The historic structure report presented here exists in two formats. A traditional, printed version is available for study at the park, the Southeastern Regional Office of the NPS (SERO), and at a variety of other repositories. For more widespread access, the historic structure report also exists in a web-based format through the SERO intranet, which includes links to individual files for a variety of photographs, documents, plans and other material used in compilation of the printed report.
Recommended by: \[\text{[Signature]}\] 1/14/02
Chief, Cultural Resources Stewardship, Southeast Regional Office

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Superintendent
Martin Luther King, Jr., National Historic Site

Concurred by: \[\text{[Signature]}\] 1/25/02
Regional Director, Southeast Region
## APPENDICES

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Executive Summary

RESEARCH SUMMARY

Most of the information for this HSR was compiled in the summer and fall of 1999, with additional research and building investigation conducted in the spring and summer of 2000. Historical research included a survey of available sources at the church, which were few, and of information that had already been compiled by the NPS. Most of this information was in the form of photocopies of original documents and photographs. The location of most of the original material has not been confirmed but it is thought that much of it still resides with the King family or with individual church members. Oral interviews were conducted with Rev. Roberts, the current pastor; Howard King, chairman of the church’s building committee; David Johnson, long-time church member and now the building’s custodian; and several other church members whose memories encompassed the historic period. Especially helpful and generous with their time have been Miss Lillian Watkins, who served as Daddy King’s secretary for many years; Mr. and Mrs.
Jethro English, who have been active members of Ebenezer for over sixty years; and Mr. David Stills, the church's organist in the 1950s and 1960s. In addition, interviews with Mr. Paul Muldawer and Mr. J. W. Robinson, architects for the 1970 changes to Ebenezer, and Mr. Robert Norwood, contractor for the work in 1970, helped in understanding the alterations that were made to the building after 1968.

Sources at the Auburn Avenue Research Library on African-American History were searched, including microfilm copies of the Atlanta Independent (1903-1928) and Atlanta Daily World (1932-present), the city's two, most-important, black-owned newspapers in the twentieth century. Ms. Anita Martin, librarian at the Auburn Avenue Library, was especially generous with her assistance in searching early issues of the Independent and other sources for information regarding Ebenezer. At the Atlanta-Fulton County Public Library, newspapers and periodicals were also searched, including the index to the Atlanta Constitution since 1941. Other sources of information included the files of the Historic Preservation Division of the Department of Natural Resources, the Atlanta History Center Library, and the Georgia Baptist Historical Society at Mercer University. A single sheet of drawings for the 1956 addition and remodeling was provided by David Stills. Microfiche copies of the plans for the 1970 alterations were located at the City of Atlanta's Bureau of Buildings.

Ms. Barbara A. Yocum, architectural conservator with the Building Conservation Branch, Northeast Cultural Resources Center, NPS, conducted an extensive study of the paint finishes on the exterior and selected interior spaces of the church. A total of 142 paint samples were removed for study. The initial building investigation by Mr. Klaus Roche, Ms. Susan Turner, and Mr. Rob Yallop, architects with Lord, Aeck, & Sargent, provided a great deal of information about the building. Their condition assessment of the building is included in Appendix C and many of their findings are incorporated throughout this document. During the course of that and subsequent building investigation by NPS staff, there was only limited removal of modern materials that, in some areas, cover significant parts of the building's historic interior features.

In developing this historic structure report, NPS staff at the Park have been unstinting in their support for the project. In particular, Ms. Carol Ashe, museum technician, and Mr. Dean Rowley, historian, were extremely helpful in locating documents and in directing researchers to appropriate sources. Finally, Ms. Wendy Janssen, chief of resource management and park planning, and Mr. Frank Catroppa, park superintendent, have maintained enthusiastic interest in the project and their willingness to discuss issues that have arisen and to review a variety of drafts of the report has greatly expedited the work.

This historic structure report was developed by the Cultural Resources Stewardship division of the NPS's Southeast Regional Office under the direction of Mr. Dan Scheidt, chief of Building Conservation Research. Mr. Tommy Jones, architectural historian, provided original historical documentation, wrote the narrative portion of this report, and assisted in development of the web-based version of this report. Mr. Jon Buono, historical
architect, produced HABS photographs of Ebenezer and was responsible for publication of the final document.

**HISTORICAL SUMMARY**

Ebenezer Baptist Church represents one of the major influences in Dr. Martin Luther King, Jr.'s life. His grandfather and his father built the church into one of the city's most influential African-American churches during the first half of the twentieth century and Dr. King himself used the church as a platform from which to launch his preaching career in the late 1940s. Because of Dr. King's leadership in the Civil Rights Movement, Ebenezer was often the site of meetings and rallies, including the organizational meetings that led to the founding of the Southern Christian Leadership Conference in 1957. In addition, Dr. King served as co-pastor at Ebenezer in 1960-1968 and his funeral was held from the church in April 1968.

In all Park planning documents to date, two periods of significance have been identified for the church: Martin Luther King, Jr.'s youth, 1929-1947, and the Civil Rights Movement and Dr. King's funeral, 1960-1968. Because the building was extensively remodeled and expanded in 1955-56, after which Dr. King's name and that of Ebenezer became inextricably linked in history, it is the building's appearance during the second period (1960-1968) that is of most significance to American history.

However, within months of Dr. King's death, Mrs. Coretta Scott King began directing an effort to create the Martin Luther King Memorial Center, now the Martin Luther King, Jr., Center for Non-Violent Social Change. Ebenezer was intimately bound up with these efforts, holding title to much of the present King Center property until 1973. During that interval, initial plans for a "memorial park" on Auburn Avenue included three focal points: the birth home, the grave site, and Ebenezer. Plans were being drawn up for major changes to Ebenezer when Dr. King was re-interred on Auburn Avenue in January 1970. Lack of funding and other difficulties prevented execution of the entire plan, which included a circular chapel at the rear of Ebenezer, and only the addition to the front of the Christian Education Building and the changes to the vestibule and stairwells in the old church were ever executed.

While it is too soon to declare the historical significance of the 1970 work, it is not too soon to recommend that it be preserved, especially since reconstruction of the stairwells and of the front of the Education Building would require far more documentation than is currently available. Code issues, current building use and occupancy, and the larger changes to the street-scape around the church since 1968 were also factors in arriving at the conclusion that reconstruction of the building exterior, stairwells, and vestibules as they appeared before 1970 should not be pursued at this time. Dr., King’s influence was felt long after his death; and, although the genesis of the King Center is not now a part of the Park’s interpretive plan, consideration should be given to expanding interpretation to include the early efforts to memorialize him and continue his work. For Ebenezer, at least, the period of significance relative to the King legacy logically ends with Daddy King’s retirement in 1975.
ARCHITECTURAL SUMMARY

No architect has been documented for the Late Gothic Revival design of Ebenezer which was constructed over a seven-year period, beginning in 1914. Due to financial difficulties, construction stopped after completion of the basement story, which was occupied in late summer 1914, and did not resume until after World War I. In June 1921, the congregation was able to continue construction and completed the upper story containing the sanctuary in January 1922. Again, money was in short supply and it was not until the late 1930s or early 1940s that the exterior of the basement walls were stuccoed as originally intended. In the late 1930s, pews finally replaced benches in the sanctuary and, in 1940, a great Wurlitzer pipe organ replaced an old pump organ that had been brought from the old building on Gilmer Street.

In 1955-56, the Christian Education Building was constructed, but was not connected to the original building except by the elevated walkway near the rear of the building. The interior of the church was also remodeled, which included replacement of the original choir loft, pulpit stage, and free-standing, pipe organ with the present stage, choir loft, and organ chambers. A baptismal pool was also installed behind the choir and the sanctuary's seating area expanded to include the old church office under the rear of the balcony. The vestibule was also expanded and access to the basement altered at the same time. The basement was reconfigured as well with an expanded Fellowship Hall, a new stage, kitchen and ladies room. Central air-conditioning was installed about 1960.

In 1970-71, a new vestibule and a gift shop were constructed in front of the Christian Education Building. This work also included demolition of part of the east wall of the northeast tower, complete reconstruction of both stairwells, and alterations to the church's vestibule. A small addition was built at the rear of the church to allow for expansion of the 1956 baptismal pool and improvements to circulation around the choir loft.

Around 1970, the interior of the sanctuary was remodeled by covering the original wainscot with gypsum drywall and painting most of the interior woodwork white. In the mid-1970s, the Hill-Green-Lane pipe organ and the choir loft seating, both of which had been installed in 1956, were replaced. The pulpit furniture, which dates to the 1930s, was removed to the Education Building and replaced at that time as well. The bathrooms and basement were remodeled in the late 1970s and the original church announcement board was relocated after 1985.

The "Condition Assessment" by Lord, Aeck, & Sargent, which was completed in November 1999, was limited to the exterior envelope of the building, its structural, mechanical, electrical, plumbing, and fire protection systems and a life safety and accessibility analysis. It found that the building is in generally good condition with the major building elements, structure, and envelope intact and functioning as originally intended. The assessment did not include the Christian Education Building, the 1970 connection with the church, or the elevated walkway between the buildings.

The most significant problems that were identified with the building's envelope
are related to the drainage channel on the east side of the building which has contributed to major plaster deterioration in the basement. Water penetration in and around window frames and deterioration of wood frames and trim was also noted as was some cracking and delamination of the stucco at the basement level.

The most significant structural problems that were identified are in the attic where recent repairs may have compromised the structure and where the historic construction methods for the roof and ceiling do not meet modern standards. Some deterioration of the arched window and door openings was noted as was the deteriorated and substandard structure that supports the baptismal pool.

The building's mechanical, electrical, and plumbing systems are generally outdated and beyond their useful life, which has resulted in reduced efficiency and, in some cases, hazardous conditions. The building's electrical system presents the most critical deficiency and concern. Numerous fire and electrocution hazards are present, due in large part to the proximity of live parts and equipment to trash and other stored materials. Poor storage methods throughout the building pose a major code violation and fire hazard. The building's fire detection system is very limited and in poor condition.

Like most historic buildings, the historic design and interior arrangement of Ebenezer do not comply with and are not conducive to modern standards. Of particular concern is the fact that, when the church is filled to capacity on all levels, the entrance vestibule and main exit doors can not accommodate those exiting from the Fellowship Hall and those exiting from the sanctuary and balcony above. In addition, the building is not handicapped accessible.

RECOMMENDATIONS

The congregation's continued use of the building has complicated planning. While most of their use is compatible with the Park's responsibility to preserve and interpret the building, their use of the basement for food service and storage create hazards to the building and also preclude full restoration and interpretation of that area. Although these uses will eventually be phased out, they will have to be accommodated in the short term.

The work recommendations outlined in this historic structure report fall into three major categories:

1. Stabilization and preservation of the existing historic building:
   - repair of windows and doors
   - re-working of the storm drainage system at the base of the east elevation
   - exterior masonry repairs
   - structural improvements to the roof and ceiling system
   - removal of all stored materials and debris from all mechanical and electrical utility spaces in order to reduce the risk of fire and related hazards.
   - preservation of the 1970 addition to the Christian Education Building and the other contemporaneous changes to the exterior and to the stairwells, vestibule, and baptismal pool in the church.
2. Rehabilitation of the building’s systems and infrastructure to accommodate modern, code-compliant use:

- replacement and upgrade of all mechanical and electrical systems
- construction of a small, free-standing building behind the church to house mechanical and electrical equipment
- reconfiguration and redesign of the 1970 addition to the rear (south) side of the building as necessary to address accessibility and other functional issues

3. As an aid to interpretation, restoration of the historic character of the significant interior spaces as they appeared in 1968:

- restoration of the sanctuary, including re-creation of choir loft seating, return of original pulpit furniture, and re-creation of the historic architectural and painted finishes
- restoration of the Hill-Green-Lane pipe organ
- restoration and continued use of the Fellowship Hall for community activities
Administrative Data

LOCATIONAL DATA

Building Name: Ebenezer Baptist Church
Building Address: 407 Auburn Avenue, N. E.,
Atlanta, Georgia
LCS#: 90002

PROPOSED TREATMENT

The NPS’ general management plan and development concept plan for the Martin Luther King, Jr., Historic Site and Preservation District (1986) recognized that Ebenezer Baptist Church and the King birth home are the most important sites in the Park. As such, both structures are placed in the most-restrictive of NPS’ three preservation categories for the Park. In both cases, the objective is to fully preserve or restore the appearance of these buildings to the period of historical importance associated with Dr. King.

The management plan also states that proposed uses and treatment of all NPS owned or managed structures and sites will be in accordance with a series of park management objectives for protection of cultural resources and interpretation. These objectives include the development of working relationships with those agencies, organizations and individuals with whom cooperation is
essential in order to fulfill the established purposes of the park. These would, of course, include the congregation of Ebenezer Baptist Church.

The 1986 management objectives also include other statements that are applicable to the current considerations surrounding treatment and use of Ebenezer. These include establishment of barrier-free access; implementation of a program “that will enhance energy conservation”; minimization of interference between visitor activities and those of area residents; and inventory, documentation, evaluation, protection, and maintenance of cultural resources within the park boundaries to the fullest extent possible in a manner consistent with the park’s authorizing legislation, other legislative mandates, and NPS policies.

**RELATED STUDIES**


**CULTURAL RESOURCE DATA**


Periods of Significance: National significance as Martin Luther King, Jr.’s, boyhood church. King helped found the Southern Christian Leadership Council here in 1957 and was co-pastor from 1960 until his assassination in April 1968. His funeral was held from the church, which has since become a shrine to his memory.
Historical Background & Context

OVERVIEW

Organized in 1886, Ebenezer Baptist Church is neither the oldest nor the largest of Atlanta's great African-American churches; but, because of its associations with Dr. Martin Luther King, Jr., and the Civil Rights Movement, it is by far the best-known and most historically-significant of those churches. King, his father wrote, was "a son of the Baptist South, there'd never be any doubt about that," and, although he took a thoroughly modern approach to his Baptist faith, Ebenezer was one of the major influences on his choice of career and the way in which he conducted that career.[1]

Date of Erection

The cornerstone was probably laid in March 1914; basement completed and occupied in August 1914 (Atlanta Independent, 27 June, 29 August 1914). Construction resumed in June 1921 and completed early in 1922 (City of Atlanta Building Permit #1502).
Historical Background & Context

No architect has been identified for the original building, although some oral traditions credit Rev. A. D. Williams with the design. Edward C. Miller designed the 1955-1956 additions and alterations. Muldawer & Patterson in association with J. W. Robinson designed the addition to the front of the education building and alterations to the church itself in 1970.

<table>
<thead>
<tr>
<th>Date</th>
<th>Ownership</th>
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<tbody>
<tr>
<td>10 January 1913</td>
<td>407 Auburn Avenue, A. J. Dalbridge to Rev. A. D. Williams, bond for title (Fulton County Deed Book 350, p. 587).</td>
</tr>
<tr>
<td>5 February 1913</td>
<td>407 Auburn Avenue, Rev. A. D. Williams to Trustees of Ebenezer Baptist Church (Fulton County Deed Book 464, pp. 269-271).</td>
</tr>
<tr>
<td>12 June 1919</td>
<td>407 Auburn Avenue, A. J. Dalbridge to Trustees of Ebenezer Baptist Church. (Fulton County Deed Book 502, p. 575).</td>
</tr>
<tr>
<td>2 June 1947</td>
<td>21 Jackson Street, Mrs. Maggie Gaines to Ebenezer Baptist Church (Fulton County Deed Book 2233, p. 357).</td>
</tr>
<tr>
<td>7 July 1951</td>
<td>25 Jackson Street, F. S. Burch to Ebenezer Baptist Church (Fulton County Deed Book 2662, p. 577).</td>
</tr>
<tr>
<td>30 June 1952</td>
<td>28 Jackson, Annie Harris Tucker to Ebenezer Baptist Church (Fulton County Deed Book 2754, p. 643).</td>
</tr>
<tr>
<td>26 January 1955</td>
<td>413 Auburn Avenue, Bethel Baptist Church to Ebenezer Baptist Church (Bk 2964, p. 336; plat book 53, p. 14).</td>
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Primary contractor and labor for original building and pre-World War II alterations have been traditionally attributed to members of the congregation.


Robert Norwood Construction Company, Atlanta, 1970 addition and vestibule alterations and other modern alterations.

Stained glass: J. V. Llorens Stained Glass Studio, Atlanta, now in business in Decatur, Georgia, 1922, 1956, and other dates.

ORIGINS

There were no African-American churches in Atlanta prior to the Civil War but, in the years immediately after the War, at least four were organized: Big Bethel African Methodist Episcopal (1865), Friendship Baptist (1866), First Congregational (1867), and Wheat Street Baptist (1870). Others followed, especially Baptist churches, with Friendship on the west side of town and Wheat Street on the east side establishing a number of mission churches in the late nineteenth and early twentieth centuries as the city’s African-American population grew and flourished.
According to church tradition, Rev. John A. Parker, who was then a member of Wheat Street Baptist, organized Ebenezer Baptist Church "in the latter part of November 1886."[2] At that time, Wheat Street church was located at the corner of what are now Old Wheat St. and Fort St., a few blocks west of its present location. Ebenezer was probably organized to serve the new working-class neighborhood that had sprung up to the east along the railroad Belt Line in the late 1870s and 1880s.[3] "In a short time" after the church's organization, according to church history, the congregation boasted fifty members and was meeting in a "box-like structure" on Airline Street, a narrow street that parallels the Belt Line between Auburn and DeKalb Avenues.[4] Saunders'1892 bird's-eye map of Atlanta indicates a steepled church on the east side of Airline Street (originally Air-Line, after the Atlanta and Charlotte Air-Line Railroad), opposite its intersection with Old Wheat Street east of Randolph Street. Although Ebenezer is not listed in the city directories before 1900, there is no other church known to have existed on Airline during this period either, and it seems likely that the church shown on the map was the original Ebenezer Baptist Church.[5]

There is no record that the congregation ever held title to the Airline Street church, although it may have been held by one of the members. In any case, the site was heavily mortgaged, according to a later account, and the congregation may even have lost possession of the building by the time Parker died in 1894.[6]

**REV. A. D. WILLIAMS**

On 4 March 1894, Rev. Adam Daniel Williams was called to the pastorate of the struggling congregation, which by then had dwindled to around eighteen members and was meeting "in a small shack" on Airline Street.[7] Williams, who had moved to Atlanta from Greene County, Georgia, the previous year, proved to be a dynamic leader and, within a year, membership had grown to sixty-five. Over the next few years, he saw Ebenezer through an era of rapid growth that, by 1904, made it the second largest African-American congregation on the east side of Atlanta.[8]

Perhaps as early as 1897, the congregation was strong enough to buy a lot on McGruder Street where they may have built a church in 1897 or 1898.[9] The building could not have been large, however, and, with a membership of 120, the congregation bought "a beautiful, spacious structure, 40 x 80," at 176 Gilmer Street in December 1900.[10] The wood-framed building, which had been built in the 1870s for the white congregation of the Fifth Baptist Church, was purchased for $2500, "together with... all furniture in said church except or-
In the early 1900s, Jim Crow and segregation were being ever more-rigidly enforced within a milieu that was increasingly virulent in its attacks on African-Americans. Goaded especially by the racism of The Atlanta Georgian, one of the city’s three daily papers, and by the vicious race-baiting of the 1906 gubernatorial campaign, white Atlanta erupted into a three-day race riot in September 1906 that left at least a dozen black citizens dead and scores injured. As a result, in the years leading up to World War I, the city became increasingly segregated, and the old racially-integrated residential patterns soon disappeared, transforming old neighborhoods like the Old Fourth Ward into predominantly black communities within the space of a few years. In addition, the city’s black entrepreneurs, who were severely restricted in their options for business downtown, transformed Auburn Avenue into a “black Peachtree.” In many ways, the opening of the Odd Fellows Building in 1912 and its Auditorium in 1914 symbolized the beginning of the heyday of “Sweet Auburn.”

A NEW CHURCH

Ebenezer continued to grow as a congregation in the years leading up to World War I and, probably as part of the increasing segregation of Atlanta after 1906, they began searching for a new location away from downtown. Rev. Williams was active in real estate and the congregation appears to have considered several options for a new home. In September 1912, the congregation acquired a lot on the west side of Boulevard, just...
south of Auburn, apparently with the intent of constructing a church there.[13] However, a better location became available and, on 10 January 1913, Williams received bond for title to a lot at the southeast corner of Auburn Avenue and Jackson Street, which was to become Ebenezer’s permanent home.[14]

The seller of the Auburn Avenue lot was A. J. Dalbridge, an ex-slave and shoemaker who had become one of the larger property owners in Atlanta’s African-American community as early as 1890.[15] The purchase price for the property was $5,750, with terms being $1000 down and four annual payments beginning 10 April 1913.[16]

In February 1913, Ebenezer sold the Boulevard lot to the Odd Fellows and, in March, Rev. Williams conveyed the property on Auburn at Jackson to the church’s trustees.[17] Preparations for construction probably began about that time. A two-story, wood-framed house had been built on the lot in the 1890s when Auburn Avenue was still a primarily white residential thoroughfare, and the first order of business would have been its removal.[18]

In July 1913, Ebenezer announced plans for a "rally for the benefit of the new Twenty-five Thousand Dollar Church, which will be erected on their lot, corner Auburn and Jackson Streets. The combined seating capacity of the main auditorium and the gallery will aggregate twelve hundred and fifty.... Now with 750 substantial members, Ebenezer is going to erect a modern Church edifice that will be in keeping with the great city of Atlanta." The newspaper article announcing the rally went on to note that "few churches in the city have made strides more rapidly, nor have contributed more to the moral and intellectual growth of the city. Dr. Williams is an earnest, conscientious and well-informed minister whose influence in the city is acknowledged and appreciated.”[19]

However, as late as the fall of 1913, construction had not yet begun on the new site, and information collected at that time for the 1914 Atlanta City Directory still listed Ebenezer at the old Gilmer Street address. Nevertheless, on 10 November 1913, the trustees sold the old church building for $5000 and, by January 1914, were meeting in an old house at 444 Edgewood Avenue.[20]

Finally, at 2:00 PM, Monday, 17 March 1914, Ebenezer held public "ground breaking exercises" for the new building.[21] There is no date of installation on the corner stone, but it may have been laid around this time as well. The stone is thought to contain deeds, a membership list, and other documents related to the church's early history as well as a bottle of wine.[22] Noting that the church was founded in November 1886, the original inscription included the names of the church’s officers--J. W. Johnson, Chairman, H. G. Edwards, Vice-Chairman, P. O. Watson, Secretary, and P. Y. Veasey, Treasurer--and of its deacons--R. B. Hunter, G. W. Scott, George Dalton, Dock Hill, J. F. Harris, J. W. Walker, W. M. Moore, Rastus Kennedy, Samuel Martin, Jethro English, Sr., and L. M. Brantley. The inscription also instructed that "the Receptacle in this stone to be opened and contents read March 1939." The stone was laid by Smooth Ashlar York Rite Lodge, "F & A, A. Y. M. N. C.”[23]
In spite of Rev. Williams' repute as a successful fund-raiser, the congregation had considerable difficulty in supporting the construction and, by that summer, was still "struggling to get into the basement" of their new building.[24] In late June 1914, the Atlanta Independent reported that the congregation was still "appealing to the people for financial aid" in completing their building. The congregation was making, the report continued, "strenuous efforts to raise $2,000 by the second Sunday in July. Dr. Williams will for that purpose give a grand pit cooked barbecue" that was guaranteed to "eclipse any barbecue ever given here."[25]

Fund-raising must have been successful and, on 29 August 1914, the newspaper reported that "Ebenezer Baptist mem-
bership, their friends and admirers will worship in their own edifice tomorrow, Sunday, August 30th, inst. The basement has been fully and handsomely completed. It is beautifully equipped with pews, electric [sic] and such church fixtures as progressive Atlanta approves. The seating capacity [of the basement] covers 3,200 square feet and will easily seat six hundred... When they shall have completed their church in its entirety, they will have one of the most modern church buildings in the State."[26]

No plans for completion of the church were announced as the congregation occupied the newly-finished basement in 1914, probably because they still needed another $15,000 to complete the building. Ebenezer was not unusual in taking years to complete its building. Limited funding has forced many congregations, black and white, to build their churches in phases over a period of years. Even Wheat Street Baptist, which announced plans for their present building in 1922, was unable to complete it until 1939.

More importantly, however, Ebenezer faced the increasing turmoil and disruption in the black community as the "Great Migration" got underway during World War I. Brought on by the collapse of the farm economy under the onslaught of the boll weevil and by the generally wretched oppression and submarginal wages that most black Georgians were forced to endure, this migration drained away a half million Southern blacks seeking better job opportunities in the North and set back the nascent development of many African-American institutions, churches, and communities. As the war grew and cotton prices rose, the labor shortage became so acute that threats and intimidation were used by
white landowners and businessmen in a futile attempt to stem the tide; but it continued, nonetheless, with 50,000 leaving Georgia in 1916 alone.[27] Even Rev. Williams was tempted to leave the South and considered accepting a pastorate in Columbus, Ohio, in 1919.[28]

Ebenezer was only one of many churches that watched its congregation melt away in the late 1910s and early 1920s. Between 1918 and 1924, Ebenezer's membership declined from 900 to 280, a decline that some have interpreted as a sign of competition from younger preachers but which may have been more directly related to general out-migration.[29] Undoubtedly, shrinking membership severely curtailed the congregation's financial resources and was the main factor in delaying completion of the building.

In addition to the general out-migration during the period, Ebenezer's congregation must have suffered from Atlanta's "Great Fire" in May 1917. Beginning in a shop near Fort and Decatur Streets, three blocks southwest of the church, and whipped by high winds, the fire burned virtually unchecked northeastward along Hilliard, Jackson, and Boulevard before finally burning itself out against a line of dynamited houses on the north side of Ponce de Leon Avenue. Nineteen hundred families, representing five percent of the city's population, were left homeless, with the overcrowded black neighborhoods along Auburn Avenue and Old Wheat Street being especially hard hit. Ebenezer itself appears not to have been damaged in the fire, although the blocks immediately west and northwest of the church were totally destroyed.

In the fire's aftermath, the poor, black residents on the east side often could not afford to rebuild and, in any case, many took the opportunity to relocate to the new African-American residential district that was developing on the west side of Atlanta. With the demands that rebuilding from the fire must have put on the church's membership and with the inevitable loss of members that must also have occurred, it is not surprising that completion of the church was delayed even longer.[30]

The congregation may have made some plans to continue construction on the church while the community rebuilt itself in 1918.[31] That does not seem likely, however, since it was not until June 1919 that A. J. Dalbridge finally conveyed title of the property to Ebenezer, indicating that the original mortgage had been paid off, two years behind schedule.[32] Not until 4 June 1921 did Rev. Williams apply to the city for a permit to "build one stry & basement brick church" at an estimated cost of $30,000. No architect was listed on the permit and "day" (meaning day labor) was the only description of the builder.[33]

An additional cornerstone ceremony may have been held a week or so later, since the date of "June 12, 1921" has been added at the bottom of the original stone. Presumably, the congregation continued to use the basement for services while construction continued on the sanctuary. While several articles concerning Ebenezer's original construction appeared in the Atlanta Independent in 1913 and 1914, there is no mention of the building's completion in the 1921 or the 1922 papers. In November, the church secured a loan from the Standard Life Insurance Co. for $12,288 to help fi-
nance construction, with payments due each November 1922-1926.[34] Although the building permit was completed early in 1922 and the building probably occupied around that time, there is every indication that the building was only barely finished, lacking at least the stucco that was intended to finish the exterior of the basement.

Even with the building finished and occupied (at a total cost of $40,000, according to one source)[35], the diminished congregation struggled to keep it open, leading Rev. Williams to issue a public appeal for donations from the larger community to retire the $3,500 that the congregation still owed on the building in 1924. The appeal, which was issued to Rev. Williams’ “good friends, white and black without regard to denomination,” noted that Ebenezer’s membership consisted “most largely of working people who are employed by their white neighbors and their ability to contribute is limited by the salary they receive.”[36] How successful Williams was in this appeal has not been recorded.

It appears that Ebenezer’s membership continued to decline after 1924 until finally stabilizing around 200 on the eve of the Great Depression.[37] Among the few new members was Rev. Martin Luther King, Sr., who married the Williams’ daughter, Alberta, at Ebenezer on 25 November 1926. Taking up residence with the Williams at 501 Auburn Avenue, King continued to preach at churches in East Point, College Park, and elsewhere around Atlanta, although the center of his life remained Auburn Avenue. Three children were born to Rev. and Mrs. King—Christine in 1927; Martin Luther "M. L." King, Jr., in 1929; and Adam Daniel "A. D." King in 1931, all of whom were born at the Williams’ house at 501.

When Rev. Williams died of a heart attack on 21 March 1931, the congregation was devastated. From a struggling congregation meeting “in a shack” on Airline Street in 1894, Ebenezer had become one of the city’s great African-American churches. Now, with the membership sharply reduced by forces entirely out of its control, the prospect of finding a replacement for the beloved Rev. Williams must have seemed daunting.

REV. MARTIN LUTHER KING, SR.

Rev. King was not the congregation’s immediate choice for pastor. Some of the deacons felt that an older, more experienced man would be a more suitable replacement for Rev. Williams. In addition, King himself was serving as pastor at Traveler’s Rest Baptist Church, where his
wife wished him to remain. It was only after Mrs. Williams spoke on her son-in-law's behalf that the trustees finally offered Rev. King the pastorate in October 1931.[38]

Rev. King found the congregation on the verge of losing their building. Late in 1931, the realty company that held the mortgage on the church, which had an outstanding balance of $1,100, went bankrupt. The new mortgage holder was Atlanta Federal Savings Bank which, without notice to the congregation, abruptly padlocked the doors at Ebenezer. Only by the considerable negotiating skills of Rev. King was the congregation able to refinance their mortgage and reopen the church.[39]

Officially installed as pastor in April 1932, King continued much of Williams' earlier work as he quickly gained the congregation's love and respect. He established a building fund and, within a year was given a raise which made him one of the best-paid ministers among Atlanta's black congregations. The congregation had always been generous within its means, and Rev. King was a master at soliciting the dimes, quarters, and dollars that helped pay off the mortgage early in 1935, eighteen months ahead of schedule. At the same time, Rev. King continued Rev. Williams' leadership in providing aid to those in need, and much of the money that was raised was "poured back into the community" as the local economy deteriorated in the early 1930s. Besides providing food and clothing to those in need, Ebenezer ran a day-care center, bought and supplied medicines and, as King wrote in his autobiography, "tried to be an anchor as the storm rose."[40]

Rev. King's stature within the community grew throughout the 1930s. He was active in the local chapter of the NAACP, which his father-in-law had helped found...
in 1918, and in the Atlanta Missionary Baptist Association, of which he was elected moderator in October 1935. He was also a leader in many efforts to organize the African-American community and was elected president of the Atlanta Ministers Council, an interdenominational organization of ministers dedicated to fighting "the Negroes' battles along civic, political, and educational lines."[41]

As the economy improved somewhat in the late 1930s, the growing congregation at Ebenezer was able to make some improvements to the building before the outbreak of World War II. Whether or not these changes occurred as part of a single project has not been documented, but they included installation of carpeting, replacement of the pulpit furniture, and changing of the "usual hard Church benches to the present modern pews," a distinction that is difficult to understand today.[42] In addition, it is believed that the pink marble urns currently in the sanctuary were donated around this time by Mrs. Nannien W. Crawford, long-time member of Ebenezer, general director of Ebenezer's Baptist Training Union and secretary of the State Sunday School Convention in Georgia.[43]

While these changes escaped notice in the local papers, the "crack new," two-manual, Wurlitzer organ that was installed in the fall of 1940 did not. Mrs. King had continued the church choir begun by her mother, Jennie Celeste Williams, but had also organized a second choir in 1932 and, later, a third as well. In September 1937, she initiated the first in a series of annual musicals at the church, although she was no doubt hampered in their presentation by the old mechanical John Brown organ, which is thought to have been brought to the church from the Gilmer Street church. According to a contemporary newspaper account, the new Wurlitzer was "said to be the most modern type available... It can be reduced to a tone so soft that the average ear would be strained to hear it, and can be increased to a volume so great it will shake the edifice."[44]

Installed by Neal Davis of the L. J. Davis and Son Company, the organ was dedicated "before a house packed from floor to gallery" on Friday evening, 1 November 1940. "Bringing back the sainted memory of the late Dr. A. D. Williams," according to the newspaper, "Rev. King dedicated the organ in memory of Dr. Williams... [and] music lovers from throughout the city" heard a "thrilling program" under the direction of Mrs. King and L. B. Byron, the church organists. Leading off the program was Graham Jackson, the nationally-acclaimed musician and perennial favorite of Franklin Delano Roosevelt. Jackson "took the audience by surprise when he rendered a number depicting bombs falling in Europe, breaking it off with a piece in which one could still hear the praise of God." A variety of other musicians, including Byron and Mrs. King, performed as well, as did the choirs of Ebenezer.[45]

By World War II, Ebenezer was clearly recovering from the turmoil and hard times of the preceding twenty-five years and, as agitation for civil rights increased dramatically after the war, Ebenezer and other African-American churches, as they always had, often hosted rallies and meetings in support of the cause.[46] In November 1945, for example, Ebenezer
In March 1947, Ebenezer celebrated its 60th anniversary and the 15th anniversary of Dr. King's pastorate at the church.[47] The event program noted that the congregation had grown tremendously, from 600 in the early 1930s, to 2,400 by 1941, and 3,700 in 1947. One of the services at that celebration opened with a song by Dr. King's son, Martin Luther King, Jr., then a student at Morehouse College.[48]

**REV. MARTIN LUTHER KING, JR.**

On 25 February 1948, Martin Luther King, Jr., was ordained a Baptist minister and appointed associate pastor at Ebenezer. Although he was only nineteen years old and would not graduate from Morehouse until June, King, Jr., was already establishing his credentials as a minister, having offered the grave-side prayer at Morehouse College president Dr. John Hope's funeral the preceding February. That summer, King, Jr., preached several times at Ebenezer before leaving in September for Chester, Pennsylvania, where he enrolled at Crozer Theological Seminary.[49]

Each summer while he was at Crozer, King, Jr., returned to Atlanta and, serving as associate pastor, preached regularly at Ebenezer. In May 1951, he received his bachelor of divinity degree from Crozer, delivering the valedictory address at commencement. He also received the award given to the graduate who, "in the judgement of the faculty, has been the outstanding member of his class during his course at the seminary." That summer, back in Atlanta, he served not as "associate pastor" but as "pastor in charge" at Ebenezer.[50]

In the fall of 1951, King, Jr., enrolled at Boston University's School of Theology, where he continued his studies for two more years. As he had always done, however, he regularly returned to Atlanta, preaching at Ebenezer's sixty-fifth anniversary on 16 March 1952 and attending his parents' twenty-fifth anniversary celebration in November 1952. He also served as pastor-in-charge at Ebenezer 12 June - 7 September 1952 and, again, in the summer of 1953. He met Coretta Scott in Boston during this period and, in June 1953, they were married by Rev. King, Sr., at her parents' home near Marion, Alabama. Three days later, they were back in Atlanta, where Rev. King, Sr., baptized Mrs. Martin Luther King, Jr., in the old basement baptismal at Ebenezer. They spent the
summer with the elder Kings at 501 Auburn Avenue before returning to Boston where they completed their studies in the spring of 1954. That same year, the young King became pastor of Dexter Avenue Baptist Church in Montgomery, Alabama, and, in 1955, gained international attention as leader of the Montgomery Bus Boycott, one of the landmarks of the Civil Rights Movement.[51]

During this same period, the City of Atlanta was moving forward with plans for freeway construction and "urban renewal" that would remake the face of the city, Auburn Avenue, and the Old Fourth Ward. The Lochner Plan of 1946 laid out the proposed freeway system, which originally had called for demolition of much of the black business district at the western end of Auburn Avenue. The next year, the city began in earnest its efforts at "urban renewal," with the African-American neighborhoods on Atlanta's east side being a special focus of attention. Over the next ten or fifteen years, through both public and private efforts, most of the old residences along Auburn Avenue and Old Wheat Street west of Boulevard were removed, including all of those west and north of Ebenezer.

