

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

JUL 23 1979

DATE ENTERED

SEP 4 1979

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

A.M.E.
QUINN CHAPEL of the AFRICAN METHODIST EPISCOPAL CHURCH

AND/OR COMMON

2 LOCATION

STREET & NUMBER

2401 South Wabash Avenue

___ NOT FOR PUBLICATION

CITY, TOWN

Chicago

CONGRESSIONAL DISTRICT

7th

___ VICINITY OF

STATE

Illinois

CODE

021

COUNTY

Cook

CODE

031

3 CLASSIFICATION**CATEGORY**

___ DISTRICT
___ BUILDING(S)
___ STRUCTURE
___ SITE
___ OBJECT

OWNERSHIP

___ PUBLIC
___ PRIVATE
___ BOTH
PUBLIC ACQUISITION
___ IN PROCESS
___ BEING CONSIDERED

STATUS

OCCUPIED
___ UNOCCUPIED
___ WORK IN PROGRESS
ACCESSIBLE
___ YES: RESTRICTED
 YES: UNRESTRICTED
___ NO

PRESENT USE

___ AGRICULTURE
___ COMMERCIAL
___ EDUCATIONAL
___ ENTERTAINMENT
___ GOVERNMENT
___ INDUSTRIAL
___ MILITARY
___ MUSEUM
___ PARK
___ PRIVATE RESIDENCE
 RELIGIOUS
___ SCIENTIFIC
___ TRANSPORTATION
___ OTHER:

4 OWNER OF PROPERTY

NAME

Trustees of Quinn Chapel of the A.M.E. Church for the congregation

STREET & NUMBER

2401 South Wabash Avenue

CITY, TOWN

Chicago

___ VICINITY OF

STATE

Illinois

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

County Building, Office of Recorder & Registrar of Titles

STREET & NUMBER

118 North Clark

CITY, TOWN

Chicago

STATE

Illinois

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

1. City of Chicago - Commission on Chicago Historical & Architectural Landmarks

DATE

2. Inventory of Historic Structures in Near South, Chicago, Cook County

1. 1977 2. Oct. 1972

___ FEDERAL 2 STATE ___ COUNTY ___ LOCALDEPOSITORY FOR
SURVEY RECORDS

1. 320 North Clark Street Room 800

2. 405 East Washington Street

CITY, TOWN

1. Chicago

2. Springfield

STATE

1,2 Illinois

7 DESCRIPTION

CONDITION

CHECK ONE

CHECK ONE

- EXCELLENT
- GOOD
- FAIR

- DETERIORATED
- RUINS
- UNEXPOSED

- UNALTERED
- ALTERED

- ORIGINAL SITE
- MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Quinn Chapel is a well-maintained brick and rusticated gray-stone building that faces west on Wabash Avenue. The exterior of the structure has remained virtually unchanged since its construction in 1891.

The plan of Quinn Chapel is that of a Latin cross with the transept ends parallel to the outer wall of the side aisles. The front facade has a central projecting gable with five colonnaded windows beneath a single arched window. Above the gable are five lancet windows arranged within an equilateral stone arch. A narrow rectangular opening is carved into the facade above the center of the arch just below the peak of the gabled roof.

The facade is flanked by two square towers that terminate in hipped roofs as do the ends of the transept roofs. Each tower is fronted with a projecting gabled porch that leads to an arched entranceway. The tower at the northwest of the church is the taller. It houses the belfry which has four arched openings, each divided by a stone spandrel supported by a columned mullion. The tower at the southwest corner of the church has three arched openings just below its roof carved into both its west and south sides.

The north side of the building faces Twenty-fourth Street and has a slightly projecting bay at the eastern corner. The bay features a gabled porch, similar to the two on the west facade, leading to an arched entranceway. Between the bay and the northwest tower are four buttresses that separate five rectangular windows. Above each window is a tall stained-glass lancet window. The gabled roof is punctuated by a series of five dormer windows.

Quinn Chapel is a modified Romanesque-styled structure. The heavy appearance of the church, with rustication, arcades, and square towers, are reminiscent of eleventh-century German architecture. Yet the Gothic elements of lancet windows and ornate portals give Quinn Chapel a refined look.

The interior of Quinn Chapel exists today much as it did in 1891. The first floor houses the Sunday school and offices. The second floor houses the chapel. The original wooden pews are divided by two aisles and are slightly rounded so as to face the sanctuary, which features an organ that was an exhibition piece at the Columbian Exposition in 1893. Behind the organ on the back wall of the sanctuary is a mural that depicts Christ's Resurrection. The mural was painted in 1904 by Proctor Chisholm, a congregation member. A balcony with wooden pews extends along both sides and the rear of the chapel. The upper portion of the chapel's walls and its vaulted ceiling are sheathed in painted sheets of pressed metal.

8 SIGNIFICANCE

| PERIOD | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW | | | |
|---|--|---|---|---|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC | <input type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input checked="" type="checkbox"/> RELIGION |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> ARCHEOLOGY-HISTORIC | <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> LAW | <input type="checkbox"/> SCIENCE |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> AGRICULTURE | <input type="checkbox"/> ECONOMICS | <input type="checkbox"/> LITERATURE | <input type="checkbox"/> SCULPTURE |
| <input type="checkbox"/> 1600-1699 | <input type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION | <input type="checkbox"/> MILITARY | <input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> ART | <input type="checkbox"/> ENGINEERING | <input type="checkbox"/> MUSIC | <input type="checkbox"/> THEATER |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> TRANSPORTATION |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> COMMUNICATIONS | <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> POLITICS/GOVERNMENT | <input type="checkbox"/> OTHER (SPECIFY) |
| | | <input type="checkbox"/> INVENTION | | |

SPECIFIC DATES _____ BUILDER/ARCHITECT _____

STATEMENT OF SIGNIFICANCE

The Quinn Chapel of the African Methodist Episcopal Church is significant for its historical associations with the oldest black congregation in Chicago.

In 1844 several black Chicagoans organized a non-sectarian prayer group which met weekly at the home of one of its members. In 1847 the group organized as a congregation of the African Methodist Episcopal Church. The church was named Quinn Chapel after Bishop William Paul Quinn, circuit rider and key figure in the western advance of African Methodism. By 1848, Quinn Chapel's congregation had more than fifty members, many of whom were ex-slaves. Not surprisingly, it played an active role in the abolition movement in Chicago. Shortly after Congress passed the Fugative Slave Act in 1850, the congregation held a special meeting at which they resolved, "We will stand by our liberty at the expense of our lives, and will not consent to be taken into slavery or permit our brethren to be taken."

Under the initiative of Thomas Farnsworth, Quinn's first pastor, the congregation purchased land and, in 1853, built a church at the corner of Jackson and Federal Streets, now the site of the Monadnock Building. This structure was destroyed in the Chicago Fire of 1871 and the congregation was forced to hold services in temporary locations until 1876 when a new church was built on Federal Street just south of Van Buren. This church was used until 1891 when the building was sold in order to finance construction of the present Quinn Chapel.

Along with St. Thomas Protestant Episcopal Church and Grace Presbyterian Church, Quinn Chapel has served as a focal point in the social and humanitarian activities of Chicago's black elite. The congregation founded and nurtured such institutions as the Elam Home, the Provident Hospital, the Wabash Avenue Y.M.C.A. and the Moseley Playground. Prominent members have included men such as John Day, an early Chicago businessman and barber; Adelbury H. Roberts, first black elected to the Illinois State Senate; and Robert R. Jackson, who served 21 years as an alderman in Chicago's City Council.

Quinn Chapel today continues to exert a vital and stabilizing influence in the New South Side neighborhood where it is located. The building stands as testimony to the contributions that Quinn Chapel and its congregation have made to the city of Chicago and its black community.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Major, Gerri, with Doris Saunders. Black Society. Chicago: Johnson Publishing Co., 1976)

Payne, Bishop Daniel Alexander. Recollections of Seventy Years. New York: Arno Press and The New York Times, 1968.

Singleton, George A. The Romance of African Methodism. Exposition Press, Inc., 1952.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY LESS THAN 1

QUADRANGLE NAME ENGLEWOOD

QUADRANGLE SCALE 1:24,000

UTM REFERENCES

A 16 178 110 4632960

B

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION Lots 10, 11 & 12 (except East 75 feet thereof) in the Subdivision of Block 45 (except South 50 feet of the North 175 feet of the West 180 feet thereof) in Canal Trustee's subdivision of the West half of Section 27, Township 39 North Range 14 East of the Third Principal Meridian.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
|-------|------|--------|------|

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
|-------|------|--------|------|

11 FORM PREPARED BY

NAME / TITLE

1. Charles S. Spivey, Jr. Minister 2. Shaela C. Dunne

ORGANIZATION

1. Quinn Chapel of the A.M.E. Church

DATE

1. 9/29/78

STREET & NUMBER

2. Illinois Department of Conservation

DATE

2. 5/10/79

1. 2401 S. Wabash Avenue

TELEPHONE

1. (312)955-5495 2. (217)785-0271

CITY OR TOWN

2. 405 E. Washington Street

STATE

1. Chicago 2. Springfield

1,2 Illinois

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

David Kennedy

TITLE

Director, Ill. Dept. of Conservation

DATE

6/30/79

FOR NPS USE ONLY

HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

John Carl Shuck

DATE

9-4-79

KEEPER OF THE NATIONAL REGISTER

ATTEST:

William H. Braham

DATE

9.4.79

CHIEF OF REGISTRATION

Property Quinn Chapel of the A.M.E. Church

State Ill. Cook

Working Number 7.23.79.1739

TECHNICAL

Photos 7
Maps 1

CONTROL

OK 7.23.79

HISTORIAN

Oldest black congregation in Chicago. Significant associations with black community.

ARCHITECTURAL HISTORIAN

*accept
Braham
9.4.79*

ARCHEOLOGIST

OTHER

HAER

Inventory _____
Review _____

REVIEW UNIT CHIEF

*accept
Braham
9.4.79*

BRANCH CHIEF

KEEPER

National Register Write-up _____

Federal Register Entry _____

10-2-79

Send-back _____

Re-submit _____

Entered SFP 4 1979

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: Quinn Chapel of the A.M.E. Church

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 1/06/07 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 2/19/07
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 79000827

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2/16/2007 DATE

ABSTRACT/SUMMARY COMMENTS:

This additional documentation on the previously-listed Quinn Chapel places the church in a national context for its important role in the social progress movements of the 19th and 20th centuries.

