United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

DRAFT

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

1. Name of Property

historic name Colgate-Rochester (Crozer) Divinity School

other names/site number

name of related multiple property listing N/A

Location

street & number 1100-1122 South Goodman Street and 117-125 Highland Parkway ☐ not for publication

city or town Rochester ☐ vicinity

state NY code ___ county Monroe code ___ zip code 14620

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide _X_ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action

Colgate-Rochester (Crozer) Divinity School | Monroe County, New York
Name of Property | County and State

5. Classification

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

- [x] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [x] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
8	1	buildings
1	0	sites
0	0	structures
0	0	objects
9	1	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

EDUCATION/school
EDUCATION/education-related dormitory
RELIGION/church school
RELIGION/religious facility

Current Functions
(Enter categories from instructions.)

HEALTH CARE/temporary housing
LANDSCAPE/offices
COMMERCE/TRADE/business
WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19th AND 20th CENTURY REVIVALS
Late Gothic Revival – Collegiate Gothic
Tudor Revival
MODERN MOVEMENT
International Style
Mid-Century Modern

Materials
(Enter categories from instructions.)

foundation: BRICK
walls: BRICK, CONCRETE, STONE/sandstone
STONE/limestone, STUCCO
roof: STONE/slate, ASPHALT
other:

Narrative Description

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

Summary Paragraph

The historic Colgate-Rochester (Crozer) Divinity School is in the southeast quadrant of the city of Rochester, New York, in Monroe County. The campus sits just east of Highland Park on the Pinnacle Range of hills, a glacial moraine that extends eastward from the Genesee River and forms a portion of the city's southern border. The 23.5-acre campus is bound by residential properties on Highland Parkway to the north, the town of Brighton and residential properties on Howland Avenue and Summit Drive to the east, Highland Avenue to the south, and Highland Park and South Goodman Street to the west. The main entrance to the campus from South Goodman Street is adjacent to the eastern entrance of the Frederick Law Olmsted-designed Highland Park. The original 1932 Collegiate Gothic style campus buildings, designed by architect James Gamble Rogers, are centrally arranged in a linear composition from east to west along the ridge of the fourth hill in the Pinnacle Range. Among these buildings are a dormitory divided into two halls, the central Academic Building, and the President's house. The grounds of the campus, designed by landscape architect Alling S. DeForest, slope southward from these buildings toward Highland Avenue. The campus is divided by Campus Drive, a roadway that runs along an east-west axis from the main entrance off South Goodman Street to the campus's eastern boundary. A modestly sized parking lot is north of the Rogers-designed Collegiate Gothic buildings and Campus Drive. Two Tudor Revival dormitory buildings, constructed in 1936, are sited on the northeast corner of the campus, and two mid-century modern dormitory buildings, constructed in 1958, are just northeast of the Collegiate Gothic buildings and Campus Drive. The present-day campus is comprised of nine buildings that sit on seven separate parcels at 1100-1122 South Goodman Street and 117-125 Highland Parkway. The nominated Colgate-Rochester (Crozer) Divinity School historic district retains a high degree of integrity and includes seven contributing primary buildings, one contributing secondary building, and one non-contributing secondary building constructed outside the period of significance (1932 to 1974). The nominated district also includes one contributing site, the Deforest-designed landscape.

Narrative Description

Buildings

Nationally recognized architect James Gamble Rogers's design for the campus, executed in 1932 in the Collegiate Gothic style, includes the President's house, the central Academic Building, and a dormitory building divided into two halls arranged in a linear composition from east to west along the ridge of the fourth hill in the Pinnacle Range. The westernmost building, Montgomery House, is the smallest in scale and served as the residence for the school's President and his family. At the center is the Academic Building, distinguished by its prominent off-centered bell tower and broken up by wings into three halls. The Swasey Library comprises the western wing. Strong Hall is the main two-and-one-half-story block and contains classrooms and administrative and faculty offices. The eastern wing, Jones Hall, connected to Strong Hall by a lower two-story flat-roof section, contains the dining and gymnastic facilities. The Colgate Memorial Chapel is to the south of

the western wing (Swasey Library) of the Academic Building and is connected by a single-story cloister adjacent to the southwest corner of the bell tower. The easternmost building contains the original dormitories for the campus and is broken up into two wings known as Trevor and Eaton Halls. Directly north of Trevor Hall is an original three-bay garage, which forms a courtyard bound by Jones Hall to the west, the garage to the north, and Trevor Hall to the south. The east dormitories (Beaven Hall and Axling Hall), completed in 1936, were designed by Rochester architect Charles Carpenter in the Tudor Revival style and are sited at the northeast corner of the property framing the north entry to the campus from Highland Parkway. Two Mid-Century modern dormitories, Andrews House (constructed in 1958) and Saunders House (constructed in 1963), are sited to the northeast of the central campus and west of Beaven and Axling Halls. The former Alling DeForest-designed amphitheater was demolished in 1957 for the construction of a new quadrangle bordered by dormitories to accommodate the expanding student body; however, only Andrews House and Saunders House were completed.

The Rogers-designed Collegiate Gothic buildings are constructed with internal steel frames and masonry exterior walls clad in brick with stone accents. The Carpenter-designed dormitories are built using conventional wood frame construction clad in brick and stucco. The Rogers buildings share a common material palette that unites their overall design. The exterior walls are clad in multi-tonal pressed brick made by the Tuttle Brick Company of Middletown, Connecticut, laid in a deliberately varied coursing. Indiana limestone frames all window and door openings, to form belt coursings and wall copings, and for carved embellishments including building names, shields, human figures, tower pinnacles, gargoyles, and other embellishments. The stone is also fabricated into elaborate Gothic style tracery at the Memorial Chapel's windows and the belfry openings of Strong Hall's tower. The stone at window openings, buttresses, and corner quoins "bleeds" into the brick field of the walls with varied lengths and placements enhancing the mottled appearance of the walls.

Landscape

The campus buildings are connected to the surrounding landscape through a series of garden walls, terraces, and monumental stairs. These hardscape elements are executed in the same materials as the buildings and further enhance their architectural design. Most notable is the circular promontory wrapped with a curving staircase at the southeast corner of the Memorial Chapel. Locally prominent landscape architect Alling S. DeForest's 1931 design for the grounds includes the central meandering main drive, pedestrian walks, site plantings, the terraces along the southern elevations of the campus buildings, and formal gardens adjacent to the east elevation of the Montgomery House. Initial grading and locations were also selected for site amenities including tennis courts, an amphitheater, and a baseball field, and a second dormitory building (not built) east of Eaton and Trevor Hall.

Integrity

The Colgate-Rochester (Crozer) Divinity School maintains all aspects of integrity with only one non-contributing resource constructed outside the nominated district's period of significance. The location and setting of the campus are largely unaltered. Its Collegiate Gothic, Tudor Revival, and Mid-Century modern buildings retain their character-defining features and integrity in the aspects of design, materials, workmanship, and feeling. More importantly, the campus buildings and landscape retain integrity of design from their 1932 execution.

Methodology

Source materials on the Colgate-Rochester (Crozer) Divinity School include monographs and peer reviewed articles on the history of the campus and its architects, periodicals (namely issues of the *Colgate Rochester Divinity School Bulletin, Rochester History,* and articles from Rochester-area newspapers), archival materials cited in John R. Tyson's *School of Prophets: A Bicentennial History of Colgate Rochester Crozer Divinity School* (Judson Press, 2019), Alling S. DeForest's general landscape plan for the campus, and the City of Rochester, New York, landmark designation application for the Colgate-Rochester (Crozer) Divinity School (2017), co-authored by JoAnn Beck, Christopher Brandt, and Marjorie B. Searl. Buildings constructed within the period of significance that maintain integrity in the aspects of design, materials, workmanship, and feeling are contributing; buildings constructed outside the period of significance are non-contributing.

Selected passages from the City of Rochester, New York, landmark designation application for the Colgate-Rochester (Crozer) Divinity School that physically describe the campus buildings and landscape are used in Section 7 and Section 8 of this nomination.[1]

Boundary Justification

The boundary has been drawn to include the seven contiguous parcels that comprise the historic campus, including the Collegiate Gothic central campus, the Tudor Revival and Mid-Century Modern dormitories, and the Alling DeForest-designed landscape. The district includes seven contributing primary buildings, one contributing secondary building, one non-contributing secondary building, and one contributing site.

[1] JoAnn Beck, Christopher Brandt, and Marjorie B. Searl, *Landmark Designation Application: Colgate-Rochester (Crozer) Divinity School*, City of Rochester, New York, 2017.

Site plan for the Colgate-Rochester (Crozer) Divinity School including NR boundary, tax parcels, building names, and dates of construction.

Resource List

The Colgate-Rochester (Crozer) Divinity School is arranged in a linear composition from west to east along the ridge at the historic campus's center. Accordingly, and for purposes of clarity, the resource list is organized from west to east, beginning with the westernmost building, the Montgomery House, and ending with the dormitories sited at the northeastern corner of the campus. The Alling DeForest-designed landscape is described last. The address for each building is the legal address of the parcel as listed in the City of Rochester, New York, property information GIS application.

1122 South Goodman Street
One contributing primary building

Montgomery House (1932)
The Montgomery House is a two-and-one-half story, four bay wide, Collegiate Gothic brick residence with a side-gabled roof with a catslide form and two intersecting front-gabled projections. The primary, north façade features an off-centered entrance framed in Indiana limestone and covered by a lead-coated copper canopy. The rear, south elevation has a centered entrance with a lead-coated copper hood flanked by bay windows framed in Indiana limestone, second story brick and limestone balconettes, and three small, shed dormers with paired casement windows. A one-story, three bay wide, garage with a side gabled roof and two vehicular openings extends from the side, east elevation. A screened verandah with a shed roof is in the ell formed by the main residence and garage. The overall fenestration is asymmetrical with windows of varying size and shape arranged in vertically aligned pairs or bands of three. The side-facing gable peaks contain pairs of round arch windows. Most windows are multi-lighted steel casement sash with leaded glass cames. The large window groupings on the north and south elevations are framed in Indiana limestone. The foundation and exterior walls are clad in multi-tonal pressed brick made by the Tuttle Brick Company and laid in a varied coursing. Chimneys are on the north and east elevations. The polychromatic slate tile roof has a primary side-facing gable and two parallel front-facing gables. A multi-tonal brick and Indiana limestone half-height wall, located to the rear of the residence, separates the grounds of the Montgomery House from the lawn that slopes southward toward Highland Park. An identical wall to the north of the residence similarly demarcates the Montgomery House from the campus's northern grounds and main drive. The remnants of a brick-walled, geometrically arranged formal garden are on the residence's eastern side. The interior is largely unaltered from the original layout and materials; however, the kitchen was remodeled to include modern appliances and cabinetry. The Montgomery House is the western-most building on the campus and was the residence of the University President.

1100 South Goodman Street
One contributing primary building

Central Academic Building, including Strong Hall, Jones Hall, Swasey Library, Colgate Memorial Chapel (1932, 1936 chapel)
The Ambrose Swasey Library, Strong Hall, Jones Hall, and the Colgate Memorial Chapel collectively comprise the campus's central Collegiate Gothic Academic Building, sited directly east of the Montgomery House along the ridge of the slope that rises northward from Highland Park. The Academic Building is divided by wings into three halls and the Memorial Chapel. The Swasey Library makes up the western-most wing and is oriented north to south with a hipped roof. Strong Hall, oriented along an east-west axis, is the two-and-one-half-story, eighteen bay wide, main block with a complex, multi-gabled roof form, a dominating off-centered main bell tower with tracery windows, carved Indiana limestone embellishments, and crocketed pinnacles, and, to the east, a low rectangular tower with a battlemented parapet and corner octagonal turret. The building's main entrance is centered in Strong Hall's primary, south façade beneath a pointed arch doorway. Jones Hall, the eastern wing, connects to Strong Hall by a two-story, flat roof section and has an L-shaped plan. The Colgate Memorial Chapel is south of the western wing (Swasey Library) and is oriented west to east. The chapel connects to the academic building by a one-story cloister adjacent to the southwest corner of the bell tower.

