

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

Historic name: Euclid Avenue Christian Church

Other names/site number: East Mount Zion Baptist Church

Name of related multiple property listing:

Twentieth-Century African American Civil Rights Movement in Ohio

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

2. Location

Street & number: 9990 Euclid Avenue

City or town: Cleveland State: OH County: Cuyahoga

Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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

I hereby certify that this X 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 X meets does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 X A B X C D

<i>Barbara Powers</i>		DSHPO for Inventory and Registration		12/29/2021	
Signature of certifying official/Title:			Date		
<u>State Historic Preservation Office/Ohio History Connection</u>					
State or Federal agency/bureau or Tribal Government					

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Religion: church

Current Functions

(Enter categories from instructions.)

Religion: church

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7. Description

Architectural Classification

(Enter categories from instructions.)

Romanesque

Materials: (enter categories from instructions.)

Principal exterior materials of the property: _____ Stone _____

Narrative Description

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

Summary Paragraph

Constructed between 1905 and 1908, the Euclid Avenue Christian Church was designed in the Romanesque Revival style with an interior Akron Plan layout by New York architects George Kramer and C.C. Hamilton (Figure 1). It is located at the corner of Euclid Avenue and East 100th street on the Cleveland Clinic campus, but was historically an area home to some of the city's wealthiest families. The exterior of Euclid Avenue Christian Church is polychromatic, clad in green serpentine stone with buff sandstone trim, limestone accents, and an asphalt roof (Figure 2). Elements of the church, such as the use of large, asymmetrical rough cut serpentine stone, wide arched openings framing windows and doors, and ashlar cut string courses convey a strength and heaviness to the design that are representative of the Romanesque Revival style. A 2003 addition was added connecting to the west elevation of the original building and is known as the Charles Bowie Education Building. This addition was designed to appropriately complement the original building. The church's interior features stained glass windows fabricated by J&R Lamb Studios, original wood pews, and other original historic features and finishes in the sanctuary and chapel. Following the layout of the Akron Plan, the church contains extant classroom spaces behind the pews in the chapel, which are accessed through entryways with wood partitions that can be either opened, allowing the classroom spaces to have a full view

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of the chancel, or closed to create a separate education space. The church has historical integrity as it remains at its original location, features its original design, and contains many original materials on both the exterior and interior. The feeling remains due to the many original design elements that are present from the time of construction reflecting the buildings history. The building retains its association with the architect, the historic events that occurred within the space during the civil rights era, and still operates as its historical function.

Narrative Description

Setting

Euclid Avenue is one of the oldest and most significant streets in Cleveland, having once been home to the wealthiest Clevelanders at the turn of the 20th century and referred to as Millionaires' Row. When the Euclid Avenue Christian Church was constructed, it was surrounded by other churches and residential homes. Over the years, Euclid Avenue transformed and by the 1930s, the street had grown into a commercial corridor (Figure 3). The area surrounding Euclid Avenue Christian Church is now home to the Cleveland Clinic. Opened in 1921, the Cleveland Clinic campus has grown in size to cover a dozen city blocks surrounding Euclid Avenue Christian Church. The church is the only remaining and continuously operating sacred structure inside the Clinic campus. Euclid Avenue Christian Church occupies a rectangular-shaped lot. The church retains its original 50' setback from Euclid Ave on the north, front facing façade (Figure 4). This front lot is grassy and landscaped (Photos 1). To the south and west, the church abuts a shared parking lot now owned by the Cleveland Clinic (Photo 5). To the east, the church retains its original position adjacent to the sidewalk of E. 100th Street (formerly Streater Ave.) with minimal landscaping (Photo 3).

Exterior

Euclid Avenue Christian Church is a T-Shaped plan, wider along the rear of the building. In 2003, an L-shaped addition was constructed to the west of the original building. This addition is connected to the church via a single story connector that is set back towards the rear of the property. The 2-story original church with a central dome is set on a brick foundation with brick interior load-bearing walls. The exterior of the church is faced with ashlar-cut green serpentine stone laid in a horizontal course. Sandstone is used for arched door and window trim, water tables, dentil cornice, capstones, and architectural decoration. The roof is composed of primarily asphalt shingles with some low-slope areas covered in modified bitumen. Flashing is a mix of copper and aluminum. The roof is surrounded by a copper gutter system with interior downspouts. A central dome, located at the intersection of the transept and nave, protrudes from the roof. The dome incorporates four stained glass windows with a gable surround that faces the northwest, northeast, southwest, and southeast on the diagonal. The dome is faced in copper sheet metal which is patterned to resemble ashlar stone. The dome is roofed in asphalt. Two copper clad octagonal turrets are located at the northeast and northwest corners of the front façade.

North Façade (Photos 1 and 2): The north façade faces Euclid Avenue and is the primary entrance to the church (Photos 1 and 2). The entire façade is faced in serpentine stone. This

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façade is symmetrically designed with a large central bay and two minimally projecting entry bays located at the northwest and northeast corners. Each entry bay is situated within an octagonal tower capped with a copper turret. The turrets feature one single lite window at the foundation level with sandstone header. Above the sandstone water table rest two stained glass windows on the first floor with painted wood frames and sandstone headers. On the second floor, the turrets feature four stained glass windows with sandstone headers. A sandstone belt course runs contiguously both above and beneath the second story windows across the entire façade. A set of seven sandstone steps leads up to the double entry doors on both sides of the north façade. The doors are painted wood with a geometric relief pattern. A semi-circular stained glass transom is located at the top of the double doors. The doors are recessed and framed in stone. The projecting arch surrounds are made from sandstone in the Romanesque style. The arches are topped with gabled bays faced with serpentine stone and capped in sandstone with a small sandstone finial located at the peak. Above the gabled bays and water table is a denticulated sandstone cornice that meets the copper flashing and is capped by an octagonal copper turret.

The basement level of the north façade contains six single lite windows all with a sandstone header. The windows are arranged across the bay with four adjacent openings in the center, and a single window spaced on either side. The first story of the central bay of the north façade features eight single stained glass windows in a one over one pattern with a square, stained glass transom. These are framed in stone and openings are capped with sandstone header. Six windows are centrally arranged in a single bay, with symmetrically spaced offset single lites, on either side. The second story of the north façade features a large stained glass triptych comprised of a central arched stained glass window with two smaller arched stained glass windows on either side and topped with five circular stained glass transoms that follow the central arch. The windows are framed in stone tracery beneath a large sandstone arch. Pairs of smaller, single lite stained glass windows framed in stone and capped with sandstone lintel are positioned on either side of the stained glass feature. The central bay rises to a gable peak and is faced in serpentine stone consistent with the rest of the exterior. Two small window openings are positioned at the top of the peak and framed with sandstone sills and lintels. The gable is capped with sandstone and a small sandstone finial is at the top of the peak.

East Façade (Photo 3): The east facing façade is comprised of three main sections, plus the engaged octagonal turret (Photo 3). This façade is faced with serpentine stone and sandstone trim as on the north facade. The northern most bay is the octagonal tower as described on the north façade. Visible on this façade is a street level entry door that is made of wood and painted. A single lite window is located at each level, all with sandstone header. The first story window also incorporates a sandstone sill. A sandstone water table and belt course runs across the façade. A small, recessed connecting bay is positioned between the tower and the next gabled bay. The recessed bay has a foundation level window matching the other windows at this level. Above the sandstone water table is a pair of narrow stained glass windows separated by a stone pilaster with Corinthian capital. The windows are capped with a sandstone header forming a belt course and followed by a denticulated sandstone cornice. A shallow pitched slope is roofed in asphalt and the second story of the connecting bay is recessed further. This story has a single stained glass window sitting atop a sandstone water table and under a sandstone header followed by a

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denticulated cornice. Copper flashing meets the asphalt roof line at the top of this connecting bay.

Moving south along the east side, the next bay is the largest. At the base of this bay, there are five foundation level windows with sandstone headers. The first story of this bay incorporates three double hung stained glass windows that rest on a sandstone water table and are capped with sandstone headers which form a belt course across the bay. Above this course a rectangular sandstone dentil course forms the base of a tripartite stained glass window that includes two round windows resting on top. These windows are surrounded by stone tracery and capped with a sandstone arch. A sandstone belt course runs across the entire east façade above the second story. This bay rises to form the tallest gable on the east façade and incorporates two narrow window openings at the peak. The gable is capped with sandstone and finished with a sandstone finial.

The protruding third section of the east façade is comprised of a central gabled bay flanked by two recessed entrances. These entrances are symmetrical. A series of seven stone steps lead from the sidewalk to double entry doors with arched stained glass transoms. The doors are wood and painted, with the same pattern as those found on the north elevation. The entrance is finished with a sandstone arch resting on sandstone belt course. Above the arched entry, a rectangular sandstone dentil course forms the base of two double hung stained glass windows. The windows are finished with a sandstone header that forms a belt course. A denticulated sandstone cornice rests between the belt course and copper roof flashing. The central bay between these two entrances has three equally spaced windows with a sandstone header at the basement level. A ground level entry door is positioned to the north of the three basement windows between the basement and first story levels. The double entry door is painted wood and incorporates a small gable sandstone header. Above the header is an arched stained glass window with a sandstone header. Three double-hung stained glass windows with arched transoms are equally spaced along the first story and aligned over the basement openings. These windows are trimmed with sandstone arches which align with the transom over the door. The second story of this third section features a pair of arched stained glass windows with circular stained glass above. These windows are surrounded by stone tracery and placed beneath a sandstone arch. Two single lite stained glass windows are offset on either side and capped with sandstone header that is part of the belt course. These windows all rest on sandstone sills that form a belt course. The center gable is finished with a sandstone cap and finial.

South Façade (Photos 4, 5, 6): Consistent with the remainder of the building, the south façade is faced with serpentine stone and trimmed in sandstone. The south elevation fronts a parking lot and incorporates a centrally located semi-circular bay (Photo 4). This bay has four equally spaced window openings at the basement, first, and second story levels. The basement windows are capped with sandstone header. The first and second story windows are double hung and rest on a sandstone sill that forms a water table which runs the length of the elevation. The sandstone headers also form a belt course across the entire façade. Above the second story belt course is a denticulated sandstone cornice that ends at the copper flashing. The semi-circular bay is topped with a copper clerestory containing eighteen stained glass windows recessed in the hipped roof. The east section incorporates a single entry door at ground level and three narrow staggered

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windows. A fourth double hung window is positioned at the second story eastern corner of the south façade. The section to the west of the semi-circular bay has a single window at the basement level. A ground level entry door, flat panel steel, exists as does a second story entry door, painted wood, accessed by a short flight of stairs running parallel to the elevation (Photo 6). Four double hung windows are positioned symmetrically on either side of the door at the first story. The second story features two double hung windows and painted wood egress door at the southwest corner. A metal fire escape runs from the egress door to the stairs at the first level and also connects to the ramp at the first level, positioned parallel to the elevation (Photo 6). A rebuilt cinder block chimney capped with sandstone rises from the roof at the southwest corner.

West Façade (Photos 6, 8, 25): The west facing façade is comprised of two main sections, plus the engaged octagonal turret. This façade is faced with serpentine stone and sandstone trim consistent with the other facades. The northern most bay is the octagonal tower followed by a gable bay which echoes the east elevation. The second bay of the west façade is interrupted by a return wall that features a painted wood double entry door accessed by a short flight of stairs. A sandstone pillar supports a cantilevered second story over the entry. The return wall includes a sandstone belt course and single stained glass window. The sandstone cornice is finished with copper flashing before returning to the asphalt roof. A single story connector built as part of the new 2003 addition intersects with the return wall on the west elevation (Photo 25, 8). South of the connector, the remainder of the west elevation is a two story bay that features four basement level windows with sandstone headers (Photo 6). The sandstone water table continues along this bay. Five double hung stained glass windows and two narrow window openings are arranged on the first floor in the following order: two double hung, two smaller single lites, and three double hung units. The windows incorporate a sandstone header that forms a continuous belt course across the elevation. The third story of this bay features a single double hung window at the northwest corner, followed by two smaller single lites, and four additional double hung windows paired and equally spaced. These units all have a sandstone header that is a part of a continuous belt course. A denticulated sandstone cornice rests above the belt course and meets copper flashing before returning to the asphalt roof.