RECOM./CRITERIA Accept additional documentation
REVIEWER Patrick Andrus DISCIPLINE Historian
TELEPHONE _____ DATE 2/16/2007

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.



QUINN MEMORIAL CHAPEL
Chicago, Illinois
c. March 1, 1979
assembly room
Photograph 177

SEP 4 1979
JUL 23 1979

Cook County, Illinois

1st floor: assembly room



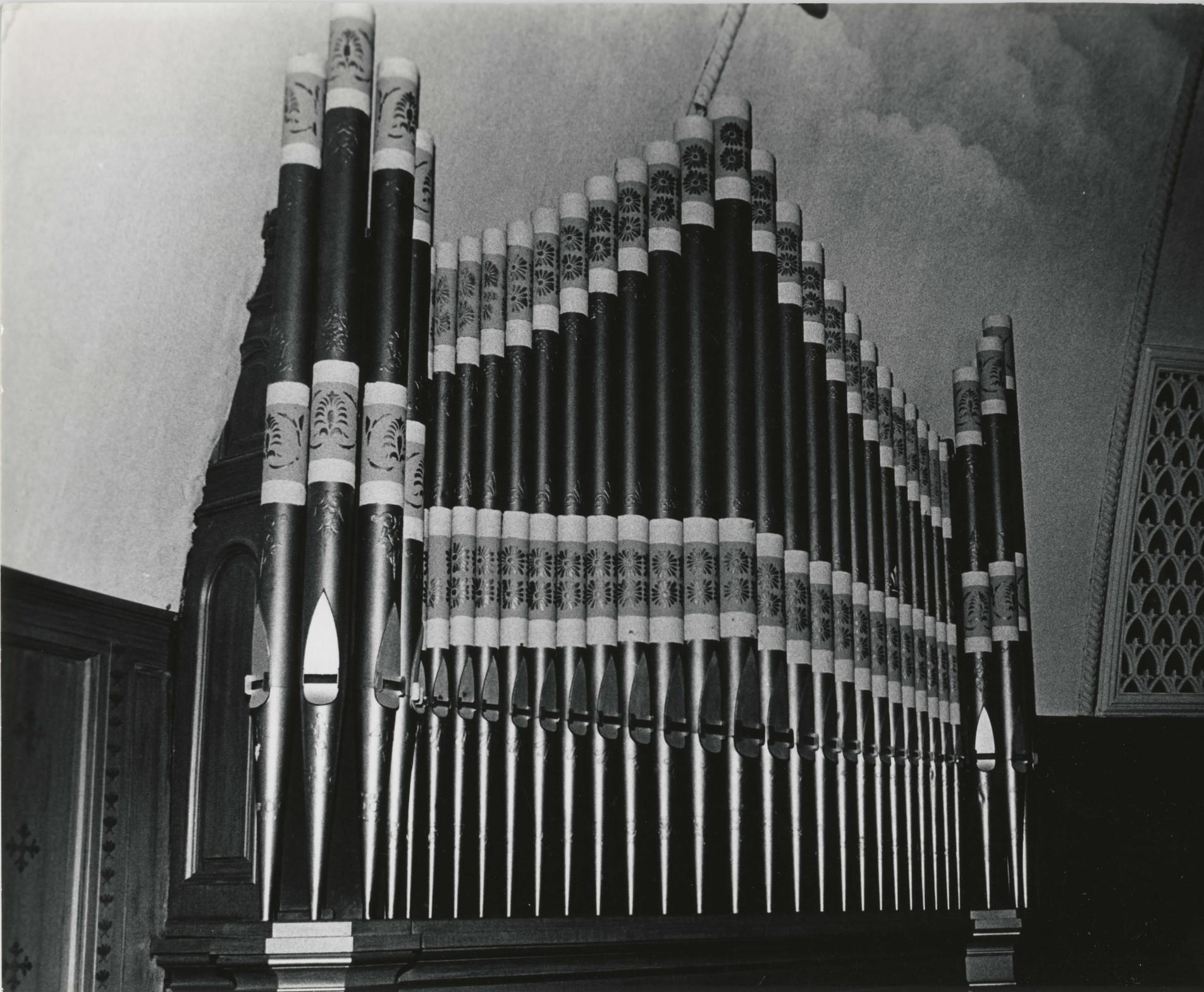
Quinn Memorial Chapel
Chicago, Illinois
c. March 1, 1979
assembly room
Photograph 2/17

SEP
JUL 23 1979

4 1979

Cook County, Illinois

1st floor assembly room - showing entrance to Pie



QUINN MEMORIAL CHAPEL
Chicago, Illinois
c. March 1, 1979
organ
Photograph 347

DOE
SEP 4 1979

JUL 23 1979

Cook County, Illinois

organ



QUINN MEMORIAL CHAPEL
Chicago, Illinois
c. March 1, 1979
Stairwell
Photograph 4

SEP

Doc
4 1979

JUL 23 1979

Cook County, Illinois

interior front: stair well



QUINN MEMORIAL CHAPEL
Chicago, Illinois
c. March 1, 1979
Balcony looking North
Photograph 5/7

JUN 23 1979

SEP 4 1979
BOE

Cook County, Illinois

IL-2

pg 208

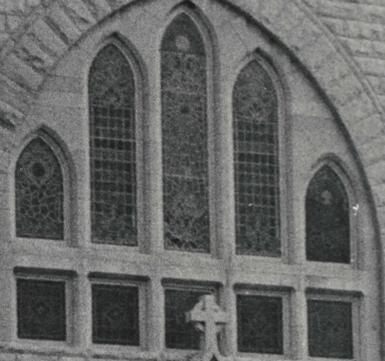
view: balcony facing north



QUINN MEMORIAL CHAPEL
Chicago, Illinois JUL 23 1979
c. March 1, 1979
View of Interior from pulpit
Photograph 6 SEP 4 1979 looking west

DOE
Cook County, Illinois
6 of 7

view of interior from pulpit - facing west



SMITHSONIAN INSTITUTION
1964-65
1966-67
1968-69
1970-71



QUINN CHAPEL
of the
AFRICAN METHODIST EPISCOPAL CHURCH

2401 S. Wabash Avenue
Chicago, Illinois

Photo Neg: same as above

Cook County, Illinois

Date: Oct. 1978

View from North West, Church located on South East
Corner, 2401 S. Wabash Avenue side.

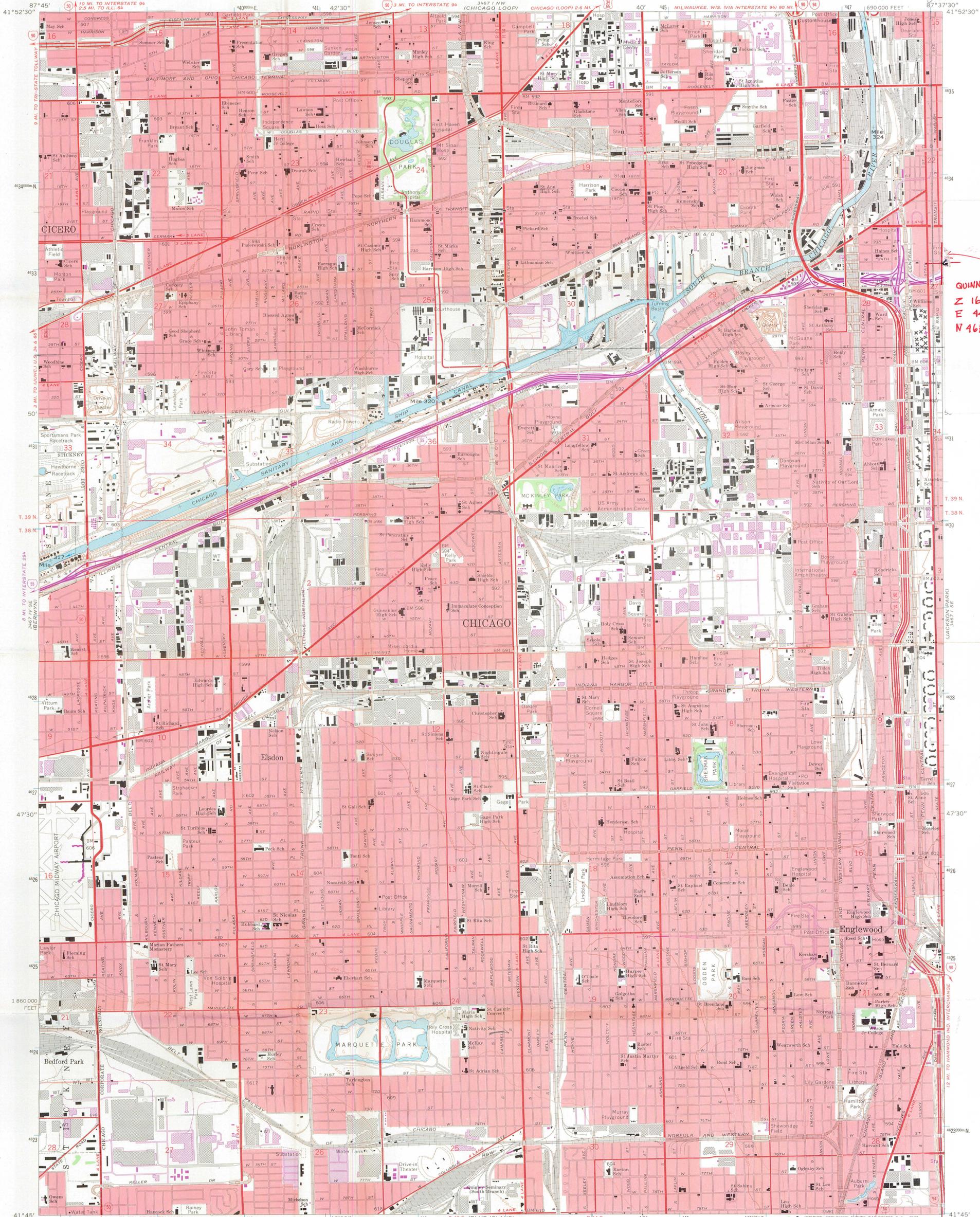
Photo by John Gunn, Photographer for Chicago Defender

