



Johnson Publishing Company Test Kitchen Repository and Display Proposal

Request for Proposal – released February 12, 2019

Due Wednesday, May 1, 2019, 5:00 p.m. Central Time

Executive Summary

Landmarks Illinois (LI), a nonprofit historic preservation organization headquartered in Chicago, is seeking an institution, organization, corporation or group to accept ownership of and reassemble for educational display or use the Johnson Publishing Company Test Kitchen. The Test Kitchen was created by famed Palm Springs-based interior designers William Raiser and Arthur Elrod in 1971 to provide a space for the testing of recipes to be published in *Ebony Magazine*. The Test Kitchen was formerly located in the Johnson Publishing Company Headquarters, publishers of both *Ebony* and *JET* magazines, located at 820 South Michigan Avenue in Chicago, Illinois a building designed by local African American architect John Moutoussamy in 1971.

LI acquired the kitchen from the building's new owner, who is undertaking a rehabilitation and residential conversion of the building and needed the interiors removed. In April 2018, in coordination with the owner, LI removed the Test Kitchen in order to find it a new home where it can continue to tell the Johnson Publishing Company story. The kitchen was documented, carefully disassembled and is currently in climate-controlled, secured storage.

Landmarks Illinois seeks proposals from qualified institutions to acquire, move, and reassemble the Test Kitchen in a manner and location that will publicly tell the Johnson Publishing Company story, as well as other significant narratives associated with the Test Kitchen. Project and proposal requirements are detailed below, as well as expectations and review criteria. Proposals are due on Wednesday, May 1, 2019 by 5:00 p.m. Central Time.

HOW TO SUBMIT A PROPOSAL

Proposal Requirements and Submittal Process

To allow for easier comparison of proposals during evaluation, proposals should include the following in this order:

- A description of the institution, organization, group, entity or corporation including location(s), board and staff leadership, date established, mission, vision, values and strategic plan, tax status, accreditations, and specific policies such as an equity, diversity and inclusion statement and/or work with AALANA populations;
- A description of your interest in acquiring the Test Kitchen and its relevance to your work and community;
- A detailed description of the scope of work;

- A detailed description, which can include drawings, renderings, photos, video, or other medium, of the concept for the future use/display of the test kitchen for educational purpose;
- A total project budget detailed by line item, including removal, storage, exhibit fabrication, reassembly, interpretation, programming, and marketing;
- Statement of funds on hand for the project, amount left to acquire, and a plan for acquiring those funds;
- Credentials and description of historic preservation experience of the professionals who would complete the work, including removing and transporting the Test Kitchen, cataloguing, reassembly, interpretation, and marketing;
- Timeline to remove kitchen elements from current storage facility or for LI to transfer ownership to the successful proposer;
- Timeline to complete the reinstallation project;
- A statement that the proposer has property, casualty and liability insurance at or above \$1,000,000 per incident and that will name Landmarks Illinois as additionally insured.

Proposals are to be emailed to Lisa DiChiera, LI's Director of Advocacy, at LDiChiera@landmarks.org by **Wednesday, May 1, 2019 by 5:00 p.m. Central Time.**

Proposal Scoring and Selection Process

Scoring criteria and the selection process will include the following factors:

- The success in telling the story of why your institution, organization, group, entity or corporation is the best steward for the Test Kitchen and how you will create a platform for it to inspire people;
- The degree to which the proposer's description of the approach to the scope of work and concept for the Test Kitchen's future use/display demonstrates creativity, innovative thinking, and an understanding of the significance of the Johnson Publishing Company's history, its role in African American life in the United States, its historic design and the vision for the reuse of the kitchen;
- The ability to demonstrate commitment to making the Test Kitchen accessible to the public both physically and digitally;
- A demonstrated level of understanding of the project budget and capacity to acquire the necessary funds to complete the project;
- Qualifications and experience in historic preservation, exhibition/interpretation/use of historic interiors or interior features and/or culinary arts;
- Ability for the proposer to ensure the removal of the Test Kitchen from storage by June 30, 2019 or incur storage costs from that point forward. (\$215 a month at Life Storage)

Limitations, Assumptions, and Agreements

- Landmarks Illinois reserves the right to dismiss any and all proposals, call for a round(s) of subsequent proposals, or retain ownership of the Test Kitchen.
- Landmarks Illinois may change the timeframe for this RFP process with or without notice to the proposers and without liability for damages.
- An institution, organization, corporation, or group headquartered in the United States of America to display the Test Kitchen in the U.S.A. will be given priority; however, international proposals will be accepted.

- Aspects of this project will require LI review to assure the Test Kitchen's safe transport and reassembly at its new location within an agreed upon timeline.
- Landmarks Illinois and the successful proposer will enter into a legal agreement outlining the terms to take ownership of the Test Kitchen.
 - The successful proposer is expected to take legal ownership of the Test Kitchen for the cost of \$1.00.
 - If the successful proposer does not meet the agreed upon project timeline, Landmarks Illinois reserves the right to reclaim the Test Kitchen.
 - Landmarks Illinois, the Skyline Council of Landmarks Illinois, and 3LRE will be acknowledged in communications, publications, interpretations and educational panels, tours, brochures, digital media, and social media, and other vehicles not described here, for their part in saving the Test Kitchen.

PROJECT REQUIREMENTS

Project Scope of Work Requirements

1. Arrange for removal of materials from their current storage location or transfer storage rental facility agreement to successful respondent;
2. Catalogue the materials upon taking ownership;
3. Prepare plans and specifications for the reconstruction of the kitchen at the new location as well as a curation plan of how the space will be used. Plans to be reviewed by LI;
4. Select a qualified contractor/building and or interiors professional to rebuild the kitchen at the new location who is familiar with historic materials and will carefully follow the scope of work.
5. Develop a communications and interpretive plan for the Test Kitchen going forward for 10 years;
6. Reconstruct the kitchen at the new location. New walls will be required to recreate the space and the historic cabinetry, appliances and fixtures can be reinstalled. Some elements and materials will need to be replicated or sourced as they were damaged or could not be removed;
7. Host an opening celebration with participation by Landmarks Illinois, the Skyline Council and 3LRE, among others.