Most windows of the Academic Building, excluding the chapel, are multi-lighted steel casement sash with leaded glass cames. They vary in size and shape but are arranged in vertically aligned pairs or bands of three. The windows of the Memorial Chapel and cloister are near exclusively stained-glass—created by Rochester stained-glass studio Pike Stained Glass—set-in stone tracery or in steel casement frames for basement level openings. Indiana limestone is used to frame all window and door openings, for belt courses and wall copings, and for carved embellishments, including building names, shields, human figures, gargoyles, and the bell tower pinnacles. The Gothic style tracery at the chapel's windows and the belfry openings of Strong Hall's bell tower are also Indiana limestone. The exterior walls are clad in multi-tonal pressed brick made by the Tuttle Brick Company and laid in a varied coursing. Scores of bricks impressed with Judeo-Christian characters and symbols are interspersed throughout the walls. The roof of the three wings and the Memorial Chapel is polychromatic slate tile. The chapel is crowned with an intricate lead-coated copper pinnacle with Art Deco influence at its east gable. A large lead-coated copper cupola surmounts the roof ridge of Strong Hall above the main entrance. A terrace, historically known as the South Terrace, spans the length of Strong Hall's primary façade and connects to the campus's other hardscape elements, including the staircases leading to the Academic Building, walkways, and the circular promontory with a curving staircase located at the southeast corner of the Memorial Chapel.

Interior spaces of the Swasey Library include a reading room and the stacks. Strong Hall historically functioned as the primary academic wing and contains classrooms, lecture rooms, seminar rooms, and administrative and faculty offices. Jones Hall was the Commons for the campus and contains club rooms for faculty and students and a dining hall. Academic, meeting, and dining rooms comprise most of the first floor. These rooms feature wood floors, wood-paneled walls, plaster walls and ceilings, and original ceiling and wall-mounted light fixtures. The central hallways connecting the interior spaces have quarry tile floors, paneled oak doors with simple casings, and frequent decorative pointed arch frames spanning overhead. The library has built-in shelving emblazoned with carved mottos and an intricate decorative plaster ceiling. The main dining room has a pointed arch vault ceiling with large chandelier pendants and a central stone fireplace. The administrative and faculty offices are mainly on the upper floors. The interior of the Colgate Memorial Chapel is oriented on an east-west axis, with the chancel and altar at the west wall. A pair of vertically paneled wood doors with decorative clavos, oversized strap hinges, and decorative wrought iron hardware provide the main entry to the interior from the cloister to the north. Heavy oak pews are perpendicular to a central aisle with a stone floor that leads to the raised stone floor of the chancel. The walls of the nave are clad in brick and sandstone with deep pilasters supporting pointed arch recesses framing the stained-glass windows. The wood ceiling is supported by arch-braced queen trusses that rest on carved stone spring blocks at the walls. The faux exposed roof rafters rest on purlins that span between the trusses. Large, paired Gothic-style iron and opal glass lanterns hang from the trusses and light the space. At the chancel, the hooded pulpit at left, central altar, and reredos with built-in seating are all executed in heavily carved oak, with a plaster finish on the walls above. The retable and center panels of the reredos were executed by Alois Lang, a nationally renowned master woodcarver. At the rear, east wall a freestanding organ to the south and projected pipe screen and entry vestibule to the north frame a pair of stained-glass windows. Both are executed in heavily carved oak with intricate tracery. The enclosed vestibule, which forms the base of the pipe-screen, has interior stained-glass windows to conceal the entry doors from the cloister. The chapel's interior retains high integrity and is virtually unaltered from its original layout and materials.

1120 South Goodman Street
One contributing primary building

Trevor and Eaton Halls (1932)
Trevor and Eaton Halls, sited directly to the southeast of the central Academic Building, together comprise a three-and-one-half-story, multi-bay, brick Collegiate Gothic residential building with a complex, multi-gabled roof and double L-shaped plan. The main block, Trevor Hall, is a three-and-one-half-story, L-shaped plan building with a two-and-one-half-story, gabled roof addition on the south elevation of the eastern wing. The front, north façade is nine bays wide with two projected bays on either side. Each has a front-gabled roof accentuated by parapets and stone coping. The primary façade features a projected, off-centered entrance framed by Indiana limestone with a hipped, lead-coated copper roof. The overall fenestration is symmetrical with steel casement sash windows with leaded glass cames that vary in size and shape. The first and second stories contain bands of three windows. The second story has two oriel windows with parapets. The western projected bay has bands of five windows on the first and second stories and paired windows in the gable peak. The eastern projected bay has a two-story bay window with bands of six windows, a band of four windows and a balconette on the third story, and a singular round arch window in the gable peak. An attached tower with a crenellated parapet is in the ell formed by the main block and the western bay. Notable features of the eastern wing include gabled dormers accentuated by parapets and stone coping, shed dormers, chimneys, and a lead-coated copper cupola with a domed roof.

Eaton Hall extends from the rear of Trevor Hall's east elevation and is three-and-one-half stories and four bays wide with a side-gabled roof with parapets and stone coping. The front, north elevation of Eaton Hall features two projected bays, one with a gabled roof and the other, located in the ell formed with Trevor Hall, with a flat roof. Indiana limestone is used to frame all window and door openings, for belt courses and wall copings, and for carved embellishments on both halls. The foundation and exterior walls are multi-tonal pressed brick made by the Tuttle Brick Company laid in a varied coursing, and the roof is polychromatic slate tile.

A courtyard with a prominent circular planter, framed by Jones Hall to the west, a historic garage to the northeast, and Trevor and Eaton Halls to the south, divides the residence halls from the central Academic Building and the northern grounds of the campus. A multi-tonal brick and Indiana limestone half-height wall, located to the rear of Trevor Hall, separates the residence halls from the lawn that slopes southward toward Highland Park. Trevor and Eaton Halls were renovated in 1963 concurrent with the construction of Saunders House to accommodate the growing number of female seminarians. The interior was renovated in 2010 for the American Cancer Society's Thomas B. Golisano Hope Lodge Hospitality House. Exterior changes to the building include replacement of the historic windows with historically appropriate eight-light casement windows and the construction of a small, sympathetically designed single-story entry and two-story elevator addition on the east elevation adjacent to a new parking lot.

1114 South Goodman Street
Two contributing primary buildings

Saunders House (1963)
Saunders House is a two-story, fourteen bay wide, brick collegiate residential building with a hipped roof and shallow C-shaped plan. The primary, east elevation has two entrances at the points of the "C" that each contain two-story glass curtain walls. The first and second story windows are steel casement sash. The exterior walls are clad in multi-tonal pressed brick, and the roof is asphalt shingle. The interior contains sixteen apartment units. Saunders House forms the western side of the quadrangle to the northeast of the Central Academic Building constructed to provide additional housing for married students.

Andrews House (1958)
Andrews House is a two-story, eighteen bay wide, brick International Style collegiate residential building with a flat roof and rectangular plan. The primary, west elevation has three entrance bays with projected entry porches. The first and second story windows are steel casement sash. The exterior walls are clad in multi-tonal pressed brick with varied coursing, like the central campus buildings, and the roof is asphalt shingle. The interior contains twelve apartment units. Andrews House is located on the site of the former, though never fully executed, Alling DeForest-designed amphitheater, leveled in 1957. It forms the eastern side of the quadrangle to the northeast of the Central Academic Building constructed to provide additional housing for married students.

1118 South Goodman Street
One contributing secondary building and one non-contributing secondary building

Garage (1932)
One-story, three bay wide, brick garage with a hipped roof, square form, and corner buttresses. The primary, north elevation has three vehicular bays, and all window and door openings are framed with Indiana limestone. The rear, south elevation has two pairs of steel casement windows with leaded glass cames. The exterior walls are multi-tonal brick, the roof is multi-colored slate tile, and the foundation is concrete.

Maintenance Building (ca. 1990, noncontributing)
One-story, two bay wide, brick maintenance building with a front gabled roof and square form. The front, west elevation contains a pair of modern paneled doors and a small rectangular louvered vent in the gable peak. There are two multi-light casement windows on the side, south elevation. The door and window lintels and belt course are tan soldier bricks. The exterior walls are multi-colored brick over concrete block, and the roof is asphalt shingle. The building is non-contributing because it was constructed outside the period of significance, though its design is sympathetic to the contributing resources.

117-125 Highland Parkway
Two contributing primary buildings

Beaven Hall (1936)
Beaven Hall is a two-and-one-half-story, seven-bay wide, brick, stucco, and wood Tudor Revival residential building with a complex hipped roof form with projected front-gabled bays. The front, west elevation features an entrance portico with bands of multi-tonal brick and sandstone surmounted by a projected front-gabled bay with half-timbering; the entrance is recessed and off-centered; multi-lighted bay and casement windows of varying shapes and sizes with brick lintels and sills on the first story; multi-lighted casement windows of varying shapes and sizes on the second story; hipped dormer with six-lighted casement windows; six-lighted window in the gable peak of the projected bay. The exterior walls are clad in multi-tonal brick and stucco with half-timbering and sandstone embellishments on the first story and wood clapboard and stucco with half-timbering on the second story; the roof is polychromatic slate tile; the foundation is sandstone. Beaven Hall is sited on the northeastern most corner of the campus west of Axling Hall.

Axling Hall (1936)
Axling Hall is a two-and-one-half-story, six-bay wide, brick, stucco, and wood Tudor Revival residential building with a complex hipped roof form with projected front-gabled bays. The front, east elevation features a centered entrance porch in the ell of the main block and side gabled projection with a shed roof that contains a shed dormer with a four-lighted window and decorative half-timbering and brick patterning supported by square posts; multi-lighted bay and casement windows of varying shapes and sizes with inoperable shutters on the first story; multi-lighted casement windows on the second story; hipped dormer with six-lighted casement windows. The exterior walls are clad in multi-tonal brick and stucco with half-timbering with sandstone embellishments on the first story and wood clapboard and stucco with half-timbering on the second story; the roof is polychromatic slate tile; the foundation is sandstone. Axling Hall is sited on the northeastern most corner of the campus to the east of Beaven Hall. These former dormitory buildings frame the north entrance to the campus from Highland Park.

Landscape designed by Alling DeForest (designed 1931 and executed 1932)
One contributing site

The main entrance from the west, framed by a brick and stone entryway, is a curving uphill drive and walkway through a rolling landform planted with canopy and ornamental trees, composed to enhance the entry sequence and the sense of arrival at the summit that demarcates the center of the historic campus. The top of the hill includes an array of buildings along the crest, connected by drives, parking and walks. The southern half of the campus consists of a dramatic, rolling, south-facing slope crowned by the central campus building at the crest of the hill, with large terraces overlooking the tree-lined edge of Highland Avenue and the panoramic view to the Bristol Hills.

The landscape of the campus retains its natural edge buffer, the entry gateway, drive and walks, and the sweeping south lawn from tree-lined Highland Avenue up to the buildings at the crest of the hill. A forecourt is at the top of the hill, north of Strong Hall. The original tennis courts, outdoor amphitheater, and much of the

sylvan character of the area have been replaced by parking lots and additional dormitory buildings. These areas, however, are not visible from Highland Avenue, South Goodman Street, and Highland Park. From public viewpoints, the site retains integrity in the aspects of its setting on the glacial moraine, its original design and composition as a sylvan campus enclosed by rolling landforms and plantings with a dominant sweeping south lawn, and materials with its varied and mature plant palette.

Colgate-Rochester (Crozer) Divinity School Monroe County, New York
Name of Property County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

[ ] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[ ] G less than 50 years old or achieving significance within the past 50 years.

Colgate-Rochester (Crozer) Divinity School Monroe County, New York
Name of Property County and State

Areas of Significance
(Enter categories from instructions.)

CRITERION A: Education; Religion

CRITERION C: Architecture;

Landscape Architecture

Period of Significance

1932-1974

Significant Dates

1932, 1936, 1958, 1962, 1964, 1969

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

Cultural Affiliation

Architect/Builder

Alling DeForest

James Gamble Rogers

Period of Significance (justification)

The period of significance begins in 1932 with the completion and occupation of the central campus buildings by the Colgate Rochester Divinity School and ends in 1974 with the termination of the Martin Luther King, Jr. Fellowship program, one of the ways the institution sought to uphold its liberal reputation with curricular and administrative innovations in response to 1960s social activism and secularism. The early 1970s also saw the campus's enrollment reach its height, bolstered by mergers with the Baptist Missionary Training Center and Crozer Theological Seminary, and ecumenical partnerships with Episcopalian Bexley Hall and Roman Catholic St. Bernard's Seminary. This era encompasses all major architectural developments and includes the period during which the Colgate Rochester (Crozer) Divinity School was at its most significant as an educational and religious institution engaged with local and national discourses around theology, social inclusion, and civil rights.

Criteria Considerations (explanation, if necessary)

Criterion Consideration A: While this building complex was built by religious institutions and used for religious purposes, it derives its importance from its architectural distinction and associations with major movements in theological education.