JUL 23 1979

SEP

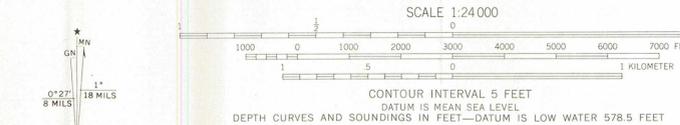
DOE
4 1979

7/7



QUINN CHAPEL
Z 16
E 448 110
N 4632 960

Mapped, edited, and published by the Geological Survey in cooperation with State of Illinois Geological Survey Control by USGS, USC&GS, and City of Chicago
Planimetry by photogrammetric methods from aerial photographs taken 1962-63. Topography by planimetric surveys 1926. Revised 1963
Selected hydrographic data compiled from U.S. Lake Survey Chart 752 (1963)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Illinois coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue
Red tint indicates areas in which only landmark buildings are shown



ROAD CLASSIFICATION
Heavy duty ——— Light duty
Unimproved dirt

Interstate Route U.S. Route State Route

RECEIVED
JUL 23 1979
NATIONAL REGISTER
SEP 4 1979

ENGLEWOOD, ILL.
N4145—W8737.5
1963
PHOTOREVISED 1972
AMS 3467 1 SW—SERIES V863

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY WASHINGTON, D. C. 20242 AND BY THE STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs taken 1972. This information not field checked
Purple tint indicates extension of urban areas

ENTRIES IN THE NATIONAL REGISTER

ILLINOIS

STATE

SEP 4 1979

Date Entered

Name

Location

Pulsifer, Edward, House

Hennepin
Putnam County

Quinn Chapel of the A.M.E. Church

Chicago
Cook County

Also Notified

Honorable Adlai E. Stevenson

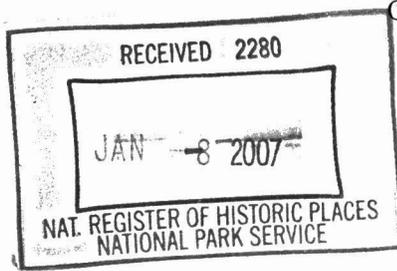
Honorable Charles H. Percy
Honorable Tom J. Corcoran
Honorable Cardiss Collins

State Historic Preservation Officer
Dr. David Kenney
Director, Department of Conservation
602 State Office Building
400 South Spring Street
Springfield, Illinois 62706

NR Byers/bjr 9/6/79

For further information, please call the National Register at (202)343-6401.

United States Department of the Interior
National Park Service



**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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Quinn Chapel African Methodist Episcopal Church - Amendment**

other names/site number

2. Location

street & number **2401 South Wabash Avenue**

not for publication

city or town **Chicago**

vicinity **N/A**

state **Illinois**

code **IL**

county **Cook**

code **031**

zip code **60616**

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 nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler / SHPO
Signature of certifying official

1-4-2006
Date

State or Federal Agency or Tribal government

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title

Date

State or Federal agency and bureau

American Indian Tribe

4. National Park Service Certification

I, hereby certify that this property is:

| | | |
|--|---|------------------|
| <input type="checkbox"/> entered in the National Register | Signature of the Keeper | Date of Action |
| <input type="checkbox"/> See continuation sheet. | _____ | _____ |
| <input type="checkbox"/> determined eligible for the National Register | _____ | _____ |
| <input type="checkbox"/> See continuation sheet. | <u>Patrick Andrus</u> | <u>2/16/2007</u> |
| <input type="checkbox"/> removed from the National Register | _____ | _____ |
| <input checked="" type="checkbox"/> other (explain): | <u>Accept additional documentation</u> | |
| | <u>on the previously-listed Quinn Chapel of the A.M.E. Church</u> | |

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

| | |
|--------------|-----------------|
| Contributing | Noncontributing |
| <u>1</u> | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | Total |

Number of contributing resources previously listed in the National Register

1

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

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 VICTORIAN: Gothic, Romanesque

Materials (Enter categories from instructions)

| | |
|------------|---------------------|
| foundation | stone |
| roof | asphalt |
| walls | stone, brick |
| other | stone |

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

Quinn Chapel AME Church - Amendment

Cook, Illinois

Narrative Description

Quinn Chapel African Methodist Episcopal Church (AMEC) is located on the southeast corner of Wabash Avenue and Twenty-Fourth Street, at 2401 South Wabash Avenue in Chicago. Located on the near south side of Chicago, just north of what is now known as the Bronzeville neighborhood (and called, at the time of Quinn's construction, the "Black Belt"), an important and historically black neighborhood. Since the nineteenth century Quinn Chapel has served uninterrupted as a place of worship. The present site was purchased in 1890. Construction began in 1891 and was completed in 1892, with the interior finished in 1894. Facing west on Wabash Avenue, the church is a rusticated graystone and brick building. The architecture of Quinn Chapel is a reminder of the late-nineteenth century character of the area, and is a prime example of Romanesque and Gothic influences prevalent in Chicago's architectural circles. In design, architects Henry F. Starbuck (exterior) and Charles H. McAfee (interior) successfully marry Romanesque massing to a family of Gothic details. The plan of Quinn Chapel is that of a Latin cross with the transept ends parallel to the outer wall of the side aisles. The building has a front-facing gable, with a cross gable to the rear (east) and a hipped roof over the north transept and front, west elevation towers. Two stories tall, with a half-story used in a rear cross gable, the building houses community and administrative services on the first floor, while the second story holds the sanctuary. The walls, towers, and buttresses on the west and north elevations, which face Wabash and Twenty-Fourth Street respectively, use Indiana limestone. The secondary south and east elevations are brick. Original wood doors and windows have survived. Windows are primarily fixed art glass lights, with some double-hung leaded glass sashes. Quinn Chapel remains one of the few surviving nineteenth century structures in the neighborhood.

The Church Exterior

The front, west elevation is divided visually into three parts: a central, gabled portion flanked on either side by a tower. The center, at the first floor, features a projecting gable with five colonnaded leaded-glass windows beneath a single arched window. The four dwarf columns that divide the five windows support a continuous block lintel. Over the lintel is a pointed arch transom, with leaded art glass, topped by a second arched lintel. Above the gable are five impressive lancet windows, the dominant visual element of the west elevation. All are leaded art glass and divided horizontally at bottom to create five smaller square lights. Together these are arranged within a broad, slightly pointed stone arch. These windows get progressively larger, with the tallest set beneath the point of the arch. A narrow rectangular opening is punched in above the center of the arch just below the peak of the gabled roof. Entrances are located on the flanking towers. Each tower is fronted with a shallow, projecting gabled porch that leads to an arched entranceway. To either side of both entrances is an engaged Romanesque dwarf column. Three stone steps lead to a recessed portal and an impressive pair of paneled wood doors with an arched leaded-glass transom above. The doors are flanked on each side by three Romanesque pilasters. Between the first floor's gabled projection and the entryways are three windows, diminishing in size as they move toward the center of the building, corresponding to the interior's stairwell. Above each group of three windows is a single arched window. These single windows along with the window above the colonnaded group at center light the narthex; each is crowned with an arched lintel. A stringcourse of dressed stone marks the division of the first floor and the second story sanctuary. Of the building's two towers, the one set to the north is taller. Both have tall, three-part lancet windows that light the stairwell inside each tower. The window is finished with an arched lintel. The north tower houses the belfry, which has three pointed arch openings, one facing west, one north, and another south. Each opening is divided by a stone spandrel supported by a column mullion. Over the arch is a foliate freeze just below the tower's hipped roof. The tower is topped by a cross. There is a corbelled turret in the northwest corner of the tower. The south tower also has three openings completed here as a group of three pointed arches, one group facing west, one group south, and another group east, all below a hipped roof. To either side of the arch groups on the south tower the corner is decorated with rusticated pilasters decorated with a foliate base and a small, Romanesque cushion capital.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 2

Quinn Chapel AME Church - Amendment

Cook, Illinois

The north elevation faces Twenty-Fourth Street. The elevation has a slightly projected bay toward its rear (east) that corresponds to the transept of the sanctuary's plan. The bay features a gabled porch, similar in massing to the two on the west elevation, leading to an arched portal and a simplified side entrance. The portal holds a pair of wood doors beneath a clear arched transom. Above the entrance is a single art glass sash and a sanctuary balcony window set within a pointed arch. Five more balcony windows run east along the elevation. All balcony windows feature a large round art glass pattern set within the squat pointed arch. The windows west of the side entrance are separated into five bays by stone buttresses. Here, first story windows are double-hung sashes. Over these are paired, art glass lancet windows. Above the balcony are five shed roof dormers, each holding a pair of lancet sashes.

The north tower holds two lancet windows at the first floor, and a tall three-part window lights the stairwell, completed like that found on the west elevation. Beneath the rear cross gable is a large pointed arch art glass window set above three grouped double hung sashes. Below on the first floor are three lancet windows.

The south elevation shares a similar fenestration plan to the north elevation, minus the hipped roof transept projection and the elaborate art glass found beneath the rear cross-gable on the north elevation. The tower is completely sheathed in Indiana limestone while the remainder of the elevation is brick. Tower fenestration is the same as found on the north. To the rear of the tower there are six windows across the first floor plus an extra pair of lancet windows on the second floor (the extra window bay corresponds to the side entrance on the north elevation). Between the sanctuary windows and the rear cross gable are two narrow sashes, one on each floor, which light a rear stairwell. The first story window here has been filled with glass block while the second story window is a double-hung, one over one sash. There are three double-hung sashes inside the rear, south facing gable.

The east elevation faces an alley and offers very little in the way of detailing. There are five evenly ranked windows on the first floor all filled with glass block. The second floor holds three paired sashes of leaded glass completed with a lozenge pattern. A gabled bay window emerges near the southern corner (with one over one sashes in each of its three sides).

The Church Interior

The first floor houses the Sunday school, offices, and a kitchen. The space is divided by three rows of five columns with egg-and-dart capitals supporting cushions decorated with rosettes. There are four offices along the south wall. Each has a paneled wood door with an upper four pane light, a two-pane transom, plus two large picture windows over wainscoting, each with four pane transoms. Paneled doors to the east lead to classrooms and the kitchen, as well as other service areas. Stairs from the west entrances take visitors to the second story sanctuary. Stairways from the north and south lead to a shared landing before continuing up to the enclosed narthex, lit from the west by three leaded glass windows, each with a painted medallion. Entrances to the sanctuary are found to the north and south. Both sanctuary entrances have paired paneled wood doors.

