and a school. Some of the historic Sears buildings were demolished, and the area includes renovated historic structures as well as new construction. Today, the Sears Administration Building, an NHL, remains as the centerpiece of the historic complex. The building itself is largely vacant, and plans for its redevelopment have seemingly stalled. Currently, there is no easily accessible public space at ground level. After entering the building at the main entrance, one must go up a half flight of stairs to the first floor and down stairs to the level that housed the former cafeteria.

The Administration Building lies about five blocks south of the Eisenhower Expressway (I-290) and its Homan Avenue exits, and about the same distance from the Kedzie-Homan stop on the CTA Blue Line. The CTA 82 Bus runs along Homan Avenue, stopping at both the Blue Line Station and W. Arthington Street.

The Administration Building is located in Chicago’s North Lawndale Community Area, at some distance from the Rosenwald-associated sites on the South Side (approximately 12 miles via Interstate highways and 8 miles via side streets). While it is possible to travel between the two areas using public transportation (either by L or bus or a combination of the two), it appears that one must go downtown to make a connection.

22. *Final Landmark Designation Report, Sears, Roebuck and Co. District*, pp. 24, 34.

23. Ascoli, p. 78.

Wabash Avenue YMCA

Current Name The Renaissance
Apartments & Fitness for Life Center

Historic Name Wabash YMCA
(Young Men's Christian Association)

Location Bronzeville
Neighborhood/Grand Boulevard
Community Area

Address 3763 S. Wabash Avenue,
Chicago, IL 60653

Landmark Status Listed in the
NRHP, 1986, part of the Black
Metropolis Thematic Nomination
multiple property submission

Designated as a Chicago Landmark
as part of the Black Metropolis-
Bronzeville District, 1998

*Wabash Avenue
YMCA and St. Thomas
Episcopal Church, ca.
1925.*



History of Ownership and Uses

The Young Men's Christian Association of Chicago purchased the property at the northeast corner of S. Wabash Avenue and E. 38th Street from Cornelius H. Shaver in 1911.²⁴ The non-profit organization erected a YMCA for African-American Chicagoans on the Bronzeville site, and opened it two years later. In 1981, after 70 years of service, the Wabash YMCA closed.²⁵ The congregation of the adjacent St. Thomas Episcopal Church bought the building the following year.²⁶ In 1992, St. Thomas Episcopal joined forces with Apostolic Faith Church, Quinn Chapel AME, and St. Elizabeth Catholic Church to form Renaissance Partners LP to rehabilitate the building and create single-room occupancy apartments for low-income people.²⁷ Renaissance Partners (now known as the Renaissance Collaborative) received a Federal HUD grant to help fund the project, and the former Wabash Y reopened as the Renaissance Center Apartments and Fitness for Life Center in 2001.²⁸ The Renaissance Collaborative, a community-based 501(c)3, continues to own and operate the building.²⁹

Building Description:

Designed by Chicago architect Robert C. Berlin (1853-1937), the Wabash Avenue YMCA was completed in 1912. The flat-roofed building, U-shaped in plan, rises four stories over a high basement. The steel-framed structure is clad in red brick and trimmed with Bedford limestone. A matching two-bay-wide, four-story brick annex to the north dates to around 1945. The original portion of the building measures 62 feet along S. Wabash Avenue, and runs about double that distance along E. 38th Street.

By the early 1980s, the property had fallen into disrepair. The 1985 NRHP nomination form notes that the St. Thomas Episcopal Church had acquired the building, and "targeted" it for "rehabilitation."³⁰ The process of raising funds and undertaking the work took many years. When the project was completed by 2001, the Wabash Avenue YMCA had attained excellent integrity. In fact, in 2002, the Renaissance Collaborative won the Richard H. Driehaus Foundation Award for Architectural Excellence for Outstanding Neighborhood Real Estate Project for its \$10.4 million rehabilitation of the former YMCA's

24. Warranty Deed dated June 8, 1911, from Cornelius H. Shaver to the Board of Trustees of the Young Men's Christian Association (Document # 471365 at the Cook County Recorder of Deeds).

25. Sabrina L. Miller, "Black History was Born, Nurtured Here," *Chicago Tribune*, February 1, 1996, p. D1.

26. Warranty Deed dated May 28, 1982, from the YMCA of Chicago to St. Thomas Episcopal Church (Document # 26244933 at the Cook County Recorder of Deeds).

27. "TRC Founding and History," Renaissance Collaborative website, at: <https://www.trcwabash.org/history/html>

28. Heather Vogell, "YMCA'S Rebirth Spurs New Hope, Old Memories," *Chicago Tribune*, April 1, 2001, p. 4C.3.

29. "About Us," Renaissance Collaborative website, at: <https://www.trcwabash.org/about-us/html>

30. Timothy Samuelson. "National Register of Historic Places Inventory - Nomination Form: Black Metropolis Thematic Nomination," April 29, 1985.

apartments, swimming pool, and gymnasium.³¹

Today, the Renaissance Center Apartments and Fitness for Life Center holds 101 single-room-occupancy apartments, each with a kitchenette and bath; a fitness center operated by the YMCA of Metropolitan Chicago; and a ballroom featuring a restored WPA mural by noted African-American artist William Edouard Scott.³²

Significance

Philanthropist and businessman Julius Rosenwald had been supporting the Young Men's Christian Association since the early 1900s. He believed the organization was an important "power for good," especially because it provided valuable resources to working people.³³ Rosenwald became concerned, however, that most YMCAs did not welcome African Americans. In 1910, leaders of the YMCA approached Rosenwald with the idea of developing a "Y" in the Bronzeville neighborhood specifically for African American Chicagoans. Rosenwald immediately agreed to give a \$25,000 challenge grant, subject to the raising of an additional \$75,000 from other donors. Rosenwald's gift for construction of the Wabash Avenue YMCA was announced on New Year's Day 1911.³⁴ As Rosenwald's



August 2020, Dennis McClendon

biographer Peter Ascoli noted, Rosenwald's commitment to create the Wabash Avenue YMCA "united two of his interests" and proved to be "the first truly major landmark of JR's philanthropy outside the Jewish community."³⁵

The Wabash Avenue YMCA is one of nine resources included in the Black Metropolis Thematic Nomination multiple property submission. The Black Metropolis Thematic multiple property nomination was approved by the NRHP in 1985 and the Wabash Avenue YMCA was listed in 1986. The Black Metropolis Thematic Nomination multiple property submission nomination

Wabash Avenue YMCA, view looking northeast on S. Wabash Avenue.

31. Jeanette Almada, "8 honored for neighborhood development; Wabash YMCA, Archer Courts among winners," *Chicago Tribune*, March 17, 2002, p. 1.

32. "Renaissance Center Apartments and Fitness for Life Center," Chicago Neighborhood Development Awards website, at: <https://map.lisc-cnda.org/2002/cnda/renaissance-center-apartments--fitness-for-life-center>

33. Ascoli, p. 77.

34. Ascoli, pp. 80-81.

35. Ascoli, p. 77.



Close-up of Wabash Avenue YMCA main entrance.

cited six of the Areas of Significance then available: Commerce, Industry, Military, Politics/Government, Sculpture, and Social/Humanitarian. Of these six Areas of Significance, only the last applied to the Wabash Avenue YMCA.