Charles Bowie Education Building (Photos 1, 5)

Designed by City Architecture, and constructed in 2003, the Charles Bowie Education Building is a compatible addition to the church. The 32,000 square foot, two-story Education Building houses offices, class rooms, performance and lecture space, and a choir practice room. Designed to complement the historic structure, the Educational Building is shorter in height and slightly smaller in massing (Photos 1 and 5). The contemporary addition is clad in manufactured stone, colored beige and light green to evoke the colors of the serpentine stone found on the original church, however the material is obviously modern. From the main façade, the original building and the addition appear separate and distinct from each other (Photo 1).

North Façade (Photos 23-25): The front façade of the building has a large rectangular bay with both side-facing and front-facing gabled entries at the east side of the bay and a series of windows to the west (Photos 23 and 24). The gabled entries contain projecting decorative pediments that span the entry bays which each contain three sets of doors. The pediments are supported by piers set into stone walls that define the entries and enclosed steps. These entrances

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all lead into a large, performance hall with vaulted ceiling. The front façade also incorporates a recessed bay with a small engaged turret, capped with a ribbed metal roof (Photo 24). To the east of the turret and recessed farther south, is the single story connector to the new addition that is hidden behind landscaping (Photo 25). Because the connector is set so far back and hidden behind landscaping, the historic church and new addition appear as two separate buildings from the street. Both the turret and gable features emulate distinctive elements on the original Euclid Avenue Church. A large sandstone element spans the recessed bay between the turret and side gable at the second story (Photo 23). This element is supported by round sandstone columns. Beyond the columns is another set of double entry doors that lead to the atrium (Photo 27). Window openings are square or rectangular single lites, with arched lites found only in the gabled entries.

West Façade (Photo 22): This façade faces the west parking lot and is composed of three bays (Photo 22). The northwest bay has a gable roof. A series of paired first floor windows and single square second story windows are trimmed by beige manufactured stone and finished with an arched top. The second bay has a flat roof. A small entrance door accessed by a short set of stairs is on the first story. The second story has eight square lites trimmed in beige stone with a subtle stone cornice. The third bay has three windows at each floor positioned at the farthest southwest corner. These are trimmed in beige stone. A beige stone string course runs above the first floors across all bays. Green and beige manufactured stone covers the majority of the wall.

South Façade (Photo 21): Facing the rear parking lot, this faced is comprised of five bays with a flat roof (Photo 21). The southwest bay has three rectangular windows on both the first and second floor which are surrounded in beige manufactured stone. The central, second, and third bays have two windows on the first floor and three on the second. The wall is clad in the green and beige stone and a sandstone string course runs across the division of the first and second story. The fourth bay is the same as the second and third at the second floor. The first floor contains seven window openings set in a projecting bay surrounded by beige stone. A side-facing entrance exists here. The fifth bay has three window openings at the second floor. The first floor incorporates a pair of windows recessed behind a covered entry that projects from the bay. There is an arched porch ceiling supported by round stone columns.

East Façade (Photos 7, 24, 25): The southeast corner has a bay of three windows on the first floor and three windows on the second floor that are trimmed in beige stone (Photo 7). The northeast corner terminates with the engaged turret on the north façade (Photos 24). The remaining wall is clad in manufactured stone. The east facade is interrupted by the single story connector that runs between the original building and new addition (Photo 25). It features manufactured stone colored beige and light green to evoke the colors of the serpentine stone found on the original church, however the material is obviously modern to distinguish it from the original building. The connector contains a bay of six floor to ceiling single lite windows facing north and is clad in the same material as the remainder of the new addition. The connector is capped with a pitched, side facing gable clad in asphalt. On the interior, the connector presents as a short hallway that allows passage between the two buildings (Photo 26).

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Interior Description:

Sanctuary and Narthex

The interior of Euclid Avenue Christian Church retains many of the original architectural elements from its earliest design. Inside the sanctuary, there is a semi-circular arrangement of pews facing the altar with balcony above. The pews, balcony, and window trim are all dark stained wood. The pews are upholstered in red velvet and the carpet is red. The walls and ceiling are painted plaster with faux marble details such as pilasters, decorative trim, and rib vaults. Sanctuary walls are painted a light yellow, alcoves and ceilings are painted a mustard color. A centrally located vintage light fixture hangs from the octagonal dome (Photo 11). The interior surface of the dome is plaster, painted blue with white ribs. There are four arched topped stained glass windows that alternate between solid plaster panels. Stained glass throughout the church was crafted by J&R Lamb Studios.

North (Photos 8 and 12): The first floor main entrance leads into the narthex. This corridor features six stained glass windows along the exterior wall and some historic light fixtures. To the east and the west are alcoves containing wood, spiral staircases that lead to the second floor balconies. An interior wall containing six centrally located leaded glass windows with offset doors separates the narthex from the sanctuary (Photo 8). Inside the sanctuary, the second story of the north wall features the largest stained glass arch topped triptych with round stained glass transoms arranged in an arch above. The large stained glass centerpiece is offset by pairs of stained glass windows to both the east and the west. The second story of the north wall incorporates balcony seating (Photos 8 and 12).

South (Photo 9): The interior south facing wall of the sanctuary hosts the chancel with carved wood altar and pulpit, lectern, several wood pews, and carved wood seating with red velvet upholstery for deacons (Photo 9). A marble baptismal font is incorporated into the chancel and it is lit with wall sconces. The second story contains three arched openings trimmed with plaster relief decorations. These openings house the original brass organ pipes. While the organ is no longer functioning, the brass pipes remain as an integral architectural element in the sanctuary. The organ was built by the Estey Organ Company from Brattleboro, Vermont. A 1910 publication titled *Churches and Chapels* states that the organ at Euclid Avenue Christian Church “is a triumph from the organ-builders’ standpoint as well as from that of the music lover”.¹

East and West (Photos 10 and 12): The east and west interiors of the sanctuary are mirror images. Seating in the form of semi-circular pews are arranged on the first floor, facing the chancel. Three stained glass windows are housed along the outside walls. Light fixtures hang from the underside of the balconies that are overhead (Photo 10). There is a stairway located at the south end of the first floor which leads to the balcony above. The second floor of these elevations incorporate wood balconies constructed in an S-curve (Photo 12). Original pew seating is also available in the balconies. Large tripartite stained glass windows with two circular

¹ Frank Eugene Kidder, *Churches and Chapels* (New York: The William T. Comstock Co., 1910), 66

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transoms are present on the second story. A decorative plaster molding runs the length of the wall beneath the alcove ceiling, breaking for the window.

Chapel

Behind the south wall of the sanctuary is the Chapel, also known as the Oratory. The Chapel has red carpet and red upholstered moveable seating that faces the chancel. The second story has a balcony faced with detailed wood paneling, with original wood pew seating and five classroom spaces that can be opened via a retractable wood partition to the Chapel, or closed for classroom space, as is consistent with the Akron Plan style. The wood partition is original in design and made of thin slats of wood. The doors can be opened by sliding them into a cavity in the wall similar to a pocket door. This function allows the classroom spaces to have full view of the Chapel when open, or to remain closed off from the Chapel when the partitions are closed. The ceiling has a decorative rib pattern that follows the shape of the space. The ceiling is painted white as is the crown molding. The ribbon between two decorative moldings is painted red, and the walls are mustard yellow.

North: The north wall of the Chapel functions as the chancel. The wall is painted plaster with decorative plaster crown molding. A bump-out above the second story level houses the organ on the other side of the wall, and is treated with the same decorative crown moldings as the remainder of the space. The northeast and northwest sides of the wall have wood stairs running parallel to the wall that lead to the second story balcony. A wood door on the west side of the chancel leads to the sanctuary chancel.

South (Photos 13): The south wall of the Chapel is a semi-circular curved wall with wood paneling (Photo 13). There are small office spaces accessed through a door on the east end in the paneling and a centrally located bubbled glass door with transom. There is a lift (elevator) at the west end that runs between the basement and first floor, accessible from the chapel. The wheel chair lift was added in 1991. The second story of the south wall in the Chapel houses a balcony with wood pews for seating and classroom spaces beyond. This semi-circular layout of classroom spaces situated behind seating exemplifies the Akron Plan. The classroom spaces and south hall entry are defined by arched openings framed in wood with leaded glass transoms. Eight such openings are on the south wall. The arched openings are separated by wood pilasters and a wood partition made of thin wood slats that can be fully opened or closed across the opening. The wood partitions function as pocket doors that can be fully opened to the sanctuary or closed to create classroom space. These doors are original to the church as are the classroom spaces behind, all of which retain their original size. A decorative crown molding runs above the second story balcony. Above that, eighteen clerestory stained glass windows line the wall (Photo 15). These windows are in groups of three and separated by decorative wood corbels that intersect with the ribbed ceiling decoration.

East and West (Photo 14): The east wall of the Chapel is comprised of a series of wood choir robe closets flanked on the north and south ends by double doors with leaded glass inserts leading to hallways that accommodate wood staircases leading to the second floor, and decorative wood doors with stained glass transom that lead outside as well as wood doors leading to four offices. The north-end hall also leads to the sanctuary through another set of

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swinging double doors on the northeast side. The second story of the east wall contains pew seating in the balcony. A pair of arched openings with glass transom as described on the south wall exist along with double entry doors at the southeast corner. The molding and ceiling patterns are consistent with the remainder of the room. The first floor of the west wall of the Chapel contains a nearly full wall opening with accordion wood sliding doors that leads to the Susie Lee Lounge and a doorway located at the northwest corner leading to the sanctuary (Photo 14). The second floor of the west wall of the Chapel is a mirror image of the east wall.

Susie Lee Lounge/Parlor (Photo 16)

The southwest corner of the church houses the Susie Lee Lounge on the first floor and office space on the second. These spaces fit into a rectangular footprint and retain their original volume. The Susie Lee Lounge is named after the congregant who first developed the coffee hour that has been traditionally held in the lounge space since 1955. Original architectural designs describe the space as a parlor. The north wall of the Lounge contains a display case, listing church officers and pastors. An entry door leading to the sanctuary is positioned at the northeast corner. The south wall contains two stained glass windows and a decorative wood door that exits to the parking lot. The east wall contains the entry from the Chapel and a small infirmary is located at the south east corner of the room. The west wall contains four stained glass window openings. Three windows are positioned at the southwest corner followed with the fourth in the far northwest corner. The windows are separated by an original fireplace (Photo 16). The room has a red carpet, with blue accent, antique pendant light fixtures, and period furniture.

Classrooms (Photo 17)

The classroom spaces located on the second floor behind the balcony vary in size (Photo 17). Some classrooms are now being used as office or storage space. Each space contains at least one stained glass window on the outside wall. All spaces are adjoining through a series of original doors, retaining their volume. The largest classroom space is located at the southwest corner and is currently being used as a nursery (photo 17). The south wall of this space has a stained glass window and exterior door with a stained glass transom leading to the fire escape. The west wall has four stained glass windows split by an original fireplace. The room has an adjacent restroom that is original to the design with updated finishes and storage closet. Non-historic features throughout the classroom spaces include the carpet and drop ceiling.

Offices (Photo 18)

There are four office spaces located east of the chapel adjacent to each other that are small in size. All of the window openings in the office spaces are original stained glass. On the 2nd floor in the northeast corner of the church is a larger office with three stained glass windows and an original fireplace with built in book shelves with sliding glass doors (Photo 18). There is an adjacent restroom that is original to the construction of the church with updated finishes. Non-historic features of the offices include carpet and drop ceilings.