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

The Colgate Rochester (Crozer) Divinity School is eligible for the National Register of Historic Places under **Criterion A** for *Religion* and for *Education*. It is locally significant for its association with a twentieth-century religious and educational institution engaged with prominent theological and social issues. The campus was the

near ninety-year home of an educational and religious institution at the center of local and national discourses around theology, social inclusion, and civil rights through the twentieth century. With past professors like pioneering evangelical liberal William Newton Clarke and Social Gospel-exponent Walter Rauschenbusch, the Colgate and Rochester seminaries passed on a liberal theological reputation to the Colgate Rochester Divinity School created from their 1928 merger. In response to increasing secularism in the postwar period, Colgate Rochester Divinity School faculty and administration pioneered both Christian ecumenism – welcoming schools and theological voices from many different Christian denominations to make their home on the campus – as well as controversial new theologies, particularly the "death of God" ideas associated with Professor William Hamilton. It also responded to 1960s social movements with curricular and administrative innovations like the merger with the historically female Baptist Missionary Training Center in 1962 in the midst of the Second Wave Feminist movement; the Black Church Studies program created in 1969 in the aftermath of the Black Civil Rights movement; and the 1970 merger with Crozer Theological Seminary – Martin Luther King, Jr.'s alma mater – that sought to elevate the voices of groups traditionally marginalized by mainstream religious institutions. This process was not without the contention that characterized the 1960s nationally, as the campus shutdown caused by the Black Student Caucus in March 1969 illustrates.

The Colgate Rochester (Crozer) Divinity School is also locally significant and eligible under **Criterion C** for *Architecture* and *Landscape Architecture* as a prime example of a western New York Collegiate Gothic campus initially designed by James Gamble Rogers, with grounds designed by landscape architect Alling DeForest. The institution completed its Rockefeller-funded "city on a hill" campus completed in 1932. James Gamble Rogers was an architect sought after by educational institutions across the nation during the 1920s and 1930s for the evocative Collegiate Gothic style he developed in projects at his alma mater Yale University, as well as at Northwestern University. Rogers's initial core to the campus consists of a central academic building, a similarly monumental dormitory, and a more domestically scaled president's residence. The three detached buildings are composed in a picturesque asymmetry complementing DeForest's meandering landscape plan. The distinctive design contrasts with Rogers's approach taken in his more rigorously urban Yale quadrangles. Rogers's addition in 1936 of the Memorial Chapel harmonizes with the initial informal plan. Also added in 1936, the Charles Carpenter designed Beaven and Axley Hall dormitories adopt a more residential Tudor Revival language, but largely harmonize with Rogers's design intent, and are located topographically lower and at some distance from the main Collegiate Gothic complex. Although it may be argued that the two mid-century dormitories, Sanders House and Andrews House, compromised the original design intent (particularly of DeForest's landscape plan), they importantly help elucidate an aspect of important changes to the educational institution as, detailed below. Though the Divinity School vacated the campus in 2019, the property retains a high degree of integrity with respect to its architecture and landscape design, appearing much the same as it did when in active use by the Colgate Rochester Divinity School.

Narrative Statement of Significance

CRITERION A

The Colgate Rochester Divinity School, 1932 to 1960

The Colgate Rochester Divinity School was established in 1932 following the 1928 merger of the Colgate Theological Seminary, originally founded in 1817 as the Hamilton Theological and Literary Institute, and the Rochester Theological Seminary, founded in 1850 as an offshoot of the Hamilton Institute. The historic campus was built because of the merger, with funding from John D. Rockefeller, Jr. Several pressures drew the Colgate and Rochester seminaries together in the 1920s. Both stood out for their progressive theology as a fundamentalist movement advocating a literal reading of scripture ("Bible inerrancy") arose within the Northern Baptist Convention and across American religious life in the 1920s, at the same time other conservative movements arose in the form of the First Red Scare, anti-immigration agitation resulting in a quota system, isolationism, and White-instigated racial unrest. Religious fundamentalism in this era was typified both by the successful push for Prohibition as well as by the 1925 Scopes trial that litigated the question of whether the scientific theory of evolution – as opposed to the Bible's Creationism – could be taught in Tennessee schools. Coordination in resisting this fundamentalist pressure within the Northern Baptist Convention, along with the joint hosting of a summer school program starting as early as 1913, brought the schools closer in their doctrinal and administrative affairs. Moreover, an increasing non-ministerial track, liberal arts focus at Colgate University, with the seminary becoming merely another bachelor-degree-granting department within the university in 1893, lead Colgate president George Cutten himself to comment on the "inadvisability of maintaining a theological course at Colgate, when the curriculum has changed."[2] Finally, in 1925, when longtime Rochester Seminary donor John D. Rockefeller promised a significant financial contribution if the four Northern Baptist seminaries of the Northeast (Rochester, Colgate, Crozer, and Newton) merged, talks began with representatives from Rochester, Colgate, and Newton. Newton dropped out of the discussions, but Colgate and Rochester, given their preexisting historical, doctrinal, and administrative connections, reached a final merger agreement in June 1927. The Colgate Rochester Divinity School officially opened its doors on the old Rochester Theological Seminary's campus in September 1928, but a significant gift from John D. Rockefeller in the amount of $1.25 million for "the purchase of a site, its development, and erection thereon of buildings for the new institution" paved the way for a new campus for the recently merged school.[3]

Balancing the desire for proximity to the city with a longing for a sense of bucolic removal and grandeur, school administrators purchased a site that had been part of the large plant nursery operation of George Ellwanger & Patrick Barry at the northeast corner of Highland Avenue and South Goodman Street. This was sloping land with a commanding view of the city and across the street from the Frederick Law Olmsted-designed Highland Park. While nationally-prominent collegiate architect James Gamble Rogers was employed to design the campus's Collegiate Gothic buildings, prominent Rochester landscape architect Alling DeForest – a former employee of the Olmsted firm – was hired to design a landscape that, with winding pathways, terraces, and diverse plantings, would promote sacred study and mediation and blend with the surrounding park environment. The highly visible Collegiate Gothic tower on the central building housing the Swasey Library (named for the contemporary president of the Baptist Education Society), the refectory and lounges of John J. Jones Hall (named for a large

[2] George Cutten, quoted in Clarence H. Barbour, "Yesterday, Today, and Tomorrow," *CRDS Bulletin* 1, no.1 (October 1928): 24.
[3] Albert W. Beaven, "An Amazing Gift," *The Colgate-Rochester Bulletin* 1, no.2 (November 1928): 82.

donor), and the academic spaces in Strong Hall (named for the Strong family that had over several generations bolstered Rochester Theological Seminary in their capacity as donors, trustees, and administrators) were meant to pay "tribute to the central place of spiritual and religious realities in the life of the community."[4] During the height of the Depression, the campus was also touted as a testament to the community's economic and civic fortitude. To the east, John B. Trevor Hall and George Eaton Hall – their names honoring prominent figures in the history of Rochester Theological Seminary and Colgate Theological Seminary respectively and thus symbolizing the union of the schools – housed dormitories. Completing the linear arrangement of the campus buildings on the west was Montgomery House, the President's residence named for another major donor and trustee, William Montgomery, and his wife.

The campus was completed by July 1932, opened for its first session in September, and was officially dedicated in an October ceremony that attracted 5,000 attendants, including Dr. Helen Barrett Montgomery, the local Baptist social activist, scholar, and educator, who gave the closing prayer. In addition, a dedicatory address by alumnus Reverend Harry Emerson Fosdick of the prestigious Park Avenue Baptist Church in New York City admonished the onlookers to be "builders of the church for the new day, and builders of social righteousness," broadcasting that a liberal, outward-looking theology would continue to emanate from the new campus.[5] The shared campus was home to 143 students in the 1933-1934 year. A new Rogers-designed Colgate Memorial Chapel completed the original building plan in 1936.

The unified Colgate Rochester Divinity School (CRDS) continued to promulgate a liberal, outward-looking theology in the tradition of the Social Gospel movement through publications, lectures, and curricula generated by its administration, faculty, and alumni. However, ever mindful of changing social demands, the focus of the school changed with the needs of the times. The Italian department inherited from Colgate was discontinued in 1931, and the German department inaugurated at Rochester in 1851 was relocated in the aftermath of World War II as the North American Baptist Seminary and moved to Sioux Falls, South Dakota, to be geographically closer to the mid-twentieth century German-speaking community. In the place of these discontinued departments, an extension program was inaugurated in the 1930s. All students were required to engage with local church communities during their education by the 1950s.

Oren Baker, hired to join the CRDS faculty with a professorship in "applied Christianity" in 1935, was a pioneer in the field of pastoral counseling, combining methods emerging from modern psychiatry with pastoral care in such works as *Human Nature under God: The Adventure of Personality* (1958), extending the school's responsive approach to the innovations and needs of the times. Office space on the third floor of Strong Hall was converted to housing for the modestly growing number of single women students in 1935. The increasing number of older, married students was also accommodated by the 1936 construction of a new dormitory, Beaven Hall, specifically for married couples; Axling Hall, built at the same time, offered temporary lodging for missionaries on campus.

[4] Albert W. Beaven quoted in "New Colgate-Rochester Divinity School Dedicated," Rochester *Democrat & Chronicle*, October 21, 1932, 17.
[5] Harry Emerson Fosdick, "What Can the Christian Minister Do?" CRDS Bulletin 5, no. 1,2 (November 1932): 82.

Slightly depressed enrollment during World War II meant the campus dormitories could easily accommodate young Army and Navy cadets training for aviation, but further conversions were in order as the percentage of married students increased to near 50% by the late 1950s in the aftermath of World War II. Andrews Hall and Saunders Hall were constructed for use by this burgeoning married student population in 1958 and 1963 respectively, supplementing the housing stock on a campus that had been designed with mostly single male students in mind. The student body was also becoming more denominationally diverse: the church's liberalism grew into an increasing ecumenism by mid-century, with Methodists, Presbyterians, and Congregationalists making up about 30% of the seminary's student body in the 1950s, and President Wilbur Eddy Saunders highlighting the "distinctive role of the seminary in relation to the ecumenical task" in public addresses.[6] A Lay School of Theology was opened out of the Divinity School in 1956 to afford the local devout opportunities to develop their faith in a rigorous way outside the confines of a degree program. Meanwhile, the Divinity School cemented its place at the center of Baptist and national intellectual and theological life by becoming host to the American Baptist Archives in 1948 and growing its Swasey Library to nearly 100,000 volumes by 1960.

The 1960s

Building from the liberal theological and social tradition constructed over its history, Colgate Rochester Divinity School met social activism and secularism during the 1960s with curricular and administrative innovations that strove to both elevate the voices of groups historically marginalized by mainstream religious and educational institutions and to foster Christian ecumenism. In this way, the school remained at the center of local and national discourses on inclusion and theology through a time of tremendous change.

The campus transition to accommodating women on more equal terms was a relatively smooth one, coming as a practical response to the needs of a peer institution just as much as it was a proactive choice. The Baptist Missionary Training School in Chicago had been founded in 1881 to train women for gendered work in "home missions" that demonstrated Christian charity through providing childcare, immigrant acculturation services, and domestic skills instruction. Graduates of the school included Isabel Crawford, a missionary among the Kiowa people of the Great Plains, and Joanna P. Moore, a missionary among newly freed Blacks in the South after the Civil War. Enrollment remained around a healthy 80-90 students through the 1930s, but the development of household technologies that eased the traditionally female task of homemaking, and the growth of a service economy that created more opportunities for women in the workforce dampened enthusiasm among prospective students for the gender defined roles.

Colgate Rochester Divinity School, responding to the work of thinkers like Simone de Beauvoir that questioned the social subjugation of women in the 1950s, and recognizing that women had never made up more than a handful of their graduates, sought "something radically new and different" to accommodate women on equal terms with male students.[7] When the Baptist Missionary Training School repeatedly failed to attain accreditation, the school's administration contacted their Baptist peer, Colgate Rochester Divinity School, about the possibility of a merger, and were greeted with enthusiasm, their inquiry coming at a time when the Divinity School was

[6] Tyson, *School of Prophets,* 145-146; *CRDS Bulletin* 28, no.2 (May 1956): 22.
[7] Gene Bartlett in Faith Coxe Bailey, *Two Directions* (Rochester, NY: Baptist Missionary Training School, 1964), 93.

experiencing "a growing feeling … that we needed to come to terms with this matter of the theological education of women."[8] An agreement was reached in June 1962, and the school relocated to the Rochester campus by the fall, with Colgate Rochester Divinity School announcing "A Program of Graduate Education for Women" at the same time. Eaton Hall was renovated to become a Women's Center with residences for single women. The arrival of women expanded the student body of CRDS to an all-time high of 188 in 1964 and increased the size of the faculty. By 1969, most women graduates were going on to pastorates rather than more traditional women's ministries like education, reflecting the change in social attitudes toward professional women in society at large wrought by the Second Wave feminism of Betty Friedan and the National Organization of Women. Betty Bone Schiess, a 1972 graduate of the Divinity School, was one of the "Philadelphia Eleven," the first women ordained as priests in the Episcopal Church in 1974, two years before the denomination adopted a resolution explicitly allowing female ordination, thus placing Colgate Rochester in the vanguard of progressivism in American religious life.