Based on current NRHP application methodologies (as explained in NPS Bulletin #15: How to Apply the National Register Criteria for Evaluation), the Wabash Avenue YMCA meets Criteria A, B, and C for listing in the NRHP. The property meets Criterion A for its association with a “pattern of

events or a historic trend that made a significant contribution to the development of a community, a State, or the nation.”³⁶ The Wabash Avenue YMCA opened in 1913, a time when increasing numbers of African-Americans from the South were arriving in Chicago as part of the Great Migration. The institution quickly became “one of the major centers for the assistance of [these] incoming arrivals.”³⁷ The Y provided newcomers a place to stay, and job training for the entire Bronzeville community. The facility also became a focal point of community life in Black Metropolis. With its large assembly hall that provided space for “a wide variety of civic meetings and functions of the community” and its well-used recreational facilities, the Wabash Avenue YMCA became “one of the most heavily utilized public organizations of Chicago’s Black community.”³⁸

The Wabash Avenue YMCA meets Criterion B for its association with Julius Rosenwald and Carter G. Woodson. Rosenwald’s contribution made the facility possible by his donation and because it prompted equally generous gifts from other prominent Chicagoans, including Cyrus McCormick, Jr., and Mrs. G.F. Swift, and helped to spur substantial donations from members of the Bronzeville community.³⁹ In addition, Carter G. Woodson, a noted African American historian, often stayed at the Wabash Avenue YMCA. During

36. *National Register Bulletin #15*, p. 12.

37. Samuelson, Continuation Sheet, Item no. 7 & 8, p. 1.

38. Samuelson, Continuation Sheet, Item no. 7 & 8, pp. 1-2.

39. Ascoli, pp. 81-82; Samuelson, Continuation Sheet, Item no. 7 & 8, p. 1.

the mid-1910s, while in residence at the YMCA, Woodson founded the Association for the Study of Negro Life and History, “one of the first groups devoted to African-American studies.”⁴⁰

The Wabash Avenue YMCA meets NRHP Criterion C as the work of Robert C. Berlin, a talented Chicago architect. This “imposing,” limestone-trimmed brick Wabash Avenue YMCA was “one of the best equipped structures of its type at the time of its opening.”⁴¹

Association with Rosenwald

By 1910, Rosenwald was already beginning to develop an interest in African-American causes when representatives of the Chicago YMCA approached him about the need for a branch in Bronzeville. Not only did Rosenwald immediately agree to provide \$25,000 for the Wabash Avenue Y, thereby prompting others to contribute, but he also offered to donate a similar amount to build Black YMCAs in other cities if the local communities could each raise \$75,000 in matching funds. Ultimately, 24 YMCAs and two YWCAs for African Americans were built under the Rosenwald challenge grant program. Rosenwald remained committed to supporting Black YMCAs through the rest of his life.⁴²

Site Considerations

Now known as the Renaissance Center Apartments and Fitness for Life Center, the historic Wabash Avenue YMCA lies a few blocks east of the Dan Ryan Expressway (I-90) and its 37th Street and Pershing Road exits. It is located several blocks southeast of the 35th-Bronzeville-IIT stop on the CTA Green Line. The structure stands within two blocks of the Rosenwald-associated South Side Community Art Center and in close proximity to other significant resources listed in the Black Metropolis NRHP Thematic District and included in the Chicago Landmark Historic District. An actively operating Single Room Occupancy apartment building and supportive housing facility, the property is situated in what is now a primarily residential neighborhood. It does not have any storefront space.

40. *Preliminary Staff Summary of Information: The Black Metropolis-Bronzeville District, Submitted to the Commission on Chicago Landmarks, March 1984, revised December 1994, recommended to the City Council, August 28, 1997, City of Chicago Department of Planning and Development, 1997, p. 16.*

41. Samuelson, Continuation Sheet, Item no. 7 & 8, p. 1.

42. Ascoli, pp. 80-83, 162, 242.

Museum of Science and Industry

Current Name Museum of Science and Industry

Historic Name Fine Arts Building /Field Columbian Museum/ Rosenwald Museum

Other Names Rosenwald Industrial Museum

Location Jackson Park/East Hyde Park Neighborhood/Hyde Park Community Area

Address 5700 S. Lake Shore Drive, Chicago, IL 60637

Landmark Status Listed in the NRHP, 1972 (Jackson Park Historic Landscape District and Midway Plaisance)

Listed in the NRHP, 2018 (Chicago Park Boulevard System Historic District)

Designated as a Chicago Landmark, 1996

Museum of Science and Industry, Jackson Park, Reconstruction for South Park Commissioners, View looking north of center wing, October 4, 1929.



History of Ownership and Uses

The Museum of Science and Industry was built between 1891 and 1893 as the Fine Arts Building for the World's Columbian Exposition of 1893. The fair took place in Jackson Park, which was under the jurisdiction of Chicago's South Park Commission (SPC). Like most of the World's Fair edifices, the Fine Arts Building was meant to be temporary. However, prior to the closing of the exposition, a group of prominent Chicagoans led a movement to retain the structure in tribute to the fair. The South Park Commissioners agreed, authorizing the use of the Fine Arts Building as the Field Columbian Museum "for the collection and display of objects pertaining to natural history and arts and sciences."⁴³ The natural history museum, which had support from businessman Marshall Field, operated out of the old World's Fair building (under the ownership of the SPC) until 1920. The following year, the Field Museum of Natural History opened at its new location at the south end of Grant Park.

Throughout the early 1920s, the question of whether the Fine Arts Building would be razed or repurposed was hotly debated. Julius Rosenwald became involved in the issue as a representative of the Commercial Club of Chicago. In 1925, he suggested restoring the building for use as an industrial

science museum. The South Park Commissioners agreed to the idea, and ultimately, Rosenwald played a pivotal role in developing and providing funds for the museum.

The museum was incorporated as the Rosenwald Industrial Museum in September of 1926. (It was later renamed Museum of Science and Industry.) In 1929, the South Park Commissioners passed an ordinance authorizing an agreement with the museum. This document "recited that the use of the building as an industrial museum is advantageous to the public interest and is a practicable use of the property, and provided the commissioners should allocate to the museum the building and certain land surrounding that upon which the building stands."⁴⁴ At the time, the Chicago Park District (CPD) became the successor to the SPC with respect to the agreement. Thus the museum building and grounds remain under the control of the Museum of Science and Industry Corporation.

Description

A monumental Beaux Arts style structure, the Museum of Science and Industry stands at the north end of Jackson Park at E. 57th Street and S. Lake Shore Drive. Architect Charles Atwood designed the edifice in 1891 as the Fine Arts Building for the World's Columbian Exposition. The building complex includes a large central structure that rises

43. Ordinance Concerning a Museum in Jackson Park (Passed September 12, 1894), *South Park Commissioners Statutes and Special Ordinances*, 1908, p. 369.