Basement (Photo 20)

The basement of the church contains an open social room with performance stage located beneath the sanctuary with two classrooms to the north, another large room beneath the Chapel

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to the south, a kitchen and small offices on the east side, and on the west are storage and mechanical rooms. The floors are vinyl tile, the ceilings are dropped with acoustic tile, and steel columns are visible in the main space. The open social rooms beneath the Sanctuary and Chapel contains vinyl partitions that can be closed to create smaller rooms. There is an original wood partition that separates the social room from the classrooms to the north (Photo 20). On the original drawings, the space under the Sanctuary was described as a “Social Room” and the classrooms were described as “Parlors”. There was space under the Chapel marked “Physical Exercise”. The area now used for storage was marked as “Bowling Alley.”

Alterations/Additions

On the exterior, most of the original material remains with the exception of the original tile roof which has been replaced with asphalt, and a rear chimney (not visible from the street) that has been rebuilt with cinder block. A new addition was constructed in 2003 and linked to the original church by a single story connector positioned along the west elevation. This is the greatest change on the exterior. The two story, 32,000 square foot addition was designed as an education wing. The building is an L shaped structure with a modern stone façade that compliments the green and beige tones of the serpentine stone on the original structure. The north facing front elevation has a cross gable on the western side, and a recessed wing with turret at the east. The addition appears as a separate structure from the street as the single story connector is hidden behind landscaping. The new addition has thirteen classrooms, a choir room, individual practice rooms, and a 4,200 square foot social hall (Photos 28, 29). The addition also has a full basement, two decorative porches, and an elevator (Photo 30).

Alterations on the interior of the original portion include the addition of the wheel chair lift to the Chapel and the addition of dropped ceilings in the classroom, office, and basement spaces. Outside the main sanctuary at the west side of the building, north of the lounge, an original bathroom was renovated and expanded at the time the new addition was constructed. This space was enlarged by incorporating what was originally a closet into the original bathroom. The bathroom has modern finishes and retains an original stained glass window. North of this restroom was once a study. This space now functions as a hall that leads into the building connector (Photo 19).

Integrity

Despite some alterations and additions, the Euclid Avenue Christian Church retains its architectural integrity. The church remains at its original location, retaining the same setback from the primary Euclid Avenue façade and E. 100th Street facades. While the view of the church from Euclid Avenue looks much the same today as when it was first constructed, the setting around the church has changed from one of Cleveland’s wealthiest residential streets with numerous religious institutions at the turn of the 20th century, to a commercial corridor by 1930, to its present use as the campus of the Cleveland Clinic. The Euclid Avenue Christian Church, and one repurposed mansion, are all that remain of the historic Euclid Avenue within the boundaries of the Clinic campus. In contrast to the sleek, modern designs of many of the Clinic institutional buildings, the Euclid Avenue Christian Church is clearly from another era and thus the feeling of the time period during which it was constructed stands out dramatically. The new addition, constructed to the west of the original building and designed to be subordinate to the

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original building, does not impede on the original architecture or its function. The design of the church remains intact, with almost no change to the Sanctuary and Chapel. All of the elements of the Akron Plan are still present, including the operable wood partitions, the original wood pews in the gallery of the Chapel, and the division between the Sanctuary and Chapel spaces. The majority of the materials used on the façade of the church remain: serpentine stone, sandstone, limestone, copper elements, wood doors, and stained glass windows, which were fabricated by J&R Lamb Studios. The biggest alteration has been the change in roof material from red tile to asphalt. On the interior, historic materials such as the wood pews, wood partitions, trim, and plaster décor all remain. The superior workmanship of crafts persons is evident in these historic materials that together as a whole demonstrate the wealth and prosperity of the Euclid Avenue Christian Church at the time of its construction.

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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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Ethnic Heritage/Black

Period of Significance

1908-1976

Significant Dates

1908, 1955, 1976

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

Architect/Builder

Kramer, George

J&R Lamb Studios

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

The Euclid Avenue Christian Church is locally significant and nominated under Criterion A and Criterion C with Criterion Consideration A: *Owned by a religious institution or used for religious purposes*. The church is nominated under Criterion A in the area of Ethnic Heritage for its association with the activism in the civil rights movement in Ohio of the congregation, East Mount Zion Baptist that purchased the church in 1955. In addition to this, the property is nominated under the Multiple Property Document (MPD): *Twentieth-Century African American Civil Rights Movement in Ohio (MC100004231)*. Under Criterion C in the areas of art and architecture, the building is significant as the only church in Cleveland designed by George Kramer, a New York architect renowned throughout the country for his designs of liturgical structures that include the Akron Plan concept. It is significant in the area of art as one of only two churches in the city to contain stained glass windows produced by J&R Lamb Studios, the oldest stained glass studio in continuous operation in the United States. The period of significance begins in 1908 when the construction of Euclid Avenue Christian Church was completed and ends in 1976 with the death of Reverend Downs, the pastor responsible for leading the East Mount Zion Baptist Church congregation to its location at 9990 Euclid Avenue in 1955, and heading the church during its involvement with Civil Rights era programming that occurred at the site.

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

Early History

The sacred building at 9990 Euclid Avenue was built between 1905 and 1908 for the Euclid Avenue Christian Church, a Disciples congregation. Euclid Avenue Christian Church was organized in 1843 as an offshoot of the Franklin Circle Christian Church, organized a year earlier and located in Ohio City. Members of the Euclid Avenue Christian Church resided east of Ohio City in the village of Doan's Corners and desired a parish in their neighborhood. The congregation met at a farmhouse, then a stone school house before constructing the first house of worship on Euclid Avenue between E. 105th Street (formerly Doan) and E. 101st Street (formerly Republic) sometime between 1848 – 1849 (Figure 5). In 1867, a gothic chapel was constructed at the present location, the corner of Euclid Avenue and East 100th Street (formerly Streator) (Figure 6).² The land for the chapel was donated by Worthy S. Streator, a successful businessman and politician, who resided a block west along the north side of Euclid Avenue in one of the famed "Millionaire's Row" mansions (Figure 5, 7).^{3,4} An ornate bronze plaque inside the current church reads:

² William Ganson Rose, *Cleveland the Making of a City* (Kent, Ohio: Kent State University Press, 1990), 190-191.

³ Charles Asa Post, "Doans Corner and Vicinity about 1857," 1930.

⁴ Worthy S. Streator, "Deed to Euclid Avenue Christian Church" (Cleveland: Cuyahoga County Recorder, April 7, 1873).

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To the Glory of God who gave and who hath taken away and in loving memory of Worthy Stevens Streator 1816-1902. His life was full of the nobility of loving and giving and richly endowed with power from God to comfort the sorrowing and impart strength to the needy (Figure 12).

Dr. Streator and his wife, Sarah Wakeley Sterling, settled in Cleveland in 1850, moving from Aurora, Ohio, where he had been practicing medicine after having earned a medical degree in 1838. Streator practiced medicine for a few years in Cleveland before going on to become a leading businessman, first in railroads and later in coal. Streator also held a variety of political positions that included the first mayoral post of East Cleveland (the area of Cleveland in which Doan Village was located), and later as a senator for the State of Ohio in 1869. Streator was then appointed as a trustee of the Ohio Agricultural College by Rutherford B. Hayes in 1872, and in 1879 Hayes then appointed Streator as Collector of Internal Revenue for the Northern District of Ohio. This post was renewed by both Presidents James A. Garfield and Chester A. Arthur.

Worthy Streator's association with James A. Garfield went beyond his political post. The two men were both dedicated to the Disciples Church and shared many ties including the creation of the Euclid Avenue Christian Church. The two men are also known for the creation of the Christian Standard publishing company (along with a third partner, J.P. Robison), and its periodical by the same name, *Christian Standard*, which became one of the leading independent magazines in the church. Streator served as one of twelve pall bearers at the funeral of President Garfield and a year after the president's death, Streator became a principal member of an association to create the Garfield Monument located in Cleveland's Lakeview Cemetery, where Streator also resides.⁵

As the 19th century came to an end, the Euclid Avenue Christian Church membership continued to grow, and the need for a new church became apparent. According to a Cleveland Plain Dealer article published August 19, 1905, "The growth of the congregation to an active body of 600 members has made the need of a larger building apparent for some time".⁶

Criterion C: Architectural Significance

New York Architect George W. Kramer, with assistance from partner C.C. Hamilton, was commissioned to design the building.⁷ The new church was created in the form of the "Akron Plan" model, a design Kramer had refined and made popular. While numerous churches in the city were designed with an Akron Plan layout, Euclid Avenue Christian Church is the only known sacred structure in Cleveland to have been designed by Kramer.

The first such church was designed by Lewis Miller, Walter Blythe, and Jacob Snyder for the First Methodist Episcopal Church in Akron, Ohio, in 1889. Jacob Snyder was a partner with

⁵ Edgar Decker, *Cleveland, Past and Present; Its Representative Men*. (Cleveland, OH: Fairbanks, Benedict & Co., 1869), 316. See Also "Home Where Dr. W.S. Streator Died," *Cleveland Plain Dealer*, March 5, 1902: 3.

⁶ "Last Farewell is Rung," *Cleveland Plain Dealer*, August 19, 1905.

⁷ "Two Views of the Fine New Euclid Avenue Christian Church," *Cleveland Plain Dealer*, August 23, 1905: 10.

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George Kramer who, at that time, had his architecture practice based in Ashland, Ohio.⁸ The concept of the Akron Plan reflects the church's focus on education and community. The arrangement of Sunday school classrooms in a semi-circle around the sanctuary (or chapel), and their ability to be opened to the room or closed off by a partition, allows participants to engage with the congregation during service, or remain behind closed doors as in a classroom.⁹ According to *Akron Churches: Early Architecture* "It was a design that would be copied by nearly every Methodist and Presbyterian church in the country until it died out in the early 20th century."¹⁰

Across the country, the Sunday school movement had been developing since the 1870s. Evangelical congregations sought to merge the education of children with Christian teachings in an environment that appealed to the family unit. Congregations felt that this type of approach would secure the future survival of the church. In rapidly growing cities such as Cleveland, these churches offered ministries and social welfare programs and activities that both evangelized and served the community. Throughout the country, with the size of congregations quickly increasing, church plans that maximized space, and provided what was considered the most adaptable, modern, and utilitarian for the church's many roles, were desired.¹¹

As the Akron Plan evolved, some churches adapted the plan to fit separate educational buildings apart from their church, while many more began to incorporate the plan into the church adjacent to the main sanctuary on a shared wall. This became a favorite design of Kramer.¹² By the time Kramer opened his office in New York City in 1894, he had become known for his church designs that implemented the Akron Plan.¹³ Kramer went on to utilize this layout in combination with architectural styles such as Romanesque, Colonial, and Neoclassical Revival. According to Kramer's obituary in the October 21, 1938, issue of the *New York Times*, Kramer had designed more than 2,200 churches over the span of his 55 year career.¹⁴ In the preface of the 1911 publication *Housing the Sunday School*, author Marion Lawrence writes "My greatest debt of obligation, however, is to Mr. George W. Kramer, F.A.I.A., of New York City. Mr. Kramer continues the firm of architects with whom the "Akron Plan" of Sunday-school buildings originated. He has planned and built thousands of churches and Sunday-schools throughout the country."¹⁵

Kramer's design for the Euclid Avenue Christian Church incorporated the Akron Plan layout that followed his preferred design of a Sunday school space and adjacent sanctuary space. In a book written by the architect, he states "The most generally adopted arrangement is the combination of

⁸ "The Akron Plan", Cleveland Historical, <https://clevelandhistorical.org/files/show/9836> (Accessed June 10, 2021)

⁹ Ibid.

¹⁰ Kally Mavromatis, *Akron Churches: Early Architecture*. (Charleston, SC: Arcadia, 2008), 111.

¹¹ Jeanne Halgren Kilde, *When Church Became Theatre*. (New York, NY: Oxford University Press, 2002), 176-186.