The second floor sanctuary has a broad, airy nave, and natural light pours in from the north, west, and south. The church can accommodate 1,200 people. There are two aisles leading from the rear of the chapel to the front. The original oak pews have remained. The pews are slightly curved and the floor slopes down toward the alter, a popular protestant effect. Pews fan out to face the sanctuary, focusing the congregation's attention on the pulpit. The entire pulpit is enframed by a proscenium arch, which springs from two block columns, one on each side. Choir seating is behind a chancel, which also holds the church's magnificent William H. Delle pipe organ, purchased by the congregation from the 1893 German Pavilion at the World's Columbian Exposition in Chicago. While some pipes are visible from the sanctuary, the majority are located behind two groups of screens located to either side of the apse. The back wall of the apse features a large mural of Christ's Resurrection, painted by Quinn congregant Proctor Chisholm in 1904. Chisholm depicts Jesus, Mary, and the angels as Africans, a symbolic act of

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defiance to the prevailing and hostile racism of the time, and one that remains a reminder of the strong activist ties the congregation has nurtured.

Four-grouped cast iron columns support a wraparound gallery with five columns to the north and south and two at the rear. A single cast iron column rises from the balcony above each of the five side aisle columns to support decorative arch-braced wood trusses. The upper portion of the chapel's walls and its cathedral ceiling are sheathed in painted sheets of pressed metal. A 1994 inspection by Inspired Partnership described Quinn Chapel's ceiling as "arguably the finest surviving tin ceiling in the entire city today."¹ Pressed metal panels also decorate the ceiling beneath the gallery as well as the balcony railing. The sides of the sanctuary are finished in wainscoting; these and other wood elements found in the sanctuary, such as door frames and window casings, as well as stair railings, are all stained dark and were grained to look like hardwood before being varnished.

Stenciled decorative finishes can be found throughout the sanctuary, as well as in the vestibules and halls. An impressive foliate pattern faces the sanctuary over the proscenium arch, and elements are repeated between windows along the side aisles. The windows are glazed with translucent art glass in pastel shades. The pink, peach, and yellow glass found throughout the sanctuary was chosen to compliment the original color scheme. The design and pastel colors are typical of the late-nineteenth century. The art glass windows feature both opalescent and translucent glass, and a number of specialty pieces were used, including ripple glass, faceted jewels, and roundels, as well as painted medallions and religious symbols. The six pairs of art glass windows along the south elevation, plus the five pairs and single sash along the north elevation, light the main floor of the sanctuary. Above the balcony's six arched windows, the five dormers have a clerestory-like effect from the nave as the roof thrusts upward on its wood trusses above the lower ceilings over the gallery's sides. Six king-post trusses span the apex of the sanctuary, completed with seven arched members. The five lancet windows, illuminating the sanctuary from the west, are set above the rear of the balcony, which extends the sanctuary space over the narthex below.

Integrity

The exterior of the structure, designed by Henry F. Starbuck, has remained virtually unchanged since its construction was completed 1892. The only visible alteration to the exterior of the building is the loss of the original black slate roof, possibly from a December 8, 1951, fire (the roof is now covered with asphalt shingles), and the assumed loss of a conical roof over the north tower turret. The interior of Quinn Chapel, designed by Charles H. McAfee, exists today much as it did in 1890s: the William H. Delle pipe organ has been in continuous use since 1893, and the original pews, art glass windows, sanctuary furnishings installed in 1894, and the altar accessories from 1898, have remained intact giving the space a remarkable authenticity. A 1994 inspection found the church well-constructed with load-bearing masonry foundations and walls of limestone and brick. Walls are plumb and structural members are in good condition. The leaded glass is sound, and windows have retained their wood sashes, although some sanctuary windows on the main floor were divided to include aluminum sash ventilators. Other changes include the installation of new chandeliers and a remodeling the pulpit and choir loft in 1950. While there are soiled and faded finishes, the interior remains, in the estimation of the Inspired Partnership inspectors, "simply stunning."²

¹ Inspired Partnerships, Quinn Chapel Inspection, ca. 1994, Quinn Chapel Archives, Chicago: 4.

² Ibid., 21.

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.)

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

Areas of Significance (Enter categories from instructions)

ARCHITECTURE
ETHNIC HERITAGE: Black

| | |
|------------------------|-------------------|
| Period of Significance | Significant Dates |
| 1891-1964 | N/A |

Significant Person (Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Starbuck, Henry F.
McAfee, Charles H.

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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Statement of Significance

Quinn Chapel African Methodist Episcopal Church meets National Register Criterion A for property associated with events that have made significant contributions to the broad patterns of our history and National Register Criterion C for property embodying the distinctive characteristics of Romanesque and Gothic architecture as practiced in Chicago in the late-nineteenth century. Historically, and of first significance, is Quinn Chapel's use as a meeting place for groups and individuals that have played an active role in the social justice movements of the nineteenth and twentieth centuries, from suffrage to civil rights. Second, Quinn Chapel is linked thematically and through important clergymen and Civil Rights activists such as Archibald James Carey Sr. and Archibald James Carey Jr. to the rising fortunes of African Americans following the "Great Migration" of blacks from the South to the North in the opening decades of the twentieth century. Third, Quinn Chapel played a dynamic role in the establishment of Chicago's influential "Black Metropolis," and used its vanguard position to advocate for civil rights across gender, race, and class. Architecturally, the church building displays the distinctive characteristics of Romanesque and Gothic Revivals found locally and remains a lasting reminder of the nineteenth-century buildings that once shaped its neighborhood. Quinn Chapel's exterior remains almost entirely intact from 1892 and the interior has been virtually unchanged since 1904, providing an uncommonly complete look at turn of the century church decoration. The period of significance is from 1891, when construction of Quinn Chapel began, until 1964 and the passage of the Civil Rights Act. The use of the latter date was suggested by the National Park Service February 2004 theme study, *Racial Desegregation of Public Accommodations*.

The anti-lynching and suffrage crusader Ida B. Wells-Barnett wrote in 1914 that Chicago "points the way to political salvation of the race. Her colored men are colored men first—Republicans, Progressives, and Democrats afterwards. In the last twenty years, on but one spot in this entire United States has the black man received anything like adequate political recognition and that one spot is Chicago."³ Wells' remarks proved true on both accounts. First, for black leaders such as Quinn Chapel's Archibald J. Carey Sr., politics was what politics is in their most fundamental sense: a means to an ends. In other words, politics could be used as an extension, to borrow a formulation presented by Joseph A. Logdon in his study of Carey, of the "racial protests and demands" one carried on throughout life.⁴ They were "colored men" acting, they believed, in the best interests of "colored men." Secondly, and because of the pioneering efforts of leaders such as Carey, Chicago became home to an expanding black professional class, with well-placed leaders ensuring that black Chicagoans had access to well-paying jobs. Blacks were winning elective offices at the local and state levels. The recognition described by Wells was very real, if only at times symbolic. It is no wonder that Chicago was considered the black "Promised Land" for Southern refugees.⁵

So it is that Chicago at the turn-of-the-century has often been described as Canaan-like in its appeal. Its alluring freedoms were part of the Chicago legend, spread across the nation by the likes of the *Chicago Defender*. In the period roughly covered by this nomination, Chicago's black population surged, from 15,000 in 1890 to nearly 813,000 by 1960. It is clear, as Ira Katznelson wrote in *Black Men, White Cities*, that "blacks in Chicago did achieve more politically than blacks in any other Northern city."⁶ In this rush toward liberty, Quinn Chapel, its congregation, and its celebrated clergymen arguably achieved more in the political and cultural arenas than any other church in Chicago.

³ Quoted in Milton C. Sernett, *Bound for the Promised Land: African American Religion and the Great Migration* (Durham, NC: Duke University Press, 1997), 166.

⁴ Joseph A. Logdon, "The Rev. Archibald J. Carey and the Negro in Chicago Politics" (master's thesis, University of Chicago, 1961), 46.

⁵ There's a large body of work on Chicago and its role in the black migration of the twentieth century. See, for example, Sernett, as his treatment foregrounds the role of the church.

⁶ Ira Katznelson, *Black Men, White Cities: Race, Politics, and Migration in Chicago, 1900-1930, and Britain, 1948-1968* (Oxford: Oxford University Press, 1973), 96.

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From its inception Quinn Chapel has contributed significantly to the heritage of black America. In its earliest years, the congregation played a vital role in the abolitionist movement, providing refuge to runaway slaves. The commitment to social justice and the broad political movements affecting African Americans in our nation continued after the church moved to its present location at Twenty-Fourth Street and Wabash Avenue. Suffragists, civil rights activists, popular preachers, famous personalities, community groups, and congregants have found Quinn a meeting place where dialogue, strategic planning, community service, and worship are bound together. Quinn Chapel's congregation fostered institutions that would play a foundational role in the creation of Chicago's South Side "Black Metropolis" following the first world war, while its charismatic clergymen pioneered roles for black leadership, both personal and political, that would later be incorporated into the larger national effort for integration and civil rights.

