

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Shove Memorial Chapel

other name/site number Shove Chapel; 5EP4711

2. Location

street & town 1010 N. Nevada Avenue N/A not for publication

city or town Colorado Springs N/A vicinity

state Colorado code CO county El Paso code 041 zip code 80903

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

Colorado Historical Society, Office of Archaeology and Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:) _____	_____	_____

5. Classification

Ownership of Property

(check as many boxes as apply)

- public-local
- private
- public-State
- public-Federal

Category of Property

(check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

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

Historic Resources of Colorado College

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

RELIGION/religious facility

Current Function

(Enter categories from instructions)

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Romanesque

Materials

(Enter categories from instructions)

foundation CONCRETE

walls STONE/limestone

roof CERAMIC TILE

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Description

Applicable National Register Criteria

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

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Narrative Statement of Significance

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Areas of Significance

(enter categories from instructions)

ARCHITECTURE

ART

Period of Significance

1931

Significant Date

1931

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Gray, John

Garrison, Robert

Wade, Robert

Reynolds, Joseph, Jr.

Bruce, John

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository:

Colorado College

10. Geographical Data

Acreage of Property Less than 1 acre

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1 3 5 1 5 5 2 2 4 2 9 9 7 0 1
Zone Easting Northing

3 / / / / / / / / / / / / / / / / / /
Zone Easting Northing

2 / / / / / / / / / / / /
Zone Easting Northing

4 / / / / / / / / / / / / / / / / / /
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

See continuation sheet

Boundary Justification

(Explain why the boundaries were selected.)

11. Form Prepared By

name/title R. Laurie Simmons and Thomas H. Simmons, historians

organization Front Range Research Associates, Inc. date 17 March 2005 (revised)

street & number 3635 West 46th Avenue telephone 303-477-7597

city or town Denver state CO zip code 80211

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs: Representative **black and white photographs** of the property.

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

Property Owner

name/title The Colorado College

street & number 14 E. Cache La Poudre Street telephone 719-389-6000

city or town Colorado Springs state CO zip code 80903

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

National Register of Historic Places Continuation Sheet

Shove Memorial Chapel, El Paso County, CO
Historic Resources of Colorado College

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Narrative Description

Introduction

Shove Memorial Chapel is a historic building on the Colorado College campus which meets the registration requirements specified in the Multiple Property Documentation Form "Historic Resources of Colorado College, Colorado Springs, Colorado." The chapel was erected on the campus in 1930-31 for the use of the college community and is associated with the historic context "Colorado College During World War I and the Great Depression, 1917-1941." The property type represented is Nonresidential Collegiate Buildings. The large stone building is in excellent condition and is almost unchanged from the time of its construction. The building is significant for its representation of the Romanesque style and of the work of architect John Gray, as well as for its high artistic values reflecting the work of Robert Garrison, Robert Wade, Joseph Reynolds, Jr., and others. The building encompasses important interior features that contribute to its significance.

Exterior

Shove Memorial Chapel is located at the east end of the open, landscaped, main quadrangle (Armstrong Quad) which forms the heart of the Colorado College campus. The chapel faces Cutler Hall, the school's first permanent building (1880) and the west terminus of the quadrangle. Other large significant buildings of the campus line the quadrangle, some constructed of native stone. The chapel, whose inspiration was found in the ancient churches of England and Normandy, is a monumental scale Romanesque style building with walls faced with tooled and smooth-sawn cream-colored Bedford, Indiana, limestone ashlar; semicircular arched stained glass windows; hand-made tawny red roof tiles; and a limited amount of ornately carved stone ornament. The chapel is of traditional cruciform plan, with the main entrance on the west, a long nave, a central crossing flanked by north and south transepts, and a lavishly ornamented chancel on the east. A square 85-foot tower with turret on its northeast corner soars above the crossing, and narrow pinnacles project on either side of the main entrance.

Architect John Gray described the entire façade of the chapel as an original composition that is "severe in its simplicity, relying on proportion of masses and delicacy of detail for effect." The double-height west wing of the chapel has a gabled roof, and the gable end parapet has a short pointed finial (Photograph 1). Projecting octagonal pinnacles inset from the corners of the wall flank a large stained glass triple window on the west gable end above the main entrance. The pinnacles, influenced by those of the Abbaye-aux-hommes at Caen, Normandy, are paneled and rest atop engaged piers divided by molded courses. The pinnacles have a slight curve to "soften the harshness of converging straight lines." The semicircular arched stained glass windows are elaborated with molding rising from slender engaged columns that rest on a molded sill course. The center window is slightly taller than the flanking windows. At the northwest corner of the façade is a cornerstone inscribed, "Laid by the MW Grand Lodge ME & AM of Colorado Oct. 17 AD 1930." At the base of the southwest corner of the building is a stone inscribed "John Gray-Architect."¹

¹ (Colorado College) *The Tiger*, 16 October 1931, 3.