¹² Ibid.

¹³ "George W. Kramer, Architect, 91, Dies," *The New York Times*, October 21, 1938: 23.

¹⁴ Ibid.

¹⁵ Marion Lawrence, *Housing the Sunday School* (Chicago, IL: The Pilgrim Press, 1911), preface.

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Auditorium and Sunday School, the two departments being practically of the same size, renders it possible to double the capacity and preserve symmetry".¹⁶ The Euclid Avenue Christian Church follows this plan and layout with the Sanctuary space at the north of the building and the Chapel space to the south. Additionally, the Chapel space housed the Sunday school classrooms that could be open to the chancel or closed off to create education space using the wood partitions, representative of the Akron Plan.

For the Euclid Avenue Christian Church design, Kramer implemented the Akron Plan layout within a Romanesque Revival style structure that was faced with green serpentine stone, trimmed in buff sandstone, and roofed in red tile. The polychromatic treatment of the exterior was a popular choice for late 18th and early 19th century structures. Elements of the church, such as the use of large, asymmetrical rough cut serpentine stone, wide arched openings framing windows and doors, and ashlar cut string courses which convey a strength and heaviness to the design are representative of the Romanesque Revival style. The church was built at a time when another half dozen churches were being erected along Euclid Avenue.¹⁷ Just one block west, the Euclid Avenue Congregational Church had also been constructed in the Romanesque style some twenty years earlier. However, the use of the rough cut serpentine stone, substantial archways, and strong horizontal courses set the design of Euclid Avenue Christian Church apart from the other churches in the area.

Serpentine stone was only used for a short period of time as it proved to be a difficult building material both to quarry and maintain. This material not only set the Euclid Avenue Christian Church apart from others at the time of construction, it also adds to its architectural significance in the present. As of 2021, only two other churches in the state of Ohio that were constructed with serpentine stone remain: Broad Street Methodist Church (1885) located in Columbus (now refaced with a synthetic stone) and First Evangelical Presbyterian Church (1909) located in East Liverpool.

The serpentine stone used for the construction of the Euclid Avenue Christian Church was quarried from Brinton's Quarry in West Chester, PA. West Chester is an area that once had several quarries which mined serpentine. Structures built with serpentine can be found as early as the mid-18th century, with the majority of those constructed in the late 19th century. Polychromy was a popular artistic choice for the revival period, thus the popular rise in the use of the serpentine stone. The green of the stone makes a striking contrast to the buff of sandstone trim and, in the case of Euclid Avenue Christian Church, a strong contrast to the red tile roof that was originally used. In areas of the country closer to the quarries are more buildings constructed with serpentine stone. According to historian Jane E. Dorchester, six buildings in Ohio utilized serpentine stone from Brinton's Quarry, the largest manufacturer of the stone. Of these six buildings, only three are extant, including the Euclid Avenue Christian Church. Use of serpentine fell out of favor as the architectural ideals of the City Beautiful Movement, had begun to grow in popularity after the 1897 World's Fair in Chicago and a monochromatic aesthetic became more popular. However, Brinton's Quarry continued to mine the stone and it was used on buildings up

¹⁶ George W. Kramer, *The What, How and Why of Church Building* (New York, NY: Princeton University, 1897), 61.

¹⁷ "Two Views of the Fine New Euclid Avenue Christian Church."

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until the quarry closed in 1931.¹⁸ Located near the battlefield site of Brandywine, the region is now protected as a historic site and no further mining can occur.¹⁹

Artistic Significance

Euclid Avenue Christian Church is significant under the area of “Art” as it incorporates stained glass windows fabricated by J&R Lamb Studios, and is one of only two known churches in Cleveland to have such windows. These windows represent the work of master crafts persons in the art of stained glass. Lamb Studios was founded in 1857 and located in New York City. It is the oldest stained glass studio in continuous operation in the United States, predating both La Farge and Tiffany Studios. Work from Lamb Studios can be found across the country in museums, schools, hospitals, and most often in sacred structures. In 2007, the Library of Congress formally recognized the important history of Lamb Studios and acquired the company’s archives.²⁰ According to the Library of Congress, “the firm was among the pioneers of the layered sandwich of painted and formed glass that came to characterize the “American” style in stained glass.”²¹

Lamb windows are found less often than Tiffany windows in Cleveland-area sacred structures, elevating their importance and historic status. The only other known sacred structure in Cleveland with a stained glass window made by Lamb Studios is a single window inside the Old Stone Church (NR: 73001414) at 91 Public Square. There are two windows inside Pilgrim Congregational (NR: 76001399) at 2592 W 14th Street that are suspected to be from Lamb Studios, but not confirmed. Four other windows made by this studio are now in storage at Whitney Stained Glass. These windows were removed from churches that are no longer extant or that have been repurposed.

Every window on the Euclid Avenue Christian Church, with the exception of the basement fenestration and one window that was salvaged from the previous wood frame church, is original stained glass crafted at Lamb Studios. According to a History on Stained Glass Windows published by the congregation,

To dedicate a church with a completed series of harmonious memorial windows is a rare thing. The religious and aesthetic interest of the windows in this edifice is enhanced by the unity of architectural and decorative effect preserved amid the variety of Christian symbolism and of artistic treatment in the memorials themselves. They have been executed,

¹⁸ Jane Elizabeth Dorchester, "The Evolution of Serpentine Stone as a Building Material in Southeastern Pennsylvania: 1727-1931" (Philadelphia, PA: University of Philadelphia, 2001).

¹⁹ Dorothy L. Siegling, "Our Heritage, The Story of One Hundred Years" (Cleveland, Ohio: Euclid Avenue Christian Church, 1943), 39.

²⁰ “About J & R Lamb Studios,” J & R Lamb Studios, n.d. <https://lambstudios.com/stained-glass-studios/> (accessed June 11, 2021).

²¹ “Lamb Studios Archive,” Library of Congress. n.d. <https://www.loc.gov/pictures/collection/lamb/background.html> (accessed 10 7, 2021).

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*from the finest American Opal Glass, in the studios of Messrs. J. & R. Lamb, New York, and have required the better part of a year to complete.*²²

Stained Glass Windows in Euclid Avenue Christian Church:

Sanctuary:

White Memorial: The large central stained glass window is located above the galleries on the Euclid Avenue facing façade in the Sanctuary. This window pictures Christ with open arms in appeal to the world, “Come Unto Me”, while standing in a field of lilies, surrounded by angels Council and Sacrament, with the Light of the Cross at the center. The inscription reads “Judge Henry Clay White.” Framework above the memorial features geometric patterns.

Davis and Morgan Memorials: On either side of the White Memorial are smaller windows, known as the Davis and Morgan Memorials, depicting landscape.

McMillin Memorial: On the east side of the sanctuary above the galleries is the McMillin Memorial which pictures the Marys at the Tomb and symbolizes resurrection. The side panels depict a landscape with iris, mountains, and sky.

Nickerson Memorial: On the first floor of the east side is the Nickerson Memorial, a glass mosaic that portrays Faith, Hope, and Charity.

Willard Memorial: The Willard Memorial is located on the west side of the sanctuary above the galleries and represents Christ Blessing Little Children. Side panels include landscape with a lily.

Gerould Memorial: On the first floor of the west side is the Gerould Memorial, another glass mosaic that depicts the Angel of Record.

Dome: Within the dome are windows with a geometric treatment that incorporates symbols of the church societies: Christian Endeavor, King’s Daughters, Ladies’ League, and Christian Women’s Board of Missions.

Susie Lee Lounge:

Gerould Memorial: The Gerould Memorial window was brought to the Euclid Avenue Christian Church from its earlier church. The window features a floral design.

Sloan Memorial: Also inside the lounge are four windows known as the Sloan Memorial that represent St. Paul and St. John. These windows contain Christian symbols of the sword, harp, candle, and wheat.

North Corridor and Northwest Entrance:

Pennington, Comstock, Ball, Higgins, and Tyler Memorials: Along the outside north corridor facing Euclid Avenue are memorial windows. The Pennington Memorial features the fruit of the

²² “Description of Windows,” East Mount Zion Baptist Church, n.d.

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vine; the Comstock and Ball memorials contain flowers; the Higgins and Tyler Memorials are geometric patterns. Text is included on the Tyler Memorial depicting the Reverend's first and last sermons.

Additional Stained Glass Windows: Additional stained glass windows include a series of eighteen clestory windows in the chapel that were provided by the Bible school and contain a series of Christian symbols. The northwest corner entrance of the church also contains the Parmelee window which features a landscape.

Criterion A: Ethnic Heritage

East Mount Zion Baptist Church

Euclid Avenue Christian Church is nominated under the Multiple Property Document, *Twentieth Century African American Civil Rights Movement in Ohio* and has been evaluated within the contexts of "Education, Employment, and Housing" as a site that is eligible under Criterion A "for civil rights meetings and as centers of social and black-empowerment programs".

The MPD provides an appropriate context for evaluation of the Euclid Avenue Christian Church during the portion of the period of significance (1955-1976) in which the Euclid Avenue Christian Church became the East Mount Zion Baptist Church and had strong ties to the Civil Rights Movement in Cleveland. The MPD documents the history of African Americans in Ohio and addresses the issues of civil rights in areas of public accommodation, education, employment, housing, and police relations and police brutality. While the MPD does not focus in depth on the role of religious organizations in promoting civil rights movements in the 1900-1970 time period, there are areas of the document that help point to the significance of East Mount Zion Baptist's role as an important center for civil rights meetings for African Americans in Ohio during the nominated property's period of significance.

The most relevant property type associated with the context for this nomination are churches. The Euclid Avenue Christian Church fits the description of churches' role in the Twentieth Century African American Civil Rights Movement in Ohio as outlined in the MPD: "Churches are single-purpose buildings used for religious worship. Many African American churches are repurposed from other denominations and religions when whites left a neighborhood and African Americans purchased their church or temple".²³ The congregation of the Euclid Avenue Christian Church remained at 9990 Euclid Avenue until 1955 at which time the congregation moved to a new location in Cleveland Heights. In this same year, the building was sold to East Mount Zion Baptist Church who became the first African American congregation to hold services on Euclid Avenue (Figure 8).²⁴

²³ Krupp, Rory, Roy A, Hampton III, Charles Casey-Leininger, Cathy D. Nelson. *Twentieth-Century African American Civil Rights Movement in Ohio*. (National Register of Historic Places Multiple Property Documentation Form, National Park Service: 2019), 130

²⁴ "Euclid Ave. Christian Church," Encyclopedia of Cleveland History, <https://case.edu/ech/articles/e/euclid-ave-christian-church> (accessed June 11, 2021).

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As the Great Migration brought Black laborers in search of work to the north, beginning in 1915 and continuing into the 1960s, many African Americans settled on Cleveland's east side. Due to red lining and other racist practices, the majority of Cleveland's African American population had been forced to live primarily in the over-crowded Cedar-Central neighborhood. However, as whites began moving to eastern suburbs (as early as the 1920s), blacks began to move out of Cedar-Central and into the neighboring areas of Glenville, Hough, and University Circle. As the white population moved out of the city, so eventually did many of the churches in an attempt to retain their membership, albeit sometimes two or three decades later. Change along Euclid Avenue was not relegated to just the churches, residential and commercial buildings were also changing. In her book *This Far By Faith*, Carol Poh Miller states "By the 1930s, the once-elegant Euclid Avenue was the province of gas stations, boarding houses, used car lots, and auto-repair shops".²⁵

As Black Clevelanders sought better living conditions, and as demographics began to shift in the 1950s, many made their homes and religious institutions in neighborhoods other than Central. The move to Euclid Avenue represented a mobility that African American churches, businesses, and homeowners were pursuing throughout Cleveland's east side neighborhoods at that time. East Mount Zion was not the only African American church to move into a sacred space on Euclid Avenue. In 1956, Liberty Hill Baptist Church purchased the former Euclid Avenue Temple, located at 8206 Euclid Avenue, from the first Jewish congregation in Cleveland.²⁶

East Mount Zion Baptist Church was established in 1908, with earlier roots going back to 1890. Alexander Roberson is credited with establishing the church. The East Mount Zion Baptist congregation had two permanent homes prior to their move onto Euclid Avenue. The first church was constructed by the congregation in 1911, and it still stands at 10820 Frank Avenue (Figure 9). As the congregation grew, they found their next home in 1923 at the corner of Cedar Avenue and E. 103rd Street, the former Cedar Avenue Baptist Church (no longer extant) (Figure 10).²⁷ In 1955, the beloved Reverend William M. Downs led the East Mount Zion congregation to their new home at the former Euclid Avenue Christian Church.