In response to the Civil Rights movement, the school, largely pushed by its students, also increasingly sought to recognize, and elevate Black voices that had been historically marginalized in the institution and in the nation. The issue of racial inequality was on the minds of students and faculty as the Civil Rights movement coalesced as shown in articles in *Hilltop Views* – the student newspaper – addressing the "serious Negro problem centered in housing" in Rochester and the bifurcation of the American dream into "one for whites and one for the Negro and other minority groups."[9] A campus conference funded by a Lilly Endowment grant on "Negroes in Theological Education" was held in September 1963, a few months after a brutal police response to the Southern Christian Leadership Conference's Birmingham campaign was televised, and less than a month after the March on Washington. Still, only a small fraction of the student body was Black. On April 16, 1964, sixteen Colgate Rochester students, one of whom was Black, were detained in what was reported as "the first arrest of civil rights demonstrators in Rochester" for protesting housing discrimination on Genesee Street.[10] The racial unrest in Rochester in late July 1964 – the first time the National Guard was activated to quell a racial disturbance in a Northern city during the Civil Rights Movement – broadened local awareness of racial inequalities and encouraged more concrete redress by the city's most progressive institutions, including Colgate Rochester Divinity School.

In his report to the trustees at the end of the 1964-1965 academic year, President Gene Bartlett referenced the institution's nineteen Black students in pushing for the institution to do more. The students and faculty of the school's new Commission on the Negro and Theological Education brought Malcolm X to campus to speak in February 1965 in what would be his final public address. In the 1966-1967 school year, a new course on The Negro, the Negro Church, and American Culture was added to the curriculum, taught by a rotation of seven Black consultants, including Episcopal minister and early advocate of Black Power Dr. Nathan Wright, executive

[8] Gene Bartlett, "Letter to the Colgate Rochester Alumni," September 25, 1961, CRCDS archives, 2, quoted in Tyson, *School of Prophets*, 174.
[9] Harold C. Passer, *Hilltop Views* 2, no.6 (March 19, 1959): 5, and Obadiah Williamson, "The American Dream?" Hilltop Views 4, no.1 (October 1960): 16.
[10] Bill Vogler, "16 Arrested in Rights Protest," *Rochester Democrat & Chronicle*, April 16, 1964.

director of the Presbyterian Commission on Religion and Race Dr. Gayraud S. Wilmore, Rev. Jesse Jackson, and Dr. Gardner Taylor, pastor of the 12,000-member Concord Church of Christ in Brooklyn. Tragedy again became a catalyst for action. In the aftermath of Martin Luther King, Jr.'s April 1968 assassination, Black students formed a caucus and quickly raised $800,000 in a nationwide effort to establish an endowed professorship in King's honor. In June 1968, Rev. John David Cato became the first Black professor appointed to the Colgate Rochester faculty, a "move in the direction of fulfilling our plan for scholarly, in-depth instruction in Black Church studies."[11] That fall, Dr. Gardner C. Taylor was also appointed as one of three visiting lecturers for the 1968-1969 school year. In November 1968, a dinner in Martin Luther King, Jr.'s memory was held at the Divinity School, with his parents, Southern Christian Leadership Conference president Ralph David Abernathy, and gospel singer Mahalia Jackson in attendance.

The administration's actions did not satisfy all parties, particularly Black students. Like Black students across the United States, including at peer Baptist institution Brown University in Providence, Rhode Island, where Black students staged a walkout in December 1968, the Colgate Rochester Black Student Caucus, comprised of many students who had known Martin Luther King, Jr. personally through their participation in the Civil Rights movement, and who were frustrated with the slow institutional response in the aftermath of King's death, submitted a list of demands to President Bartlett in December 1968. These demands all sought greater representation of Black perspectives in the school's governance, including "11 Black Men be appointed to the Board of Trustees; 3 Black Men be appointed to the Executive Council; 1 Black Man be appointed to both the Placement Office and Teaching Church; and a total of 4 Black Professors be appointed to the five open faculty positions." [12] A deadline of March 1, 1969 was given, and the Black Caucus closed by warning President Bartlett that "on no uncertain terms, if these requests go unheeded, we the Black Caucus will use all means necessary to implement our demands," striking a more militant tone typical of the later Civil Rights movement following the assassinations of Malcolm X and King.[13] President Bartlett's first response came on January 31, 1969, outlining little in the way of progress but committing to "a mutual exploration of problems in an effort to work through an agreeable solution to them."[14] In solidarity with the Black Student Caucus, a student committee drafted a letter to the administration admonishing them to "immediately respond; not by telling the Blacks why their demands are unreasonable and cannot be met, but outlining how and when their demands will be met."[15] Just before the March 1st deadline, a campus meeting was held in which President Bartlett broadcast a sympathy with, and commitment to, Black students:

> "I should like to make as clear as a commitment as I can: the administration, the faculty and the trustees all are very much in accord with the intent and purpose of these demands… We would also acknowledge that we are victims of a history which built structures which we are anxious now to

[11] "John Cato Appointed to Faculty," *CRDS Bulletin* 40, no.4 (June 1968): 1, 3.
[12] "To President Gene Bartlett," from the Black Student Caucus, December 10, 1968, President Gene Bartlett Letter File, CRCDS archives "Black Caucus News Letter," quoted in Tyson, *School of Prophets*, 217.
[13] "To President Gene Bartlett."
[14] "To President Gene Bartlett."
[15] Tyson, *School of Prophets,* 218.

> replace. Just as fast as it is possible to do so we intend to replace those structures with new ones which more consistently express the mission we feel for this school."[16]

At the same time, Bartlett acknowledged that the deadline would not be met. Shortly thereafter, chalkboards across campus began to bear the message "No school till demands are met," and on March 2nd, Strong Hall's doors were chained shut and a sign was placed nearby reading, "We will speak only to the executive committee. School closed until our demands are met."[17] When the Associated Press began following the story, Colgate Rochester Divinity School took center stage in the national conversation about racial inclusion; Ralph David Abernathy, president of the Southern Christian Leadership Conference that had been pivotal in organizing the Civil Rights movement through the 1960s, arrived on campus on March 9th and declared the students occupying the building "have my full backing and cooperation… A lily-white board can't plan for these things, and we can't settle for tokenism anymore."[18]

Its local and national progressive reputation at stake, the institution moved quickly to resolve the crisis. In the press, President Bartlett continued to sympathize with the students, saying he felt "we are dealing with men who are straightforward. They are our colleagues and they are men for whom we have great respect."[19] As talks on hiring Black faculty progressed, and as sentiment in the larger student body began to favor a return to classes, the Black Student Caucus decided to end the lockout on March 20th. In November 1969, Dr. Henry Heywood Mitchell was installed as the first Martin Luther King, Jr. Memorial Professor in Black Church Studies, inaugurating the pioneering Black Church Studies program, reportedly the first of its kind in the nation at a historically white seminary.[20] Black professors Frederick D. Jefferson and Joseph Pelham joined Mitchell, John Cato, and Gardner Taylor on campus around the same time, and all were spotlighted in the school's October 1969 Bulletin.[21]

At the same time, the institution's commitment to liberal theology was also tested by the "Death of God" idea formulated in part by the school's Professor William Hamilton. A scholarly argument that the concept of God was no longer needed or appropriate in a scientific, secularizing world to mobilize society to act in charitable ways, the "Death of God" concept was not necessarily startling within an academic institution that had historically emphasized the practical implications of Christian thought in society rather than a strict interpretation of scripture. Still, when introduced to the public in a widely read April 1966 *TIME* magazine cover article asking, "Is God Dead?," the idea drew tremendous negative attention to the school in the context of the growth of the modern evangelical movement in America. True to the Colgate Rochester tradition of academic free inquiry in the context of religious tradition, CRDS President Gene Bartlett asserted that Hamilton's theological position was "one which has to be faced with seriousness in the twentieth century," but donor pressure mounted, and after Hamilton was

[16] Gene Bartlett, "Statement for Community Meeting, 1-2," President Gene Bartlett Letter File, CRCDS archives, quoted in Tyson, *School of Prophets*, 218.
[17] John McLoughlin, "Black Students Seize Seminary," *Rochester Democrat & Chronicle*, March 3, 1969, 1. and "Colgate Rochester Sit-in," *Rochester Times-Union*, March 3, 1969, B-1.
[18] Dan Lovely, "On Black Demands: 'Full Backing': Rev. Abernathy," *Rochester Democrat & Chronicle*, March 10, 1969, 12.
[19] "Colgate Rochester Sit-in," *Rochester Times-Union*, March 3, 1969, B-1.
[20] Lewis V. Baldwin, "Black Church Studies as an Academic Interest and Initiative," in Carol B. Duncan and Alton B. Pollard, eds., *The Black Church Studies Reader* (New York: Palgrave MacMillan, 2016), 32–33.
[21] "Black Faculty," *CRDS/Bexley Hall Bulletin* 42, no.1 (October 1969): 3.

relieved of introductory course teaching duties, he resigned in 1967. [22] The controversy demonstrated that though there were limits to Colgate Rochester's theological progressivism, the institution remained at the center of the American religious conversation through mid-century.

An area of theological innovation in which the Colgate Rochester Divinity School saw more success was the movement toward ecumenism over denominational identity in the 1960s, as Christian denominations and Christian religious institutions came to see themselves as having more in common in the face of the secularizing society of postwar America. Already enrolling a sizeable proportion of non-Baptists by the beginning of the decade, Colgate Rochester Divinity School continued its exploration with ecumenism programmatically by establishing an Edwin T. Dahlberg Ecumenical Lectureship in 1961, thereby becoming host to such discourses as "Ecumenism Since Vatican II," among many others. Moreover, the Executive Council of the World Council of Churches met on campus in August -September 1963, bringing 201 religious leaders from over ninety countries worldwide in what President Bartlett called "the most significant gathering of Christian world leadership on our campus" allowing the institution to "share in one of the most significant moments of our time, win new friends around the world, and strengthen many ties within our own city."[23]

From the mid-1960s onward, the development of a more ecumenical institution on Divinity Hill became an explicit administration goal, highlighted in President Gene Bartlett's public statements. Though merger talks with Oberlin Graduate School of Theology broke down in 1965, talks with Bexley Hall, a financially struggling Ohioan Episcopalian seminary, on sharing the Rochester campus to create a new ecumenical Center for Theological Studies that would provide "modern training for a modern ministry"[24] bore fruit when Bexley Hall made the move in the fall of 1968. It was the first time an Episcopalian institution had partnered on this level with an institution of a different denomination. Colgate Rochester's course catalogue was amended in 1968 to reflect and celebrate the new ecumenism, stating that "Episcopalians, Baptists, Roman Catholics, Presbyterians, Methodists, Lutherans, and many others are engaged side by side in theological education." Indeed, partnership between Colgate Rochester and the local Catholic St. Bernard's Seminary began with their joint sponsorship of public lectures on the Dead Sea Scrolls in 1965, and a relocation of St. Bernard's to Divinity Hill was seriously discussed in the aftermath of a 1967 fire at the Catholic seminary. The 1969 lockout stalled these talks, however, and because both President Bartlett and Bishop Fulton John Sheen, who had both taken a personal interest in the merger, left their posts soon thereafter, talks froze until declining enrollments and subsequent financial pressures encouraged an agreement for St. Bernard's to move to Divinity Hill in the fall of 1981.

A merger with the Baptist Crozer Theological Seminary in 1970 balanced Colgate Rochester's emerging ecumenical aspirations with its Baptist identity, along with its drive toward more racial inclusion. That it charged no tuition and did not require a college degree for admission had made Crozer one of the most accessible Baptist

[22] Tyson, *School of Prophets,* 203-207.
[23] Gene Bartlett, "President's Report to the Annual Meeting of the Board of Trustees," May 18, 1964, 1, quoted in Tyson, *School of Prophets*, 226.
[24] Gene Barlett, "To the Board of Trustees: Report and Recommendation on the Affiliation of Bexley Hall," unpublished document, President Gene Bartlett Letter File, CRCDS archives, quoted in Tyson, *School of Prophets*, 236.

seminaries to students of lesser means, including students from historically marginalized groups. One of the nation's first racially integrated seminaries since admitting a male Black student in 1876 (less than a decade after its 1867 founding on its historic Upland, Pennsylvania campus), Crozer was also the alma mater of both Samuel DeWitt Proctor (pastor of Harlem's large Abyssinian Baptist Church, director of the Peace Corps in Africa, and president of two historically black colleges) and Civil Rights leader Martin Luther King, Jr.

Though it retained a distinctly Baptist character, its bylaws requiring that each faculty member "shall be a member of a regular Baptist church," Crozer, like the historic Rochester and Colgate seminaries, gained a reputation for evangelical liberalism.[25] Longtime Crozer professor (and Rochester Theological Seminary graduate) Henry Clay Vedder elaborated progressive theological views paralleling Rauschenbusch's Social Gospel ideas in books with titles like *Socialism and the Ethics of Jesus* (1912) and *The Gospel of Jesus and the Problems of Democracy* (1914), which likewise drew the ire of Fundamentalists in the late 1910s and 1920s advocating "a denominational disinfecting" for the school.[26] Nevertheless, the institution held fast to its liberal theology, its *Crozer Quarterly* founded in 1924 becoming among the nation's most prominent outlets for progressive Protestant thought, with professors writing that "salvation does not become a reality … until man responds to [God's] initiative through a morally renewed life" achieved through social engagement and reform.[27] Indeed, King reportedly said that "it was in the classroom at Crozer he began to see … the essential Judeo-Christian ethic for the eradication of the injustice and inequalities suffered by the Negro community."[28]

Ronald V. Wells, who would become the final president of an independent Crozer in 1962, believing that "only the seminary with clear, workable answers to the questions of how to justify it existence will survive", sought to meet the liberal demands of the 1960s by inaugurating a "King School" within the seminary that would produce students that would "function responsibly as professional leaders in organizations and movements working for social change."[29] Still, the institution's enrollment and finances weakened amidst a mid-century turn to Neo-Orthodoxy within American theological thought, and a merger was sought. Colgate Rochester Divinity School – itself looking for ways to address race more concretely in the aftermath of the March 1969 lockout while also placating concerns about decreasing Baptist identity during its turn toward ecumenism – agreed to talks, with a final agreement reached in the spring of 1970. On the official merger in October 1970, the new (Presbyterian) president of Colgate Rochester Crozer Divinity School (CRCDS), Arthur McKay, celebrated the institution's engagement with "blackness: one-third of the trustees are black… six black faculty and more than 40 black students. Black and white coming together in shared power to talk together and live together and study together.

[25] *Catalogue of the Officers and Students of the Crozer Theological Seminary: Charter, General Laws, and Etc.* (Philadelphia: Markly and Son, 1869), 8.
[26] *Baptist Fundamentals: Being Addresses Delivered at the Pre-convention Conference at Buffalo, June 21 and 22, 1920* (Philadelphia: Judson Press, 1920), 181.
[27] Jessie H. Brown and W. Kenneth Cauthen, "Duty Bound to Question," *The Voice* 60, no.3 (July 1968): 8.
[28] Ronald V. Wells, "The Story behind the King School," *The Voice* 60, no.4 (October 1968): 3.
[29] Wells, *"The Story Behind the King School,"* 3.

To try as brothers and sisters in Christ to understand each other how they can work together to change an unjust society."[30]

After the Period of Significance

In many respects, the early 1970s marked the pinnacle of Colgate Rochester Crozer Divinity School's vitality on its Goodman Street campus, a liberal theological institution able to engage a full slate of resources toward its goal of educating a student body diverse in race and gender for socially engaged ministry. Enrollment reached its all-time high of 270 in 1970, and though this was largely because of the mergers of the last several years, it was no less impressive in a national climate of increasing secularism.[31] Moreover, forty of these students were women, and a new CRCDS Women's Caucus succeeded in pushing for increased inclusion of women's voices in the curriculum and administration, first with a course on Women's Role in Church taught by newly-hired visiting professor of theology Diane Tennis, and then with the 1976 appointment of Beverly Roberts Gaventa as professor of New Testament, the first full-time woman professor at the institution. This presaged the creation of the institution's Women and Gender Studies program in 1992 that also welcomed LGBT voices into the discourse on the hill. The 1983-1984 school year saw equal enrollment of men and women, representing considerable progress toward gender parity in the student body from two decades before.

Regarding racial inclusion, a Martin Luther King Fellowship directed by Professor Henry H. Mitchell, running from 1972 to 1974 in the Black Church Studies program, brought a class of twenty prominent Black church leaders to campus to both engage in scholarship that would build the bibliography in the field and enrich the studies of students. One of these students, Johnny Ray Youngblood, would go on to apply a dynamic and prophetic vision of Christianity developed at CRCDS in this period to his pastorate at St. Paul Community Baptist Church in Brooklyn, embracing the full needs of congregants, particularly Black men, using various missional approaches and thereby growing the congregation from 85 into the thousands by the 1990s. Noted Black church scholar Gayraud S. Wilmore returned to campus in 1974 to become the MLK Jr. Memorial Professor and director of the Black Church Studies program. On the ecumenical front, St. Bernard's Seminary finally relocated to Divinity Hill in 1981. When President Larry L. Greenfield vacated his post in 1989, Dr. Shirley M. Jones served as interim president, and Dr. James H. Evans was soon after named president, giving the institution its first woman and Black chief administrators, respectively. Jones was among the first woman seminary chief administrators in North America, joining alumna Rev. Marjorie Matthews – among the first women bishops in North America when she was elected in the United Methodist Church in 1980 – in shattering the "stained glass ceiling."[32]

The clout of the institution began to falter as American mainline churches saw an exodus that began in the tumult of the 1960s and continued through the next fifty years. Membership in mainline churches diminished by 25% from 1965 to 1990, and enrollment at the seminary followed suit, with only thirty students in the 1998 graduating

[30] Arthur C. McKay, "Continuity and Contemporaneity: The 1970 Annual Report - Colgate Rochester Divinity School, Bexley Hall, Crozer Theological Seminary," 4, quoted in Tyson, *School of Prophets*, 265.
[31] *CRCDS/Bexley Hall Bulletin* 43, no.1 (October 1970): 1.
[32] Tyson, *School of Prophets*, 287-298.

class.[33] In addition to declining tuition revenue, the cost of maintenance on the historic campus sapped the institution's finances. Bexley Hall relocated most of its operations to Columbus, Ohio in 1999, a year that also saw the elimination of sixteen administrative and faculty positions at CRCDS as a cost-saving measure. In 2003, St. Bernard's Seminary moved from the hill to a new suburban campus, and by 2005, attrition had shrunk the faculty to eight full-time positions. Further cost savings were achieved by transferring the institution's 300,000-volume library to the University of Rochester and the Baptist Archives to Mercer University. Extra income was generated by renting portions of a renovated Strong Hall to Ithaca College's Physical Therapy Center; the entirety of Trevor/Eaton Hall to Hope Lodge & Hospitality House; and twelve units in Andrews Hall to the Veterans Administration for veteran's housing.

Nevertheless, shortfalls remained, and in 2018, the trustees voted to approve President Marvin McMickle's proposal to "get out of the real estate business" and refocus the institution's resources on theological education by selling the historic hill campus for redevelopment. The Colgate Rochester Crozer Divinity School opened in a modern rented facility at 320 North Goodman Street for the fall 2019 semester, exactly two hundred years after the first student entered the antecedent Hamilton Literary and Theological Institution. The former campus served as the home of a locally and nationally significant liberal religious and educational institution for nearly ninety years and testifies to social and religious change over the twentieth century.

CRITERION C

Development of the Collegiate Gothic Style

In the early twentieth century, college and university administrators increasingly turned to Gothic styling in imitation of the "old and honored" medieval universities at Oxford and Cambridge and cathedrals in England to project a "substantial, venerable air."[34] In addition, campus buildings were increasingly oriented into quadrangles, in explicit imitation of medieval cloisters that both bolstered collegiality within the campus and excluded the public, engendering an elite culture within. Architecture critic of the time Montgomery Schuyler asserted the Neo-Gothic style uniquely offered variety and impressiveness without overpowering adjacent buildings, important in an age of physical growth to the university.[35] Isolated Gothic Revival structures had appeared on American campuses in reference to antecedents in Oxford and Cambridge as early as the 1820s at Kenyon College in Ohio, but it was only in the 1890s that a constellation of stylistic choices that have come to be known as Collegiate Gothic – particularly Gothically-styled buildings arranged in quadrangles – emerged.

The Walter Cope and John Stewardson expanded design of Princeton University's expanded campus (implemented from 1896 into the first decade of the twentieth century) typifies the early stages of this trend. Voicing the concerns of some in American higher education at the time, Princeton professor and soon-to-be university president Woodrow Wilson longingly described Cambridge University in 1899 as "a place full of quiet

[33] Tyson, *School of Prophets*, 290; "Congratulations to the Class of 1998," *Bulletin from the Hill*, Summer/Fall 1998, 2.
[34] "One Suggestion to College Architects," *The Yale Literary Magazine*, May 1853, 244. It has been suggested by Albert Bush-Brown that the letter—signed "W."—was written by Andrew Dickson White, the future co-founder and first president of Cornell University.
[35] Montgomery Schuyler, "Architecture of American Colleges: Yale," *Architectural Record* 26 (November 1909).

chambers, secluded ancient courts, and gardens shut away from intrusion" and bemoaned "what we lack in our democratic colleges, where no one has privacy or claims to have his own thoughts."[36] To remedy this on Princeton's campus, the school's administrators, led by Wilson starting in 1902, approved Cope & Stewardson's "Tudor Gothic" -styled buildings in irregular, sprawling arrangements that enclosed campus activity and, with stone construction, pointed-arch windows, and heraldic shield ornaments, "added a thousand years to the history of Princeton by merely putting those lines in our buildings which point every man's imagination to the historic traditions of learning in the English-speaking race."[37] This work continued as Ralph Adams Cram – fresh from his 1900 Gothic design for the Military Academy at West Point – became Princeton's supervising architect in 1906 following the untimely death of both Cope and Stewardson; his 1910 design for the Princeton Graduate College, with its Gothic belltower, secluded quadrangle, and cathedral-like dining hall, exude monasticism and nobility. The inclusion of a cloister along with quadrangles, a tower, and turrets in the design for the Holder, Hamilton, and Madison Hall residential complex by Frank Miles Day and Charles Zeller Klauder – the latter later generating similar designs at Wellesley and Cornell before executing his iconic 1926 design for the Cathedral of Learning at the University of Pittsburgh – left no question as to the monastic, noble aspirations for this and other institutions designed in the Collegiate Gothic style around the turn of the century.

James Gamble Rogers

Though he became one of the most recognized practitioners in the Collegiate Gothic mode with through academic commissions from roughly 1917 to the early 1930s, James Gamble Rogers (1867-1947), educated at Yale and the École des Beaux-Arts, spent much of his early career executing residential commissions in his native Chicago in a variety of different styles. Indeed, his close association with the Collegiate Gothic style contrasts with the stylistic diversity he cultivated from these earliest days designing for an array of clients in a variety of contexts. His biographer Aaron Betsky to identify him as a business-minded "pragmatist" regarding architectural choices as opposed to a stylistic idealogue like Ralph Adams Cram, who pursued the Neo-Gothic in a more exclusive and doctrinaire fashion.[38] Rogers' diverse early projects included a Tudor-style school and clubhouse, a Romanesque church, and Neo-Classical courthouses, suggesting the belief that style was less important than the purposes of the structure. In 1905, Rogers moved his practice to New York City; if this move was a practical attempt to leverage his East Coast / Yale connections to obtain larger commissions, he was satisfied when, through a mutual Yale friend, he met Edward Harkness, Yale class of 1897, heir to a Standard Oil fortune, and sixth wealthiest person in the nation in *Forbes*' first "Rich List" in 1918.[39] Harkness commissioned Rogers to design his Upper East Side house (1 E. 75th Street) in 1907-1908. The Italian Renaissance Revival design he produced in this case, and the summer estates he designed for the Harkness brothers soon, thereafter, cemented a friendship between

[36] Woodrow Wilson quoted in Ray S. Baker, *Woodrow Wilson, Life and Letters: Princeton, 1890-1910* (Garden City, NY: Doubleday, Page and Co., 1927), 92.
[37] Woodrow Wilson in *Princeton Alumni Weekly*, December 13, 1902, 200.

[38] Aaron Betsky, *James Gamble Rogers and the Architecture of Pragmatism* (Cambridge, MA: MIT Press, 1994), 52-66.
[39] Chase Peterson-Withorn, "From Rockefeller to Ford, See Forbes' 1918 Ranking of the Richest People in America," *Forbes*, September 27, 2017, https://www.forbes.com/sites/chasewithorn/2017/09/19/the-first-forbes-list-see-who-the-richest-americans-were-in-1918/?sh=59d4f1934c0d

Rogers and the budding philanthropist that ensured that most of Harkness's charitable building projects after the creation of his Commonwealth Fund in 1918 would be designed by Rogers.

The 1917 commission for Yale's Harkness Memorial Quadrangle made James Gamble Rogers an icon of the Collegiate Gothic style. Yale University, nostalgically responding to the same pressures as its peer institutions at the time, desired a new dormitory in the Gothic style, and had first tapped Francis Miles Day for the design, admiring his work for Princeton. Day's death in 1916, along with a donation from Edward Harkness in memory of his brother Charles Harkness, opened the Yale dormitory opportunity for Rogers, but Rogers was skeptical of Gothicism: to that point, he had only operated in the Gothic mode once before, in his 1903 design for the University of Chicago School of Education, and this was out of sensitivity to the preexisting styling of that campus and client desire, not out of embrace of the style, as implied by the superficiality of the Gothic styling of that building.[40]

Though he thought that the preexisting scale of Yale's campus was better served by the Colonial Revival, Rogers responded again to client desires and designed a Gothic complex with several enclosed quadrangles, a belltower, off-axis gateways, layering screens, blurred form edges, and deliberately weathered pathways and intentionally broken and mended window panes that suggested a long, piecemeal history and obscured the complex's newness. Rogers was not as wed to traditionalism as some of his contemporary fellow Collegiate Gothic practitioners, pragmatically using modern advances and considerations when the context and budget demanded. When his use of a synthetic tile as roofing material in the Memorial Quadrangle project angered university secretary Anson Phelps Stokes to the point that Stokes consulted with orthodox Gothicist Cram, Rogers defended his decision, arguing that style should ultimately follow the function of the building and that "it does seem awfully hollow and servilely cringing to use a tradition that means nothing to us."[41] Rather than imitate the repetitive quadrangle blocks that had been designed in the name of Collegiate Gothicism on other campuses, Rogers modulated the style to suit the site, including using lower buildings on the south side of the block to allow more sunlight into the courtyards. Despite piecemeal outward appearances, the interior plan showed a great deal of rational repetition, drawing from Rogers' previous work designing Chicago apartment buildings. In this commission, one sees the Collegiate Gothic as Rogers uniquely practiced it, balancing the desire for appearances that purposefully evoked tradition and encouraged intimacy, while also accommodating the technical and financial needs of a modern institution. The building was considered so innovative in this regard that *Architectural Record* devoted a whole issue to the building upon its 1921 opening.

In that same year, Rogers was appointed consulting architect for Yale's campus after John Russell Pope's 1919 Neo-Classical campus plan failed to meet the nostalgic desires of Yale's administration. In his late 1920s designs for the school's Sterling Memorial Library, the Sterling Law School, Hall of Graduate Studies, and several of the school's new residential "colleges" where undergraduates lived and dined in small units, Rogers would further experiment with a "rational eclecticism" that employed a variety of traditional Gothic forms cloaking facilities that met modern demands. In the Library, a steel frame tower organized rationally inside to house the stacks was

[40] Betsky, *James Gamble Rogers,* 70-73.
[41] James Gamble Rogers to Anson Phelps Stokes, October 23, 1919, quoted in Betsky, *James Gamble Rogers,* 55.

sheathed in stone with ornate decoration and screened by the elaborately decorated masses of the reading rooms, an entry nave, and a courtyard meant to impress the Yale *mythos* on the user; University librarian Andrew Keogh praised the result as "a building as efficient as an up-to-date factory and as beautiful as a cathedral."[42] In the later Law School and Hall of Graduate Studies, one can see Rogers making further accommodations to the modern under the guise of the Gothic, with a Gothic belltower, broken lines, and layered composition suggesting age while they hide a rational layout inside the buildings, including offices in the belltower. Here, too, much of the exterior is clad in brick for economical purposes, with stone being reserved for the high decorations to which the eye is drawn by the design's vertical lines. Carved decoration, particularly in the Graduate School, was modest in this stage of Rogers' work, achieved instead by varied brick colors and the interplay of different building materials. This same tendency to balance modernity and tradition can be seen in Rogers' designs for Northwestern University's downtown campus, where he deployed what has been called a "Skyscraper Gothic" style to both lend the University's buildings the prestige Gothic styling brought but also accommodate the departments inside with spacious quarters befitting a modern graduate enterprise and allow the buildings to blend into the surrounding urban landscape. His designs for Deering Library, the Sorority Quadrangle, and the Scott Recital Hall for Northwestern's main Evanston, Illinois campus further blended the Gothic with the modern, with rationally organized, function-oriented interiors arranged to create intimate courtyards and picturesque views that hid and softened the efficiency inside.

Rogers and His Collegiate Gothic Style at Colgate Rochester (Crozer) Divinity School

The newly unified Colgate Rochester Divinity School sought to cloak a liberal, forward-looking approach to learning with venerable tradition, a prestigious public image, and intra-campus intimacy. In President Beaven's words, the institution sought "a building dignified and beautiful, as well as satisfactory from the practical point of view;" moreover, it was thought that the hilltop site called for a tower so that the campus could serve as a visible call to religious values for the community, with President Beaven even alluding to John Winthrop's "city set upon a hill" ideal in his visioning.[43] The institution's need to raise a match of $250,000 as a condition of John D. Rockefeller's $1.25 million donation to the construction of the new campus also pushed administrators to seek a seductive architecture that would stir awe and generosity from alumni and community leaders. In this way, "partly because of our desire for a beautiful tower, but also more because of our feeling that the nature of our location and the traditions of ecclesiastical architecture involved some form of the Gothic in our construction," James Gamble Rogers – preeminent Collegiate Gothic architect of the day – was invited to design the new seminary around 1930.[44] In fact, Rogers' firm considered Colonial, Modern, and Gothic styles for the complex, according to Howard Moise, the designer who appears to have taken the lead on the commission within the firm, but the first two were ruled out in favor of its characteristic Collegiate Gothic that would complement the picturesque hilltop site and resonate with the religious nature of the institution.[45]

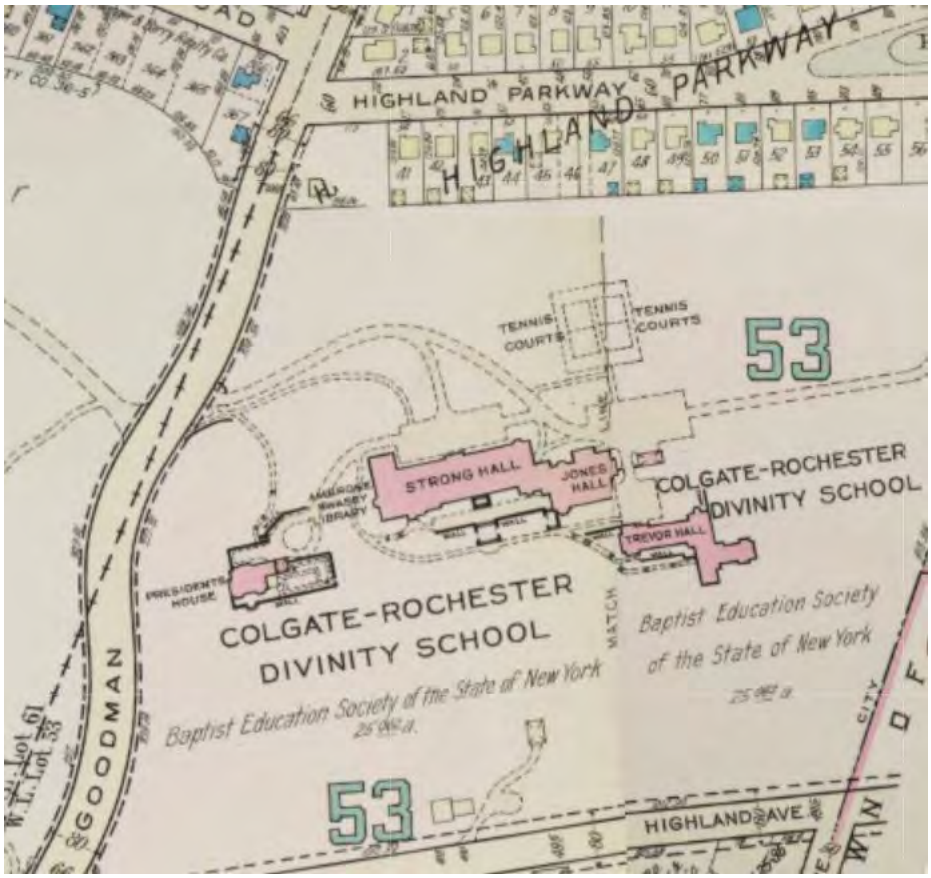
[42] Yale University press release, February 1, 1926, quoted in Betsky, *James Gamble Rogers,* 121.
[43] Albert William Beaven, "Address – The Divinity School and the Community," *Colgate-Rochester Divinity School Bulletin* 5 (November 1932), 9.
[44] Beaven, "Address," 10.
[45] Howard Moise, "The New Buildings of the Colgate-Rochester Divinity School," *Colgate-Rochester Divinity School Bulletin* 5 (November 1932), 106, New York Heritage Digital Collections.

James Gamble Rogers' Colgate Rochester Divinity School campus exhibits many of the Collegiate Gothic strategies he developed elsewhere, but uniquely adapted to a context outside those antecedent projects' environmental and financial contexts, and to a society increasingly skeptical of elitism during the Depression. With the ridge topography of the site precluding the arrangement of buildings to create Rogers' characteristic courtyards, the firm decided instead that "a number of the separate elements listed in the program should be tied together in one long closely-knit range of buildings crowning the ridge," with other functions "echeloned in depth" to create a picturesque arrangement (Figure 1).[46]

As with his designs for the Sterling Memorial Library, the Taft School in Watertown, Connecticut, and Berkeley and Davenport Colleges at Yale, Rogers used the picturesquely variable masses of public spaces effectively. The Ambrose Swasey Library and the Colgate Memorial Chapel on the west, the dining hall and lounges in Jones Hall on the east, and the separate Trevor and Eaton Hall dormitories to the south relieve the boxy institutional mass of Strong Hall's classrooms and offices in the center. Similarly, the Rogers-designed Garage is also concealed behind masses that convey a more historical air. The entries to the chapel and dining hall facing one another across a terrace but offset, and the base of the tower protruding slightly from the south wall, gives the complex the appearance of having been constructed over time in a piecemeal fashion, and creates a rambling arrangement that belies the rational organization within the buildings that facilitated a modern theological education. Here, Rogers' characteristic cross gables, buttressed wall forms, square towers at intersections, roof dormers, and turrets are generally clad with brick to an even greater manner than the Sterling Law School and the Hall of Graduate Studies, a nod to the financial pressures on a smaller institution in the shadow of the Depression, but also communicating a greater feeling of warmth for the small, outward-looking school.

The complex's decoration is also muted, arising out of the interplay of materials rather than explicit stone carvings of Rogers' earlier Collegiate Gothic work. Betsky describes the Colgate Rochester Divinity School complex as "the culmination of Rogers' career as the designer of pragmatism, and its transformation into something that was gesturing toward a more abstract, ethereal, and internally complex way of building."[47] It is also emblematic of the enduring belief within the higher education community of the early twentieth century that Gothic campus architecture might serve, in the words of Professor Oren Baker, as a "permanent shrine" to "the true epic of life."[48]

[46] Moise, "The New Buildings," 106.
[47] Betsky, *James Gamble Rogers,* 199.
[48] Oren H. Baker, "Beautiful New Buildings at Rochester Dedicated with Impressive Ceremonies," *The Baptist* 13, no. 26 (July 2, 1932), 991.



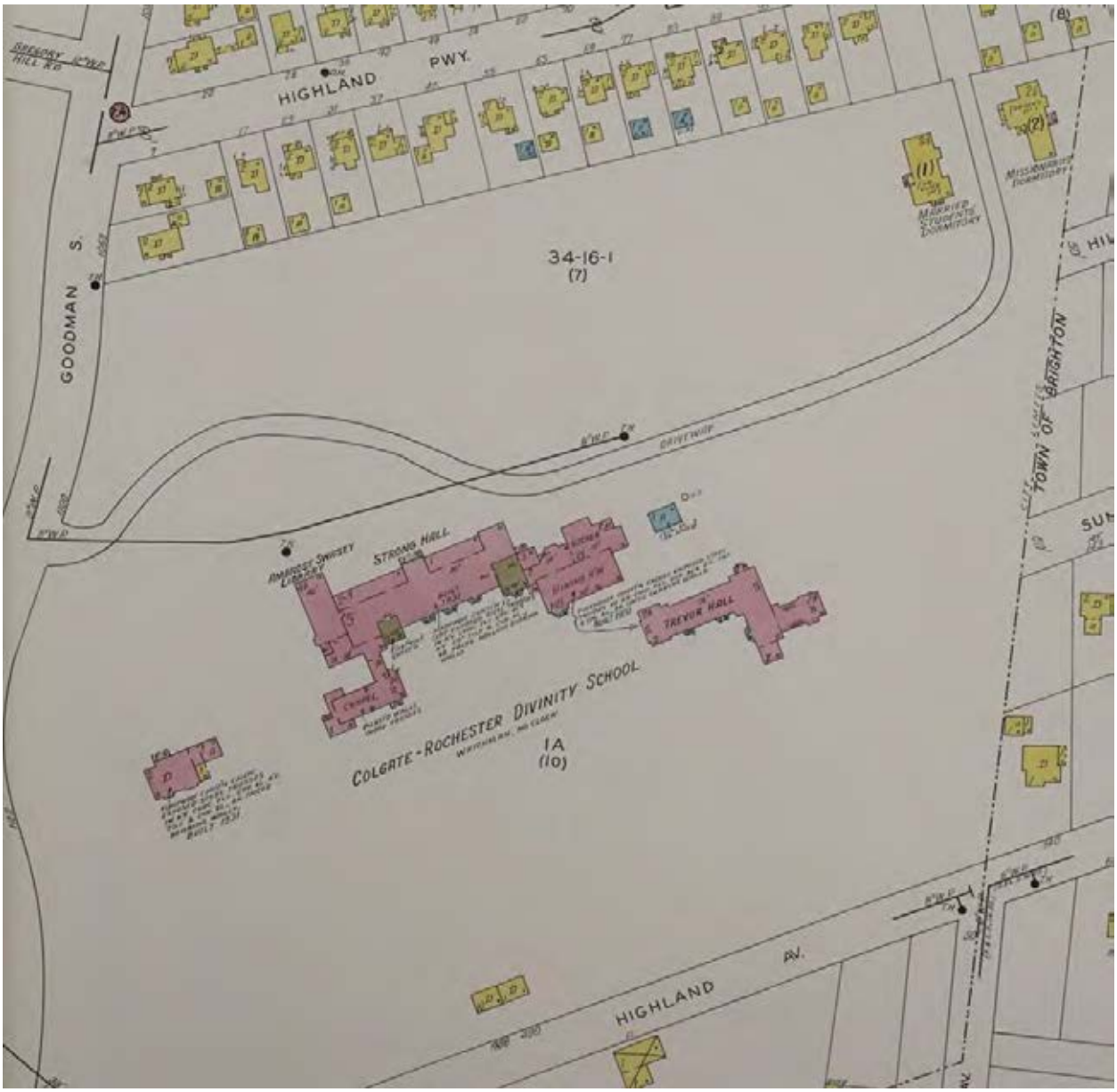
Colgate Rochester Divinity School depicted on the 1935 Plat map.

The Colgate Rochester Divinity School was among the last of the Rogers's Collegiate Gothic designs. Even before the hardship of the 1930s encouraged institutions to economize and avoid elitism, administrators of the Southern Baptist Theological Seminary sought a Colonial/Georgian Revival style for their new campus in Louisville, Kentucky, a desire that Rogers obliged with a design that conveyed simplicity with more continuous lines, geometric forms, and wide-open spaces surrounding the comparatively unadorned buildings. This general scheme was repeated in his design for the Atlanta College campus in 1932. Only a stone-clad base punctuated by tall, pointed arch openings filled with assemblies of worked metal and glass suggest the Gothic in the twelve-story School of Education Rogers designed for New York University, completed in 1930. His 1931 design for Butler Library at Columbia University reverted entirely to the Neo-Classical style of his early post offices and courthouses, seeking to blend into the existing environment and to economize by giving the school more rational plans to construct. Even at Yale, where he began developing his Collegiate Gothic style, the last three Rogers-designed dormitories were Neo-Georgian/Colonial Revival. The fourteen-story 1938-1940 Abbott Hall dormitory building at Northwestern University that was Rogers' last large-scale commission, along with the medical center complexes that made up the bulk of his later designs, achieves the grandiosity he sought in earlier Gothic designs with the more Modern, geometric, and streamlined forms that became increasingly popular in the period.

At the new University of Rochester "River Campus" being designed and constructed just a few miles west of the Colgate Rochester campus by local architecture firm Gordon & Kaelber at roughly the same time, the Gothic was rejected as too expensive. Here the client opted for Neo-Classical and Georgian Revival buildings arranged in plans with long axes.[49] With contemporaries calling the Greek Revival style "the only thoroughly American architecture," the Greek Revival / Georgian styling at the University of Rochester can also be seen as a patriotic choice.[50] Even on the Colgate Rochester Divinity School campus, Beaven Hall and Axling Hall – added in 1936 with designs from local architect Charles Carpenter to provide housing for married students and missionaries in transition – communicate a domestic inspired approach to campus architecture with their "Tudor" half-timbering and hipped-roofs. Indeed, apart from the Rogers-designed Colgate Rochester Divinity School campus, only the 1932 Cutler Union on the University of Rochester's Prince Street campus (the Women's College after the relocation of the Men's College to the River Campus in the early 1930s) exhibits the Collegiate Gothic style in the Rochester metropolitan area.

The buildings added to the campus following the completion of the Colgate Memorial Chapel in 1936 as the last of the Rogers-designed structures illustrate the sharp shift to new values and styles in campus construction as mid-century approached, making them a significant part of the architectural story told by the campus as well. The International style, low-slung 1958 Andrews Hall (architect unknown), with its simple rectangular plan and flat roof, and the 1963 Saunders Hall (C. Storrs Barrows, architect), with its shallow C-shaped plan, broad hipped-roof, and two-story glass curtain walls at each of the two entries, provide a stark contrast to the verticality and decoration of the Rogers buildings.[51] These buildings illustrate the increasing value placed on simplicity in campus design in the postwar era of rapid growth and expansion, with first G.I.s and then "Baby Boomers" swelling college enrollments. Facing each other across a human-scaled distance, Andrews and Saunders Halls were originally intended to form the opposite sides of a new intimate quadrangle of sorts, showing the school's administrator's concerns with architecturally shaping an idea of academic community, albeit in differing stylistic language. [52]

[49] Arthur J. May, *History of the University of Rochester, 1850-1962* (Rochester, NY: University of Rochester, 1977), 219.
[50] Howard Major, *The Domestic Architecture of the Early American Republic: The Greek Revival* (Philadelphia: J.B. Lippincott Co., 1926), quoted in May, *History of the University of Rochester,* 219.
[51] Turner, *Campus,* 249.
[52] JoAnn Beck, Christopher Brandt, and Marjorie B. Searl, *Landmark Designation Application: Colgate-Rochester (Crozer) Divinity School,* City of Rochester, New York, 2017.



Colgate Rochester Divinity School depicted by the Sanborn Map Company, 1924-1938 Vol. 4, 1938, Sheet 67.

Alling DeForest and the Campus's Landscape Architecture

Alling S. DeForest (1875-1957) practiced landscape architecture independently in Rochester from 1902 to 1947. He trained with local landscape architect W.W. Parse and with the Olmsted Brothers in Brookline, Massachusetts, then the nation's leading landscape architecture firm. His projects, located primarily in Upstate New York, Massachusetts, Pennsylvania, and Ohio, ranged in scale and scope from private residential estates to housing subdivisions, institutional and manufacturing campuses, cemeteries, private clubs, and public parks. In Rochester, he collaborated with the leading local architects, including J. Foster Warner, Claude Bragdon, Walter Cassebeer, and Gordon & Kaelber. He received recognition in the professionalizing field of landscape architecture with his

election as a Fellow of the American Society of Landscape Architecture in 1908. Extant examples of his local work include the terrace and rock gardens at the George Eastman House on East Avenue (now the George Eastman Museum), the sunken garden at Warner Castle in Highland Park, Brighton Terrace Subdivision (now known as the Cobbs Hill neighborhood) east of Cobbs Hill Park in Rochester including the terraced street and mall of Nunda Boulevard, and an area in the northeastern quadrant of Rochester's Holy Sepulchre Cemetery that consists of nine burial sections and a pond with three bridges.[53] His work on projects associated with tire magnate Harvey Firestone in the vicinity of Akron, Ohio – including the gardens of his "Harbel Manor" estate, the layout for Firestone Park, a housing development for Firestone employees, and Firestone Recreation Park in the magnate's hometown of Columbiana, Ohio, and work for electricity baron George W. Olmsted around his home in Ludlow, Pennsylvania, brought DeForest a degree of national recognition as well. His designs are noted for blending formal and naturalistic elements, as in the rock garden at the George Eastman House in Rochester, where a field of natural limestone boulders is surrounded by geometric arbors supporting wisteria. He also was known for using mature plant specimens in his designs for an immediate sense of permanence.[54]

DeForest's 1931 landscape design for the Colgate Rochester Divinity School campus–an institutional project to which he turned in the Depression fueled evaporation of his more common estate work–worked in tandem with Rogers' Collegiate Gothic building plans to create a picturesque environment for a religious school seeking to create campus intimacy and remove, (Figure 2). DeForest's main campus drive starts on South Goodman Street directly across from the east entrance to the Olmsted-designed Highland Park as if they were continuous. The road meanders after passing through a stone and brick frame entryway as it climbs the slope to Colgate Rochester's hilltop complex, creating a sense of remove, isolation, and mystery (Figure 3). The mature, diverse plantings along South Goodman Street and the property's north and east borders screen the campus but also mimic those of Highland Park to the west, as if the property were a part of the park. The open south-facing slope allows a view of the elevated complex from Highland Avenue, achieving the school administrators' goals that the campus would illustrate "the central place of spiritual and religious realities in the life of the community."[55] In an essay written for the *Colgate-Rochester Divinity School Bulletin*, DeForest articulates the direct influence of Highland Park on his design, as well as the significance of the hilltop complex to the campus's general landscape plan:

> The location of The Colgate-Rochester Divinity School in proximity to Rochester's interesting and beautiful Highland Park influenced in no small degree the study of the development. The prospects and vistas into the park, its trees and shrubs will eventually blend with the composition. Important as this may be, all will agree that the outstanding feature of the site is the panoramic view that greets the observer to the south, as viewed from the south terraces, the President's House, the School and Dormitory buildings.[56]

[53] Beck, Brandt, and Searl, *Landmark Designation Application: Colgate-Rochester (Crozer) Divinity School*; Jean Czerkas, "Alling Stephen DeForest, Landscape Architect, 1875-1957," *Rochester History* 51, no. 2 (Spring 1989).
[54] Jean Czerkas, "Alling Stephen DeForest," in Charles A. Birnbaum and Lisa Crowder, *Pioneers of American Landscape Design: An Annotated Bibliography* (Washington, DC: National Park Service, Preservation Assistance Division, 1993, 44-46.
[55] Albert W. Beaven quoted in "New Colgate-Rochester Divinity School Dedicated," *Rochester Democrat & Chronicle*, October 21, 1932, 17.
[56] Alling S. DeForest, "The New Campus of the Colgate-Rochester Divinity School," *The Colgate-Rochester Divinity School Bulletin* vol. 5, nos. 1, 2 (November 1932): 99, New York Heritage Digital Collections.