Early History of the Quinn Congregation

Quinn Chapel is the oldest black church in Chicago. The congregation itself can trace its founding to 1844, when Chicago was only beginning its second decade and a group of seven black Chicagoans—John Day, Rachel Day, Maria Parker, Abram T. Hall, Edward Gordon, Ardelia Lucas, and Mary Jane Randolph—organized themselves as a nondenominational prayer group.⁷ This group, comprised of former slaves and freemen, first met in Abram T. Hall's barbershop before organizing regular meetings in the home of John Day, located at what is now an alley between Randolph and Lake Streets in Chicago.⁸ As the prayer group increased in size, their meetings were moved to the nearby home of Maria Parker. Still growing, the group moved their meetings to an old school house located at State and Madison Streets, likely Chicago's District No. 1 and No. 2 Public School. In 1845, exhorter Madison Patterson opened the doors to his home for the group to worship. The congregation then purchased a church building from First Baptist Church in 1846, relocating the structure to Fifth Avenue (now Wells Street). This was the first building in Chicago to be owned by African Americans that was used specifically for worship.⁹ Shortly thereafter the group, led by Patterson and the missionary organizer Philip Ward, approached the African Methodist Episcopal Church and asked to accept them as a chartered body.¹⁰

As a growing congregation in a burgeoning frontier town, Quinn Chapel helped secure the western advance of African Methodism across the United States, and is today considered the "mother church" of African Methodism in the Midwest. The group chose the name Quinn Chapel for their new church in honor of William Paul Quinn, noteworthy AME missionary and the AMEC's fourth bishop. The first circuit rider of the nascent AMEC, Quinn was appointed missionary in 1836 and sent to the "western mission," setting to work preaching and organizing churches in the nation's then-Western states. Quinn was a key figure in the spread of the Church, having organized congregations in Ohio, Indiana, Illinois, Missouri, and Kentucky, defying racism and slavery along the way while creating a church home for ex-slaves, black freemen, and abolitionists. Quinn was elected the fourth Bishop of the AMEC on May 19, 1844. According to Glennette Tilley Turner, Quinn himself organized a meeting in Chicago in 1847.¹¹ However, it was Rev. George Johnson, a missionary from New York, who was sent to formally organize the nondenominational prayer society, and on July 22, 1847, the church officially came under the discipline of the AME denomination. Nevertheless, it is Bishop Quinn who is credited with fathering the first black church in Chicago and the second Methodist church in the city.¹²

⁷ "Quinn Chapel African Methodist Episcopal Church 120th Anniversary Record" (Chicago, 1967), 23.

⁸ Christopher Robert Reed, *Black Chicago's First Century: 1833-1900* (Columbia: University of Missouri Press, 2005), 82.

⁹ "Quinn," 23.

¹⁰ Reed, *Black Chicago*, 82.

¹¹ Glennette Tilley Turner, *The Underground Railroad in Illinois* (Glen Ellyn, IL: Newman Educational Publishing, 2001), 71.

¹² "Quinn," 23. According to Quinn records, only four Chicago churches preceded Quinn Chapel: First Baptist (1833), St. Mary's Catholic (1833), First Methodist (1834), and First Presbyterian (1834). See "Quinn Chapel AME Church Centennial Celebration" (Chicago, 1947), 1.

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The Abolition Movement and a Foundation of Social Justice

The Methodist appeal to Christian mission and service was tied to a strong commitment to social justice. Methodists were strongly abolitionist, and many were active in the Underground Railroad, the clandestine network of routes and safe houses established to assist slaves attempting to escape to Free states. It is likely the abolitionist cause that brought many in Chicago's growing African-American population to the Methodist Church. An early abolition leader, Abram T. Hall, was among the seven black Chicagoans in the 1844 prayer group that led to the formation of Quinn Chapel. Hall was the first African American licensed to preach in Illinois and served Quinn as its first steward, trustee, and scriptures class leader.¹³ Hall was active nationally in the abolition movement and served as a delegate to the National Colored Convention held in Cleveland in 1848.¹⁴ While Hall was a predominant leader among black Chicagoans in the abolition movement, it could be said that the entire congregation of Quinn Chapel spoke with a single voice against slavery. The 1847 annals of Quinn Chapel records the fact that the first meeting held in the newly founded church was for the purpose of organizing a "Liberty Association" to support the abolition movement nationally and assist fugitive slaves locally. As a vigilance committee composed of Quinn Chapel members and other black men in the community, the Liberty Association served as watchmen, patrolling Chicago each night in search of slave catchers.¹⁵

The early Quinn Chapel served as a station for both the Quincy and Alton routes on the Underground Railroad. The congregation aided slaves in passage aboard the lake steamers that left Chicago for Windsor, Canada. "Secretly and courageously, its members gave succor to runaway slaves, providing them with food, clothing, a place of concealment, and when needed, help along the road further away from former master and point of original escape."¹⁶ Given the clear danger of protecting and aiding escaped slaves,¹⁷ and the threat of prosecution that might be shared by a congregation of African Americans in the pre-emancipation period, the names of many brave and fearless black leaders of the Underground Railroad have gone unrecorded. However, several have been remembered from Quinn Chapel. Most famous is a group of women known simply as "The Big Four." Emma Jane Atkinson, who came to Chicago with her husband Isaac in 1847 (making the couple the thirteenth black family to settle in Chicago), was one of the four.¹⁸ The other women were probably Mary Richardson Jones (wife of John Jones, perhaps the most well-known and respected black abolitionist in Chicago), Joanna Hall (wife of Quinn founder and equally respected abolitionist Abram T. Hall), and another known only as "Aunt Charlotte."¹⁹ Organized inside the church as "The Daughters of Zion," these women aided the safe passage of slaves who fled from the South to take refuge in Canada, providing shelter, food, clothing that had been gathered by the group for the slaves, and as much travel assistance as possible.

Post-Reconstruction

"Traditionally steeped in the cause of freedom, Quinn, both as an institution and through its individual members, has been vigorously part of the American quest for democracy and universal justice."²⁰ To paraphrase Quinn's 120th Anniversary Record, this church has aided every worthwhile forward thrust with vigorous action, an unflinching position, and unselfish personal service. Commenting on Quinn Chapel's history and its influence in American life, Roi Ottley wrote that the church, formed in

¹³ Reed, *Black Chicago*, 83.

¹⁴ Olivia Mahoney, "Black Abolitionists," *Chicago History* 20, nos. 1 and 2 (1991): 31.

¹⁵ Turner, *Underground Railroad*, 71.

¹⁶ "Quinn," 28.

¹⁷ One early account of Quinn Chapel's history states the church was burned by "Constitutionists" following the passage of the Fugitive Slave Act and Quinn's defiance. See Elaine Welch, *William Paul Quinn: A Militant Churchman* (Chicago, 1933), 32.

¹⁸ Mahoney, "Black Abolitionists," 33.

¹⁹ Reed, *Black Chicago*, 67.

²⁰ "Quinn," 28.

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an era when Negroes were still slaves in the south, was more than dogma and ritual, more indeed than religion and sectarianism. It was actually the center and stronghold of the Negro's existence in Chicago. Quinn Chapel...offered Negroes self-expression, fellowship, and emotional release. It provided refuge and shelter...furnished a meeting place, and cared for the sick and destitute. Above all, Quinn Chapel developed strong and intelligent leaders thru whom Negroes learned to stand with self-confidence, united in common understanding of their destiny.²¹

Since the days of abolition, a remarkable group of important national figures have lectured and preached at Quinn: Presidents William B. McKinley and William Howard Taft, Frederick Douglass, W.E.B. DuBois, Booker T. Washington, George Washington Carver, Ida B. Wells-Barnett, Susan B. Anthony, Paul Lawrence Dunbar, Rev. Martin Luther King Sr., Dr. Martin Luther King Jr., and Adam Clayton Powell Jr. are a few of the most widely known names among this illustrious roster.

The decades following the construction of Quinn Chapel at Twenty-fourth Street and Wabash Avenue presents the church's most prominent years, both locally and nationally. Early on, the congregation's remarkable building hosted numerous forward-looking attempts at creating a consensus African-American organization. Meetings were dedicated to presenting a black voice at Chicago's World Columbian Exposition. With the World's Fair, Chicago was thrust large on the national stage. Black leaders were eager "to show their progress since the emancipation of the slaves, their achievements in arts, science, literature, and social improvement, and fully describe their present condition."²² Speakers at Quinn included Frederick Douglass and Ida B. Wells.²³ From the groundwork laid by these early meetings national conventions followed. In 1896, 233 delegates answered the call of Quinn's University Club to meet and form a national African American club.²⁴ From these meetings two prominent late-nineteenth century organizations were born: the National Association of Colored Men, forerunner of W.E.B. DuBois' National Afro-American Council, and the National Association of Colored Women. It was these organizations that led to the eventual creation of the National Association for the Advancement of Colored People (NAACP) in 1910.

The thrust of black politics in this period, and the impetus for nearly all nineteenth century black organizations, revolved around the grotesque practice of lynching and the nefarious Jim Crow laws of the American South. In this area, Quinn was not silent. Indeed, from its pulpit some of the most militant anti-lynching calls were heard. Archibald J. Carey Sr. declared, "the day will come when every black man, woman, and child in the South will have a Winchester and will know how to use it."²⁵ As the leader of Chicago's most prominent black church, Carey would call on his connections among the city's white establishment in an attempt to combat Jim Crow laws in the South. One such example was a petition to the Pullman Company to defy Jim Crow law and allow black and white passengers to travel together in undivided rail cars.²⁶ Quinn Chapel was equally prominent in defending the nation's black citizen's right to vote and was an adamant supporter of the women's suffrage movement. Carey considered the ballot box the black community's best defense against racial injustice. Strong leadership such as Carey's, who rigorously promoted universal suffrage, meant that 77 percent of the city's black population in 1920 (which stood at 109,594) was registered to vote, making Chicago's African Americans a powerful voting bloc.²⁷

²¹ Roi Ottley "A Negro Chapel That is More Than a Church," *Chicago Tribune*, August 25, 1957.

²² "Progress of the Colored Race," *Chicago Tribune*, July 4, 1893.

²³ Douglass was honored with a reception at Quinn in December, 1893, which the *Chicago Tribune* described as "the first of its kind ever given Mr. Douglass." See "Reception of Fred Douglass," *Chicago Tribune*, December 1, 1893.

²⁴ "Colored Men's National Convention," *Chicago Tribune*, August 8, 1896.

²⁵ "Protest at Lynch Law," *Chicago Tribune*, May 1, 1899.

²⁶ "Quinn Chapel vs. Jim Crow Law," *Chicago Tribune*, March 12, 1904.

²⁷ Roi Ottley, "Negro Move to North Brings Big Gain in Power at Polls," *Chicago Tribune*, May 6, 1956.