44. *Furlong vs. South Park Commissioners*, No. 20096, Decree Affirmed, Supreme Court of Illinois, Decided June 20, 1930.

three stories to a height of 120 feet at the top of its central dome. Two smaller masses, the east and west pavilions, are located at the north side of the complex.

As explained by the Commission on Chicago Landmarks nomination report, in designing the building Atwood “followed the Beaux-Arts formula of mixing Greek and Roman classical forms.”⁴⁵ For example, the structure’s overall massing and its pedimented north and south porticos make reference to the famous Pantheon in Rome, while many of its architectural details, such as rows of caryatids (columns in the form of female figures), were inspired by the Erechtheion in the Acropolis of Athens, Greece.

As was the case with most of the World’s Columbian Exposition structures, the Fine Arts Building was originally made of staff, a compound of plaster, hemp, and horsehair. However, unlike other fair pavilions, this structure had a brick and steel frame beneath its ornamental staff exterior to provide fire protection for the displays. Because the building had this structural support system, it provided the obvious choice when prominent Chicagoans decided to retain one of the fair pavilions to serve as the “Columbian Museum” to memorialize the exposition.

Few physical changes were made to the exterior of the old Fine Arts Building for use of the Field Museum. Over the next two decades, the structure became



2007, Julia S. Bachrach

severely deteriorated, especially when it sat vacant for more than a decade. When, in the early 1930s, the building was finally under renovation, the firm of Graham, Anderson, Probst, & White re-clad its exterior in Bedford limestone, carefully replicating its original appearance. The interior work by architects Alfred P. Shaw, Sigurd E. Naess and Charles F. Murphy included noteworthy Art Deco style elements. (These three associate members of Graham, Anderson, Probst, & White would establish their own architectural firm in 1936.)⁴⁶

Since the Museum of Science and Industry opened to the public in 1933, the historic structure has been well maintained. Only a few major alterations have been undertaken. One of the largest is an addition, built in 1986 to house the museum’s Omnimax Theater. Located at the

Museum of Science and Industry, view looking northeast from S. Cornell Drive.

45. *Preliminary Staff Summary of Information: Museum of Science and Industry, Submitted to the Commission on Chicago Landmarks*, January 5, 1994, City of Chicago Department of Planning and Development, p. 10.

46. “Three Form a New Firm of Architects,” *Chicago Daily Tribune*, December 13, 1936, p. B6.

Museum of Science and Industry, aerial view, May 31, 1931.



Chicago Aerial Survey Co. Courtesy of Chicago Public Library, Chicago Park District Archives, 154_003_008

southeast side of the complex, this addition is essentially a domed wing. The museum erected another major addition in the late 1990s, an underground structure which includes a parking garage and an exhibit on the World War II U-boat 505. That project, which removed a massive and unsightly surface parking lot, included landscape improvements that enhanced the integrity of the building's park setting. Between 2010 and 2019, the historic museum structure underwent a major restoration. Projects included masonry repairs, tuckpointing, facade cleaning, and roof repair work that relied upon carefully recreated, custom-produced clay tiles for the domes. The Museum of Science and

Industry possesses excellent architectural integrity.

Significance

Erected as the Fine Arts Building for the World's Columbian Exposition, the Museum of Science and Industry is the only remaining major structure from Chicago's iconic 1893 World's Fair. The Beaux Arts style building was produced by Charles B. Atwood (1848-1895), who served as Chief Architect for the World's Columbian Exposition under Daniel H. Burnham, Director of Works. Atwood is considered one of the nation's "leading designers of monumental, classically inspired buildings."⁴⁷ As was the case with the other fair pavilions, the building was expected to be temporary. However, it "had a

fire vaulted interior to protect the precious artworks within it.”⁴⁸ So, rather than destroying the building, it was retained to serve as the Field Columbian Museum.

When the natural history museum erected a new building in Grant Park in 1920, the South Park Commissioners considered demolishing the Fine Arts Building. Some well-known architects such as Louis Sullivan believed the structure represented a bygone era and that restoring it would set back the progress of architecture in Chicago. Several business leaders suggested it wasn't practical to save the old fair building, while others formed a committee devoted to restoring the structure. In 1921, when the Commercial Club of Chicago asked its members for ideas about future projects, Julius Rosenwald suggested repurposing the old Fine Arts Building as “a great Industrial Museum.”⁴⁹ In 1924, the South Park Commissioners passed a resolution to restore the building, and at the time, its future use was still unclear. Two years later, when the Commercial Club presented Rosenwald's idea for the building, the South Park Commissioners agreed.

The Rosenwald Industrial Museum was incorporated in September of 1926. (As Rosenwald did not want the institution or any facility named for him, the corporation was later renamed the Museum of Science

and Industry.) Rosenwald donated millions of dollars to the project. In fact, it was one of the few projects that he fully funded. Architects Graham, Anderson, Probst & White faithfully restored the exterior of the museum and the interior work was designed by Shaw, Naess & Murphy (three architects who had previously worked for Graham, Anderson, Probst, & White). The opening of the new Museum of Science and Industry “coincided with the 1933 A Century of Progress, Chicago's second World's Fair, held in Burnham Park.”⁵⁰

The Museum of Science and Industry was listed on the NRHP in 1972 as part of a historic district known as “Jackson Park Historic Landscape District and Midway Plaisance.” The following Areas of Significance were identified as applicable to the significance of this property: Architecture, Landscape Architecture, Science, Sculpture, and Urban Planning.

Based on current NRHP application methodologies (as explained in *NPS Bulletin #15: How to Apply the National Register Criteria for Evaluation*), it is clear that the property meets with Criteria A, B, and C for listing in the NRHP. The Museum of Science and Industry meets with Criterion A because the property “made a significant contribution to the development of a community, a State, or

48. Section 106 Historic Properties Identification Report: Federal Undertaking In and Around Jackson Park, Cook County, Illinois, May 17, 2018, p. 16.

49. Ascoli, p. 265.

50. Section 106 Historic Properties Identification Report: Federal Undertaking In and Around Jackson Park, p. 33.



Museum of Science and Industry, view looking south from lawn.

the nation.”⁵¹ In addition to its association with the 1893 World’s Columbian Exposition, the building is important for housing two of Chicago’s premier museums, first the Field Columbian Museum (now Field Museum of Natural History) and now the Museum of Science and Industry. The property meets with Criterion B for its association with businessman and highly influential philanthropist Julius Rosenwald, who conceived and led the movement to save the Fine Arts Building and convert it into the Museum of Science and Industry. The structure is eligible for listing under Criterion C as an important work of architect Charles B. Atwood and as an original Beaux Arts style fair building that helped inspire the City Beautiful Movement throughout the nation.

In 2018, the Museum of Science and Industry was identified as a contributing resource to the Chicago Park Boulevard System NRHP

51. *National Register Bulletin #15*, p. 12.

52. Susan S. Benjamin, et. al., “The Chicago Park Boulevard Historic District, National Register of Historic Places Inventory—Nomination Form,” United States Department of the Interior, November 9, 2018.