Like so many Black residents of Cleveland, William Downs had migrated to the city from the south, having been born in Grier, South Carolina, and earning a degree from Benedict College in Columbia. Under Downs' leadership, the congregation grew exponentially.²⁸ Having been formed with 20 chartered members, when Downs arrived in Cleveland in 1939, East Mount Zion had a membership of 400.²⁹ By the time the church moved to 9990 Euclid Avenue, one source

²⁵ Carol Poh Miller, *This Far By Faith* (Cleveland, Ohio: Euclid Avenue Congregational Church, 1997), 38.

²⁶ Cara Armstrong,, Foster Armstrong, and Richard Klein, *A Guide to Cleveland's Sacred Landmarks* (Kent, Ohio: The Kent State University Press: 1992), 32-33.

²⁷ "East Mount Zion Baptist Church History", *East Mount Zion Baptist Church 100th Church Anniversary Banquet* (Cleveland: East Mount Zion Baptist Church, October 25, 2008).

²⁸ "Rev. Downs Marks 29th Year," *Cleveland Call and Post*, June 29, 1968: 2A.

²⁹ "East Mount Zion Baptist Church History."

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states the congregation had at least 1,500 members.³⁰ Just as the influx of immigrant population had grown the membership of the Euclid Avenue Christian Church to the size where they were able to construct such a large church, the Great Migration brought so many new members to East Mount Zion that the congregation swelled and established wealth. Within just three years after the move, Downs lead the congregation in a Mortgage Burning Service to celebrate the final payment on the \$125,000 mortgage, a tribute to the rise in membership and agency of the congregation.³¹ In a 1968 interview with Downs on his 29th anniversary with the church, Downs said the church had a membership of 1,800 and that he had baptized over 4,000 people.³² Reverend Downs was known as a great spiritual leader, having been trained in the southern Baptist tradition. Author Isabel Wilkerson, writes in her book *The Warmth of Other Suns*, many migrants sought churches “with ministers fresh from the South, where they could sing spirituals, catch the spirit, and fan themselves like they were used to”.³³ According to Wilkerson, this style of service often applied to smaller, storefront churches, but it seems as if Downs was successful in merging the more austere style of the north with the southern revival style that resulted in both growing and maintaining, multigenerational membership. Among these members, notable Clevelanders included Robert P. Morgan, a pioneering electrician who paved the way for Black tradesmen;³⁴ Black businessman and reported millionaire Alonzo Wright³⁵; and (prior to Downs’ leadership) Olympic Gold Medalist Jesse Owens (Figure 11).³⁶

Reverend Downs continued to lead East Mount Zion until his death in 1976 signifying the end of the period of significance. The renowned pastor and civic leader, Reverend Emmitt Theophilus Caviness of Cleveland’s Great Abyssinia Baptist Church, delivered the eulogy for Pastor Downs during which he stated “In addition to bringing East Mount Zion to the forefront as one of the greatest churches and fellowships in the country, he etched his mark of greatness upon his peers and fellow human beings as a person particularly given to light and gracious humor”.³⁷

East Mount Zion Civil Rights Activism

During the years that Downs served as pastor at East Mount Zion, Cleveland was in upheaval, along with the rest of the nation, as the struggle for Civil Rights ensued. Like so many of the Black churches in the city, East Mount Zion served as a gathering space for speakers, organizers, and political candidates that were working to advance African American Civil Rights.

Beginning with the move into the Euclid Avenue Christian Church, East Mount Zion sought to partner with area churches to promote interracial worship and relationships. On December 11, 1955, both the Euclid Avenue Christian Church and East Mount Zion worshipped together in fellowship as one congregation said farewell to the Euclid Avenue church and the other

³⁰ Richard Wager, "Baptist Church Finds New Home," *Cleveland Plain Dealer*, June 11, 1955: 8.

³¹ "E. Mt. Zion Burns Mortgage," *Cleveland Call and Post*, October 11, 1958: 6_A.

³² "Rev. Downs Marks 29th Year," *Cleveland Call and Post*, June 29, 1968: 2A.

³³ Isabel Wilkerson, *The Warmth of Other Suns* (New York, NY: Random House, 2010), 289.

³⁴ "Robert Morgan Dies; Was Pioneering Elctrician," *Cleveland Call and Post*, August 7, 1982: 9B.

³⁵ "The Legend of ALonzo Wright Obscured in Death as in Life," *Cleveland Call and Post*, August 28, 1976: 1 A.

³⁶ Roelif Loveland, "Boy Nears Olympic Goal After Four-Year Grind," *Cleveland Plain Dealer*, June 13, 1932: 1-2.

³⁷ "Rev. William Downs Eulogized," *Cleveland Call and Post*, October 9, 1976: 1A.

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celebrated its first service in the church.³⁸ In 1957, some two dozen Black churches (including East Mount Zion) swapped pastors with white churches in an effort to promote integration among those of the Christian faith.³⁹ In 1959, East Mount Zion held joint Good Friday services with neighboring Euclid Avenue Congregational Church (no longer extant) to promote the integration of the community. At the time, Euclid Avenue Congregational was working to integrate its membership which had received its first African American members in 1955.⁴⁰

In the 1950s, East Mount Zion conducted an annual Woman's Day program that brought in speakers and offered programming for its female members. In 1957, the speaker was Mrs. Bertha Diggs Warner of Brooklyn, NY. Mrs. Warner was the Secretary of the New York State Department of Labor, and a civil rights activist known for advocating for equal job opportunities for youth.⁴¹ In 1959, the guest speakers included Mrs. Nancy Stokes, wife of Wilberforce University President Dr. Rembert Stokes who worked on school integration in Dayton, OH.⁴²

During the 1950s and 1960s, the church hosted NAACP Drives for membership campaigns and voter registration.⁴³ In 1958, the church had scheduled guest speaker Mrs. Clara Luper from the NAACP Oklahoma City branch who was known as a "Sitdown Leader" for her passive activism leading strikes that engaged students and their parents.⁴⁴ At the last minute, Mrs. Luper was not able to attend and was replaced by Mr. Kelly Miller Alexander, president of the North Carolina NAACP branch, known for paving the way for integration of schools.⁴⁵ In 1960, East Mount Zion was host to the National Association of Realtors which was comprised of primarily African American realtors who worked for fair housing practices.⁴⁶ In 1969, the church offered rides to and from the Board of Elections on Saturdays leading up to the election for those looking to register to vote.⁴⁷

The church aligned itself with Black churches throughout the city to weigh in on civil rights issues through boycotts such as the Cleveland Press boycott in 1971.⁴⁸ In 1973, Congressman Walter E. Fauntroy visited the church to speak against cuts to social welfare programs.⁴⁹ Both Carl and Louis Stokes visited the church as well. In 1976, East Mount Zion hosted the campaign

³⁸ "Last Service is Also the First," *Cleveland Plain Dealer*, December 12, 1955: 39.

³⁹ Richard Wager, "Protestants to Keynote Racial Color Blindness," *Cleveland Plain Dealer*, February 9, 1957: 8.

⁴⁰ Miller, *This Far By Faith*, 54-58.

⁴¹ "Brooklyn Church Woman to Speak for E. Mt. Zion Church's Woman's Day," *Cleveland Call and Post*, August 17, 1957: 6_B

⁴² "Mrs. Stokes, Mrs. Downs to Speak in E. Mt Zion Church," *Cleveland Call and Post*, September 26, 1959: 6_A

⁴³ "New Growth, Negro Voters, NAACP Aims," *Cleveland Plain Dealer*, September 17, 1962: 16

⁴⁴ "Okla. Cusader Opens Local NAACP Drive" *Cleveland Call and Post*, September 26, 1959: 6_A

⁴⁵ Art Searles, Jr., "NAACP Opens Drive for Members, Friday," *Cleveland Call and Post*, September 13, 1958: 8_D

⁴⁶ "Color Bar in Housing Criticized," *Cleveland Plain Dealer*, September 18, 1960: 102

⁴⁷ "More Registration Volunteers Wanted, 200 at Rally Advised," *Cleveland Call and Post*, August 2, 1969: 2_A.

⁴⁸ "Black Clergy Pass Resolution Supporting Boycott of the Press," *Cleveland Call and Post*, May 29, 1971: 17A

⁴⁹ "Fauntroy Hits Nixon Cuts in Welfare," *Cleveland Plain Dealer*, April 16, 1973: 13-A.

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kickoff for Congressman Louis Stokes with musical choirs from several other Black churches in the area.⁵⁰

With the move to Euclid Avenue, East Mount Zion Baptist Church established themselves as a large and influential congregation in Cleveland. The church used their space as a gathering place to further Civil Rights issues that included education, employment, fair housing, and the right to vote. The essential architectural characteristics of the church that were present during the Civil Rights Era remain intact today. Crowds that gathered within the Sanctuary or the Chapel to hear from an influential speaker or assist with a NAACP membership drive would have experienced the space much like it exists today. East Mount Zion not only furthered the struggle for Civil Rights, at the same time the church implemented ministry programs that extended into the greater Cleveland community. The Christian Aid Society and Lifeline Ministry programs have provided financial aid, food, and clothing to those in need.

As the East Mount Zion congregation grew and flourished, so did the neighboring Cleveland Clinic Foundation. Opened in 1921, the Cleveland Clinic campus has grown in size to cover a dozen city blocks surrounding East Mount Zion. This change in setting around the church serves to highlight the historic nature of the church's Romanesque Revival architectural features. Despite the challenges of being an urban church in a changing landscape, East Mount Zion has continued to persevere, with a great respect for the historic architecture it has become the steward of, a proud history of its role in the Civil Rights movement, and its ongoing community engagement and impact. Although the period of significance for the church ends with Reverend Downs' death in 1976, the church went on to continue practices in civil rights activities and advocate for equal rights. An example of this is in 1978, when Reverend Jesse Jackson spoke to a crowd of 2,000 people about his program to promote better education for African American youth.⁵¹

Conclusion:

Criterion A:

The Euclid Avenue Christian Church aligns with the description of the Church in the Multiple Property Document *Twentieth Century African American Civil Rights Movement in Ohio* and is nominated under Criterion A for its involvement in ethnic and black heritage. During the pastorate of Reverend William M. Downs (1939-1976), the East Mount Zion Baptist congregation purchased the Euclid Avenue Christian Church building from a white congregation, as it left the neighborhood for the nearby suburb of Cleveland Heights. The social programs that East Mount Zion Baptist Church held in its sanctuary focused on issues of education, employment, and fair housing. As stated, the church regularly brought in speakers concerned with fair housing and fair employment, engaged with the NAACP for membership drives, and hosted gatherings that promoted voter registration. The Euclid Avenue Christian Church under the ownership of East Mount Zion Baptist Church and leadership of Pastor Downs aligns with

⁵⁰ "Stokes Opens Reelection Campaign," *Cleveland Call and Post*, April 10, 1976: 1A.

⁵¹ Richard M. Peery, "Jesse Jackson Optimistic About Program's Start," *The Plain Dealer*, February 13, 1978: 5.