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Carey, who was also a well-known Republican, decried what he called the "political slavery of the south," and with his church urged the Republican Party in 1904 to adopt a plank "opposed to all forms of disenfranchisement on caste and race prejudice."²⁸ Quinn Chapel took this charge against oppression seriously and frequently opened its doors as a meeting place for social justice activists. When women's suffrage leader Susan B. Anthony traveled to Chicago, only Quinn Chapel would allow her to speak and use their church for suffragist meetings. In recalling the first time Anthony spoke in Chicago, former Illinois Woman Suffrage Association president Mary E. Holmes said, "None but a colored church called Quinn Chapel would open its doors to a woman speaker."²⁹ Inspired by both Anthony's example and the role Carey has charted for the church, Quinn Chapel's women would become leaders themselves among the suffrage movement, forming the nation's first black women's suffrage organization in 1913.³⁰

Bishop Archibald James Carey Sr.

Archibald James Carey Sr. was a national figure in the AMEC. Carey was consecrated as Bishop in 1920 and served the AMEC in that role until his death in 1931. During his bishopric Carey was a leading advocate for a merger between the AMEC, the AME Zion Church, and the Colored Methodist Episcopal Church.³¹ Born August 5th, 1868, in Atlanta, Georgia, Carey was the child of educated former slaves: his father and grandfather were both literate preachers.³² After graduation from Atlanta University, Carey was assigned his first congregation in 1891 in Athens, Georgia. A successful preacher, Carey was transferred to Jacksonville, Florida, where he served at Mount Zion, the largest AME church in the state, and became president of Edward Waters College, the oldest historically black college in Florida, begun by the AME church in 1866 to educate freed slaves. With the coming of the twentieth century, as the focus of black elites was shifting from mere racial harmony to social and political expansion, Carey moved to Chicago. He arrived at Quinn Chapel in 1898.

Carey was a remarkable financial manager. His ability to attract money as well as converts was duly noted not only by the AMEC, but also by the white business and political elites of Chicago. Carey had long since been a part of Republican political circles. While only ten years old he was made secretary of the Negro Republican Organization of Atlanta.³³ At Quinn, Carey once again dove into the secular world of politics, making the congregation an even more important national force than its reputation as the "mother church" of the Midwest had carried it. Chicago's politicians, United States Representatives and Senators, and President McKinley, whom Carey had befriended while campaigning through the south in 1896, all spoke at Quinn Chapel under Carey's charge.

As Logdon notes, "few churches in this period maintained as active a participation in non-religious affairs as Carey's in Chicago."³⁴ The African American church, which at the turn of the century was essentially the only organization allowed to blacks that could support a broad range of expression, from worship to community-building activities and outreach, provided a refuge from the subaltern position blacks found themselves boxed into by the constraints of the dominant white culture. This

²⁸ "Negroes Want a Plank," *Chicago Tribune*, June 21, 1904. Later, Carey would be remembered as a "pioneer" who "blazed the way to the polls for us, emphasized the importance of the ballot and preached to his people on the power of this constitutional guarantee." *Chicago Whip*, March 10, 1928; in Harold F. Gosnell, *Negro Politicians*, Phoenix ed. (1935; repr., Chicago: University of Chicago Press, 1966), 99.

²⁹ *Illinois Women: 75 Years of the Right to Vote* (Chicago: Chicago Sun-Times Features, 1996), np. See also "Some Reminiscences of a Pioneer Suffragette," *Chicago Tribune*, December 5, 1909.

³⁰ "Negro Women Plan Club to Aid Suffragist Fight," *Chicago Tribune*, January 6, 1913.

³¹ Carey's efforts at forming a United Methodist Episcopal Church are outlined in Dennis C. Dickerson, "Black Ecumenicism: Efforts to Establish a United Methodist Episcopal Church, 1918-1932," *Church History* 52, no. 4 (1983): 486.

³² For a full account of Bishop Carey's early years, see Logdon's seminal paper, "The Rev. Archibald J. Carey and the Negro in Chicago Politics."

³³ Carey, along with his father, the president of the organization, was the only member able to read and write. See Logdon, "Carey," 6.

³⁴ *Ibid.*, 14.

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placed black preachers in a position of extended importance, to be called upon as ambassador for the entire community. The racial boundaries (and here we mean even those found in the North) necessarily meant that, to paraphrase Gunnar Myrdal, direct contact between blacks and whites occurred primarily between the leaders of the two groups, each as a broker acting on behalf of their own constituency.³⁵ So it was with Bishop Carey, Quinn Chapel, and Chicago's business concerns. In this period, Carey tied his congregation's fortune—and with it, the residents of Chicago's "Black Belt"—to the fortunes of Chicago's powerful industrialists. Carey's most important business connections were to George M. Pullman and the giant packinghouse families of Armour and Swift. Carey wielded his clout to provide desperately needed jobs to Chicago's growing black population—jobs that would fuel the imagination of Southern blacks, leading to the important role of Chicago (and its preachers) in the approaching "Great Migration." The Union Stockyards were near Chicago's "Black Belt," and of course Pullman's African American porters are legendary, their role in American history having been celebrated, criticized, and analyzed.³⁶ Carey would often inform parishioners from the pulpit of job openings, and Quinn Chapel remained open to the Pullman Company even as the move to unionize its porters began to split Chicago's black community.

Bishop Carey's political work bore its first fruit personally in 1914 when he was appointed by Chicago Mayor Carter Harrison to the Moving Picture Censor Board.³⁷ This allowed Carey to further drive the battle against the hegemonic prejudices of American culture. Quinn Chapel already had laid the foundation for this clash. Earlier pastors had spoken frequently against minstrelsy and its caricature of black cultural practices. In 1892, Quinn's Rev. John T. Jenifer blasted the minstrel cakewalk as "degraded and shocking," adding, "the colored race has passed from servitude, and a social standing is now being sought. But can we ever obtain it if we allow ourselves to be ridiculed? No! A thousand times no!"³⁸ Carey continued, and extended, Quinn's outspoken tradition. Bishop Carey's position as a film censor, for example, allowed for a broad and public denunciation of the blatant racism of D. W. Griffith's "Birth of a Nation" in 1915—a protest Carey shared with the newly founded NAACP. Carey's board refused a permit for the film, effectively banning Griffith's work from Chicago.

Carey was an unapologetic ally of Chicago Mayor William Hale Thompson. Thompson, a Republican and twice mayor of Chicago, from 1915-1923 and from 1927-1931, was revered by the black community. Carey campaigned for Thompson tirelessly, and African American papers such as the *Chicago Defender* went so far as to call him a second Lincoln. In return, Thompson's patronage made Carey the most powerful black man in the city and, in his time, one might say, in the nation. Enemies of Thompson's administration (and there were many) decried his black appointees, attacking city hall as "Uncle Tom's Cabin."³⁹ The black leaders such as Carey that Thompson carried to power were largely born in the South. These men "provided an image—and a self-image—of a pre-war generation of migrants who built institutions, shaped a newly self-conscious black community, and dominated Chicago's growing black middle class."⁴⁰ Quinn Chapel had all along played a strong role in this awakening by following the path drawn in part by Booker T. Washington and his advocacy of racial solidarity and self-help. Quinn's Washingtonian approach led to the construction of several institutions—Provident Hospital (which was founded as early as 1891), Wabash Avenue YMCA (a pivotal institution in the coming black migration from the South), South Parkway YWCA, the Home for Aged and Infirm Colored People (later known as the Jane Dent Home), the Elam House for Working Girls, and the Moseley Playground (Chicago's first municipal children's playground, 1901) all located in the heart of

³⁵ Gunnar Myrdal, *An American Dilemma* (New York: Harper and Bros, 1944), 724.

³⁶ Carey's role in securing porters for Pullman's sleeping cars has been the subject of a recent critique. See Beth Tompkins Bates, *Pullman Porters and the Rise of Protest Politics in Black America, 1925-1945* (Chapel Hill: University of North Carolina Press, 2001).

³⁷ Katznelson, *Black Men*, 93. Carey was later appointed, by Mayor William Hale Thompson, to Chicago's corporation council office.

³⁸ "Scores a Cake Walk," *Chicago Tribune*, March 14, 1892.

³⁹ Thompson was equally unapologetic in his support of the black community and would challenge his opponents' slurs as "un-American," in turn addressing his black constituents on equal terms as American citizens. See William M. Tuttle Jr.'s chapter, "Politics," in *Race Riot: Chicago in the Red Summer of 1919* (New York: Atheneum, 1970).

⁴⁰ James R. Grossman, *Land of Hope: Chicago, Black Southerners, and the Great Migration*, reissue ed. (1989; Chicago: University of Chicago Press, 1991), 130.

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Chicago's "Black Belt," all serving Chicago's black community. The foundations of Chicago's "Black Metropolis" rested on the struggle of leaders such as Bishop Carey and institutions such as those nurtured by Quinn Chapel.

The Great Migration

While the 1910-1920 "Great Migration" of African Americans from the South to Northern industrial centers has been largely understood in economic terms (and even this arena is more complicated than popular myth suggests), the role of the church and its educated clergy cannot be underestimated. Early calls for migration by clergymen were clear in their historical understanding, tying the resurgence of black migration from the South to the Underground Railroad, "railroading the political slaves of the South to the political freedom of the North."⁴¹ Logdon, in his monograph on Bishop Carey, wrote:

At the turn of the century, over 90 per cent of some nine million Negroes still lived within the borders of former slave states. Although the day of the great migrations was yet to come, Carey's move to the North was part of the first significant shift out of the South since the...underground railway [sic]. Many of the educated and cultured of his race, the 'Talented Tenth,' deserted the South about this time—a vanguard of the great migrations a few decades hence.⁴²

Well-educated Southern blacks such as Carey, acutely aware of the restrictions imposed on them by white Southerners, were no longer willing to live on Southern terms. Carey's move to Chicago may have placed him in a "vanguard" position, but it was his understanding of the limits of Southern politics that would inform his role as advocate for black America and Quinn Chapel's turn once again to a "station house" of black journey.