Required Experience and Credentials

The selected respondent must have a team with requisite experience and credentials, which includes but is not limited to the following:

- Demonstrated experience in art and design history, cultural studies, historic preservation, contracting, rehabilitation or reconstruction of historic buildings, interiors and/or finishes, technical design, exhibition design related to historic materials.
- Preferred experience with the *Secretary of the Interior's Standards and Guidelines for Historic Preservation and Archeology*, especially the *Secretary of the Interior's Standards for Treatment of Historic Properties*.
- Institutions with experience featuring the history of African American culture, design, and culinary arts are encouraged to apply.

TEST KITCHEN CONDITION

Current Condition and Storage of Test Kitchen

The kitchen was documented (photo documentation, sketches and measurements), carefully disassembled and is currently located in a climate-controlled, self-storage facility in Chicago. While it is difficult to see the materials in their entirety in the storage facility, access to a dropbox of photos of the elements will be provided to anyone interested in submitting. The following is a list of the elements in their entirety currently in storage and their condition. Some elements of the kitchen will require repair or replication.

The following is a list of the existing kitchen elements and their condition:

- Walls – Originally consisted of metal studs and drywall. These elements were not saved.
- Doors and Window – Exterior sliding kitchen door, glass seating area door and sidelight with logo and glass window into kitchen were saved and can be reinstalled. Steel frame from glass door and wood frame at window were not saved but measurements were taken for replication.
- Exterior Wall Covering – Grass cloth wallpaper. Representative portions saved.
- Interior Wall Covering – Orange patterned wallpaper. Representative portions saved.
- Kitchen Flooring – Orange 12"x12" vinyl tile. Representative portions saved.
- Kitchen Baseboards – Orange vinyl. Representative portions saved.
- Seating Area Flooring – Carpet with basket weave pattern. Representative portions saved.
- Kitchen Ceiling. Drywall construction with raised center portion lighting area and dropped plastic lighting grid hung from metal hangars. Studs and drywall were not saved. Representative plastic grid elements and hangars were saved. Lighting was documented but not saved. Representative portions of the wallpaper were saved.
- Seating Area Ceiling – Drywall on metal studs with recessed can lights. Wallpaper applied to ceiling surface. Framing and drywall were documented but not saved. Representative portions of the wallpaper were saved.
- Kitchen Cabinets – Wood with painted finish and decorative applied door surface to match wallpaper. All cabinets and doors were saved. Repainting of sides and interiors may be necessary. Knobs are lucite and metal, some of which are missing or damaged.
- Upper Cabinets – One section of upper cabinets has sliding glass doors and under-cabinet lighting. Isolated laminate veneer loss will require repair.
- Kitchen Island and Hood – Metal cabinets with painted finish and stainless counter with butcher block ends. Hood is hung from the ceiling. All elements saved. Repainting may be necessary.
- Kitchen Counters – Olive green laminate. All elements saved. Isolated cracked/ broken laminate that will require repair or replacement.
- Kitchen Counter Section and Backsplash – Stone material was saved. One crack in stone material can be repaired when reinstalled.
- Sinks and Faucets – All sinks and faucets saved and intact. Below cabinet plumbing and grease traps were not saved.
- Appliances – Include oven, microwave, two dishwashers, trash compactor, toaster, two can openers, griddle, built-in mixer and below counter refrigerator. All original and intact. All were salvaged.

- Side-By-Side Refrigerator – Later replacement with white surface and applied orange panels. Salvaged but orange panels are loose.
- Seating Area Furnishings – Cabinet doors, shelves, table and bench seating were removed. Backup wood framing and interior of closet were documented but not saved.
- Controls – Electrical outlet covers, light switch covers, dimmer light switch controls and HVAC controls were saved.

The following is a list of the space requirements:

The kitchen consists of two separate but connected spaces. The larger of which is the kitchen, which is accessed via a sliding door at the short side of the rectangular room. At the far end of the kitchen is an opening in the wall and one step down to the seating area that contains shelving, storage and a table with bench seating. A glass door and fixed glass window provide direct access to the seating area from the original adjacent spaces.

- Overall dimensions of the kitchen and seating area – approximately 26' x 13'
- Height of kitchen space – approximately 8'-0"
- Height of seating area – approximately 8'-5"

BACKGROUND INFORMATION

The Johnson Publishing Company

The Johnson Publishing Company was founded in 1942 and became one of the most important African American-owned companies in the nation. Founded by John H. Johnson, the media company gave voice and positive image to the African American population and was best known for the publication of Ebony and Jet magazines. Ebony Magazine, launched in 1945, was formatted to be similar to Life and Look Magazines, but focusing on inspiring stories of African Americans and special interest topics. In 1951, the pocket-sized Jet was launched, furthering coverage on important and successful African Americans, music and entertainment, history and politics. Johnson's great success was making his publications profitable by convincing corporate America to advertise in their pages and luring companies, which had never marketed their products to African Americans before. From 1983-1986 Johnson Publishing Company was the nation's largest African American-owned business.