Ebenezer's congregation participated in this "renewal" when, in June 1947, they bought a small, wood-framed house on a 40' x 52' lot facing Jackson Street in the rear of the church.[52] Two years later, in July 1951, they bought the 46' x 107' lot and house next to the first on Jackson Street.[53] Then in June 1952, Ebenezer bought a third lot, on the west side of Jackson opposite the first two, and it is thought that all of these were soon cleared for parking lots.[54] In addition, street lights were at last installed by the city on Auburn Avenue from Ivy (now Peachtree Center Avenue) to Boulevard in 1950.[55]

With the face of the neighborhood beginning to undergo some significant changes in the early 1950s, Rev. King, Sr., and his congregation began planning major changes for Ebenezer as well. In January 1955, the trustees bought the 52' x 145' lot and 2-story house at 413 Auburn next door to the church, which had been the parsonage for Big Bethel. By the end of the year, they had cleared the lot for Ebenezer's new "Christian Education Building," which had been "a long-time dream" of Rev. King, Sr.[56] In November 1955, the church applied for a building permit to make 12,000 square
feet of additions to an "ordinary masonry" church at 407 Auburn, with the work valued at $169,000. The builder was Barge-Thompson Construction Co., a well-known local firm with offices at 136 Ellis Street and active in the construction industry since the 1920s.[57] The building permit did not list the architect, Edward C. Miller, nor was there any mention of the major renovation of the church itself that occurred at the same time.[58] Miller’s career has not been well documented but included some of the buildings on the Morehouse College campus.[59]

Construction went quickly and, on 27 May 1956, "the two-story beautiful and modern educational building" was dedicated with a sermon by “the dynamic Dr. M. L. King, Jr., of Montgomery, Alabama."[60] In addition to the "contemporary architecture" of the new building, the old sanctuary was remodeled and expanded to more or less its present condition. New features included a completely-reconstructed stage and choir loft, which were flanked by organ chambers for the new Hill Green Lane pipe organ that was installed at the same time. For the first time, too, the congregation would have a baptismal pool in the main sanctuary and, in the new circular opening above the baptistry, Llorens Stained Glass Company of Decatur installed a leaded panel of stained glass depicting Jesus at Gethsemane, one of the company’s most popular designs.[61]

The late 1950s saw Rev. King, Jr., "virtually commuting between Montgomery and Atlanta," as he led organization of the Southern Christian Leadership Council (SCLC) in 1957 and continued to lead the movement that he had helped create in Montgomery in 1955. By 1959, the strain had become too much for King and he resigned as pastor at Dexter Avenue in order to devote himself more completely to the SCLC. In addition, "Daddy" King had always wanted his son to work with him at Ebenezer, which he was finding more and more difficult to manage by himself. So, the younger Kings moved back to Atlanta where Dr. King, Jr., was named co-pastor with his father at Ebenezer.[62]

With his return to Atlanta early in 1960, Martin Luther King, Jr., solidified his position as leader of the Civil Rights Movement, traveling widely and frequently, preaching his message of non-violent resistance against the often-rabid forces of segregation. Ebenezer remained an open pulpit for King and from it he preached some of his most significant sermons, including one of his last, which he preached at Ebenezer on 4 February 1968 and in which he spoke of imagining his own death. Exactly two months later he was dead. [63]
King’s funeral was held on Tuesday, 9 April 1968, and was, according to Ralph David Abernathy, "the nearest thing in our history to a state funeral for a black."[64] Carried on national television, it began with a service at Ebenezer that was much delayed by the difficulties in seating the huge numbers of mourners who tried to press into the sanctuary. "Celebrities, fearful that they might disturb the decorum of the occasion," were forced to enter the church through the walkway from the second floor of the Educational Building and through the fire escapes at the rear of the building.[65] The body had lain in state in Sisters Chapel at Morehouse College, King’s alma mater, since Saturday, and there had been talk about having the funeral at a larger venue. "But this was his church, his father’s and his grandfather’s," Rev. King, Sr., explained later. "There he was baptized, and had grown up, and been imbued with the deep religious faith which had guided his life and informed his spirit; there he and his family had preached for three generations. Ebenezer was one of Martin’s great loves. It was only fitting that it should be the scene of his funeral."[66]

From Ebenezer, the coffin was placed on a mule-drawn farm wagon for the procession back to Morehouse, where another ceremony was held for even larger crowds. Finally, with people left fainting in the heat of an Atlanta spring, a motorized cortège carried the procession to South View Cemetery on Jonesboro Road in southeast Atlanta. There, King was laid to rest in a crypt next to his grandparents. The inscription on his tomb read: "Free at last, free at last, thank God Almighty, I’m free at last."

**KING MEMORIAL**

King’s assassination sparked riots across the country and further polarized an already divided black leadership in the civil rights movement. Stokely Carmichael, Floyd McKissick and others urged black militancy in the face of what seemed to be intransigent white opposition to the Civil Rights Movement and some pronounced the non-violent protest movement dead. Opposition to the war in Vietnam was exploding as well and the assassination of Robert F. Kennedy in June deepened the pall of violent confrontation that had descended over the country. Besides his personal grief over his son’s death, the senior Dr. King was overwhelmed by the responsibilities that he now shouldered alone at Ebenezer. So, on June 15, it was announced that his younger son, Rev. A. D. King, would be resigning as pastor at Zion Baptist Church in Louisville, Kentucky, so that he could return to Atlanta and take over his late brother’s position as associate pastor at Ebenezer and "to play an increased role in the SCLC."[67]

By that summer, too, a variety of efforts were underway to memorialize Dr. King, including designation of a historic district on Auburn Avenue. The city’s "Butler Street Urban Renewal Project" was well underway and, even before King’s death, large areas of the Old Fourth Ward had already been razed. By the spring of 1968, all of the buildings on Auburn between Jackson and Boulevard were gone except for Ebenezer and the small commercial structures at the southwest corner of Auburn and Boulevard. However, as early as August 1967, Mrs. King had met with Mayor Allen to urge that her husband’s birthplace be spared and, in the spring of 1968, Vice-Mayor Sam
Massell headed a committee that was working toward official designation of a historic district in the area. However, the concept of historic districts was relatively new at that time and, then as now, misconceptions abounded about possible restrictions on owners' use of their property. As a result, when Massell's plan was presented to the Board of Aldermen's Zoning Committee in August, it was turned down and not until 1974 was a National Register district designated on Auburn Avenue.[68]

Meanwhile, on June 26, the Martin Luther King, Jr., Memorial Center was incorporated by Dr. King's widow, Coretta Scott King, and a library established to begin collecting and archiving her late husband's papers, which were almost the only estate that he had left for his family. Over the rest of that year, Mrs. King completed her autobiography My Life With Martin Luther King, which was published the following spring, and was also directing development of ambitious plans for "a memorial of hope," which she announced just before the "first commemoration services" of King's birthday at Ebenezer on 15 January 1969.[69]

The King Memorial was to be built on two sites, according to Mrs. King's statements that day: one near Atlanta University and the other on Auburn Avenue. According to a newspaper report the next day, the AU site would include the Institute for Non-Violent Social Change, an institute for Afro-American Studies, a Museum of Afro-American Life and Culture, as well as the King library and archives. The second site, on Auburn Avenue, would include "a memorial park" in which King would be re-entombed, a Freedom Exhibition Hall, "and the restored birthplace will be nearby."[70] By the time that the International Circle of Friends of the Martin Luther King Memorial Center held its kickoff fund raiser for the Center, which Mrs. King had estimated would cost $25-40 million, the idea of "a chapel in Ebenezer" was also a part of the plan.[71]

The first celebration of King's birthday at Ebenezer drew a huge crowd that jammed the church and spilled out onto the sidewalk. Although that was a special occasion, the church continued to draw a large number of visitors who just wanted to see where King had preached.[72] As the Atlanta Daily World noted in July 1969, "Ebenezer Church will long be a mecca to those who would thrill at the sight of visiting one of the nation's great shrines."[73]

That fall, the Center acquired property at 671 Beckwith St., SW, and, on 21 October 1969, the Martin Luther King, Jr., Library was formally opened at that location. Staff had been hired by then, and over 1,500 books were already a part of the collection.[74] Fund raising that would allow implementation of the other parts of the Memorial plan was slow, however. Apparently at President Nixon's suggestion, negotiations had begun in the spring of 1969 seeking federal funding to support the Center; but, by fall, they had gone nowhere and were abandoned. "We felt that to get federal support for a memorial would have been a beautiful thing," Mrs. King stated at a press conference on 28 September 1969, "But President Nixon's attitude, his lack of real concern, suggests that we have not evolved from racist reflexes."[75]

Nevertheless, enough money was raised through Ebenezer and the SCLC, according to Rev. Abernathy's memoir, for the
Center to acquire some of the vacant land on Auburn Avenue next door to the church’s complex of buildings. Encompassing what is approximately the western third of the present King Center property, the property allowed the Center to begin the first phase of the Auburn Avenue component of the King Memorial, which was removal of Dr. King's tomb to Auburn Avenue.[76]

In the pre-dawn darkness of 13 January 1970, the King family and Rev. Abernathy watched as Dr. King's body was removed from its crypt in South View Cemetery.[77] After sealing the coffin, which had not been done in the confusion that surrounded the funeral, the body was re-interred on Auburn Avenue. It was, the Constitution reported the next day, “a first step toward building the Martin Luther King, Jr., Memorial Park. Permanent entombment will eventually take place in an area near the Ebenezer Church where King preached, which will contain the Memorial Center.”[78]

Surrounded by a white picket fence and located near where the present crypt is located, the new grave site was ready when the second annual commemoration of Dr. King's birthday was held at Ebenezer on Thursday, 15 January 1970. Nearly a thousand people crammed their way into the church for the service, which included remarks by Dr. Vincent Harding, acting director of the Martin Luther King Memorial Center, and Dr. Benjamin Mays, president emeritus at Morehouse and recently elected president of the Atlanta Board of Education. The church service was followed by a brief, graveside ceremony. In reporting the event, the Atlanta Constitution and the Atlanta Daily World both reported that the church, the crypt, and Dr. King's birthplace “are to all be parts of the Martin Luther King, Jr., Memorial Center.”[79]

On Saturday, January 17, another component of the Memorial Center was opened at 87 Chestnut St. NW near the Atlanta University campus. Called the Institute of the Black World, it was part of a new wave of programs and projects across the country that aimed to reinforce pride in African-American culture. Besides an open house at the Institute's headquarters, the program included "A Celebration of Blackness" which aimed “to recreate the experiences of black people from Africa to 1970 by way of the spoken word, song, dance, and musical instruments.”[80]

By that time, plans were well underway for major alterations to Ebenezer.[81] The architectural firm of Muldawer and Patterson was engaged for the work and
they, in turn, associated themselves with J. W. Robinson, who had remodeled the King's house on Sunset Avenue in 1966. Muldawer and his wife, Carol, were active in the civil rights movement and had become close friends with Andrew Young. As a result of that relationship, Muldawer had been engaged to design the Martin Luther King, Jr., Village, a mixed-use development on Logan Street S. E. for which ground was broken as part of the 1969 commemoration of Dr. King's birthday.[82]

In addition to his friendship with Young, Paul Muldawer had also established his reputation in Georgia's historic preservation movement, which was then in its formative years, when he developed the first set of design guidelines for new construction in Savannah's historic district in 1968. Thirty years later, those guidelines have been expanded and revised but the fundamental philosophy of compatible design criteria that he developed in 1968 remains intact. Using those criteria, Muldawer designed major additions to the church that were intended to "echo" but not compete with or overwhelm the historic building (which, of course, did not include the fourteen-year-old Christian Education Building).[83]

By June, the architects had completed plans that included several components, the most dramatic of which was the addition of a circular, memorial chapel in the parking lot at the rear of the church. Plans also called for construction of a new, two-story addition in front of the Christian Education Building and a connecting "hyphen" to the old church. In the church itself, plans called for partitioning and remodeling of the basement, presumably to provide meeting and office space for the Memorial Center; complete reconstruction of the stairwells and vestibule; enlargement of the baptismal pool; and a variety of other less-significant alterations and improvements to it and the Christian Education Building.[84]

The plans were too ambitious, however; and, by the summer of 1970, it was clear that fund raising was falling far short of expectations. While Morehouse College had received significant donations in King's memory, the Auburn Avenue component of the King Memorial Center faced greater challenges in attracting support. Part of the reason for this may have been the condition of the surrounding neighborhood where, even before King's death, "urban renewal" had cleared whole blocks, including most of the block of Auburn Avenue between Jackson and Boulevard. By 1970, disinvestment in the Old Fourth Ward, which had begun long before King's death, and "white flight" from the city, which had begun in earnest in the 1960s, had turned what was left of his neighborhood into a crime-ridden slum. Homes, stores, and even churches were burglarized, often at gunpoint, and there were frequent assaults on pedestrians throughout the
downtown area. On July 12, none other than the assistant pastor at Wheat Street Baptist was gunned down outside the rental office at Wheat Street Gardens at five o’clock in the afternoon.[85] It would be a long, uphill battle for those who had some vision for a historic district and a revitalization of the Old Fourth Ward.

So severe was the financial crisis at the Memorial Center that, in August, Mrs. King was forced to drastically reduce the staff at the King Library "due to a tenuous financial situation." The Daily World reported that the cutback in personnel "was made so that other projects, including the institute for non-violent social change and a memorial park surrounding her husband’s crypt, could be gotten off the ground."[86] A few days later, the Constitution reported more fully on the staff changes at the King Library Project and at the Institute for the Black World and noted that "the second component of the memorial center, still in the planning stages, will be located on Auburn Avenue, centered around Dr. King’s birthplace and Ebenezer Baptist Church, where he served with his father as co-pastor."[87] Mrs. King said, "We know that we need something like $10 to $20 million over a period of years to build the total complex." And, she added, "we may have to cut that back."[88]

By then, the final plans for Ebenezer had been approved by the city, but large components of the project had been deleted, including the new chapel and the remodeling of the basement. "No money," architect Robinson said simply, but noting that the church was also reluctant to give up what little parking it had for construction of the chapel.[89]

Still, the church had major issues that it needed to address, if it was going to fulfill even a part of its role in the memorial park, where King’s grave was already a point of pilgrimage. As Robinson remembered, "Ebenezer had a number of problems. First thing, they started holding all the activity for Dr. King there and they realized that the only connection [between the old church and the Education Building] was the skywalk." In addition, "a whole lot of visitors was coming in every Sunday because they wanted to see the church that he had preached at" and there were tremendous problems with "the very narrow stairs" that formed the church’s main entrance.[90]

In addition, Daddy King complained that during baptisms the congregation could not see the ceremony and the choir disliked the awkward access to the choir loft that required a temporary floor over the baptismal pool in order for them to pass back and forth to the doors at the rear of the loft.[91] These problems had been addressed in the original design in a small connecting structure between the old church and the circular chapel. So, in order to address these problems, the decision was made to go ahead with the
addition to the front of the Education Building, the remodeling of the stairwells and vestibule, and the expansion of the baptismal pool and halls at the rear of the church. A building permit was issued on August 18 and, a short time later, Robert Norwood Construction Co. began work on the project, which was valued at $68,000.[92]

The King Center continued its retrenchment for the next two years as Auburn Avenue became the primary focus for the King Memorial. On September 1, the King Memorial Center and the Institute for the Black World formally dissolved their ties after “it became clear to both the Center and the Institute that their interests and potential would be maximized by the Institute’s becoming a fully autonomous and independent operation.”[93]

In the face of practical realities, the King Center’s vision for the memorial continued to evolve as it regrouped and reorganized. On March 15, 1972, the Martin Luther King, Jr., Memorial Center was re-incorporated as the Martin Luther King, Jr., Center for Social Change, and Mrs. King had turned the Center’s full attention to the birth home block. J. W. Robinson was among those that began planning restoration of the birth home in 1972 and, the following year, work began there and in development of a master plan for the King Center. In November, Ebenezer conveyed title to the three-acre tract that it had acquired to the east of the church to the King Center and, although a dispute with the architects had stalled the project, over 4 million dollars had been raised for the Center by April 1974.[94] That same year, the long-sought historic district designation came to fruition with formal listing of the Martin Luther King, Jr., Historic District in the National Register of Historic Places.

Although Ebenezer remained a strong and vibrant congregation, the last years of Rev. King’s tenure were marked by tragedy. Barely a year after his eldest son’s assassination in Memphis, Rev. King’s younger son, A. D., died in an accidental drowning, which deprived him of his other son and of his right arm at Ebenezer. Then, on the last Sunday morning in June 1974, in the sanctuary at Ebenezer, Mrs. King, Sr., and Deacon Edward Boykin were shot to death by a deranged assassin while she was at the organ playing “The Lord’s Prayer.” Having lost both his sons, Rev. King, Sr., found the loss of his wife, especially in such a way, almost too much to bear and, not wanting “the church to decline under my leadership,” he tendered his resignation to the Board of Deacons that fall.[95] In early January 1975, Rev. King
baptized Ebenezer’s new minister, Rev. Joseph Lawrence Roberts, Jr., and, in August, formally retired as pastor at Ebenezer Baptist Church.[96]

**THE RECENT PAST**

In 1976-77, Ebenezer remodeled the basement bathrooms and some of the offices in the Education Building but, more important, the New York architectural firm of Bond & Ryder had finally completed construction of the permanent tomb, reflecting pool, colonnade, and "Chapel of All Faith" at the King Center. In addition, in October 1979, ground was finally broken for "Freedom Hall," which had been a feature of the Center’s plans from the very beginning.

In November 1984, Daddy King died and was laid to rest at South View. Rev. Roberts continued the "social action heritage" that had been created at Ebenezer by Dr. Williams and the Kings over the preceding decades.[97] Under his tenure, the growing congregation recognized the historical significance of Ebenezer Baptist Church, which they designated their "Heritage" sanctuary, and began planning for their new "Horizon" sanctuary, which opened across the street in 1999.

In April of 1996, the United States through the Department of the Interior and the National Park Service (NPS) secured a 50-year lease on the original building with an option to renew the lease for an additional 49 years.[98] The sanctuary of old Ebenezer Baptists Church continues to be a focus for King Day celebrations and other special occasions. In addition, the National Park Ser-
PART 1  DEVELOPMENTAL HISTORY

ENDNOTES


[2] The church cornerstone provides the organizational date and Parker’s name.


[5] The only notice of Ebenezer’s existence prior to the 1900 Atlanta City Directory is in the 1890 Directory, where Rev. John Parker, who resided at what was then 67 Howell Street, gave his occupation as “pastor, Ebenezer Bapt Ch.” The church itself had no listing.

[6] Ellington and “Rev. A. D. Williams,” Atlanta Independent, 2 April 1904, establishes location on Airline St. and that “there was no building at all.” The “Souvenir Program... 1947” states that Parker died in 1894 and that the congregation was behind in payments on their building.

[7] Account varies as to membership when Williams became pastor. “Rev. A. D. Williams, Atlanta Independent, 2 April 1904, and “Ebenezer Baptist Church’s Great Rally for New Church...” Atlanta Independent, 27 June 1914 set membership at 17. “Ebenezer Baptist Church,” Atlanta Independent, 12 July 1913, gives 18 members and mentions the “small shack” in which they were then meeting. A. B. Caldwell, ed., “Rev. A. D. Williams,” History of the American Negro and his Institutions, Georgia Edition. (Atlanta, 1917), states that there were only seven members. Later accounts, including Ellington, set the number of members in 1894 at 13. Caldwell also states that the congregation had “no church building at all.”


[9] Atlanta Independent, 2 April 1904, suggests that they moved to McGruder Street around 1897 and Ellington states that the congregation built a church on McGruder Street, “what is now known as Mt. Pleasant Church.” However, Fulton County Deed Book 148, pp. 304-305, dated 26 May 1899, gives purchase price for 50’ x 150’ lot as $550. Deed Book 145. p. 265, dated 20 June 1900, gives sale price of $600. Atlanta Independent, 27 June 1914, states that they “bought and sold a church on McGruder Street, worth about $1,000.” The existing Mt. Pleasant Church on McGruder Street appears to have been constructed after 1914, although an older building could be hidden beneath a later remodeling.

[10] Atlanta Independent, 2 April 1904, puts membership at 400 in that year; 12 July 1913 puts membership at 120 when they moved to Gilmer and Bell.


[12] Ellington; Atlanta Independent, 2 April 1904; Fulton County Deed Book 207, p. 119.


[20] Fulton County Deed Book 396, p. 117; Atlanta Independent, 17 Jan 1914, in an announcement of a “mass meeting” for proposed YMCA to be held at Ebenezer, “now on Edgewood avenue near Jackson street.” Modern histories say the building was located at 444 Edgewood, where a 1-story wood-framed house is shown in the 1911 Sanborn Fire Insurance Maps of Atlanta. The house was torn down by the 1920s for a commercial building.


[22] Interviews with Jethro English, Jr., and Christine King Farris.

[23] The Lodge that laid the stone has not been identified but was not the Prince Hall Lodge, according to the Lodge’s current Grand Master.


[30] Kuhn, et. al., Living Atlanta, p. 27.

[31] “A Worthy Cause,” Atlanta Independent, 28 February 1924, implies that construction may have resumed in 1918.


[33] City of Atlanta Building Permit #1502, on microfilm at Atlanta History Center.

[34] Fulton County Deed Book 456, p. 513.

Historical Background & Context


[37] Daddy King, p. 89.

[38] Daddy King, pp. 91-92.


[40] Daddy King, p. 89.

[41] Carson, p. 80.


[43] Interviews with Mr. and Mrs. Jethro English and Miss Lillian Watkins, who thought that the urns may actually have been solicited by Mrs. Crawford, who was a caterer, from one of her employers. The 1947 Anniversary Program includes a photograph and information about Mrs. Crawford.

[44] "Ebenezer Baptist Church Has New Pipe Organ," Atlanta Daily World, 28 October 1940. Interview with David Stills, organist at the church 1950-1973, believed that the John Brown organ had been used in the old Gilmer Street church.

[45] "Master Organ Is Dedicated At Ebenezer," Atlanta Daily World, 2 November 1940. There is no mention in the several newspaper articles of Dr. Benjamin Mays' reputed dedication of the organ at that time.


[47] "Souvenir Program, Sixtieth Anniversary of the Church and Fifteenth Anniversary of the Pastor, March 10-16, 1947."

[48] Carson, p. 86.


[52] Fulton County Deed Book 2233, p. 357.


[54] Fulton County Deed Book 2754, p. 643.


[57] City of Atlanta Building Permit #9461, microfilm, Atlanta Historical Society. Plans (#2589) for this work are listed on the permit and in the records of the city's Bureau of Buildings but cannot be located. Six rolls of microfilm (#19.3-19.8) were searched unsuccessfully and Gloria Russell, one of the Bureau's staff, attempted to find the plans in storage at City Hall East, again unsuccessfully. A single sheet of drawing for this project was located in the private collection of David Stills in May 2001.

[58] Atlanta Daily World articles on 26 and 29 May 1956 credit Miller with the design, as does David Stills, organist at the church between 1950 and 1973.

[59] Interview with David Stills. Plans for some of his work at Morehouse are on file at the city's Bureau of Buildings. Miller formed a partnership with Leon Allain in 1957 that lasted about ten years. According to architect J. W. Robinson, after Miller's death, his widow returned his drawings to his clients, so that there is no collection of his papers. Allain died on 22 June 2000.


[61] Interview with J. V. Llorens, Jr., whose father began the company in 1921. Unfortunately, the company, which is still in business in Decatur, discarded all of the company's old business records about 1995.


[63] Daddy King, pp. 314-315

[64] Abernathy, And the Walls Came Tumbling Down, p.456.


[66] Daddy King, p. 304.

[67] "Brother to Share Dr. King's Pulpit," Atlanta Constitution, 17 June 1968.


[72] Interview with J. W. Robinson.


[76] Abernathy, p. 465. An exhaustive search of the index to the records of Fulton County Deeds and Mortgages, 1885-1975, has not produced a deed for this transaction, which Rev. Abernathy's memoir indicates occurred before 1970. However, Ebenezer's conveyance (in two parts) of most of the present King Center site to the Center in November 1973 is recorded in Deed Book 6022, p. 312 and 319.
PART 1  DEVELOPMENTAL HISTORY


[81] Interview with Paul Muldawer.


[84] A complete set of these plans can be found on microfiche at the City of Atlanta’s Bureau of Buildings but neither Muldawer nor Robinson have any original copies of the plans or other documents relating to the 1970 alterations.


[87] “Prospects of King Center Shrunken by Tight Budget,” Atlanta Journal and Constitution, 16 August 1970.


[89] Paul Muldawer also remembers the congregation’s reluctance to build on their small parking lot.

[90] Interview with J. W. Robinson.

[91] Interview with J. W. Robinson. Paul Muldawer also remembers that the baptismal was altered to improve sight lines.

[92] City of Atlanta Building Permit, on microfilm at Atlanta History Center.

[93] “King Center and Black Institute Dissolve All Ties,” Atlanta Daily World, 8 September 1970.

[94] Fulton County Deed Book 6022, pp. 312, 319.

[95] Daddy King, p. 204.


### Chronology of Development & Use

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 11, 1913</td>
<td>Ebenezer Baptist Church acquires property. (Fulton County Deed Book 350, p. 587)</td>
</tr>
<tr>
<td>March 1914</td>
<td>Cornerstone laid. (Circumstantial evidence)</td>
</tr>
<tr>
<td>August 1914</td>
<td>Basement finished and occupied. (Atlanta Independent, 29 August 1914)</td>
</tr>
<tr>
<td>June 4, 1921</td>
<td>Building permit issued for completion of building. (City of Atlanta Building Permit #1502)</td>
</tr>
<tr>
<td>January 31, 1922</td>
<td>Building permit marked &quot;completed.&quot;</td>
</tr>
<tr>
<td>1925</td>
<td>New church appears on Sanborn Fire Insurance Maps.</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>late 1930s-before 1947</td>
<td>Cornerstone opened; installation of scored stucco on exterior; replacement of pews and pulpit furniture. (Circumstantial evidence, oral interviews, 1947 Anniversary Program)</td>
</tr>
<tr>
<td>November 2, 1940</td>
<td>New Wurlitzer organ dedicated; installed by Neal Davis of the L. J. Davis and Son Company, Atlanta. (Atlanta Daily World, 28-30 October, 2-3 November 1940).</td>
</tr>
<tr>
<td>January 26, 1955</td>
<td>Ebenezer Baptist Church buys 52' x 145' lot and house at 413 Auburn (Fulton County Deed Book 2964, p. 336; Plat Book 53, p. 14).</td>
</tr>
<tr>
<td>November 4, 1955</td>
<td>Building permit issued to make 12,000 s.f. additions to and, although not mentioned in the permit, to remodel the interior of the old church, which included major alterations to the sanctuary, the basement, the vestibule, and to the northwest tower stairwell. Cost, $150-169,000; builder, Barge-Thompson Const. Co., 136 Ellis St. (City of Atlanta Building Permit #9461)</td>
</tr>
<tr>
<td>October 17, 1956</td>
<td>Final building inspection</td>
</tr>
<tr>
<td>1958-1960</td>
<td>&quot;Installation of air-condition [sic] system&quot; (1962 church history)</td>
</tr>
<tr>
<td>August 18, 1970</td>
<td>Building permit issued for new, 1800 sq. ft., vestibule in front of Christian Education Building, alterations to both stairwells and vestibule in the original building, a 400 sq. ft. addition to the rear of the church and an enlarged baptismal pool. Valuation, $68,000; Architect, J. W. Robinson; Contractor, Norwood Construction Co., Atlanta. (City of Atlanta Building Permit #5195)</td>
</tr>
<tr>
<td>June 20, 1971</td>
<td>Building permit for additions marked &quot;completed.&quot;</td>
</tr>
</tbody>
</table>
### Part 1: Developmental History

**Ebenezer Baptist Church**

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>c. 1974</strong></td>
<td>Organ console replaced, woodwork painted white, pulpit furniture and choir loft seating replaced. (Oral interviews and &quot;Ebenezer Church Not Just A Shrine,&quot; Atlanta Journal-Constitution, 14 November 1978)</td>
</tr>
<tr>
<td><strong>after 1975</strong></td>
<td>Hill-Green-Lane pipe organ abandoned, partially dismantled and replaced by present Baldwin electronic organ. (Oral interviews with David Stills)</td>
</tr>
<tr>
<td><strong>November 18, 1976</strong></td>
<td>Building permit issued for addition of toilet in basement; builder Robert Norwood. (City of Atlanta Building Permit #6690)</td>
</tr>
<tr>
<td><strong>February 2, 1977</strong></td>
<td>Building permit for basement bathroom marked &quot;completed.&quot;</td>
</tr>
<tr>
<td><strong>c. 1980</strong></td>
<td>Vinyl floor covering installed beneath pews in auditorium.</td>
</tr>
<tr>
<td><strong>May 1980</strong></td>
<td>New vinyl tile floor and paneling in basement. (dedicatory plaque)</td>
</tr>
<tr>
<td><strong>1984</strong></td>
<td>Roof replaced</td>
</tr>
<tr>
<td><strong>c. 1993</strong></td>
<td>Pulpit furniture replaced</td>
</tr>
<tr>
<td><strong>1998-99</strong></td>
<td>Roof replaced; wooden louvers in tower openings and windows in third level of northeast tower removed and replaced</td>
</tr>
</tbody>
</table>
INITIAL CONSTRUCTION
1913-1922

The congregation acquired the lot at the southeast corner of Auburn and Jackson in February 1913. The purchase price was $5,750, which included a two-story, wood-framed house dating from the 1890s.[1] It is not known if the house was demolished or, as was often the case during the period, if it was simply relocated off the property. In any case, the natural slope of the land, which is generally from southeast to northwest, required excavation to a depth of around 4'-5' and a low retaining wall was necessary along the east and south sides of the original lot in order to create a full, day-light basement. Part of this retaining wall survives beneath later concrete curbs and slabs in the courtyard on the east side of the church.

For a variety of reasons, ground was not broken for the building until 17 March 1914, an event that attracted notice in the Atlanta Independent.[2] There is no date of installation on the corner stone, which was originally installed on the northwest corner of the building. It may have been laid around this time as well, since the inscription does call for opening of the stone in March 1939, which is a reasonable, 25-year interval from its presumed date of installation.

By the summer of 1914, the congregation was "still struggling" to get into the new basement and attempting to raise more funds to complete the building. Fund raising must have been successful and, on 29 August 1914, the Atlanta Independent reported that "Ebenezer Baptist membership, their friends and admirers will worship in their own edifice tomorrow, Sunday, August 30th, inst.

The basement has been fully and handsomely completed. It is beautifully equipped with pews, electric [sic] and such church fixtures as progressive Atlanta approves. The seating capacity [of the basement] covers 3,200 square feet and will easily seat six hundred... When they shall have completed their church in its entirety, they will have one of the most modern church buildings in the State."[3]

The newspaper account may have been somewhat enthusiastic in its assessment of the manner in which the basement was finished. The nature of the temporary roof that was installed in 1914 has not been documented but the plain, brick walls that are still visible on the east side of the building characterized the original appearance of all of the exterior walls of the basement. The primary criterion for the choice of this brick, which would also be used on the east and south walls of the main auditorium, was clearly cost and not appearance. This sort of "value engineering" is a characteristic of many historic buildings and found wherever a brick wall was intended only as a substrate for a finer finish material or where the wall would be part of a secondary elevation.[4]

Entrance to the basement was through a door from Jackson Street in the northernmost bay of the basement proper. There was also a door opening, which led to the furnace room, from Jackson Street near the rear of the building. It is not known if the now-closed opening near the center of the north wall of the basement was in use prior to completion of the vestibule in 1922.

Basement windows were all double-hung, wooden sash, glazed with a glass
that was striated to render it translucent but not transparent. Openings in the brick walls were created by shallow relieving arches; but the effect of a full Roman-arched opening was suggested by arched glazing openings within the upper sash of each window.

Presumably, given its construction date and the character of the existing floor, the basement had a concrete floor originally but there has been no coring of the floor or other type of investigation that can prove that was the case. It is assumed that the existing plastered walls and beaded, tongue-and-groove board ceiling--both characteristic of the period but now hidden beneath modern finishes--date to 1914.

The south end of the basement appears to have originally been partitioned into a furnace room, kitchen and at least one bathroom. An early feature of the basement was a raised platform for the pulpit and a baptismal pool that was constructed at the center of the south end in front of the furnace room. The side walls of the platform splayed inward toward the rear and walls were finished in the same beaded, tongue-and-groove boards that were used on the ceiling throughout the basement.

Beneath the wooden floor of the pulpit podium was the baptismal pool, a necessity in any Baptist church, since the denomination's most distinguishing article of faith is its interpretation of the rite of Baptism as requiring total immersion in water rather than the symbolic sprinkling of water that is characteristic of the Methodists and other denominations. Historically, and continuing until after World War II in many rural areas, the rite had ordinarily been accomplished at the nearest available creek, lake, or other body of water. For evident reasons, this was not always convenient for city churches and, with the advent of municipal water, the logistics of carrying out the rite were greatly simplified for the Baptists. While the indoor baptismal at Ebenezer would have seemed quite progressive at the time, its use required removal of the pulpit furniture and opening of a hatch or boards covering the top of the pool. The precise location of the pool and how it was filled and emptied have not been documented. The building was supplied with water from the municipal water system and at least one restroom in the southeast corner of the basement was also part of the church's original construction.

It is believed that Rev. Williams's study was originally located in the basement level of the northwest tower. It ceased to function in that capacity after a new study was completed under the choir loft at the south end of the auditorium in 1922. Another room, which was used for a variety of purposes, was located in the basement of the northeast tower as well, with both rooms accessed by doors off a corridor under what is now the south end of the vestibule. As the newspaper noted, the building was wired for electricity in 1914, which probably included the metal, goose-necked fixture that still survives over the original Jackson Street entrance. A similar fixture also appears above the front doors in early photographs.

Heating was probably limited to two coal-burning stoves, vented through small, square chimneys in the walls on either side of the building. The newspaper also mentioned that the basement had "pews" but these may have been
only simple wooden benches, since even the main auditorium did not have pews until the late 1930s. In addition, it is thought that the congregation moved the old John Brown pump organ from the old church and probably began using it in the basement of the new building.

Completion of the church was delayed by a variety of factors and not until 4 June 1921 did Rev. Williams apply to the city for a permit to “build one story & basement brick church” [sic]. The permit stated that the ground plan dimensions would be 50' x 104' and that construction cost was estimated at $30,000. No architect was listed on the permit and "day" (meaning day labor) was the only description of the builder.[7] Presumably, the congregation continued to use the basement for services while construction continued on the auditorium. Few particulars of this phase of construction have been documented but there appear to have been no major delays once construction resumed. Although some plans for the entire building may have been in place in 1914, they must not have been extensive, perhaps no more than a floor plan. There were almost certainly no detailed drawings and, in any case, execution of the plans was left up to the congregation's discretion. Much of the actual construction of the building is thought to have been done by church members, masons being particularly well-represented in the congregation.[8]

The wood-framed roof was decked with boards, set close together, and, according to the building permit, finished with a "composition" shingle. The dangers of wood-shingled roofs had long been known and, after the Great Fire in 1917, Atlanta was quick to require the use of composition or asphalt shingles on all new construction. Photographs show that hexagonal, "french" shingles provided the original roof-covering and were also used for subsequent re-roofing until the 1970s or 1980s. The color of the original shingles has not been identified but black or other dark-colored shingles appear to have been in place in the 1960s.

Stained glass windows were installed in 1921-22, by Llorens Stained Glass Company. Joseph V. Llorens, Sr., began the company in Atlanta in 1921 and, according to his son J. V. Llorens, Jr., the company installed all of the stained glass windows at Ebenezer.[9]

The building permit was marked completed in January 1922, but only after the congregation had borrowed an additional $12,288, presumably to finish the building. Oddly, however, there is no mention in the Atlanta Independent, the local black weekly, of the building's completion, perhaps because the congregation was unable to finish the building entirely. Early photographs of the church prior to World War II, show that the existing stucco had not yet been installed. Close examination of one of these photographs shows that the plane of the red-brick veneer on the upper parts of the building extends 1-2" beyond the plane of the unstuccoed basement walls. This suggests that stucco was originally intended for the basement walls but, probably due to a shortage of funds, was not actually completed until the late 1930s or early 1940s.

In addition, later accounts (1947) of Rev. King's replacement of "the usual hard Church benches" with "the present modern pews" and his introduction of carpeting into the building in the late 1930s or early 1940s suggests that the building
PART 1  DEVELOPMENTAL HISTORY

had not been fully furnished or decorated in 1922. The interior of the auditorium was mostly complete, however, with plastered brick walls, stained and varnished woodwork, oak flooring, and a stamped-steel ceiling.

One of the most prominent features of the original interior of the church was the great choir loft at the south end of the auditorium. Spanning the entire width of the auditorium and reached by stairs located at its east end, the loft rose over eight feet above the auditorium floor and created a paneled backdrop to the pulpit platform. A single, double-hung window, glazed with stained-glass panels, appeared in the rear wall on either side of the loft. The large circular opening that is located high on the south wall of the church was originally filled with amber-colored glass and, although partially intercepted by the ceiling and always hidden by the pipes of the organ, still cast light into the area behind the organ pipes.

