

First Universalist Church  
Southeast corner of South Clinton  
Avenue and Court Street  
Rochester  
Monroe County  
New York

HABS No. NY-5433

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PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
Office of Archeology and Historic Preservation  
National Park Service  
Department of the Interior  
Washington, D.C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY

HABS No. NY-5433

FIRST UNIVERSALIST CHURCH

HABS  
NY,  
28-ROCH, 12-

Location: Southeast corner of South Clinton Avenue and Court Street, Rochester, Monroe County, New York

Present Owner and Occupant: The First Universalist Society of the City of Rochester

Present Use: Church

Statement of Significance: Built in the early twentieth century, the First Universalist Church is one of the outstanding works of architect Claude F. Bragdon. Unified in concept, harmonious in proportions and color, the major portion of the structure remains essentially unaltered.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1907-08. The building was dedicated October 8, 1908.
2. Architect: Claude F. Bragdon.
3. Original and subsequent owners: "... that land known and distinguished as lot twenty and the south part of lot nineteen in section "M" in the Johnson and Seymour Tract ... as follows: two hundred and two feet on Court Street; seventy-six feet on Courtland Street; two hundred and two feet along the south property line; and seventy-two feet on South Clinton Avenue ..."

1907 Deed, January 29, 1907, Book 752, p. 60.  
 From: Eugene Van Voorhis and Alice S., his wife.  
 To: The First Universalist Society of the City of Rochester, a Religious Corporation.

4. Builder, contractor, suppliers: Unknown.
5. Original plans: A copy of interior specifications and drawings are in the archival holdings of the church. The original exterior elevation is in a private collection.

6. Alterations and additions: The interior of the accessory building attached to the east has been altered. The second floor, originally a gymnasium, has been divided into several small classrooms. A third floor was inserted into the upper level of the gymnasium to provide additional class room space.

B. Historical Events and Persons Connected with the Structure:

The present structure is the second church building of the First Universalist Society of Rochester, incorporated in April 13, 1846. The first church, located on South Clinton Street near Main Street, was completed in 1847. It was used until 1907, when it was sold to the Seneca Hotel, since known as the Manger Hotel.

Claude Bragdon (1866-1946), the architect of the First Universalist Church, studied under Bruce Price and worked for another Rochester architect, Harvey Ellis, before opening his own office in 1901. In 1909, he designed the Rochester New York Central Railroad Station where he attempted to adapt musical ratios to architectural design. This work led to the publication of Art and Geometry by William Ivins. Bragdon became very interested in the philosophy of Louis Sullivan. He edited the first publication of Kindergarten Chats on Architecture, Education and Democracy in 1934. He had contributed the forward to Sullivan's The Autobiography of an Idea, 1926. Bragdon's own writings include Architectural Lectures, 1942; Architecture and Democracy, 1918; The Beautiful Necessity, 1910; Details from Italian Palaces, 1897; Four Dimensional Vistas, 1916; The Frozen Fountain, 1932; Minor Italian Palaces, 1896; More Lives Than One, 1938; A Primer of Higher Space, 1913; Projective Ornament, 1915.

C. Sources of Information:

1. Old Views: Plates of the exterior were published in The Brickbuilder, Vol. 17 (December, 1908), plates 143-146.
2. Bibliography:
  - a. Primary and unpublished sources:

Arnot, Raymond F. "A Century of Liberal Leadership 1846-1946." Rochester Public Library, Local History Division.

Deed, Office of Monroe County Clerk.

b. Secondary and published sources:

Bragdon, Claude F. More Lives Than One. New York:  
Alfred A. Knopf, 1938.

The Brickbuilder, Vol. 17 (December 1, 1908), plates  
143-146.

Costa, Erville. "Claude F. Bragdon, Architect, Stage  
Designer, and Mystic." Rochester History, XXIX  
(October, 1967).

Smith, M. B. "Master Draftsmen XX; Claude Bragdon."  
Pencil Points 8 (1927): 201-216.

3. Likely sources not yet investigated: Records of the First  
Universalist Church, Rochester, New York.

Prepared by Kevin Patrick Harrington  
Society for the Preserva-  
tion of Landmarks in  
Western New York  
September, 1966

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Italian Romanesque plan and massing of this structure is in contrast to the Arts and Crafts style of the interior.
2. Condition of fabric: The structure has been well maintained throughout.