The Johnson Publishing Company Building

The Johnson Publishing Company building was completed in 1971 and designed by African-American architect John Warren Moutoussamy, the first African American to attain partner status at a large Chicago architecture firm, the firm of Dubin, Dubin, Black & Moutoussamy. While Johnson wanted a modern building, he did not want it designed in the more common glass and steel aesthetic led by Chicago firms such as Mies van der Rohe and Skidmore, Owings and Merrill. Moutoussamy, who studied under Mies van der Rohe at Illinois Institute of Technology (IIT), rather than emphasizing verticality and the building's frame, employed a strong horizontal design for the façade of the eleven-story building located on South Michigan Avenue's prominent streetwall facing Grant Park. As described in the city of Chicago's 2017 Chicago Landmark designation report, the building's "...spans are given an independent and

hovering quality by the placement of the columns behind them. Recessed behind the rectilinear structure are wide expanses of windows, which extend across the full 40-foot width of the front façade. On floors 10 and 11, the windows are more deeply recessed creating outdoor terraces complimenting the executive offices and employee dining room.” “The building is an original and late example of the International Style of architecture. It’s clearly expressed structure, rectilinear forms, open floor plans, and absence of ornament are hallmarks of the style....However, the sculptural quality of the front façade is not a common feature of the International Style...” With Moutoussamy, Johnson got a modern building that conveyed strength and independence from its counterparts, which stands prominently on Chicago’s front door of Michigan Avenue, and remains today the only high-rise office building in downtown Chicago built by an African American. The Johnson family sold the building in 2010. The Johnson Publishing Company Building was designated a Chicago Landmark in November 2017, for which Landmarks Illinois advocated. The landmark designation protects the building from demolition, but does not protect its interiors.

William Raiser and Arthur Elrod

While the Johnson Publishing Company headquarters was designed in a modern vocabulary by John Moutoussamy, the building’s interiors and test kitchen was designed by Palm Springs-based interior designers Arthur Elrod and William Raiser of Arthur Elrod Associates. The following information was supplied by author Adele Cygelman, whose book *Arthur Elrod: Desert Modern Design* will be published in February, 2019.

Arthur Elrod Associates:

Arthur Elrod was the most successful interior designer in the Palm Springs area from 1954 to 1974. Elrod’s fresh, energizing and innovative interiors paralleled the rise of desert modern architecture, and he worked alongside the top architects of the day, who included William F. Cody, E. Stewart Williams, Donald Wexler, Buff & Hensman and, most famously, John Lautner. In 1964 William Raiser joined the firm as an associate. Raiser had spent 30 years working with industrial designer Raymond Loewy in New York, and he brought a more pared-down modern aesthetic. He also spearheaded the firm’s entry into commercial work under the William Raiser/Arthur Elrod division, which included the groundbreaking headquarters for the Johnson Publishing Company in Chicago. Their work was published extensively in *Architectural Digest* and numerous design magazines.

Test Kitchen Significance

While some of the building’s interior features and art were removed by the Johnson family or transferred to new ownership before the building was sold, the Ebony Jet fourth-floor test kitchen was left in place. The test kitchen strongly reflects the mod interior design styles and bright colors of the 1970s, which Raiser and Elrod employed throughout the Johnson Publishing Company Building. As noted by architectural journalist Lee Bey in his 2013 WBEZ blog,

“Behind pioneering black architect John Moutoussamy’s four walls were offices designed with an exuberant, high-style and fearless mix of color, texture, art, contemporary furnishings and pattern. Created by interior designers William Raiser/Arthur Elrod, the offices embodied an

afrocentric modernism that was well-turned, avant garde and quite hip--a perfect match for publisher John H. Johnson's groundbreaking magazines."

The test kitchen is where editor Charlotte L. Lyons would test meals before adding them to *Ebony's* monthly feature "A Date with a Dish." In a 2017 interview with WBEZ about the test kitchen, Bey stated,

"This test kitchen alone should make it (the building) qualify for the National Register of Historic Places. *Ebony* magazine used to have recipes, and if your mother cooked like mine did, she tried a recipe out of *Ebony*...So this kitchen has been responsible for millions of meals for millions of black folks all over the African diaspora. For that alone, it should be preserved."

In addition to the cultural and architectural significance of the test kitchen, the intact nature of the space was even more of a reason to ensure its preservation. The Johnson Publishing Company was an excellent steward of the interiors of the building. As finishes and materials aged or were damaged over time, they were replaced in kind. The original design intent of the kitchen and adjacent seating area were nearly intact. The cabinets, counters, lights, wallpaper, fabrics and fixtures remained in place as originally installed, including appliances that were in good condition. Only the refrigerator was a modern addition, and it had been modified with orange front panels to match the appearance of the original.

History of the Project

LI acquired the kitchen from the building's new owner 3L, who is undertaking a rehabilitation and residential conversion of the former Johnson Publishing Company building and needed the test kitchen removed. In April 2018, in coordination with the owner, LI removed the test kitchen in order to find it a new home where it can tell the Johnson Publishing Company story. The kitchen was documented, carefully disassembled and is currently in storage. 3L previously been been working with representatives of DuSable Museum of African American History who wished to relocate the kitchen for a permanent exhibit. LI connected DuSable to W.E. O'Neil Construction for assistance. However, transitional changes at DuSable halted the project, at which time LI and its Skyline Council stepped in with its efforts to enable 3L to continue with its redevelopment timeline for the building.

In late March, 2018, LI discussed with 3L the possibility of involving members of the Skyline Council to remove the kitchen and store it until a new home could be found. At this point, contractors had removed a majority of the building's interiors and the test kitchen was the only remaining interior on the floor. A site visit was made to assess the amount of work and tools that would be required to dismantle the kitchen. The contractors on site had about two weeks in their schedule for the kitchen to be removed. The existing space was studied, photographed and measured. LI coordinated one night and two weekend days for Skyline members and other volunteers to disassemble the kitchen. A storage unit was found and movers were reserved to assist with transporting the removed items to the temporary location. The work days involved documentation, careful disassembly and labeling parts for their eventual reassembly.

After the removal and storage of the test kitchen was complete, LI assembled an advisory panel to advise on a Request for Proposal (RFP) process.