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Shove Memorial Chapel, El Paso County, CO
Historic Resources of Colorado College

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The central semicircular arched portico, inspired by the chancel arch of Garway Church in Herefordshire, England, is one of the most elaborately detailed parts of the building (Photograph 1). The entrance is deeply inset, with a barrel vault ceiling, and has compound arches accentuated with moldings rising from overlapping engaged round columns with scalloped capitals and a scalloped arch rising from square columns. The walls of the entrance are faced with limestone ashlar and have two inset stone tablets. One tablet reads "The Shove Memorial Chapel given to Colorado College by Eugene P. Shove A.D. 1931." The other tablet reads "Dedicated to youth. This building is open for services of any and all denominations by the expressed wish of the donor." There are two entrances flanked by columns with capitals ornamented with carved intertwining foliage and with corbels of carved male and female heads (Photograph 2), which the architect described as "typical of Norman builders." The doorway carvings were based on detail on the Priors' doorway of Ely Cathedral in England. There are two wide vertical plank doors with ornate metalwork, including black wrought iron handles. Above the doors are two bands of carved inscription reading "The things which are seen are temporal but the things which are not seen are eternal." The tympanum above the entrance, described by the architect as "the most important and successful part of the sculptor's work," is a figural carving based on the subject "Christ Enthroned in Majesty," and is treated with traditional symbolism. Stone steps lead to the entrance, and there is a small plaza in front of the building enframed with low stone curbs topped by large wrought iron lampposts. In front of the building is a black metal signbox labeled "Shove Memorial Chapel."²

There are two small arched stained glass windows, one above the other, on the south wall near the southwest corner. Just east of the windows is a small, projecting, one-story, gable roofed, stone porch (Photograph 1). The enclosed porch has a semicircular arched entrance with a hanging metal lantern above. The entrance is inset and has arched, double, vertical plank doors with wrought iron handles and other ornate metalwork. Flanking the entrance are engaged columns with scalloped capitals. The porch has an arched stained glass window on the west wall. The window head is elaborated by molding and enframed by engaged colonettes. The shed roof south nave aisle abuts the east wall of the porch. The south wall is divided by a series of lesenes³ into five bays. There is a large semicircular arched stained glass window in each bay. The double-height south wall of the nave above the aisle has a series of paired clerestory windows (Photograph 3).

At the center of the chapel, above the crossing, is a square three-story tower with belfry (Photographs 3 through 5). The tower has a flat roof with stone coping, and there is a frieze of carved running inscription at the top of the walls. The inscription reads, "God who commanded the light to shine out of darkness hath shined in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ." The outer ends of the tower have slightly inset piers and curved corners. On each face of the belfry are three vertical arched windows with compound arches springing from multiple engaged colonettes. The windows are louvered, and there is a continuous projecting sill course. The skeleton clock on the west wall of the tower (Photograph 1) has an open dial that is six-and-a-half feet in diameter. The dial is cast iron with gilt numbers and hands. The self-winding timepiece operates a

² John Gray, "Stone Carvings Represent Many Designs," *The Tiger*, 20 November 1931.

³ A lesene is a feature of Romanesque architecture in the form of a vertical strip resembling a pilaster, but without a base or capital.

National Register of Historic Places Continuation Sheet

Shove Memorial Chapel, El Paso County, CO
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floodlight illuminating the tower and west front. The east wall of the tower has a stone mountain lion gargoyle (Photograph 4) projecting above the louvered windows of the third story. At the northeast corner of the tower is a slender projecting round turret (Photograph 5) enclosing a stair providing access to the bells. (The bells are described in Section 8, below). Surmounting the conical roof of the turret is a bronze lightning conductor. There are narrow flat arch windows in the turret. The north and south walls of the tower have small arched windows on the second story.⁴

Intersecting the tower on the south is the south transept, a double-height projection with gabled roof (Photograph 3). The west wall of the transept has two small semicircular arched windows on the upper wall and one on the lower. The south gable face of the transept is dominated by a large stained glass rose window. Lesenes with slanted tops enframe the gable end, and there is an arcade of three arched stained glass windows on the lower wall.

Overlapping the southeast corner of the gabled transept is a one-story, enclosed, projecting gabled roof porch of similar design to that at the west end of the south wall. The porch has windows on both the east and west walls (Photograph 3). The porch leads to a taller, flat roof bay with stone coping on the east side of the south transept, which has two semicircular windows on the east wall. Together the porch and bay form the south hall.

The double-height gable roofed chancel wing projects eastward from the crossing (Photograph 3). On the south, the upper wall of the chancel has paired arched clerestory windows. The one-story Morning/Pilgrim Chapel projects from the south wall of the chancel east of the south hall. The flat roof Morning/Pilgrim Chapel has projecting stone coping. There is a stone gargoyle carved in the image of a wolf at the west end of the chapel near the roof (Photograph 4). The south wall is divided into three bays by lesenes with slanted tops, and there are arched stained glass windows in each bay. The windows are flanked by engaged colonettes and have billet molding on the window heads. There is a continuous stone course between the lesenes below the windows and another toward the bottom of the wall, creating panels. The east wall of the Morning/Pilgrim Chapel has a carved frieze inscription reading, "Understanding is a well-spring of life to him that hath it." A center stained glass window is flanked by round colonettes and has grotesque head capitals (Photograph 6) that were based on those in a Norman doorway in Kilpeck Church, Herefordshire, England. The window head is elaborated with scalloped molding and paterae. At the east end of the south wall of the chancel is an entrance to the chaplain's office in the basement (Photograph 3), which has a vertical plank door with metal hinges, a lattice transom, and decorative carving above the door.⁵

The east wall of the gabled roof chancel wing is dominated by a central, large, rose window with stone surround (Photograph 7). The window is at the top of an inset panel on the gable end. Below the panel is an arcade of five narrow arched lattice-light windows with a continuous sill course.