B. Description of Exterior:

1. Over-all dimensions: Approximately seventy-five feet by one hundred and fifty feet; five bay west facade; Greek cross plan with rectangular two story accessory building.
2. Foundations: There is a single base course of sandstone, fifteen inches high, topped with a wash.
3. Wall construction: Walls are of brick with stone and ceramic tile trim. The hard burned bricks, two and one quarter inches by four inches by twelve inches, are laid in running band and in patterns. The color of the bricks varies from dull orange-red to neutral purple, with some

lighter yellowish tones. The mortar joints which are tooled to a slightly convex profile vary in width from one quarter inch to one half inch. The mortar, a warm yellow ochre color, contains very small pebbles and crushed brick fragments.

Description of elevations: A central tower-like portion rises slightly above four gabled wings or arms. The square plan with clipped corners is surmounted by a low octagonal lantern and cupola. Attached to the rear or east side is a rectangular gable-roofed school wing, its long dimension perpendicular to the main axis of the church.

The principal west elevation consists of a projecting one story vestibule, three bays wide, with an arcaded gabled porch at each end. Above it rises the gabled facade of the western arm with wide pilaster strips at the corners, a corbeled cornice following the rake of the gable and a large semi-circular arched window. Flanking it are the north and south arms.

The north elevation is second in importance. The north arm is the dominant element, with three high semi-circular arched windows in its upper portion and a small rose window high in the gable. The pilaster strips and cornice are similar to those of the west facade. At the sidewalk level are three rectangular windows with wide sandstone trim. Above them are three rectangular windows and a brick string course with terra cotta coping. At the northwest corner, just above the base course is a sandstone cornerstone bearing the inscription "First Universalist Church of Rochester" and the dates 1846 and 1907. At the east end of this elevation is a slightly lower two story gabled projection, the end of the school wing. Between it and the north arm is a three-bay, two-story element. The bays are marked by pilaster strips. In the center is the secondary entrance, a segmental arched opening surmounted by a gabled hood on small wooden brackets. A succession of small arched windows, three per bay, is located on the second story. This whole asymmetrical elevation is subtly balanced and proportioned.

The east elevation consists of the two-story side of the school wing. Segmental arched windows are grouped in three pairs, with a single one at each end. At the north end of the first story, there are two small rectangular windows.

The south elevation largely resembles the reverse of the north elevation. However, the end of the school wing is plain. A low screen wall connects the lower portions of the two projecting pavilions.

Brick and tile pattern work: Immediately above the stone base course is a rowlock course.

Across the west wall of the vestibule just below mid-height is a band three brick courses high. Crosses formed by headers are separated by a single brick on end. At the center of each bay is an eight inch square tile bearing the symbol of an evangelist in brown against a pale blue background. The lion and eagle are visible; the central tile is hidden by a modern wood sign. Across the west wall of the vestibule, at window sill level, is a band three courses high consisting of alternating three headers stacked vertically and a pair of bricks on end. This band also marks the spring line of the arches of the two entrance porches and continues around the church at sill level. Above the arch of each porch, between it and the cornice of the gable, is a diaper pattern of brick headers alternating with small green crosses. Within this network are square blue tiles. Over the center of the arch is a white vine-covered cross bearing a crown. In the spandrels above the windows of the vestibule are headers laid diagonally so that each diagonal continuity consists of pieces alternately perpendicular to each other. This same pattern is also found above the small windows at the second story, north elevation.