Partners Involved

- **Test Kitchen Advisory Panel** (See Appendix E)
- **Landmarks Illinois** is a membership-based nonprofit organization serving the people of Illinois. Founded in 1971, we inspire and empower stakeholders to save places that matter to them by providing free guidance, practical and financial resources and access to strategic partnerships. For more information, visit www.Landmarks.org.
- **Landmarks Illinois Skyline Council**
Skyline Council is Landmarks Illinois' committee of young professionals. It consists of more than 30 emerging leaders with an interest in historic preservation, the built environment and sustaining healthy communities. Through service, social engagement and advocacy, Skyline Council members promote Landmarks Illinois' mission to empower individuals to save places that are important to them while strengthening their networks. Skyline Council was founded in 2011.
- **3L Real Estate**
3L is a real estate company that acquires legacy properties located in dense, amenity-rich, urban neighborhoods and transforms them into the residential units desired by today's discerning renter.

APPENDICES

- A. Photos of the Johnson Publishing Company Building and Test Kitchen
- B. Photos of the removal of the Test Kitchen, April 2018
- C. Photos of Test Kitchen in storage
- D. Relevant articles
- E. Johnson Publishing Company Test Kitchen Advisory Panel names and bios

Appendix A

Photos of the Johnson Publishing
Company Building and Test Kitchen



Ebony Magazine
1973, John H. White





Photo by Anthony Rubano



Photo by Lee Bey Architectural Photography



Photos by Barbara Karant

Appendix B

Documentation and disassembly of Test Kitchen
at former Johnson Publishing Company Building,
820 S. Michigan Blvd., Chicago

April, 2018





Appendix C

Storage of Test Kitchen from former Johnson
Publishing Company Building, 820 S. Michigan
Blvd., Chicago