The height of the choir loft above the auditorium floor made possible a series of spaces beneath the choir loft. Under the western end of the loft was the pastor's study, which could be entered by a door from the auditorium and may have had its own private washroom. Beneath the eastern end of the loft was the women's restroom and the stairs up to the choir loft. There was also reported to have been a conference room beneath the center portion of the choir loft along with a stairway to the basement.[10]

A small vestibule at the main Auburn Avenue entrance to the church connected through large uncased openings to the stairwells on the east and west sides that led up to the auditorium. A door on the original south wall of the vestibule led to a short flight of stairs to the basement.

The balcony at the rear of the auditorium, which could be entered at both ends from the stairwells, extended over the auditorium floor to a distance of around twelve feet and continued on a series of raised platforms to the north end of the church. The main floor of the auditorium did not, however, extend to the front of the building since the original church office was located between the tower stairwells and beneath the balcony. In addition to the present entrances at the north end of the auditorium beneath the balcony, a series of double doors also opened from a hall that crossed between the stairwells, office and auditorium and off which the door to the office was located.[11]

In both stairwells were wooden staircases that extended from the vestibule to the auditorium and balcony levels. Neither staircase continued to the third level of the towers, which is located above the upper balcony floor, and neither continued to the basement. A third wooden staircase is reported to have run from the south side of the vestibule to an opening near the center of the north wall of the basement. No physical evidence for these features has yet been located, but the plan of these stairs is shown on the 1956 drawings.[12]

The original exterior and interior doors in the building have been lost and only the front entrance doors are clearly visible in early photographs. The entrance doors were plain, wooden, 2-panel doors with large panes of striated or frosted glass in the upper panel. They are reported to have been mounted in pairs as folding doors.
A furnace room was an original feature of the basement, although equipment was not installed until 1921-1922. Located behind the basement stage, the room is serviced by a brick chimney that rises against the outside of the western end of the rear (south) wall of the building. The 1924 Sanborn maps indicate only that the building had a "furnace" but the character of the sheet-metal ducts, some of which are visible in early photographs of the basement, indicates that the furnace was a typical, gravity-flow system, most likely coal-fired, and with a series of registers and returns in the floor of the auditorium. Wood- or coal-burning stoves continued to heat the basement at least until the 1940s.

Construction work may have ruined the original brick sidewalks that were installed along Auburn Avenue in the 1890s. At least by 1924, the brick had been replaced with hexagonal, concrete pavers similar to those used all across the city after the early 1900s. The narrow "green way" between the sidewalk and the curb was a feature of most late nineteenth and early twentieth century residential streetscapes and this feature remained intact as the paving material of the sidewalks was being replaced. Two large, deciduous trees remained in the green way near the northeast corner of the church in the early 1920s.

EARLY ALTERATIONS  
**c. 1935-1947**

As noted in the historical overview, the 1920s and early 1930s were difficult times for the congregation and it was not until 1935 that the original debt on the building was retired. By then, "Daddy" King had rebuilt the congregation, which had dwindled from a high of over 900 in 1918 to as few as 200 on the eve of the Great Depression and, by the late 1930s, enough prosperity had returned to support a resumption of Ebenezer's building campaign.

The means by which Rev. King and the congregation funded these changes is not clear, although it is believed that many of the memorials on the stained glass windows were given through subscription to a building fund. The memorials consist of names painted on clear glass panels that were added to the face of the original leaded panels. These memorials were installed over a period of time, with three generations of memorials visible in as many varieties of painted script. The larger script of the earliest of these may date to the 1920s, but the latest and most numerous are the smaller, more uniform script that was used in the late 1930s or early 1940s.[13]

A number of changes have been identified from this period, most of which might be seen as completing the building that had been envisioned twenty years earlier. The most significant change on the exterior was installation of the scored stucco at the basement level. The stucco was installed by Samuel Martin, a mason and member of the congregation, and its installation finally brought the exterior of the building to a state of completion.[14] As part of that project, the cornerstone may have been opened, its contents viewed, and resealed. A record of the deeds, letters, and other artifacts viewed at that time has not been located.[15]

Changes were also made on the interior around this time, as the church went "from the usual hard Church benches to the present modern pews." It is also
thought that the original pulpit and chairs on the raised platform in front of the choir loft and the communion table on the auditorium floor below the pulpit were replaced around this time as well. Except for the newspaper’s comment quoted above, no historical documentation for the origin of these features has been located, although all of them had certainly been installed by the time the first known photograph of the auditorium was taken in the early or mid-1940s. The character of their detail, however, suggests that the pews and the pulpit furniture were installed in the mid- to-late 1930s, perhaps as late as World War II, but not in the 1920s. In addition, prior to 1947, the pink marble urns presently in the auditorium had been solicited by Mrs. Nannien W. Crawford, long-time member of Ebenezer, general director of Ebenezer’s Baptist Training Union and secretary of the State Sunday School Convention of Georgia.[16]

The best-documented alteration to the church occurred in the fall of 1940 when a “costly and attractive” Wurlitzer pipe organ, “the latest available,” replaced the old John Brown pipe organ which the congregation may have brought with them from the old Gilmer Street church and which eventually had been electrified. According to a contemporary report, the Wurlitzer organ featured 2,000 pipes, “ranging from 6 inches to 16 feet long with a band of 4 ‘C’ depths of tone” and included an “echo” chamber in the third level of the northwest tower at the rear of the auditorium. The console was so large and heavy that it could not be placed in the choir loft but had to be placed on the floor near the east end of the stage. Except for the echo pipes, which were located behind a grill on the west wall of the upper balcony, the pipes were placed to the rear of the choir loft and, with their gold-painted surfaces, provided a dramatic back-drop to the choir itself.[17]

ADDITIONS AND REMODELING 1955-1968

One of the most common changes that were made to early twentieth century Protestant church buildings was partitioning of the basement or, particularly in the mid-twentieth century, the addition of a separate classroom building or wing. In both cases, the spaces would be used by the church’s Sunday School, offices and other activities. The basement at Ebenezer had been partially partitioned for class rooms but Dr. King, Sr., was thinking about an addition by the early 1950s, if not before. At the same time, the old building, although refurbished in the late 1930s, had some basic problems that the congregation also needed to address. In January 1955, the congregation bought the 52’ x 145’ lot and 2-story house at 413 Auburn, next door to the church, apparently with the intent of constructing an addition to the church. The new “Christian Education Building” was designed by a local African-American architect, Edward C. Miller, and it is assumed that he also designed the changes that were made to the auditorium and vestibule at the same time. The existence of plans for the work was noted on the building permit but only one sheet of drawings has been located.(See Appendix E)

The work was apparently not phased; and, because the old church office between the stairwells at the rear (north end) of the auditorium was slated for removal, a temporary office was installed at the third level of the northeast
On the first floor of the new building was located a "spacious recreation room, a nursery, a beginner's room, primary rooms, a library, a counsel room for the pastor, a large clerical office [and] waiting room. On the second floor were "two large assembly rooms at each end of the hall for Junior and Intermediate departments respectively" and several smaller classrooms which housed adult classes and the Ushers' room. The pastor's study was also located on the second floor, near the skywalk, and was finished with "paneled walls of Philippine mahogany, ample built-in book case and an intercommunicating system which gives direct contact with the main auditorium, basement auditorium, nursery and clerical office." [21]

The church itself underwent major alterations and renovation. The most dramatic changes occurred in the main auditorium where the original choir loft and pulpit stage at the south end of the space were completely removed. A new wall was constructed about four feet inside the original rear (south) wall of the building and flanked by new, floor-to-ceiling organ chambers projecting further onto the floor of the auditorium. The new wall allowed creation of a small baptismal pool to replace the original pool under the basement stage. The new pool was decorated by a mural on the rear wall and by a wooden canopy over the partially-glassed opening on the front. [22]

The new organ chambers concealed most of the organ pipes, but several of the gold-painted pipes from the old Wurlitzer were used to decorate the front face of the chambers. Large, grilled openings open over the sides of the choir loft, where the pipes for a new Hill-
Green-Lane Pipe Organ were installed. Pink curtains were hung inside the grills at first but were subsequently removed when it was found that they dampened the organ's sound.[23]

The new walls were finished with plaster on wire lath and a wood-paneled wainscot constructed of sheets of Luan or Philippine mahogany paneling, though originally specified as oak. All of the new woodwork, including the organ chamber grilles, was stained and varnished while the original stained-and-varnished woodwork in the auditorium was painted to match the plaster walls, which were painted in a rose pink color.[24]

To replace the seating area lost by the new arrangement of the pulpit, choir loft, and organ chambers, the walls and corridor separating the old church office from the main auditorium were removed and a series of platforms constructed to continue the raked floor of the auditorium. Pews from the front of the auditorium were then relocated to this area. At the same time, the chairs that had been used for seating in the balcony and in the old choir loft were replaced by metal-framed, theater-style, wooden seats. The design of the seats in the balcony, which remain in place, differed somewhat from those in the choir loft, which have now been lost.[25]

The original light fixtures (1922) in the auditorium, which were hung from chains and were fitted with a mixture of "school-house" and pendant-style glass globes, were replaced by the existing recessed lighting in 1956. A three-dimensional, free-standing cross, lit from the inside, was mounted above the new baptismal canopy. On the exterior of the building, a blue, metal-framed, sign with "Ebenezer Baptist Church" announced in white neon was also installed above the main entrance.

According to the newspaper report of the remodeling in 1956, the vestibule was "enlarged and new entrance doors installed"; but the report failed to offer additional descriptive information and recent oral interviews have produced conflicting information about the precise nature of those changes. However, plans show that the vestibule was enlarged to its present configuration in 1956. To replace the original stairway from the vestibule to the basement, new stairs to the basement were created in the northeast tower and along the east side of the auditorium.

In addition to the new stairs, there were other changes to the basement in 1956. The old door opening from Jackson Street was replaced by a window and the interior staircase removed and; in the southwest corner of the fellowship hall, a new exit to Jackson Street was created. The original kitchen on the east side of the basement was replaced by a ladies’ lounge. The old furnace room door off Jackson Street was closed and a new kitchen created out of what may have originally been a coal storage area and/or janitor’s closet in the southwest corner of the basement. All of the original interior doors in the auditorium, balcony, basement and elsewhere were replaced by solid-core, flush doors in 1956. In addition, the old folding doors at the main entrance were replaced with the existing doors, sidelights, and transom at the same time.

Neither the new Christian Education Building nor the church itself were air-conditioned in 1956, although the fur-
nace in the old building may have been replaced at that time. By 1960, however, a central air-conditioning system had been installed for the auditorium.[26] In addition, the great crowds that often came to hear Martin Luther King, Jr., preach provoked a crackdown by the local fire marshal so that fire exits had to be added at the rear of the building. Finally, the auditorium was repainted once between 1956 and 1968 and the color scheme changed. The "rose-pink" walls from 1956 were repainted in a slightly different color (called "peach" in the paint study). At the same time, the original (1922) wainscot and other woodwork, which had been painted a slightly darker shade of "rose pink" in 1956, were repainted in a dark brown that blended with the stained-and-varnished woodwork of the choir loft.

ALTERATIONS AND ADDITIONS 1970-1975

The popularity of Ebenezer as a tourist attraction after Dr. King's death in 1968 was part of the reason that major alterations were made to the buildings in 1970.[27] The Atlanta architectural firm of Muldawer & Patterson (Paul Muldawer and James Patterson) in association with J. W. Robinson developed the plans, but they were apparently too ambitious for the church's budget. By the time construction started in August 1970, a proposed chapel addition at the rear of the church and redevelopment of the Fellowship Hall for classrooms had been deleted from the plans. The remainder of the work, valued at $68,000, was completed by Robert Norwood Construction Company of Atlanta by June 1971.[28]

The new vestibule that was built in front of the Education Building was the most significant change to the complex. It replaced the old International-Style facade of the Education Building with a new red-brick facade that was designed to echo the Late Gothic Revival detailing of the original church. This addition was also designed to provide a ground-level connection between the Education Building and the old church, which necessitated demolition of the east wall of the northeast tower of the church. In addition, the congregation had long complained of the difficulties in negotiating the old stairwells from the church's original vestibule to the main auditorium, particularly in providing handicapped accessibility and in carrying coffins up and down for funerals. As a result, the northeast tower staircase was completely redesigned, changing the three narrow flights of stairs between floors to the present two wide flights of stairs with a chair-lift. This eliminated the stairs from the church vestibule to the basement and so the northwest stairwell was also reconfigured to include the present stairway to the basement.[29]

Although the proposed circular chapel at the rear of the building was not constructed, a smaller addition was made that allowed for the construction of a larger baptismal pool that provided better lines of sight from the auditorium. It also provided an ambulatory between the two sides of the choir loft, eliminating the awkward earlier arrangement where passage was made on a temporary wooden cover over the baptismal pool.

In addition, the auditorium was probably redecorated at this time.[30] Redecoration included covering the original paneled wainscot down the sides of the auditorium with gypsum dry wall. Walls,
ceiling, and all of the wainscot, including the 1956 mahogany panels around the choir loft, were painted white as were the organ grills, baptismal canopy, and the paneling in front of the balcony. The existing spotlights may also have been added to the 1956 recessed lighting about this time.

In the early 1970s, the organ console was replaced and, by the mid-1970s, the theater-style seating in the choir loft had been replaced with Colonial-style pews with white end panels. The 1930s pulpit furniture was also replaced by a matching white-trimmed pulpit, communion table and chairs; and red seat cushions were installed on the auditorium pews. The 1930s pulpit furniture is now located in the Christian Education Building.

**ALTERATIONS AND ADDITIONS 1976-2000**

Some time after Mrs. King’s murder in 1974, a memorial fountain was installed in the connection between the northeast stairwell and the vestibule to the Christian Education Building. In 1976, the ladies’ room in the basement was expanded and both bathrooms were remodeled with suspended ceilings and new tile.[31] The work was done by Robert Norwood, who had completed the 1970 additions and alterations and who made minor alterations to the Christian Education Building in 1977.[32] In 1980, a new vinyl floor was installed in the basement and it was probably at this time that the basement walls were paneled and the old stage enclosed.[33]

In 1984, the church was reroofed, which included some alterations to the valleys around the towers. Within the last ten years, the 1970s pulpit furniture and choir loft pews were replaced by the existing furniture and a new church announcement board has been placed over the basement windows in the north face of the northwest tower. The original announcement board has been relocated to the east side of the front of the Christian Education Building. In addition, the stained-glass windows were covered with Plexiglas panels around 1990 and the roof was replaced again in 1998.[34]

The existing wood-patterned, vinyl floor covering under the pews in the auditorium appears to be modern, although its origins have not been documented. Its design and the degree of wear suggest that it dates to the 1970s or 1980s. Finally, after 1975, the Hill-Green-Lane pipe organ was replaced by the present Baldwin electronic organ. The abandoned pipes of the old organ remain in place and its console is reported to be in private hands.[35]
ENDNOTES


[4] Wheat Street Baptist Church and many of the nearby commercial buildings show a similar difference in materials on primary and secondary facades.

[5] Sarah Reed and the Englishes both recalled the original baptismal pool.


[7] City of Atlanta Building Permit #1502, on microfilm at Atlanta History Center.

[8] Interview with Jethro and Auretha English, long-time church members, on 5 August 1999. Mr. English's father, also named Jethro, was a member of the church's building committee when the auditorium was completed in 1921-1922.

[9] Unfortunately, Mr. Llorens, Jr., also stated that the company had destroyed all of its old records a few years ago. Attribution of the windows to Llorens was confirmed in an interview with Christine King Farris, sister of Martin Luther King, Jr.


[11] Interviews with Sarah Reed and Lillian Watkins, both of whom worked as church secretary for many years.

[12] Interviews with Watkins, Farris, Stills and Barnhardt mention flights of stairs from the vestibule to the basement. Top of basement door opening is visible in center of north wall of Fellowship Hall.

[13] Interview with Mr. and Mrs. Jethro English, Jr. Shortly after their marriage in 1937, they donated a memorial to his father, who was a member of the Board of Deacons when the building was constructed 1914-1922.

[14] Interviews with Mrs. Jethro English and Miss Lillian Watkins credited Samuel Martin with installing the stucco. Informants disagree on Johnson's "sponsorship."

[15] Several church members, including the Englishes, Miss Watkins, and Mrs. Farris confirmed that the cornerstone was opened, but none could remember when. It is possible that this occurred in March 1939, the opening date inscribed on the stone, but no mention of the stucco or cornerstone opening was found in the Atlanta Daily World during this period. The stucco appears first in the 1947 photograph of the church, where its apparently stained condition provides some support for the assumption that it was installed a few years earlier.

[16] Interview with Mr. and Mrs. Jethro English noted Crawford's donation of the urns; 1947 Program includes photograph and information about Crawford.


[18] Interview with David Stills.

[19] "New Christian Education Building at Ebenezer," Atlanta Daily World, 26 May 1956. Shirley Barnhardt, a member of the church, remembers that the sanctuary renovation had been completed by the time of her father's funeral in March 1956.


[21] Ibid.

[22] Ibid.


[24] Interview with David Stills.

[25] Mrs. English believed that the balcony seating was changed around 1956, although no other documentation for that change has been found. The style of the metal end panels suggest that the seats could have been installed some time earlier. A photograph of David Stills taken at the Hill-Green-Lane organ console in the late 1950s shows the seating installed in the choir loft in 1956 and it differs from that which remains in the balcony.

[26] See 1961 Anniversary Program, which mentions that "air-condition" had been installed 1958-1960. However, note that windows are open in the auditorium in the photographs from Dr. King's funeral in 1968.

[27] Interviews with Miss Lillian Watkins and Christine King Farris.

[28] City of Atlanta Building Permit #5195.

[29] The modern materials in the stairwells cover all evidence of the earlier details.

[30] See "Daddy" King, p. 200, which mentions that new organ was in place but not operational when his wife was murdered in June 1974.

[31] City of Atlanta Building Permit #6690 for 407 Auburn appears to document these changes.

[32] City of Atlanta Building Permit #0837 for 413 Auburn Avenue documents this change.

[33] A dedicatory plaque for this floor is located in the basement and dated May 1980.

[34] Interviews with Howard King, chairman of the church's building and grounds committee since around 1990, has confirmed these changes although there has been no documentation for precisely when they occurred.

[35] Interviews with David Stills.
Part 1 Developmental History

Physical Description

Ebenezer Baptist Church is a rectangular, masonry building, the basement of which was constructed in 1914 and the remainder in 1921-1922. A vernacular interpretation of the Late Gothic Revival of the early twentieth century, the building features load-bearing brick walls and a steeply-pitched, end-gabled roof with lower cross-gables at each end. Engaging and rising a few feet above the north-facing main gable are two, square, flat-roofed towers, each with corner merlons.

On the primary elevations (west and north), a reddish, face brick is used, laid in running bond; on secondary elevations, which include most of the east and south sides of the building, a brownish, common brick is used, laid in six-course, common bond. In addition, the primary facades are finished with scored stucco at the basement level and are decorated with corbeled string courses, window hoods, and recessed panels and niches at the upper levels.
The brick walls of the building include two-story, brick buttresses that divide the structure into nine bays each on the east and west elevations and three on the main (north) facade. Fenestration is accomplished through a variety of Gothic-arched and flat-topped openings, many of them glazed with panels of stained glass.

The interior includes an entrance vestibule with flanking stairwells in the towers, all of which have been remodeled in 1970. The main auditorium, which was remodeled in 1956 and again in the mid-1970s, is a large, rectangular space that features a raked floor and raised platforms for the pulpit and choir at the south end, and a full-width balcony at the north end. On either side of the choir loft, organ chambers (1956) engage the corners of the original auditorium space. The building also has a full, day-light basement which is partitioned at the south end into a variety of spaces, including a raised stage area.

The adjacent Christian Education Building was constructed in 1956 and is connected to the church by an elevated walkway (1956) near the south end of the building and by the modern vestibule (1970) at the north end. The historic "International Style" facade of the Christian Education Building was obliterated in 1970 when the existing vestibule and gift shop were added to the front of the Christian Education Building. The facade of this addition is brick and repeats the buttresses, blind niches, and belt courses of the original church building, to which it is connected by a corridor through the northeast tower. The hipped-roof, masonry addition that obscures much of the rear of the original church building was also constructed in 1970.

The outside dimensions of the building are 50'-1" x 113'-4", which includes the 9'-0" x 47'-7" addition (1970) at the rear of the building. Because of the sloping site, the height of the stuccoed base of the building varies from around 9'-6" at the northeast corner, 11' at the northwest corner, and 10' at the southwest corner. The ridge of the gable roof rises to a height of about 43' above the basement and as much as 53' above ground level in front of the building. Each of the two towers is about 17', east to west, and 19', north to south, with the merlon parapets set about 4'-8" above the ridge line of the roof.

The adjacent Christian Education Building (1956) is set 13' east of the original building but is connected to the original building by an elevated walkway (1956) near the rear and by the Education Building's front vestibule (1970).

Detail of brick wall on east side. At right are red face brick and stucco used on primary elevations; at left is common brick used on secondary elevations. (NPS, 2000)
EXTERIOR WALLS

The original basement walls (1914), which are most clearly visible in the courtyard on the east side of the building, were constructed of a dark, common brick, fairly uniform in size but varying in coloration, and set with a hard, greyish-tan mortar. A similar brick continues in the upper parts of the walls (1921-1922) on most of the east and south sides of the building, differing from the basement walls only in that the mortar is more nearly tan in color. The quality of the masonry work is utilitarian, with brick irregularly laid and finished with wide (½”+), struck joints.

In contrast, the primary elevations of the building, which include all of the west and north sides, the east side of the northeast tower, and the chimney and the west end of the south wall, are finished with a veneer of reddish, face brick, laid in running bond using a hard, tan-colored mortar. On primary elevations, the brick is more regular than on secondary elevations, with narrower joints (around 3/8”) neatly tooled, although there are rough edges where the numerous angled bricks that were required were shaped by hammer breaks rather than sawing. The exposed brick walls at the tops of the towers are finished with a smooth-finished, concrete coping.

The basement walls on the primary elevations (north and west) are stuccoed and scored to resemble large, stone blocks, approximately 14” x 28”, all of which have been painted grey in recent years. Although the stucco was not installed until the late 1930s or early 1940s, it must have been a feature of the original plans since the face of the brick veneer on the upper walls was installed in 1921-1922 to project about an inch beyond the plane of the basement walls.(110) The stucco has undergone some repairs in addition to alterations to original openings that occurred in 1956.

Two-story, brick buttresses, 26” wide and projecting about 13” from the plane of the walls, divide the building into nine bays each on the east and west elevations and four bays each on the north and south. On the north and west sides, the buttresses rise from a continuous, concrete plinth that provides a base for the stuccoed walls. The tower buttresses rise about two feet higher than the sidewall buttresses and both feature corbeled brick coping at the top.

Window and door openings are created by brick segmental arches except on the veneered facades where cast-iron lintels allow for some flat-topped openings. Basement level openings generally have granite sills, rough-faced on the sides, except where concrete has been used for later additions or alterations. In the upper parts of the building, a projecting, rowlock course forms a sill at each opening and there are also projecting, brick window hoods at the tops of the openings above the basement level.

Errors appear to have been made in laying out the building, perhaps as early as 1914, which led to a number of irregularities in the finished building. The errors began with construction of the basement and creation of the buttresses and three, unequally-sized bays across the front of the building. While the front doors are centered in the facade, they are not centered in the middle bay, due to the fact that the western bay was built a foot shorter than the eastern bay. When con-
Construction resumed on the upper part of the building, the trios of windows at the second and third levels in the center bay had to be centered in the bay and not the facade in order to minimize the design problems that were created by the misplaced buttresses. Because the placement of the ridge of the roof had to be centered between the equally-sized towers, the off-center placement of the openings in the center bay is readily apparent at the top of the gable. In addition, the openings in the western bay were aligned with the basement window which was centered in the too-short bay between the buttresses. This threw the center line of these openings, and of the opening in the north face of the northwest tower, a foot off center, an error most apparent in the placement of the louvered opening in the northwest tower.

Problems also arose with the placement and height of the cross gables on each side of the building. While the cross gables at the north end of the building were intended to be broader than those at the south, the heights of the gables are irregular, with the tops of those on the west side of the building approximately two feet lower than those on the east. In addition, the rear (south) gables are not aligned, the gable on the west side being placed slightly lower and 2'-6" closer to the rear wall than is the gable on the east side. Finally, there is a height difference of a few inches in the side walls (east and west) of the building. While these errors would not be noticed on the exterior, they are apparent on the interior where installation of the ceiling could do little to disguise the differences.

North Elevation: The north facade features the main entrance to the building, which is located in the middle bay of the stuccoed base. Pairs of arched windows appear in the flanking bays at the basement level and tall, narrow, Gothic-arched openings appear in the towers at each level. The taller openings at the top of the towers were filled with wooden louvers, except where 6/6, double-hung windows replaced the lower part of the louvers in the northeast tower in 1956. The center bay features a trio of rectangular openings set in a Palladian fashion at the main floor level and a large, three-part, Gothic-arched opening in the gable between the towers.
The walls between the buttresses above the stuccoed base are recessed slightly from the plane of the tower walls. Between the lower wall and the tower wall is a shallowly-corbeled belt course decorated with a series of recessed bricks that recall the more- elaborate cornice lines and bolder modeling of the Early Gothic Revival. Also on the lower walls of the towers are small, narrow, vertically-aligned brick recesses that evoke the arrow loops in medieval fortifications, with two located below and one above each of the Gothic-arched tower windows. The openings on the main level feature corbeled, brick window hoods and the lower belt course is continued as a sill for the windows in the center bay. As with most Late Gothic buildings, there is no corbeling at the cornice line of the gabled roof, which is finished with a simple 1" x 8" fascia and plain 1" x 3" cornice board. At the tops of the towers, a narrow belt course is corbeled slightly from the wall and, above that, a very low parapet wall with corner merlons. Parapet and merlons are capped with cast-concrete coping.

The cornerstone, which circumstantial evidence dates to 1914, is located at the northeast corner of this facade. It is marble and thought to contain a time capsule that was last opened around 1939. At the bottom of the stone, just left of center, the date "June 12, 1921" has been added to the original inscription. The existing church announcement board is placed over the two basement windows in the front of the northwest tower. Installed since 1980, it replaced a similar, but slightly smaller announcement board that was installed on the left side of the windows against the buttress. The original board was probably installed in the late 1930s or 1940s, though it does not appear in known photographs until 1947. It is now located on the front of the Christian Education Building. Both boards are metal-framed, lighted, and have a locking, glass door that can be opened to change the announcements.

Projecting from the wall just above the front doors is a neon sign announcing "Ebenezer Baptist Church." Installed around 1956, the sign features a metal base painted dark blue against which white neon tubing spells out the church's name. On the forward edge of the sign is painted "Custom Signs 426-4766."

**West Elevation:** The west elevation, which faces Jackson Street, continues much of the architectural detail found on the front of the building, including brick buttresses, belt courses, and window hoods. Blind openings with typical brick hoods flank the window in the north gable and also the lower window in the south gable. In the southernmost bay on this side, there was originally a door from the pastor's study, although it ap-
SERO
National Park Service

apparently never had steps to the ground. It was bricked up in 1956 but a smaller pair of blind openings remains high on that same wall. In addition, the rhythm of the windows is continued in slightly-recessed brick panels that appear in the walls beneath the window openings.

Near the center of this elevation, a small, square brick chimney, capped with metal, rises above the roof line from the wall below. Originally capped with a t-shaped, terra-cotta stack, this chimney provided a flue for a coal-burning stove in the basement.

The existing Jackson St. door was created in 1956 to replace the original entrance to the basement (1914), which can still be identified in the bay next to the northwest tower. Beneath the south gable, the pattern of the original furnace room door opening, which was also closed during the 1956 remodeling, can be seen in the scoring of the stucco. Note, too, the imprint of the original down spouts in the stucco surface behind the existing modern down spouts.

The mast for the building’s electrical service is located at the west end of the rear addition, with five runs of 3” conduit descending that wall before entering the 1970 addition a few feet above the ground. Nearby, at the corner of the original building, is an older metal mast with four brown porcelain insulators that may date to the 1920s. A metal, goose-neck electrical fixture, minus its shade and fittings, still extends above the original Jackson Street entrance, which is now a window near the north end of this side.

East Elevation: Most of the east elevation of the original building is obscured from view from the street by the 1970 addition to the front of the Christian Ed-
ucation Building. That addition also destroyed most of the east wall of the church below the northeast tower and also included removal of a pair of Gothic-arched, stained-glass windows similar to those that remain on the west side of the northwest tower.

The switch from the red brick veneer of the primary elevations to the coarser masonry of the secondary elevations occurs around the center of the north gable on this side. In addition, the differences in construction of openings is readily apparent in that gable, with an iron lintel creating a flat-topped opening in one window while a shallow, brick segmental arch typical of the openings in the basement and secondary elevations is used in the other.

In the southernmost bay on this side, a new door opening was created in 1956 and connected to the corridor next to the pastor’s study on the second floor of the Education Building by the present metal-framed, glass-enclosed, elevated walkway. Beneath it is a door into the basement, also created in 1956 to replace an original window opening in that location.

Near the north end of the east wall is a small area where a reddish mortar was used in laying the common brick. This indicates that red mortar, intended to match the red face brick (a fashionable combination in the late nineteenth and early twentieth centuries), was considered for the building rather than the color-contrasting mortar that was finally chosen and which was, by the 1920s, the more fashionable choice.

Just south of the center of this elevation, a small, square brick chimney, similar to the one on the west side of the building and also capped with metal, rises above the roof line from the wall below. It served another coal-burning stove in the basement.

**South Elevation:** Most of the original south elevation of the building has been obscured by the 1970 addition, although the original south gable of the church rises above the hipped roof of the addi-
Physical Description

The gable has the same simple fascia and rake mold found along the north gable but the only opening now visible is the large circular vent near the top of the gable wall. What appears to be the original wood frame remains in place but the glass or louvers that would have originally filled the opening have been replaced by Plexiglas and an aluminum vent. Against the western side of this wall, a chimney for the furnace room rises to the height of the roof ridge and is also an original feature of this elevation.

The original elevation included at least two windows at the basement level, which are still visible in the basement furnace room. At the main level on the south end of the building were two stained glass windows similar to those used under the large Gothic-arched windows in the cross gables. The Gothic windows were closed when the auditorium was remodeled in 1956.

FOUNDATION

The site, which slopes from southeast to northwest, was originally excavated to allow for a day-light basement. Drilling of the basement walls suggests that the below-grade footings and foundation are probably constructed of granite or other hard stone. A ledge that surrounds the interior of the basement walls about 4' above the basement floor appears to mark the top of the foundation.

STRUCTURAL SYSTEMS

Walls: The exterior walls of the original building (1914, 1921-22) are load-bearing masonry that appear to exhibit two methods of construction. The basement walls and the walls on secondary elevations are laid in a 6-course, common bond while the upper walls on the primary elevations are laid in a running bond, which indicates a veneered wall. The outside walls of the towers above the stairwells use structural clay tiles (approximately 5"x8"x12" with two hollow cores), but it has not yet been possible to determine the extent of the use of clay tiles elsewhere in the building.

A few of the interior walls are wood-framed, including the south wall of the vestibule, the choir loft and organ chamber walls, and all of the interior partitions at the south end of the basement except for the east and west walls of the furnace room, which are masonry, and the modern metal-and-glass curtain wall across the front of the stage.

Roof: The roof is framed with wood using rafters that are approximately 1-5/8" x 5" and are set on approximately 16" centers.

Ceilings and Floors: The ceiling structure of the auditorium is hung from six, steel, scissors trusses, built up with 2"x2", bolted, angle iron. Between the trusses are laid 2"x8" wooden ceiling joists, 24" on centers, running parallel to the side walls of the church. Note that the trusses may not be aligned with the masonry side-wall buttresses.

Original internal floor, ceiling and roof framing is wood. The main floor of the building rests on 1-3/4"x11", rough-sawn joists, spaced 15-16" on centers, running east and west, and supported by the side walls of the church, two rows of posts that run north and south in the basement, and the side walls of the furnace room at the rear of the basement.
Parts of this framing are visible where the original ceiling has been destroyed off the stairwell in the southeast corner of the basement. The wooden posts, which are square and have chamfered edges, remain in place except for four at the south end which have been replaced by metal posts. All posts are now boxed by plywood paneling. The nature of the framing that creates the raked floor of the auditorium has not been investigated but is most likely a conventional wooden system.

The historic floors throughout the basement and in the vestibule are all concrete slabs on grade as is the modern (1970) ground floor in the rear addition. The floors that were installed in 1970 in the second floor of the rear addition, in the ground floor of the towers, and in the stairwell landing in the northeast tower are reinforced concrete supported by steel I-beams.

**DOORS AND WINDOWS**

The main entrance into the building is through double doors (each 3'-0" x 6'-8") in the center of the basement level of the Auburn Avenue facade. Reached by two steps from the sidewalk, the opening is original (1914-1922) but the existing doors, which are wood, faced with planks of oak and hung with wrought-iron, strap hinges, date to 1956. Fixed, door-like panels in a similar style flank the doorway, and narrow, leaded panels of colored cathedral glass (also 1956) form a transom and sidelights for the opening. Similar glass is used in small rectangular openings in the upper part of each door.

Both of the historic door openings on the Jackson Street side of the building were closed in 1956. The present Jackson Street entrance into the basement was created prior to 1968 out of an original window opening in one of the rear bays on the west side of the building. It is now closed with a steel door, 3'-0" x 6'-8", in a metal frame and has a steep, temporary, wooden ramp installed to the sidewalk.

The auditorium originally had no entrance at the south end of the building but, prior to 1968, the openings (3'-0" x 6'-8") were created to provide emergency egress. The metal steps that were first installed at these openings were replaced when the rear addition was constructed in 1970. On the east side, the church has entrances at the basement level and at the skywalk from the second floor of the Christian Education Building, both created in 1956. Both doors are wood, 3'-0" x 7'-0", with three horizontal lights in the upper portion.
Fenestration includes a variety of sizes and types, including Gothic-arched and flat-topped openings. In the front (north) gable and in both of the cross-gables at the south end of the building, large Gothic-arched openings are fitted with a trio of wooden windows with double-hung sash glazed with leaded panels of stained glass. Smaller, Gothic-arched openings appear in the second level of the tower and in each of the cross gables at the north end of the building, also with wooden, double-hung sash and leaded panels of stained glass.

At the main level on the sides of the building, the openings are rectangular and filled with pairs of windows, each with fixed sash above smaller pivoting sash and glazed with leaded panels of stained glass.

The basement openings are filled with pairs of wooden, double-hung, 2/2 windows. The upper sash are rectangular but are constructed with arched glazing channels that give the openings the effect of being Roman-arched. Except in the base of the towers where sash are glazed with colored, opalescent glass, the basement sash are generally filled with a finely-ribbed, translucent glass, but some of the original glass has now been replaced with other varieties of translucent, textured glass.

On the east side of the building, concrete was used to infill the lower portion of the basement openings when the courtyard was created in 1956. The openings were further infilled when planters were installed between the courtyard and the basement wall in 1984. The planter has been recently emptied of plant material and dirt but the brick remains in the openings.
Except for the circular window above the choir loft on the interior, all of the leaded glass panels in the building use a similar design and materials that are characteristic of and presumed to date to the 1921-1922 completion of the structure. The basic geometric design of the windows is created by the lead lines and the use of contrasting colors to define borders and panels, but the windows are also decorated with stained-glass medallions and clusters of grapes and grape leaves that are painted and fired on the glass.

The medallions in the double windows on each side of the auditorium are decorated in a series of Biblical motifs that are also painted and fired on the glass. The series, which is the same on each side of the church, begins with a cross and anchor paired in the first and sixth windows and the Bible and Ten Commandments in the second and fifth windows. In between, a cluster of grapes and sheaf of wheat are paired in one opening and a cluster of lilies and the Greek characters alpha and omega in the other. In the center medallions of the Gothic-arched, triple windows in the south gables are painted portraits of Rev. A. D. Williams (in the west window) and of Rev. Martin Luther King, Sr. (in the east windows).

On the interior of the stained glass windows in the auditorium are clear panes of glass that have been added to the face of the panels in the pivoting sash. The panes, which are not fixed in place, are inscribed with memorials in painted script and are simply slid into three-sided leaded channels affixed to the face of the original panel of stained glass.