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the MPD as a site that is a “center for civil rights meetings and a center of social and Black-empowerment programs.”⁵² The MPD states “the location, material fabric, design, form and proportions of the church must be intact enough to convey a sense of historical association.”⁵³ The Euclid Avenue Christian Church meets these requirements as it remains in its original location, retains its form, design, and many historic materials both on the interior and the exterior. As stated in the MPD, the church meets the requirements given in the document “Churches associated with civil rights but architecturally significant in their own right...”⁵⁴ While the Euclid Avenue Christian Church has an addition, it also meets the MPD’s requirements as the addition is “distinct from the original building and do not obscure the original form, proportions, and overall massing of the original building”.⁵⁵

Criterion C:

Euclid Avenue Christian Church’s design is significant under Criterion C for its architecture and art, representing a unique and extant example of a church in Ohio which contains serpentine stone from Brinton’s Quarry, stained glass windows from J&R Lamb Studios, and as the only church in Cleveland designed by George Kramer, a New York architect renowned throughout the country for his designs of liturgical structures that include the Akron Plan concept. These characteristics reflect the significance of the church, and set it apart from other churches in Cleveland. Along with the incorporation of the Akron Plan, the Euclid Avenue Christian Church is representative of the rise of the Sunday School movement of the late 19th and early to mid-20th century. With many of the features which reflect this plan extant, including the operable wood partitions, the original wood pews in the gallery of the Chapel, and the division between the Sanctuary and Chapel spaces, the historic function and use of the space is still intact. The church has historical integrity as it remains at its original location, features its original design, and contains many original materials on both the exterior and interior which also reflect the integrity of feeling and association.

⁵² Krupp, Rory, Roy A, Hampton III, Charles Casey-Leininger, Cathy D. Nelson. *Twentieth-Century African American Civil Rights Movement in Ohio*. (National Register of Historic Places Multiple Property Documentation Form, National Park Service: 2019), 130

⁵³ Krupp, Rory, Roy A, Hampton III, Charles Casey-Leininger, Cathy D. Nelson. *Twentieth-Century African American Civil Rights Movement in Ohio*. (National Register of Historic Places Multiple Property Documentation Form, National Park Service: 2019), 131

⁵⁴ Ibid

⁵⁵ Ibid.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.129

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 41.503184 Longitude: -81.618652
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 448354 | Northing: 4594584 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The nominated property is located in Cleveland, Cuyahoga County, Ohio and is identified by the county auditor as parcel # 119-17-001 (Figure 13).

Boundary Justification (Explain why the boundaries were selected.)

The boundary for this nomination includes the entire current day parcel, bounded to the north by Euclid Avenue, to the east by E. 100th Street, to the south and west by a parking lot. Historically, the church parcel included part of the parking lot to the south. That parcel was never developed beyond a parking lot. The boundaries selected include all that remains of the original parcel.

11. Form Prepared By

name/title: Margaret Lann
organization: Cleveland Restoration Society
street & number: 3751 Prospect Avenue
city or town: Cleveland state: OH zip code: 44115
e-mail: mlann@clevelandrestoration.org
telephone: 216-426-3101
date: 6/17/21

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: East Mount Zion Baptist Church

City or Vicinity: Cleveland

County: Cuyahoga

State: Ohio

Photographer: Margaret Lann

Date Photographed: 6/25/2021

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

1 of 30. View of the north façade including original building and 2003 addition, taken from across Euclid Avenue, camera facing south.

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2 of 30. View of north façade, original building, taken from Euclid Avenue camera facing south.

3 of 30. View of east façade, taken from E. 100th Street, camera facing west.

4 of 30. View of south façade, original building, camera facing north.

5 of 30. View of the south façade including original building and 2003 addition, camera facing north.

6 of 30. View of southwest façade of original building, camera facing northeast.

7 of 30. View of south façade building connector between original building and 2003 addition, camera facing north.

8 of 30. View of north wall of sanctuary, camera facing north.

9 of 30. View of south wall of sanctuary, camera facing south.

10 of 30. View of west wall of sanctuary, camera facing west.

11 of 30. View of sanctuary dome.

12 of 30. View of northeast walls of sanctuary, taken from sanctuary balcony, camera facing northeast.

13 of 30. View of south wall of chapel, camera facing south.

14 of 30. View of west wall of chapel, camera facing west.

15 of 30. View of clerestory in chapel, camera facing south.

16 of 30. View of Susie Lee Lounge, southwest walls, camera facing southwest.

17 of 30. View of classroom southwest corner, camera facing southwest.

18 of 30. View of office northwest corner, camera facing northwest.

19 of 30. View of hall and stair, taken from hallway, camera facing west.

20 of 30. View of basement social hall, camera facing west.

21 of 30. View of addition, south facade, camera facing north.

22 of 30. View of addition, west facade, camera facing southeast.

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- 23 of 30. View of addition, north façade, taken from Euclid Avenue, camera facing south.
- 24 of 30. View of addition, north entrance, taken from front lawn, camera facing southwest.
- 25 of 30. View of addition, building connector, taken from front lawn, camera facing south.
- 26 of 30. View of entrance to building connector, taken from atrium, camera facing east.
- 27 of 30. View of addition atrium, camera facing southeast.
- 28 of 30. View of addition, social hall, camera facing northwest.
- 29 of 30. View of addition, upstairs classroom, camera facing northwest.
- 30 of 30. View of addition, basement choir room, camera facing northwest.

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- Figure 01. Floor Plans of Euclid Ave. Christian Church by George Kramer, courtesy of Cleveland Landmarks.
- Figure 02. Euclid Avenue Christian Church and East 100th St., circa 1900-1929, courtesy of Postcards of Cleveland via Cleveland State University. Michael Schwartz Library. Special Collections.
- Figure 03. Euclid Avenue Christian Church, looking east down Euclid Avenue, 1923, courtesy of Cleveland Picture Collection, via Cleveland Public Library Digital Gallery.
- Figure 04. 1927-1937 Hopkins Plat Book map of Cleveland. Euclid Avenue Christian Church is labeled at the northeast corner of Euclid Avenue and E. 100th (formerly Streater Ave.), courtesy of Cleveland Historic Maps, via ESRI.
- Figure 05. Doans Corners Map, circa 1957. Drawn by Charles Asa Post, courtesy of Barrow, William C. "The Euclid Heights Allotment: A Palimpsest of the Nineteenth Century Search for Real Estate Value in Cleveland's East End" via ClevelandMemory.org
- Figure 06. 1898 Hopkins Plat Book map of Cleveland. Euclid Avenue Christian Church is labeled at the northeast corner of Euclid Avenue and E. 100th (formerly Streater Ave.), courtesy of Cleveland Historic Maps, via ESRI.

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Figure 07. Residence of Dr. W. S. Streator No. 807 Euclid Ave. From Atlas of Cuyahoga County, Ohio, courtesy of Actual Surveys by and Under the Directions of D. J. Lake (1874) via Cleveland Public Library, Map Collection.

Figure 08. Image of East Mount Zion congregants in new location at 9990 Euclid Avenue, circa 1955, courtesy of East Mount Zion Baptist Church.

Figure 09. 10820 Frank Avenue. First church building constructed by and for members of East Mount Zion Baptist Church now home to the Balm in Gilead Church, courtesy of Cleveland Restoration Society.

Figure 10. 1927-1937 Hopkins Plat Book map of Cleveland. East Mount Zion Church is labeled at the corner of Cedar Avenue and E 103rd St., courtesy of Cleveland Historic Maps, via ESRI.

Figure 11. Rev. Ernest Hall of East Mount Zion performs marriage ceremony between Jesse Owens and Minnie Ruth Solomon, courtesy of Cleveland Press Collection via Cleveland State University. Michael Schwartz Library. Special Collections.

Figure 12. Plaque dedicated to Worthy Streator.

Figure 13. Parcel Map with Boundary.

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Photo Keys:

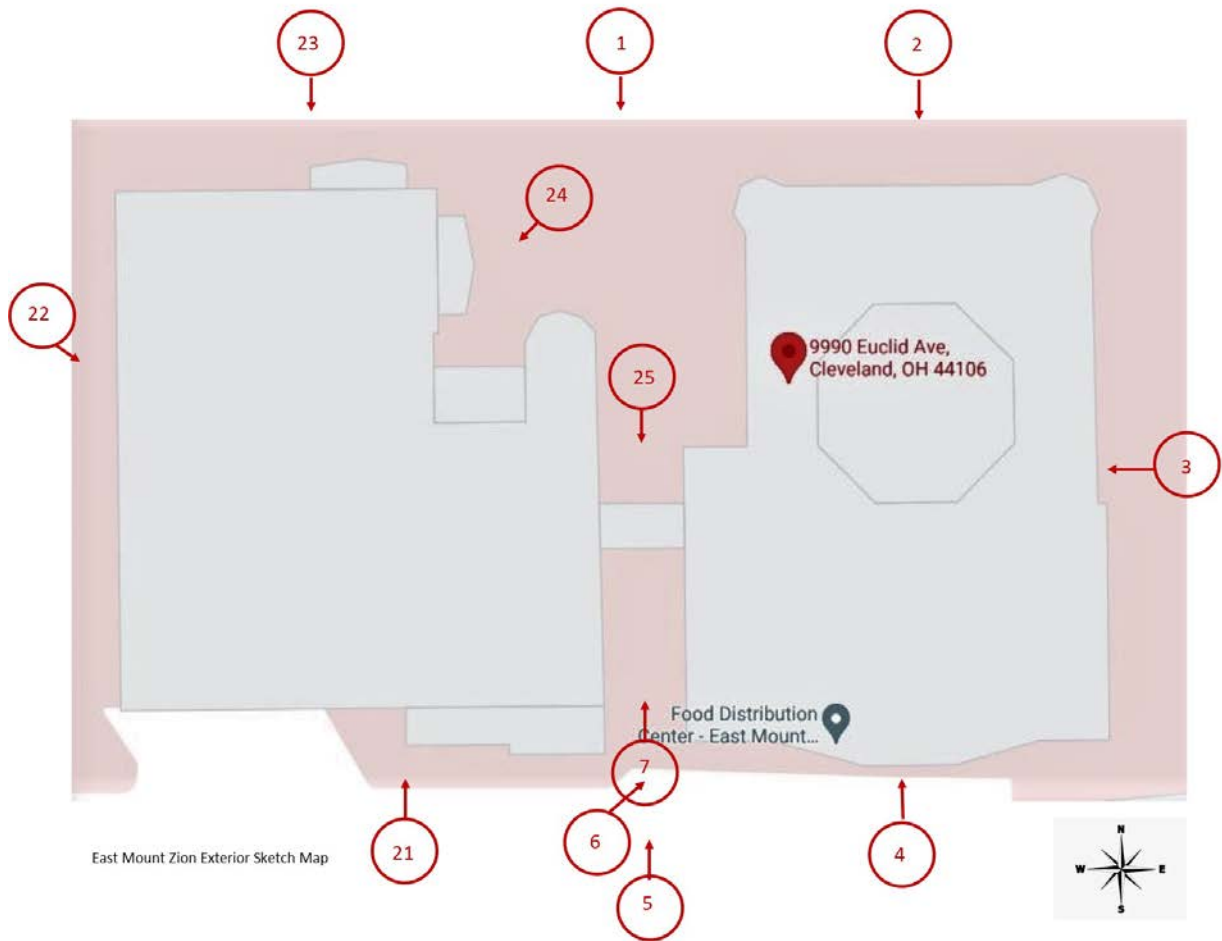


Photo Key 01: Euclid Avenue Christian Church, Exterior.

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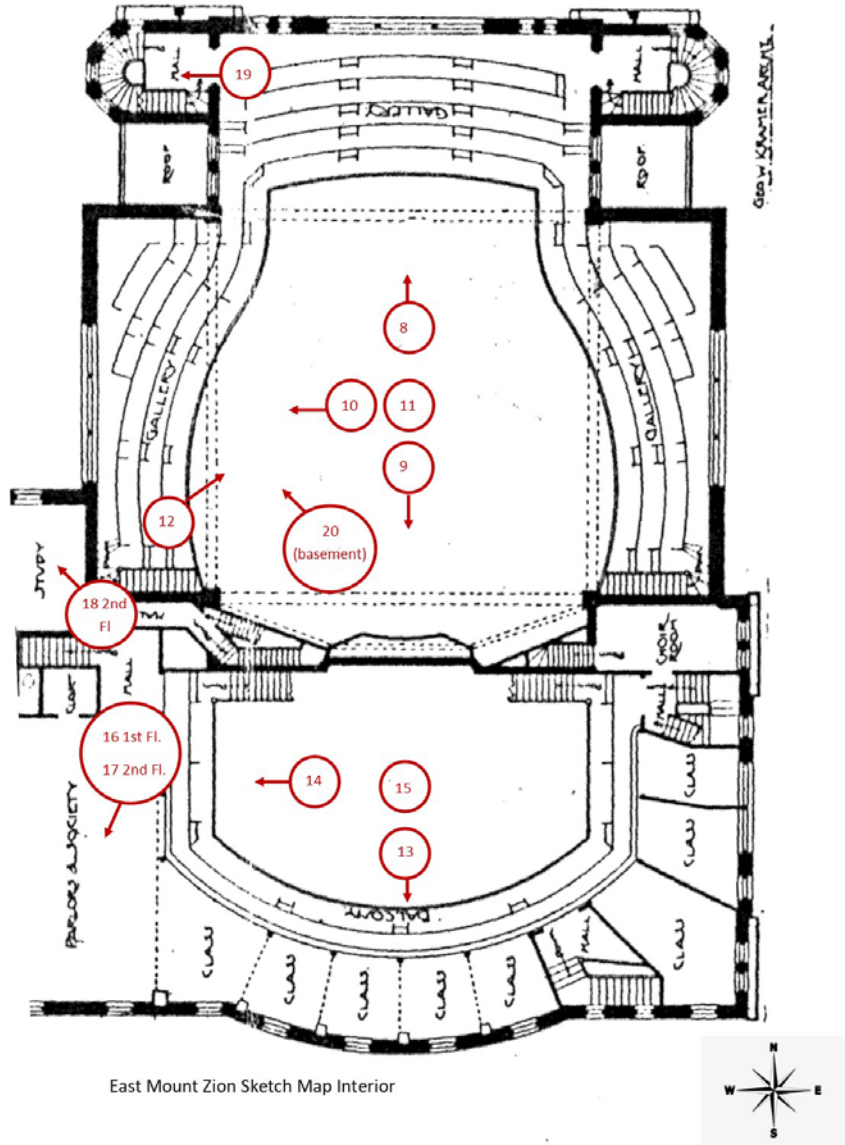


Photo Key 02: Euclid Avenue Christian Church, Historic Structure, Interior, 1st floor, 2nd floor, basement.

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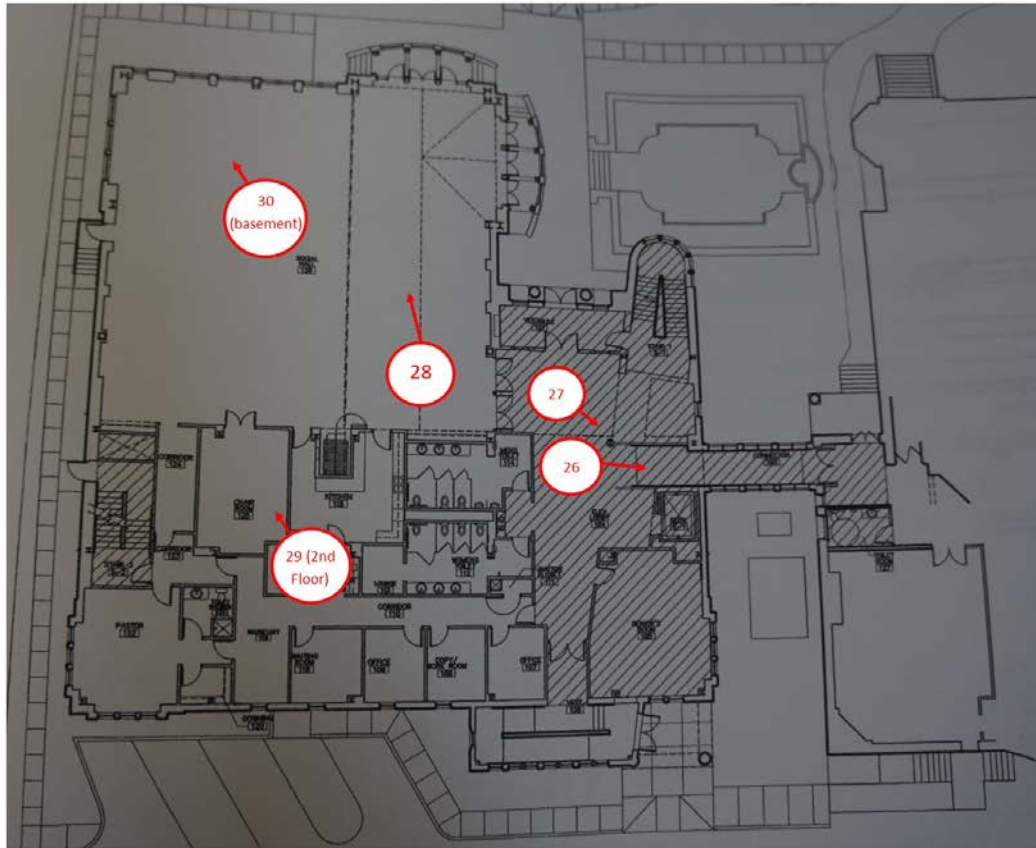


Photo Key 03: Euclid Avenue Christian Church, Addition, Interior, 1st floor, 2nd floor, basement.

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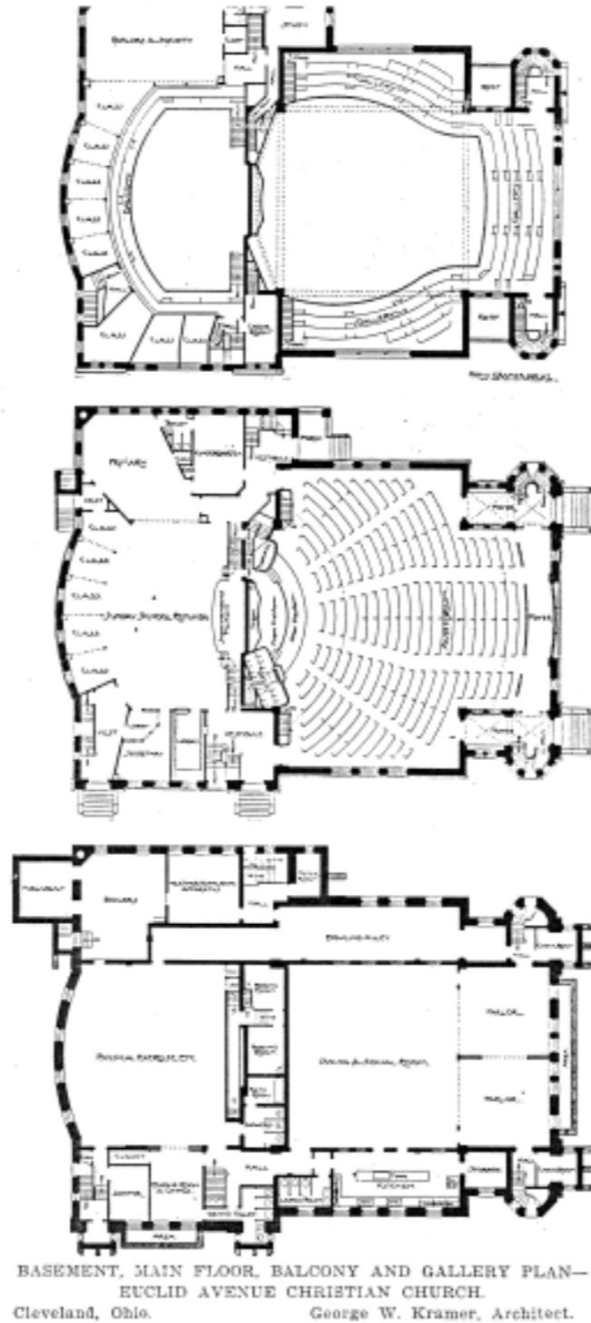


Figure 01. Floor Plans of Euclid Ave. Christian Church by George Kramer, courtesy of Cleveland Landmarks.

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Figure 02. Euclid Avenue Christian Church and East 100th St., circa 1900-1929, courtesy of Postcards of Cleveland via Cleveland State University. Michael Schwartz Library. Special Collections.



Figure 03. Euclid Avenue Christian Church, looking east down Euclid Avenue, 1923, courtesy of Cleveland Picture Collection, via Cleveland Public Library Digital Gallery.

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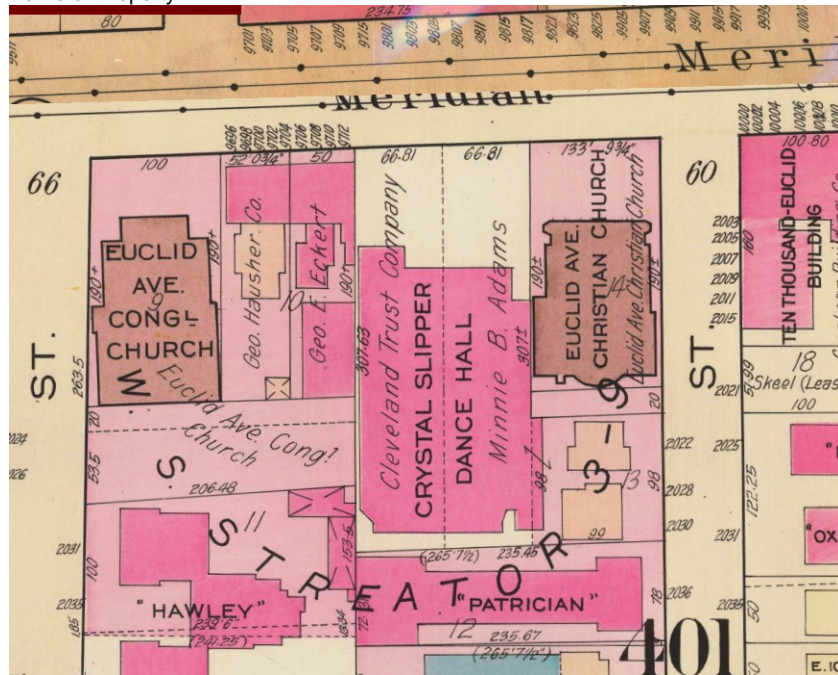


Figure 04. 1927-1937 Hopkins Plat Book map of Cleveland. Euclid Avenue Christian Church is labeled at the northeast corner of Euclid Avenue and E. 100th (formerly Streater Ave.), courtesy of Cleveland Historic Maps, via ESRI.

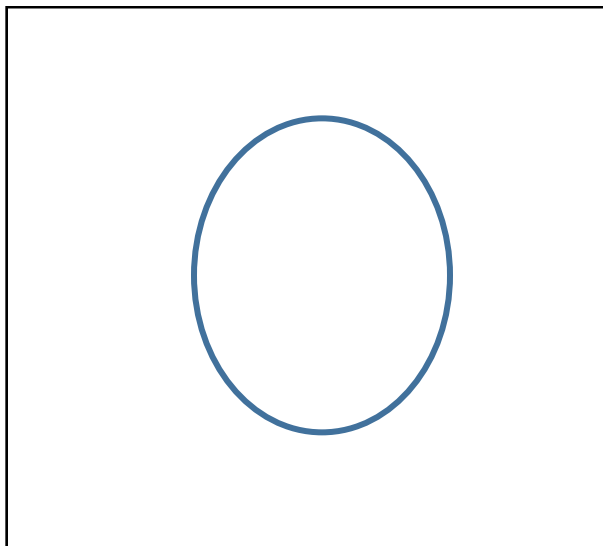
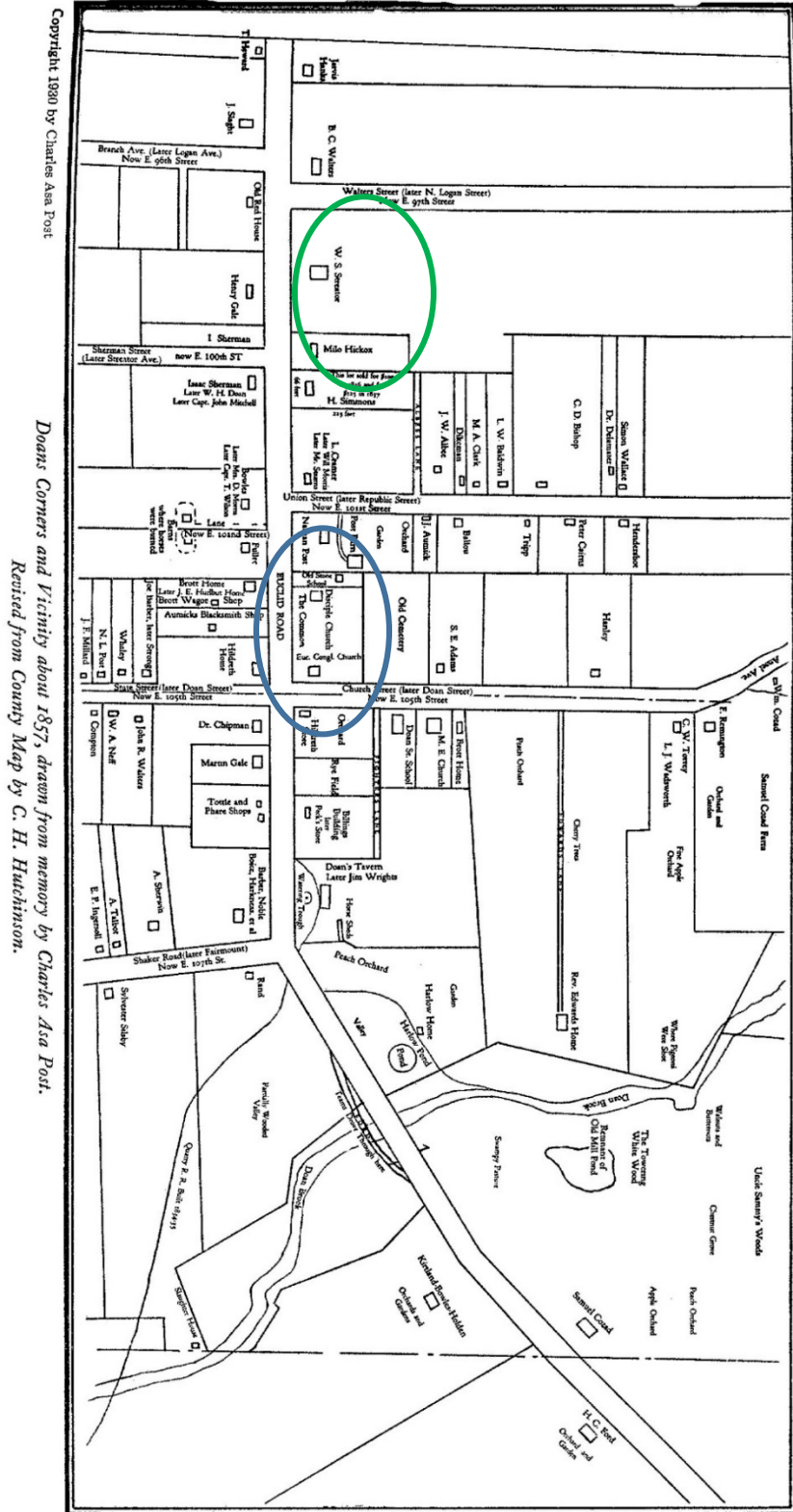


Figure 05. (Continued next page) Doans Corners Map, circa 1957. Drawn by Charles Asa Post. The site of the Euclid Avenue Christian Church is circled in blue. From Barrow, William C. "The Euclid Heights Allotment: A Palimpsest of the Nineteenth Century Search for Real Estate Value In Cleveland's East End" via ClevelandMemory.org

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(Continuation of Figure 05) The home of Worthy S. Streater is circled in green and site of Euclid Ave Christian Church in blue.

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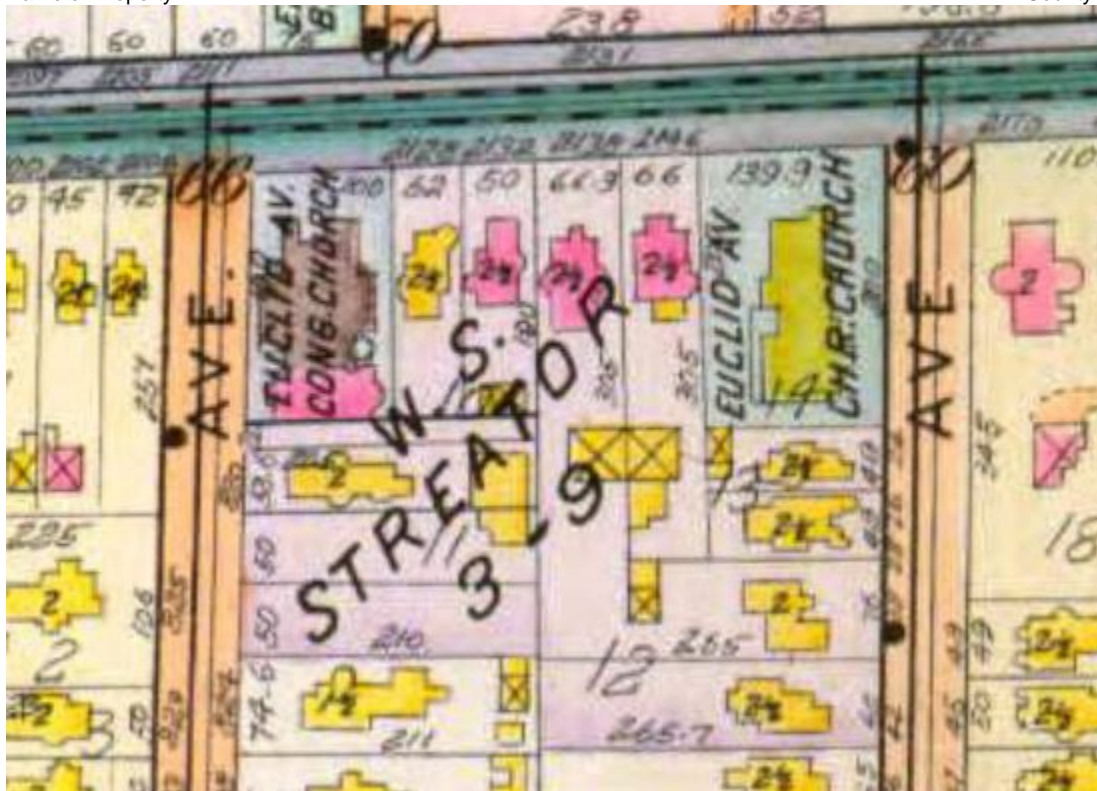


Figure 06. 1898 Hopkins Plat Book map of Cleveland. Euclid Avenue Christian Church is labeled at the northeast corner of Euclid Avenue and E. 100th (formerly Streater Ave.), courtesy of Cleveland Historic Maps, via ESRI.

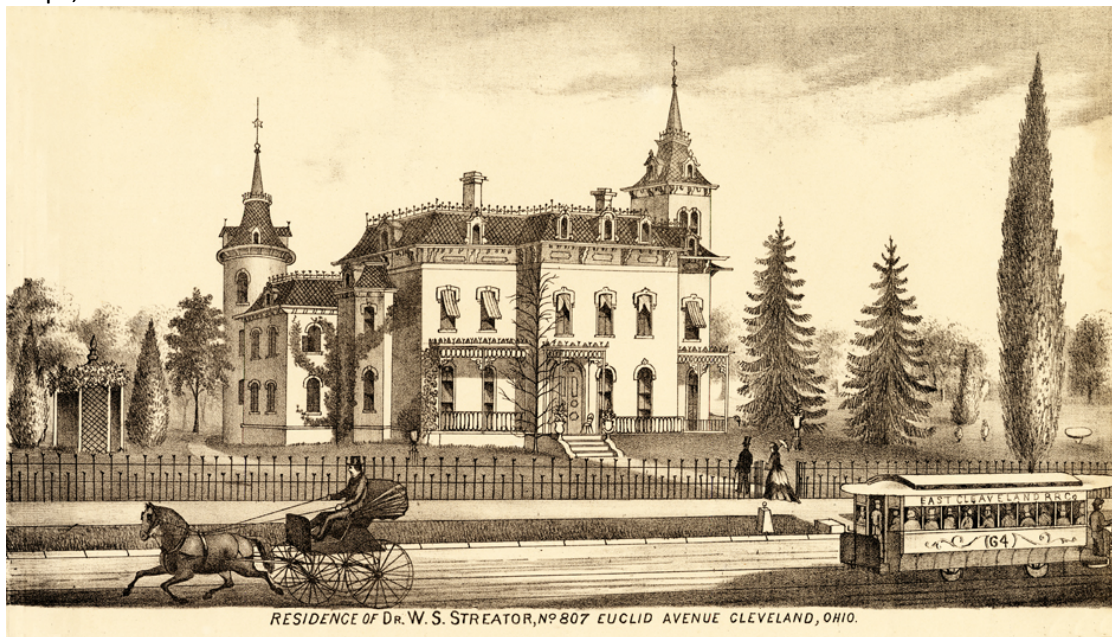


Figure 07. Residence of Dr. W. S. Streater No. 807 Euclid Ave. From Atlas of Cuyahoga County, Ohio, courtesy of Actual Surveys by and Under the Directions of D. J. Lake (1874) via Cleveland Public Library, Map Collection.

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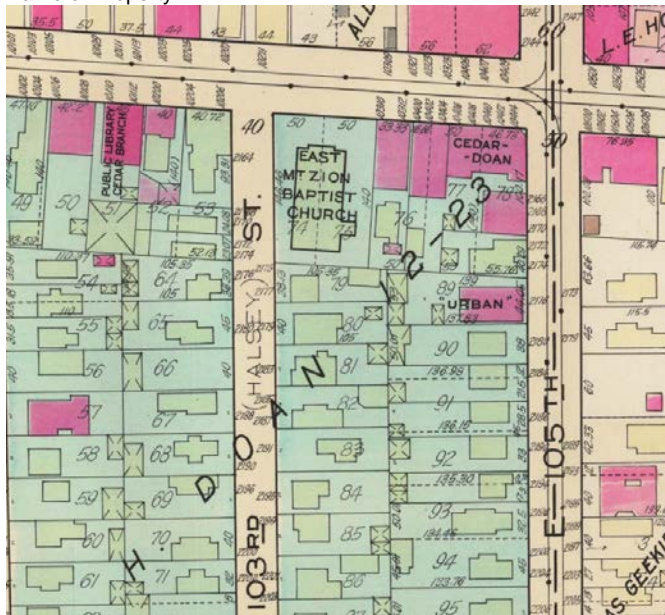


Figure 10. 1927-1937 Hopkins Plat Book map of Cleveland. East Mount Zion Church is labeled at the corner of Cedar Avenue and E 103rd St., courtesy of Cleveland Historic Maps, via ESRI.



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Figure 12. Plaque dedicated to Worthy Streator



Figure 13. Parcel Map with Boundary

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Cuyahoga, Ohio
County and State

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

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