The north wall of the chancel has small paired clerestory windows on the upper wall (Photograph 8). There is a single window on the lower wall adjacent to a one-story hipped roof projection with raised

⁴ *The Tiger*, 16 October 1931, 3.

⁵ Gray, "Stone Carvings," *The Tiger*, 20 November 1931.

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basement. The projection has three flat arch lattice windows on the upper story of the east and north walls and eight-light basement windows on the east and north walls. An overlapping, slightly projecting, shed roof bay east of the north transept also has flat arch lattice windows, as well as basement windows with louvers. At the west end of the bay is an entrance with a bracketed shed roof hood with tile roofing that shelters double vertical plank doors with metal hinges. The doors face a raised stoop accessed by a pedestrian ramp with a metal railing to the east.

The projecting north transept has a gabled parapet dominated by a central rose window with stone surround in an inset panel (Photograph 8). On the lower wall is an arcade of three stained glass windows. The west wall of the transept has paired, arched, lattice windows on the upper wall and a larger arched window on the lower wall. The north wall of the nave has paired, arched, clerestory windows on the upper wall above the shed roofed north nave aisle. The north wall of the nave aisle is divided by lesenes and has arched stained glass windows in each of five bays. At the west end of the north wall is a small, projecting, gable roofed enclosed porch like that at the west end of the south wall (Photograph 9). West of the porch are arched windows, one above the other, as on the south wall.

Interior

The interior plan of Shove Memorial Chapel was carefully designed in the manner of a medieval church to provide a "gradual process governed principally by the changing requirements of ritual and the progressive expression of symbolism" The chapel was created in the traditional cruciform plan, with each part of the building having a special meaning and function. Proportion and light were utilized to express the plan and function of the parts of the building. The principal divisions were the nave, representing earthly life, and the chancel, representing the life after death. The building was designed to accommodate more than one-thousand people at its programs.⁶

Entering from the main entrance, the west vestibule ceiling, painted by Robert Wade, has a biblical inscription and religious symbols in gold on a blue background. The floor is green slate with insets of red tile. On the north and south walls are metal sconces, and there are radiators with decorative metal screens and slate tops. The vestibule is dimly lit to convey the beginning of life. Lighting within the building gains in intensity by stages, representing the gradual illumination of consciousness. The entrance to the narthex from the vestibule has a decorative wood frieze with gold pendants.⁷

The narthex is dimly lit and has a red tile floor with dark green insets. The walls are faced with limestone. The ceiling is plaster and has timber beams. There are hanging metal lights. North and south of the main entrance on the west wall are Art Deco style restrooms with terrazzo floors. Arched entrances at the north and south ends of the narthex lead to small adjoining vestibules with plaster walls, tile floors and hanging metal lights. There are also entrances to balcony staircases on the west

⁶ John Gray, "Chapel Type is Symbolical of All Life," *Colorado Springs Gazette & Telegraph*, 22 November 1931; John Gray, "A propos of the Art and Architecture of Shove Chapel," 2, Buildings, Shove Chapel, Architect Files, Special Collections, Tutt Library, Colorado College, Colorado Springs, Colorado (Hereinafter cited as "Special Collections").

⁷ Gray, "Chapel Type," *Colorado Springs Gazette & Telegraph*, 22 November 1931.

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wall, which have vertical plank doors and decoratively arched friezes. Concrete steps with metal balustrades with cut-out ornamentation lead to the west balcony. The balcony (Photograph 10) has oak pews, hanging metal lights, and paired wall niches with bronze ornaments. The balcony has a paneled oak balustrade with ornate carvings. On the west wall above the balcony is the massive triple stained glass window known as the Carlton Memorial Window, which depicts Christ as a teacher surrounded by apostles and philosophers. The Carlton window is described as Romanesque in style and "simple and vigorous" in color. All of the stained glass windows in the chapel were designed by Joseph Reynolds, Jr., and fabricated by the firm of Reynolds, Francis, and Rohnstock of Boston.⁸ (For more information about the stained glass windows, see Section 8, below.)

The narthex screen that shields the rear portion of the nave has panels, moldings, and lattice and circular lights with decorative glass. Central doors in the screen lead to the main body of the chapel. This entrance to the nave provides a view of the long aisle leading to the chancel at the east end of the building (Photograph 11). As Gray described, ". . . as our eyes become accustomed to the encircling gloom, the long nave of life is perceived ahead and, afar off, the chancel of the promise of eternal life becomes visible."⁹

The architect described the nave as "simple, direct, strong, and upright in its architecture and lofty in its proportions. . . ." The open timber truss of the barrel vault ceiling forms a canopy above the nave (Photographs 10 and 11). Corkboard is applied on exposed pitched surfaces between the trusses for insulation and sound absorption. The dark wood of the ceiling suggests "the imperfection and transience of human knowledge and the surge of wantonness in the human will," according to the architect.¹⁰

The nave, with a center aisle flanked by oak pews, is separated from side aisles by an arcade of large semicircular arches with limestone piers (Photographs 10 and 11). Light from the nave aisle floods through the arches. The walls above the limestone piers are white plaster. The plaster was developed using crushed pumice in place of sand to provide sound absorbing qualities. In the deeply recessed open clerestory high above the nave are small, paired, recessed, stained glass windows. Colonettes with scalloped capitals divide each pair of clerestory windows.¹¹

The floor of the nave is finished with aisles of Vermont green slate laid in random pattern, and there is olive green asphalt mastic under the pews. The interior wood doors, furnishings, balcony fronts, screens, and pews are made of stained American white oak. The pews were produced by the American Seating Company, and have cushions provided for comfort and acoustical correction. The ends of the pews were designed with inlets and exhaust vents for the forced air ventilation.¹²

⁸ *The Tiger*, 10 April 1931.