The black migration from the South began in earnest with American entry into World War I. The *Chicago Defender*, the preeminent "race paper" of the North, made this migration a "crusade," to borrow Milton C. Sernett's phrase, and promoted May 15, 1917, as the day to start "the Great Northern Drive."⁴³ But the drive north had already begun. Between 1916 and 1920, at least 50,000 black Southerners had moved north to Chicago (and James Grossman, in *Land of Hope*, estimates that fully 56,442 black Southerners moved to Chicago between 1910 and 1920, more than doubling Chicago's black population within a decade), a movement that would continue as the decades advanced. It is this migration that places Chicago, and with it Quinn Chapel, at the forefront of understanding the black experience in America from the late-nineteenth century to the explosion of a nationwide civil rights movement in the 1960s. By the 1910s Chicago became the principal focus of black political (and cultural) desire across the South, spurred by the very real progress one could see—thousands of jobs, political leadership—as well as attractions drawn by papers such as the *Defender*. Once the black migration movement was underway, the balance of African American power to shifted to Chicago. Its reputation as a political Mecca for blacks in America was secured when Chicago's Second Ward sent a black man to the city council in 1915 and later became the first Northern city represented by an African American in Congress. Ralph Bunche, offering a contemporary analysis, described Chicago as "the seventh heaven" of black political activity, proclaiming "the toga of Negro political leadership adorns the Illinois Negro."⁴⁴ With an informed and connected clergy, Quinn Chapel remained at the center of the black polity, a position it had held since the abolition movement, through the political realignments that characterized the post-reconstruction era, and would now carry forward to the civil rights era.

⁴¹ "Jubilee in Quinn Chapel," *Chicago Tribune*, July 22, 1900.

⁴² Logdon, "Carey," 9.

⁴³ Sernett, *Bound*, 154-55. The *Defender* date is just over one month after the US Congress declared war on Germany, April 6, 1917.

⁴⁴ Ralph Bunche, "The Thompson-Negro Alliance," *Commentary* 7 (March, 1929): 78.

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Civil Rights and Reverend Archibald James Carey, Jr.

In the following decades, Quinn Chapel continued to serve as a leading force in the struggle for civil rights. In this struggle Quinn was once again lead by a Carey—Rev. Archibald James Carey, Jr.; who came to lead the “mother church” in 1949. Carey’s list of personal achievements is impressive. Graduated from Chicago Kent Law School in 1935, Carey was “equipped to be a public defender,” as Roi Ottley wrote in the *Chicago Tribune*, a charge that would serve Quinn Chapel well in the coming civil rights debates.⁴⁵ In 1947, Carey was elected alderman to Chicago’s City Council. Rev. Carey was, like his father, loyal to the Lincolnian principles of the Republican Party, and his election as Third Ward alderman made him the last Republican to hold this position in Chicago. He served this post until 1955. Rev. Carey said it was his duty to “articulate the aspirations of his constituents” and “alert and inform the white community concerning minority problems.”⁴⁶ It could be said that the mission that Carey laid out for himself came from deep within the walls of Quinn Chapel, as this call has echoed from Quinn since its moment of founding until today.

As an alderman, Carey introduced groundbreaking legislation, sponsoring ordinances that established the Chicago Council on Human Relations.⁴⁷ He is largely remembered for the “Carey Ordinance” of 1948, which sought to prevent housing discrimination against black residents and was the genesis of subsequent open housing laws. Carey’s prominence in the community allowed him to mollify the growing anger of Bronzeville as the black community began to extend past its artificial boundaries in the late 1940s. In this tumultuous period, white mobs met every attempt by blacks to integrate their city. Rev. Carey was counseled when Harvey E. Clark, a black bus driver, rented an apartment in Cicero, Illinois, an act that set off a mob of as many as 3,500 rioters. The Cicero riot drew national attention from newspapers and popular magazines such as *Life*. On July 12, 1951, Carey persuaded Illinois Governor Adlai Stevenson to send the National Guard to Cicero.⁴⁸ The apartment building was burned to the ground by rioters, Clark and his family, however, escaped unharmed.

Rev. Carey continued to prove himself as a leading black organizer on the national stage. In 1952 Carey was asked to speak at the Republican National Convention, held that year in Chicago. Carey spoke on the second day of the convention, the first televised Republican National Convention. His speech is well-remembered for its closing play on the hymn “My Country ’Tis of Thee” and would influence Dr. Martin Luther King Jr. Carey’s speech (and it is worth being quoted at length so that the parallels to King’s speech, as well as Carey’s influence with King, are made clear) ended with this call:

We, Negro-Americans, sing with all loyal Americans: “My country, ‘tis of thee / Sweet land of liberty / Of thee, I sing / Land where my fathers died / Land of the Pilgrims’ pride / From every mountain side / Let freedom ring!” That’s exactly what we mean—from every mountain side, let freedom ring. Not only from the Green Mountains and the White Mountains of Vermont and New Hampshire; not only from the Catskills of New York; but from the Ozarks in Arkansas, from the Stone Mountain in Georgia, from the Great Smokies in Tennessee and from the Blue Ridge Mountains of Virginia—let it ring...from every mountain side, LET FREEDOM RING!⁴⁹

⁴⁵ Roi Ottley, “How Archibald J. Carey Won Success,” *Chicago Tribune*, July 2, 1955.

⁴⁶ Ibid.

⁴⁷ Thomas Hall, “Minister Follows Path of Three Generations,” *Chicago Tribune*, March 31, 1966.

⁴⁸ Dempsey J. Travis, *An Autobiography of Black Chicago* (Chicago: Urban Research Institute, 1981), 131.

⁴⁹ Archibald J. Carey Jr., “An Address to the Republican National Convention,” in *Rhetoric of Racial Revolt*, Roy L. Hill (Denver, CO: Golden Bell Press, 1964), 153-154.

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Rev. Carey was a close associate of Dr. King, and assisted King as early as 1956, when Carey was asked to chair a Chicago committee organized to pressure National City Bus Lines, parent company of the Montgomery City Lines.⁵⁰ Quinn Chapel was a regular meeting place for both national and local civil rights activists, and the congregation would repeatedly partner with King and fellow activists in the South. The congregation would go on to play an important role in the Chicago Freedom Movement (CFM), the organization that united Dr. King and the Southern Christian Leadership Conference (SCLC) with Chicago's Coordinating Council of Community Organizations (CCCO), a coalition of thirty-four civil rights groups and others.⁵¹ Building on Rev. Carey and his congregation's early goals of free and fair housing, Chicago became the nation's leader in an organized push by civil rights activists to mount the first sustained civil rights campaign in one of America's largest northern cities. The "Movement to End Slums" fought for passage of an open housing bill similar to Rev. Carey's earlier proposal, one that would explicitly bar racial discrimination, while also asking the city to enforce existing housing legislation. Other important leaders to emerge from Quinn Chapel at this time include Carl Fuqua, who came to Chicago in 1959 as an assistant pastor at Quinn Chapel and served as the executive director of the Chicago branch of the NAACP.⁵² Fuqua was active protester in the South and member of the CFM. In these days, Quinn Chapel was used as meeting room and pulpit as civil rights workers provoked Northern whites and elites, proving to the world that the fight against racism that had gripped the nation's consciousness was not solely a Southern problem.

While many blacks left the Republican Party following the New Deal in the 1930s, Rev. Carey remained a Republican. Carey's loyalty to the Republican Party was rewarded by the Eisenhower administration. Rev. Carey was appointed delegate to the United Nations in 1953.⁵³ In Eisenhower's second term as President, Carey was promoted to Chairman of the Committee on Government Employment Policy, responsible for monitoring racial bias and discriminatory employment practices. Carey's chairmanship marked the first time an African American led a presidential committee.⁵⁴ In Chicago, Carey helped usher in the founding of the Congress for Racial Equality (CORE).⁵⁵ Nationally, he was also a member of the Regional Conference of Negro Leadership, speaking at annual meetings in Mound Bayou, Mississippi, from 1952-1955. These institutional connections kept Quinn Chapel on the front lines of the civil rights movement.

History of the Building

Quinn Chapel is arguably the most important extant building to African-American culture in Chicago. To reach its present home, the congregation survived such events as the Chicago Fire of 1871, witnessed the industrialization and concentration of the railroads across the near South Side, as well as shepherded the growth of its congregation. Before its address at 2401 South Wabash Avenue, Quinn Chapel had moved to no less than eight locations. The congregation was not only forced to move frequently in its early history, but also in these years purchased four lots, rented of four buildings, constructed two churches, lost two churches by fire, and survived the partial destruction of another church building by fire.⁵⁶

⁵⁰ Martin Luther King Jr. to Archibald James Carey Jr., 27 December 1955, in *The Papers of Martin Luther King, Jr.: Volume 3; Birth of a New Age, December 1955-December 1956*, ed. Clayborne Carson (Berkeley: University of California Press, 1997), 93-94.

⁵¹ Frederic O. Sargent, *The Civil Rights Revolution: Events and Leaders, 1955-1968* (Jefferson, NC: MacFarland and Company, 2004), 116.

⁵² James Ritch, "New Negro Rights Leaders Emerging," *Chicago Tribune*, July 28 1963, 4.

⁵³ George Tagge, "Pick Ald. Carey U.N. Alternate Delegate No. 1," *Chicago Tribune*, July 24, 1953.

⁵⁴ "Eisenhower Names Ex-Ald. Carey Head of Anti-Bias Group," *Chicago Tribune*, August 6, 1957.

⁵⁵ While pastor of Woodlawn AME in Chicago, Rev. Carey hosted CORE's first national convention, in 1943. See William J. Grimshaw, *Bitter Fruit: Black Politics and the Chicago Machine, 1931-1991* (Chicago: University of Chicago Press, 1992), 65, and Dempsey J. Travis, *An Autobiography of Black Politicians* (Chicago: Urban Research Press, 1987), 305.

⁵⁶ "Quinn," 23.

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On June 3, 1890, the church sold its home on Fourth Avenue (now Federal Street) near Van Buren Street for \$50,000 and paid off their outstanding indebtedness of \$11,000. On June 11 and June 16, 1890, Rev. John T. Jenifer purchased the three lots on Wabash Avenue where the church stands today for a total sum of \$29,375. These lots were sold to the church by Jenifer on

October 10, 1890. It is believed that Quinn's proximity to what was then Chicago's "Gold Coast" required the double sale. At the time of purchase Chicago's black community lived largely west of State Street, although the developing "Black Belt" would stretch first from Twenty-Second Street, two blocks north of Quinn, to Thirty-First Street on the south, and expand its east and west borders to roughly State Street on the west and Cottage Grove Avenue to the east. The wealthiest Chicagoans lived on Prairie Avenue along a six-block stretch that began at Eighteenth Street. Quinn Chapel stands just three blocks west of Prairie Avenue. Rev. Jenifer was described in the Quinn Chapel 120th Anniversary Record as being "Caucasian in appearance and speech," and perhaps had used this "indirect procedure to effect a transaction no otherwise possible."⁵⁷ It is suggested that a black congregation would be unwelcome at a location so close to the cream of Chicago's elites.