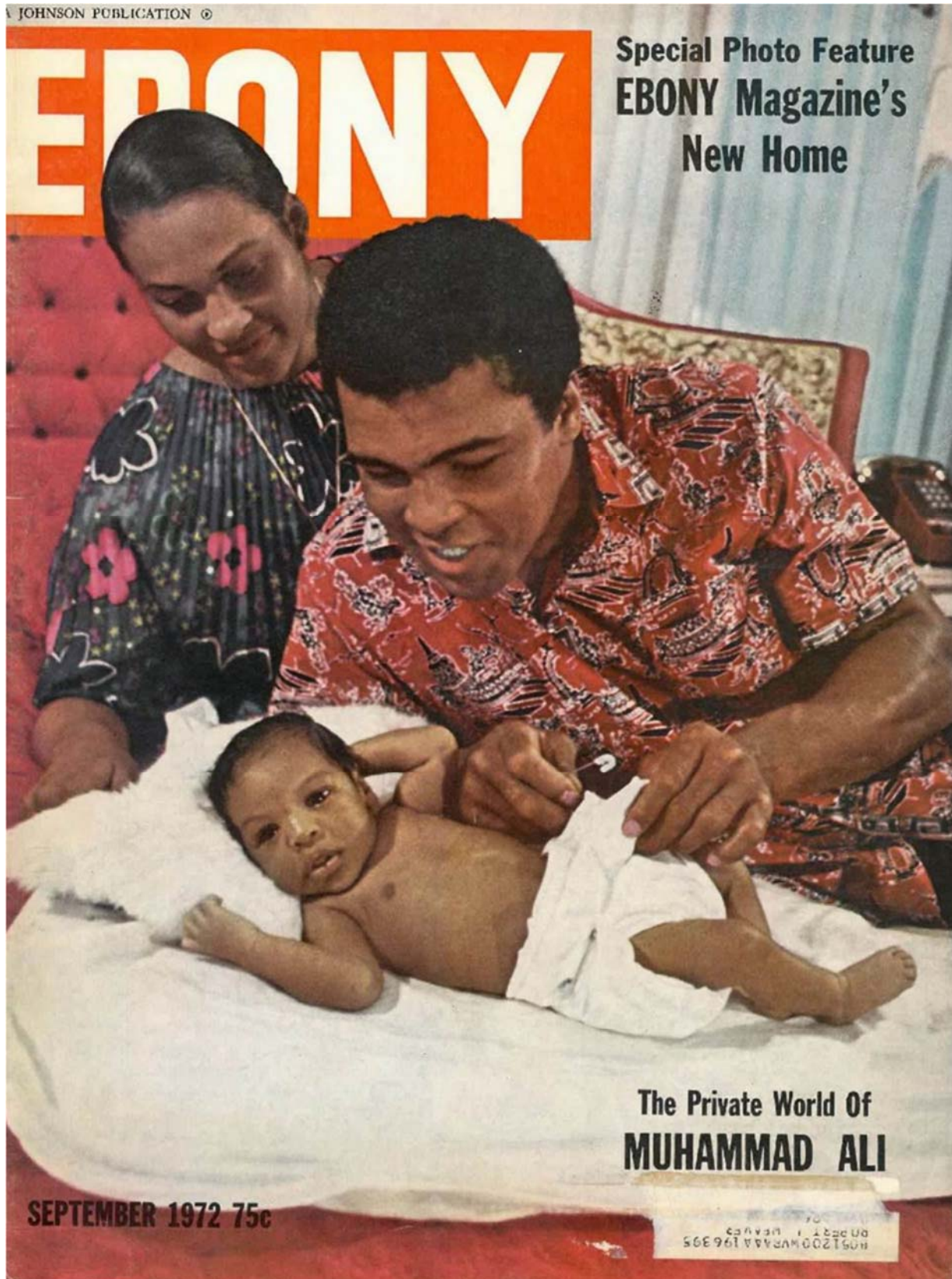
July, 2018



Appendix D

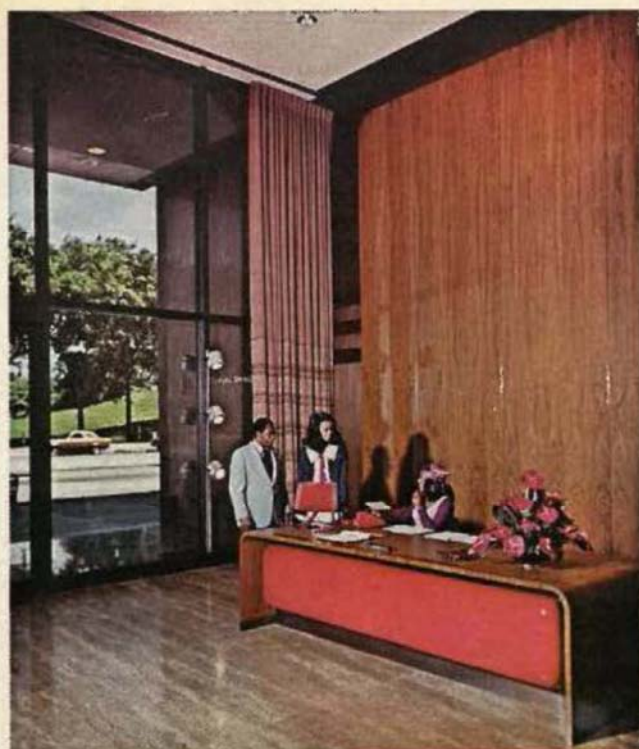
Relevant articles

Ebony Magazine
September, 1972





EBONY MAGAZINE'S



New headquarters building (left) of Johnson Publishing Co., Inc., houses editorial and business offices of *Ebony* , *Jet* , *Black Stars* and *Black World* magazines and the JPC Book Division. The 11-story steel, concrete and marble structure on Michigan Avenue in the Chicago Loop (downtown business district) affords a spectacular view of city's Grant Park and Lake Michigan shoreline. Above, lobby receptionist Theresa Legg uses building's extensive Picturephone system to announce visitors to *Ebony* editorial floor. At right, groups wait in lobby for appointments. Lobby features custom-built furniture, specially designed carpeting over Travertine floor, and 18½-foot walls of bronze and Mozambique wood.

Johnson Publishing Co. builds \$8 million headquarters in Chicago's Loop district

IN CHICAGO, a city where new office structures sprout like beanstalks, a black firm has erected what is considered as one of the city's most spectacular showplaces. It is the new corporate headquarters of Johnson Publishing Co., Inc., publishers of *Ebony* , *Jet* , *Black Stars* and *Black World* .

Located on Michigan Avenue, Chicago's most important business thoroughfare, the \$8 million Johnson Building overlooks Grant Park and commands a two-mile view of the skyscrapers, museums and pleasure boat marinas along the Lake Michigan shoreline. The building has 11 floors of individually decorated private offices and work areas; employe and guest dining facilities; a reception floor which can handle more than 1,000 persons for company affairs; boat-shaped, glass-walled conference rooms; a theater where movie previews can be held for editors; Picturephones in top management offices and a penthouse Executive Suite which interestingly melds ancient



NEW HOME

 SPECIAL PHOTO FEATURE

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EBONY'S NEW HOME *Continued*

torial floor with offices of Executive Editor Herbert Nipson, Managing Editors Hans J. Massaquoi and Charles L. Sanders, Senior Editor Lerone Bennett Jr., and Senior Staff Editor Alex Poinsett, as well as those of the assistant and associate editors. A soft orange is the dominant color. A beige contrast color is used not only for the cabinetry but for telephones and typewriters. Seemingly floating in the center of the floor is the EBONY editorial conference room with walls of floor-to-ceiling glass slabs and with such conveniences as Picturephone and a remote-controlled movie screen which descends from a ceiling trap door. About one-third of the floor is occupied by JPC's collection of tens of thousands of photographs. After passing a large, modern photography darkroom (for processing of both black-and-white and color pictures), the visitor enters the Art Department where art directors of JPC magazines work.

NINTH FLOOR—This is the Administrative Floor. The carpeting is a deep-pile custom

design subtly patterned with squares of varying shades of gold and gray. Providing a strong color blurb is a huge bronze-finish sculptural screen which defines the reception and visitors seating area. Banks of sofa-chairs face a large square table of Mexican onyx. On the floor is the working office of Editor-Publisher Johnson and offices of his administrative staff, including Assistant to the Publisher June Acie Rhinehart, the personnel director and the controller. Nearby are a large glass-walled conference room and an Awards Room where the company's various prizes (including the 1968 Pulitzer Prize for Photography, won by EBONY photographer Moneta Sleet Jr.) and mementoes are displayed. Sharing the floor are the Bookkeeping Department, Cashier's office and offices of Advertising Production and the Midwest advertising staff.

TENTH FLOOR—Perhaps the most colorful of all floors is this one devoted entirely to food preparation and dining facilities. The mauve-tangerine-yellow color scheme appears

JPC Test Kitchen is one of the most modern such facilities in the U. S. It is all-electric, has a microwave oven, barbecuer, toasters and can openers built into the walls, trash compactor, automatic dishwasher and pot scrubber, and a "Food Preparation Center"—a space-saving device to which numerous appliances can be connected. The kitchen's continuous design is a fabric laminated in plastic and attached to cabinets and walls. The kitchen is used to test many of the recipes that appear each month in EBONY.

'Ebony' Magazine's Psychedelic Test Kitchen Sold For \$1

 wbez.org/shows/wbez-news/ebony-magazines-psychedelic-test-kitchen-sold-for-1/3c9a50ce-8ee7-421f-b090-27627970e481

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June 11, 2018



Andrew Gill/WBEZ

The infamous "test kitchen," where editor Charlotte L. Lyons would test meals before adding them to *Ebony's* monthly feature, "A Date with a Dish."

Updated: June 12, 2018 at 11:51 a.m.