Llorens Stained Glass reports that they reputtied the leaded panels of stained glass in the 1950s and differences in the existing glass show that there have been some other repairs, including replacement of a few pieces of the original glass. The stained-glass windows were covered by the existing Plexiglas panels in the early 1990s, according to the church's present chairman of building and grounds.

Wood-framed screens are found at the basement windows and may have been an early, if not original, feature of the building, although the frames are now filled with open wire mesh.

**ROOF**

The uninsulated roof is wood-framed and has a solid deck of random-width boards. The roof extends across exposed rafter ends (which may be false), trimmed with a 3" cyma reversa, bed molding between the rafters. The existing, asphalt-shingle, roof covering is of modern de-
sign and was installed in 1998.

According to the building permits and the Sanborn maps, the original roof covering consisted of "composition" shingles. Historic photographs show that the original shingles were hexagonal, "French shingles," a type that was popular throughout the early twentieth century and which can still be found today. The earliest photograph of the church (c. 1924) shows metal finials at the peak of each gable on the west side of the building, but these had disappeared by 1947. The number of times that the building has been re-roofed has not been fully documented but hexagonal shingles were in place on the building at least through the 1960s.

The surface of the roof is penetrated by chimneys that rise from the outside walls on each side of the building. At the rear, the roof is penetrated by cast-iron vent stacks from the kitchen in the southwest corner of the basement and the bathrooms in the southeast corner. The character of the flashing in these areas has not been identified.

Indentations in the stucco behind down spouts at the basement level indicate that corrugated rectangular down spouts were a feature of the building when the stucco was installed. The 1924 photograph of the building indicates the use of ogee or style "K" metal gutters that were probably of galvanized steel, painted white. However, a 1956 photograph also shows the presence of a rectangular metal gutter and round downspouts on the east side of the building. Since both types of gutters were widely used throughout the early twentieth century (and ogee gutters remain popular today), it is impossible to say if both of these gutter types were used on the building at the same time. All of the historic gutters and downspouts were recently replaced with the existing galvanized ogee gutters and corrugated rectangular down spouts, painted brown.

There were alterations to the flashing of the front gable to the side towers around 1956. The added metal was presumably installed to prevent rainwater from washing down the front of the building, which must have been a problem even though the valleys are sloped to drain to the rear and behind the towers to down spouts along the northernmost side gables.

**INTERIOR FLOOR PLAN**

The main entrance into the church is through a street-level vestibule located between the towers at the north end of the building. The vestibule is flanked by stairwells in the towers that provide internal access between the basement, vestibule, main auditorium and balcony.

The basic floor plan of the main auditorium is rectangular with a balcony at the rear that extends between the towers to the front (north) wall of the church. The main floor of the auditorium was extended beneath the balcony when the original church office was relocated in 1955. At the south end of the auditorium, the original full-width choir loft was replaced in 1956 by the present choir loft, which is set between two organ chambers, and the pulpit platform, which projects on to the floor of the auditorium. Beneath the organ chambers and behind the baptismal are connecting passageways, including access to the el-
evated walkway on the east side of the building and the emergency exits in the rear addition (1970).

The basement includes one large rectangular space with smaller, ancillary spaces at the south end. The latter include a kitchen in the southwest corner, the furnace room in the center, and restrooms and a stairwell in the southeast corner. Between the kitchen and the restrooms is a wood-framed, elevated stage, now enclosed by a metal-framed and glass wall. At the north end of the basement, rooms that were originally located in the lower levels of the two towers were eliminated when the stairwells were reconfigured in 1970.

VESTIBULE AND STAIR TOWERS

The vestibule and stair towers have undergone numerous changes and, unlike other parts of the building, the changes have been so thorough that most evidence of earlier periods has been lost or totally obscured. As a result, a number of questions remain concerning the physical evolution of these spaces.

The first alteration occurred in 1955-56 when, according to newspaper reports, the vestibule was “expanded.” This included removal of the original (1922) basement stairs and partition wall on the south side of the original vestibule and construction of a new staircase to the basement along the south side of the northeast tower. To access the new stairs, a second opening was created in the south end of the east wall of the vestibule and there may have been alterations to the west wall as well. In addition, a new staircase was constructed to the temporary church office in the upper level of the northeast tower. The stairwell in the northwest tower may not have been altered at this time.

In 1970, the vestibule and stair towers reached their present configuration and appearance when the staircases in both towers were completely reconstructed and their rise in each tower reversed from counter-clockwise to clockwise. The east wall of the vestibule was mostly removed as was most of the east wall of the northeast tower so that the connection could be made to the new addition in front of the Education Building. A new opening also appears to have been added at the south end of the west wall and new stairs to the basement were created in the northwest tower.

Floor: The vestibule floor is concrete, possibly slab-on-grade, and set 2'-2" above the level of the Auburn Avenue sidewalk and 4'-10" above the below-grade basement floor. New floors were constructed in both towers in 1970. The original floor-covering in the vestibule was probably asphalt tile, as was used elsewhere in the building, but that has not been documented. The present floor covering in the vestibule is unglazed, 4"
x 8" terra cotta tile, which extends into the first level of the towers. Staircases landings are carpeted concrete.

**Walls:** Oral interviews indicate that the walls in the vestibule and, perhaps, in the stairwells were originally finished with a wood wainscot like that which was also used in the main auditorium. It was removed in 1956. Main walls throughout the vestibule and stairwells are plaster on masonry; mostly original except on the east and west walls of the vestibule where they were substantially replaced in 1970. Bannister walls in the stairwells are plaster on wire lath.

**Ceilings:** The original ceilings in the stairwells are 3-1/4" wide, wood, double-beaded, tongue-and-groove boards now hidden by suspended, acoustical-tile ceilings that were installed in 1970 or later. The ceiling in the vestibule was replaced in 1970. It is not clear if the "pre-cast, lightweight concrete plank" that was specified for the vestibule ceiling was actually installed but paint evidence suggests that the fire-rated wall specified for the south wall of the vestibule was not installed.

The original, beaded, tongue-and-groove ceilings in the stairwells remain in place along with the 3" cyma reversa bed mold with which they were trimmed, but these features are now hidden by modern acoustical-tile ceilings, suspended 3-4" below the original.

**Staircases:** The original staircases in the towers were wood-framed but details of their construction and finishes, including the bannisters, have not been documented. A wooden staircase was added to the temporary church office in the top level of the northeast tower in 1955 but it was removed along with the rest of the tower staircases in 1970.

The existing staircase in the northeast tower is reinforced concrete on a steel frame. The 1970 plans indicated that the contractor had the option of using steel or wood in the northwest stairwell but which was actually used has not been documented.

**Doors:** Interior openings off the vestibule are all simple and uncased. The large openings between the vestibule and northeast stairwell and between the northeast stairwell and the addition in front of the Education Building were both created in 1970 by the use of steel I-beams as headers for the openings. The evolution of the openings on the west side of the vestibule has not been documented.

**Miscellaneous:** Lighting is all modern, dating to 1970 or later. According to oral interviews, an Oasis water fountain (possibly two of them after 1956) was a feature of the vestibule. The wooden bench at the base of the stairs in the northwest tower was installed in 1970.

**Paint:** In 1956, the walls of the vestibules and stairwells were painted in a dual color scheme with pinkish-brown used on the lower portion of the walls and a peach color used on the upper walls. The ceilings were painted in a cream color. Windows and other woodwork were also painted in the pinkish-brown color. Evidence of this historic paint scheme survives in the pinkish-brown color. Evidence of this historic paint scheme survives in the pinkish-brown color. Evidence of this historic paint scheme survives in the pinkish-brown color. Evidence of this historic paint scheme survives in the pinkish-brown color.
TOWER ROOMS

The spaces at the third level of each of the towers were originally left unfinished and were, apparently, accessible only via hatches off each side of the balcony. During the course of the 1955-56 renovations, both spaces were adapted for new uses. In the northeast tower, a new staircase was constructed from the balcony landing to the top level of that tower; windows installed in the louvered openings; and the space finished for a temporary church office. A wood-framed, plaster ceiling was installed in the space and a wood-framed, plaster wall was erected on the west side of the space to create a stairwell and a small closet.

In the northwest tower, part of the space was partitioned into a chamber for the "echo" pipes of the new Hill-Green-Lane organ and the present access door was created at the west side of the top of the balcony. At the same time, a large, louvered opening was created on the west wall of the balcony to provide an opening for the sound from the echo organ.

During the 1970-71 renovations, the added staircase was removed and the office was abandoned, although the windows and interior finishes were left in place. At the same time, the louvered opening off the balcony was closed and the echo organ chamber was also abandoned, although the louver and pipes remain in place. During replacement of the louvers in the northeast tower in 1999, the ceiling of the old office (1956) was removed.

Floors: Floors in both spaces are wood-framed and finished with tongue-and-groove pine. In 1956, the floor in the office in the northeast tower was covered with 9"-square, red, asphalt tiles surrounded by a border of black tiles, 11" x 12".

Walls: Walls are unfinished in the northwest tower, showing a combination of brick and structural clay tile. Walls in the northeast tower were plastered in 1956.

Ceilings: A wood-framed ceiling was installed at 8' in the northeast tower in 1956. Finished with plaster or drywall, it has since been removed.

Miscellaneous: A fluorescent light fixture, installed in 1956, remains in the old office in the northeast tower.

Paint: In 1956, the walls of the vestibules and stairwells were painted in a dual color scheme with pinkish-brown used on the lower portion of the walls to a height of 60" and a peach color used on the upper walls. Evidence of this historic paint scheme survives in the northeast tower.
AUDITORIUM

The auditorium (or sanctuary as it has been recently called) underwent a major remodeling in 1955-56. The remodeling included replacement of the original choir loft (along with the rooms beneath it) with the present choir loft, organ chambers and baptismal. The work in 1955-56 also included removal of the original church office from beneath the balcony between the towers and expansion of the auditorium seating into that area. A stairway to the basement was also added along the east side near the south end of the auditorium. All of these changes are considered to be historically significant.

Additional changes occurred in 1970 and included enlargement of the door openings from the main floor into the tower stairwells. The renovations in 1970 may also have included installation of the drywall over the original wood wainscot. About 1974, the historic organ was also abandoned, although most of the pipes were left in place.

Floors: The original auditorium flooring—which is oak, presumably tongue-and-groove—is now covered by a combination of modern materials. In the aisles, the flooring is covered with red carpeting that has been installed over 1/4" plywood sheeting. The carpet continues on the pulpit platform. Parts or all of the carpeting have been replaced repeatedly since 1956. The flooring beneath the pews on the main floor and in the choir loft has been covered with modern (c. 1980) sheets of vinyl floor covering whose design imitates the appearance of wood flooring. The only original (1914-1922) flooring that remains exposed is the 3-1/4", tongue-and-groove, pine flooring that was used in the balcony, which has been painted brown.
**Walls:** Throughout the building, the masonry walls were originally plastered, except where a wood-paneled wainscot was originally used in the auditorium, the vestibule and, possibly, the stairwells as well. The paneling around the main floor consisted of 3/4", double-beaded, tongue-and-groove boards installed vertically on 3/4" furring attached to the masonry walls. The paneling was completely removed from the vestibule in 1956 and, in the auditorium, was covered with drywall by 1978 and, perhaps, as early as 1970. The wainscot is finished by a simple chair rail, some of which has been replaced at the north end of the auditorium, probably when the doors were enlarged in 1970. Note that the beaded board that is shown in the drawing of the wainscot on HABS sheet 13 is a section of tongue-and-groove board like that used on some of the ceilings and is not typical. The remainder of the chair rail uses a plain board with eased edges.

Most of the original plaster above the auditorium wainscot survives and is still visible, except at the south end where it is hidden behind the plaster-on-wire-lath walls of the 1956 organ chambers and baptismal. Around the 1956 choir loft and organ chambers, the lower walls are paneled with sheets of Philippine mahogany plywood finished with narrow strips of semi-circular molding. Painted white since the mid-1970s, this paneling was originally stained and varnished to match the earlier woodwork in the auditorium.

**Ceilings:** The ceiling of the auditorium is finished with die-stamped, steel, panels installed over a solid deck of 3/4" x 5-1/2" tongue-and-groove boards and painted. The field of the ceiling is set with square panels stamped with an octagonal design. While the design itself is repeated in 26" x 26" squares, the full metal panels may be as long as 96". The fields in the ceiling are surrounded by 4" molding, stamped with panels, and a wide filler strip with a stamped classical border and textured background. The ceiling is finished by a metal cornice stamped in a stylized acanthus-leaf design. (See HABS drawings, Sheet #14.)

**Doors:** Interior doors are wood, flush-style, veneered with Philippine mahogany which was originally stained and varnished. All of the doors have been painted, except for the inside face of the choir loft doors. Double doors, each 2'-6" x 6'-8", open from the stairwells to each aisle of the auditorium and from the stairwells to each side of the balcony. The balcony doors are mounted as swinging doors. Larger, single doors, 3'-0" x 7'-0", lead from each side of the auditorium beneath the organ chambers to the stairwells and corridors around the choir loft. A large metal grill closes an
opening which has been cut through the lower face of the door on the east side of the choir loft and provides ventilation for the HVAC equipment that is located under the east organ chamber. Except for the doors to the choir loft, the doors that open to the auditorium have small, square windows, glazed with a pane of clear glass.

**Hardware:** Original hardware (1914-1922) remaining in the building is limited. It includes the pivot-type sash latches at the double-hung windows in the basement and in the towers and the cupboard-type latches on the pivot windows in the auditorium. Double-hung windows have sash-counterweight pulleys and counterweights that are probably cast iron. Pivoting windows in the auditorium also have metal pivots and stay bars. Most of the existing door hardware dates to 1956, including the decorative steel hinges and door set used at the front door. However, the 1956 lock and its decorative escutcheon have been replaced by modern, aluminum "panic-bar" door openers. The swinging-door mechanism and handles at the balcony doors may date to 1956. Push plates and automatic door closers that were a part of the 1956 doors into the auditorium may have been replaced at some locations.

**Lighting:** Much of the existing recessed lighting in the auditorium ceiling dates to 1956, except for the spotlights which may have been installed at a later date. Inside the organ chamber in the southwest corner of the building is the gold-painted metal canopy, chain and socket for one of the auditorium's original (1922) ceiling-hung, electric light fixtures, although its glass globe is missing.

**Baptismal Pool:** The baptismal pool behind the choir loft was created in 1956 and expanded in 1970 to its existing configuration. The original pool had a temporary wood covering that allowed passage behind the choir loft when the baptismal was not in use. The means of descent into the original pool has not been identified. The wood canopy above the opening into the sanctuary dates to 1956 and is hung with red velvet drapery. A panel of plate glass closes the lower part of the opening so that the actual baptism could be better observed. The 1970 addition expanded the baptismal pool by creating an opening in the original south wall of the church.

On the rear wall of the baptismal is a painting that depicts the Jordan River. It is oil on 1/8" Masonite, 10' long and
about 4' high, mounted on wooden slats attached to the masonry wall. It is signed in the lower left corner: "Alice Mae Favre/787 Sunflower Rd./ Rochester, PA." The painting was originally installed on the rear of the 1956 baptismal pool and was moved to its present location in 1970. In that process, part of the original painting was evidently lost, since the clouds visible in the sky in the original painting are no longer present.

**Pews:** Most of the existing pews date to the 1930s. They are oak and are set in a central rank of fifteen, 19'-long pews with two side ranks of sixteen, 7'-long pews. During the 1956 remodeling, pews were probably taken from the front of the auditorium and, with some alterations, relocated to the expanded auditorium space beneath the rear of the balcony. Two pews are also set perpendicularly to the rest opposite the west end of the stage.

In the balcony, the existing theater-style seating was installed in 1956, replacing wooden chairs that had been used up until that time. The seating has cast-metal frames and contoured plywood bottoms and backs veneered in maple. (See HABS Sheet 13.) Similar seating in a different design was used for the remodeled choir loft in 1956 but it was replaced by the present Colonial-style pews around 1974.

The origin of the wooden bench in the main landing in the northwest tower has not been identified, although it may have been part of the church's original (1922) seating equipment.
Pulpit Furniture: The existing pulpit, trio of chairs and communion table are modern, having been acquired in the early 1990s. They replaced an earlier set of Colonial-style furniture that had replaced the historic furniture in the 1970s. The historic pulpit from which Dr. King preached and the contemporaneous chairs and communion table, all of which date to the 1930s, are now located on the second floor of the Christian Education Building.

Organs: The organs now on the floor of the auditorium are both modern, electronic organs, which replaced the pipe organ that was used through the early 1970s. However, most of the pipes for the Hill-Green-Lane pipe organ that was installed in 1956 remain in place in the organ chambers on either side of the choir loft and in the "echo" chamber on the west side of the balcony. The organ was "revoiced" in 1968 and the console replaced in 1974 before finally being removed. Note that the gold-painted pipes on the outside of the organ chambers were part of the 1940 Wurlitzer but were installed in their existing location as decoration in 1956. The grilled openings of the main organ chambers remain open but the opening to the echo chamber off the balcony is now closed, although its metal louver remains in place behind the plaster that now covers the opening.

Paint: (See Paint Study in Appendix D)

BASEMENT

Approximately two-thirds of the basement floor space is encompassed by the Fellowship Hall, which features a raised stage (now enclosed) at its south end. In the southeast corner of the basement are men’s and ladies' restrooms and a corridor that leads to stairs and an exit into the courtyard on the east side of the
PART 1 DEVELOPMENTAL HISTORY

Building. In the southwest corner of the basement is a kitchen and, between it and the men's room is a furnace room.

The basement, which was initially finished in 1914, was remodeled in 1956, when the kitchen was relocated, the stage reconstructed, and the rest rooms remodeled. A proposed plan to subdivide the Fellowship Hall into classrooms was never implemented but, in the late 1970s, most of the floor was remodeled.

Floors: Flooring in the basement is vinyl tile, installed in 1980, presumably over a concrete slab that may date to 1914. In some of the corridors at the south end of the building, there are older vinyl-asbestos tiles that probably date to 1956.

Walls: The original (1914) plaster walls are now hidden behind modern plywood paneling, except in the furnace room behind the stage. Original plaster was probably sand-finished and included curved plaster returns on each side of the window openings, similar to that which survives in the furnace room and at one of the basement windows in the northwest tower.

Ceilings: Double-beaded, tongue-and-groove boards, 3-1/4" wide, were originally used on the basement ceilings. These are now hidden by a modern (c. 1980), acoustical-tile ceiling suspended about 25" below the original wood ceiling. A 3" cyma reversa bed mold was used around the perimeter of the original ceiling. In the bathrooms, plaster-on-wire-lath ceilings (1956) are dropped below the original wood ceiling and are themselves now hidden above modern, acoustical-tile ceilings (c. 1978).

Doors: Basement doors are also flush-type doors, except on the modern wall across the stage where there is a metal-and-glass door. All wooden doors in the basement are painted. Two or three of the doors in the southeast side of the basement date to 1956 but the remainder were installed in 1970 or later.

Stairways: In the southeast corner of the building, there is a series of stairways that provides connections between the auditorium and the choir loft and baptismal pool and to the outside exits.

Ebenezer Baptist Church
HSR
from the auditorium and from the basement. Except for the concrete passageways and outside metal stairs in the 1970 addition, all stairways in the southeast corner of the building appear to be wood-framed with wooden treads and risers and date to 1956.

The narrow stairway that descends in two straight flights to the basement on the east side of the auditorium was added in 1956 to replace the original basement stairs that were removed from the southeast corner of the building at the same time. In 1970, the stairs were reconfigured to their current L-shaped plan.

Another wooden stairway is located beneath the wooden ramp that has been installed from the Jackson Street entrance down the west wall of the basement. The original door opening and stairs were created in 1956; the metal door that now fills the opening was probably installed in 1970 or later.

SITE

The original church property consisted of a single lot that fronted approximately 51.3' along the south side of Auburn Avenue and approximately 107.5' along the east side of Jackson Street. In the late 1940s, the church bought the two houses at 21 and 31 Jackson Street, immediately behind the church and, by the mid-1950s, had demolished these to create the parking lots behind the church. In 1955, the church bought the house at 413 Auburn, which was demolished for construction of the present Christian Education Building. In the 1970s, the church also acquired the lot at the northeast corner of Jackson Street and Jackson Place, which brought the church property to its present configuration. The current NPS lease of Ebenezer Baptist Church includes all of these parcels except for the footprint of the Christian Education Building and the parking lot on the east side of the complex. The leased site encompasses approximately 4.4 acres of land.

The site slopes gently from the southeast to the northwest and it appears that the original lot was generally leveled prior to construction of the building. This necessitated construction of a low retaining wall along the east side of the original building, perhaps originally continuing across the rear toward Jackson Street. The few courses of stone that are visible beneath the pavement on the west side of the courtyard between the church and the Christian Education Building are probably part of that original retaining wall.

Sidewalks: The site is bounded on both street sides by concrete sidewalks that extend from the granite curb at the street to the exterior wall of the building. There are two or three generations of concrete pavement in these sidewalks, all modern. The sidewalks were originally paved with brick but, by 1924, probably in conjunction with construction of the church, those on Auburn Avenue in front of the church had been replaced with hexagonal, concrete pavers. The brick sidewalk along Jackson Street was replaced with concrete in the 1930s or 1940s. Most of the concrete pavers on the Auburn Avenue sidewalk were probably replaced in the 1950s, perhaps in conjunction with construction of the Christian Education Building, but the concrete pavers in front of the church itself remained in place until after 1973.
Parts 1 Developmental History

Changes in the pavement along the Auburn Avenue sidewalk appear to document the original "green way" that separated the sidewalks from the street curb. Mature, deciduous trees appear in the green way in the 1924 photo but disappear before the 1940s. The Jackson Street sidewalk, which was slightly narrower than the Auburn Avenue sidewalk, appears to already have been paved from the curb to the building by 1924.

Electrical power poles were located near the northeast, northwest, and southwest corners of the church at least as early as the 1920s. By 1956, those at the corner of Auburn and Jackson had been removed and, in 2000, only the one at the rear of the church along Jackson Street remains in place. A U. S. Postal Service drop box has been located on a raised concrete base on the Auburn Avenue sidewalk near the northwest corner of the church since at least the mid-1950s. Its concrete pad remains evident but the box itself has been located a few feet east of its original location.

Because of its corner location, the church's surroundings have also included directional signage and there are also modern light poles. A municipal, pebble-aggregate, trash barrel is also located near the front of the church.

On the front of the building near the northwest corner, an inoperative water spigot and galvanized-steel pipe protrudes from the pavement a few inches from the building. Whether or not this feature has any historical significance as a public or semi-public water source is not known.

Courtyard: A small, concrete courtyard was created between the original building and the Christian Education Building in 1956. Built on top of the retaining wall for the original lot, the courtyard is separated from the church by a paved, ground-level gutter that runs along the side of the building. The gutter and the poured concrete that infills the lowest part of the original basement windows were probably installed along with the courtyard in 1956. In 1984, the basement windows were infilled further when brick planters were installed against the church and around the courtyard. The planter along the basement windows has now been emptied but the infill in the lower part of the window openings remains in place. Most of the remainder of the site is asphalt-paved for parking except for a narrow strip at the south end of the Education Building.

Parking Lots: The only vegetation on the site is found in the courtyard planters and across the rear of the Christian Education Building. None of it appears to include historic plant material or design.
The remainder of the site is paved with asphalt. On the east and south sides of the site, surface drainage directs rainwater to the adjacent streets. On the west side along Jackson Street, down spouts are connected to underground drain lines, two of which are terra-cotta and one modern PVC.

In the rear, the perimeter of the site behind both buildings is fenced with a high, chain-link fence and another chain-link fence, topped with razor wire, encloses the rear of both buildings. These apparently date to the 1970s but a series of metal post holes in the present parking lot still mark earlier metal fences. These earlier fences may have been installed in the 1950s, after the church acquired and cleared the two Jackson lots for parking, but did not enclose the lot at the northeast corner of Jackson Street and Jackson Place, which the church did not acquire until the 1970s.
Sources of Information

NPS Reports


Lawless, Lucy A. Martin Luther King, Jr., National Historic Site Cultural Landscape Report: Birth-Home Block. Cultural Resources Planning Division, Southeast Region, National Park Service.

Public Records


Maps and Plans

Saunders' "Bird's-Eye Map of Atlanta" (1892) at the Atlanta Historical Society. Documents the original church building on Airline Street along with the general appearance of the Old Fourth Ward at that time.
Sanborn Fire Insurance Maps, on microfilm at Georgia State University, 1911-1932. These document the buildings in the area, including Ebenezer Baptist Church as it was completed in 1922.

**No plans of the original construction** have been located. The City of Atlanta's Bureau of Buildings has a record of plans from 1956, but these have not been located in those files. A single sheet of drawings from 1956 exists in the collection of David Stills, former organist at Ebenezer. Plans from the 1970 renovation can be found on microfiche at the Bureau of Buildings, but no original drawings have been located.

**Periodicals**

Atlanta Constitution, Atlanta Journal, Atlanta Georgian, on microfilm at Atlanta-Fulton County Library. These papers were not researched extensively, since the white dailies did not typically carry much news pertaining to the city's African-American community.

Atlanta Daily World, Vol. 2 - Vol. 27, 1932 - 56. Atlanta, Ga., Rare Periodicals and Newspapers Collection, Atlanta-Fulton Public Library System--Auburn Avenue Research Library. Excellent documentation for the historic period after 1932, including extensive coverage of Wurlitzer installation in 1940 and remodeling and addition in 1955-1956.

Atlanta Independent: Official Organ of the Grand United Order of Odd Fellows & Knights of Pathos. Vol. 1, #27 - Vol. 27, #18, 23 Jan 1903 - 27 Dec 1928. Atlanta, Ga., Rare Periodicals and Newspapers Collection, Atlanta-Fulton Public Library SystemAuburn Avenue Research Library. Excellent documentation for initial construction-related activity in 1913-1914. Period of 1921-1922 was searched but little relevant documentation discovered.

The Blue Book of Southern Progress: Manufacturer's Record, 1909, 1911, 1922-45. No mention of Ebenezer is included in the available indices of these reports.

Ebony, Time, Newsweek, Life, and Look, Atlanta-Fulton County Public Library. Coverage of funeral of Dr. King in 1968 included numerous photographs, including some color images of interior of sanctuary.

APPENDIX

Books


Carson, Clayborn, ed. The Papers of Martin Luther King, Jr. University of California Press, 1992. This work includes a comprehensive chronology of Dr. King's life through 1956, including many details pertinent to Ebenezer. The papers themselves do not offer any direct information about Ebenezer.


Unpublished Sources


Three anniversary service programs (1924, 1947, and 1961) are especially useful in documenting the building's history. Original copies of these programs have not been located during the course of this study.

In addition to the photographs reprinted in the anniversary programs, other historic photographs have been useful, although original prints of these photographs have been difficult to locate. Exterior photographs of the church were included in the 1924 and 1947 programs and an undated photograph of the front entrance in the 1930s can be found in NPS files. Photographs of the exterior in 1956 and later and of the sanctuary in 1968 and later are numerous. The earliest image of the interior is included in the 1947 program. A rare view of the rear (north) end of the sanctuary on Easter 1962, an image of a banquet in the basement in the late 1930s, and an image of the basement stage in the early 1960s are also included in the NPS files. David Stills has a small collection of historic photographs that includes images of the Wurlitzer and of the Hill-Green-Lane organs and which also document the appearance of the 1956 choir loft seating. No historic photographs of the vestibule, stairwells, or other areas of the building have been located.

Videotape of Dr. King's funeral was obtained from NBC-News Archives in New York. The quality is not good but the video does document the historic color and other details of the sanctuary.

Oral Interviews

The current pastor, church secretary and several church members whose memories encompass the historic period were interviewed during the course of this study. Most helpful were those with Miss Lillian Watkins, who was Rev. King, Sr.’s secretary through his long tenure as pastor at the church; retired church organist David Stills, who grew up in the church and became church organist in the early 1950s; Mr. and Mrs. Jethro English, Jr., who also grew up in the church, with his father being a member of the original building committee in 1914; and Mrs. Shirley Barnhardt, a third-generation member of the church. A telephone interview with Mrs. Christine King Farris, Dr. King’s sister, was also extremely helpful, but additional interviews with her, Miss Watkins, Mr. Stills, the Englishes, and others are needed to confirm details about the building’s historical evolution and to provide additional information to support the NPS’s interpretive program for the site.
Introduction

This section of the historic structure report is intended to present and evaluate alternative treatments and uses for Ebenezer. The goal is to show how a plan for treatment and use can be implemented with minimal adverse affect to the historic church. The following sections outline issues surrounding the ongoing use of the building as well as legal requirements and other mandates that circumscribe treatment of the building. These are followed by an evaluation of the various treatment options—preservation, rehabilitation, and restoration—before describing in more detail the proposed ultimate treatment: general preservation of the exterior of the building and restoration of the sanctuary and basement.
Introduction
Requirements for Use

The evolution of Ebenezer Baptist Church from religious edifice to commemorative landmark began almost immediately after Dr. King’s death in 1968 and, by 1970, visitation for commemorative events as well as ordinary tourism had become a significant part of the site’s use. With creation of the Martin Luther King, Jr., National Historic Site in 1980, tourism continued to increase and, by the 1990s, plans were underway to construct a new church across the street. With its completion in 1999, the congregation negotiated the present 50-year lease (with an option to renew for 49 years) giving the National Park Service (NPS) “exclusive occupancy and use” of the historic church, now referred to as the “Heritage Sanctuary,” to distinguish it from the new “Horizon Sanctuary” across the street. The lease, which includes part of the surrounding site, states that this use “shall also include, but is not limited to, the right to rehabilitate and maintain” the church and “to administer and interpret” it as part of the Martin Luther King, Jr., National Historic Site.
Although not a part of the lease agreement or of the Park’s General Management Plan, there has also been a desire on the part of the congregation and NPS staff to maintain a “living” church that continues to function as it has in the past. As a result, special use permits are issued for use of the sanctuary for special events, including King Day commemorative services each January. In addition, the congregation continues to use the old basement stage for its gift-shop inventory and to use the old kitchen to prepare meals for the homeless after Sunday Services.

Although this multiplicity of uses may be difficult to schedule, there is no inherent conflict between them and the Park’s major objective, which is to preserve, maintain, and interpret the site for the American people. And, since it is difficult to imagine circumstances under which its traditional uses would be abandoned and the building given over only to daytime tours (like the birth home), plans for treatment of Ebenezer must address issues of active use. Rest rooms will have to be present somewhere in the building as will code-compliant kitchen facilities. Finally, continued use of the church for large meetings and services is assumed and treatment options will have to address modern life-safety and other code requirements for places of assembly.
Requirements for Treatment

The enabling legislation for creation of the Martin Luther King, Jr., Historic Site in 1980 stated that the Secretary of the Interior “is authorized to take only such actions within and upon the grounds of the Ebenezer Baptist Church as will directly support appropriate public visitation to and within the church in accordance with the purposes of the Act, or which will assist in the maintenance or preservation of those portions of said church which are directly related to the purposes of this Act.”

The NPS’ development concept plan (which is no longer a valid document) and its General Management Plan for the Martin Luther King, Jr., Historic Site and Preservation District (1986) recognized that Ebenezer Baptist Church and the King Birth Home are the most important sites in the Park. As such, both structures are placed in the most-restrictive of NPS’ three preservation categories for the Park. In both cases, the objective is to fully preserve or restore the appearance of these buildings to the period of historical importance associated with Dr. King. The management plan also states that proposed uses
and treatment of all NPS owned or managed structures and sites will be in accordance with a series of park management objectives for protection of cultural resources and interpretation. These objectives include the development of working relationships with those agencies, organizations and individuals with whom cooperation is essential in order to fulfill the established purposes of the park. These would, of course, include the congregation of Ebenezer Baptist Church.

The 1986 management objectives also include other statements that are applicable to the current considerations surrounding treatment and use of Ebenezer. These include establishment of barrier-free access; implementation of a program "that will enhance energy conservation"; minimization of interference between visitor activities and those of area residents; and inventory, documentation, evaluation, protection, and maintenance of cultural resources within the park boundaries to the fullest extent possible in a manner consistent with the park’s authorizing legislation, other legislative mandates, and NPS policies.

The NPS lease of the site states that "the Sanctuary" of the church "will be renovated in accordance with the Secretary of the Interior’s Standards for Historic Preservation" (i.e., The Secretary of the Interior’s Standards for the Treatment of Historic Properties, 1995 edition). In addition to the NPS’s own internal review of any treatment of Ebenezer, the Park’s enabling legislation specifies that "plans for the construction, exterior renovation, or demolition of any structure" in the Park is subject to the Atlanta Urban Design Commission’s "review and comment." A cooperative agreement be-

between the Commission and the NPS has formally established procedures for AUDC review of NPS proposals for treatment of Ebenezer.

The City of Atlanta currently uses the 1997 Edition of the Life Safety Code and the 1994 edition of the Standard Building Code, with the Life Safety Code taking precedence. Numerous violations of these codes have been noted in Lord, Aeck, & Sargent’s condition assessment report, most of them related to the building’s ageing mechanical and electrical systems. A comprehensive assessment of the site’s compliance with modern building codes is also included in their report.

Occupancy of the building is classified as "unsprinklered existing assembly" with a total occupant load for the entire building calculated at 1,011. However, the requirements for adequate means of emergency egress cannot now be met for this number of people, with the configuration of the stairways and the vestibule being the principal source of concern.

Requirements for accessibility mandated by the Americans With Disabilities Act (ADA) and Official Code of Georgia Annotated: Title 30 Chapter 3, are not met in the existing building. Although previous attempts have been made to make the building more accessible, these are not compliant with current codes, with the principal difficulty being the variety of floor levels that are encountered in the building. Lord, Aeck, & Sargent’s report provides a complete analysis of the problem and several alternatives that can be considered.

Ebenezer has not been declared a "Landmark Museum Building" under the
State’s revised building code (House Bill 839, As Amended by House Bill 368, 4 April 1985). Designation would allow additional flexibility in interpreting and implementing the specifics of modern building code and life safety requirements and could be useful in preserving the building’s historic character.
In the broadest sense, three alternative approaches to the treatment of Ebenezer Baptist Church can be identified: preservation, rehabilitation, and restoration. Each of these approaches is fundamentally different and each has a different impact on the existing historic building.

The first alternative, preservation, would seek simply to repair existing material and maintain the existing character of the building, making those repairs and alterations that are necessary (1) to secure the building and its contents against further deterioration, (2) to eliminate threats to life safety, and (3) to make improvements to the building's fire detection system. A preservation approach would maximize the amount of existing historic material that can be retained and would require the least investment of Park resources.

This approach would also leave in place features that have, in some places, dramatically altered the character of the building as it existed during Dr. King's lifetime. Because of that, the NPS's ability to interpret the building
during that period would remain somewhat compromised. A preservation approach which seeks strictly to preserve the status quo would also not be able to meet NPS policy management objectives in terms of energy efficiency and handicapped accessibility.

The primary facades of Ebenezer are mostly intact and well-preserved but the rear and east sides were altered by additions in 1970. The rear addition obscures historic window and door openings on the church; but, since the rear is a secondary elevation, that change may be less significant to the interpretation of Ebenezer.

While the rear addition may be of minor importance, the 1970 addition to the front of the Christian Education Building is clearly a major alteration to Ebenezer. However, the lease of Ebenezer does not include the footprint of the Education building or of its 1970 addition and, therefore, treatment options for those areas would be premature. Nevertheless, because of the addition's impact on the historic church, the options ought to at least be mentioned at this time.

To preserve the front addition, of course, eliminates the possibility of reconstructing the front of the Education Building as Dr. King knew it. However, it should be recognized that, by the time Dr. King died, nearly all of the historic buildings on both sides of Auburn Avenue between Jackson and Boulevard had been razed for "urban renewal." Preservation of the existing building would respect Ebenezer's role in the earliest efforts to create a King Memorial on Auburn Avenue, which began within months of the assassination. While the changes that occurred to the building in 1970 are too close in time, perhaps, for a full assessment of their historical significance, they have now been a part of Ebenezer for more than a generation and their associations with the beginnings of the King Center can not be dismissed lightly. Even if Ebenezer were restored to its appearance before 1970, it would do little to help interpretation of a vanished historic setting. At this late date, such a restoration of the exterior hardly seems worth the effort, especially since there is an excellent photographic record of the exterior of the building as it appeared from 1956-1968.

Preservation of the interior appearance of Ebenezer is more problematical, since the series of ad hoc changes that began in 1970 have dramatically altered the historic character. This is especially regretful in the sanctuary where most visitors expect to see it as it was during Dr. King's lifetime--most go away without being disabused of that notion. And, while the exterior changes can be easily interpreted through a single photograph, those on the interior do not lend themselves to easy interpretation.