⁹ Gray, "Chapel Type" *Colorado Springs Gazette & Telegraph*, 22 November 1931; *The Tiger*, 20 September 1929.

¹⁰ Gray, "Chapel Type," *Colorado Springs Gazette & Telegraph*, 22 November 1931; *The Shove Memorial Chapel*, undated brochure, Buildings, Shove Memorial Chapel, Special Collections.

¹¹ John Gray noted that the ancient cathedrals of Europe used clerestory lighting. Gray, "A propos," 2; John Gray, "Shove Information," 1975, Proposed Guidebook, Box 7, John Gray Papers, Ms. 0099, Special Collections.

¹² Gray, "Shove Information," 1975, Proposed Guidebook; Gray, "A propos," 3.

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Shove Memorial Chapel, El Paso County, CO
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Behind the arches of the arcade are large stained glass windows on the outer wall of the flanking aisles. The ten windows offer a chronological "History of the Introduction of Christianity into Britain." The windows have clear and distinct figures and vibrant primary colors. Below the windows are inset radiators. The ceilings of the aisles are wood, and the walls are plaster.

The crossing has high semi-circular arches opening onto the nave, transepts, and chancel (Photograph 11). The arches have limestone piers, and the walls above the piers are plaster. The ceiling is painted with symbols and patterns in brilliant symbolic colors, including green, black, red, blue, gray, and yellow. The ceiling painting in the chapel was described as adding "a richness to the appearance of the building, relieving the somberness that mere stone and wood would give." Between the arches and the ceiling are three small arched openings on each wall.¹³

North and south of the crossing are the transepts with pews and galleries with additional seating. The transepts (Photograph 12) have barrel vault ceilings with open wood trusses. On the north and south walls are large eight-petal rose windows portraying great teachers in science and the humanities. There are arched niches on the walls below the windows. The balconies have hanging metal lights. The balcony balustrades are paneled and have circular ornaments painted red and green, decorative moldings, panels, and carvings. The balconies have two stained glass windows on the west walls and doors on the east walls. The north and south walls of the first story of the transepts have three stained glass windows, a single window is found on the first story of the west walls, and there are entrances on the east walls.¹⁴

John Gray stated the chancel (Photograph 13) represented "the higher plane of eternal life," "the reward of the hereafter," and "the abode of music." He designed the chancel to surround and enfold the visitor in a "wealth of richness." The painted chancel ceiling (Photographs 13 and 14) has lozenge- and triangular-shaped divisions with the words of the "Gloria in Excelsis" in gold letters and a variety of symbols and patterns. The brilliant colors utilized on the ceiling are symbolic, including red, blue, yellow, green, white, and black. The walls of the chancel are faced with limestone to the clerestory level. The raised chancel platform provides a base for the pulpit, choir gallery with paneled and carved balustrade, and the carved organ screen. The platform has a parquet floor. There is a communion table of hand-carved oak. The organ towers rise behind the gallery. High on the east wall is the grand ten-petal rose window, twelve feet in diameter. The window, memorializing Mahlon D. Thatcher, depicts the liberal arts and faculties of medieval universities.¹⁵

The forty-thousand-pound concert type organ (Photograph 13), built by the Welte-Tripp division of the Kimball Organ Company in 1931, has 3,065 pipes and more than 200 miles of copper wire. The smallest pipe weighs less than an ounce and is one-half-inch in length, while the largest is more than three hundred pounds and is sixteen feet high. The organ has a hand-carved oak case and can

¹³ Robert Wade, "The Shove Memorial Chapel: the Story of the Painted Ceilings," Proposed Guidebook, Box 7, John Gray Papers, Special Collections.

¹⁴ Wade, "Story of the Painted Ceilings."

¹⁵ Mahlon D. Thatcher was a Colorado College trustee from Pueblo during 1898 to 1916. Linda K. Madden, *A History of Shove Memorial Chapel* (Colorado Springs: Shove Memorial Chapel, June 2000), 11; Gray, "A propos," 4.

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produce all the music of a symphony orchestra. Built into its body are a harp and chimes with wood, brass, and string divisions. The English-design console is oak and has three manuals with sixty-five draw stops, twenty-six couplers, thirty-seven combination pistons, and twenty-five accessory pistons.¹⁶ Operated by wind pressure, the organ has a fifteen-horsepower motor in the basement of the chapel. The display pipes, seen by the congregation, are also speaking pipes.¹⁷ The highest spire is thirty-feet-tall, and the entire front has the appearance of a miniature cathedral. The organ was recently selected by the Organ Historical Society as “an instrument of exceptional historic merit worthy of preservation,” a designation given to an elite group of about three hundred organs in the country. (More information about the organ is presented in Section 8, below.)