The legendary, swanky "test kitchen" used by *Ebony* magazine has been sold for \$1 to the preservation group Landmarks Illinois.

The orange and green kitchen was housed inside the historic Johnson Publishing building on Michigan Avenue — home to influential black publications like *Ebony* and *Jet*.

Last fall, the space was sold to 3L Real Estate, a local development company, after sitting vacant for the better part of a decade under Columbia College Chicago's ownership. A spokeswoman for 3L said Landmarks Illinois was the "best place to ensure the safety and preservation of the kitchen."

"Whether it ends up at DuSable, the Smithsonian, or the Chicago History [Museum] will be a collective decision down the line," said spokeswoman Marilyn Katz in an email.

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The test kitchen was one of the last remaining features of the building that remained almost completely intact.

Lee Bey, an architectural critic in Chicago, said the kitchen represents the best of the building's sometimes eccentric designs.

"[The building's] crazy, beautiful, psychedelic, afro-modernism kind of design — all of that is gone," Lee said. "But this kitchen represents that design at its height."

The room's wallpaper — a mix of green, red, and orange — created a groovy space to test out recipes for *Ebony* magazine's monthly feature, "A Date with a Dish."

"For many mothers during the time, during the '70s and '80s, trying out those recipes was something that many of them did," Bey said. "So it kind of has this cultural impact beyond it just being a kitchen [and] a cool space."



The room's wallpaper created a groovy space to test out recipes for *Ebony* magazine's monthly feature, 'A Date with a Dish.' (Andrew Gill/WBEZ)

The 11-story building opened in 1972 and was the first and only downtown Chicago building bought and designed by African-Americans — publisher John H. Johnson and architect John Warren Moutoussamy.

Bey, the former vice president of the DuSable Museum of African American History, said the museum was in the works to acquire the test kitchen but the plan fell through due to finances.

That's when Landmarks Illinois stepped in.

Bonnie McDonald, president and CEO of Landmarks Illinois, said the nonprofit bought the kitchen in early April.

"It is one of the most noteworthy interiors in the entire city of Chicago," McDonald said. "It tells the important story of the Johnson family, the Johnson Publishing Company, as well as being a symbol of black achievement and power."



'Ebony' magazine's test kitchen was one of the last remaining original features of the Johnson Publishing Company building. (Andrew Gill/WBEZ)

McDonald said her team is putting together an advisory panel to help decide where to display the test kitchen, which is currently in storage.

"Ideally we want to ensure that the kitchen is reinstalled the way that it had been in the Johnson Publishing building," McDonald said.

3L Real Estate purchased the building last November, and plans to convert the building into apartments that are expected to go on the market next year.



The historic Johnson Publishing Company building is expected to be converted into apartments. (Andrew Gill/WBEZ)

City officials designated the building as a city landmark, but the status only protects the building's exterior architecture.

Bey said he's happy at least a portion of the original space can be preserved.

"I think that's important particularly in the time when the city is losing its black population," Bey said. "Many African-Americans feel that we're losing bits and pieces of things we created here and Chicago."

Bey said he hopes that preserving the test kitchen sends a message — that black spaces and histories are worth lifting up.

Lakeidra Chavis is a producer and reporter for WBEZ. Follow her at [@lakeidrachavis](https://twitter.com/lakeidrachavis).

Editor's note: This story was updated to include a statement from a spokeswoman for developers 3L Real Estate.

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THE JOHNSON PUBLISHING TEST KITCHEN ADVISORY PANELIST BIOGRAPHIES

Adele Cygelman, Author

Ms. Cygelman is the author of *Palm Springs Modern: Houses in the California Desert* (Rizzoli, 1999) and *Arthur Elrod: Desert Modern Design*, recently published by Gibbs Smith. She is also the co-author of *The Secret Gardens of Hollywood: And Other Private Oases in Los Angeles*. She is a longtime editor of national interior design, architecture and real estate magazines (Architectural Digest, Robb Report). She has a B.A. in Modern Languages from the University of Westminster, London.

Lisa DiChiera, Director of Advocacy, Landmarks Illinois

Ms. DiChiera has been director of advocacy for Landmarks Illinois since 2003. She was the director of Chicago programs from 1994-1997. As director of advocacy, Lisa is on the frontline of all calls for assistance on preservation issues from Landmarks Illinois members and the public. Lisa administers the statewide Most Endangered Historic Places program. She also oversees Landmark Illinois' legislative initiatives. Previously, she held positions with Hines Interests and the National Trust for Historic Preservation. She serves on the AIA Chicago Foundation Board and Land Use Committee of Chicago Metropolitan Agency for Planning. She has been twice named to the *Newcity* "Design 50" list of the 50 people shaping Chicago design. Lisa received her B.A. in art and architectural history from UCLA and an M.S. in historic preservation from the University of Pennsylvania.

Amina Dickerson, President, Dickerson Global Advisors

Amina Dickerson draws on leadership experience over a 35 year career in the non-profit, corporate and philanthropy sectors. As Senior Director at Kraft Foods she headed multi-national philanthropic programs in hunger relief, the arts, domestic violence and education. Among other executive posts she served with the National Museum of African Art at Smithsonian Institution, Chicago Historical Society and the DuSable Museum of African American History. She began her career as a theater artist with Living Stage at Arena Stage, in Washington DC. Throughout her career she has worked extensively as a grant reviewer, speaker, facilitator and board member. Dickerson studied theater at Emerson College, holds a certificate in arts management from Harvard University, and a M.A. in arts management from the American University in Washington, D.C. Additionally, she trained and has been certified by the Global Business Network, Center for Creative Leadership, Coaches Training Institute (CTI) and the Leadership Circle. She is a member of the International Coaching Federation, which has awarded her the Associate Certified Credential (ACC) for her work. Her board service includes The Lloyd A. Fry Foundation, the Woods Fund of Chicago, the Women's Funding Network, the Legacy Fund of the Chicago Community Trust, the Leadership Advisory Council of the Art Institute of Chicago and Ellen Stone Belic Institute for Women and Gender in the Arts and Media at Columbia College. Previously, she served as Distinguished Visitor with the John D. and Catherine T. MacArthur Foundation and