The second alternative, rehabilitation, would subsume the concerns of the first but would also seek to make improvements and/or alterations that would increase the building's utility to Park visitors and others that use the building. These would include improvements in accessibility for the disabled and replacement of building systems and/or equipment that may be antiquated but which are not hazardous to the building, its contents, or its occupants. Since this approach would focus on the building's function and not its design, the building's existing character and features would be mostly preserved.
Energy efficiency and accessibility would naturally be addressed in an approach that included rehabilitation as a goal. However, such an approach would also be somewhat more intrusive on the building’s existing condition and some additional loss of existing historic material might be expected, especially if functionality becomes the only consideration. In any case, a rehabilitation approach alone would do little to improve the Park’s ability to accurately interpret the building during Dr. King’s lifetime.

The third alternative, restoration, would seek to return the building to its historic appearance in the past, presumably 1968. This would necessitate removal of the 1970s additions and elimination of other alterations that have occurred both inside and outside the building since 1968. It would also include those concerns outlined in the first approach. Restoration is often an attractive goal for the treatment of landmarks like Ebenezer; and, in several instances, restoration of lost or obscured features is eminently feasible and recommended. In particular, the historic appearance of the interior of the auditorium is well-documented and most of the historic interior finishes remain intact. Restoration of the basement would also require little conjecture about details; but could only be considered if the congregation is willing to alter their use to accommodate restored conditions. Presumably, too, the basement would be open for interpretation to visitors; otherwise, there is no point in restoration.

However, the changes that were made to the stairwells and vestibules in 1970 were so thorough that returning them to their appearance before that time would be a treatment that was more reconstruction than restoration. Too, building investigation, historical research, and oral interviews with church members and others have failed to document all of the details necessary for reconstruction of these areas without resorting to a significant amount of conjecture. Even if these areas can be documented, a full restoration approach would seriously reduce the building’s compliance with building and life-safety codes (the changes to the stairwells and vestibule in 1970 were meant, in part, to correct or mitigate code violations that existed at that time). Reduction of visitors to comply with code requirements for the restored conditions in the stairwells and vestibule would probably eliminate the possibility of continuing to use the building for church services, King Day celebrations, and other such events. Full restoration of the stairwells and vestibule would also render useless the connection to the 1970 vestibule at the front of the Christian Education Building. Since the Government’s lease stops at the east wall of the original stairwell, any changes to the stairwell that affect use of that connection must be carefully considered. The relationship of these areas to the issues raised above concerning the exterior also should be considered.

Likewise, removal of the rear addition and restoration of the original baptistmal pool would seriously affect continuing use of the pool and the choir, since part of the function of the rear addition is to provide a proper ambulatory at the rear of the choir loft. In addition, a restored baptistmal, while possible, would do no more than bring the mural over the pool four feet closer to the sanctuary and, at the same time, reduce the congregation’s ability to see any baptism that might occur. Since the velvet curtains beneath the historic baptistmal canopy
were generally kept closed, it might be found that removal of the rear addition and restoration of the baptismal are of little utility to interpretation of Dr. King's church.
In essence, the ultimate treatment of Ebenezer Baptist Church should (1) preserve and maintain the existing, historically-significant features and materials of the building; (2) rehabilitate the building's systems to comply with modern building, life safety, and accessibility codes; and (3) restore some of the significant features that have been lost to unsympathetic modern additions or alterations. In any case, the main concerns should always be focused on (1) repairing and maintaining those existing features that contribute to the building's historic character, and (2) slowing the rate at which those existing historic materials are lost.

This plan is predicated on preservation and maintenance of the 1970 addition to the front of the Christian Education Building and the contemporaneous changes to the vestibule and stairwells in the original church. Not only does this addition relate well to the King Center, which occupies the rest of the block, but its associations with the genesis of the Center also make it an important part of the history of the building and the district. In addition,
reconstruction of the original stairwells would significantly reduce code compliance relative to means of egress. This would likely necessitate severe curtailment of the building's use or major intervention into the building's historic fabric in other areas to create additional means of egress. Furthermore, were the decision made to reconstruct the stairwells and vestibule, adequate documentation to support such a treatment has not been located. Since it is quite possible that no one ever took a photograph of these areas and because they are only dimly remembered, adequate documentation may never be forthcoming.

This plan envisions restoration of the sanctuary and basement to their appearance prior to the alterations of the 1970s. In both cases, nearly all of the original finishes remain intact beneath modern drywall (1970) and plywood (1980) and little, if any, conjecture will be required to recreate the appearance of these spaces, including their architectural features, colors, furnishings, and decoration. However, compromises will be necessary in treatment of the double doors at the rear (north end) of the sanctuary, which replaced single doors in 1970, and the door at the rear (north end) of the basement, which was relocated from the east end of that wall when the staircases were reconfigured in 1970. Because of the problems with egress, these doors will probably have to be maintained. Since the doors themselves differ little from those that they replaced, appropriate painting can bridge the gap between historical authenticity and modern use and code requirements.

**Exterior:** The highest priority on the exterior is insuring that the building and its contents are protected from further deterioration. Since the roof has only recently been replaced and the gutters are in good working order, the most pressing concern will be halting water penetration from the concrete gutter along the east side of the building and around window and door frames on all sides. Reconstruction of the wooden louvers in the tower openings is now complete and included replacement of the historic double-hung windows in the northeast tower. Deterioration of the exterior woodwork, including window frames and trim, should be repaired (little replacement should be necessary). Cleaning and minor repairs should be done to the stained glass as the Plexiglas panels on the exterior are removed for repainting and reset or replaced. The yellowed Plexiglas in the circular opening in the south gable and the metal vent in the same opening should be repaired or replaced in kind, if necessary. The wood-framed screens at the basement windows should be repaired, rescreened, and replaced as necessary. Some minor repointing of the masonry and replacement of the missing concrete plinth along the Jackson Street sidewalk would complete critical exterior repairs.

The neon sign above the front entrance should be restored to working order. Although not critical to the building's preservation or interpretation (since most tourism occurs during daylight hours), this lighted sign is a notable feature along Auburn Avenue, in much the same way as the recently-restored neon cross and "Jesus Saves" sign on the steeple of Big Bethel. The church's historic announcement board, which was relocated in the early 1990s, should also be repaired and returned to its original location in the western bay of the Auburn Avenue facade.
Finally, the existing, new roof covering is not entirely appropriate in its design or coloration. Historic photographs indicate that hexagonal, "French-style," shingles, black or dark grey, would be the appropriate roof-covering.

**Interior:** Some of the most critical needs on the interior are simple improvements in housekeeping and routine maintenance. Closets, crawlspace and other spaces throughout the building, including the attic, are littered with boxes, paper and other debris that may represent a significant fire hazard.

The condition of the existing electrical system is poor and is a serious hazard to the building, its contents, and its occupants. The HVAC systems are also in poor condition, with most equipment long past its useful life. The building has a fire/smoke detection and security system that is quite limited and inadequate to meet the needs of a National Historic Landmark. Fire suppression equipment is limited to the kitchen stove. The building's mechanical and electrical systems will need almost total replacement and systems for fire detection and suppression should be installed throughout the building. Rest rooms are also in poor condition and should be thoroughly renovated or replaced.

Plaster is spalling at several locations throughout the building and paint is beginning to peel from the metal ceiling in the sanctuary. Plaster repair and repainting should also include restoration of the historic colors wherever possible. The modern, vinyl floor covering under the pews in the auditorium is badly worn and should be removed. This would allow repair and refinishing of the historic wood floors.

Restoration of the sanctuary should include exposure and repair of the wood wainscot and trim, much of which remains in place; replication of the historic colors and finishes on walls, ceilings, and woodwork; and restoration of the Hill-Green-Lane pipe organ, parts of which remain in the building and elsewhere. It should also include replacement of the existing choir loft pews with theater-style seating similar, but not identical, to that in the balcony and return of the historic pulpit furniture and communion table. Pews need only minor repairs and refinishing. Significant items that are presently missing from the building include the announcement boards that were hung on the organ chamber walls and the clock that hung on the front side of the balcony. A historic furnishings report may be necessary to complete an inventory for final furnishing and decoration.

**Accessibility:** Providing for barrier-free access to Ebenezer is a challenge since the historic building was built with the sanctuary elevated above street level. The towers would be appropriate areas in which to consider such changes. Because the east wall of the northeast tower was partially demolished and the interior of both towers mostly gutted in 1970, that part of the building contains very little historic material and, therefore, little would be lost, even with the installation of an elevator. The main problem with that approach, however, is that, for it to work, the steps from the Auburn Avenue sidewalk would have to be ramped, probably with a railing, all of which would seriously compromise the integrity of the building’s primary facade. Unless an accessible entrance could be created through the addition to the front of the Education Building into the north-
east tower, the option of using the towers for handicapped access is not viable. Handicapped access could be designed at the rear (south end) of the building with minimal impact on historic materials. The design should not alter the baptismal pool or eliminate passage behind the choir loft. It could include redesign of access to the pool and to the choir and other changes that might be necessary inside the 1970 rear addition.

**Site:** Replacement of the existing modern concrete sidewalk in front of the church itself (but not in front of the Christian Education Building) with hexagonal, concrete pavers might be considered since these existed until sometime after 1973. The brick sidewalk along Jackson Street and the hexagonal pavers in front of the Christian Education were both replaced with concrete prior to 1968. This treatment would be most appropriate within the context of a park-wide program of sidewalk restoration that would aim to recreate the assortment of paving materials that existed during the historic period.

Although the modern street signs and utility poles that have been added since 1970 may have to remain, efforts should be made to improve the appearance of the Auburn Avenue streetscape in front of the church. The city's trash container should be moved away from the main entrance to the church. The postal drop box should also be replaced on its original concrete pad, which remains on the sidewalk a few feet west of its present location.

At the rear of the building, improved maintenance of the site is mandatory and consideration may be given to removal of the chain-link and razor-wire fence. However, it should be noted that chain-link fencing was a feature of the site by 1970, if not before, and is a telling reminder of how far the neighborhood descended into chaos in those years. In any case, security may still be a concern and removal of the fencing should be done in consultation with Ebenezer and the King Center, whose parking lot adjoins that of the church.
APPENDIX A

Historic Documents
STATE OF GEORGIA,
Fulton County.

This instrument made this 12th day of January, in the year of Our Lord One Thousand Eight Hundred and Nineteen.

Before me, R. J. McElfresh, Judge of Probate, the undersigned, legally constituted a Notary Public in and for the State of Georgia and County of Fulton, do in due form of law, certify that

At the time of the execution of this instrument, Ebenezer Baptist Church, a nonprofit corporation in the State of Georgia, had in its possession a deed to certain real property located in the City of Atlanta, and a part of land

1st parcel (40) acres in the Fourteenth District of formerly Henry, new Fulton County, Georgia, containing the southeast corner of Auburn Ave. and Jackson Street, running thence fifty feet (50) East on the South side of Auburn Ave., thence extending back South same width as from one hundred and eight feet (100) more or less along the East side of Jackson Street.

We hereby sell to said Ebenezer Baptist Church, all that tract or parcel of land lying and being in the City of Atlanta, and part of land

1st parcel (40) acres in the Fourteenth District of formerly Henry, new Fulton County, Georgia, containing the southeast corner of Auburn Ave. and Jackson Street, running thence fifty feet (50) East on the South side of Auburn Ave., thence extending back South same width as from one hundred and eight feet (100) more or less along the East side of Jackson Street.

This instrument is signed and acknowledged by the undersigned, the parties to the said instrument, and the same is recorded this 29th day of July, 1973.

[Signature]
[Signature]
PROGRAMME

OF THE
THIRTEENTH ANNIVERSARY

OF THE MINISTRY OF
REV. A. D. WILLIAMS

EBENEZER BAPTIST CHURCH
ATLANTA, GA.

Beginning Monday Night, March
Closing Sunday Night, March 16
1924.
MONDAY NIGHT—MARCH 3
Second Mt. Olive Night
Devotion by Deacon J. W. Johnson.
Music by Second Mt. Olive Choir.
Paper: "The History of the Ebenezer Baptist Church."
—Miss Odessa Edwards
Sermon by Rev. G. W. Jordan.
Offering taken by officers of Second Mt. Olive.
TUESDAY NIGHT—MARCH 4
Mt. Zion Night
Devotions by Brother William Gibson.
Music by Mt. Zion Choir.
Paper: "Duty of The Ebenezer Church to its Pastor."
—Mrs. Odessa Hawk
Sermon by Rev. J. T. Dorsey.
Offering taken by Deacons of Mt. Zion.
WEDNESDAY NIGHT—MARCH 5
National Compact Night
Worshipful Master Perkins and National Grandmaster Simmons and others will have charge of the Program.
National Compact Band will furnish music.
THURSDAY NIGHT—MARCH 6
Insurance Companies
Pilgrim Life and Health, The Standard Life and the Atlanta Life. Each will furnish two selections and an address. Mr. H. E. Perry, presiding.
Collection by Mr. R. W. Chambers and Mr. S. W. Walker.
FRIDAY NIGHT—MARCH 7
Bethel A. M. E. Church Night
Devotions by Deacon H. C. Edwards.
Music by Bethel Choir.
Paper: "Dr. Williams as a community asset."—Mr. Melvin Watson
Sermon by Dr. J. T. Hall.
Collection by officers of the Bethel Church.
SUNDAY MORNING—MARCH 9
Devotions by the Deacons Board.
Music by the Ebenezer Choir.
Sermon by Rev. J. M. Smith, Jr., pastor St John Baptist Church, Gainesville.
Collection and Adjournment.

SUNDAY AFTERNOON
3:00 P. M.
Liberty Baptist Church
Music by the Choir.
Paper: "Rev. Williams as an Organizer."—Miss Louise Crawford.
Sermon by Dr. Ernest Hall.
Offering taken by Deacons of Liberty Church.

SUNDAY EVENING
7:30 P. M.
Music by the Ebenezer Choir.
Sermon by Rev. H. M. Smith, Jr.
Choir by the Mothers Board.
Offering taken by the Officers.
Benediction.

MONDAY NIGHT—MARCH 10
West Hunter and Reulah Baptist Churches. Mt. Moriah and Travellers Rest Baptist Churches. Drs. Paschal and Gresham, pastors. They will preach and their choirs will furnish music.
Paper: "Rev. Williams as a Denominational Asset."—Mrs. Hattie E. Powell.
Offering by the officers of these Churches.

TUESDAY NIGHT—MARCH 11
Mt. Vernon, Dr. E. D. Florence and The Atlanta Baptist Ministers Union.
Paper: "Rev. Williams as a Preacher."—Mrs. Pearl Reese.
Further program to be arranged.
Collection by officers of the Mt. Vernon Baptist Church and the Ministers Union.

WEDNESDAY NIGHT—MARCH 12
Mt. Olive Baptist Church and Bethlehem Baptist Church
Devotions by Deacon R. B. Hunter.
Music by Mt. Olive Choir.
Sermon by Dr. J. M. Nabrit and Rev. N. T. Thompson.
Offering by the Officers of the Mt. Olive and Bethlehem Churches.
THURSDAY NIGHT—MARCH 12

Allen Temple, A. M. E. Church
Devotions led by Brother Willie Moore.
Music by the Allen Temple Choir.
Sermon by Dr. R. H. Ward.
Offering taken by Officers of Allen Temple.

FRIDAY NIGHT—MARCH 14

Beulah Baptist Church
Devotions led by Brother Samuel Martin.
Music by the Beulah Choir.
Paper: "What of the Future of the Flomizer Baptist Church?"—Miss India Nelson.
Sermon by Rev. L. A. Pinkston.
Offering by the Officers of Beulah.

SUNDAY MORNING—MARCH 16

Devotions by the Penmus Temple.
Music by the Choir.
Sermon by Rev. H. M. Smith, Sr., Crawford, Ga.
Collection and expression by members.

SUNDAY AFTERNOON
3:00 P. M.
Friendship Baptist Church
Music by Friendship Choir.
Address: "The Date of the Church and Pastor in the Community, City, State, Nation and the World."—Rev. W. J. Faulkner.
Sermon by Dr. E. R. Carter.
Collection by officers of the Friendship Baptist Church.

SUNDAY EVENING
7:30 P. M.
Music, expressions, roll call.

P. S. The Eumcerior Choir will be on hand to furnish music in the event of the absence of any participant.

A SHORT SKETCH OF THE LIFE AND WORK OF REV. A. I. WILLIAMS, D. D.

By Rev. G. S. Ellington

The subject of this sketch, the Rev. Adam Daniel Williams, D. D., first saw the light of day January 2, 1842, at Pensfield, Green County, Ga. He is the son of the sainted Willis and Louvena Williams. His father Willis was an old slavery time preacher, not a regular ordained minister, but what the people in those days called an exhorter. Little Williams soon began to show signs of a bright mind; at the age of seven years he had attracted the people for miles around with his ability to count. He could count most any ordinary sum and give you the answer for any ordinary question in figures as long as you did not deal in fractions. This of itself was quite a novelty in those days. When he was ten years of age he went to school for three weeks and missed one day of that time, which was all the schooling he had until after he was thirty years of age, except what learning he got in a Sunday School. He was carried through the blueback reader and through the first, second and third readers in the Sunday School, under the tutelage of the Rev. P. Polain.

Rev. Williams' father died in 1874, leaving him with a Mr. R. L. Burgess. Living with Mr. Burgess for at least ten years and staying in the house most of that time. Mr. Burgess' children used to take a great deal of pride in teaching little William how to read and write, and meanings of words, etc. He was converted in 1884 and was baptized the second Sunday in August in that year, by the Rev. P. Polain. He began preaching August, 1885, one year after he was baptized under the administration of Rev. P. Polain at Bethesda Baptist Church in Green County, having shown some signs of having been called to preach from early childhood. It was his greatest pleasure to preach the funeral of ancestors, calves, dogs, horses or anything that died. The children of the community would call him to preach the funeral and they would have a big shout. Having been licensed to preach in 1886 by the Rev. P. Polain, he continued in the county until the second day in 1903, when he came to Atlanta. During his seven or eight years in the country after he was licensed to preach, the Rev. H. M. Smith of Crawford, Ga., was of most help to him, taking him with him on his work from time to time, giving him a chance to devolve and in the meantime giving him a lot of wholesome instruction.
Rev. Williams acknowledges with gratefulness the very kind consideration shown him by Dr. E. P. Johnson, the pastor of Reed St. Baptist Church of this city, who also gave him some recognition and some chances for development along with some wholesome instructions. Coming to Atlanta the day he was thirty years of age, January 2, 1893, he began his career in the city of Atlanta. He reached the city with one dime and a five dollar gold piece that he had found some years before. Before he had secured a job of work he had taken the same amount and had to pay Dr. Butler his five dollar gold piece. Securing a job he went to work on January 16th in a machine shop, to November 3th, 1893. He was called to the Springfield Baptist Church in August 1893, and also the Baptist Church at Kennesaw. He served the Baptist Church at Kennesaw until December 1898, and served the Springfield Baptist Church of this city until May, 1895. In the mean time he was called to the pastorate of Ebenezer Baptist Church on March 14, 1894, and has served this church until the present. During these thirty years he made two attempts to go to other fields of labor, both of which were frustrated by the providence of God. He attempted to leave this church for the Shiloh Baptist of this city in 1896, but was unsuccessful. He attempted to leave this charge and go north in 1919; that attempt also was a failure. His services at this church have been an overwhelming success. Finding this church with only thirteen members and no church house at all, he began his career with those thirteen members and one of his first achievements was to add about sixty-five members to the church the first year he was called. One of his next achievements was to buy and build on McGrueter St., what is now known as Mt. Pleasant Church. Success continued, the church continued to grow in strength and popularity and so did he. He led the church to Bell and Gilmore streets, and bought the white people's Fifth Baptist Church building. The Church retained there for thirteen years, when they bought the lot and built a basement here on this corner, the corner of Auburn Ave. and Jackson street, for one of the most spacious and modern Church houses among the Colored people in the country, a church that is one hundred and six feet in length, fifty feet in width and about twenty-seven feet between joists, at a cost of $40,000.

Rev. Williams has pastored, in connection with this Church, Zion Hill Baptist Church, Rockmart, Ga., one sermon in the month for six months, Bethlehem Baptist Church, Covington, Ga., one sermon a month for five years, Antioch Baptist Church, Lithonia, Ga., one Sunday a month for six years and a half. He was called to the Central Baptist Church in Denver, Colorado, but did not serve. He organized and was called to the Antioch Baptist Church in Detroit, but could not serve. He was called to the Liberty Hill Baptist Church in Cleveland, Ohio, but did not serve. Rev. Williams has served in these thirty years on an average of fifty-five hundred dollars a year at the Ebenezer Baptist Church; he has served an average of about eight years a year; he has married an average of about eighty couples a year; he has lost an membership by death the average of about twelve a year; he has lost in the last six years by migration about seven per cent of the members, but still survives. He has served the Atlanta Baptist Ministers' Union for seven years as president. He served the Atlanta Association as Moderator for seven years. He has represented Georgia on the Foreign Mission Board of the National Baptist Convention for twelve years. Was then leader of the Georgia Delegation in the National Baptist Convention for six years. He is now a member of the Executive Board of the State Baptist Convention, treasurer of the Central City College, and chairman of the Mission Board of the State Baptist Convention, and also a Charter Member. He was served as president of the N. A. A. C. U. P. for two years and the Association attained its highest development under his administrations.

He completed the four year course in Theology at Morehouse College, graduating in 1897. The honorary Degree of Doctor of Divinity was conferred upon him by his Alma Mater in 1914. Rev. Williams is regarded as one of the strongest preachers of his day, but from what the world understands from a technical educational point of view, but his experience and profound in breadth of mind and his immense practical way in expanding the power, places him easily with the leading preachers of his day and generation. He is indeed a great preacher.

He married Miss Jennie C. Parks, October 29, 1899, who was one of Sherman's lovely girls. Among her charming graces in her culture, unfeigned modesty, and her devotion to home life, Rev. Williams often says he could not succeed without her, who has reared to be one of the strongest forts of her husband. Rev. Williams attributes his success to her qualities, her intense devotion and her deep spiritual life. He often says it matters not where he goes, nor what time of night he may come in, he always finds the Bible either near her head, on the bed, or in a chair.
Mrs. Junnie C. Williams

Near by. And he knows that what ever may be his faults he has a wife who is praying for him. She makes him friends and helps them to him. In every way she is a model wife for a minister.

Alberta Christine Williams

Their union has been blessed with three children, Fanny, Louise, and little Parks Williams, both of whom are at

infancy. Alberta Christine, the oldest survives. She fin

ished her High school at Spelman in 1922, and is now studying a Post Course at Hampton Institute in Hampton, Virginia. She is the very image of her father and is blessed with the diligence and qualities of her mother, and is said to be an expert at cooking and holding friends. She takes an

unusual interest in her father's work. Rarely does a young girl of her age take such deep interest in Church work as she does. She is a B. Y. P. U. worker, Sunday School teacher, having received her Diploma in Sunday School work from Spelman Seminary. She worked up and has the largest class of Juveniles in the Sunday School when she is at home on her vacation. She still retains her membership in the Junior B. Y. P. U. and the Young Girls Circle. She plays the organ well and is the assistant organist of the Church.
APPENDIX A

Ebenezer Baptist Church
HSR 101
EBENEZER BAPTIST CHURCH, AND (INSERT) REV. A. D. WILLIAMS, THE PASTOR

Please indulge me to mention just a few of the many distinguished personal and public services to which the church has contributed...
SOUVENIR PROGRAM
Sixtieth Anniversary of the Church
AND
Fifteenth Anniversary of the Pastor
MARCH 10-16, 1917

EBENEZER BAPTIST CHURCH
AUBURN AVENUE AT JACKSON STREET, N. E.
ATLANTA, GEORGIA
REV. M. L. KING, PASTOR
FOREWORD

In our great system of human relationships there are institutions which stand out as symbols of progress. The progress of an institution is in a large measure attributed to the dynamic leadership of an individual. For this reason we are passing over our present day strife, upheaval and sort of social chaos to celebrate the 60th Anniversary of the Ebenezer Baptist Church. This church has been a beacon of light, a ray of hope, a center of all that is good and righteous for 60 years. We pause likewise to pay a tribute to our Pastor, Rev. Martin Luther King who for the past 15 years has been at the helm of this great institution.

When we are carrying out our celebration we are not reflecting the opinion of an individual, but the opinion of all who have followed the growth and progress of the Ebenezer Baptist Church. Especially has the church grown and developed under the present leadership.

We can not overlook the fact that the many loyal, faithful members have played their roles in the growth and development of this church. They have stood by lending their aid with unerring effort and devotion. Many have gone on but the fruit of their labors is still to be seen. We fervently pray that God will continue to bless our leader and that this great church of ours will continue to stand as a haven of peace and satisfaction where those who seek a closer walk with God will turn.
DEDICATION

This booklet is lovingly and gratefully dedicated to the memory of our former Pastor and his beloved wife, Rev. and Mrs. A. D. Williams, and to the other sainted dead whose dreams and untiring labors helped to make this church the Institution it is today.
Rev. Martin Luther King, a native of Stockbridge, Ga., was married to Miss Alberta Christine Williams of Atlanta, Ga., November 23, 1926. To this union three children have been born: Willie Christine, a Junior at Spelman College, Martin Luther H., a Junior at Morehouse College, and Alfred (A. D. Williams) King, a Junior high school student at Palmer Memorial Institute, Sedalia, N. C.

Rev. King is a graduate of Morehouse College and also holds the degree of Doctor of Divinity recently conferred upon him by Morris Brown College. He is Moderator of the Atlanta Association, and a member of the Executive Board of the State and National Baptist Conventions. Practically every movement in Atlanta of civic and political nature and any other movement which tends to work toward human betterment claims Rev. King's support and affiliation.

Mrs. King attended Spelman Seminary, Hampton Institute and Morris Brown College from which she holds the degree of Bachelor of Arts. She is the daughter of the late Dr. and Mrs. A. D. Williams.
REGULAR ORDER OF WORSHIP

ORGAN PRELUDE
PROCIDENTAL
HYMN
INVOCATION
CHANT
SELECTION
RESPONSIVE READING
SELECTION
EMERGENCY ANNOUNCEMENTS
OFFERTORY (FOR MISSIONS)
ANTHEM
PERIOD OF MEDITATION
SERMON
INVITATIONAL HYMN
ACKNOWLEDGMENT OF VISITORS
DOXOLOGY—BENEDICTION

WEEKLY ACTIVITIES

Sunday 9:30 A. M. ____________________ Sunday School
Sunday 11:30 A. M. ____________________ Morning Worship
Sunday 6:00 P. M. ____________________ Baptist Training Union
Sunday 7:30 P. M. ____________________ Evening Worship
Monday 6:00 P. M. ____________________ Missionary Society
Monday (after 4th Sunday) 8:00 P. M. ____________________ Deaconess Meeting
Tuesday 6:00 P. M. ____________________ Scout Meeting
Tuesday 8:00 P. M. ____________________ Ward Meetings
Wednesday 6:00 P. M. ____________________ Junior Choir Rehearsal
Wednesday 7:00 P. M. ____________________ Youth Choir Rehearsal
Wednesday 7:00 P. M. ____________________ Junior Usher Board
Wednesday 8:00 P. M. ____________________ Prayer Meeting
Thursday 8:00 P. M. ____________________ Choir I Rehearsal
Friday 8:00 P. M. ____________________ Choir II Rehearsal
Friday 8:30 P. M. ____________________ Teachers Meeting
Friday 8:00 P. M. ____________________ Ushers Meeting
In the latter part of November 1886, the Ebenezer Baptist Church was organized by the Rev. John Parker, who was then a member of the Wheat Street Baptist Church. In a short time the membership boasted some fifty members. Rev. John Parker was made pastor and labored with the worshippers until his death in 1894. After Rev. Parker's death the membership dwindled to thirteen. The box-like structure that was used for worship had a heavy indebtedness upon it. Of this indebtedness the group was thirteen notes behind with the payments.

It was in the face of these unfavorable conditions that the Rev. A. D. Williams, began his career. He began a task which proved to be a great herculean task. Under the leadership of Dr. Williams the debts were liquidated, the dispersed membership reunited and the congregation greatly increased. So great was the increase, that the building would not accommodate the crowds. Because of this the members were forced to move from the site on Alleine Street to McGruder Street, where the Mt. Pleasant Church now stands. Later this site was sold and there was purchased a site where the Holmes Temple Church now stands.

While the constant changing of sites was taking place Dr. Williams was continually searching for something better. From this search the members purchased the Old Fifth Street Baptist Church (white) located on the corner of Bell and Gilmore Street. In four years and five months this band of Christian workers had freed themselves of this indebtedness. As a result of many successful revivals the membership continued to grow until a still larger edifice was sought.

Under the leadership and advice of Dr. Williams the present site was purchased. While the basement of this structure was in the process of erection the members worshipped in a store front on Edgewood Avenue. Being unable to finish the main auditorium of the present site, members worshipped in the first unit of the church from 1914 until 1922 at which time the main auditorium was completed. Great was the time and much rejoicing and thanksgiving was made manifest at the accomplishment of this task. The cheap frame building had been transformed into an eighty thousand dollar structure.

With this achievement, Dr. Williams worked steadily for nine years more, at which time he was called from labor to reward. Before terminating the accomplishments of our former pastor, we dare not go without giving honor and praise to his loving wife, Mrs. Jennie C. Williams, who worked loyally and faithfully by her husband's side until his death. It was she who we knew as the earthly power behind his every undertaking. Without her his burdens would have been heavier, his work harder and his path more stony. Praise be to God who gave us these saints whom he has now called back to dwell with him.

At the home going of Dr. Williams, Ebenezer was again left without a pastor, financially the church was at a low ebb, dark days were the lot of the congregation, who had heard faint whispers of their financial ruin and dissolution. God heard their prayers and saw their needs. He sent to these loyal worshippers a man, young in years, but old in the service of the Lord. This man was none other than our present pastor, Rev. Martin Luther King.

During the first years of his pastorage, thousands of dollars were raised which served to quiet many financial fears. New hope and confidence was again in the hearts of the members. The church in a few years now was again headed toward success. The depression came with its miseries, but the Church moved on, reducing its indebtedness and improving its facilities.

In the fifteen years of Rev. M. L. King's pastorage many noteworthy efforts have come to be realized. The membership has grown from approximately 600 to 3,700. The choir has grown from a few voices to approximately 150, comprising four choirs with three directors of which Mrs. M. L. King is head; from the usual hard Church benches to the present modern pews, from the old style pipe organ to the present electrically controlled Wurlitzer Organ. It is one of the most modern obtainable, having around 2,000 pipes and near 700 wires in the cables which operate the huge instrument.

Rev. King possesses the art of an organizer and director, which is the keynote of any successful church. Ebenezer looks onward and upward to even greater success and prays that our heavenly Father, who has guided us through the years, will continue to bless and prosper us as we move forward for Christ and the Church.
MEMBERS PRIOR TO 1906

Oldest members from point of service. All having joined prior to 1906 and still active today. Most of them are affiliated with several organizations in the church. Standing L. to R.: P. O. Watson, Odella Jones, Nannie Crawford, Emma Clayton, Carrie Bell Watson and H. C. Edwards. Seated L. to R.: Minnie Anderson, Amelia Griffin, Ella West, Sallie Mosley, Eliza Pegg and Cornelia Hill.

Others not appearing on picture: George Scott, Emory Neal, Vivie Andrews and Emily Eberhart.

REMINISCENCES OF THE PAST

November, 1940—Dedication of newly installed Warhrome Pipe Organ.
February, 1947—First Jubilee Singers.

ANNIVERSARY SPEAKERS

1937-1947

1937—Rev. Noble Y. Beall
1938—Rev. Melvin H. Watson
1939—Rev. Noble Y. Beall
1940—Dr. J. M. Neblett
1941—Dr. C. D. Hubert
1942—Rev. Charles H. Haynes
1943—Rev. Russell C. Barbour
1944—Rev. Jesse Jai McNeil
1945—Rev. L. M. Tobin
1946—Dr. J. M. Nabors
1947—Rev. D. Albert Jackson

Men's Day

1944—Rev. Ralph Riley
1945—Rev. Ralph Mark Gilbert
1946—Rev. W. E. Carrington

Youth Day

1945—Rev. M. I. King
1946—Dr. B. E. Mayes
1947—Dr. Charlotte Hawkins Brown
ATLANTA, GA., SATURDAY, APRIL 2, 1904.

90 Colored People--Unsurpassed as

Rev. A. D. Williams.

Pastor of Ebenezer Baptist Church, President Atlanta Baptist Ministers Union, Chairman Executive Board General State Baptist Convention, Member Educational Board State Convention Member State B. Y. P. U. and Sunday School Board.

A Last Sunday in Pythians of City.

SHOWING MUCH STUDY AND HUNGER.

The subject of this article was Dr. William A. D. Williams, a preceptor of his race. He has a perfect innocence in his ability and integrity as a preacher. His church society is one of the strongest in the city, having a debt of $500 in 1890. It can be safely said that Rev. Williams' success has been due to his own efforts and not to those of others. He is one of the most industrious and energetic preachers of the city.

Dr. Williams is a man of marked ability and integrity. He is a man of great success, and his church is one of the strongest in the city. He has a perfect innocence in his ability and integrity as a preacher. He is a man of great success, and his church is one of the strongest in the city.
EBENEZER BAPTIST CHURCH.

On the 4th Sunday in this month, Ebenezer Baptist Church, Rev. A. D. Williams, D. D., pastor, will have their well-planned rally for the benefit of the new Twenty-five Thousand Dollar Church, which will be erected on their lot, corner Auburn and Jackson streets. The combined seating capacity of the main auditorium and the gallery will aggregate twelve hundred and fifty. Dr. Williams, his wife, and little daughter, will contribute seventy-five dollars—$25.00 each. Many of the deacons and members will donate from five to twenty-five dollars.

Few Churches in the city have made strides more rapidly, nor have contributed more to the moral and intellectual growth of the city. Dr. Williams is an earnest, conscientious and well-informed minister whose influence in the city is acknowledged and appreciated. Nineteen years ago, he and his flock numbered 18 on Airline street, in a small shack. A few years ago with 120 they moved to Bell and Gilmore streets and paid $3,000 for a better erection. Now with 750 substantial members, Ebenezer is going to erect a modern Church edifice that will be in keeping with the great city of Atlanta. Ebenezer could boast of a few thousand members, but the pastor and deacons believe in the system of yearly clearing the books of dead ones, suspended ones and all but live and active members.

TWENTIETH ANNIVERSARY.
Atlanta Independent 17 January 1914

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Made
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church for
evening
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faithful people deserve the thanks of
the entire city for the large attendance
of both men and women.

This Sunday at 3 p.m. the next big
mass meeting will be held at Ebenezer
Baptist Church, now on Edgewood
avenue near Jackson street, with Rev.
A. D. Williams and his large membership.
The speakers will be Rev. W. R.
Hendrix, pastor of the great Wesley
Memorial Methodist Church and Prof.
S. H. Archer, of Morehouse College.
You just can't afford to miss hearing
these men of God.

The following persons have paid
in full: Mr. W. S. Cannon, $50; Dr.
R. M. Reddick, $50; Dr. L. W. Walton,
$25; Mrs. Ella Russell, $10; Mr. Joe
F. Russell, $5; Rev. D. W. Cannon, $5;
Mr. A. T. Solomon, $25; W. P. Arnold,
$5; John Osborn, $3.

The Y. M. E. Club of the Third
ward met in its regular monthly
Atlanta Independent 14 March 1914

The Ebenezer Baptist church, of which Rev. A. D. Williams is pastor, will hold their ground breaking exercises next Monday at 2 p.m., March 16, corner Auburn and Jackson street. The public is cordially invited to be in present. The Atlanta Baptist Ministers’ Union will turn out in a body and representatives from all the denominations will be on hand to assist and encourage this struggling church. Let us all go out and lend our presence and financial assistance to this faithful pastor and people.

With your aid our Negro regalia house, the Central Regalia Company of Cincinnati, Ohio, will be the largest Negro regalia house in the country.

Dr. S. G. Means, pastor of St. James A.M.E. church, Columbus.
EBENEZER BAPTIST CHURCH'S GREAT RALLY FOR NEW CHURCH BUILDING, BEING ERECTED AT THE CORNER OF AUBURN AVENUE AND JACKSON STREET.

Rev. Dr. A. L. Williams, pastor of Ebenezer Baptist church, came to this city from the country in 1890, at the age of 30 years. He said he only had 10 cents when he reached here, and today he ranks as one of the foremost preachers of the race. The secret of his success is that he puts God first and all other things second. Hence he has the absolute confidence of his members, and all who know him place implicit confidence in his word.