53. Ascoli, p. 265.

Historic District.⁵² That same year, it was also deemed a contributing resource by the Section 106 Historic Properties Identification Report: Federal Undertaking In and Around Jackson Park, Cook County, Illinois.

Association with Rosenwald

As explained above, the property derives its significance, in part, from its close association with Julius Rosenwald. The renowned businessman and philanthropist himself came up with the idea of saving the historic Fine Arts Building and converting it into a modern science museum. Rosenwald was inspired by several innovative science museums in Europe. During a family trip in 1911, he and his children were impressed by the Deutsches Museum in Munich. Julius Rosenwald’s biographer Peter M. Ascoli noted that Rosenwald’s youngest child, William, particularly enjoyed the fact that, at the German museum, children “were encouraged to push buttons and pull levers, to visit the coal mine, or to have their hands x-rayed.”⁵³ In 1927, after the SPC had agreed to his proposal, Julius Rosenwald invited the commissioners on a trip to Europe to see science museums that could help inspire their Chicago project. Three of the board members took him up on his offer, which even allowed them to bring their families. Along with this generous gift, Rosenwald donated millions

to ensure that the project would have adequate funding. In fact, by the time the museum was ready to open in 1933, his support would total more than \$7 million.⁵⁴

Rosenwald played such an important role in the creation of the museum that other civic leaders who were involved in the endeavor recommended its incorporation as the Rosenwald Industrial Museum. Julius Rosenwald felt strongly against having institutions and places he supported named in his honor. Despite the fact that the museum had been officially established under his name, he asked that the name be changed to the Museum of Science and Industry. Rosenwald lobbied for three years, and the name was finally changed as he had requested in 1929.⁵⁵

Site Considerations

Situated in Chicago's Hyde Park East Neighborhood, the Museum of Science and Industry is located on S. Lake Shore Drive at the north end of Jackson Park. It lies a few miles east of the Garfield Boulevard exit of the Dan Ryan Expressway (I-90/I-94). It is just two blocks from the Metra Electric Line stop at the 55th/56th/57th Street station. The museum is only a few blocks from the University of Chicago, an academic institution with which Rosenwald had close ties, including serving as a member of its board of trustees for 20 years and being



July 2020, Julia S. Bachrach

a prominent donor.⁵⁶ Despite its proximity to the university, the museum is approximately four miles away from the other Rosenwald-associated sites on the South Side.

The Museum of Science and Industry presents several challenges as a potential Rosenwald Visitor Center. The facility has two major entry points, one underground and the other above ground. David Mosena, recently retired President of the Museum of Industry, indicated that despite its large size, the institution has a shortage of programming and exhibit space.⁵⁷ Thus, it may not be able to accommodate the Rosenwald Visitor Center.

The Museum of Science and Industry is one of the largest tourist attractions in Illinois. In addition, it is only a short distance away from the planned future site of the Obama Presidential Center just to the southwest in Jackson Park.

Museum of Science and Industry, view looking southeast towards entrance to underground parking ramp.

54. *Preliminary Staff Summary of Information, Museum of Science and Industry*, p. 24.

55. Ascoli, pp. 269, 328-329.

56. Ascoli, p. 110.

57. Email from David Mosena to Dorothy Canter, dated December 12, 2019.

Rosenwald Courts

Current Name Rosenwald Courts

Historic Name Michigan Boulevard Garden Apartments

Other Names Rosenwald Apartment Building (note: NRHP uses this name), Rosenwald Court Apartments (Chicago Landmark Report uses this name)

Location Bronzeville Neighborhood/Grand Boulevard Community Area

Address 4642 S. Michigan Avenue (Common Address), Chicago, IL 60653

Full Address 4600-4608 S. Michigan Avenue/63-71 E. 46th Street

4610-4614 S. Michigan Avenue

4618-4658 S. Michigan Avenue/4601-4659 S. Wabash Avenue/

45-61 E. 46th Street/46-78 E. 47th Street

Landmark Status Listed in the NRHP, 1981

Designated as a Chicago Landmark, 2017

History of Ownership and Uses:

In 1928, Julius Rosenwald formed the Michigan Boulevard Gardens Building Corporation. His goal was to construct an apartment complex for



HB-00266-A, Chicago History Museum, Hedrich-Blessing Collection

African Americans “from the middle class or lower middle class who could not borrow money easily,” and “could not find a decent place to live.”⁵⁸ That same year, the Building Corporation acquired all of the property located between E. 46th Street on the north, E. 47th Street

“Michigan Boulevard Garden Apartments in Chicago,” ca. 1935.

58. Ascoli, pp. 344-345.



*Rosenwald Courts,
view from courtyard.*

on the south, S. Michigan Avenue on the east, and S. Wabash Avenue on the west. Although the block was largely unbuilt, there were a few existing structures on the site. These included a garage with a capacity for 75 cars at 4627-4633 S. Wabash Avenue; a building of flats at 4632 S. Michigan Avenue; and two larger apartment structures at 4600-4608 S. Michigan Avenue/63-71 E. 46th Street and 4610-4614 S. Michigan Avenue.⁵⁹ The Building Corporation demolished the 4627-4633 S. Wabash Avenue garage and the flats at 4632 S. Michigan Avenue. However, both of the larger corner buildings were retained to become part of the affordable

housing complex. Construction of the Michigan Boulevard Garden Apartments was completed in 1930.

The Michigan Boulevard Gardens Building Corporation retained ownership of the property until the mid-1960s, when it was acquired by the Kate Maremont Foundation, a non-profit organization.⁶⁰ In 1973, the City of Chicago's Department of Urban Renewal purchased the housing complex.⁶¹ The buildings fell into disrepair and the facility was closed in 2000. In 2012, the City of Chicago sold the property to a redevelopment team that had formed specifically to rehabilitate the historic structure.⁶² The property was renamed Rosenwald Courts, and reopened to tenants in 2016.

Description

Completed in 1930, the Rosenwald Courts is a housing complex that lines all four sides of a city block in Chicago's Bronzeville neighborhood. Two existing residential apartment structures at the northeast corner of E. 46th Street and S. Michigan Avenue were incorporated into the design of the "purpose-built garden apartment building[s] with interior courtyards."⁶³ The older structures, both three-and-a-half stories tall, are built of brick and trimmed in limestone. Architect

59. *Sanborn Fire Insurance Map from Chicago, Cook County, Illinois*. Sanborn Map Company, Vol. 14, 1925, Sheet 37.

60. Sam Washington, "Drop Condominium Plan: Rosenwald Tenants," *Chicago Defender*, July 8, 1967, p. 1.

61. Gilbert J. Caltaldo, "National Register of Historic Places Nomination Form for Rosenwald Apartment Building," United States Department of the Interior, March 17, 1981, p. 8.2.

62. Chicago Illinois: Rosenwald Courts Apartments Preserves History and Provides Affordable Housing in Bronzeville, HUD USER website, at: <https://www.huduser.gov/portal/casestudies/study-041719.html>

63. *Landmark Designation Report for Rosenwald Court Apartments, Preliminary and Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, September 7, 2017*, City of Chicago Department of Planning and Development, 2017, p. 5.