a Newberry Library fellow and as board member for the Harris Theatre for Music and Dance, Donor's Forum of Chicago and the Chicago High School for the Arts. Her work has been recognized with awards from the Association of Black Foundation Executives, Chicago Women in Philanthropy, Chicago African Americans in Philanthropy and the Association of Fundraising Professionals, among numerous other civic honors. In 2009 she was added to the HistoryMakers national video archives of outstanding African American leaders and was named to The Network Journal's Class of 25 Influential Black Women in Business. She was inducted into American University Alumni Hall of Fame in 2008.

Chris Enck, Consultant and Landmarks Illinois Skyline Council Member

Mr. Enck is currently a consultant in façade restoration and historic preservation. Previously, he was an associate with Klein and Hoffman, specializing in façade and building restoration. He is a Landmarks Illinois Skyline Council member. Chris has a B.S. in Architectural Studies and an M.A. in Architecture with a focus in Historic Preservation from the University of Illinois at Urbana-Champaign.

Graham Grady, Partner, Taft, LLP and Landmarks Illinois Emeritus Board Member

As Partner at Taft Chicago, Mr. Grady helps clients obtain government entitlements and solve problems with units of local government. With a focus on the city of Chicago and Cook County, he helps secure necessary approvals for land developments in the Chicago metropolitan area. He also serves as legal counsel to one of the five annuity and benefit funds of the City of Chicago. He gained government industry experience through his prior professional roles in municipal government including serving as Commissioner for the City of Chicago Department of Buildings managing the revisions of the Chicago Building Code, a staff of 500 regulatory employees and a budget of \$34 million. Mr. Grady has been recognized in The Best Lawyers in America, 2010-2018 and Illinois Super Lawyers, land use and zoning law. Mr. Grady received his B.A. from the University of Illinois where he was a student member of the Board of Trustees. He earned his J.D., with honors, from Northwestern University School of Law.

Ra Joy, former Executive Director of Arts Alliance Illinois and CHANGE Illinois

Mr. Joy served as Executive Director of CHANGE Illinois, a non-partisan coalition leading systemic political and government reform. Under his leadership, CHANGE became a unifying force in the democracy reform movement and a recognized champion for expanding voter participation, curbing political gerrymandering and encouraging informed civic participation. He also ran as a Democratic Candidate for Illinois Lieutenant Governor with Candidate Chris Kennedy in the 2018 Primary. Prior to leading CHANGE, Mr. Joy served as head of Arts Alliance Illinois where he organized and led successful statewide and citywide arts initiatives. From 2001 to 2007, he served as a senior aide to U.S. Representative Jan Schakowsky (IL-09) specializing in appropriations and community and economic development initiatives. Mr. Joy holds numerous honors.



Yvette LeGrand, Consultant, Community Preservation Strategies and former Landmarks Illinois Board Member

Ms. LeGrand previously was the Chicago Regional Director for the National Housing Trust/Enterprise Preservation Corporation and a community development lender specializing in rehab and energy conservation. During her board term at Landmarks Illinois, she was involved in several activities, including the LI Issues Committee, where her understanding of community development was critical to preservation solutions on various projects. She was also involved in linking LI to Chicago's Endangered Buildings Program. Ms. LeGrand's other civic activities include the Washington Park Chamber of Commerce, Black Metropolis National Heritage Area Project Steering Committee, and the Southside Preservation Action Fund. She was also a former member of the City of Chicago Landmarks Commission. She has an M.B.A. from the University of Chicago and a History degree from Loyola University of Chicago.

Nathan Mason, Curator of Exhibits and Public Art, Chicago Department of Cultural Affairs and Special Events (DCASE)

Mr. Mason's role with the City of Chicago includes curating the City Gallery in the Historic Water Tower, the Chicago Cultural Center, various outdoor scattered-site installations and Percent-for-Art commissions. He also maintains a studio and has exhibited at the Hyde Park Art Center, Rhona Hoffman Gallery, NAME, and Daniel Hug's RX Gallery (now closed), among others. Mr. Mason has curated numerous independent projects and is an occasional writer with reviews appearing in the *New Art Examiner*. He sat on the exhibition committees of Randolph Street Gallery and Gallery 312, has been an ACRE panelist and currently is a member of the Oriental Institute Museum's temporary exhibition advisory group. Mr. Mason obtained a B.A. in Art (Ceramics) and Art History from the University of Dallas and did further studies at the University of Utah and the University of Chicago.

Bonnie McDonald, President & CEO, Landmarks Illinois

Ms. McDonald joined Landmarks Illinois in 2012. As president of Landmarks Illinois, Bonnie advances the vision, mission, and programs of Illinois' only statewide preservation nonprofit organization. She provides leadership to achieve strategic goals working in collaboration with its 37-member board, nine staff, committees, interns, members, and partners. Previously she served as executive director of the Preservation Alliance of Minnesota, based in St. Paul, for seven years. She has also held positions with the Anoka County (MN) Historical Society, the Preservation League of New York State, and Preservation Action in Washington, D.C. For the third year, she has been named to the *Newcity* "Design 50" list of the 50 people shaping Chicago design. In November 2018, Bonnie was elected to serve as the board chair of the National Preservation Partners Network, the national nonprofit representing preservation organizations. Bonnie previously served as chair of the public policy task force for statewide and local partners at the National Trust for Historic Preservation; participated in the James P. Shannon Leadership Institute, Amherst H. Wilder Foundation (St. Paul, MN); and was chair of the public policy subcommittee for the Building Jobs Coalition (St. Paul, MN). Bonnie has a B.A. in art history (summa cum laude) from the



University of Minnesota and an M.A. in historic preservation planning from Cornell University.