He first pastored a church in Auburn, where he was first ordained to preach the gospel. He was called to Ebenezer Baptist church, March, 1894, with a membership of only 17, but now has a membership of 500. They bought and sold a church on McGruder street, worth about $10,000, and are now erecting one at the corner of Auburn avenue and Jackson street, at a cost of $15,000. They are now struggling to get into the basement and are appealing to the people for financial aid.

Rev. Williams, the pastor of this church, has made it a rule and trained his people to encourage and contribute to every worthy cause or enterprise, which looks to the uplift and welfare of our people and community. Dr. Williams and his congregation are now making strenuous efforts to raise $7,000 by the second Sunday in July. Dr. Williams will be the principal in this project.

To the grand pit cooked barbecue, it will be one of the most interesting and best ever given by a church. This Dr. Williams guarantees and assures the public that it will eclipse any barbecue ever given here. Those who know the man will not doubt for a moment, for he is the very embodiment of integrity and truth and stands second to none when it comes to his word. His word is as good as his bond.

Dr. Williams and his people are soliciting from their many friends, and it is the imperative duty of all lovers of God and humanity to come to their rescue, by giving as God has blessed you, for this is His cause as well as that of his people. No one who has seen the great work going on at the corner of Auburn avenue and Jackson street, by Dr. Williams and his people, will hesitate to contribute all in his power.

The Independent commends this great work which the doctor and his people are doing for the members and the community at-large. Dr. Williams is a good man and worthy of all acceptance. His name is a synonym for honesty, integrity and upright living. Above all, he is a true ambassador and soldier of the cross and is a Moses to his people, to lead them from darkness to the marvelous light of the gospel of Jesus Christ, the Son of God.

THE Y. M. C. A. IS COLLECTING

Tobacco has been under the treatment...
APPENDIX A

MISCELLANEOUS EVENTS.

By R. G. McAde.

Ebenezer Baptist membership, their friends and admirers will worship in their own edifice tomorrow, Sunday, August 30th inst. The basement has been fully and handsomely completed. It is beautifully equipped with pews, electric and such fixtures as progressive Atlanta approves.

The seating capacity covers 3,200 square feet and will easily seat six hundred.

Dr. A. D. Williams, pastor, his deacons, members and friends have struggled, untiringly to gain this present achievement and when they shall have completed their church in its entirety, they will have one of the most modern church buildings in the State.

Sunday-school at 9:30. The program for the day begins at 11 o'clock. Some of the best talent in the race will participate during the day.

The public is cordially invited and is expected to contribute something toward this splendid moral force. This edifice is found decorating the corner of Auburn avenue and Jackson street.

Rev. J. N. Jackson, District Missionary for Georgia, under joint appointment of the National Baptist

A WORTHY CAUSE.

Dr. A. D. Williams, pastor of Ebenezer Baptist Church, corner Auburn and Jackson streets, who has been pastor for 30 years, appeals to the good people of Atlanta who believe in churches, to lend him in establishing $35,000.00 by March 14, 1924. Dr. Williams has been in our midst for more than 30 years and has served faithfully and courageously for the uplift of our community, whether religious, political, fraternal, social or otherwise. He has never made an appeal to the public to help him with his financial burdens for the reason he has always had the good sense to build within the means and ability of his own congregation, to take care of their personal interest, but he finds himself in his position; When he began to build six years ago, he had 900 members and the plans and obligations were laid for 900 members, but by reason of migration and other economic conditions that he could not control, the membership has been reduced to 280 members and 280 members can hardly carry the burden of $35,000.00.

There is an indebtedness of $35,000.00 against the church and he wants to raise this amount on the 30th anniversary of his pastorship at Ebenezer Baptist Church, March 14, 1924. and he appeals to his personal friends, white and black, without regard of denomination to help him out. Let us do our best for the Doctor, he deserves it.

His membership consists mostly of working people who are employed by their white neighbor and their ability to contribute is limited by the salary they receive. God loves a cheerful giver, and he that giveth to the poor, lendeth to the Lord.

Names of contributors

-Higher Self Research-
By LILLIE P. BERRY

This is annual Fair Week at Ebenezer Baptist Church, and the members have manifested much interest by attending in large numbers. Those who haven’t attended any of the previous fairs are urged to make the attendance a habit. Housewives are urged to make a vacation from kitchen drudgery and eat at the Fair. Many interesting games will be played throughout the week ending Friday.

There are eight booths each displaying attractive designs of skill and industry. Canned fruits and other products. At the end of the fair, a prize will be awarded the owner of the best decorated booth. The general public is cordially invited to come and have a good time.

Atlanta Daily World 18 November 1936
EBENEZER BAPTIST CHURCH

The pastor is urging every member to attend church Sunday. He will speak at the morning and evening service. Choir No. two will render the music. On last Sunday the Gospel chorus rendered music and they were truly at their best, we appreciate very much the efforts put forth to organize this chorus, they are to be commended.

The pastor wishes to thank all who helped to make our annual Fair such a success. Especially do we thank the many merchants who gave fruit, coco cola, dry goods, vegetables and numerous other things. All members are urged to be at Holy Communion Sunday night, this being the last Communion Sunday of the year. All members who joined during the past month please be present in order that you may be fellowshipped Sunday. Come and bring a friend, you will hear a good sermon at either of the services.

Rev. M. L. King, pastor
Lillie Pearl Berry, rep.

Thankful Baptist Church
Rev. J. W. Tate has been conducting a two-weeks meeting in
EBENEZER BAPTIST CHURCH
will bring to a close, its Fiftieth Anniversary this Sunday. There have been speakers every night during the celebration who made fine compliments of the work done under the direction of the pastor, Rev. M. L. King.

Sunday morning, the Rev. Noble Y. Deale will preach the anniversary sermon. Sunday night, a musical will be given. Everyone is cordially invited to attend services all day.

BETHLEHEM BAPTIST CHURCH
The Busy Bee club of the 8th Ward of the Bethlehem Baptist.

8:30 o'clock at 2nd in the St. Mark's M. Deale.

ELIZABETH HAY
Last Sunday we had a musical at the church. It was largely attended and it was presided over by the Rev. B. H. Thomas, 470 Oaf.

Club No. 1 will be held at the home of Mrs. B. H. Thomas, 470 Oaf, set up for 1937.
Fifth Anniversary
Of Dr. M. L. King
Closes Today

Today will terminate the celebration of the Fifth Anniversary of Ebenezer Baptist Church and the fifth anniversary of the pastor, Rev. M. L. King.

The church, under the direction of董事长's C. C., White, will hold an anniversary sermon at the morning service. At 8 P.M., Rev. Dr. King will preach. The sermon will be accompanied by the choir, which will provide music for the occasion.

Chorus numbers one and two, and the Gospel Choir, under the direction of Miss Camille G. Dinkins, will participate in the service.

The afternoon service will feature a concert by the Rev. J. W. Dinner, pastor of Mt. Zion Baptist Church, before a house filled to the limit.

The local program featured a finale by the B.U.T. with Mrs. C. W. Cameron performing "Freedom Song." The B.U.T. chorus yielded a number, the United B.U.T. rendered "Shine on Harvest Time."
Ebenezer In Midst Of Big Anniversary

By TERGO GALANTI

What a fine day to be party of the fifty-second anniversary of the church and the seventh of the minister.

Tuesday night featured a brilliant service delivered by Dr. T. H. George, outstanding pastor of First Baptist church. Rev. George Brown, who preached from the theme "Christian Service," said, "Without being a service, to you if you can't give service, life will mean little." The church was packed, and the sermon appeared on the program.

The program was preceded by the Missionary Society, which sponsored the program with a paper by Miss Virginia Mae Harris on "Missionary Work." A selection by the Missionary Society, and musical numbers by the choir.

Mrs. A. L. Williams is president of the Missionary Society, and a member of the choir.

Deacon E. Neal is the general director of the program committee, while L. B. Byron and Mrs. W. Y. W. presided at the organ and piano respectively. Mrs. B. L. Elmore and Mrs. W. W. E. raised $28.60.

Majority present, the service, according to Miss Lillian Watkins, secretary, the Rev. J. R. Harrison and the Butler Street Baptist church conducted a splendid program, which was enjoyed by a packed house. Dr. Barnwell preached on "The Ideal Minister." He held the interest of his hearers in an able manner.

Four Convicted

(Continued from Page 1)

total of twenty-four months on these counts of indecent proposal to a minor. Jeremiah Franklin was given twelve months on a similar charge.

Accused of pubishing a rifle at another, Norman West was acquitted.
Ebenezer Baptist Church Has New Pipe Organ

Ebenezer Baptist church, pastored by Dr. Martin Luther King, is completing plans for the dedicatory services for the new pipe organ to be held next Friday night. Several noted musicians have been invited to appear on the program at this promising event which should attract an overflow crowd. This occasion, marking another milestone for Ebenezer, will be under the direction of the organists, L. B. Byrson and Mrs. Alberta King.

The program of music was rendered on a new Wurlitzer organ recently installed. It contains approximately two thousand pipes, ranging from six inches to fifteen feet long.

The organ is said to be the most modern type available with a console consisting of sixty-seven control tablets. It can be reduced to a tone so soft that the average ear would be strained to hear it, and can be increased to a volume so great it will shake the edifice.

JONES-KITCHEN

ATHENS, Ga.—Miss Irene Jones and Andrew Kitchen were married
To Dedicate New Ebenezer Pipe Organ Friday Night

By TASCHEAU ARNOLD

Ebenezer Baptist church, pastored by the Rev. Martin Luther King, will dedicate its costly and attractive pipe organ, recently installed, in a blaze of religious glory, pomp and rejoicing Friday night at eight o'clock with some of the city's leading musicians appearing on the program which leaders predicted would jam the edifice with people.

The new pipe organ, with the console located on the main floor is the latest obtainable. One of the fine things of the organ is the quickness of action; for example the console could be placed in a distant city and, if connected, the moment the key is touched, music would sound in Ebenezer.

L. S. Byrant and Mrs. Alberta King, organists for the church, will have charge of the program slated for Friday night. Atlantans are invited to attend this promising event.

A check-up on the new instrument revealed that it has 67 control tablets, and the console and the echo organ located in the balcony are controlled by electric cable consisting of approximately 3500 wires. It is estimated that there are 2,000 pipes in it, ranging from 6 inches to 10 feet long with a blend of 4 1/2" depths of tones.

Other interesting features of the organ is the fact that it has chimes, aerolians, harps, bells, violins, clarinets, vox humana and trumpets. It also has two sets of vox humana that are nearest to human voice imitation, arranged to imitate a human chorus. The pipes of the main organ are installed in the rear of the edifice around 50 feet from the console, which controls them.

The organ is being installed by Mr. Neal Davis of the L. J. Davis and Son Company. It is a two manual Wurlitzer.
Master Organ Is Dedicated At Ebenezer

By TASCHEREAU ARNOLO (WORLD Religious Editor)

Music, the like never heard before in Ebenezer Baptist church, was presented by Dr. M. L. King Jr., at Friday night when the church and pastor dedicated the crack new two-manual Wurlitzer pipe organ. The service was the glory of God in praise of celestial music. The audience was a mixture of church members from the main floor to the balcony.

Bringing back the memory of the late Dr. A. D. Williams, who formerly pastored the church, the present pastor, Dr. Williams, dedicated the organ to the memory of Dr. Williams after he had been formally turned over to him by Deacon Emory Neal, chairman of the Trustee Board.

MUSIC LOVERS PRESENT

Music lovers from throughout the city swarmed the church to attend the thrilling program. Among them were two members of the nationally renowned musician, Graham Jackson, who played the new organ. Applause was heard.

(Continued on Page 2)
They Dedicated
A New Organ At
Ebenezer

A packed house greeted the
dedication of a mammoth pipe or-
gan in the Ebenezer Baptist
church, Atlanta, Georgia, of which
the Rev. M. L. King is the pastor.
It was a pretty sight in the beauti-
ful church as the crowd sat in rapt
attention to a program of music
from the joining together of the
many choirs of the church into a
chorus for the occasion.

Mr. Graham Jackson, a mu-
sician of note, played the first
selections which depicted the
bombing of England by plane.
He made it so realistic in
your imagination, you could
see the planes as they
dropped their devices of death,
an imitation by the great or-
ganist on the instrument, yet
he ended up the exciting epi-
ode above the din of the bomb-
ing, you could hear the solemn
music of "God Save the King".

Prof. L. B. Byron, the organist,
played several difficult arrange-
ments, but with his skill he played
with ease; also Mrs. M. L. King,
wife of the pastor, took a turn at
the new organ.

The Rev. M. L. King must be
congratulated on his success of
carrying on a great work of his
predecessor, the late Rev. A.
D. Williams, and from the pros-
ppect of the things wrought by
him, he and his congregation
will automatically be classed
among the greatest churches of
America.
APPENDIX A

NEW CHRISTIAN EDUCATION BUILDING AT EBENEZER

After months of anxious waiting by the members of Ebenezer Baptist Church, the new Christian Education Building will be dedicated on Sunday, May 27, at 3 P.M. The building is located on Auburn Avenue at the corner of 17th Street.

The dedication ceremony will begin at 3 P.M. The building will be consecrated for the use of the church. The service will be conducted by the Reverend Dr. Martin Luther King, Jr., pastor of the church.

The building is being dedicated in honor of Dr. King's efforts in the civil rights movement.

Anderson Park
Exercises Stated

The Anderson Park Elementary School's promotion exercises will be held Thursday, May 27, at 3:30 P.M. in the auditorium.

We are inviting our parents and friends to attend.

The Parent-Teachers Association of Anderson Park School will hold a Parents' Night on May 10, at 7:30 P.M. At this meeting, we will discuss the promotion exercises.

Nesbit Jones
(Continued From Page One)

The community is invited to participate in the exercises. The program will include songs, dance, and a special presentation by the school's drama club.

The church is located at 125 Auburn Avenue, and the exercises will be held in the church's auditorium. The exercises will begin at 3 P.M., and the program will end at 5 P.M.

The building is being dedicated in honor of Dr. King's efforts in the civil rights movement.
EBENEZER DEDICATES EDUCATION BUILDING

Several hundred members and friends of the Ebenezer Baptist Church Sunday afternoon heard the dynamic Dr. M. L. King Jr. of Montgomery, Ala. call upon church members to stand up and be "witnesses for Christ every day." He said Christians must stand up and be accounted to the extent of being willing to even suffer death in defense of what they believe.

The young minister, who has become internationally known because of his prominence as one of the leaders in the famous bus protest in the Alabama city, gave the dedicatory sermon for the two-story beautiful and modern educational building which joins the church at Auburn Avenue and Jackson St. The structure reportedly cost about $250,000.

The new addition to the church is a long-time dream of Ebenezer pastor, Rev. M. L. King, Sr., who presided at the services where his son was the principal speaker.

Among others on the program were Rev. Paul A. Anderson, Rev. John Porter, Dr. Melvin Watson, Rev. Manley Brown, Rev. H. L. Bearden, Rev. G. W. Dudley, Rev. H. R. Searcy and E. C. Miller, architect.

After the dedicatory service, which was held in the church, open house was held in the new building next door. Refreshments were served the large number who inspected the new addition. Mrs. M. L. King, Sr., and others served as hostesses during the open house period.

Racial Bias Still In Effect, Powell Charges

NEW YORK - (NNPA) - Despite the orders of President Eisenhower, Mr. Powell's New York secretary Mrs. Hattle Freeman Dodson, who
CROWD BEGS TO GET IN

Sea of Mourners Keeps Some Visitors Out of Church

By HARMON PERRY

In and around a three-block area of Ebenezer Baptist Church was a massive sea of people. Three hours before the scheduled funeral time thousands of people began to move about Auburn Avenue in the vicinity of the church.

Outside the church people pleaded and begged to be allowed to go in.

Vice President Hubert Humphrey, accompanied by Mayor Ivan Allen, was among the first group of dignitaries to arrive.

Gov. Nelson Rockefeller and Whitney Young of the National Urban League entered the church through the rear door about 10:30 a.m. Mrs. Young and other members of Gov. Rockefeller's party were unable to get in and had to wait outside.

The congregation rose to its feet when Mrs. King and her children entered the church. The family sat in a reserved section in the center of the church.

Sen. Brookes, a relative of Dr. King, expressed disappointment in not being able to hear Mahalia Jackson sing. He said he felt that the majority of people had respect for Dr. King and what he stood for. "I can't see how anyone, black or white, could have been against him."

A police captain reported seeing the body of Michael, Jr. crying his way through the church entrance. He said he had heard some voices in the crowd say, "you had better let him in."

Then there was a chant saying, "Clear the way for WILL, it was Will Chamberlain, star player with the Philadelphia Warriors.

King's successor, the Rev. Ralph Abernathy, began the service with scripture: "Men die, yet he shall live."

THE FAMILY—King's black-widowed widow, his four children, his mother-and-father, entered the church as the organ played "We Shall Overcome." A driving, surging song when King sang it in the streets of the South but now it dirges.

Fifty-year-old Alberta King bit her fingernails but she stopped when her mother spoke to her.

The procession rose to its feet when Mrs. King and her children entered the church. The family sat in a reserved section in the center of the church. A large crowd of mourners assembled. The congregation rose to its feet. The Rev. Ronald English, assistant pastor at Ebenezer, led the opening prayer: "He has been to the mountain top and his eyes have seen the glory."

Mrs. King listened to the minister, composed but with her eyes closed.

Abernathy, then prayed, King as a man "imbued with the philosophy of nonviolence." He referred to a "rock" section and said King had spoken his life crying out to "let my people go."

The Ebenezer choir, wearing white robes, then rose and sang "When I Survey the Wondrous Cross," a favorite hymn of King's. Hundreds of black and white marchers began moving out.

Hand in hand the width of the street toward the downtown section of the funeral procession began moving out of the church. Under the church the choir sang, repeatedly: "Where He Leads Me I Will Follow."

Two police captains were overheard saying it was the greatest thing that had ever happened in Atlanta. With all the dignitaries in town it would be a great tribute to Atlanta if it passes. People stood on rooftops, on automobiles in an attempt to get a glance of the body as it passed by. All businesses in the area closed except a drugstore, which sold film only. A layman store, about 100 yards from the church, with a sign reading it would be closed until after the funeral. A booming business selling sandwiches, pop and ice cream.

Secret service agents were stationed around and on top of the church.

Ebenezer Baptist Church

HSR
FOR LAST TIME

King Returns To His Church

By DON WINTER

A reverent crowd watched the body of Dr. Martin Luther King Jr. enter his home church for the last time Monday afternoon, even as his widow and his invoked spirit were marching in Memphis.

Dr. King's coffin was taken from Sisters Chapel at Spelman College about 4 p.m. His brother, Dr. D. T. Williams, and his sister, Dr. D. T. Williams, of Louisville, had closed the casket, an hour after the service. The procession, in a private corse, passed the camera mounted in the belfry, and then returned to the church. The mourners waited patiently for their turn. A thick cluster of vigilantes stood on the south side of the street, across from the church. Even though the line moved much faster than at Spelman, the mourners did not join it.

THE JOURNEY from the worldwide campus to Ebenezer Baptist Church on Auburn Avenue took only a few minutes. Police motorcycles headed up the procession of flower-filled hearse, limousine, and hearses with Dr. King's coffin.

The coffin was placed on a stand in the well of Ebenezer Church. A light illuminated Dr. King's displayed body, and a flag hung over the altar and choir stall and displayed.

Aid Eyed For City Hit by Blast

RICHMOND, Va. (AP) - Officials on Wednesday identified a explosion in Richmond that occurred downtown. The explosion reportedly occurred near the Virginia State Capitol.

The death toll from Saturday's gas explosion, according to state police, was 7. State police said.

Officials said the explosion occurred on a street and killed several people. The death toll from Saturday's gas explosion, according to state police, was 7. State police said.

WOMEN OFTEN

National Park Service
SER0
King Sr. Conducts
Rites of Son's Teacher

By The Associated Press

Almost unnoticed in the shadowy, unattended television camcorders and dark floodlights set up for his son's funeral at Ebenezer Baptist Church, the Rev. Martin Luther King Sr. conducted another funeral service.

As he preached the Monday service, the Rev. Mr. King tried perhaps not to think about his son, Dr. Martin Luther King Jr., slain in Memphis by a sniper's bullet last Thursday.

But the forest of lights and towering cameras would not let him forget that his son's funeral would be held in that same church Tuesday.

The Rev. Mr. King was preaching the funeral of Mrs. Ruth Davis, Dr. King's Sunday school teacher, who died in Atlanta a few hours before her pupil was killed.

"Three weeks ago Mrs. Davis told me, 'I want you to be here to preach my funeral,'" the Rev. Mr. King said in his sermon.

"I haven't looked at her because I saw my son yesterday and it almost killed me. I'd rather remember them as they were the last time I saw them."

Dr. King's father had viewed the body of his son along with thousands of other mourners as it lay in a casket at Spelman College. He had been almost overcome.

SEVERAL HUNDRED people attended the funeral of Mrs. Davis, who died in her mid 50s. It was an unpretentious service with a tempo broken only briefly when the soloist, Audrey English, began weeping midway through her song and sat down.

The choir finished the hymn, "Jesus Is Always There."

A large crowd lined the street outside, including newspaper awaiting the arrival of Dr. King's body, which was being brought from Spelman.

As the blue metallic-colored casket was brought out of the church, the crowd stirred. Several asked, "Who's that?"

A few knew that it was a woman who had taught Dr. King in Sunday school.

Bahamians Hold Election Wednesday

NASSAU, Bahamas (AP) - Pindling was to leave the business and government center in Nassau and return to his out-island home while results of the Bahamian general election are tallied.

Pindling's Progressive, Liberal party and the opposition party, the United Bahamian party, fed now that Wednesday's voting may come off peacefully.

Rock and bottle throwing incidents disrupted some earlier political rallies. The gangs of
Distinguished Guests in Ebenezer Baptist Church

Hostile persons include, from left, Sen. and Mrs. Robert Kennedy, Arch- baptist, Senator, Senate of New York, Mrs. Robert Rockefeller (blond from left) and right) and Winfrey Young, chair of the Urban League meeting in Alpaca. Mayor Sam Allen Jr. at the right. Those standing include Michigan Gov. George Romney (third from right), New York Mayor John Lindsay and New York Gov. Nelson Rockefeller. Richard Evans is seated just be- hind. Services for Dr. Martin Luther King.

Associated Press (NO69)
APPENDIX A

Zoners Postpone Mt. Paran Apartments, Dr. King District

By ALFRED COFFIN

The Atlanta Zoning Commission postponed the rezoning request allowing the developer of a 300-unit apartment complex to turn a tract bordering on Fous Road and another of about 250 units on McRae Avenue in the Dr. King District. The committee was also informed of the tendency to allow the development of one residential unit per acre in the Dr. King District.

The committee agreed to revise the zoning request as follows:

1. A request to rezone the property from residential (A-1) to commercial (C-1) to be located on the north side of Dr. King Drive.
2. A request to rezone the property from residential (A-1) to commercial (C-1) to be located on the west side of McRae Avenue.
3. A request to rezone the property from residential (A-1) to commercial (C-1) to be located on the north side of Laredo Drive.
4. A request to rezone the property from residential (A-1) to commercial (C-1) to be located on the west side of Fous Road.
5. A request to rezone the property from residential (A-1) to commercial (C-1) to be located on the north side of McRae Avenue.

We are pleased to announce the election of the following as stockholders of our firm:

Holders of Voting Stock:
- Carl F. Echols
- Horace A. Watson
- Williams David Sullivan, Jr.
- Frank E. Echols, Jr.
- George E. New

Holders of Non-Voting Stock:
- James S. Anderson
- Fred M. Bryant
- Charles G. Greene
- Jack Sherman Goodrich
- B. Edward Green
- Lloyd G. Hillard
- Charles T. Hunter
- W. James Holloway
- W. J. Jeter
- Alfred D. Kendrick
- Lewis C. McClung
- James P. McNeely
- J. A. McReynolds
- Donald R. H杰克
- Rayford H. Allen
- Donald R. H杰克
- Raymond H. Alston
- Donald R. H杰克
- Raymond H. Alston

Boys' Shoes—Girls' Shoes

BACK TO SCHOOL

$29.97

Ebenezer Baptist Church

HSR
First Commemoration Services
For Dr. Martin Luther King, Jr.
Draws Massive Crowd To Atlanta

More Than Dozen Pay Homage To Fallen Leader

By JOHN L. BAYNE

The packed Ebenezer Baptist Church was the scene of aui North Avenue at 10:30 a.m. Sunday, the
First Commemoration Services for Dr. Martin Luther King, Jr.

Dr. King, slain in a motel in Memphis, Tenn., April 4,
1968, was honored in a touching ceremony, a tribute to
the slain leader of the civil rights movement.

A large crowd filled the pews early, with some
celebrants waiting outside to get in. The service
began at 10:30 a.m., and was followed by a prayer
session and a reading of the King's speeches.

The service was attended by many dignitaries,
including President Lyndon B. Johnson, who
read a statement from the White House.

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Spare King's Killer
Rev. Abernathy Asks

Atlanta Constitution 16 January 1969

Spare King's Slayer
Rev. Abernathy Asks
Kicks Off Drive For King Memorial

The International Circle of Friends for the Martin Luther King Jr. Memorial Center held their "Kick Off" meeting for their first fund-raising project Sunday, Sept. 11, at the Ebenezer Baptist Church.

The Memorial Center will be erected on two sites in Atlanta. One will be on the site of the home of the sharecropper's daughter, where Dr. King was born. The other will be at the Ebenezer Baptist Church, which was the minister's home church and is now located near the center. The facility will include the Institute for Non-Violent Social Change, an Institute for African-American Studies, a library and archives, and a museum of African-American history and culture.

The first fund-raising project will be a 20-foot statue of Dr. King, which will be erected at the site of the home of the sharecropper's daughter. The statue will be unveiled on Nov. 3 at the Martin Luther King Jr. Memorial Center.

The International Circle of Friends will host an annual "Kick Off" meeting, which will be held at the Ebenezer Baptist Church. The meeting will be open to the public, and the Circle of Friends will be looking for new members.

Sylvia A. Logan

Miss Sylvia A. Logan, daughter of Mr. and Mrs. Thomas R. Logan of 215 Gordon Road, SW, Atlanta, has graduated from Eastern Airlines' flight attendant training center in Miami, Florida. She started her career as a stewardess.

Miss Logan is a graduate of Booker T. Washington High School. Prior to joining Eastern Airlines, she was employed by the U.S. Post Office in Atlanta.

After completing stewardess training, Miss Logan reported to New York where she will be based.

She will fly to many of the 96 airports Eastern serves in 25 states, the District of Columbia, Canada, Mexico, Puerto Rico, Bermuda, the Bahamas and the Virgin Islands.
Historic Documents

Atlanta Constitution 9 October 1969

King Library Unveiling Due This Afternoon

The newly-organized Martin Luther King Jr. Library will be officially opened with speeches and guided tours for the public from 5 to 7 Sunday.

The library, located at 671 Rockwell St. S.W., will be open regularly from 9 a.m. to 5 p.m. Mondays through Fridays and from 9 a.m. to 1 p.m. Saturdays.

Featured speakers for the official opening will be Mrs. Martin Luther King Jr. and Lonnie Bolling, who is senior research fellow at the Institute of the Black World. The library is directed by Dr. Vincent Harding, former chairman of the history-sociology department of Spelman College.

Among the 1,200 volumes in the library's reference works include the newly-published International Encyclopedia of Social Sciences and the American Negro Reference Book.

The books and office occupy one floor of the International Theological Center.

The library is intended primarily for research. "Because of our limited copies the books won't be circulated," explained William Harris, the library's archivist who compiled the documents.

Harriss, a graduate of the University of Kansas, is working with the many hand-written documents of the civil rights movement, including the manuscripts of Dr. King's books, his letters and the various materials of other leaders.

The hand-written materials will be ready for researchers in about one year.
MEMORIAL FOR SLAIN LEADER AT STAKE

Mrs. King Drops Bid for Nixon Help

New York—An effort to seek President Nixon’s help for a national memorial in Atlanta

MRS. KING said she talked with the President by telephone from Atlanta early in February to ask his help for legislation for a Presidential Memorial Park in the two downtown blocks that contain her husband’s birthplace, the Ebenezer Baptist Church where he and his father preached, and his grave.

“My fears were confirmed when, as happened in 1965, I received a letter from the White House giving assurances that the President was not prepared to support the proposed legislation. The letter was signed by Mrs. Garment and offered to help if we wanted to seek private means to go ahead with the project.

Mrs. King said she attended the funeral in Atlanta, when the body was returned to the city, and was impressed by the attendance of all the major figures in the city.
M. L. King Jr. Library
Formally Opened Sun.

The Martin Luther King Jr. Library project had its formal opening Sunday evening on the YWCA campus. The main hours of the project are 9 a.m. to 9 p.m. Monday through Friday. The opening was followed by a variety of events and activities, including a film screening, panel discussion, and an art exhibit. The library is located on the first floor of the YWCA building and is open to the public.

Library resources of the Atlanta University Center

Thus, the library will become one of the key resources for research and scholarly work in the field of African American history and culture. The library's collection includes materials on African American history, politics, and culture, as well as a variety of other topics. The library also hosts events and programs that focus on African American history and culture.

A significant portion of the library's collection is made up of materials that are not available elsewhere. The library is one of the few places in the country where these materials can be found.

The library's mission is to serve the needs of the local community and to provide a space for learning and research. The library is open to the public and is free to use.

Library's opening means more

The library's opening means more than just a new place to study. It means that the community has a place to come together and learn from each other.

The library is a symbol of hope for the community, and it is a place where people can come to find solace and comfort.

The library's opening is a step forward in the community's efforts to build a better future. The library is a symbol of the community's commitment to education and learning, and it is a place where people can come to find the knowledge they need to succeed.

Library resources of the Atlanta University Center

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Dr. King's Body Moved; A Memorial Is Planned

Special to The New York Times

ATLANTA, Jan. 13—The body of the Rev. Dr. Martin Luther King Jr. has been transferred to a site adjacent to his former church, his family announced today. The move was the first step in the creation of a memorial center for the slain civil rights leader.

Dedication of the site will take place at Ebenezer Baptist Church on Thursday, Dr. King's birthday.

His widow, Mrs. Coretta King, Dr. Ralph David Abernathy, Dr. King's successor as president of the Southern Christian Leadership Conference, and other S.C.L.C. officials will participate.

Dr. King's body was moved last night from Southview Cemetery, where he was buried following his assassination in April 1968.

Ten more, also mostly critical, will testify in three days next week.

Negro Shusha Coast Race

LOS ANGELES, Jan. 13—City Councilman Thomas Bradley said today that he would not run for Lieutenant Governor at 11 A.M. to Canaan Baptist Church.

Bradley, who tried unsuccessfully last year to become the first Negro Mayor of Los Angeles, was regarded widely as a likely candidate for the Democratic nomination for the state's No. 2 post.

HONORS FOR SET FOR T

Tomorrow has been set for the Rev. Martin Luther King Jr. to be honored by the many people who cause he gave his life for in New York.

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Atlanta Constitution 14 January 1970

AT EMBNEDER

King Body

Taken to

New Site

Mrs. Martin Luther King, Jr. and her four children were present during the hour and a half the body was in the crypt at Ebenezer Baptist Church. When the transfer from South View Cemetery to the crypt was made, the children looked at their father's body and then said their last words to him.

The transfer of the body to the crypt was a symbolic act. It symbolized the end of a chapter in the life of a great leader and the beginning of a new chapter in the life of a nation.

Mrs. King, with the approval of the center's board of trustees, chose the site for the crypt after considering several other possibilities.

The crypt will be opened to the public on January 15, the anniversary of Martin Luther King Jr.'s birth.

The service commemorating the birth of a civil rights leader will be held at the Ebenezer Baptist Church. The service will include a message from the church's new leader, the Rev. C. T. Vivian, a member of the memorial center's board of trustees.

Cotton Country
APPENDIX A

Dr. M. L. King Jr.'s Body Brought Home To Auburn Ave.

The family of the late Dr. Martin Luther King Jr., announced Tuesday that Dr. King's remains were removed on Monday night from Morehouse College and placed in the Morehouse College Memorial Park. The park will include a permanent monument to Dr. King.

The service, beginning Thursday, will be held at Ebenezer Baptist Church, with Dr. King's body in attendance. The service will include the president, the Rev. C. T. Vivian, a member of the Martin Luther King Jr. Memorial Society.

The main speaker at the service will be Benjamin E. Mays, president of Morehouse College, and Dr. King's father. The service will include a variety of projects in the Atlanta University and Auburn Avenue area.

CONTINUED ON PAGE SEVEN
1,000 Honor King At Church Service

By ROBERT D. LEON

Nearly 1,000 persons gathered Thursday at Ebenezer Baptist Church to honor the 41st anniversary of the birth of Martin Luther King Jr., the civil rights leader who was cut down by an assassin's bullet April 4, 1968, in Memphis, Tenn.

Dr. Vincent Harding, acting director of the Martin Luther King Jr. Memorial Center, said at the ceremony, "This is a national day not only because Martin King was a black man but because no one in the history of this nation, black or white, serves more to have a day commemorated in his honor."

He added, "On this occasion, people all over the nation and the world have gathered together to remember King and honor Martin Luther King Jr., but the most important reason we are gathered here is because of what our mothers and fathers told us when we were young. Freedom is a constant struggle."

"He would have would have say's session, Dr. Harding continued, "because from this very point he concluded an ... (that) by each and through struggle we take a long, long way."

In delivering his tribute, Rev. Ralph D. Abernathy, president of the Southern Christian Leadership Conference, made a -speak, of-person-to-person call to 'Heaven" so that he could speak to the martyr.

"When you left us, Martin, there were 40 million people in this-the most affluent nation in the history of the world—who were classified as a poverty. That number has not decreased at all since you left. Martin. In fact, it has increased," Abernathy said.

"Tell you," he continued, "that the PM's would have to the D.D. and the D.D.'s would have to & we've progressed some."
APPENDIX A

Official Opening Of
Martin Luther King
Memorial Center

The Institute of the Black World of the Martin Luther King, Jr., Memorial Center will celebrate its official opening on Saturday, Jan. 17.

Open house is scheduled from 6 to 8 p.m. at 88 Chestnut St., S.W. Immediately following, the public is invited to attend "A Celebration of Blackness: A cultural presentation from 8 p.m. until midnight at the Cunningham auditorium in the Morris Brown College Student Union Building.

Because the Institute of the Black World has its roots in the Black community, it is our attempt in "A Celebration of Blackness" to recreate the experiences of Black people from Africa to 1970 by way of the spoken word, song, dance and musical instruments.

Participants in the festivities as well as the audience will reflect the various stages of Black people's struggle -- Africa, Slavery, Nadir, Harlem Renaissance, Depression, Migration, World War II, Civil Rights Movement, African Renaissance, Black Nationalism.

Accompanying the festivities will be Mrs. Coretta Scott King, widow of the slain civil rights leader, Rev. C.T. Vivian, the Katherine Dunham Dance Troupe; poets Ethel Doolittle and Don Lee; and a variety of other performers.

The public is invited to attend.

Martin Luther King Day

"Freedom is a chemical substance and we have a long way to go." Dr. Vincent Harding, acting director of the Martin Luther King, Jr., Memorial Center presented before a packed audience at the dedication of the Martin Luther King, Jr., Memorial Center.

"The nation is addressing concrete demands of people at means," he added. "We have been asked to come and talk about the dedication of this day as a national holiday in King's honor. I believe it is a day to celebrate the outpouring of love for the children of this nation."

"Trinity, Mt. Moriah, and Ebenezer we are here today to celebrate the great man of history. He was the son of King and King in the black community."

"The nation's work is not yet done. We must continue to work together to achieve the dream of a world of justice and peace."
Mrs. King Blames Financial Situation In Firings Of 12

Mrs. Martin Luther King, Jr. said that "a tense financial situation" led to the dismissal of 12 staff members of the memorial center honoring her late husband.

Mrs. King said the cutback of personnel in the Library Documentation Project of the center was made so that other projects, including establishment of an institute for non-violent social change and a memorial park surrounding her husband's crypt, could be gotten off the ground.

During the first of two news conferences Mrs. King held on the subject, she was picketed by the library staff members who had been dismissed, they said, without notice last week.

The protesters carried signs reading "MLK Center employees seek fair labor practices," "what happened to movie funds?" and "save the King Center."

In the second news conference, Mrs. King said the $2 million received from showing the special film "King Montgomery to Memphis," was divided among the Southern Christian Leadership Conference founded and headed by her husband, the Martin Luther King Jr. Foundation and other organizations.