A formal forecourt on the north side of the main building adjacent to the drive encouraged an intimacy among students and faculty arriving from the campus road, while the terrace on the south of the main building likewise created a common space while also providing inspiring views of the Bristol Hills to the south in the distance. The walled, geometrically arranged formal garden adjacent to the President's Montgomery House provided a private, ordered refuge from campus life and the naturalistic design of the campus landscape and is reminiscent of DeForest's estate work in miniature. The balance of such formal elements with the naturalism of the larger landscape suggests the dichotomous order and variety of the divine as studied on the theologically liberal campus.

The landscape design is largely intact from original plans. An amphitheater and tennis courts in the north central portion of the property north of the campus drive encouraged communal activity among the resident students in the original design, but these features were removed to make way for the mid-century dormitories now on that site. Still, these areas are not visible from the primary public viewpoints of Highland Avenue, South Goodman Street, and Highland Park. Thus, with much of the remaining design intact, DeForest's landscape still functions much as it did in the 1930s from outside and within the campus. The campus's landscape architecture is significant as a rare surviving example of DeForest's public work in contrast to private estates belonging to wealthy entrepreneurs of the early-twentieth century that represent most of his projects.[57]

After the Period of Significance

After 1974, the Colgate Rochester (Crozer) Divinity School (CRCDS) shared its facilities with several other organizations including, from 1981 to 2003, St. Bernard's School of Theology and Ministry (a Roman Catholic theological school) and, from 1955 to 2008, the American Baptist Historical Society. In 2008, the society's office and archival records were relocated to Mercer University in Atlanta, Georgia. Declining enrollments at divinity schools throughout the late twentieth and early twenty-first centuries, including CRCDS, led the board of trustees to approve the sale of the historic campus in May 2016. The decision was motivated by CRCDS's choice to invest its resources in its mission and students over maintaining its historic campus and grounds. At the time, CRCDS shared space with the American Cancer Society, who leased Trevor and Eaton Halls. The 23.5-acre campus, excluding the 1.1-acre parcel at 117-125 Highland Parkway, was purchased by Rochester-based developer Angelo Ingrassia in June 2018. In July 2019, the school moved about 2.2 miles north to Village Gate Square at 320 North Goodman Street, Suite 207, in Rochester's Neighborhood of the Arts. Its records were donated to the American Baptist Historical Society collection at Mercer University. As of 2024, Trevor and Eaton Halls, at 1120 South Goodman Street, are occupied by the American Cancer Society B. Thomas Golisano Hope Lodge, a residential facility for cancer patients and their caregivers. The Central Academic Building (including Strong and Jones Halls, the Swasey Library, and the Colgate Memorial Chapel) at 1100 South Goodman Street is currently used by Divinity Estate & Chapel as a wedding and event venue. The Tudor Revival dormitories at 117-125 Highland Parkway and the mid-century modern dormitories at 1114 South Goodman Street are in use as apartment buildings. The Montgomery House at 1122 South Goodman Street is vacant. No significant alterations have been made to the campus buildings following its sale in 2018.[58]

[57] Czerkas, "Alling Stephen DeForest," 44; Czerkas, "Alling Stephen DeForest: Landscape Architect, 1875-1957," 20.
[58] James Goodman, "Colgate Rochester campus to be sold," *Democrat & Chronicle*, May 17, 2016; James Goodman, "Colgate Rochester Divinity School clears hurdle for sale, with most of campus as landmark," *Democrat & Chronicle*, September 7, 2017.

Summary

The Colgate Rochester (Crozer) Divinity School is locally significant as a twentieth-century religious and educational institution engaged with prominent theological and social issues, and as a prime example of a western New York Collegiate Gothic campus with grounds designed by landscape architect Alling DeForest. The campus is significant under Criterion A in the areas of Education and Religion as the near ninety-year home of an educational and religious institution at the center of local and national discourses around theology, social inclusion, and civil rights through the twentieth century. It is also significant under Criterion C in the areas of Architecture and Landscape Architecture as a major work of nationally recognized architect James Gamble Rogers that typifies his characteristic Collegiate Gothic style on a scale seen nowhere else in western New York State, and as a largely intact designed landscape by locally prominent landscape architect Alling DeForest.

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Nominations

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _____
(Do not include previously listed resource acreage.)

Colgate-Rochester (Crozer) Divinity School Monroe County, New York
Name of Property County and State

Latitude/Longitude Coordinates

Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

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

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was selected to include all parcels that were historically associated with the Colgate-Rochester (Crozer) Divinity School campus.

11. Form Prepared By

name/title Jeff Iovannone, Preservation Planner & Tyler Lucero, Consultant
[edited by Johnathan Farris, Ph.D., NYSHPO]
organization The Landmark Society of Western New York, Inc. date May 2024
street & number 5 Castle Park telephone 585-537-5958
city or town Rochester state NY zip code 14620
e-mail mklem@landmarksociety.org

Additional Documentation

Submit the following items with the completed form:

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

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

- **Continuation Sheets**

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

Figure 1: CRDS campus, 1932. CRDS Bulletin, Volume V, November 1932, pg. 4.

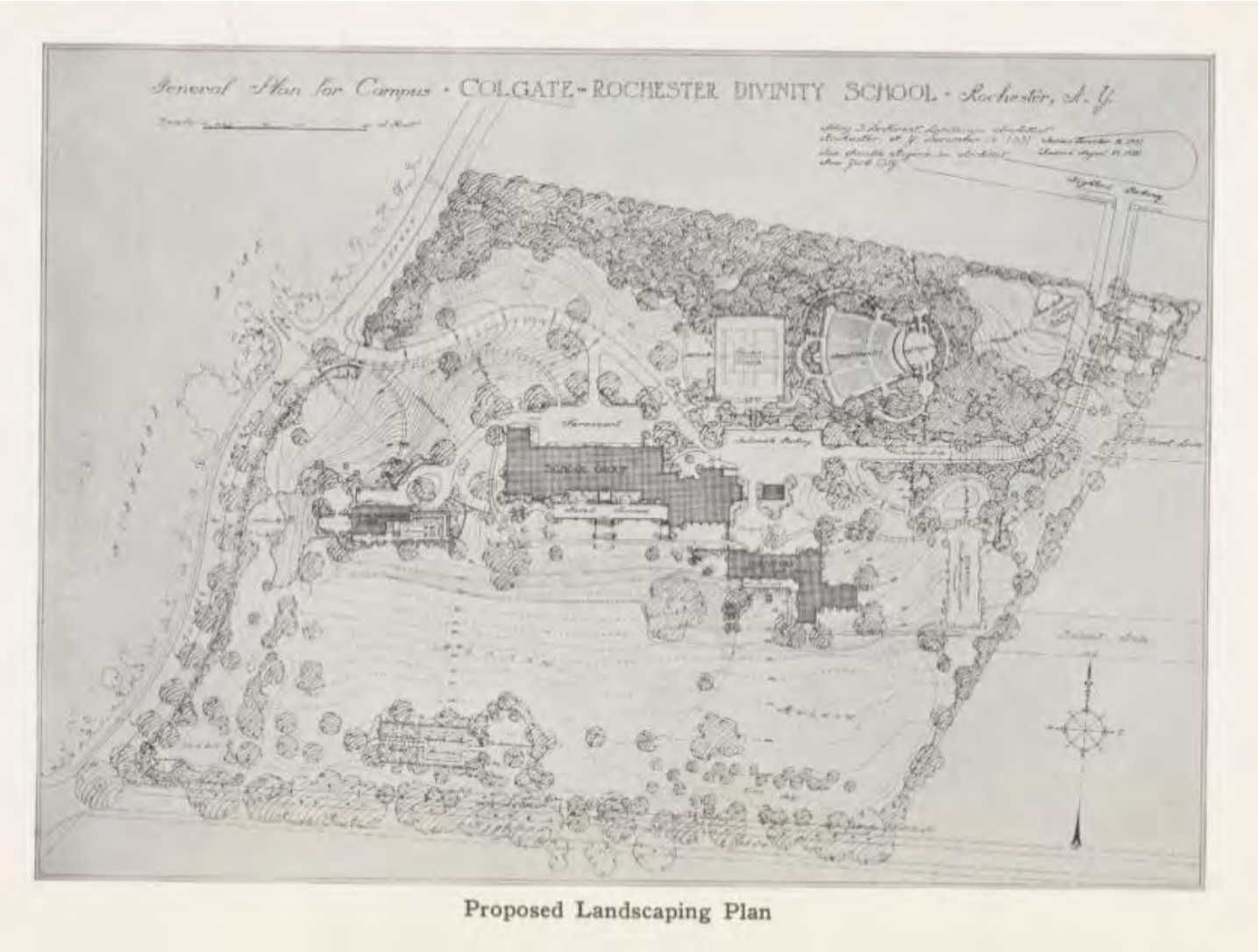

Figure 2: Alling DeForest Proposed Landscaping Plan. CRDS Bulletin, Volume V, November 1932, pg. 97.

Figure 3: View of the CRDS campus. Landmark Society of Western NY archives, ca. 1988.

Photographs:

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

Name of Property: Colgate-Rochester (Crozer) Divinity School
City or Vicinity: Rochester
County: Monroe
State: NY
Photographer: Jeff Iovannone, Ryan Jarles, and Becky Timmons (The Landmark Society of Western NY)
Date Photographed: January 2022; November 2023; February 2024

Description of Photograph(s) and number:

Exterior Photographs

0001 of 0039: North elevation of the Montgomery House looking southwest.
0002 of 0039: West elevations of Strong Hall and the Memorial Chapel looking east.
0003 of 0039: View of the Collegiate Gothic buildings arranged, from west to east along the central ridge of the campus, including the Memorial Chapel, Strong Hall, Jones Hall, and Trevor and Eaton Halls, looking northeast.
0004 of 0039: View of the east elevation of the Memorial Chapel and a portion of the south elevation of Strong Hall, including the central tower, looking northwest.
0005 of 0039: View of the east elevation of the Memorial Chapel and the South Terrace looking west.
0006 of 0039: View of the south Elevation of Strong Hall, including the secondary tower, and the west and south elevations of Jones Hall, looking northeast.
0007 of 0039: West and south elevations of Jones Hall and the west elevation of Trevor Hall looking northeast.
0008 of 0039: West and south elevations of Trevor Hall and the west elevation of Eaton Hall looking northeast.
0009 of 0039: View of the south elevations of the Collegiate Gothic buildings and landscape sloping southward towards Highland Park looking northwest.
0010 of 0039: South elevation of Trevor and Eaton Halls looking northwest.
0011 of 0039: East elevations of Trevor and Eaton Halls looking west.
0012 of 0039: North elevation of Trevor Hall looking southwest.
0013 of 0039: Portion of the north elevation of Trevor Hall looking southwest.
0014 of 0039: Courtyard between the Central Academic Building and Trevor and Eaton Halls looking west.
0015 of 0039: Central Academic Building and the Memorial Chapel looking west from Trevor and Eaton Halls.
0016 of 0039: North elevation of the garage looking south toward Trevor and Eaton Halls.
0017 of 0039: North elevation of the Central Academic Building looking southwest.
0018 of 0039: View of the south elevations of the Collegiate Gothic buildings in relationship to the south lawn looking north.
0019 of 0039: West elevation of maintenance building looking east.
0020 of 0039: Main entrance to the campus from Highland Avenue and curving driveway looking northeast.
0021 of 0039: East elevation of Saunders House looking northwest.
0022 of 0039: West elevation of Andrews House looking northeast.
0023 of 0039: East and north elevations of Beaven Hall looking southwest.
0024 of 0039: East elevation of Beaven Hall looking northwest.
0025 of 0039: West and north elevations of Axling Hall looking southeast.
0026 of 0039: West elevation of Axling Hall looking northeast.

Interior Photographs (Central Academic Building)

0027 of 0039: Strong Hall Reading Room looking northeast.
0028 of 0039: Strong Hall Reading Room looking southeast.
0029 of 0039: Memorial Chapel lobby looking southwest.
0030 of 0039: Entrance to the Memorial Chapel looking southwest.
0031 of 0039: Memorial Chapel looking west.
0032 of 0039: Memorial Chapel looking northwest.
0033 of 0039: Memorial Chapel altar looking west.
0034 of 0039: Strong Hall first floor central hallway looking east.
0035 of 0039: Faculty Club Room looking west.
0036 of 0039: Lounge looking east.
0037 of 0039: Club Room looking south.
0038 of 0039: Jones Hall Banquet Hall looking southeast.
0039 of 0039: Jones Hall Banquet Hall looking northeast.

Colgate-Rochester (Crozer) Divinity School Monroe County, New York
Name of Property County and State

Property Owner:

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

name N/A

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.


Samuel Colgate
Memorial Chapel


COKE ROOM
MEN'S ROOM