Eric T. McKissack, CFA and Founder, Channing Capital Management

Mr. McKissack has more than 33 years of investment experience and is Portfolio Manager of the Mid-Cap, Large-Cap, and All-Cap Value Products at Channing. Previously, he was vice-chairman and co-chief investment officer at Ariel Capital Management (now Ariel Investments), a Chicago-based investment management firm specializing in equities. In this capacity, Mr. McKissack served as the portfolio manager for the Ariel Appreciation Fund and various institutional separate accounts. He was also a research analyst at First Chicago and First Chicago Investment Advisors, led by Gary Brinson. Mr. McKissack received a B.S. in management from the Massachusetts Institute of Technology, and an M.B.A. from the University of California at Berkeley. He serves as trustee and chairman of Northern Trust FlexShares, a family of ETF funds, and also as trustee of Morgan Stanley CGCM Funds. He earned the Chartered Financial Analyst designation.

Langdon Neal, Attorney, Principal and Owner, Neal & Leroy, former Landmarks Illinois Board Member and a 2016 Legendary Landmark

Mr. Neal serves as the Managing Partner and owner of Neal & Leroy, LLC. He joined the family-owned firm in 1981 becoming the third generation of lawyers practicing in Chicago. Mr. Neal has performed legal services in all aspects of real estate law, representing many major developers of downtown properties on zoning and land use matters and has served as General Counsel for the Public Building Commission of Chicago. Mr. Neal has advised and represented clients in the designation, development and protection of numerous historic landmarks and landmark districts. Mr. Neal is as an Adjunct Professor of Law for the University of Illinois College of Law lecturing on TIF Financing and Redevelopment Projects. His civic activities include serving on the State Board of Elections from 1985 to 1996 where he served as Chairman, from 1991-1993 and since 1996 has served as Chairman of the Chicago Board of Election Commissioners.

Angelique Power, President and Board Member, The Field Foundation of Illinois

As President of the Field Foundation, Angelique Power oversees the charitable distribution of \$2.5 million annually from assets nearing \$60 million. For over seventy-five years the Field Foundation has focused on Chicago's most vexing issues while supporting its astonishingly creative and entrepreneurial spirit. Field is known as a strategic supporter of innovative programs and organizations, with a primary emphasis on reaching marginalized communities and populations. Prior to this, Ms. Power was program director at the Joyce Foundation where she co-founded Enrich Chicago, a nonprofit-led movement designed to correct inequity and structural racism in the arts. She has also held positions at the Museum of Contemporary Art Chicago and in community relations at Target. Ms. Power has an M.F.A from the School of the Art Institute of Chicago and a bachelor's degree in English from the University of Michigan.



Sandra Rand, retired Director of Supplier Diversity, United Airlines and Member of Landmarks Illinois Emeritus Board – CHAIRMAN OF ADVISORY PANEL

Ms. Rand is a civic leader and philanthropist serving on the board of the Women's Business Development Center, the Women's Treatment Center and the Women's Board of the Art Institute of Chicago. She also serves in a leadership role at Chicago Sinfonietta, Shared Interest and Southside Community Arts Center. A retired executive with United Airlines, she served on Landmarks Illinois' Board of Directors from July 2012 through June 2018, and is currently a member of the Emeritus Board. Most recently, she served as Landmarks Illinois' Vice Chairman, Chairman of the Board Development Committee, and as an Executive Committee member. She is also a three-time Chairman of the Legendary Landmarks Celebration Host Committee.

Joseph W. Slezak, Founder and CEO, 3L Real Estate

Mr. Slezak, formerly of BJB Partners, has 17 years of experience in nearly every aspect of real estate investment and development ranging from acquisition to property management for nearly 100 properties across Chicago. Under the BJB umbrella, Mr. Slezak procured and spearheaded the redevelopment efforts for eight new buildings that have resulted in nearly 800 apartments and roughly \$100 million in profits. Over time, he has obtained a total of \$2 billion in financing from lenders, created millions of dollars in cash reserves and alternative liquid assets, and unlocked millions of dollars from dormant escrow accounts. Mr. Slezak currently leads a variety of ambitious redevelopment endeavors at 3L. CA Ventures, a second billion-dollar company, is also a partner. 3L is the developer converting the Johnson Publishing Company Building to apartments and the company that sold Landmarks Illinois the Ebony Test Kitchen for \$1 in order to aid in its preservation.

Amanda Williams, Visual Artist

Visual artist Amanda Williams's practice blurs the distinction between art and architecture. Her projects use color as a lens to highlight the complexities of the politics of race, place and value in cities. She is best known for her series, "Color(ed) Theory," in which she painted the exterior of soon-to-be-demolished houses on the south side using a culturally charged color palette to mark the pervasiveness of vacancy and blight in black urban communities. The landscapes in which she operates are the visual residue of the invisible policies and forces that have misshaped most inner cities. Ms. Williams is an Efroymson Family Contemporary Arts Fellow, a 3Arts awardee, recipient of the 2017 Pulitzer Arts Foundation Design/Build commission in collaboration with Andres L. Hernandez, part of the ensemble selected to represent the US in the Venice Architecture Biennale, and a member of the multidisciplinary Exhibition Design team for the Obama Presidential Center and a recipient of the Joan Mitchell Foundation Painters & Sculptors Grants. She has current exhibitions at the Museum of Contemporary Art in Chicago, the Arts Club of Chicago and the Art Institute of Chicago. She is a highly sought after lecturer on the subject of art and design in the public realm. Ms. Williams holds a Bachelor of Architecture (Emphasis Fine Art) from Cornell Univ.