The upper walls of the central tower are finished with purplish headers every eighth course. In some cases this spacing varies. At the spring line of the large west window is a band three courses high of alternate squares consisting of bricks and St. Andrew's crosses formed by a brick against a ground of mortar. This band continues around the church but is above the spring line of the other elevations. The band does continue across the gables of the school wing at the cornice level. Three courses below this band is another band, two courses in height, consisting of two headers stacked vertically, alternating with a single header turned vertically and surrounded by mortar. This band marks the spring line of the arched windows of the north and south arms. One band at the cornice line of the arms, and another in the gable, are two courses

high. They are made of headers set vertically, alternating ones being staggered in height and pieced out with mortar. Special bricks are set at the outer edge of the brick window arches to form a billet band which terminates at the spring line. At each side of the lower part of each gable and high in the center of the west gable are large circular terra cotta motifs framed by a circular rowlock brick band. A blue Greek cross with white center medallion is set against a yellow background. Each arm is ornamented with a green husk or leaf motif. A yellow cross on a diagonally set square is placed in each quadrant of the background. The background border is of blue and light green tiles somewhat smaller than a brick header. Within each corbel arch in the cornice is set a terra cotta square laid diagonally. A dark blue Greek cross alternates with a plain pale blue piece, all set against a yellow background. On each narrow corner face of the central tower, within an inverted triangle framed by a rowlock brick band, is a blue terra cotta Latin cross with a superimposed symbol of the Holy Spirit, a white dove within a brown wreath. Three small brown rosettes are placed two in the upper corners and one on the lower arm of the cross. They are connected by a light green band. Just within the brick trim is a blue and green border. Above the framed triangles, a band of seven courses wide extends around the tower. In it, crosses of brick against mortar, three courses high, alternate with geometrical brick squares.

4. Structural system, framing: The masonry walls are load bearing. Additional basement columns support the large open expanse of the auditorium.
5. Chimneys: Two interior brick chimneys rise above the east wall of the school building. An octagonal chimney is located at the southeast corner of the main tower-like mass.
6. Openings:
  - a. Doorways and doors: The north entrance consists of a double door two steps above the sidewalk level. There is a segmental arched glazed transom above. Each door has a quatrefoil glazed panel at eye level, framed with iron moldings. The planked doors, painted light blue-grey, have black sheet metal stiles and rails fastened with pyramidal-

headed nails. Each door gives the appearance of a Latin cross. The bronze or brass handles are mounted on black push plates. Across the top rail is inscribed "First Universalist Church of Rochester." Across the bottom rail is inscribed in small letters "In memory of Maxcey N. and Almira J. Van Zandt, given by their daughter, Jennie Van Zandt Balkam." The molded wood casing and transom bar are painted vermilion. A simple wrought iron railing is mounted at each side of this entrance. A wide concrete stair descends to a basement doorway at the northeast corner of the church proper. The stair, which serves as an emergency exit from the basement social room, is surrounded by a pipe railing with a gate.

- b. Windows: All window openings have sandstone sills. Most openings have leaded glass. The windows of the accessory portions of the building are in-swinging casements. There are double hung windows in the school building. Rectangular openings have flat brick arches. Basement windows which are fitted with simple ornamental steel and wrought iron grilles have sandstone lintels. Arched openings have brick arches proportionate to their size.
7. Roof: Except for the pyramidal roofs of the central tower and lantern which have tile hips, the roofs are gabled. The roofs intersecting parapeted gables have red tile coping. The roof is covered with slate varying in color from dull green to purple. These colors are treated as texture rather than any formal pattern. The central tower has a corbel cornice of brick laid at forty-five degrees to give a pointed arch corbel. Under each is a colored tile insert like those of the gables. Above this main corbel course is a smaller corbel course of projecting bricks. The four main gables of the church have semi-circular arched brick corbel courses following the rake of the gables. The gables of are coped with tiles. All other roof lines are finished with similar cornices. At the lower edge of the roof slopes are molded copper gutters. Those over the porches spout onto the sidewalk. Others appear to have internal drains. Above the central tower is a short octagonal lantern. The lower portion is slated. A row of three circular windows forms a frieze under the roof projection. Crowning its pyramidal roof is a small cupola surmounted by a copper dome and copper cross.
8. Porches, stoops, bulkheads: At each end of the west facade is a one story arcaded gabled entrance porch. The north porch has arched openings to the east and west. On the