The Memorial Center, she said, received only $300,000 of the money which was donated to it by the foundation. She said "the cutback of staff in the Library Documentation Project was an administrative necessity, because of a tense financial situation. These cutbacks were necessary in order that a large indebtedness be liquidated."

She added "it was the only practical solution we saw, with the exception of phasing out the whole "library operation. It was a matter of trying to balance the whole center."

Mrs. King said earlier that the center board, of which she is president, also has nominated Dr. Vincent Harding of Atlanta University as acting director of the center. Dr. Julius S. Scott Jr., has been named executive director.

She said with Scott as a full time director, the center will be able to embark on a fund raising project to attempt to complete the center, including a memorial library.

"We know that we need some thing like $10 to $20 million over a period of years to build the total complex, she said, "and we may have to cut that back."

Atlanta Daily World 6 August 1970
Prospects of King Center Shrunken by Tight Budget

By BILL MONTGOMERY

The shake-up at the Atlanta Journal and Constitution, which has affected the editorial leadership and internal dissension, has also impacted the Ebenezer Baptist Church's efforts to expand its King Center.

Dr. Julius S. Scott, chairman of the sociology department at Spelman College, was named executive director of the center Aug. 1, succeeding Dr. Vincent Harding. The announcement of Scott's appointment by Dr. King's widow, Mrs. Coretta King, was marred by the appearance of pickets, former employees of the center's library documentation project—complained by them—were fired. Mrs. King, embarrassed by the protests, replied that the employees were "just a gift" due to lack of funds.

The incident was symptomatic of the difficulties facing the center and its new director.

Scott is a native of Houston, Tex., and a graduate of Wiley College, Marshall, Tex., and Garrett Theological Seminary at Northwestern University in Illinois, where he received a bachelor of divinity degree.

He received his Ph.D. in sociology and higher education from Harvard University and was on the faculty of Wiley College, Harvard, Mass., and Southern University and most recently at Morris College.

He was appointed this summer to head the sociology department at Spelman.

On the civil rights front, Scott headed a voter registration project in Chocowinity County, Ala., and participated in the 1965 Selma March and restaurant-desegregation campaigns in Chicago and Evanston, Ill.

Scott said he agreed to head the center for just one year, that his main ambition is to direct the proposed Institute for Non-Violent Social Change in the memorial complex.

This Institute, as well as a proposed "freedom hall," a museum of black life and culture, and a memorial park on Auburn Avenue, are planned for the future, but their future is uncertain because of the financial situation.

Rapid, nonviolent social change to gain equality and opportunity is what Scott sees as the main job of the memorial center.

"Any basic commitment is to establish continuity between what Dr. King said and thought and to affirm the lessons that he taught us and we seem to be forgetting," Scott said.

"I think the mood of black people today is so clearly a revolution against the immobility of white racism. They see an increasing willingness by many blacks to "live any means necessary" to achieve liberation ... but if you succumb to the methodology of the oppressor you reduce the effectiveness of what you are trying to accomplish."

Scott feels there is little commitment by the Nixon administration on behalf of blacks, that Washington is zigzagging from one position to another for political advantage and little else.

"THEY'RE playing games—Roosevelt Kennedy's paper approach to total equality.

"This country has the ability to change. The potential is there for brotherhood, reconciliation. If the country does not move quickly, black disenfranchisement may become so big that it will be difficult to talk at all."

Scott rejects the philosophy of black separatists that whites are the "enemy" and have no place as the black freedom movement, but he feels the central effort must come from blacks themselves.

"The effort by white liberals should be to break down barriers among their own people. I'm very dubious about folks who come from Buckhead to clean up Vick City. I'm not disheartened that gesture, but let's see them work at ending housing and job discrimination in white communities first."

Scott's appointment comes at a time when the memorial center is being forced to operate on an austerity budget. The library-documentation project, which is collecting Dr. King's papers and other documents, is $11,000 in debt.

TWENTY-ONE full and part-time employees, out of a staff of 33 on the library project, were dropped. According to Scott, 13 of these laid-off employees were students hired to work until the fall. Eight of those dismissed had planned to remain with the center, although two of these were students who were to be employed only part-time in the fall.

Scott conceded that the temporary employees were dropped before they planned to leave, but he said the financial bid made the layoffs necessary.

The biggest cuts on the library project have been in the collection staff, staffs who traveled around the nation gathering documents, as well as interviews with those involved in the black movement.

With the appointment of Dr. Scott as director, Harding, former chairman of the history department at Spelman College, moved to full-time direction of the Institute of the Black World, another unit of the King Center.

THE INSTITUTE is devoted to research on black history, culture, economics and society in an effort to learn from the black experience how to solve current problems. The Institute has sponsored several community and technical lectures for educators and students from the Atlanta University Center.

Both the library-documentation project and the Institute of the Black World are located at or near the Atlanta University Center, the largest Negro higher-education complex in the South.

The second component of the memorial center, still in the planning stage, will be located on Auburn Avenue, the street around Dr. King's birthplace and Ebenezer Baptist Church, where he served with his father as co-pastor.
King Center And Black Institute Dissolve All Ties

The Board of Directors of the Martin Luther King, Jr. Memorial Center and the governing Council of the Institute of the Black World announced a mutual decision to dissolve official ties, effective September 1.

For the past two years, the Institute of the Black World, in its planning phase and as a full operation, was a component of the Memorial Center. During this time, there was an awareness of the experimental nature of this relationship. As a result of accumulated experiences, it became clear to both the Center and the Institute that their interests and potential would be maximized by the Institute's becoming a fully autonomous and independent operation.

A representative group of the Center's Board and the Institute's Governing Council stated that a fair and equitable financial settlement had been accomplished, in a spirit of mutual esteem and understanding.
Dr. King Baptizes Successor
As Ebenezer Church Pastor

BY ALICE MURRAY

Atlanta Constitution 6 January 1975

Dr. Martin Luther King Sr. baptized the man who will succeed him as pastor of Ebenezer Baptist Church in a formal service Sunday night.

Ebenezer Baptist Church
147

Dr. King Immersed Dr. Joseph L. Roberts Jr., a Presbyterian minister and administrator who will take over the post after "Paddy" King retires in August.

Dr. King hastened to let his congregation of 44 years know that just because he has chosen the man to pastor Ebenezer after he retires, he is far from finished with preaching.

"I promise to carry on until He comes. I have not tendered any resignation yet," said the father of the slain civil rights leader and Robert Peace Prize laureate.

Dr. King said to his congregation, "You're looking at the face of a minister who has no hang-up about denomination. We're all trying to make it in."

"Under Baptists doctrine, a person must be immersed in order to be a member of the denomination. Having been a member of both the United Presbyterian Church U.S.A. and the Presbyterian Church U.S., which recognizes a baptism form known as sprinkling, Dr. Roberts had to be immersed before he could officially succeed Dr. King."

Dr. King also said, "We're here because the choir sang, "Amazing Grace.""

In attendance were, in order, Dr. Robert's parents, the 72-year-old patriarch, and Dr. King's own pastor, Rev. Martin Luther King Jr., who after he baptized the 32-year-old black man who holds one of the five top executive positions at the 600,000-member Presbyterian Church U.S., said: "We have just begun our work."
Ebenezer Church Is Not Just a ‘Shrine’

By ALICE MURRAY

According to Roberts, who took over the leadership of the church upon the retirement of Dr. Martin Luther King Jr., in August 1975, the church is a place of worship seven days a week and is filled with participants in its many community ministries.

Rising from the Golden Age Center, which provides day care for the elderly, to a reading program for adults, the Ebenezer ministry is complex and the rooms are rarely empty.

Since Roberts left his job as an executive for the Presbyterian Church, he has taken over the role of director of the Ebenezer church, which has added 490 new members to its rolls and the annual budget has doubled.

Even in the winter, the visitors who flock to Ebenezer, especially on the days surrounding the annual King holiday, are always welcome.

Smaller programs, such as the Ebenezer Community Food Center for the elderly, operate in the summer months, providing meals for those in need.

The Ebenezer Community Food Center operates year-round, providing meals for those in need, especially on holidays.

Other church activities include a food and clothing pantry, which serves over 200 people a year, and a legal assistance program for church members, as well as medical programs on subjects such as hypertension and diabetes, Roberts said.
Historic Images
Detail from Saunders' 1892 bird's-eye map of Atlanta, showing original Ebenezer Baptist Church on Airline Street (just left of center in this image); original map at Atlanta History Center.
EBENEZER BAPTIST CHURCH, ATLANTA, GA.
BUILT BY REV. A. D. WILLIAMS, D.D., PASTOR. 1921

View from northwest of Ebenezer Baptist Church; included in "Programme..." of anniversary services in 1924; location of original image not known. Copy from NPS MALU collection.
Detail from 1925 Sanborn Fire Insurance Map, showing Ebenezer at the southwest corner of Auburn Ave. and Jackson St. Copy from microfilm files, Georgia State University.
APPENDIX B

View to southeast in sanctuary, c. 1940, showing Wurlitzer organ installed in the fall of that year; original image from David Stills. Copy from NPS MALU collection.

View of group of people at Auburn Ave. entrance to Ebenezer, c. 1940; photo taken, prior to installation of stucco; location of original image not known. Copy from NPS MALU collection.
View to southwest in basement Fellowship Hall, c. 1940; location of original image not known. Copy from NPS MALU collection.

View of choir loft and baptismal, c. 1956; location of original image not known. Copy from NPS MALU collection.
Mrs. M. L. King, Sr., at Wurlitzer, c. 1940; original image from David Stills. Copy from NPS MALU collection.

View of Wurlitzer organ console, c. 1950; organist David Stills at organ; original image from David Stills. Copy from NPS MALU collection.

View of Hill-Green-Lane organ console, organist David Stills at organ, c. 1956; original image from David Stills. Copy from NPS MALU collection.
View to southwest of new Christian Education Building, c. 1956; original image from David Stills. Copy from NPS MALU collection.

View to south of new Christian Education Building, c. 1956; original image from David Stills. Copy from NPS MALU collection.
View to south of basement stage, c. 1960, location of original image not known. Copy from NPS MALU collection.

View to north in sanctuary, Easter Sunday, 1962; location of original image not known. Copy from NPS MALU collection.
Undated photograph showing Martin Luther King, Jr., preaching at Ebenezer. Copy from NPS MALU collection.
APPENDIX B

View to southwest of present site of King Center with Ebenezer at right and first entombment of Dr. King at center. Sign reads “Future Home of Martin Luther King, Jr., Memorial Park”; undated photograph. Copy from NPS MALU collection.

View of first entombment of Dr. King on Auburn Avenue; undated photograph. Copy from NPS MALU collection.
APPENDIX D

Historic Paint Finishes Study
PAINT ANALYSIS:

EBENEZER BAPTIST CHURCH

Martin Luther King, Jr., National Historic Site
Atlanta, Georgia

by Barbara A. Yocum
Architectural Conservator

Building Conservation Branch
Northeast Cultural Resources Center, National Park Service
U.S. Department of the Interior
Lowell, Massachusetts

May 2000
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I. INTRODUCTION

Project Scope

The objective of this project was to identify the painted finishes that existed in 1968 on the exterior and selected interior spaces of the Ebenezer Baptist Church, Martin Luther King, Jr., National Historic Site in Atlanta, Georgia. This was to be accomplished by microscopically analyzing approximately 100-150 paint samples extracted from the building. On the exterior, this was to include the painted wooden elements and the painted stucco foundation. Inside, areas to be sampled included the large basement room, the front vestibule, the northwest and northeast stairways, and the sanctuary. The findings of the analysis were to be presented in a written report, which would include color matches of the historic 1968 paints to the Munsell Color Notation System.

Historical Background

The Ebenezer Baptist Church was the home to the early ministry of Dr. Martin Luther King, Jr., and his father and grandfather before him. The church became one of the most influential African-American churches in Atlanta, and because of its association with Dr. King and the early Civil Rights Movement, possibly one of the most influential African-American churches in the United States. It was the site of meetings and rallies that led to the organization of the Southern Christian Leadership Conference in 1957, the place where Dr. King was co-pastor from 1960-68, and the site of Dr. King’s funeral in 1968. The later period of significance, 1960-68 time frame, is also the focus for the date of restoration—that is 1968.

The building was originally constructed in two phases: 1914 (basement story) and 1921-22 (upper stories), but was not completely finished until the late 1930s or early 1940s. At this time the existing pews were installed in the sanctuary, and the exterior foundation walls were stuccoed and scored. In 1955-56 the interior was extensively remodeled, the Christian Education Building was constructed, and an elevated walkway was built connecting the Education Building and the church. A small addition was also constructed on the back side of the church. Other interior renovations occurred in the 1970s, and the church’s original announcement board was replaced in the late 1980s.

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1. This information in this section, written by Peggy Albee, was derived from the Executive Summary of the Historic Structure Report, written by Tommy Hart Jones for the Southeast Regional Office in 1999.
II. METHODOLOGIES

Site Visit
and Acknowledgements

A four-day site visit was made to the Ebenezer Baptist Church, Martin Luther King, Jr., National Historic Site, by Architectural Conservator Barbara Yocum, April 3-6, 2000. An orientation to the site was conducted on the first day by Dan Scheidt, Chief, Building Conservation Research, NPS Southeast Regional Office; Wendy Janssen, Chief, Resource Management and Park Planning, Martin Luther King, Jr., NHS; and Tommy Hart Jones, Historic Preservation Consultant and author of the developmental history section of the “Historic Structure Report.” The superintendent of Martin Luther King, Jr., NHS, Frank Catroppa, also made an appearance and was briefed on the goals of the paint-analysis project. Ladders and assistance with sampling the high reaches of the building’s exterior were provided by John S. Wood, Facility Management staffer, Martin Luther King, Jr., NHS. Inspiring words and a deeper understanding of the site were conveyed by the Reverend G.H. Williams, Interpretive Ranger at the Ebenezer Church. Finally, answers to numerous follow-up questions have been generously provided by Tommy Jones.

Archival Sources

Information on the history and architectural evolution of the Ebenezer Baptist Church was provided by the developmental history section of the “Historic Structure Report,” by Tommy Hart Jones, dated November 1999. Also useful was a newspaper article from the Daily World dated May 26, 1956, which describes alterations made to the building in 1956. Architectural drawings of existing conditions had been prepared by the Historic American Buildings Survey in 1985, and include elevation drawings, section elevations, and floor plans. While historic photographic views of the church building are known to exist, these were not available for this project.

Paint Analysis

A total of 142 paint samples was removed from exterior and interior elements of the Ebenezer Baptist Church building. These were distributed as follows:

Prior to sampling, site notes were first made to record the existing painted finishes, and photographs were taken. Samples of paint were then extracted using an X-Acto knife fitted with a No.-18 blade. Each sample was placed in a separate small coin envelope and labeled with the sample location. Sample locations were also recorded on elevation drawings and floor plans (see Attachment A). The samples were then transported to the paint laboratory of the Northeast Cultural Resources Center in Lowell, Massachusetts, for analysis.

Each paint sample was assigned a log number, which is derived from the Cultural Resources Center’s “Integrated Research Organization System” (IROS). This system provides a three-part code that identifies the site, the building from which the sample was taken, and the sample number. The first sample removed for this study, for example, was assigned log number “MALU A407-413 P01.” “MALU” signifies Martin Luther King, Jr., National Historic Site; “A407-413” is the park’s structure number for the Ebenezer Baptist Church; the letter “P” indicates that the sample is paint; and the number “01” indicates that this is the first sample removed from the building.

The paint samples were mounted in petrie dishes filled with microcrystalline wax and microscopically viewed under reflected tungsten light at 10 to 63 times magnification with a Nikon SMZ-2T microscope. Certain characteristics of each paint layer were noted and recorded, such as color and the presence/absence of lead. Lead paints were identified by a spot chemical test using a solution of sodium sulfide and water. Paints containing calcium carbonate, such as calcimine and whitewash, were identified using a diluted solution of hydrochloric acid. Shellacs were distinguished from varnishes by their solubility in alcohol. Finish coats were differentiated from primer coats by the presence of dirt layers and/or adhesion characteristics between paint layers. Chromochronology charts summarizing the results of the paint analysis may be found in Attachment C of this report.

Dating of paint layers was accomplished by several means. If the date of a substrate was known, the first painted finish was assigned the same date as its substrate. For example, the first paint layer on a plaster wall installed in 1914 would be dated “1914.” Datable alterations were also helpful in dating paint finishes, such as later suspended ceilings that preserved earlier finishes on the upper walls and ceilings. Finally, limited information on paint finishes had been previously obtained by Tommy Jones in interviews with church members.\(^1\)

<table>
<thead>
<tr>
<th>Location</th>
<th>Samples</th>
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<tr>
<td>Exterior</td>
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<td>Large Basement Room</td>
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<tr>
<td>Sanctuary</td>
<td>48</td>
</tr>
<tr>
<td>Total</td>
<td>142</td>
</tr>
</tbody>
</table>
Color Matching

Paint finishes identified as likely dating to the historic restoration date “1968” were color matched to the Munsell Color Notation System. No color matches were made to shellac or varnish finishes. Munsell color notations are listed in section III, “Analysis Results and Conclusions” and are also included in the chromochronology charts (Attachment C). Munsell color swatches may be found in Attachment D.

III. ANALYSIS RESULTS & CONCLUSIONS

Exterior

Description

The Ebenezer Baptist Church is a three-story brick building with two front towers. The existing structure was constructed in several phases: the basement story in 1914, the upper stories in 1921-22, and a rear addition in 1970. Stucco scored to resemble masonry blocks was added to the ground-story brickwork circa 1935-45. A brick building located to the east side of the church, the Christian Education Building, was built in 1956 and joined to the church by a connector on the east side of the second story. A full-story connector addition joined the two buildings on the front side in 1970. Plexiglass storm panels were installed over the stained-glass windows in the upper stories in 1990.

No documentation is known to exist on the historic painted finishes of the exterior, except for historic exterior photographs which were not available for this study. Selected elements, such as louvers in the upper towers, were replaced and painted under contract in 1999. The brick walls of both the main church and its additions are unpainted today, and bear no evidence of earlier finishes. Other elements are painted either light gray, brown, or white. A light-gray paint covers the stuccoed walls of the first story, and the wooden frames and sashes of the windows. All elements of the front doorway are painted brown. White paint finishes the upper wooden elements of the building including the window louvers in the upper stories of the two towers, and the fascia, soffit, and exposed rafter ends of the roof.

Paint Samples

Fifteen (15) paint samples were extracted from various exterior elements of the church building and assigned log numbers MALU A407-413 P01 through P15. These were removed from the stuccoed walls in the ground story, front doorway elements, window frames and sashes, and the fascia, soffit, and rafter ends. A painted, curved piece of wood found loose behind the fascia at the south end of the east elevation was also sampled. This wooden fragment, which may be the remnant of a former wooden gutter, was labeled and given to MALU staff for inclusion in the building’s architectural-artifacts collection. See Attachment A, pages A-3 through A-5, for exterior elevation drawings annotated with the paint-sample locations. A descriptive listing of the individual paint samples and their locations may be found in Attachment B, page B-3. A
chromochronology chart recording the paint layers within the paint samples is included in Attachment C, page C-3.

**Discussion of Findings**

No exterior paint finishes were identified from the original (1914) portion of the building. As many as 12 layers of paint, some containing lead, were observed on elements dating to 1921-22. The earliest finish was found to be a cream-color, lead-based paint. This was seen in samples from a window frame of a second-story, stained-glass window, and the upper wooden elements of the building including the fascia, soffit, and rafter ends. This early paint was also found on the small piece of curved wood, described above, that may have been a portion of an early wooden gutter.

Five layers of paint, the earliest of which is white, are on a window in the west elevation of the ground story that had been converted from a doorway in 1956. This same paint profile was also observed in a sample from the sash of a large stained-glass window in the second story, suggesting that the sashes were either repaired or replaced in 1956. Other wooden elements of the exterior also appear to have been painted white in 1956, except for the front doorway. Here “new entrance doors” were installed in 1956, according to a newspaper of that date; the “Historic Structure Report” assumed that the entire doorway unit had been replaced at this time. The doorway’s earliest (1956?) finish, observed in a sample from the transom, is a varnish. The paint scheme of 1968 was likely similar to that of 1956, except that the front doorway may have been painted a red-brown color by this time, which was applied over the varnish.

The exterior doorway appears to have been changed once again around 1970, judging by the new appearance of the wood substrate and the few number of paint layers on the doors and side panels. Additional information on the doorway may be provided by the historic photographic views of the building and/or contract documents relating to the work of 1970.

The first painting of the ground-story stuccoed walls appears to have taken place in recent years, perhaps as late as the 1980s. This is based on the relatively few number of paint layers (only two, both colored light gray) observed in the paint samples.
### Exterior

**Summary: Circa-1968 Finishes**

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>White-color paint</td>
<td>N 9.5/</td>
<td>Woodwork:</td>
<td>No samples of paint were examined from the tower louvers or the rake boards in the gable ends of the building. It is likely, however, that these elements would have been painted the same white color as the windows, fascia, soffit, and rafter ends in 1968.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Window trim</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Window sashes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Window screens</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fascia</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soffit</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rafter ends</td>
<td></td>
</tr>
<tr>
<td>Red-brown-color</td>
<td>2.5R 2/2</td>
<td>Doorway transom</td>
<td>Photographic sources should be consulted to verify the 1968 appearance of the exterior doorway, since the paint evidence suggests that repairs or alterations may have been made to the doors circa 1970.</td>
</tr>
<tr>
<td>paint</td>
<td></td>
<td>Other doorway elements?</td>
<td></td>
</tr>
<tr>
<td>Unpainted</td>
<td><strong>10YR 7/1</strong> (Unpainted stucco color)</td>
<td>² Stuccoed walls, first story</td>
<td>The finding of only two recent applications of gray-color paint to the stuccoed base of the church building strongly suggests that the stucco was unpainted in 1968. Restoration to the 1968 date would therefore involve removing the existing paint. Alternatively, a paint color could be used that more closely resembles the color of the unpainted stucco.</td>
</tr>
<tr>
<td>-------------------</td>
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<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
**Exterior.** Photomicrograph of paint sample MALU A407-413 P14 from an exposed rafter on the south side of the east elevation. Taken at 40X magnification, under reflected tungsten light. Arrow points to the circa-1968 paint layer.
Large Basement Room

Description

A large room in the basement served as the original sanctuary of the church when it was constructed in 1914. It was later used as a meeting hall upon completion of the upper portions of the church building in 1921-22. A new stage was constructed at the south end of the room, a former exterior doorway at the north end of the west wall was converted to a window, and a stair to the sanctuary was added to the east wall in 1956. Flush-panel doors are also believed to have replaced earlier doors at this time. A plaque on the north wall notes that the room was modernized in 1980 with new tile flooring and curtains. Although not specifically mentioned, the existing wall paneling and suspended ceiling may also have been installed about this same time. A wheelchair-accessible ramp at the west wall dates to sometime after 1985, as does the glass-wall enclosure at the stage.

No documentation is known to exist on the history of the painted finishes in the large basement room. Most of the existing exposed surfaces are unpainted today, including the flooring, the wall paneling, and the suspended ceiling. The plaster walls preserved beneath the paneling are painted a light green color, and the beaded-board ceiling above the suspended ceiling is painted gray-green. Modern flush-panel doors have a clear resinous finish, while the corresponding doorway trim is painted either yellow or brown. White paint covers the window sashes and trim, along with the ramp railing installed sometime after 1985.

Paint Samples

Seventeen (17) paint samples were extracted from various elements of the large basement room and assigned log numbers MALU A407-413 P16 through P32. These were removed from the plaster walls, beaded-board ceiling, doorway trim and doors, window trim and sashes, and the ramp railing. Only small areas of wall surface, and no columns, were accessible for sampling due to the extensive covering of wall paneling. See Attachment A, page A-6, for a floor plan of the basement annotated with the paint-sample locations. A descriptive listing of the individual paint samples and their locations may be found in Attachment B, pages B-3 and B-4. Chromochronology charts recording the paint layers within the paint samples are included in Attachment C, pages C-4 and C-5.
Discussion of Findings

The earliest paint scheme, possibly dating to 1914, used lead-based oil paints on the window trim and sashes and the beaded-board ceiling. The windows were painted gray, and the ceiling yellow. The plaster walls may have remained unpainted for a time, judging by a heavy layer of dirt between the plaster and the first layer of yellow-color paint. More extensive sampling would be required, however, to verify this conclusion.

It was not possible to specifically identify the painted finishes of the basement room for the year 1922, when the upper stories of the building were completed, lacking both documentary and physical information. More definitive data was available for the year 1956, when the doorway at the north end of the west wall is said to have been converted to the existing window. The first painted finish on this window is a white primer followed by a gray-green finish coat. This same gray-green paint also appears to have been used on the existing plaster walls, the board ceiling, and the trim of the doorways at the south wall.

The paint scheme had been slightly altered by circa 1968, although the predominate color continued to be green. The earlier 1956 gray-green color on the ceiling appears to have remained unchanged, possibly due to the height and consequent difficulty of painting the ceiling. A light blue-green paint colored the plaster walls and the doorways at the south wall, while the windows were painted a light gray-green color.

Alterations not identified by the “Historic Structure Report” appear to have been carried out around 1970, based on the paint evidence. A plasterboard enclosure was constructed at the east stairway to the sanctuary, complete with a doorway with metal trim and a flush-panel door. A second doorway of similar design was also installed at the west end of the north wall, accessing a new stairway to the front vestibule. As before, the ceiling retained its 1956 paint, while all other elements of the room were painted a light green color. Only the new flush-panel doors were given a clear, varnish-type finish.

Yellow-color paint was used in combination with the later wall paneling and a suspended ceiling, believed to have been installed in the 1980s. While the paneling and ceiling were themselves unpainted, yellow paint finished the existing doorway trim, window trim, and window sashes.
Large Basement Room

Summary: Circa-1968 Finishes

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light-blue-green-color paint</td>
<td>2.5BG 6/2</td>
<td>² Plaster walls ² Doorway trim, south-wall openings</td>
<td>Restoration of the basement walls and columns to their 1968 appearance will first involve removing the existing later (circa-1980s) wall paneling. Additional research is required to determine the 1968 configuration and appearance of the basement doorways. Only those at the south wall were identified as existing in 1968, based on the paint evidence.</td>
</tr>
<tr>
<td>Gray-green-color paint</td>
<td>10GY 5/2</td>
<td>² Beaded-board ceiling</td>
<td>The exposed circa-1968 paint finish of the basement ceiling is preserved today above the existing suspended ceiling. If this finish is in good condition, some consideration should be given to cleaning, rather than repainting.</td>
</tr>
</tbody>
</table>

Plaster walls
² Doorway trim, south-wall openings
² Beaded-board ceiling
APPENDIX D

| Light-gray-green-color paint | 5GY 7/1 | ² Window trim ² Window sashes | Although only two windows were sampled in the basement, it is assumed that all windows would have been finished in a similar manner. |

Large Basement Room. Photomicrograph of paint sample MALU A407-413 P18 from the north wall of the large basement room. Taken at 40X magnification, under reflected tungsten light. Arrow points to the circa-1968 paint layer.
Vestibule

Description

The vestibule is the main entrance of the church located on the front (north) side of the building. This front portion of the building was presumably part of the original construction of the church in 1914, although no information is available on its early use and configuration. While the front doorway opening is noted in the “Historic Structure Report” to date to 1914, it is unclear whether or not it was then used as the main entrance to the sanctuary, which was located in the basement story. Alterations were undoubtedly made to the vestibule in 1921-22, when the upper portions of the building were completed and stairways to the upper stories were installed. The entrance vestibule was later “enlarged” in 1956, according to a newspaper article dated May 26 of that year. This is thought to have involved the removal of a basement stairway located at the south wall, according to the “Historic Structure Report.” The most recent changes date to 1970, when a wide opening was created in the east wall and a new doorway was added to the west wall to communicate with the adjacent remodeled stairways.

No documentary information is available on the historic painted finishes of the vestibule. The floor is presently covered with unpainted ceramic tiles, and vinyl baseboard trims the lower portions of the walls. The plaster walls and ceiling are painted white, and the front doorway is varnished. Doorway openings at the east and west walls have no trim and no doors.

Paint Samples

Nine (9) paint samples were extracted from various painted elements of the vestibule and assigned log numbers MALU A-407-413 P33 through P41. These were removed from the lower and upper plaster walls, the plaster ceiling, and the front (north) doorway. See Attachment A, page A-6, for a floor plan of the vestibule annotated with the paint-sample locations. A descriptive listing of the individual paint samples and their locations may be found in Attachment B, page B-4. A chromochronology chart recording the paint layers within the paint samples is included in Attachment C, page C-6.

Discussion of Findings

The earliest paint observed on both the plaster walls and ceiling was dated 1956, the year the vestibule was “enlarged.” Additional physical investigation would be required to determine if the walls and ceiling were completely rebuilt at this time or simply replastered. All paints used in the vestibule in 1956, and in subsequent years, are a non-lead type. The walls were found to have
been divided horizontally in 1956, with the lower walls painted a brown color and the upper walls a light-peach color. The corresponding ceiling color was cream. Additional research is required to determine the appearance of the front doorway in 1956, which appears to have been substantially rebuilt circa 1970, based on the exterior paint evidence.

The lower walls appear to have been touched up once before a complete repainting of the vestibule was carried out sometime after 1956. It is this latter paint scheme which is believed to have existed in 1968. The lower walls were then painted a pink-brown color, and the upper walls a peach color. The ceiling was repainted cream.

The paint scheme was altered in 1970, when the walls were painted a light brown color. The wooden elements of the rebuilt front doorway were stained and varnished. The walls were next painted beige, and later white, which is the existing paint scheme today.
### Historic Paint Finishes Study

**Vestibule**

**Summary: Circa-1968 Finishes**

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pink-brown-color paint</td>
<td>2.5YR 6/4</td>
<td>² Lower plaster walls</td>
<td>Selective paint stripping should be done to identify the exact line of demarcation between the darker-painted lower walls and the lighter-painted upper walls.</td>
</tr>
<tr>
<td>Peach-color paint</td>
<td>2.5YR 7/6</td>
<td>² Upper plaster walls</td>
<td>See above.</td>
</tr>
<tr>
<td>Cream-color paint</td>
<td>2.5Y 8.5/2</td>
<td>² Plaster ceiling</td>
<td>The plaster substrate of the room, including the ceiling, appears to date to 1956.</td>
</tr>
<tr>
<td>Unknown</td>
<td>?</td>
<td>² Doorway trim ² Doors</td>
<td>The doorways at the east and west walls of the vestibule were altered in 1970 by adding and/or enlarging the existing openings, and by removing the existing trim and doors. The finishes evidence on the exterior (north) doorway suggests that these doors were also repaired and/or altered in 1970. Photographic views should be examined to verify the appearance of this exterior doorway in 1968.</td>
</tr>
</tbody>
</table>
Historic Paint Finishes Study

Northwest Stairway

Description

The northwest stairway, located in the northwest corner tower, is one of two main stairways in the church. This stair connects four levels of the building: the basement story, the vestibule story, the sanctuary story, and the balcony story. The original stair in this location was built in 1921-22 and led from the vestibule story to the balcony story. An alteration made in 1956 in the sanctuary story of the stair hall enclosed an opening at the south end of the east wall with plaster. The existing modern stairway replaced the original wooden stair in 1970,¹ and added a new stair to the basement story in place of an earlier basement room. This modern stairway features plaster sidewalls on metal lath and wide wooden handrails. The existing suspended ceiling in the balcony story also likely dates to 1970.

No documentary information is available on the historic painted finishes of the northwest stairway. The plaster walls and ceilings in all stories are presently painted white. Wall surfaces covered by the 1970 stair and above the suspended ceiling in the balcony story are finished with a peach-color paint, while the ceiling boards above the suspended ceiling are painted cream.

Paint Samples

Thirty-one (31) paint samples were extracted from various painted surfaces of the northwest stairway and assigned log numbers MALU A407-413 P42 through P72. These were removed from the plaster walls, stair sidewalls, ceilings, doorway trim and doors, and window trim and sashes. See Attachment C, pages A-6 through A-8, for floor plans of the northwest stairway annotated with paint-sample locations. A descriptive listing of the individual paint samples and their locations may be found in Attachment B, pages B-4 and B-5. Chromochronology charts recording the paint layers within the paint samples are included in Attachment C, pages C-7 through C-9.

Discussion of Findings

The earliest painted finish found in the northwest stairway is a gray-blue paint dating to circa 1914. This early paint was observed in two paint samples removed from the window trim and sash of the north window in the vestibule story. This window had been a feature of a northwest

¹ Note that the “Historic Structure Report” dates the existing stair as 1956, but similarities in construction with the northeast stair, which is dated 1970, strongly suggest that both stairs date to 1970.
APPENDIX D

basement room from circa 1914 until 1970; it was incorporated into the existing basement stairway in 1970.

Painted finishes relating to the northwest stairway of 1921-22 were identified as yellow calcimine paint on the walls, cream-white paint on the ceiling, and dark shellac over coats of white primer and brown paint on the window trim and sashes. Dark shellac alone finished the trim of the doorway in the balcony story in 1921-22. These early paints were found in the sanctuary and balcony stories of the northwest stairway. No early paints appear to have survived on the walls and ceilings of the basement and vestibule stories, where extensive remodeling work was carried out in 1970.

Subsequent paintings up to 1956 used various shades of green oil-based paints on the walls, and light shades of gray, white, and cream on the ceiling. The woodwork of the doorways and windows retained their dark shellac finish.

The year 1956 is when the green-painted walls of the stairway were repainted in a two-tone scheme of brown and peach. Similar to the vestibule, the walls appear to have been divided horizontally, with the lower walls painted brown and the upper walls peach. The wooden doorways and windows were also painted brown, and the ceiling white. Dating of this paint scheme is based on the observation that this was the first finish on the section of plaster wall installed in the southeast corner of the sanctuary stair hall in 1956. One additional painting in light pink appears to have occurred before 1968.

The paint finishes that existed in the northwest stairway in 1968 are believed to have been covered and encapsulated by the alterations of 1970, such as the new stairs and the suspended ceiling in the balcony story. Pink-brown paint was used on the lower walls, the doorway trim, and the window trim and sashes; peach-color paint finished the upper walls; and cream paint colored the ceiling. This was the same paint scheme that had been identified in the entrance vestibule described in the previous section.

The transition to a monochromatic paint scheme in neutral colors of cream and white coincided with the installation of the new stairs and suspended ceiling in 1970. Extensive changes were made to the plaster walls and ceilings in the basement and vestibule stories at this time. It is also clear from the paint evidence that the trim and flush-panel double doors in the sanctuary story were installed in 1970, as was the flush-panel door in the balcony story. These doors had previously been dated 1956 by the “Historic Structure Report.”
## Historic Paint Finishes Study

### Northwest Stairway

**Summary: Circa-1968 Finishes**

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
</tr>
</thead>
</table>
| Pink-brown-color paint | 2.5YR 6/4     | ² Lower plaster walls  
² Window trim  
² Window sashes  
² Doorway trim, balcony | Selective paint stripping should be done to identify the exact line of demarcation between the darker-painted lower walls and the lighter-painted upper walls. |
| Peach-color paint     | 2.5YR 7/6     | ² Upper plaster walls                                                     | See above. This paint finish is preserved today above the circa-1970 suspended ceiling in the balcony story.                                                                                           |
| Cream-color paint     | 2.5Y 8.5/2    | ² Ceiling                                                                | This paint finish is preserved today on the beaded-board ceiling above the circa-1970 suspended ceiling in the balcony story.                                                                           |
| Unknown              | ?             | ² Trim and doors, sanctuary doorway  
² Balcony door                                                             | Additional research is required to determine the 1968 configuration and appearance of the sanctuary doorway and the balcony door, since the existing doorway and doors appear to date to circa 1970. |
| Unknown | ? | ² Original (circa-1921-22) stairs | No remnants are known to survive of the original stairs that were replaced by the existing modern stairs circa 1970. Removal of the existing stairs will likely provide considerable physical evidence of the configuration of the missing historic stairs. |
Northwest Stairway. Photomicrograph of paint sample MALU A407-413 P64 from an area of wall surface between the sanctuary and balcony stories covered by the circa-1970 stair. Taken at 40X magnification, under reflected tungsten light. Arrow points to the circa-1968 paint layer.
APPENDIX D

Northeast Stairway

Description

The northeast stairway, located in the northeast corner tower, is one of two main stairways in the church. This stair connects three levels of the building: the vestibule story, the sanctuary story, and the balcony story. The original stair in this location was built in 1921-22 and led from the vestibule to the balcony story. An alteration made in 1956 in the sanctuary story of the stair hall enclosed an opening at the south end of the west wall with plaster. A steep stair was also added to the balcony story about this time to access a new office installed in the upper story of the northeast tower. Renovations in 1970 replaced the original stair of the northeast stairway with the existing modern stair. The later steep stair to the tower office may also have been removed at this time, and the stairway opening covered by the existing suspended ceiling.