The Morning/Pilgrim Chapel (Photograph 15), south of the chancel, was designed by the architect to be a “miniature reproduction” of the richness of the chancel. The small rectangular room was inspired by a ruined chapel in Glastonbury, England. Dedicated to American colonists, the chapel is separated from the chancel by open carved stone arches. The low arched entrance enframed by engaged columns leading to the room from the west has a ceiling composed of tiles set on end above limestone walls. A visitors’ desk on the south wall is built into an arched alcove at the entrance to the room. The solid timber beams of the chapel ceiling are painted with interlacing and trailing vines. The rectangular panels are painted with designs that include the coats of arms of various colleges, as well as the city of Winchester, England. The walls of the chapel are limestone, and the floor is green slate.¹⁸

The east wall of the Morning/Pilgrim Chapel is embedded with ancient stones from buildings of importance to the Shove family in England, including Winchester Cathedral, Gatton Church, King’s College Chapel in Cambridge, and Christ Church Dining Hall in Oxford. The east wall window, with the theme “The Triumphant Christ,” memorializes Eugene P. Shove. The window surround has engaged columns with foliate capitals and a window head with zigzag molding. The north wall has a carved and illuminated oak tablet recording ancestors of Eugene Shove. The antique font of the tablet was devised by the architect after studying ancient documents. The War Memorial Window on the south wall of the Morning/Pilgrim Chapel symbolizes the idealism of youth and is dedicated to the sons of college founder William S. Jackson who both lost their lives during World War I. In 1984 two new windows were installed in the Morning/Pilgrim Chapel. Mrs. John Gray donated the windows in memory of architect John Gray and artist Robert Wade. The chapel is generally kept free of seats as was traditional in medieval times.¹⁹

¹⁶ In 1999, Morel & Associates rebuilt the console, which was changed in height and shoe placement to meet AGO standards. The rebuilding included the original capabilities of the organ, including ninety-nine levels of memory, programmable crescendo and full organ, piston sequencer, and MIDI capabilities. Colorado College, Shove Memorial Chapel Website, “Shove Chapel Organ,” 30 August 2004.

¹⁷ On many organs the display pipes are only ornaments.

¹⁸ John Gray, “Chapel Type,” *Colorado Springs Gazette & Telegraph*, 22 November 1931; *The Tiger*, 16 October 1931, 3; Wade, “Story of the Painted Ceilings.”

¹⁹ Gray, “The Ancient Stones,” “Windows,” “Memorial Tablet,” Proposed Guidebook, Box 7, John Gray Papers, Special Collections; Jean Messinger and Mary Jane Rust, *Where Thy Glory Dwells: A Guide to Historical Churches of Colorado Springs* (Manitou Springs, Colo.: TextPros, 1998), 65; Linda Madden, Shove Chapel Office Manager, Interview by R. Laurie Simmons, 16 September 2004.

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Shove Memorial Chapel, El Paso County, CO
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Alterations

The building has undergone remarkably few changes. On the interior, lights have been added to recessed windows to increase illumination. The doors in the nave screen have been replaced. On the exterior, a weather vane that originally topped the tower turret is missing. The clock on the tower became unreliable about 1961 and was restored in 1991, when the hands and numerals were replated. The pedestrian ramp on the north wall toward the rear may be an addition.²⁰

²⁰ Colorado College, "News Release," 3 September 1991.

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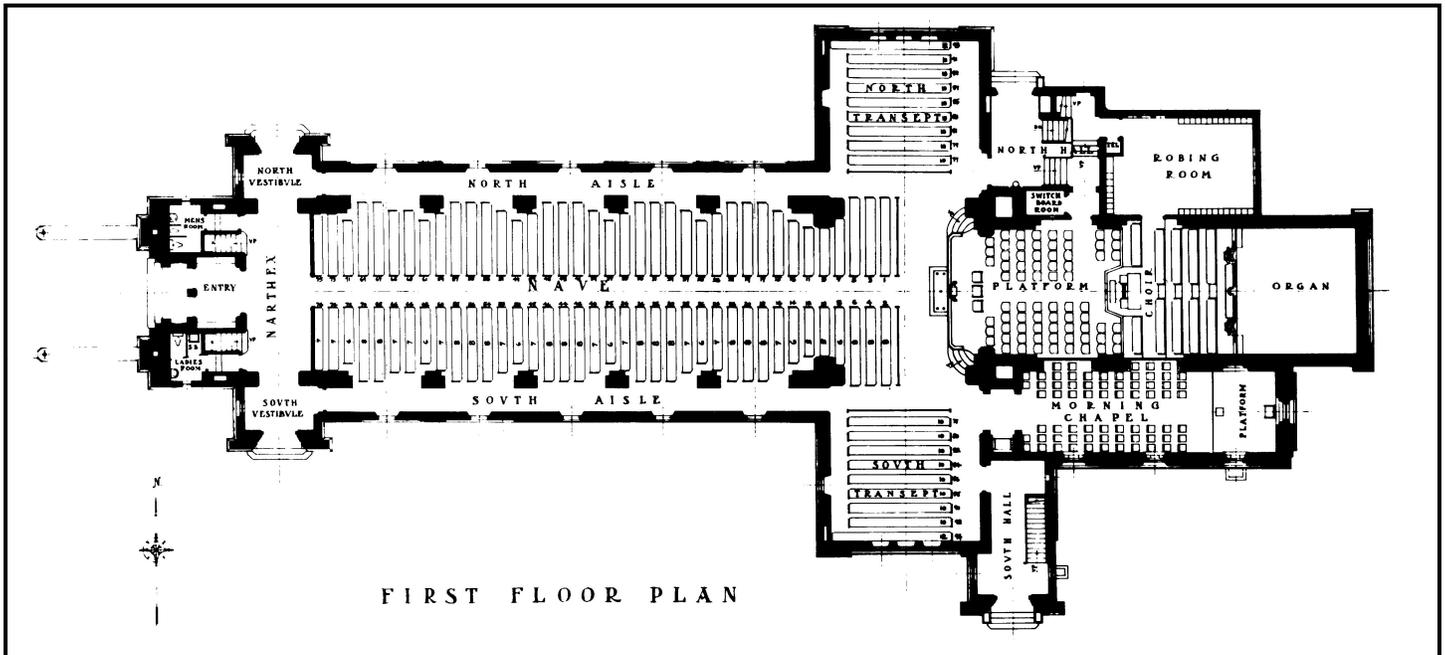