The cornerstone at Quinn Chapel was laid on December 7, 1890, and construction began in earnest in 1891, at a planned cost of \$55,000. Construction was completed in 1892, and the building's interior was completed by 1894. A dedication ceremony was held on June 23 of that year. The only surviving member of Quinn's founding seven, noted abolitionist Rev. Abram T. Hall, was present at the 1894 dedication and read a church history.⁵⁸

In 1898, Quinn Chapel suffered from debt that threatened foreclosure and the loss of a place to worship. In that year, Archibald J. Carey Sr. was charged with the responsibility of saving the congregation's building. Bishop Carey added 1,200 new congregants and involved a number of prominent Chicago citizens beyond the membership. This group, likely swayed by George Pullman's close philanthropic relationship to Quinn Chapel,⁵⁹ included such notable captains of Chicago industry as Philip D. Armour, Gustavus F. Swift, Cyrus H. McCormick, H. H. Kohlsaat, the Blackstone family, and William Hale Thompson. By 1904 Carey had helped raise \$30,000 as well as oversee a modernization program that brought electricity to the building (previously, the building was lit by gas and the organ was water-powered). The mortgage was not completely paid off, however, until August 1923, under the pastorate of Rev. E. H. Stewart.

Church Architects Henry F. Starbuck and Charles H. McAfee

Henry Fletcher Starbuck was born March 1, 1850, in Nantucket, Massachusetts, the youngest of four children born to Henry J. Starbuck, a Portuguese immigrant and whaling captain.⁶⁰ Starbuck began his career as an apprentice to Boston architect Abel C. Martin before opening his own practice, first in partnership with George A. Moore in 1873 (Moore & Starbuck Architects) and latter with Arthur H. Vinal in 1877 (Starbuck & Vinal), establishing an office in New Brunswick, Canada. In 1879, Starbuck abandoned his East Coast practice and moved to Chicago to specialize in engineering. Starbuck returned to architecture in 1886, opening a Chicago office. It is at this point in his career that Starbuck became a specialist in church architecture, designing a number of impressive buildings largely for progressive Episcopalian and Congregationalist bodies. In 1889, Starbuck completed

⁵⁷ "Quinn," 25.

⁵⁸ "Dedication of the Quinn Chapel," *Chicago Tribune*, June 25, 1894.

⁵⁹ Contributions from Pullman's daughter, Florence, were instrumental in saving Provident Hospital, a Quinn institution, from foreclosure in 1893, and the Pullman Company was a generous sponsor of another Quinn initiative, the Wabash Avenue YMCA. See Beth Tompkins Bates, "No More Servants in the House," *Review of Black Political Economy* 26, no. 3 (1999): 35.

⁶⁰ Some of the literature indicates that Starbuck was African American. However, this cannot be confirmed, and may not be true. It is also popularly believed that the church was built by African American laborers. However, this also cannot be confirmed. Complicating the latter is the fact that Chicago's building trades were largely closed to African Americans and were among the last to integrate. For a full biography of Starbuck, see John Edward Powell, "Starbuck Means More Than Java in Fresno," *A Guide to Historic Architecture in Fresno, California*, <http://historicfresno.org/bio/starbuc2.htm>

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the Romanesque Trinity Episcopal Church in nearby Michigan City, Indiana. It seems likely that the congregation at Quinn Chapel chose Starbuck through his connections to the Episcopalian community. Following the completion of Quinn Chapel, Starbuck left Chicago, settling briefly in Milwaukee before moving his practice to San Diego, California in 1894. Starbuck designed churches across California, with significant buildings in Los Angeles (where he moved in 1896) and Long Beach (moving here in 1899). Starbuck moved north to Oakland in 1903, and later to Fresno. Starbuck took on a partner in Fresno, Alfred W. Clark, and the practice flourished with the pair designing a number of residences. Following Clark's death, Starbuck returned to Los Angeles, in 1926, where he continued to receive ecclesiastical commissions. Starbuck died in Decoto, California, on August 21, 1935.

Nothing could be learned of interior architect, Charles H. McAfee, save the attribution of one building to him, a rusticated two-flat apartment at 2802 West Warren in the Garfield Park neighborhood of Chicago. However, Starbuck's departure for Milwaukee is likely what necessitated bringing in a second architect to complete the interior, and perhaps McAfee worked in Starbuck's Chicago office.

Architectural Comparisons

Romanesque in its massing and materials, architect Henry F. Starbuck designed Quinn Chapel following a period of tremendous Romanesque influence in Chicago, which lingered in ecclesiastic architecture. While the massing of Quinn Chapel largely follows Romanesque trends, Starbuck also utilized popular Gothic elements, such as lancet windows and ornate portals. Rather than give the building a merely eclectic appeal, Starbuck's skilled handling of both the Romanesque and Gothic styles lend Quinn Chapel an expertly composed and refined appearance.

The heavy look of the church, with rustication, arcades, and square towers, are the hallmarks of Romanesque style, championed by architect Henry Hobson Richardson—indeed, the design of Quinn Chapel shows the influence of Richardson's Brattle Square Church, Boston (1871), which Starbuck was undoubtedly familiar with, having apprenticed and practiced in Boston. Richardson is widely credited for introducing Romanesque forms to Chicago with the construction of the Marshall Field Wholesale Store in 1885. Built for local merchant Marshall Field, Richardson's building utilized an entire city block, with uninterrupted rows of arcades on each side, while monochromatic, textured surfaces of granite and stone provided visual interest without the use of historical ornament. As Leland M. Roth notes, Richardson's "visual expression was highly advanced and pointed in a new direction which many critics and architects, both in the United States and Europe, interpreted as being distinctly American."⁶¹ With Richardson's introduction of the Romanesque, designers discovered that "large-scale coherent forms, graced with plain walls, could be effective" visually in their desire to create a new, American, architectural vocabulary.⁶²

Chicago has a wealth of Richardsonian Romanesque churches, to which Quinn Chapel compares favorably. Frances M. Whitehouse's Church of the Epiphany, at 201 South Ashland Avenue, and W. W. Boyington's Kenwood Evangelical Church, at 4600-4608 S. Greenwood Avenue, are two important examples. While these churches offer similar massing (particularly in the towers) and materials, Quinn Chapel stands distinctly with Starbuck's integrated use of traditional Gothic elements. Quinn Chapel's interior offers a more compact "Protestant" sanctuary (defined here by the use of curving pews and a sloping floor designed to focus the congregants attention on the central pulpit) than Kenwood Evangelical Church, while it is also more intact than the Church of the Epiphany, in addition to being larger, with Quinn's focused second floor gallery.

⁶¹ Leland M. Roth, *A Concise History of American Architecture*, new ed. (New York: HarperCollins, 1980), 170.

⁶² *Ibid.*, 169.

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Comparable Gothic churches in Chicago include Gurdon P. Randall's landmark First Baptist Congregational Church (1869-71; now Union Park Congregational). Softer Joliet limestone was used at First Baptist Congregational, while Quinn's dark-hued Indiana limestone points toward a more "solemn" approach that became popular for church buildings in Chicago following the introduction of the Romanesque. Furthermore, First Baptist Congregational is a completely Gothic structure, lacking the more modern sensibility Starbuck pursued between Romanesque and Gothic architecture.

Conclusion

Rev. Carey, in his brief history of Quinn Chapel written in 1965, summarized, "this edifice remains a monument to the courage and resourcefulness of a people only twenty-five years removed from slavery."⁶³ Upon reviewing the history of Quinn Chapel, Carey's words ring true in every regard. Never has the congregation, or the leaders that it fostered, swayed from a commitment to the great movements for personal justice that have shaped our country. Quinn Chapel holds a position in the civil rights story from suffrage and Jim Crow to the integration battles of the 1960s, offering its building as a space for leadership, community, and activists alike to create a movement that would shape Chicago and our nation. Indeed, Quinn Chapel's experience is integral, if not singular, to Chicago, and stands as a case study in how local events and personalities can go on to resonate within our national story. Quinn Chapel's support for the "Great Migration," and the institution-building that supported Chicago's black population, created an environment of black success that became the envy of African Americans across the country. Already recognized on the National Register of Historic Places for its locally significant architecture and design, Quinn Chapel's membership, its leadership, and its institutions have all earned their place in American history and warrant national significance on the National Register of Historic Places.

⁶³ Archibald J. Carey Jr., "A History of Quinn Chapel," 25 April 1965, Quinn Chapel Archives, Chicago.

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

- Previous documentation on file (NPS)
preliminary determination of individual listing (36 CFR 67) has been requested.
[X] 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 #

- Primary Location of Additional Data
State Historic Preservation Office
Other State agency
Federal agency
[X] Local government
University
Other

Name of repository:

10. Geographical Data

Acreeage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

Table with 4 columns: Zone, Easting, Northing, Zone, Easting, Northing. Row 1: 1, 16, 949110E, 463296N, 3. Row 2: 2, 4. Includes 'See continuation sheet.'

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jason Berry
organization date 10/2/06
street & number 2439 High Street telephone (708) 396-3099
city or town Blue Island state IL zip code 60406

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Verbal Boundary Description

The building sits on lots 10, 11, and 12 (except east 75 feet thereof) in the subdivision of block 45 (except south 50 feet of the north 175 feet of the west 180 feet thereof) in Canal Trustee's subdivision of the west half of section 27, township 39 north range 14 east of the third principal meridian.

Boundary Justification

Boundary indicates the property sold to Quinn Chapel in 1890, upon which the church still stands, unmoved and without additions.

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Quinn Chapel African Methodist Episcopal Church**

street & number **2401 South Wabash Avenue**

telephone **(312) 791-1846**

city or town **Chicago** state **IL**

zip code **60616**

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. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to range from approximately 18 hours to 36 hours depending on several factors including, but not limited to, how much documentation may already exist on the type of property being nominated and whether the property is being nominated as part of a Multiple Property Documentation Form. In most cases, it is estimated to average 36 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form to meet minimum National Register documentation requirements. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, 1849 C St., NW, Washington, DC 20240.