No documentary information is available on the historic painted finishes of the northeast stairway. The plaster walls and ceilings in all stories are presently painted white. The walls above the suspended ceiling in the balcony story are painted cream and the board ceiling white.

Paint Samples

Twenty two (22) paint samples were removed from various painted surfaces of the northeast stairway and assigned log numbers MALU A407-413 P73 through P94. These were removed from the plaster walls, stair sidewalls, ceilings, doorway trim and doors, and window trim and sashes. See Attachment A, pages A-6 through A-8, for floor plans of the northeast stairway annotated with the paint-sample locations. A descriptive listing of the individual paint samples and their locations may be found in Attachment B, pages B-6 and B-7. Chromochronology charts recording the paint layers within the paint samples are included in Attachment C, pages C-10 through C-12.

Discussion of Findings

The earliest painted finish found in the northeast stairway is a gray-blue-paint dating to circa 1914. This early paint was observed in two paint samples removed from the window trim and sash of the north window in the vestibule story. This window had been a feature of a northeast basement room from circa 1914 until 1970; it was incorporated into the vestibule story of the remodeled northeast stairway in 1970. This same gray-blue paint had also been used in the northwest basement room, as described in the previous section on the northwest stairway.

Painted finishes relating to the northeast stairway of 1921-22 were identified to be the same as those used in the northwest stairway. These included yellow calcimine paint on the walls, cream lead-based paint on the ceiling, and dark shellac over coats of white primer and brown paint.
on the window trim and sashes. Dark shellac alone finished the trim of the doorway in the balcony story. These early paints were found in the sanctuary and balcony stories of the northeast stairway. No early paints appear to have survived on the walls and ceilings of the vestibule story, where extensive remodeling work was carried out in 1970.

Subsequent paintings up to 1956 used various shades of green paint on the walls, and light shades of gray, white, and cream paint on the ceiling. The woodwork of the doorways and windows retained their dark shellac finish.

The year 1956 is when a stair was added to the balcony stair hall to access a new office installed in the upper story of the northeast tower. The existing green-painted walls of the stairway were repainted in a two-tone scheme of brown and peach at this time. The walls were most likely divided horizontally, similar to the vestibule and the northwest stairway, with the lower walls painted brown and the upper walls peach. The wooden doorways and windows were also painted brown, and the ceiling cream. Dating of this paint scheme is based on the observation that this was the first finish on the section of plaster wall installed in the southeast corner of the sanctuary story stair hall in 1956. Two additional paintings, in light pink and pink-brown/peach, appear to have occurred before 1968.

The paint finishes that existed in the northeast stairway in 1968 were likely covered and encapsulated by the new stairs installed in 1970. These historic painted surfaces are unfortunately not visible in the northeast stairway as they are in the upper stories of the northwest stairway. The findings of the paint analysis indicate, however, that the same paint scheme that existed in the vestibule and the northwest stairway in 1968 had also been used in the northeast stairway. Pink-brown paint colored the lower walls, the doorway trim, and the window trim and sashes; peach-color paint finished the upper walls; and cream paint was on the ceiling.

Neutral colors of cream and white were the paint colors chosen for the renovations of 1970. These paint finishes are preserved today above the suspended ceiling in the balcony story, suggesting that the ceiling was installed sometime after 1970. The paint evidence also clearly indicates that the existing trim and flush-panel doors in the sanctuary story were installed in 1970, as was the flush-panel door in the balcony story. These doors had previously been dated 1956 by the “Historic Structure Report.”
## Northeast Stairway

### Summary: Circa-1968 Finishes

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
</tr>
</thead>
</table>
| Pink-brown-color paint | 2.5YR 6/4     | ² Lower plaster walls  
² Window trim  
² Window sashes  
² Doorway trim, balcony | Selective paint stripping should be done to identify the exact line of demarcation between the darker-painted lower walls and the lighter-painted upper walls. |
| Peach-color paint  | 2.5YR 7/6     | ² Upper plaster walls  
² Ceiling | See above |
| Cream-color paint  | 2.5Y 8.5/2    | ² Ceiling | Additional research is required to determine the 1968 configuration and appearance of the sanctuary doorway and the balcony door, since the existing doorway and doors appear to date to circa 1970. |
| Unknown           | ?             | ² Trim and doors, sanctuary doorway  
² Balcony door |                                                                  |
Historic Paint Finishes Study

<table>
<thead>
<tr>
<th>Unknown</th>
<th>?</th>
<th>² Original (circa-1921-22) stairs</th>
</tr>
</thead>
</table>
|         |   | No remnants are known to survive of the original stairs that were replaced by the existing modern stairs circa 1970. Removal of the existing stairs will likely provide considerable physical evidence of the configuration of the missing historic stairs.

Northeast Stairway. Photomicrograph of paint sample MALU A407-413 P89 from the west wall of the balcony story. Taken at 40X magnification, under reflected tungsten light. Arrow points to the circa-1968 paint layer.
APPENDIX D

Sanctuary

Description

The sanctuary is located in the upper stories of the church building constructed in 1921-22. It is accessed by the northwest and northeast tower stairways, and by a basement stair installed in 1956. Original features and elements include a balcony on the north side, large windows, and a pressed-metal ceiling. The pews in the main story were installed circa 1930-35, while those in the balcony story are believed to have been reused from another building and installed around 1956, when other changes were made to the sanctuary. These included the reconfiguration of the front (south) end of the sanctuary, where a new raised choir area and pulpit were created and a baptismal pool was installed. Partition walls built in the southeast and southwest corners created large rooms that served as sound chambers for a new pipe organ. Additional seating was also created in the rear of the main story by removing the partition walls of a former church office and incorporating the space into the sanctuary. A stair leading directly to the basement was installed at the south end of the east wall. The addition of plasterboard over the original wooden wainscot is believed to be a later alteration dating to the 1970s.

Little information is available on the historic painted finishes of the sanctuary. While historic photographic views of the sanctuary do exist, these were not available for this study. A newspaper article written after the renovation of 1956 noted that “the rear and side walls of the choir and pulpit area are paneled with Honduras Mahogany painted to match the existing pews.”¹ Church members recall that the plaster walls were then painted a “pink-rose color,” the new woodwork was stained and varnished, and the original stained-and-varnished woodwork was painted.² A white-painted finish is believed to have been introduced sometime in the 1970s. The plaster walls were last painted white by the National Park Service in 1999.

The existing finishes of the sanctuary include white-, cream-, and brown-color paints, and clear resinous coatings resembling varnish. White paint covers the upper plaster walls above the wainscot, the entire south wall, and the sanctuary side of the balcony rail. Cream-color paint finishes the wainscot, the trim and doors of the doorways, and the pressed metal ceiling. Brown paint is found on the baseboards, the window trim and sashes, and the floorboards of the balcony. A varnish-type finish covers the wooden pews in the main story, the sides of the raised platform at the south end of the sanctuary in the main story, and the wooden seats of the pews in the balcony story. Earlier painted finishes preserved within the sound chambers for the pipe organ installed in 1956 include green paint on the walls, and white paint on the pressed-metal ceiling.

**Paint Samples**

Forty-eight paint samples were extracted from various painted surfaces of the sanctuary and assigned log numbers MALU A407-413 P95 through P142. These were removed from the baseboards, wooden wainscot, plaster walls, metal ceiling, doorway trim and doors, window trim and sashes, pews, baptismal pool, and other miscellaneous woodwork. See Attachment A, pages A-7 and A-8, for floor plans of the sanctuary annotated with the paint-sample locations. A descriptive listing of the individual paint samples may be found in Attachment B, pages B-7 and B-8. Chromochronology charts recording the paint layers within the paint samples are included in Attachment C, pages C-13 through C-17.

**Discussion of Findings**

The original (1921-22) paint scheme of the sanctuary was found to be similar to that of the northwest and northeast stairways. Yellow calcimine paint colored the walls; a cream-color, lead-based paint was used on the pressed-metal ceiling; and dark shellac finished the exposed woodwork of the room. Original woodwork elements on which this shellac was identified include the wainscot in the main story, the window trim, the paneled columns supporting the balcony, and the paneled rail and floorboards of the balcony. No shellac remains on the stained-glass-window sashes, suggesting that the sashes were either repaired or replaced in 1956. Shellac was probably also used on the trim and doors of the original doorways, none of which survive today.

Subsequent paintings up to 1956 used various shades of green-color paint, and one of yellow, on the walls. The ceiling was repainted with less frequency in colors of cream or white. The woodwork retained its dark shellac finish, and was also used on the pews installed in the main story circa 1930-35. The finishes that were on the walls and ceiling just prior to the alterations of 1956 are preserved today within the sound chambers of the pipe organ located in the upper northeast and northwest corners of the sanctuary. These include a light-green paint on the walls, and white-color paint on the metal ceiling.

The alterations of 1956 included a new paint scheme for the sanctuary. Both the old plaster walls and the new plaster walls at the south end of the sanctuary were painted a peach color (remembered by church members as a “rose-pink” color). The old woodwork that had previously been shellacked was painted dark pink, except for the floorboards that appear to have remained unpainted. A metal railing at the new stairway to the basement was also painted dark pink over a red-lead primer. The new “Honduras Mahogany” woodwork at the south end of the room was finished with a dark varnish. This included the wainscot, the doorway trim and doors, the open grillwork at the east and west walls, and the canopy over the baptismal pool. The interior walls of the pool were painted cream; and the pressed metal ceiling of the sanctuary was white.
One additional painting of the room appears to have been carried out prior to the funeral of Dr. Martin Luther King, Jr., in April 1968. The plaster walls were repainted a peach color, the old woodwork was painted brown, and the walls of the baptismal pool were colored light blue-green. The floorboards in the main story and in the balcony were also likely painted around this time with a red-brown color paint. The ceiling appears to have remained white in 1956, and the woodwork at the south end of the room retained its dark varnish finish.

There is some question as to when the next refinishing of the sanctuary was carried out—either in 1970, when the northwest and northeast stairways were modernized, or sometime after Martin Luther King, Jr.’s mother was shot and killed in the sanctuary in 1974. Additional research may pinpoint the exact date of the improvements; for the purposes of this report the year “circa 1970” is used. It was at this time that various minor alterations were made to the sanctuary and the paint scheme was lightened. Plasterboard was installed over the original (1921-22) wainscot and to the interior side of the balcony rail. The paint evidence also clearly indicates that the existing baseboards were added at this time, as were the doorway trim and doors at the north wall. The formerly dark-varnished woodwork at the south end of the room was painted cream, as were the walls and most of the remaining woodwork (not including the pews). The ceiling was painted white. Only the window trim and sashes continued to be painted brown, while the new baseboards received the same red-brown color as the floorboards.

Several repainting of the sanctuary have occurred since circa 1970. All have replicated the paint scheme of that time period.
### Sanctuary

**Summary: Circa-1968 Finishes**

<table>
<thead>
<tr>
<th>FINISH</th>
<th>MUNSELL COLOR</th>
<th>ELEMENTS</th>
<th>NOTES</th>
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<tbody>
<tr>
<td>Peach-color paint</td>
<td>2.5YR 7/6</td>
<td>² Upper plaster walls, above wainscot</td>
<td>The plaster walls of the sanctuary were first finished with peach-color paint in 1956. They had been repainted in a similar shade by 1968.</td>
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<td>Light-blue-green-color paint</td>
<td>2.5BG 6/2</td>
<td>² Interior plaster walls of baptismal pool (above pool)</td>
<td>The interior of the pool itself appears to have been replastered when it was enlarged in 1970.</td>
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<td>Brown-color paint</td>
<td>2.5YR 3/4</td>
<td>² Wainscot, east and west walls ² Window trim ² Window sashes</td>
<td>This brown-painted finish is preserved on the original wainscot at the east and west walls, beneath circa-1970 plasterboard.</td>
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<tr>
<td>Red-brown color paint</td>
<td>10R 2/4</td>
<td>² Floorboards, main story and balcony story</td>
<td>Vinyl flooring installed sometime after 1968 presently covers the floorboards in the main story; floorboards are exposed in the balcony story.</td>
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<td>White-color paint</td>
<td>N 9.5/</td>
<td>² Pressed-metal ceiling</td>
<td>The ceiling has been painted either cream or white since its installation in 1921-22.</td>
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<tr>
<td>Material</td>
<td>Color Match</td>
<td>Color Match Notes</td>
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<tr>
<td>Shellac</td>
<td>No color match</td>
<td>² Circa-1930-35 pews, main story ² Circa-1956 pews, balcony story The pews in the main story currently have a clear-varnish finish (polyurethane?) over the original shellac.</td>
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<tr>
<td>Varnish</td>
<td>No color match</td>
<td>² All 1956 woodwork elements at the south wall, main story Restoration will require removal of existing later paint from the woodwork.</td>
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<td>?</td>
<td>² Doorways, south wall main story The existing doorways date to circa 1970.</td>
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**Sanctuary.** Photomicrograph of paint sample MALU A407-313 P109 from the circa-1956 south plaster wall. Taken at 40X magnification under reflected tungsten light. Arrow points to the circa-1968 paint layer.

**Sanctuary.** Photomicrograph of paint sample MALU A407-413 from the circa 1921-22 balcony rail. Taken at 40X magnification, under reflected tungsten light. Arrow points to the circa-1968 paint layer.
IV. ATTACHMENTS

ATTACHMENT A:
Annotated Architectural Drawings

Historic Paint Finishes Study

National Park Service


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SERO
ATTACHMENT B:

List of Paint Samples

**Exterior**
MALU A407-413:
P01 Ground-story wall at north elevation (stucco).
P02 Ground-story wall at north end of east elevation (stucco).
P03 Ground-story wall at former doorway, west elevation (stucco).
P04 Ground-story wall at north end of east wall (stucco).
P05 Front doorway frame (wood).
P06 Front doorway, left panel (wood).
P07 Front doorway, transom sash (wood).
P08 Window frame at former basement doorway, west elevation (wood).
P09 Screen sash at former basement doorway, west elevation (wood).
P10 Window frame at sanctuary story, west elevation (wood).
P11 Window sash at sanctuary story, west elevation (wood).
P12 Fascia, south end of east elevation (wood).
P13 Soffit, south end of east elevation (wood).
P14 Rafter ends, south end of east elevation (wood).
P15 Curved wood (former gutter?), found at south end of east elevation behind damaged fascia (wood).

**Large Basement Room**
MALU A407-413:
P16 East lower wall (below window), north end, beneath ca.-1980s paneling (plaster).
P17 East middle wall, north end, beneath ca.-1980s paneling (plaster).
P18 North wall, inside utility cabinet (plaster).
P19 East wall beneath paneling, above doorway to sanctuary stair (plasterboard).
P20 Doorway trim, northwest doorway (metal).
P21 Doorway trim, southwest double doorway (wood).
P22 Doorway trim, southeast doorway (wood).
P23 Doorway trim, east closet doorway (wood).
P24 Doorway trim, east doorway to sanctuary stair (metal).
P25 Door of east doorway to sanctuary stair (wood).
P26 Window frame, east window (wood).
P27  Window sash, east window (wood).
P28  Paneling at east window (caulk).
P29  Window frame, west window at former doorway location (wood).
P30  Window sash, west window at former doorway location (wood).
P31  Bottom newel at west ramp railing (wood).
P32  Beaded board ceiling above suspended ceiling, southwest corner (wood).

**Vestibule**
P33  North wall above exterior doorway (plaster).
P34  West wall (plaster).
P35  West wall at doorway opening (plaster).
P36  South wall behind vinyl baseboard (plaster).
P37  South upper wall (plaster).
P38  South lower wall (plaster).
P39  East wall above doorway (plaster).
P40  Exterior doorway elements (wood).
P41  Ceiling (plaster).

**Northwest Stairway**

**Basement & Vestibule Stories**
MALU A407-413:
P42  North upper wall (plaster).
P43  East wall (plaster).
P44  South wall (plaster).
P45  North window trim (wood).
P46  North window sash (wood).
P47  South wall of basement stair, to west side of basement doorway (plaster).
P48  East and west walls of basement stairway (plaster).
P49  North wall of stair, below handrail (wood).
P50  Side wall of stair to sanctuary story (plaster).
P51  Side wall of stair to sanctuary story, west lower wall at first landing (plaster).
P52  Side wall of stair to sanctuary story, west wall above handrail at first landing (plaster).
P53  Ditto P52.
P54  Upper (original?) west wall at stair to sanctuary story (plaster).
Northwest Stairway
Sanctuary Story
MALU A407-413:
P55  North wall and northerly portion of east wall (plaster).
P56  South end of east wall (plaster).
P57  Low west partition wall at stair (plaster).
P58  Trim at south doorway (wood: note wood unpainted where covered by stair).
P59  Doors at south doorway (wood).
P60  Window trim, north window (wood).
P61  Window apron, north window (wood).
P62  Window sash, north window (wood).
P63  Ceiling at north wall (plaster).
P64  West wall covered by upper stair, below window (plaster).
P65-68 [See Northwest Stairway: Balcony Story]
P69  Window trim, west window (wood).
P70  Window sash, west window (wood).

Northwest Stairway
Balcony Story
MALU A407-413:
P65  East wall, below drop ceiling (plaster).
P66  East wall, above drop ceiling (plaster).
P67  Door trim, south doorway (wood).
P68  Door, south doorway (wood).
P69-70 [See Northwest Stairway: Sanctuary Story]
P71  Ceiling molding at east wall, above suspended ceiling (wood).
P72  Beaded-board ceiling, above suspended ceiling (wood).

Northeast Stairway
Vestibule Story
MALU A407-413:
P73  South wall (plaster).
P74  West wall above doorway opening (plaster).
P75  North wall above window (plaster).
P76  Exterior side wall of stair (plaster).
P77  Window trim, north window (wood).
P78  Window sash, north window (wood).
P79  Ceiling (plaster).
P80  Interior side wall of stair (plaster).

Northeast Stairway
Sanctuary Story
MALU A407-413:
P81  West wall, north portion (plaster).
P82  West wall, south portion (plaster).
P83  Low east partition at stair (plaster).
P84  Door trim, south doorway (wood).
P85  Doors, south doorway (wood).
P86  Window trim, north window (wood).
P87  Window sash, north window (wood).
P88  Ceiling (plaster).

Northeast Stairway
Balcony Story
MALU A407-413:
P89  West wall, below suspended ceiling (plaster).
P90  West wall, above suspended ceiling (plaster).
P91  Low east partition at stair (plaster).
P92  Door trim, south doorway (wood).
P93  Door, south doorway (wood).
P94  Beaded-board ceiling, above suspended ceiling (wood).

Sanctuary
MALU A407-413:
P95  Main story: floorboards beneath sheet vinyl (wood).
P96  Main story: toe molding of baseboard at east wall (wood).
P97  Main story: face of baseboard at east wall (wood).
P98  Main story: top molding of baseboard at east wall (wood).
P99  Main story: wainscot at east wall, beneath plasterboard (wood).
P100  Main story: wainscot at east wall (plasterboard).
P101  Main story: upper molding of wainscot at east wall (wood).
P102  Main story: nosing & shelf above wainscot at east wall (wood).
P103  Main story: upper wall above wainscot at east wall (plaster).
P104  Balcony story: upper west wall of northwest organ loft (plaster).
P105  Balcony story: paneled rail at balcony, sanctuary side (wood).
P106  Main story: face of baseboard at south end of sanctuary (wood).
P107  Main story: top molding of baseboard at south end of sanctuary (wood).
P108  Main story: wainscot above baseboard at south end of sanctuary (wood).
P109  Main story: upper wall above wainscot at south end of sanctuary (plaster).
P110  Main story: woodwork trim at upper wainscot, south end of sanctuary (wood).
P111  Main story: canopy at south wall (wood).
P112  Main story: trim at grille, south end of sanctuary (wood).
P113  Main story: grille, south end of sanctuary (wood).
P114  Main story: doorway trim, northeast doorway (wood).
P115  Main story: doorway jamb, northeast doorway (wood).
P116  Main story: double doors, northeast doorway (wood).
P117  Main story: doorway trim, southeast doorway (wood).
P118  Main story: door, southeast doorway (wood).
P119  Main story: window mullion, east window (wood).
P120  Main story: window sash, east window (wood).
P121  Main story: paneled column supporting balcony (wood).
P122  Main story: jamb at opening to baptismal pool, south wall (wood).
P123  Main story: trim at opening to baptismal pool, font side (wood).
P124  Main story: south, east & west upper walls of baptismal pool (plaster).
P125  Main story: north upper wall of baptismal pool (plaster).
P126  Main story: pew back (wood).
P127  Main story: side wall of low platform at south end of sanctuary (wood).
P128  Main story: railing at stair to basement (metal).
P129  Balcony story: pressed metal ceiling in northwest organ loft (metal).
P130  Balcony story: pressed metal cornice at west wall of organ loft (metal).
P131  Main story: pressed metal ceiling, underside of balcony (metal).
P132  Balcony story: floorboards (wood).
P133  Balcony story: north wall (plaster).
P134  Balcony story: toe molding of baseboard at east wall of north alcove (wood).
P135  Balcony story: face of baseboard at east wall of north alcove (wood).
P136  Balcony story: toe molding of baseboard at balcony rail (wood).
P137 Balcony story: face of baseboard at balcony rail (wood).
P138 Balcony story: top molding of baseboard at balcony rail (wood).
P139 Balcony story: interior surface of balcony rail above baseboard (plasterboard).
P140 Balcony story: top surface of balcony rail (wood).
P141 Balcony story: pew back (wood).
P142 Balcony story: pressed metal ceiling at northwest corner (metal)
ATTACHMENT C:
Chromochronology Charts
# EXTERIOR ELEMENTS

**(Chart 1 of 1)**

<table>
<thead>
<tr>
<th>Elements</th>
<th>P10, 12, 13, &amp; 14</th>
<th>P15</th>
<th>P08, 09, &amp; 11</th>
<th>P05a &amp; 07</th>
<th>P05b &amp; 06</th>
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Histropic Paint Finishes Study
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**Key:**
* Paint contains lead.
# LARGE BASEMENT ROOM

*(Chart 1 of 2)*

<table>
<thead>
<tr>
<th>Elements</th>
<th>Lower east wall, below window</th>
<th>East &amp; north walls at mid-height (below window)</th>
<th>East wall above sanctuary doorway</th>
<th>Ceiling boards, above suspended ceiling</th>
<th>East window frame &amp; sash</th>
<th>West window frame &amp; sash (former doorway)</th>
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<tr>
<td>Paint Samples</td>
<td>P16</td>
<td>P17 &amp; 18</td>
<td>P19</td>
<td>P32</td>
<td>P26 &amp; 27</td>
<td>P29 &amp; 30</td>
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**Key:**
* Paint contains lead.
**LARGE BASEMENT ROOM**

*(Chart 2 of 2)*

<table>
<thead>
<tr>
<th>Elements:</th>
<th>Doorway trim: northwest and sanctuary doorways</th>
<th>Doorway trim: southwest and southeast doorways</th>
<th>Doorway trim: east closet</th>
<th>Door to sanctuary stairway</th>
<th>Railing at west ramp</th>
<th>Paneling caulk at window frame, west wall</th>
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<tr>
<td>Paint Samples:</td>
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<td>P 21 &amp; 22</td>
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<td>P25</td>
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<td>Upper walls, north and south</td>
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# NORTHWEST STAIRWAY

**Basement & Vestibule Stories**

*(Chart 1 of 3)*

<table>
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<tr>
<th>Elements</th>
<th>Walls, basement and vestibule stories</th>
<th>Upper west wall, first stair landing</th>
<th>Window trim, northwest window, north wall (former basement room)</th>
<th>Window sash, northwest window, north wall (former basement room)</th>
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<tbody>
<tr>
<td>Paint Samples</td>
<td>P42, 43, 44, 47, 48, 49, 50, 51, 52, 53</td>
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<td>P45</td>
<td>P46</td>
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<td>Substrates</td>
<td>Plaster &amp; wood</td>
<td>Plaster</td>
<td>Wood</td>
<td>Wood</td>
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<tr>
<td>Circa Dates</td>
<td>1956 &amp; 1970</td>
<td>1921-22</td>
<td>1914</td>
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</table>

| 1914 | Gray-Blue | Gray-Blue | Light Gray* |
| 1921-22 | Yellow+ (Remnants) | Cream |
| | Pale Green | Mint Green |
| | Blue-Green | Deep Green |
**Key:**
* Paint contains lead
+ Calcimine paint

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<th>Year</th>
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<th>Notes</th>
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<tr>
<td>1968</td>
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<td>Peach (2.5YR 7/6)</td>
<td>Light Peach</td>
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### NORTHWEST STAIRWAY

**Sanctuary Story**

(Chart 2 of 3)

<table>
<thead>
<tr>
<th>Elements</th>
<th>North wall &amp; north end of east wall</th>
<th>South end of east wall</th>
<th>Low wall at stairs &amp; ceiling</th>
<th>West wall below window at upper stair</th>
<th>Sanctuary doorway, trim and doors</th>
<th>North &amp; west windows, trim and sashes</th>
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<tr>
<td>Paint Samples</td>
<td>P55</td>
<td>P56</td>
<td>P57 &amp; 63</td>
<td>P64</td>
<td>P58 &amp; 59</td>
<td>P60, 61, 62, 69 &amp; 70</td>
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<td>Wood</td>
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1921-22
- Yellow+ (Remnants)
- Pale Green
- Blue-Green
- Light Green
- Light Green
- Blue-Green

1956
- Peach
- Light Peach Brown

1970
- Peach
- Light Peach Brown
- Light Peach Brown
### Key

+ Calcimine paint.

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<tr>
<th>Extant 1968</th>
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<tr>
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<td>Peach Pink-Brown (2.5YR 6/4)</td>
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**NORTHWEST STAIRWAY**

Balcony Story

*(Chart 3 of 3)*

<table>
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<tr>
<th>Elements</th>
<th>East wall</th>
<th>East wall, above suspended ceiling</th>
<th>Ceiling molding at wall, above suspended ceiling</th>
<th>Ceiling boards</th>
<th>South doorway, trim</th>
<th>South doorway, door</th>
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<td>P71</td>
<td>P72</td>
<td>P67</td>
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<td>Beaded boards</td>
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<td>Cream (2.5Y 8.5/2)</td>
<td>Pink-Brown (2.5YR 6/4)</td>
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**Key:**
* Paint contains lead
## NORTHEAST STAIRWAY

**Vestibule Story**

(Chart 1 of 3)

<table>
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<tr>
<th>Elements</th>
<th>Walls (including stairway)</th>
<th>Ceiling</th>
<th>Window trim and sash at north wall (former basement room)</th>
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**Historic Paint Finishes Study**

SERO

National Park Service

286

NORTH EAST STAIRWAY

Vestibule Story

(Chart 1 of 3)
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## NORTHEAST STAIRWAY

### Sanctuary Story

(Chart 2 of 3)

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<th>West wall, south end</th>
<th>Low east wall at stair</th>
<th>Ceiling</th>
<th>South doorway, trim and door</th>
<th>North window, trim and sash</th>
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**Key:**
* Paint contains lead
### NORTHEAST STAIRWAY

**Balcony Story**

(Chart 3 of 3)

<table>
<thead>
<tr>
<th>Elements</th>
<th>West wall</th>
<th>West wall above suspended ceiling</th>
<th>Low east wall at stair</th>
<th>Ceiling, above suspended ceiling</th>
<th>North doorway, trim</th>
<th>North doorway, door</th>
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<td>P90</td>
<td>P91</td>
<td>P94</td>
<td>P92</td>
<td>P93</td>
</tr>
<tr>
<td>Substrates</td>
<td>Plaster</td>
<td>Plaster</td>
<td>Plaster</td>
<td>Beaded boards</td>
<td>Wood</td>
<td>Wood</td>
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</tbody>
</table>

<p>| 1921-22                   |           |                                   |                        |                                  |                    |                    |
| Yellow+ (Remnants)        |           |                                    |                        |                                  |                    |                    |
| Pale Green               |           |                                    |                        |                                  |                    |                    |
| Bright Green             |           |                                    |                        |                                  |                    |                    |
| Blue-Green               |           |                                    |                        |                                  |                    |                    |
| Light Green              |           |                                    |                        |                                  |                    |                    |
| Light Green              |           |                                    |                        |                                  |                    |                    |
| Mint Green               |           |                                    |                        |                                  |                    |                    |
| Blue-Green               |           |                                    |                        |                                  |                    |                    |
| 1956                      |           |                                    |                        |                                  |                    |                    |
| Light Peach              |           |                                    |                        |                                  |                    | Brown              |
| Mint Green               |           |                                    |                        |                                  |                    |                    |
| Light Pink               |           |                                    |                        |                                  |                    | Light Pink         |</p>
<table>
<thead>
<tr>
<th>Extant 1968</th>
<th>Peach (2.5YR 7/6)</th>
<th>Cream (2.5Y 8.5/2)</th>
<th>Pink-Brown (2.5YR 6/4)</th>
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<tbody>
<tr>
<td>1970</td>
<td>White Cream</td>
<td>White Cream</td>
<td>White Cream White Cream</td>
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<td></td>
<td>White</td>
<td>White</td>
<td>White White</td>
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<tr>
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</table>

**Key:**
* Paint contains lead.
## SANCTUARY

(Chart 1 of 5)

<table>
<thead>
<tr>
<th>Elements</th>
<th>Main Story: east plaster wall</th>
<th>Balcony Story: plaster walls, north plaster wall</th>
<th>Main Story: plaster walls, south end of sanctuary</th>
<th>Main &amp; Balcony Stories: ceiling, underside of balcony and at balcony story</th>
<th>Balcony Story: cornice at west wall, northwest organ loft</th>
<th>Balcony Story: ceiling, northwest organ loft</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paint Samples</strong></td>
<td>P103 &amp; 133</td>
<td>P104</td>
<td>P109</td>
<td>P131 &amp; 142</td>
<td>P129</td>
<td>P130</td>
</tr>
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<td><strong>Substrates</strong></td>
<td>Plaster</td>
<td>Plaster</td>
<td>Plaster</td>
<td>Pressed Metal</td>
<td>Pressed Metal</td>
<td>Pressed Metal</td>
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<td><strong>Circa Dates</strong></td>
<td>1921-22</td>
<td>1921-22</td>
<td>1956</td>
<td>1921-22</td>
<td>1921-22</td>
<td>1921-22</td>
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<td>1921-22</td>
<td>Yellow+ (Remnants)</td>
<td>Yellow+ (Remnants)</td>
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<td>Pale Green</td>
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<td>Cream*</td>
<td>Cream*</td>
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<td>Light Blue-Green</td>
<td>Light Blue-Green</td>
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<td>Cream*</td>
<td>Cream*</td>
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<td>Cream</td>
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* = Remnants
<table>
<thead>
<tr>
<th>Year</th>
<th>Color 1</th>
<th>Color 2</th>
<th>Color 3</th>
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<tbody>
<tr>
<td>1956</td>
<td>Peach</td>
<td>Peach</td>
<td>White (N 9.5/)</td>
</tr>
<tr>
<td>Extant 1968</td>
<td>Peach (2.5YR 7/6)</td>
<td>Peach (2.5YR 7/6)</td>
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<tr>
<td>1970</td>
<td>Cream</td>
<td>Cream</td>
<td>White</td>
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<tr>
<td></td>
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<td>Cream</td>
<td></td>
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<tr>
<td></td>
<td>White</td>
<td>White</td>
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</tr>
<tr>
<td>1999</td>
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</table>

**Key:**
- * Paint contains lead.
- + Calcimine paint.
<table>
<thead>
<tr>
<th>Elements</th>
<th>Main Story: floorboards</th>
<th>Main Story: baseboard, toe molding and face at east and south walls</th>
<th>Main Story: baseboard, top molding at east and south walls</th>
<th>Main Story: wainscot beneath plasterboard at east wall</th>
<th>Main Story: wainscot at east wall</th>
<th>Main Story: wainscot and upper molding at south wall</th>
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</thead>
<tbody>
<tr>
<td>Paint Samples</td>
<td>P95</td>
<td>P96, 97, &amp; 106</td>
<td>P98 &amp; 107</td>
<td>P99</td>
<td>P100</td>
<td>P108 &amp; 110</td>
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<td>Substrates</td>
<td>Wood</td>
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<td>Wood</td>
<td>Plasterboard</td>
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<td></td>
<td>1921-22</td>
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<td>1956</td>
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<td>Dark Varnish</td>
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</table>
### SANCTUARY

(Chart 3 of 5)

<table>
<thead>
<tr>
<th>Elements</th>
<th>Main Story: molding at upper wainscot and shelf at east wall, main story</th>
<th>Balcony Story: paneled rail at balcony, sanctuary side</th>
<th>Balcony Story: floorboards</th>
<th>Balcony Story: baseboard toe molding and face</th>
<th>Balcony Story: interior side of balcony rail</th>
<th>Main Story: paneled column supporting balcony</th>
<th>Main Story: upper surface of balcony rail</th>
<th>Main Story: window trim at east wall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paint Samples:</td>
<td>P101, 102, &amp; 105</td>
<td>P132</td>
<td>P134, 135, 136, 137, &amp; 138</td>
<td>P139</td>
<td>P121 &amp; 140</td>
<td>P119</td>
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<tr>
<td>Substrates:</td>
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<td>Plasterboard</td>
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<td>Color 3</td>
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<td>1956</td>
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<tr>
<td>Extant 1968</td>
<td>Brown (2.5YR ¾)</td>
<td>Red-Brown (10R 2/4)</td>
<td>Brown (2.5YR ¾)</td>
<td>Brown (2.5YR ¾)</td>
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<tr>
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<td>Red-Brown</td>
<td>Cream Red-Brown</td>
<td>Cream Red-Brown</td>
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<td>Cream Red-Brown</td>
<td>Red-Brown</td>
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</table>
**SANCTUARY**

*(Chart 4 of 5)*

<table>
<thead>
<tr>
<th>Elements</th>
<th>Main Story: window sash</th>
<th>Main Story: woodwork at south wall (canopy, grillwork, doorway trim &amp; door)</th>
<th>Main Story: doorway trim, jamb, and doors at north wall</th>
<th>Main Story: baptismal font, jamb and trim at opening (interior side)</th>
<th>Main Story: baptismal font, interior walls above pool</th>
<th>Main Story: railing at stairs to basement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substrates</td>
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<td>Wood</td>
<td>Wood</td>
<td>Plaster</td>
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<td>Color</td>
<td>Varnish</td>
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<td>Varnish</td>
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<tr>
<td>1956</td>
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<td>Dark Varnish</td>
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<td>Cream</td>
<td>Orange*</td>
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</tr>
<tr>
<td>Extant 1968</td>
<td>Brown (2.5YR ¾)</td>
<td>Light Blue-Green (2.5BG 6/2)</td>
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<tr>
<td>1970</td>
<td>Brown</td>
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<td>Pale Green</td>
<td>Cream</td>
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<tr>
<td></td>
<td>Brown</td>
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<td>White</td>
<td>White &amp; Pale Blue</td>
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<td>White &amp; Blue</td>
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</table>

**Key:**
* Paint contains lead.
<table>
<thead>
<tr>
<th>Elements</th>
<th>Main Story: circa-1930-35 pews</th>
<th>Main Story: low platform, south end of sanctuary</th>
<th>Balcony Story: pews (wooden seats)—installed 1956?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paint Samples</td>
<td>P126</td>
<td>P127</td>
<td>P141</td>
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<td>1970</td>
<td>Clear Varnish</td>
<td>Brown Stain</td>
<td>Clear Varnish</td>
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</tbody>
</table>
ATTACHMENT D:

Munsell Color Swatches
Historic Paint Finishes Study

2.5BG 6/2

5GY 7/1

10GY 5/2
Historic Paint Finishes Study

2.5Y 8.5/2

2.5YR 3/4

2.5YR 6/4
APPENDIX E

Drawings

-1955 & 1968 Reconstructed Plans
delineated by Tommy Jones,
Architectural Historian
1. Placement of wall is approximate in this area.
2. Location of ceiling, floor, and foundation is approximate.
3. Location of stairway is approximate.
4. Evidence of the loading is based on physical evidence gathered during the course of the investigation.
5. Location of the loading is based on physical evidence gathered during the course of the investigation.
Drawings

-1970 Plans for Renovation
Muldawer & Patterson with J.W. Robinson, Architects
APPENDIX E

Ebenezer Baptist Church

HSR
APPENDIX E

Drawings

-1956 Plans for Renovation
Edward C. Miller, Architect
As the nation’s principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.