64. Caltaldo, p. 7.1.

Henry Newhouse designed the 1907 corner low-rise (at 4600-4608 S. Michigan Avenue/63-71 E. 46th Street), and Thomas Bishop & Co. produced the flat structure at 4610-4614 S. Michigan Avenue in 1908. In 1928, architects Klaber & Grunsfeld designed the main series of buildings, which are located at 4618-4658 S. Michigan Avenue/4601-4659 S. Wabash Avenue/45-61 E. 46th Street/46-78 E. 47th Street. This sprawling reinforced concrete complex is clad in tan brick with red brick and red terra cotta details. The Klaber & Grunsfeld-designed buildings rise five stories and have a flat roof. The massing and geometric lines of this complex give it an Art Moderne style flair. Together, the buildings have a rectangular layout, enclosing a two-acre interior landscaped courtyard. Part of the complex includes storefront spaces that front onto 47th Street.

The property had fallen into disrepair by the time of its nomination to the NRHP in 1981. Although it retained sufficient integrity to warrant listing, the condition of the complex was rated as fair in the nomination form.⁶⁴ The housing project fell into further deterioration, particularly after it closed in 2000.

By the early 2000s, Chicago's preservation community had begun mobilizing efforts to save the building. A decade later, the Rosenwald Courts Developers



2016, Dorothy Canter

LLC formed to redevelop the historic housing complex. The award-winning project was largely completed by the fall of 2016. The rehabilitated complex includes 239 affordable one- and two-bedroom apartments, a landscaped interior courtyard, 50,000-gross-square-feet of retail and office space, and 150 parking spaces.⁶⁵ The \$134 million project relied on city and federal funds and incentives including nearly \$61 million in low-income housing tax credits.⁶⁶ Today, Rosenwald Courts possesses excellent integrity.

Rosenwald Courts, close up of courtyard entrance.

Significance

During the late 1920s, Julius Rosenwald sponsored the development of the Michigan Boulevard Garden Apartments to provide high-quality affordable rental housing to African

65. Rosenwald Courts, LLG Lightengale Group website, at: <http://lightengalegroup.com/portfolio/rosenwald-courts/>

66. Chicago Illinois: Rosenwald Courts Apartments Preserves History and Provides Affordable Housing in Bronzeville, at: <https://www.huduser.gov/portal/casestudies/study-041719.html>

67. Caltaldo, p. 8.1.

Americans in Chicago's Bronzeville neighborhood. At that time, restrictive housing covenants and other racially-discriminatory housing practices had caused a severe dearth of housing for Black Chicagoans. Rosenwald selected architects Klaber & Grunsfeld to design the complex. Both were talented and well-experienced, and Ernest A. Grunsfeld was Rosenwald's nephew. Rosenwald was the only investor in the project, which cost \$2.7 million.⁶⁷ Altogether, the complex would have 454 units of housing (including the apartments in the older buildings that were incorporated into the project) along with more than a dozen street-level shops, a spacious landscaped court, and playgrounds, as well as a nursery and kindergarten.⁶⁸ The Michigan Boulevard Garden Apartments was first occupied in late 1929 and early 1930. It quickly became a "coveted Bronzeville address and a source of community pride."⁶⁹

The property was individually listed on the NRHP (under the name "Rosenwald Apartment Building") in 1981. The following Areas of Significance were identified as applicable to the significance of this property: Architecture, Community Planning, Social/ Humanitarianism, and Other: Site Development.

Based on the current NRHP application methodologies (as

explained in *NPS Bulletin #15: How to Apply the National Register Criteria for Evaluation*), it is clear that the property meets with Criteria A, B, and C for listing in the NRHP. The Rosenwald Courts complex meets Criterion A because the property "made a significant contribution to the development of a community, a State, or the nation."⁷⁰ As summarized by the Chicago Landmarks nomination, "The complex exemplifies an important effort to provide housing for low- and moderate-income African American Chicagoans during the early twentieth century."⁷¹

The housing complex meets Criterion B for its association with the lives of several important persons. Along with businessman and philanthropist Julius Rosenwald, these include several African American Chicagoans who made important contributions to the city and the nation. Among them was the housing complex's long-time property manager Robert Rochon Taylor. He was the son of Robert Robinson Taylor, the first African American graduate of M.I.T., who became an architecture professor at the Tuskegee Institute. Robert Rochon Taylor, also an architect, headed the Chicago Housing Authority while serving as manager of the Rosenwald Courts.⁷² Other residents included musician Nat King Cole, poet Gwendolyn Brooks,

68. Rosenwald Courts Timeline, Rosenwald Courts website, at: <https://www.rosenwaldchicago.com/history/>

69. *Landmark Designation Report for Rosenwald Court Apartments*, p. 29.

70. *National Register Bulletin # 15*, p. 12.

71. *Landmark Designation Report for Rosenwald Court Apartments*, p. 4.

72. *Landmark Designation Report for Rosenwald Court Apartments*, pp. 29-30.

73. Caltaldo, p. 8_1.



and playwright Lorraine Hansberry. The Rosenwald Courts complex meets Criterion C as a noteworthy work by talented Chicago architects Klaber & Grunsfeld. Expressive of the Art Moderne style, the structure is also significant for having incorporated “a protected interior landscaped courtyard” as “a common for all residents.”⁷³

Association with Rosenwald

As explained above, the property derives its significance, in part, from its close association with Julius Rosenwald. The renowned businessman and philanthropist had been considering ways to help improve the lives of African

Americans by 1910. Six years later, he had begun planning a 60-unit apartment building with a courtyard, gardens, and a fountain for South Side Black residents.⁷⁴ Although that project did not progress, after Rosenwald visited Vienna where he saw a “housing project” with shops and a courtyard in 1926, he decided to develop a similar concept for African Americans in Chicago.⁷⁵ Two years later, he launched efforts to develop the Michigan Boulevard Garden Apartments. Rosenwald made it clear that the venture was a business investment, not a philanthropic undertaking. The fact that residents soon began calling their beloved apartment building “The Rosenwald” reflects their respect for his contribution.⁷⁶

Rosenwald Courts, view looking northeast from intersection of E. 47th Street and S. Wabash Avenue.

74. Ascoli, p. 348.

75. Ascoli, p. 348.

76. Ascoli, pp. 350-351.

Site Considerations

The Rosenwald Courts complex lies a few blocks east of the Dan Ryan Expressway (I-90) and its 43rd Street exit, and several blocks northeast of the 47th Street stop on the CTA Red Line. Rosenwald Courts is located within close proximity to two other Bronzeville sites associated with Rosenwald (South Side Community Art Center and Wabash Avenue

YMCA), as well as his home at 4901 S. Ellis Avenue.

Rosenwald Courts includes large storefront areas and has space that could be well-adapted to a visitor center. Many of the storefronts face onto E. 47th Street, a commercial thoroughfare. Since its recent award-winning restoration, the complex has been well-maintained and managed.

South Side Community Art Center

Inland Architect, Vol. 22, No. 4, 1893. Courtesy of Ryerson
Burnham Libraries, The Art Institute of Chicago. Digital file #A2204_1395



Current Name South Side
Community Art Center

Historic Name South Side
Community Art Center

Other Names Seaverns Mansion

Location Bronzeville
Neighborhood/Grand Boulevard
Community Area

Address 3831 S. Michigan Avenue,
Chicago, IL 60653

Landmark Status Listed in the
NRHP, 2018

Designated as a Chicago Landmark,
1993

History of Ownership and Uses

George A. Seaverns, Jr. (1864-1942),
a successful grain merchant,
built an impressive 16-room house
and a large rear coach house at

*George A. Seaverns
Residence, 1893.*



South Side Art Center, view looking east on S. Michigan Avenue.

3831 S. Michigan Avenue in 1892. Seaverns lived in the home with his wife, Clara, and sons, Louis and George Jr., until 1904. Two years later, Seaverns “sold the property to Ann R. and Owen H. Fay, president of Fay

Livery Company, a printers’ delivery service.”⁷⁷ Owen H. Fay died in late 1922.⁷⁸ The following year, Anna Rietz Fay began leasing out the residence and coach house.⁷⁹ In 1932, she sold the property to one of her relatives, Victor Rietz, who also rented it out. By this time, the neighborhood’s African American population was growing, and the community, which would become known as Bronzeville, was suffering from a severe housing shortage. Rietz likely subdivided the spacious home into several apartments to capitalize on the growing market.⁸⁰

The Pennsylvania Mutual Life Insurance Company acquired the building from Rietz in 1934. The insurance company continued to rent out apartments, and some of the space was leased by a private club at that time. (Jack Johnson, an African American heavyweight champion, was known to host cocktail parties there.)⁸¹ The South Side Community Art Center (SSCAC) acquired the property from Pennsylvania Mutual Life in 1940 “through a lease-to-own agreement.”⁸² Eight years later, the non-profit arts organization gained full ownership. It remains the owner today.

The SSCAC acquired the vacant lot to the north at 3829 S. Michigan Avenue from the Apostolic Faith

77. Preliminary Staff Summary, *South Side Community Art Center*, Submitted to the Commission on Chicago Landmarks, September 8, 1993, City of Chicago Department of Planning and Development, p. 4.

78. Owen H. Fay, Pioneer in Taxicab Business Dies, *Chicago Daily Tribune*, December 19, 1922, p. 23.

79. “Classified Ad,” *Chicago Daily Tribune*, October 7, 1923, p. 108.

80. Preliminary Staff Summary, *South Side Community Art Center*, p. 4.

81. “Jack Johnson to Entertain Press, Friends,” *Chicago Defender*, April 27, 1935, p. 11.

82. Preliminary Staff Summary, *South Side Community Art Center*, p. 4.

Church in 2019.⁸³ (The church had acquired the property through a tax sale in the 1990s.)⁸⁴

Description

The SSCAC was designed and built as a spacious single-family home for the Seaverns family in 1892. Lawrence Gustave Hallberg (1844-1915), a prolific and highly-respected early Chicago architect, produced the fine home and its rear coach house. Designed in the Classical Revival style, the house rises the three stories over a high raised basement. Rectangular in plan, it is constructed of reddish-brown brick and trimmed in limestone. Topped by a hipped roof, the house has “three prominent chimneys with decorative flue caps.”⁸⁵ Its handsome Classical Revival style details include curved projecting bays, a pedimented portico, and Ionic columns and pilasters. The “size, massing, and design of the building are indicative of its original 1892 use.”⁸⁶

The original coach house sits at the rear of the lot.⁸⁷ It rises two stories to a flat roof. Its primary west façade is composed of the same face brick as the house, and its other facades are common brick.

“The design of the coach house is simpler than the main building, but includes limestone trim and brick corbelling.”⁸⁸

The house’s interior was remodeled when it was converted to the SSCAC in 1940. While much of the original room configuration remained, the conversion, which took place “under the auspices of the Federal Art Project,” included new finishes and features.⁸⁹ The remodeling expressed a New Bauhaus aesthetic. Most characteristic of this modern style were new interior wall coverings made of wide vertical wood planks installed in two spaces, the entry foyer, and the first-story gallery. “These planks are continuous around the walls of both rooms, covering even the doors and two of the window openings with hinged panels that can be opened or closed. When closed, the majority of the room reflects this uninterrupted visual appearance.”⁹⁰

The SSCAC’s facilities have changed little in the years since 1940. Though its two historic buildings possess a high degree of integrity, both have suffered from deterioration and deferred maintenance.⁹¹ In 2017, the National Trust for Historic Preservation named the SSCAC

83. Quit Claim Deed dated November 21, 2019, from Apostolic Faith Church to South Side Community Arts Center (Document # 1932516038, in the records of the Cook County Recorder of Deeds).

84. Deed dated January 1, 1994, from Cook County Clerk David Orr to Apostolic Faith (Document # 94003586, in the records of the Cook County Recorder of Deeds).

85. Carolyn Brackett, “National Register of Historic Places Nomination Form for South Side Community Arts Center,” United States Department of the Interior, 2018, Section 7, p. 4.

86. Brackett, Section 7, p. 4.

87. *Rascher Insurance Map Publishing Co. Atlas of Chicago*, Volume 4, 1892, Sheet 469.

88. Brackett, Section 7, p. 4.

89. *Preliminary Staff Summary, South Side Community Art Center*, p. 11.

90. Brackett, Section 7, p. 4.

91. Brackett, pp. 3, 7.



South Side Art Center, view looking southeast across vacant lot owned by SSCAC.

a National Treasure as part of a program that seeks to insure that “icons of the past remain with us in the future.”⁹² In addition to the National Trust, several other non-profit organizations have provided support that has helped SSCAC begin undertaking major repairs and upgrades. Improvements to date have included masonry cleaning, upgrades to the HVAC system, and window restoration work.

Significance

The SSCAC was founded in 1940, a time when opportunities for African American artists in Chicago were extremely limited. Over the previous few decades, the city’s Black population had grown significantly, especially on the South Side, in a

neighborhood that would become known as Bronzeville. By the mid-1920s, as affluent white residents moved out of the area, elegant homes like the Seaverns Mansion were often subdivided into small kitchenette apartments and rented to Black residents. In 1938, a group of African American artists banded together to form the SSCAC as a Works Progress Administration (WPA) Federal Art Project. Two years later, the SSCAC acquired the Seaverns Mansion, a Lawrence G. Hallberg-designed Classical Revival style residence with a rear coach house. The organization began undertaking interior renovations to convert the building into an art center. Interior improvements were designed in the New Bauhaus style through the auspices of the Illinois Federal Art Project.⁹³

First Lady Eleanor Roosevelt, a strong advocate for New Deal arts programs, attended the SSCAC’s 1941 dedication. Her remarks were broadcast nationally on the radio. Those attending the event viewed an inaugural exhibit by Black artists from across the nation entitled “We Too Look at America.”⁹⁴ Among the Chicago artists whose work was included in this prominent exhibit was Charles W. White, a talented painter and muralist who had received a scholarship to study at the Art Institute of Chicago.⁹⁵ White was among the group of South Side

92. *Preliminary Staff Summary, South Side Community Art Center*, p. 5; National Trust for Historic Preservation, National Treasures website, at: <https://savingplaces.org/national-treasures#.XtpOBjpKiM8>.

93. Brackett, Section 8, pp. 9-31.

94. Brackett, Section 8, p. 31.

95. Daniel Schulman, Introduction, *A Force of Change: African American Art and the Julius Rosenwald Fund* (Chicago: Northwestern University Press, 2009) p. 65.

artists who founded SSCAC. He was also one of several artists affiliated with the SSCAC who would receive Julius Rosenwald Fund Fellowships, a program that provided financial support to up-and-coming African American artists. Many other artists affiliated with SSCAC would also receive Rosenwald Fellowships. They included Elizabeth Catlett, Gordon Parks, Richmond Barthe, Marion Perkins, and Jacob Lawrence.⁹⁶

Altogether, approximately 100 art centers were created across the nation through New Deal federal art programs. Of these, SSCAC was one of only three “free-standing art centers established for African Americans through the WPA Federal Art Project.” It is believed that the SSCAC may be the only one of these facilities that remains in its original building, still operating under its “original ownership, charter and mission.”⁹⁸

The SSCAC was individually listed in the NRHP in 2018. The property meets Criterion A for listing on the NRHP, under the following Areas of Significance: Art, Ethnic Heritage-Black, Social History, and Politics-Government. Its Period of Significance stretches from 1940, when the art center was established in the Seaverns Mansion, to 1968.

Association with Rosenwald

The SSAC has a meaningful association with Julius Rosenwald, despite the fact the organization was founded several years after his death. By 1917, the highly successful Chicago businessman and philanthropist had established the Julius Rosenwald Fund. Among its “most effective” accomplishments was its Fellowship Program, which provided \$1.65 million to support the work of mainly African American artists, scholars, and professionals between 1928 and 1948.⁹⁹ Geared to nurture the efforts of “individuals of exceptional promise,” the trustees were especially interested in selecting fellows who were “Negro creative workers.”¹⁰⁰

The SSCAC helped launch the careers of many nationally significant artists who received Rosenwald Fellowships. These included painter and muralist Charles W. White (1918-1979). A founding member of the SSCAC, White went on to receive national attention for depicting “Black Americans in struggle and triumph.”¹⁰¹ Gordon Parks (1912-2016), a photographer who had his darkroom in the basement of the SSCAC, went on to enjoy a long career as a photographer for Life Magazine, receiving

96. Brackett, Table 1, pp. 40-41.

97. Brackett, Section 8, p. 9.

98. Brackett, Section 8, p. 9.

99. Schulman, p. 13.

100. Ascoli, p. 313.

101. Gerald C. Fraser, “Charles W. White is Dead at 61; Artist with Work in 49 Museums,” *New York Times*, October 6, 1979, p. 28.

many awards, honorary doctoral degrees, and international acclaim. Another example, Elizabeth Catlett (1915-2012), a SSCAC-affiliated sculptor and printmaker, has been considered “one of the foremost African American artists of the 20th century.”¹⁰² Marion Perkins (1908-1961), a talented self-taught sculptor who was “discovered” by the SSCAC, went on to exhibit and teach there.¹⁰³ A recipient of a 1948 Rosenwald Fellowship, Perkins became “one of Chicago’s foremost sculptors.”¹⁰⁴ Jacob Lawrence, who received Rosenwald Fund Fellowships in 1940, 1941, and 1942, is among the best-known 20th-century African-American painters. His 60-panel Migration Series, painted on cardboard, is one of his most highly-regarded artworks. The series depicted the Great Migration of African Americans from the rural South to the urban North. (The collection is owned by two museums: the odd-numbered paintings belong to the Phillips Collection in Washington, D.C., and the even-numbered ones to the

Museum of Modern Art (MoMA) in New York.)¹⁰⁵

While many of the Rosenwald-funded artists affiliated with the SSCAC went on to exhibit their work in major museums and galleries throughout the nation, they often remained devoted to the center. For example, though renowned artists Charles W. White and Gordon Parks had left Chicago, both went out of their way to participate in SSCAC exhibits and receptions that honored them in the early 1970s.¹⁰⁶

Site Considerations

The SSCAC lies a few blocks east of the Dan Ryan Expressway (I-90) and its 37th Street and Pershing Road exits, and two blocks north of the Indiana stop on the CTA Green Line. The structure stands within two blocks of the Rosenwald-associated YMCA and in close proximity to the various properties included in the Black Metropolis multiple property nomination and to contributing resources in the Chicago Landmark Historic District. It is only about a mile north of Rosenwald Courts.

102. Schudel, Matt, “Elizabeth Catlett, Pioneering D.C.-Born Artist Dies at 96,” *Washington Post*, April 3, 2012, at: https://www.washingtonpost.com/entertainment/museums/elizabeth-catlett-pioneering-dc-born-artist-dies-at-96/2012/04/03/gIQTNLuS_story.html

103. Brackett, Table 1, pp. 40-41.

104. Yasmin Rommahan, “Sculptor Marion Perkins,” WTTW News website, at: <https://news.wttw.com/2011/11/29/sculptor-marion-perkins>

105. “Jacob Lawrence,” Smithsonian American Art Museum website, at: <https://americanart.si.edu/artist/jacob-lawrence-2828>; “The Migration Series: Jacob Lawrence,” The Phillips Collection website, at: <https://www.phillipscollection.org/collection/migration-series>

106. Theresa Fambro Hooks, “South Side Art Center to Honor Charles White, Dean of Black Art,” *Chicago Defender*, February 7, 1970, p. 21; Earl Calloway, “Gordon Parks Returns to Southside Art Center,” *Chicago Defender*, December 11, 1971, p. 19.

Rosenwald Home

Location Kenwood Community Area/Kenwood Neighborhood

Address 4901 S. Ellis Avenue, Chicago, IL 60615

Landmark Status Listed in the NRHP as part of the Hyde Park-Kenwood Historic District, 1979

Designated as a Chicago Landmark as part of the Kenwood District, 1978

Julius and Augusta Rosenwald built this very large Prairie style house as their family home in 1903. They hired up-and-coming architects Nimmons & Fellows to design the residence. The firm, better known for its commercial work such as the sprawling Sears, Roebuck & Company Complex, produced this restrained brick mansion with horizontal lines, a hipped roof, and a distinctive front portico. Two rear porches overlook the large garden, originally laid out by noted landscape architect Jens Jensen. In 1905, *Architectural Record* suggested that the house possessed “dignity without the slightest pretension” a comment that could also be applied to the Rosenwalds.¹⁰⁷

The Rosenwald family moved into their new home in 1904. Their five children ranged from William, an infant, to Lessing, then a young teenager. The other three were daughters, Adele, Edith, and Marion.



Julius Rosenwald Residence, 1905.

The Rosenwalds were active members of Sinai Congregation. Chicago’s first reformed Jewish synagogue, this congregation was led by renowned Rabbi Emil Hirsch. (During the period in which they lived in their Kenwood home, the synagogue moved from the Near South Side to a location about a mile west of their residence.)¹⁰⁸ In addition to their involvement in their synagogue, the Rosenwald family supported many Jewish causes, while also participating in philanthropy to benefit African American causes and other social justice causes, such as Jane Addams’ Hull House. They continued

107. “The Rosenwald House,” *Architectural Record*, July 1905, Vol. 18, p. 3; Susan Benjamin and Stuart Cohen, *Great Houses of Chicago, 1871-1921* (New York: Acanthus Press, 2008), p. 231.

108. Irving Cutler, *The Jews of Chicago: From Shtetl to Suburb* (Urbana, Illinois: University of Illinois Press), pp. 32-35.



Rosenwald Home, view looking southeast from E. 49th Street.

to live in their Chicago home for decades, enjoying summers at a family compound they built in Highland Park in the 1910s. After his first wife, Augusta (Gussie) Nusbaum Rosenwald, died in 1929, Julius married a second time, to Adelaide Rau Rosenwald.¹⁰⁹

Upon Julius Rosenwald's death in 1932, the Ellis Avenue mansion passed into the hands of the Rosenwald Fund, which maintained offices there until its dissolution in 1948.¹¹⁰ The University of Chicago then began using the house for various purposes, including as the Center for Baptist Graduate Students from the mid-1950s into



Julius Rosenwald Tribute Marker, corner E. 49th Street and South Ellis Avenue.

109. Ascoli, pp. 96-104, 363-367.

110. "Rosenwald Tour a Success," *Hyde Park History*, Autumn 2006, Vol. 28, No. 4, p. 5; Peter M. Ascoli, p. 397.

111. Gladys Priddy, "Plea in 4953 Ellis Zoning Case Harps on a Single Point," *Chicago Daily Tribune*, February 15, 1953, p. 1; Gladys Priddy, "Baptists Open Old Mansion for Students," *Chicago Daily Tribune*, October 30, 1955, p. 247.

112. Michelle Gaspar, "Proposed Development of Old Mansion Opposed," *Chicago Tribune*, May 12, 1977, p. 86.

113. Stanley Ziemba, "Famous Mansion Won't Go Condo," *Chicago Tribune*, March 17, 1978, p. 21.

114. Elizabeth Hopp-Peters, "Kenwood: 'Lake Forest of South Side' Offers Affordable Mansions," *Chicago Tribune*, October 12, 1986, p. 353.

115. Trustees' Deed of March 26, 2019 (Document #1908506047 in the Records of the Cook County Recorder).

116. Chicago Tribute Markers of Distinction website, at: <http://www.chicagotribute.org/Markers/Rosenwald.htm>

the 1970s.¹¹¹ It was then purchased by a developer who planned to convert the historic residence and coach house into condominiums and surround them with 16 new townhomes.

Community members, already up in arms over the proposed subdivision of other large Kenwood homes, opposed the project.¹¹² A City Council committee eventually derailed the plan, but preservationists still feared that the house would be razed.¹¹³ The furor helped to spur the 1978 creation of the Kenwood District by the Commission on Chicago Historical and Architectural Landmarks and the designation of the Hyde Park-Kenwood Historic District on the NRHP early the following year. The Rosenwald Home was ultimately spared.

In the 1980s, the mansion became a private residence once again, when a couple purchased and restored the home.¹¹⁴ Although the coach house was sold as a separate home in 2019, the Rosenwald Home remains a well-maintained private residence today.¹¹⁵ A small sign was placed in front of the house as part of the Chicago Tribute Markers of Distinction program which commemorates "notable Chicagoans by marking the places where they lived or worked."¹¹⁶

Conclusion

This report has provided analyses of five Chicago locations associated with Julius Rosenwald that may be considered as candidates for the future visitor center for the Julius Rosenwald & Rosenwald Schools National Historical Park. The report also includes a brief synopsis of Julius Rosenwald's home at 4901 S. Ellis Avenue, which is currently a private residence.

Three of the five potential locations are situated in the Bronzeville Neighborhood of Chicago's Grand Boulevard Community Area. Historically, due to racially restrictive covenants, housing opportunities for Black Chicagoans were extremely limited. As one of the few neighborhoods available to African Americans, Bronzeville was becoming quite overcrowded by the 1920s. Despite numerous adversities, the neighborhood developed into the thriving center of black life in Chicago. In fact, "Bronzeville was in many ways a cultural landmark for African Americans all over the United States."

Today, approximately 85% of Bronzeville's residents are African American. Over the past 20 years, civic organizations and the City of Chicago have been

undertaking revitalization efforts in the neighborhood in a manner that recognizes its vibrant history as a Black oasis. In fact, the City designated a Bronzeville Tax Increment Financing District (TIF) that prioritizes "historic preservation, business expansion, and cultural projects," as well as "initiatives that establish links to Chicago tourism and convention industries."

In light of Julius Rosenwald's efforts to provide opportunities for African American residents of Bronzeville and current initiatives to revitalize the community in a manner that honors its history, locating the visitor center in this area could reflect its significance. The three Rosenwald-associated sites in this area described in the report are the Rosenwald Courts complex, South Side Community Art Center, and the Wabash Avenue YMCA.

Regarding the other two proposed sites, the Sears Administration Building is located in the North Lawndale Community Area, quite a distance away from the other Rosenwald-related sites. The Museum of Science and Industry has extraordinarily strong ties with Rosenwald and its location in the Hyde Park Community Area is only

117. "Blueprint for Bronzeville," website, at: <https://www.blueprintforbronzeville.com/issues/>

118. "Population of Bronzeville, Chicago, Illinois," Statistical Atlas website, updated September 14, 2018, at: <https://statisticalatlas.com/neighborhood/Illinois/Chicago/Bronzeville/Race-and-Ethnicity>

119. "Bronzeville TIF," City of Chicago, Planning and Development website, at: https://www.chicago.gov/city/en/depts/dcd/supp_info/tif/bronzeville_tif.html

four miles away from Bronzeville. However, the Museum currently has limited space available beyond that dedicated to its mission.

This report documents six properties in Chicago that are related to the life and legacy of Julius Rosenwald. In some instances, the authors provided assessments beyond what was available in the registration documentation for listings in the National Register of Historic Places. Beyond what is in the registration documentation for listings in the National Register of Historic Places in which the properties are already included, the conclusions about whether properties otherwise

meet the criteria for listing in the National Register of Historic Places individually and why they meet certain criteria are those of the authors.

This report does not make any recommendations relating to the feasibility or suitability for any property to be included in the National Park System or to be used as a visitor center. That analysis is the purview of the National Park Service. Rather, this report seeks to provide background information to the NPS in its efforts to identify an appropriate visitor center for the proposed Julius Rosenwald & Rosenwald Schools National Historical Park.

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**The Campaign to Create a Julius
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