south porch the lower part of the last arch is blank. A triple arcade of small openings above the spring line level occurs on the north wall of the north porch and the south wall of the south porch. Each has two sandstone colonnettes with tapered shafts elliptical in plan and block capitals. These arcaded openings are similar to the windows on the west wall of the vestibule, but they do not have textured spandrels. The porch floor level is reached by three sandstone steps. One more step constitutes the threshold of the entrance doors. The floor is paved with six inch by nine inch tiles, varying in color from warm grey to dull orange to brown. The tiles are laid so that in the coordinate directions, any line of tiles consists of members alternately perpendicular to each other. The small square spaces left at each corner are of grey mortar as are the joints. In the center of the floor, within a square panel bordered by grey mortar, is a brown cross outlined by a narrow grey band. In the corners are brown foliate motifs set against a light dull green background, with grey four-pointed stars. The ceiling, which follows the pitch of the roof is of wood. Dull red rafters alternate with blue-grey spaces which are lined with matched and beaded boards. From each porch a rectangular double doorway opens to the vestibule. A pair of black doors with a single blue-grey panel is set into a plain rectangular brick opening finished with a red-orange casing. Each door is hung on three large butts. Each has a vertical metal handle, one and one quarter inches in diameter and one foot long mounted on a long push plate. A wide kick plate is located at the bottom rail. All metal work is painted black.

C. Description of Interior:

1. Floor plans:

- a. First floor: The main entrance on the west, through two porches, leads to a vestibule. Access to the auditorium is through two double doors. The auditorium is cruciform in plan, the arms being approximately equal and fairly shallow. There are galleries over the north and south arms, and a platform and choir loft over the east arm.

There is a secondary entrance, through a vestibule and stair hall, on the north side approximately opposite the chancel. It is six steps below the level of the main floor. It gives access to an

office at the northeast corner of the building. At a level four steps lower, occupying the remainder of the east side of the building, is a large room, originally the Sunday School room, now having a division at its south end, through a wide opening. Four slender interior columns support the floor above. Between this Sunday School room and the chancel are an L-shaped pantry, a janitor's supply closet, and a robing room for the minister.

- b. Second floor: This consists of the east portion of the building, behind the auditorium. It was originally a gymnasium but now is subdivided into several church school classrooms. There are also a small room and a lavatory above the north entrance lobby. A modern stair at the north end of the church school leads to a third floor which divides the upper part of the original gymnasium space into church school classrooms.
  - c. Basement: Below the auditorium is a social room with one row of three interior columns supporting the upper floor. Along its south side are a kitchen and a pantry, reached through a small stair at the east end, which communicates with the church school and a small south service entrance. A stair from the north entrance lobby gives access to the social room and to a utility room under the chancel.
2. Stairways: Four wide steps with marble treads lead up to the auditorium level at each end of the western entrance vestibule. The galleries in the north and south arms of the auditorium are each reached by means of an L-shaped stair, nine risers to a landing and nine risers above. The lower flight has a closed string and Tudor-arched arcaded railing. The newel post is square with a square finial. The handrail is flat on top. The upper flight is enclosed. Treads have molded nosing. These stairs are of oak, natural color finish. The wide stair at the north entrance lobby has six risers which lead up to the auditorium level landing and sixteen more risers which lead to the second floor. There is no well. A wide oak board, molded along the upper edge, makes up the closed string. Newel posts are square with pyramidally beveled top. The handrail which is square with slightly rounded corners tops a Tudor-arched arcaded railing. Treads have molded nosing. This stair is of oak, natural color finish. The stair to the basement, in this lo-

cation, is enclosed. At the southeast corner of the north entrance lobby four wide steps descend to the Sunday School floor level. The railing is similar to that described above. The stair leading from the south entrance to the basement is enclosed and narrow. The modern stairs in the church school area have railings designed to be similar to those of the original stairs described above.

3. Flooring: The auditorium floor, which appears to be level, is covered with one and three-eighths inch oak flooring, varnished natural color. The varnish is considerably worn. The platform is floored with two and one half inch pine boards and oak edging. Gallery floors are at three stepped levels, covered with two and one half inch pine boards. The north entrance lobby is floored with concrete, painted a dull yellow-brown. The office and Sunday School room are floored with two and one half inch edge-grain yellow pine boards. The second floor above the north entrance lobby is covered with linoleum. The former gymnasium floor is now covered with modern composition tile. The basement social room flooring is two and one half inch edge-grain yellow pine boards. The kitchen is paved with red six inch square quarry tile with one half inch black joints. Other basement floors are concrete.
  
4. Wall and ceiling finish: Walls and ceilings are of painted plaster in good condition. There is no wainscoting. The west vestibule walls are brick now painted grey. The original gymnasium wall finish appears to have been brick. The auditorium ceiling has a square coved central portion with forty-five degree cut corners. At the center is a skylight set in a shallow square recess. Around this recess is a projecting beaded band. The main part of the band is enriched with painted ornament. A short guilloche of a larger circle flanked by a smaller circle on each side alternates with a rectangle. This motif is outlined by double lines of brown separated by a light yellow line. Rectangles are emerald green, larger circles light brown, and smaller circles dark brown. The background is light yellow. Within the recess, at the top and bottom, are greenish-grey molded bands. Between them is a medium grey-green pierced frieze which is composed of square units alternating between a St. Andrew's cross and a circle inscribed within a square containing a slightly concave square and a small central circle. The recess is fitted with a rose

window. The corner spandrels contain a projecting gilded rosette. The window tracery, light greenish grey in color, consists of eight divisions, each with a colonnette as the radiating portion and a central quatrefoil. Within each section are green opalescent leaded glass geometrical border and cross. The light grey ceilings of the four arms of the auditorium are flat and slightly lower than the central portion.

The auditorium walls are painted a light grey. The wall areas in the four arms are bordered by a medium green stenciled meander band, two and three-eighths inches wide. The window openings are framed with similar bands. Below each cut corner of the coved ceiling is a vertical geometrically bordered panel corresponding to a pendentive. The panels are supported by winged globes. Each globe has a life-size robed female figure representing Faith, Truth, Hope and Love. Relatively neutral colors in shades of yellow, brown, red and green predominate. Lintels just below the cove have inscriptions in gold Roman capitals, about one foot high, set on a light blue-green ground bordered with a plain gold band. The inscriptions are: "Have we not all one Father and Hath not one God Created us."; "Whatsoever ye would that men should do to you, do ye even so to them."; "I am come that they might have life and have it more abundantly."; and "Ye shall know the Truth and the Truth shall make you free." On the wall of the choir loft, below the central window, is an inscription of three lines, "And now abideth faith, hope, love, these three, but the greatest of these is love." This is lettered in narrow dark green Roman capitals. The initial letter of each word is vermilion. A small green cross is placed between each word. The soffit of each lintel contains a gold band on a dark green ground which consists of a Greek cross superimposed on two concentric circles and three square units. The band edged in gold extends between the brackets. Gilded cherub heads are set in a small gilded cove located just above the lintels. Above this cove is a brown and green chain-like band, similar to the frame around the skylight. In general, all wood trim consists of a high oak base with a plinth and a wide molded band. A narrow oak room cornice consisting of a narrow fascia between two bevel bands is typical except in the auditorium.

5. Doorways and doors: Door openings and first-story windows of the auditorium have oak architrave trim of pronounced depth: an inner bead, fillet, quirked cyma reversa, and wide outer fillet. Door architraves rest on a plinth.

Window architraves extend around all four sides of the opening.

Other original door trim consists of oak architraves with an inner bevel, raised fillet, fascia, bevel band and outer fillet. Several small second-story windows have similar architraves, except for omission of the inner fillet. Door jambs and soffits are generally paneled.

The two double doors on the west wall and a double door at the northeast angle of the auditorium are of the same design. Each is of oak and has a small square glazed panel placed diagonally at eye level. A central stile divides the surface of the door into four unmolded panels. Each is hung from two double-acting hinges. Each has a high brass kick plate and a long brass push plate on each face.

A door at the north end of the choir loft has two unmolded vertical panels.

A door to the office, and a pair opening to the Sunday School room, have large nearly square glazed panels at the top, and two horizontal molded panels in the lower half. The glazed panel has a simple leaded border, inside which are twenty leaded panes. The glass is translucent. A door to the robing room behind the chancel and one to a second-story lavatory on the north side are similar.

Some original second-story doors have four molded panels, each the full width of the door. One giving access to the choir loft has two vertical unmolded panels.

6. Special decorative features: The gallery railings are paneled, nine sections of three Tudor arched panels each. Just below these railings is an oak band with lower bead and crown molding which extends around the auditorium like a belt course.

The choir loft rises from a narrow slightly convex platform located in the east arm. The vertical paneling frames a central bench set in a three bay wide rectangular recess. At either side a small stair runs to a central landing. The railing is paneled. At each end of the choir loft is a tower-like projection. The front of the loft is divided into two stories by the belt course which extends around the auditorium. The paneling of the lower story is rectangular. That of the upper story has Tudor arched heads. Square posts, which divide the paneling into bays, extend to the top to provide support for a round brass top rail. A small green curtain with an embroidered gold ornamental band hung on the rail may be an original

accessory designed by the architect.

Organ cases designed by the architect are set on the east wall of the east arm. The vertical elements are divided by a projecting, semi-elliptical central portion which carries a tall cluster of seven gilded round pipes crowned by an arch. A carved angel is set in front of the entablature. The flanking portions are lower, crowned with recumbant buttressed consoles. Each has an upper cluster of seven shorter pipes. An entablature between carries a carved cherub head. Below the level of the pipes is a paneled course which extends between and across the cases. Its upper edge is finished with a frieze ornamented by a gadrooning band. The projecting central portion of each case ends just below this band in a corbel. The pipe organ was made by Hope-Jones Company, Elmira, New York. In 1937, it was renovated and chimes added by the Rudolph Wurlitzer Company, North Tonawanda, New York.

The benches are disposed on either side of a central aisle in wide concentric arcs. The arcs continue under the galleries with a narrower intervening aisle. There is a transverse aisle at the beginning of the western arm. A curved screen in front of the first aisle is paneled with plain Tudor arched sections framed with square posts. This furniture was designed by Bragdon.

An oak baptismal font designed by Bragdon is located in the south arm. The basin is set within an octagonal box-like top and fitted with a pyramidal cover. Four panels contain carved cherub heads. The upper portion rests on a slender compound support, cruciform in plan. There are four top brackets. The base is finished with four large concave sides and four smaller straight sides below the brackets.

Of the windows described in the following section, a. through g. are of older glass set into borders designed by Bragdon. Bragdon designed those described in i. through n.

a: There is one large triply divided arched window in the western arm. Three arched windows divided by a central mullion are located in the north and south arms. An arched window occupies the north and south sides of the west arm. There is a window of similar size and shape on the west wall of the north and south arms. On each wall of the east arm is a small short arched window. All of these are above gallery level.

- b. At the lower level of the auditorium there are three small rectangular windows on the north and south walls of the arms, one on the west walls of the north and south arms, and one on the north and south walls of the western arm.
- c. Color scheme, general: These windows represent a type of work characterized Tiffany. Colors are within the "autumnal" range favored by the architect: light yellows, browns and neutral greens, with some small areas of other colors.
- d. Large west window in the western arm: Wooden tracery divides this into three arched panels with three quatrefoils above. A scene occupies the main area, extending across mullions: the Good Shepard in a landscape. In the heads of the arches and the small divisions above are geometric and conventional floral panels. Panels at the base also contain conventional foliage, the central one bearing the name "Sargent." In the central quatrefoil are three cherub heads.
- e. Small windows in the western arm: These windows, which face each other, are similar in scheme but differ in detail. Within a wide border is an arch on a pedestal, a medallion in the head, a small arcade below the medallion, a rectangular main panel in the center carrying a rather naturalistic branch with flowers, a quatrefoil balustrade, and a medallion on a pedestal.
- f. Small windows in the west wall of the north and south arms: These are similar to the windows described in e.
- g. Windows of the north and south arms: Three similar arched windows in the main wall of each arm face each other and are of similar design in most respects. Each half, although somewhat smaller than the windows described in e., is similar to the central part of e., without a border. The central window has lilies in the main panel; those at the side have grape vines.
- h. Windows of the eastern arm: Each has an architectural border and pedestal and a figure in a landscape, possibly Paul, Peter and Luke.
- i. The small rectangular windows in the lower part of the auditorium each have a milky translucent main panel and geometric border. The border color schemes vary: green and

yellow, blue and yellow, purple and yellow. In every case there are green conventional four-part leaves at each corner of the border.

j. Two segmental arched double windows in the north entrance lobby have clear leaded glass with small spots of color. Panes are rectangular with a narrow border around each sash. In each of the four sashes is a round medallion containing a symbol of one of the Evangelists, ox, lion, eagle, angel. In the segmental arched transom over the north door, against clear leaded glass panes, is a symbol of the Holy Spirit.

k. In the church office on the north wall are three rectangular windows of leaded clear glass with a pale yellow and green conventional border. In the center of each is a large vertical white feather with a yellow wreath superimposed. Two smaller windows on the east wall of the office carry out the same theme.

l. Windows of the Sunday School room are leaded but with only a simple border and rectangular translucent panes.

m. Windows on the north wall of the second story, above the secondary entrance, are leaded with bubble glass with one clear larger pane at eye level. These windows have semi-circular heads; a reinforcing bar across the upper part of each sash curves upward to give an "eyebrow" effect above the clear pane.

n. Nine arched windows in the west wall of the vestibule have a leaded pattern of three major ellipses and other curves interlacing, with clear glass, milky glass, and light textured amber glass.

7. Hardware: Window and door hardware in general appears to be original, but does not have any particular distinctive character. The most interesting metal work is that of the four exposed steel structural girders which span the arms of the auditorium and carry the tower-like central portion. Each, nearly square in section, is built up of plates and angles. The rivet heads are integrated with the ornament painted on the visible surfaces. At each end of the lintel is a pair of brackets of quadrant shape, with linear slots in the spandrel which repeat the horizontal and vertical angularity.

8. Mechanical equipment:

- a. Heating: The original heating system was by means of steam or hot water. Most radiators appear to be of stock design, but at six corners of the auditorium there are radiators quadrant-shaped in plan, the elements giving a fluted effect in appearance. The building now appears to be heated by city steam.
- b. Lighting: Four similar chandeliers hang from the ceiling of the auditorium near the corners of the central portion. Each consists of a lower circular band about four feet in diameter with incandescent electric bulbs on the bottom and Greek crosses along the upper edge. About three feet above this is a similar band of bulbs, the two being connected with a number of chains hung triangularly. This fixture is suspended on a chain having a decorative cross at mid-height and smaller ornaments near the top and bottom. These fixtures are of metal.

Two smaller lighting fixtures are suspended near the ceiling under each gallery. Each has a short square brass suspension bar, four similar arms extending horizontally, and a cylindrical lower portion one foot nine inches in diameter with six bulbs on the bottom. Four wall fixtures in the western arm of the auditorium consist of three bulbs suspended from a brass arm of square section, which is held by a similar horizontal arm reinforced by an S-shaped bracket. There are two similar wall fixtures in each gallery, and four somewhat comparable in the organ loft. All other lighting fixtures are apparently replacements and additions.

D. Site:

1. General setting and orientation: This church occupies nearly the whole lot, at the southeast corner of Clinton Avenue and Court Street. Across Clinton Avenue to the west it faces a small park. A vacant lot adjoins to the east, and three-story commercial buildings to the south. This neighborhood is now at the fringe of extensive urban renewal activity. In front of the west vestibule, between it and the sidewalk, is a small planted area. The remainder of the ground on this site is now paved with concrete and asphalt.

Prepared by Harley J. McKee  
National Park Service  
Department of the  
Interior  
August, 1966

PART III. PROJECT INFORMATION

This recording project of twenty-six selections of historical and architecturally significant Rochester structures was undertaken in 1966, by the Society for the Preservation of Landmarks in Western New York, Inc., Mrs. Patrick Harrington, Executive Director, in cooperation with the Historic American Buildings Survey, James C. Massey, Chief. The project was under the general direction of John Poppeliers, Senior Historian. Architectural and historical descriptions were contributed by the Society for the Preservation of Landmarks in Western New York, Inc. General photographic documentation was undertaken by Hans Padelt, Senior Engineer, Graflex, on a contractual basis with the Historic American Buildings Survey. The final documentation and editing was done by Susan R. Slade in 1978, for transmittal to the Library of Congress and the impending publication of the Historic American Buildings Survey New York State catalogue.