Figure 1. Architect John Gray's plans for Shove Memorial Chapel are on display in the Chapel Office. This plan for the first floor identifies the principal areas of the building's interior. SOURCE: Fuller, ed., *This Glorious and Transcendent Place*, 6.



Figure 2. Architect John Gray also produced colored drawings of the proposed chapel. SOURCE: Shove Memorial Chapel, Colorado College.

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Statement of Significance

Details of construction, costs, size and physical appointments seem irrelevant in the story of the chapel. The inscription over the west entrance, 'The things which are seen are temporal, but the things that are not seen are eternal,' tells the story much better. The chapel differs from other college buildings in materials used and in design, but there is no conflict. Its use is limited but it is not superfluous; its symbolism supersedes its substance; its function is to inspire rather than to instruct; its place is secure where youth are reaching for abiding human values along with their search for the goods that perish with the using.²¹

Shove Memorial Chapel is significant in categories identified in the Multiple Property Documentation Form "Historic Resources of Colorado College, Colorado Springs, Colorado." The chapel is significant under Criterion C, in the fields of architecture and art. As a religious property that derives its primary significance from architectural distinction, Criteria Consideration A applies. The chapel, erected in 1930-31, is a principal building that serves as the eastern anchor of the main quadrangle forming the heart of the college campus. The chapel is significant for its Romanesque style, appropriate for a building in a city that cherished its English roots and for a campus that had previously erected several academic structures in the same style. The desire of the building donor to honor his English ancestors through the erection of a chapel on the campus was also perfectly reflected in the style of the building, many aspects of which were inspired by historic churches in England and Normandy. The architect, John Gray, sought to create an original composition that included traditional components of historic Norman Romanesque churches, including monumental size, masonry walls, limited exterior ornamentation, semicircular arches, wall arcades, substantial towers, barrel vaults, and exquisite stained glass. In each aspect of the design, Gray and the artists who worked on the building drew inspiration from appropriate medieval references, which are reflected in the massing and proportions of the building, the cruciform plan, the west portico, the character of the carved ornaments, the stained glass, the square tower above the crossing, the pinnacles facing the entrance, the carved inscriptions, the nave arcade and high clerestory windows, and the elaborately detailed chancel and adjacent Morning/Pilgrim Chapel.

Shove Memorial Chapel is regarded as the most important work of architect John Gray. Gray, born and educated in Scotland, had trained and worked in Chicago before moving to Colorado for his health. In Pueblo Gray became associated with the firm of William W. Stickney, which designed the National Register-listed Colorado Springs Day Nursery. He also worked in Denver with Merrill H. and Burnham Hoyt, designing the 1928 St. Martin's Chapel of St. John's Cathedral. Gray was awarded the commission for Shove Memorial Chapel as the result of a national competition that included a number of Colorado's foremost architects. The chapel was the first major building Gray designed after establishing his own practice and is the building which most fully represents his enormous talents. Gray's all-encompassing design ranged from the planning of the door hinges to the creation of the print on the memorial tablets. As Colorado College president Charles Mierow judged, the building reflects ". . .the skill and loving care of the architect who was not content with his vision of this

²¹ Charlie Brown Hershey, *Colorado College, 1874-1949* (Colorado Springs: The Colorado College, 1952), 151.

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beautiful college cathedral until he had realized its actualization in every detail.”²² Gray was associated with the Allied Architects who planned the City and County Building and designed the Tudor Revival style Phipps tennis house at Belcaro (listed on the National Register). Gray’s other work in Colorado included residences and schools in Southern Colorado. Notable examples of this work were the design of the Spanish Colonial style Lincoln School (with Walter DeMordaunt) in La Junta, which is listed in the National Register, and the first building at Pueblo Community College (also with DeMordaunt).²³

Shove Memorial Chapel is also significant in the field of art. Despite the economic crisis that enveloped the country during the chapel’s construction, the architect and donor were of one mind in desiring to create a building that combined the finest materials, artistry, and craftsmanship. Artists and craftsmen from around the country worked on aspects of the building to complete the carefully-planned, meticulously-detailed design by John Gray. Sculptor Robert Garrison, who also created architectural features for the Ideal Building, the Midland Savings Building, and South High School in Denver, designed the exterior carvings for the chapel, including two gargoyles, the tympanum over the main entrance, and carved heads ornamenting the west entrance and the east window of the Morning/Pilgrim Chapel. Master stone carver John Bruce, who had worked on buildings in San Francisco and Denver, carved the ornaments for the building using models provided by Garrison. The stonework of the walls required exacting skill, as each piece of Bedford limestone was cut in Indiana for a specific site on the structure. Robert E. Wade, described as an “authority on design and painting of church interiors,” planned and painted several of the ceilings in the chapel, including that of the vestibule, the crossing, the chancel, and the Morning/Pilgrim Chapel. Wade also painted features in the National Register-listed Lincoln School in La Junta, the Robinson Chapel of the Boston School of Theology, and the Chapel of Emmanuel Church in Woonsocket, Rhode Island. Joseph Reynolds, Jr., of the nationally-recognized Boston firm of Reynolds, Francis, and Rohnstock, designed and fabricated the stained glass windows, which received favorable comment from experts such as Donald Robb and Ralph Adams Cram.

Shove Memorial Chapel is significant at a statewide level. One of the few substantial churches erected in Colorado during the Great Depression, the chapel’s design meticulously incorporated a variety of elements derived from historic buildings in England and Normandy and in every aspect paid tribute to established features of Romanesque style. As architect John Gray asserted, “This may prove to have been one of the last modern ecclesiastical structures conceived in the idea of restoring vitality to the dead traditions of the past.” The chapel, which was the subject of a nationwide architectural competition, is significant as the only church in the state independently designed by Gray, and is the Colorado building which most fully represents the height of his professional achievement. The building is also significant for its incorporation of features representing the skills of master craftsmen and artists from the United States and England, whose work combined to create a

²² Colorado College, *Dedication of the Shove Memorial Chapel*, Colorado College Publications, General Series No. 181 (Colorado Springs: Colorado College, December 1931), 7.

²³ Thomas J. Noel, *Buildings of Colorado* (New York: Oxford University Press, 1997), 116-17, 324-25.

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chapel which was favorably judged by recognized authorities of ecclesiastical architecture and was called "one of the foremost examples of Norman Romanesque architecture in America."²⁴

Colorado College and Its Need for a Chapel

Colorado College was founded in 1874 with the support of the Congregational Church, whose members played a large role in its early development. The early presidents of the college were ordained ministers, the board of trustees was heavily weighted with members of the denomination, and students attended services at the First Congregational Church on Sundays. The stated purpose of the school was "to build a college in which liberal studies may be pursued under Christian influences." An early campus plan (never built) envisioned a chapel in the center of the college, with paths radiating from it. In 1907 the college charter was amended to provide that the institution would be nonsectarian, although daily religious services required student attendance. A small auditorium in Cutler Hall housed worship services in the early days of the institution, and in the early twentieth century an auditorium in the Perkins Fine Arts Hall served the same purpose.

After World War I, services became more secular and often included guest speakers. Students still were required to go to chapel services, but increasingly attendance was irregular and programs were described as "long, dull, and ineffective." In 1926 a majority of students signed a petition protesting mandatory attendance, and the faculty voted to recommend voluntary participation. In the fall of 1927 the college made attendance at religious services optional. Despite this change, Charles C. Mierow, president of the college during 1923-34, and other college leaders believed that a separate campus chapel was an important and immensely needed facility.²⁵

Donation by Eugene P. Shove

During Homecoming festivities in November 1928, Colorado College announced that Eugene P. Shove, a member of the board of trustees since 1914 and its chairman in 1923-24, had donated \$250,000 for completion of a chapel to honor the memory of his American and English clergymen ancestors. Subsequently, Shove provided further funding necessary to complete the building and its furnishings, increasing its total cost to \$316,000, which included a \$20,000 donation for the organ. Shove also financed the fabrication of the stained glass windows of the nave and transepts, although most later became memorials and his costs were refunded. In addition, the donor established the \$100,000 "Eva Louise Shove Endowment Fund" for the building's subsequent maintenance.²⁶

Eugene Percy Shove, a prominent Colorado Springs businessman, funded the Shove Memorial Chapel, which was described as a "monument to his philanthropies." Shove played a significant role

²⁴ The Colorado College, *Commemorative Service: 50th Anniversary of the Dedication of Shove Memorial Chapel*, 27 September 1981, Shove Memorial Chapel Office, Colorado College.

²⁵ J. Juan Reid, *Colorado College: The First Century, 1874-1974* (Colorado Springs: The Colorado College, 1952); 70 and 109; Messinger and Rust, *Where Thy Glory Dwells*, 63.

²⁶ *The Tiger*, 15 November 1929; Colorado College, *Catalog*, 1932-33, 109; Hershey, *Colorado College*, 131, Gray, "A propos," 2.

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in mining, banking, and the sugar industry in Colorado for half a century. He was born into a Quaker family in Chenango County, New York, on 25 July 1855. Shove attended Ithaca Academy, Cazenovia Seminary, and Syracuse University in New York. In the early 1880s he moved to Colorado, where he was employed first in mining and then as organizer and cashier of the First National Bank of Gunnison for ten years. During 1893-95 Shove also served as mayor of Gunnison. In 1896 he moved to Colorado Springs, which was in the midst of a tremendous economic boom resulting from mining discoveries at Cripple Creek. Shove became the partner of Sherwood Aldrich in a brokerage business in the city, invested in gold and copper mining, and continued in banking. When the Mining Exchange Building in Colorado Springs opened in 1902 he moved his office there and served as vice president of the mining stock exchange. In 1923 the businessman established the firm of Shove, Hager, and Co. with Wilfred M. Hager. Shove served as president of the El Paso National Bank of Colorado Springs in 1916-18 and was chairman of the board of directors of the First National Bank of Colorado Springs for many years. He was vice president and organizer of Golden Cycle Mining and Reduction Co. and treasurer and founder of both the Cresson Gold Mining and Milling Co. and the Holly Sugar Corporation. In addition, Shove served as a director of the Nevada Consolidated Copper Co. and several other copper companies, Holly Oil Co., and the Midland Terminal Railroad.²⁷

Shove married Eva Louise Steele of Denver in 1885. The couple erected a residence at 1329 Wood Avenue in Colorado Springs, on a street known locally as "Millionaires' Row." Shove was active in civic life, serving as city treasurer and a member of the school board. Like a number of men who derived great wealth from the Cripple Creek boom, he became closely associated with Colorado College, serving as its vice president, a member of the board of trustees during 1914-40, and a two-time chairman of the board. Shove actively participated in the planning of the college chapel, considering it a memorial to his family and demanding the finest materials and craftsmanship despite the economic downturn during its construction. His wide-ranging philanthropy included an annual Fourth of July picnic for the city's children and a community fireworks display. Much of the city's business was conducted through personal contacts, and Shove belonged to a number of professional, social, and fraternal organizations, including the American Institute of Mining and Metallurgical Engineers, the El Paso Club, the Masons, the Elks, the Cheyenne Mountain Country Club, and the Broadmoor Golf Club. Shove died at his home on 17 February 1939. His funeral service was held in Shove Memorial Chapel.²⁸

Architectural Competition

Many meetings between Eugene Shove and other leaders of the college were held to discuss the proper role of a chapel in the life of the college, the most appropriate style of architecture for the

²⁷ *Rocky Mountain News*, 18 February 1939, 9; *Colorado Springs Gazette*, 18 February 1939; Colorado Press Association, comp., *Who's Who in Colorado* (Boulder: University of Colorado, 1938), 491; *Colorado Springs Evening Telegraph*, 18 February 1939.

²⁸ Messinger and Rust, *Where Thy Glory Dwells*, 63; *Colorado Springs Gazette*, 18 February 1939; William N. Byers, *Encyclopedia of Biography of Colorado*, vol. 1 (Chicago: Centennial Publishing & Engraving Co., 1901), 319-20; *The Tiger*, 20 November 1931, 3; *Rocky Mountain News*, 18 February 1939, 9.

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building, and other pertinent issues. Former college president William F. Slocum had established the doctrine that no college building would be erected until its need and function had been demonstrated fully. To select a person to design the new building, the college decided to hold a national architectural competition. The competition was limited to fourteen architects, including some of the foremost firms in Colorado, as well as companies in Boston, New York, and Philadelphia. Colorado Springs architects who entered included Thomas P. Barber, E.E. Nieman, and Charles E. Thomas, while Temple Buell, William E. Fisher, Eugene Groves, Burnham Hoyt, and Walter Simon represented Denver. John Gray of Pueblo, who had worked with William Stickney on the much-loved Colorado Springs Day Nursery, was also a contestant. Architectural firms outside of Colorado included such prestigious offices as Cram & Ferguson and Frohman, Robb & Little, both of Boston.

Jurors of the competition included college president Charles C. Mierow, A.E. Carlton and E.C. Van Diest (members of the board of trustees), Eugene P. Shove, and architect Lester E. Varian of Denver. C. Howard Walker, a Boston architect affiliated with the University of Pennsylvania, served as the professional advisor for the project and formulated the terms of the competition. Participants were instructed to prepare drawings for a building not exceeding \$175,000 in cost, exclusive of heating, stained glass, and an organ. The building was to be designed to conform with the existing architecture of the campus. The inclusion of a tower in the design was optional.²⁹

John Gray, the Architect

Of the fourteen firms which entered the competition, nine submitted designs for the chapel. Pueblo architect John Gray was selected by the jurors to receive the commission for the project. Shove Memorial Chapel is considered Gray's most outstanding work. John Gray was born in Carluke, Scotland, on 4 July 1889, the son of Rev. John Gray of the United Presbyterian Church in Rothesay, Scotland. He attended high school in Stirling, Scotland. During 1904-12 Gray trained in the office of architect James Kerr, of Lanark, and with Sir John J. Burnet in Glasgow and London. He also studied architecture at the Glasgow School of Art during 1909-10.³⁰

In 1912 Gray moved to Chicago, where he worked in the office of Holabird and Roche and attended night classes at the Chicago Institute of Art. During 1914-15 Gray was employed by the esteemed firm of Shipley, Rutan and Coolidge. He worked on buildings at the University of Chicago; the Ida Noyes Building was cited as one of his projects.

During World War I Gray served as a warrant officer in the Royal Canadian 5th Battalion Engineers and was awarded a meritorious service medal in France. He married Jessie Marian Brown in Winchester, England, during the conflict. In 1919 Gray returned to Chicago and worked for Schmidt,

²⁹ Hershey, *Colorado College*, 102 and 150; C. Howard Walker, "Architectural Competition for a Chapel Building for the Colorado College, Colorado Springs, Colorado," Buildings, Shove Chapel, Architect; Special Collections; