

United States Department of the Interior
National Park Service

SENT TO D.C.

3-18-11

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Sutherland Hotel

other names/site number Cooper-Monatah Hotel

2. Location

street & number 4659 South Drexel Boulevard

city or town Chicago

state Illinois code IL county Cook code 031 zip code 60653

not for publication

vicinity

3. State/Federal Agency Certification

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

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

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

national statewide local

Anne E. Haas
Signature of certifying official/Title OSHPD

3-18-11
Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

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

Category of Property
 (Check only one box.)

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

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)
 DOMESTIC/hotel
 COMMERCIAL/restaurant and stores

Current Functions
 (Enter categories from instructions.)
 DOMESTIC/apartments

7. Description

Architectural Classification
 (Enter categories from instructions.)
 LATE 19TH & 20TH-CENTURY REVIVALS/
 Classical Revival

Materials
 (Enter categories from instructions.)
 foundation: Concrete
 walls: Masonry/brick, limestone, and terra cotta
 roof: Asphalt
 other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Sutherland Hotel, located at 4659 South Drexel Boulevard in the Kenwood neighborhood of Chicago, is a seven-story, plus basement reinforced concrete building featuring an ashlar storefront base and primary elevations of red face brick with Classical Revival-style terra-cotta detailing. The building has an L-shaped footprint formed by two main wings—one facing west onto South Drexel Boulevard and one facing south onto East Forty-Seventh Street. A one-story rear ell extends along the east side of the north-south wing. The building features flat roofs with masonry parapets and elevator head houses. The primary elevations along South Drexel Boulevard and East Forty-Seventh Street are regularly fenestrated with aluminum windows; aluminum storefront assemblies are installed within the original openings at the first floor level. Juliet balconies in alternating window bays along these elevations feature multi-paned wood and glass doors with flanking aluminum windows. Two primary entrances at the west elevation lead to the Sutherland Lounge and to the main lobby; a separate entrance near the center of the south elevation leads to a corridor that connects to the main lobby.

The interior of the building features a large open entertainment space with boxed columns at the north end, which originally housed the Sutherland Lounge. The main lobby space is located just south of the lounge, and features original marble wainscoting and a prominent marble stair. Retail and service spaces occupy the first floor of the south wing. The building's upper floors contain residential units on an L-shaped double-loaded corridor plan.

Narrative Description

Setting and Site

The neighborhood of Kenwood, located approximately five miles south of the Chicago Loop, was settled in 1850s and 1860s as a fashionable suburb and was annexed by the city of Chicago in 1889. The area is primarily residential, with commercial development concentrated along East Forty-Seventh Street. The Sutherland Hotel is strategically located on the northeast corner of East Forty-Seventh Street and South Drexel Boulevard, in the heart of what was once a thriving commercial corridor.

The building is oriented with its primary entrances facing south towards Forty-Seventh Street and west toward South Drexel Boulevard. The building faces onto the landscaped parkway of Drexel Boulevard to the west; a modern bank building occupies the southeast corner of Forty-Seventh and Drexel, directly south of the building. The north elevation faces onto a residential apartment building, and the east elevation faces an alley, with a multi-story residential apartment building immediately beyond.

Structure

The Sutherland Hotel is a seven-story reinforced concrete building set on a raised basement, with brick walls and ashlar stone and terra cotta ornamentation. The building is a three-part vertical block (a category of commercial building that was first described by architectural historian Richard Longstreth in *The Buildings of Main Street: A Guide to American Commercial Architecture*) with primary facades composed of three distinct

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parts—an ashlar limestone storefront base, a main body of red face brick, and a brick capital with simple Classical Revival terra cotta detailing. The building has an L-shaped footprint formed by two main wings; a one-story addition projects from the rear of the north-south wing. Roofs are flat and covered with bitumen roofing material. A brick head house projects from the intersection of the two wings; a second head house is located at the middle of the north-south wing. Floors and load-bearing columns are reinforced concrete. A monumental marble stair leads from the South Drexel Boulevard lobby to the mezzanine level; the upper levels are accessed by an enclosed metal stair. A second marble stair is located at the Forty-Seventh Street entrance. A non-historic metal stair connects the first floor level to the mezzanine level just west of this entrance. The building contains two passenger elevators and a freight elevator. Two exterior metal fire escapes are located on the east and north elevations of the east-west wing.

Exterior

The building's two primary elevations—the south elevation facing East Forty-Seventh Street and the west elevation facing South Drexel Boulevard—are similar in design and materials, featuring brick and ashlar stone facades with centered entries. Both elevations are finished with red face brick laid in running bond. The base of the building is finished with ashlar limestone. Cream-colored glazed terra cotta detailing—including a string course separating the sixth and seventh floors, terra cotta coping, and center parapet panels—decorates the top of the building. Bays on both elevations that house Juliet balconies with metal railings are backed by terra-cotta tiles.

At the ground floor level, the original storefront openings at the southwest corner and along the south elevation hold a series of non-historic metal and glass storefront and entry systems that were installed as part of the 1989 rehabilitation. The Forty-Seventh Street entrance to the building, which is in its historic location, features a mid-century modern terra cotta entrance surround that was most likely installed in the 1950s and has since been painted. At the Drexel Boulevard elevation, the floor height transitions from the ground-level storefronts to the raised hotel lobby space. North of the corner storefront, large window openings with non-historic multi-light aluminum windows flank the two centered entrances, both of which are in their historic locations. The southern entrance leads to the main hotel lobby; the northern entrance leads into the Sutherland Lounge. The limestone around both entrances was parged and a new concrete canopy installed as part of the 1989 rehabilitation.

Above the storefronts, the south and west elevations are regularly fenestrated with aluminum one-over-one replacement windows within original openings. The end and center bays on both elevations are a slightly different configuration, with single windows flanking a centered multi-paned door that opens onto a Juliet balcony with metal railing. These Juliet balconies were originally full balconies; the landings were removed and railings reinstalled as part of the 1989 rehabilitation. The terra cotta sills have been retained on all of the window openings.

The north elevation of the north-south wing is finished with red face brick and is unfenestrated. The limestone cornice above the limestone base and the two upper-level terra cotta stringcourses continue along this elevation from the primary west elevation. The east elevation of the north-south wing and the north and east elevations of the east-west wing are secondary elevations of red brick and are void of ornamentation. The fenestration on these elevations is consistent with the primary elevations, featuring paired and single window openings alternating with Juliet balcony configurations of single doors with flanking windows. As with the south and west elevations, the doorways at the Juliet balconies are primarily original wood multi-paned doors. All of the

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windows appear to be replacement one-over-one aluminum sash installed within the original openings as part of the 1989 rehabilitation. The window openings retain their original concrete lintels and sills.

Interior

The Sutherland Hotel features a mixture of single-room-occupancy and one-and-two-bedroom apartments on floors three through seven, with commercial and retail spaces on the ground floors and portions of the second-floor mezzanine level within the east-west wing.

On the first floor, the two L-shaped lobby spaces, which connect at the location of the passenger elevators, both retain historic marble wainscoting and historic marble stairs. At the south elevation, the large corner retail space (which historically contained a drug store) and smaller individual storefronts all retain their historic relationship to the street. The northern end of the first floor contains the Sutherland Lounge, which is a large open space with square columns. The interior finishes of the space were altered several times during the Lounge's operation through the 1960s. The space was renovated most-recently in the mid-2000s; however, the changes appear to be mostly additive, including a new dropped ceiling, carpeting, column enclosures, and drywall. Service spaces, including a kitchen, restrooms, and storage spaces, are contained behind the east wall of the Lounge.

The second-floor mezzanine floor plan extends along the east-west wing. On the west side, a double-loaded corridor, which was open to the lobby but has since been enclosed, connects the lobby stair to the mezzanine. Along the south wall of the corridor are small office spaces. The corridor continues through the east side of the building, providing access to a small grouping of residential units. The corridor retains its original ceiling height and entrance locations with simple wood molding and transom openings.

The upper floors all feature residential units of various sizes situated along an L-shaped double-loaded corridor. The corridors on all the upper floors retain their original ceiling height and entrance locations with simple wood molding and transoms. The doors themselves are non-historic wood doors installed during the 1989 rehabilitation. The transom openings are still evident, but the openings themselves have been all been obscured or infilled. The original hotel units were reconfigured as part of the 1989 rehabilitation with new partition walls, closets, and modern bathrooms and kitchenettes.

The basement of the building, which originally served in part as a secondary performance space during the 1950s and 1960s, currently houses storage spaces and the building's heating system and mechanical equipment.

Integrity

The history of the Sutherland Hotel includes several rehabilitations under different owners as the building evolved to fit the needs of the changing community. However, the building as a whole retains sufficient architectural integrity to convey the social and cultural associations that make the building historically significant. On the exterior, the building's street-facing elevations appear largely as they were constructed in the late 1910s, with a one-story limestone base and red brick with cream terra-cotta detailing above. Although the majority of the original wood windows and original commercial storefronts were replaced as part of the 1989 rehabilitation, the replacement windows and storefront assemblies are contained within the original openings,

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thus preserving the original rhythm of the fenestration pattern. The balconies on both street-facing elevations also retain their original wrought-iron railings.

The interior of the building also retains good integrity. The entrance lobbies on both the Drexel Boulevard and the Forty-Seventh Street elevations feature original marble stairways and wainscoting. In the Forty-Seventh Street lobby, the only major alterations are the addition of an enclosed office space opposite the entrance and the enclosure of the originally open mezzanine and upper portions of the marble lobby stair. These changes appear to be largely reversible and have not resulted in a wholesale loss of historic fabric. The elevator lobby, with two passenger elevators north of the stair and one freight elevator situated underneath the stair, remains in its original location. On the upper floors, the original double-loaded corridors remain.

The Sutherland Lounge, made famous during the 1950s and 1960s, was renovated more recently, in the mid-2000s; however, the changes appear to be mostly additive. More importantly, the volume of the space—a large open room interspersed with supporting columns and with large windows facing out onto South Drexel Boulevard—has been retained and visually the room still “reads” as an entertainment venue. Because the space was never known for its elaborate architectural details or sumptuous interiors, but for the rich social history surrounding the people who performed there, the space retains sufficient integrity to convey those associations.

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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.

Areas of Significance
(Enter categories from instructions.)

ETHNIC HERITAGE/Black

ENTERTAINMENT

Period of Significance

1952-1963

Significant Dates

Criteria Considerations

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

Property is:

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

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Henry L. Newhouse

Period of Significance (justification)

The period of significance begins in 1952, the year that the Sutherland Hotel first opened its doors to both black and white patrons, and ends in 1963, when the original Sutherland Lounge closed its doors. This period of significance encompass the entire post-World War II period when the Sutherland Lounge was at its peak as an influential center of jazz in Chicago

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Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Sutherland Hotel is significant at the local level under National Register Criterion A for black ethnic heritage and entertainment. The building's evolution over the last century—from its conception in 1917 as a high-end hotel and its brief stint as a military hospital to its later transition from a white working-class apartment hotel to an integrated community and social center—reflects the broader transformation of the Forty-Seventh Street corridor in the North Kenwood neighborhood from a nineteenth-century upper-class, white suburb to a working class community during the early twentieth-century and its development in the post-World War II period as a nexus for black culture on Chicago's south side. The hotel's famed Sutherland Lounge is widely recognized as the center of Chicago's experimental south-side jazz scene during the post-World War II period, nurturing local artists and hosting legendary black jazz performers including Miles Davis, John Coltrane, Thelonios Monk, and Nina Simone, among many others.

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

The Sutherland Hotel is a seven-story masonry apartment hotel located at the northeast corner of East Forty-Seventh Street and South Drexel Boulevard in Chicago, Illinois. The building is locally significant under National Register Criterion A as a reflection of the transition of the North Kenwood neighborhood from an upper-class enclave of single-family homes to a working-class community during the early twentieth-century and, later, as a social and cultural center for black Americans throughout the city's south side during the 1950s and 1960s. Initially constructed in 1917-1918 by developer Sherman T. Cooper as the Cooper-Monatah Hotel, the building was commandeered by the Surgeon General in 1918 for use as a general military hospital and became a hospital for the United States Public Health Service during the post-war period. In 1925, the building was purchased by a hotel syndicate and rechristened "The Sutherland" in honor of the new hotel's director, William J. Sutherland.

The Sutherland Hotel served only white clientele until the early 1950s. In 1952, new owners Maxwell Rubin, Lee Gould, and Samuel Cohen adopted a policy of admitting both black and white residents, making the Sutherland one of the first integrated hotels in the city. Rather than abandoning the property as the area's population rapidly transitioned from white to black in the post-World War II period, Rubin, Gould and Cohen invested over \$300,000 for improvements to the building, which would serve to make the Sutherland a destination for many African American families just moving to the city. During the post-war period, the building's famed Sutherland Lounge also served as the center of Chicago's experimental jazz scene during the post-war period, hosting such legendary black jazz performers as Miles Davis, Dizzy Gillespie, John Coltrane, Thelonios Monk, Bill Evans, Billie Holiday, Sarah Vaughan, Nina Simone, and Nancy Wilson. The Lounge's small, intimate performance space and its inclusive admittance policies that allowed black and white customers to mix freely drew jazz fans from across the city. At its height during the 1950s and early 1960s, the Lounge was considered by many to be the best jazz venue in operating in Chicago.

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In addition to its importance as a performance space, the building served as a gathering place for local black politicians and as headquarters for local civil rights groups during the 1950s and 1960s. The Sutherland's commercial spaces also nurtured the development of local black-owned businesses, which was considered an integral component of the struggle for black equality and empowerment. The building remained an important center for the black community in the North Kenwood neighborhood through the 1960s, and the Sutherland Lounge continued to host prominent black musicians until the building closed in 1982. Today, the building stands as a rare surviving reminder of the jazz scene that once flourished on Chicago's south side and as the social and cultural hub of the thriving middle class black community that emerged in North Kenwood during the middle of the twentieth century.

Developmental history/additional historic context information (if appropriate)

The Cooper-Monatah Hotel, General Hospital No. 32, and the Sutherland Hotel (1917-1950)

At the turn of the twentieth century, the Kenwood community (located between Forty-Third and Fifty-First Streets, and stretching west from the lake to Cottage Grove Avenue) was a fashionable upper-class residential neighborhood consisting primarily of large single-family homes concentrated along Drexel Boulevard between Forty-Fifth and Fiftieth Streets. The extension of rapid transit lines during the early 1900s drew middle- and working-class residents to the area, and the single-family homes were replaced with apartment buildings along major thoroughfares to accommodate the burgeoning population. In November of 1917, builder Sherman T. Cooper, who had developed a number of apartment buildings in the Kenwood and Hyde Park neighborhoods, including the twelve-story Cooper-Carlton Hotel at Hyde Park Boulevard and Fifty-Third Street, announced plans for a new "high-class family hotel" at the northeast corner of Drexel Boulevard and Forty-Seventh Street, to be named the Cooper-Monatah Hotel. Cooper hired architect Henry L. Newhouse, a well-known Chicago architect whose work included the Ashe Shalom Synagogue in West Garfield Park, the Eagle Building and the Howard Theater in Rogers Park, the Roseland Theater Building in Roseland, and the Metropolitan Theater in the Grand Boulevard community, to design the new building. The *Chicago Daily Tribune* reported on November 25, 1917 that the building would be six stories tall on a raised basement, with 236 bedrooms and 154 bathrooms arranged in suites of various sizes. The architects planned a large dining room facing the boulevard, with a porch to be used "both for dining and promenade purposes."

Construction began on the Cooper-Monatah Hotel in late 1917. However, Sherman Cooper's plans for the hotel were derailed by America's entrance into World War I and the resulting shortage of medical facilities available to treat injured soldiers returning from the battlefields of Europe. In the fall of 1918, the building was commandeered by the United States government for use as a military hospital. The building was still under construction when the government took possession in October of 1918—the basic exterior was finished, all interior load-bearing walls and floors were in place, and the interior partitions were installed through the fourth floor, but there were no finished floors or plastered walls, and no plumbing, heating, or lighting had been installed. The hospital commission hurriedly prepared plans to complete the building, making only necessary changes and dispensing with all elaborate interior finishes planned for the hotel. The building was completed in January of 1919 and was designated as General Hospital No. 32 for the treatment of general medical and surgical cases. The building was decommissioned by the Surgeon General in May of 1919, less than six months after it was completed. In June of 1919, the hospital was turned over to the United States Public Health Service, which occupied the building until the mid-1920s.

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In June of 1925, the former Cooper-Monatah Hotel was purchased by a syndicate of buyers that included William J. Sutherland, who served as president of Mooney, Boland, Sutherland Corporation, an international intelligence bureau with offices in Chicago, New York, and Philadelphia, and was also known as an accomplished equestrian and the owner of Polo Farm in Wheaton, Illinois. The new owners renamed the building "The Sutherland" in honor of William J. Sutherland and began plans to return the building to its intended use as an apartment hotel. Exterior photographs taken before and after the rehabilitation show that the new owners inserted a large commercial space at the southwest corner of the building, which was leased to a drug store, and created a separate entrance facing Drexel Boulevard for a "large café" on the north end of the building, which would later become the Sutherland Lounge. Sanborn Fire Insurance maps also show that the initial enclosed "porch" that ran along the west side of the building was incorporated into the new commercial spaces, entrance lobby, and café.

From the mid-1920s through the 1940s, the Sutherland Hotel operated as a standard residential hotel, offering various rooming arrangements for permanent and transient residents and housing small commercial concerns on the first floor. Typical of the area during this period, the Sutherland Hotel served only white clientele. However, by the late 1940s, the demographics of North Kenwood and many other south side neighborhoods had begun to shift. In 1948, the United States Supreme Court ruled that restrictive real estate covenants, which had effectively prevented black families from moving into the city's established white neighborhoods, were unconstitutional. For the first time, middle-class black families could legally buy homes and rent apartments anywhere in the city, and many chose to move to North Kenwood.

The Great Migration and the Chicago Black Renaissance (1916-1960)

The majority of the black population that moved to North Kenwood and other previously segregated neighborhoods during the 1940s and 1950s had come to Chicago as part of the Great Migration, the long-term movement of African Americans from the South to the urban North that transformed Chicago and other northern cities between 1916 and 1970. Before World War I, Chicago's black community accounted for only about 2 percent of the city's total population, and the city's major industries generally excluded African American workers from all but the lowest positions. However, when American entry into the war halted European immigration while simultaneously stimulating orders for manufactured goods, factories across the North fully opened their doors to black workers for the first time. News of higher wages and the promise of freedom from legally sanctioned racial discrimination (if not total equality) brought a flood of black Southerners to Northern cities. The Chicago *Daily Defender* newspaper, which was distributed throughout the nation and boasted a circulation of 130,000 comprised primarily of Southern subscribers, encouraged its readers to join "the exodus" to Chicago.

Migration ebbed during the Great Depression of the 1930s but accelerated rapidly in the 1940s with the expansion of industry during World War II. The invention of the mechanical cotton picker toward the end of the 1940s extended the migration well past the end of the war in 1945. Throughout these tumultuous years, Chicago remained almost completely segregated. Blacks discovered that the North could be as hostile as the South, especially surrounding such issues as union membership, employment, lending and housing restrictions. As a result, the groups of African Americans that concentrated along Chicago's south side developed a strong

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sense of solidarity within their own community and worked to promote black entrepreneurship, artistic endeavors, and the study of black history, art and politics in part as a way of combating the racism and discrimination that they faced in the city. This surge of artistic expression, community organizing, and social activity in Chicago's African American community during the 1930s through the 1950s was labeled the Chicago Black Renaissance.

During this dynamic era, Chicago was one of, if not *the* center, of urban African American art, blues and jazz, dance, theater, poetry and fiction, and sociological study in the United States. The nexus of activity in Chicago's black community was concentrated in what became known as the "Black Belt," a 40-block long corridor that ran along State Street from Thirty-First Street to Fifty-Fifth Street on Chicago's south side where the vast majority of the city's black population lived, worked, and socialized. During the 1930s, the commercial center of Bronzeville began to shift from the black-owned businesses at State Street and Thirty-First Street to the white-owned businesses along Forty-Seventh Street that catered to African Americans but did not hire them. At the same time, the Black Belt expanded south and east to include the areas east of Cottage Grove and south of 47th Street, where the Sutherland Hotel was located. In the coming years, the Sutherland would transition along with the neighborhood, becoming a recognized center for black social life, artistic expression (particularly in the form of music), and community organizing.

The Sutherland Hotel and the Black Community (1952-1963)

By the early 1950s, ownership of the Sutherland Hotel had passed to new owners Maxwell Rubin, Lee Gould, and Samuel Cohen. In 1952, they opened the Sutherland's doors to both white and black patrons, making it one of the first integrated apartment hotels in Kenwood and a high water mark for the gradual but steady southward expansion of Chicago's black community. Before the Sutherland integrated, many black patrons visiting the area stayed in one of the cluster of hotels and entertainment venues along Oakwood Boulevard, which included the DuSable Hotel at 764 East Oakwood, the Morocco Hotel at 738 East Oakwood, and Oakwood Manor at 562 East Oakwood. The DuSable, perhaps the best known integrated hotel in the area, was a vacant hotel building known as the Allen Hotel before it was renovated and reopened for black clientele in 1941. The Morocco Hotel, which was formerly known as the Drexel Arms, followed a similar path. All of these hotels were demolished in 1990, along with all the adjacent buildings between Pershing Street and Oakwood Boulevard directly east and west of Cottage Grove, as part of the plans for a new city park.

At a time when many white property owners in Kenwood were choosing to flee the neighborhood rather than face integration, Rubin, Gould, and Cohen invested in a major rehabilitation of the Sutherland with the intent of creating a first-class hotel that would serve the middle-class black families who were flocking into the neighborhood. The group updated the hotel's rooms to include kitchenette suites for families and private baths in all rooms. The existing ground floor plan was largely maintained, with a dining room/ballroom/bar on the north side, and a row of storefronts lining the Forty-Seventh Street elevation that housed a barber shop, tailor shop, beauty parlor, delicatessen, physician's office and dentist's office.

In 1956, the *Chicago Tribune* profiled the hotel in an article entitled "Hotel Invests \$300,000 to Meet Change," calling the Sutherland "a community showplace" that "primarily caters to family trade." The owners also brought in the Sutherland's first black manager, Earl Clark Ormes, who had previously worked for the Supreme

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Liberty Life Insurance Company (one of several companies owned and operated by black entrepreneurs in the area known as “Black Metropolis” along State Street in the community of Oakwood) and as a manager for the DuSable Hotel, which had begun serving black patrons in 1941. Ormes became the face of the Sutherland as it began to market to the black community, and his presence served to make the hotel an accessible and welcoming place. Ormes told the *Chicago Tribune*, “We are trying to maintain a hotel that the community can be proud of. We want it to be a place where my own friends can come and be happy, and get service comparable to what they would receive in the Loop.” Advertisements for the Sutherland delicately referenced the new integration policy by calling the Sutherland “The Southside’s Most Progressive Hotel.”

As a newly renovated hotel that catered to middle-class black families, the Sutherland quickly became a social center for the black community throughout Chicago’s south side. The hotel hosted weddings, parties, and political fundraisers for prominent members of the community. In 1957, the *Chicago Defender* profiled the wedding reception of Fourth Ward Alderman Claude W. B. Holman, which was held at the Sutherland Hotel. That same year, the hotel hosted a group of business leaders from Cuba during their stop in Chicago. The Madam C.J. Walker Beauty College held its annual Christmas parties at the hotel. By the mid-1950s, however, the Sutherland had begun to distinguish itself not for its hotel accommodations or community events but as mecca for modern jazz.

The Sutherland Lounge and Jazz in Chicago (1956-1963)

Throughout the twentieth century, Chicago has played a leading role in the performance, recording, and artistic evolution of jazz. As a center for African American migration during the 1920s and the post-World War II period, and with a multitude of venues that attracted musicians from across the country who excelled at live performance, Chicago gained a reputation as a proving ground for experimental and improvisational jazz. In the decades preceding the Great Depression, Chicago boasted one of the largest and most innovative live jazz scenes in the country, with venues operating on all sides of the city. Although many performers left Chicago for New York in the late 1920s, which served as the national base of the increasingly centralized media and music businesses, a crop of specialty jazz and blues recording houses, including Okeh, Paramount, Vocalion, Bluebird, and Chess Records, made Chicago the nation’s center for authentic blues and jazz recordings during the 1930s, 1940s, and 1950s. Early historic recordings included Louis Armstrong and pianist and band leader Earl Hines for Okeh, and clarinetist Jimmy Noone and the Apex Club Orchestra for Vocalion. Chess Records, which opened in 1950, recorded mostly blues and early rock-and-roll artists, including Muddy Waters, Buddy Guy, Etta James, John Lee Hooker, Willie Dixon, Chuck Berry, and Howlin’ Wolf.

The Great Depression and American involvement in World War II somewhat dampened the city’s enthusiasm for jazz during the 1930s and 1940s, Chicago would see the emergence of a second jazz age in the 1950s. New clubs, theaters, and lounges opened across the city, but north-side and south-side jazz in Chicago was almost completely segregated. Downtown clubs such as the Hotel Sherman’s College Inn, the Empire Room at the Palmer House, and Hilton’s Boulevard Room booked black performers but catered to white audiences. While the south side jazz scene in the 1920s had been concentrated around State and Thirty-Fifth Streets in what was then the center of the Black Metropolis, by the post-war period the jazz clubs had followed the commercial traffic to Forty-Seventh Street. The Savoy Ballroom at Parkway Blvd and Forty-Seventh, the Regal Theater at

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4719 South King Drive (demolished in 1973), the Parkway Ballroom at 4455 South King Drive, and the Palm Tavern at 446 East Forty-Seventh Street were all well-established venues for black jazz fans by the mid-1950s.

Although the Sutherland Hotel had always utilized its large event spaces, by 1956 separate advertisements began to appear for the “Sutherland Lounge,” an entertainment venue that specialized in jazz and swing music. The Lounge drew from a solid foundation of local talent for weekday shows and focused on booking top national acts that would draw fans from across the city every weekend. A 1956 ad in the Chicago *Defender* touted the Sutherland Lounge as the place “Where the Stars and Celebrities Meet.” The Sutherland’s owners modeled the venue on the “black and tan” clubs that had proliferated on the South Side during the first Chicago “Jazz Age” of the 1920s, offering an upscale and intimate setting where jazz fans could mingle freely, regardless of color, and see the best jazz musicians in the country perform. Between 1950 and 1963, the Sutherland hosted jazz greats Miles Davis, Bill Evans, John Coltrane, Thelonios Monk, Dizzy Gillespie, Nancy Wilson, Sarah Vaughan, Billie Holiday, and many others. Local radio personality Larry Smith, who broadcast live shows from the hotel and interviewed performers, told the Chicago *Tribune* in 1997:

It [the Sutherland Lounge] was a hangout – it was a hangout. And on weekends, it was about a buck, a buck and a half to hear a show. Imagine going to hear John Coltrane for a buck on a Saturday night. Unbelievable....I remember Louis Armstrong played there and lived there whenever he was in Chicago. One night he came down to hear Maynard Ferguson, the trumpeter who was making his name hitting stratospheric high notes with unprecedented power. ‘That boy’s something else,’ Louis said, ‘but he’ll never last.’

The artists themselves also remembered the Sutherland fondly. In *An Autobiography of Black Jazz*, published in 1983, blues and jazz vocalist Nancy Wilson stated that “My love affair with Chicago started at the Sutherland Show Lounge—I consider that the foundation for what’s happening to me today, nationally and internationally.” Miles Davis reminisced about his time at the Sutherland in his 1989 memoirs, *Miles: The Autobiography*:

We went out on tour in December 1957, around Christmas time, starting at the Sutherland Lounge in Chicago. I’ve always tried to be in Chicago around Christmas so I can get together with my family... We’d all get together and drink and eat for a week or so. When we first opened with the sextet [which featured Miles Davis on trumpet, saxophonist John Coltrane, pianist Red Garland, bassist Paul Chambers, drummer “Philly” Joe Jones, and saxophonist Cannonball Adderly] at the Sutherland...we hit and tore up the place and that’s when I knew it was going to be something else. That first night in Chicago, we started off playing the blues, and Cannonball was just standing there with his mouth open, listening to Trane [Coltrane] playing.

Local musicians that were booked at the Sutherland benefited from the venue’s reputation and connection to nationally-known acts. Spending time at the Sutherland was an essential part of the development of many Chicago jazz artists. Saxophonist Von Freeman recalled, “I heard practically everyone in jazz play at the Sutherland...I played there, too, and the crowds were beautiful, man. The acoustics were terrific, the bandstand was nice, and the place was mixed racially – black and white people would listen together, which was a beautiful thing.”

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The Sutherland Lounge operated successfully as a jazz and blues club until mid-1963. That year, the Lounge was closed, reportedly for repairs. By 1964, the club had reopened under new management but financial difficulties forced it to close in February 1964. Although the space housed other entertainment ventures through the 1960s—including the “Sutherland A-Go-Go” in 1965, complete with four female dancers suspended from the ceiling in giant bird cages—it effectively ceased to be an influential jazz spot by the end of 1963.

While the Sutherland Hotel is best remembered as an entertainment venue, the building also served other important functions within the black community during the 1950s and 1960s. The Sutherland’s ground floor commercial spaces served to nurture black-owned businesses, which were considered an integral component to the struggle for black empowerment. Most notable among these business owners was Fred Avendorph, son of *Chicago Defender* society editor Julius Avendorph. In 1956, Avendorph opened the Welcome Tours & Travel Service in the Sutherland Hotel, offering his services specifically to “Negro travelers” who were hesitant to travel for fear that “arrangements for reservations and accommodations would develop into racial discriminations.” He also parlayed the business into a weekly column in the *Defender* called “Tips for Travelers,” which helped readers navigate the often annoying and embarrassing, but sometimes dangerous, situations that black travelers often encountered.

During the 1960s, as the focus of the Civil Rights Movement began to shift from the South to the urban North, the Sutherland Hotel also served as a headquarters and meeting place for local civil rights advocates. In 1963, black aldermen Claude W. B. Holman (4th ward), Robert H. Miller (6th ward), Kenneth E. Campbell (20th ward), and Charles Chew (17th ward) established a civil rights division of the Coordinating Council of Community Organizations to supplement the efforts of the burgeoning civil rights movement on Chicago’s south side. The division chose to locate its headquarters in the Sutherland Hotel, where organizers handled complaints about civil rights violations, planned rallies, and held workshops on civil rights issues such as discrimination in education, housing, and employment. Two years later, the Sutherland continued to be associated with civil rights activities, as the Chicago chapter of the Congress on Racial Equality (C.O.R.E.) held a jazz benefit at the hotel to raise money for its organizational efforts in the city.

In 1982, after over a decade of decline and deterioration, the Sutherland Hotel closed its doors. In 1989, the building was purchased and rehabilitated for affordable housing by Travelers and Immigrants Aid (now Heartland Housing) and Oakwood Development Corporation (now Holsten Real Estate Development Corporation).

Today, the Sutherland is one of the few remaining elements of the once vibrant community of hotels and entertainment venues that catered to black clientele and supported the burgeoning jazz scene on the city’s south side in the decades following World War II. The Dusable Hotel and Morocco Hotel, which were also early integrated hotels in the area and also housed spaces for live music, have been demolished. Similarly, the nightclubs and music venues that were comparable in influence to the Sutherland Lounge have all been demolished. The Savoy Ballroom at Parkway Blvd and Forty-Seventh, which opened in 1927 and served as one of the first important jazz centers on the south side, was demolished in the 1970s. The Regal Theater at 4719 South King Drive was also demolished in 1973. The building at 4455 South King Drive that originally housed the Parkway Ballroom was substantially altered as part of its conversion to a gallery and event space and no

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longer retains integrity. The Palm Tavern at 446 East Forty-Seventh Street is still standing, but has been closed for over ten years.

9. Major Bibliographical References

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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 Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>449883</u>	<u>4628841</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The entire parcel of land associated with the Sutherland Hotel.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries encompass the entire parcel of land associated with the Sutherland Hotel in Chicago, Cook County, IL.

11. Form Prepared By

name/title Emily Ramsey
organization MacRostie Historic Advisors date December 20, 2010
street & number 53 West Jackson Boulevard, Suite 1357 telephone 312-786-1700
city or town Chicago state IL zip code 60604
e-mail eramsey@mac-ha.com

Additional Documentation

Submit the following items with the completed form:

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

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A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Sutherland Hotel

City or Vicinity: Chicago

County: Cook

State: IL

Photographer: Emily Ramsey

Date Photographed: July 2010

Description of Photograph(s) and number:

- 0001: West elevation, looking east
- 0002: West and south elevations, looking northeast
- 0003: East and north elevations, looking west
- 0004: North and west elevations, looking south
- 0005: South main entrance, looking northwest
- 0006: Storefronts on south elevation, looking east
- 0007: Main lobby space, looking north
- 0008: Lobby stair
- 0009: South entrance vestibule
- 0010: Stair at south entrance
- 0011: Sutherland Lounge, looking northwest
- 0012: Entrance to Sutherland Lounge, looking west
- 0013: Primary enclosed stair
- 0014: Typical upper floor elevator lobby
- 0015: Typical upper floor corridor
- 0016: Typical upper floor residential unit

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Property Owner:

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

name The Sutherland LLC
street & number 40 North Dean Street, 2nd Floor telephone 201-408-7400
city or town Englewood state NJ zip code 07631

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 18 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.

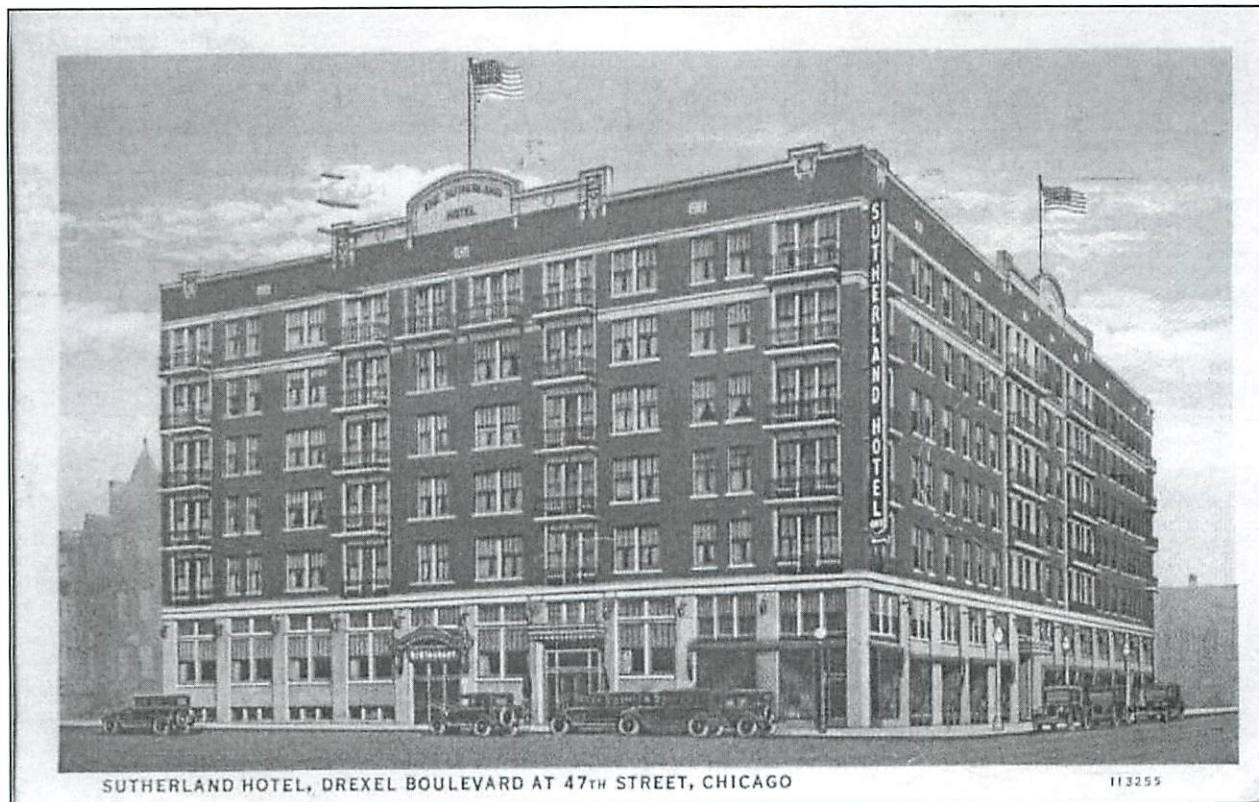
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Sutherland Hotel, west and south elevations, circa 1930.

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Sutherland Hotel, west and south elevations, circa 1951. Photograph courtesy of the Chicago History Museum.

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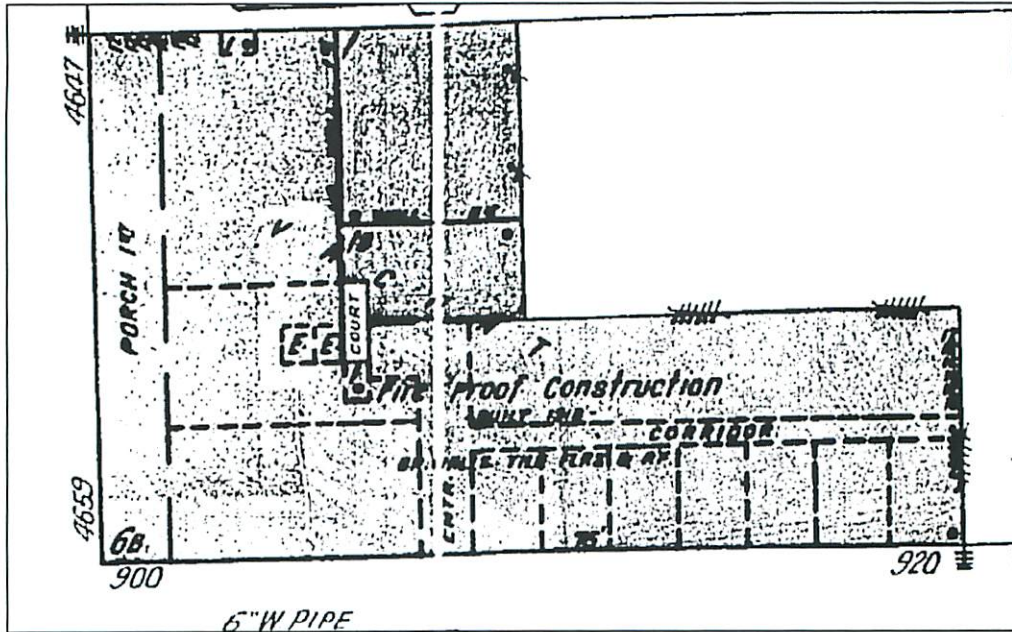
Entrance to the Sutherland Lounge on west elevation during the 1960s.

United States Department of the Interior
National Park Service

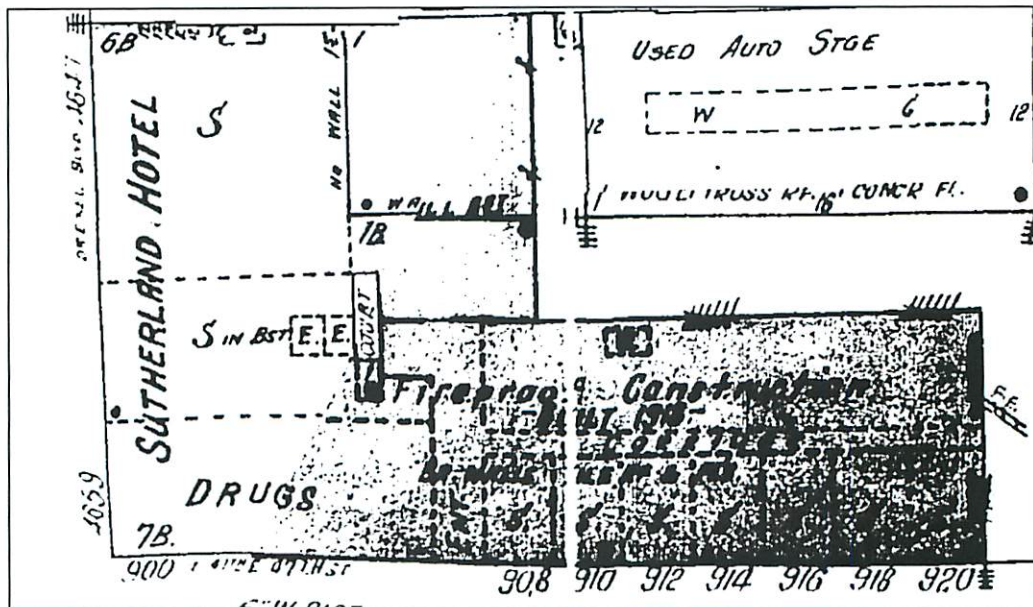
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1925 Sanborn Fire Insurance Map showing Sutherland Hotel.



1950 Sanborn Fire Insurance Map showing Sutherland Hotel.

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National Park Service

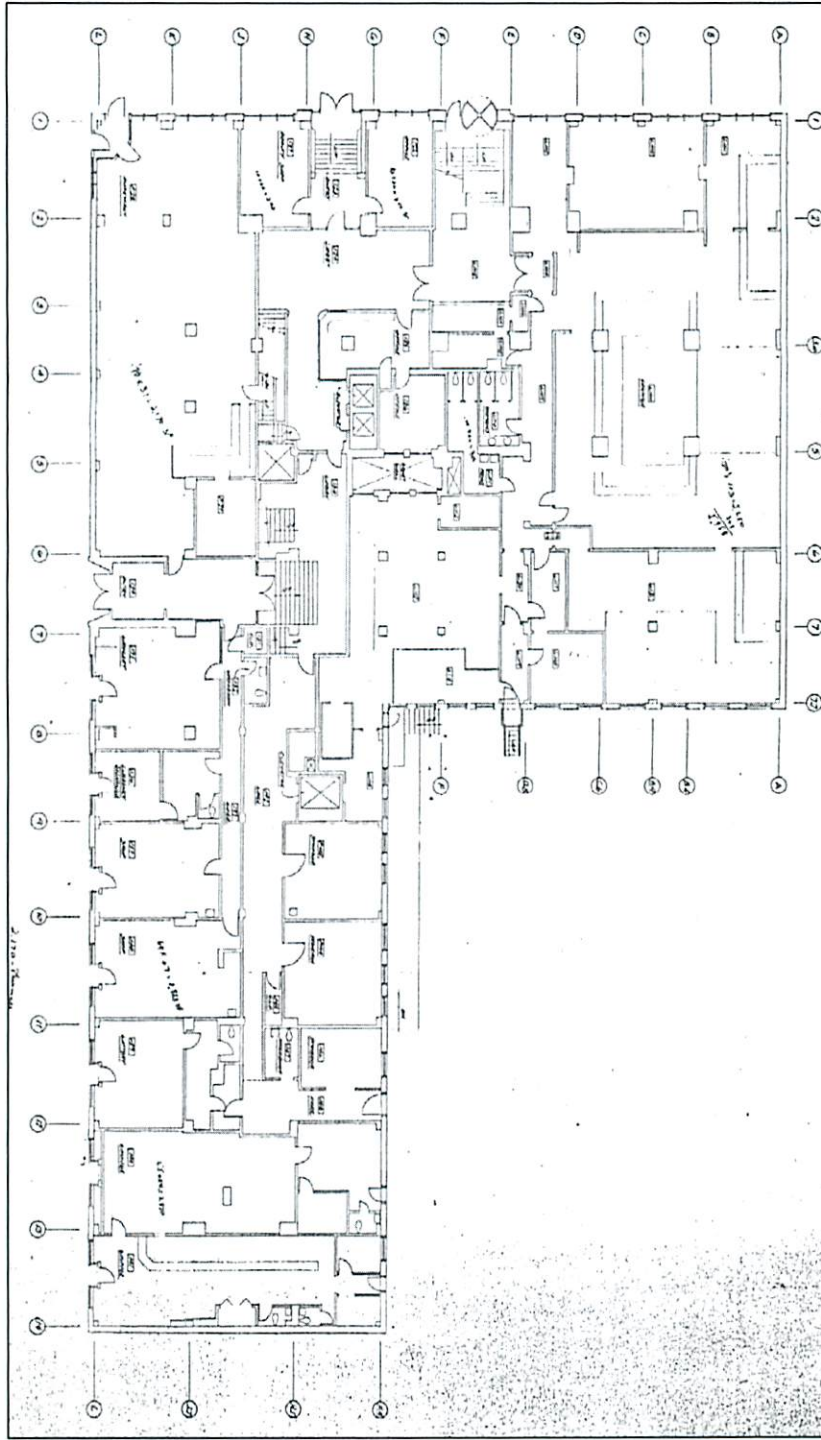
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First Floor Plan of Sutherland Hotel, existing conditions

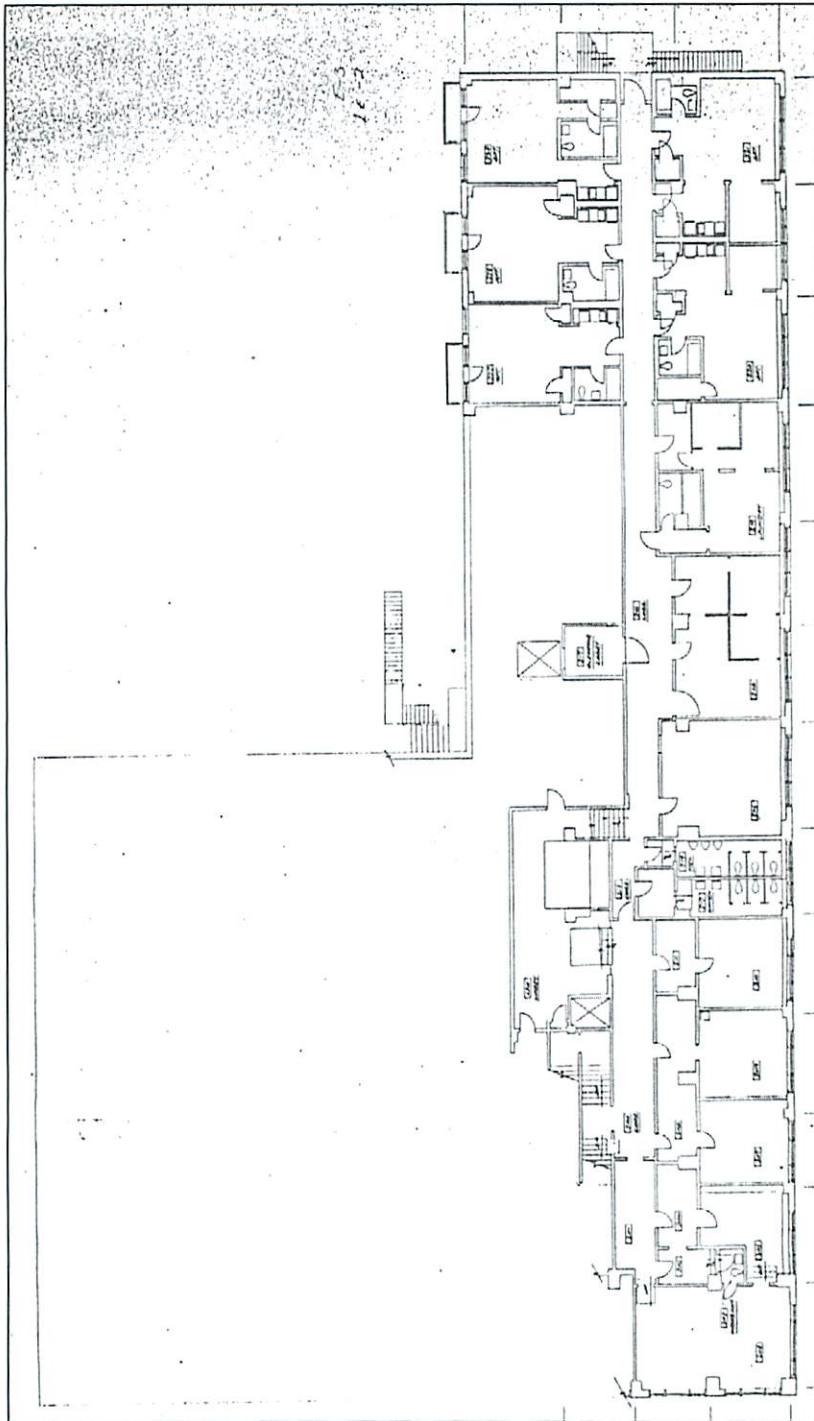
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Mezzanine Plan of Sutherland Hotel, existing conditions

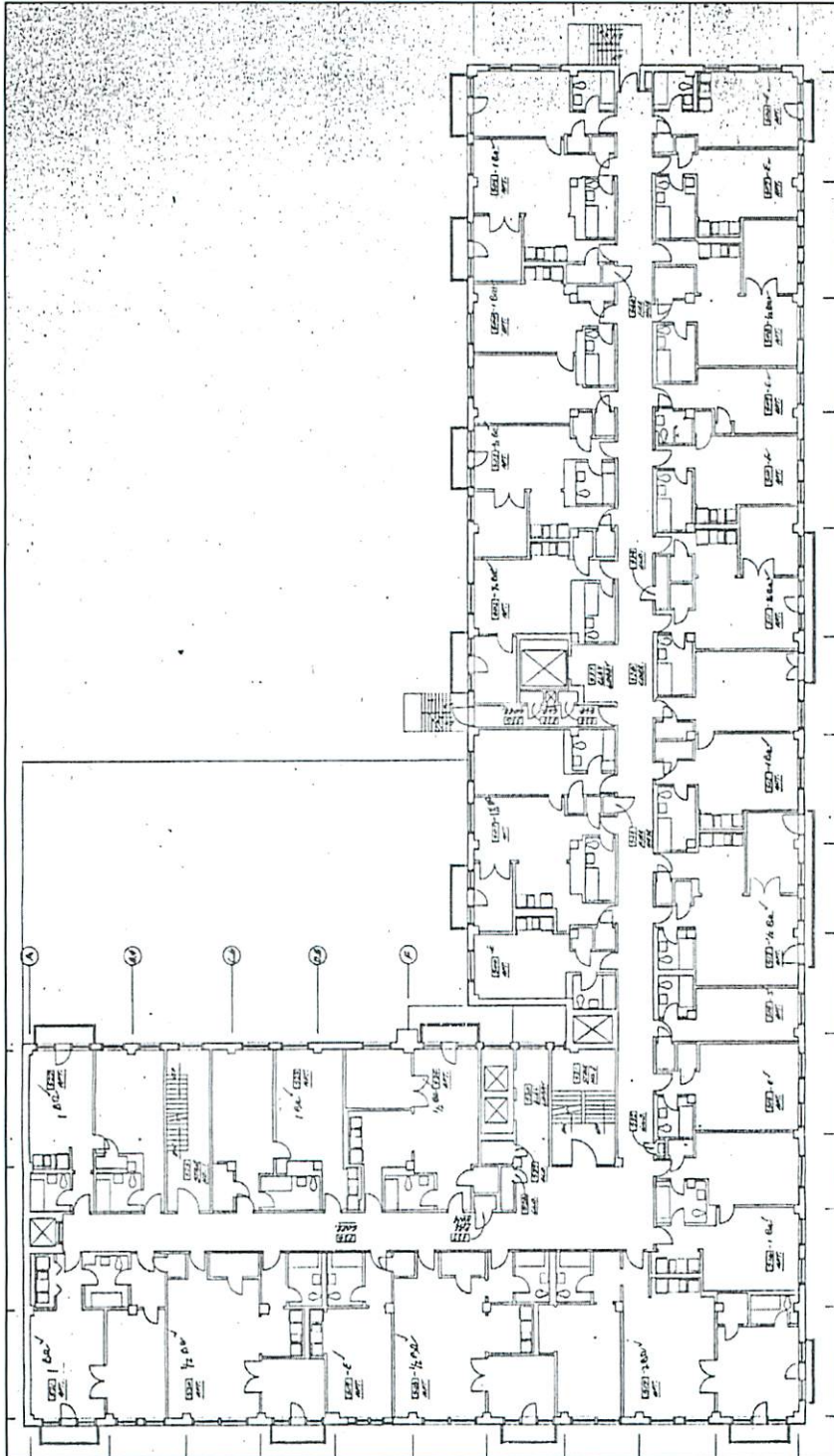
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Typical Upper Floor Plan of Sutherland Hotel, existing condition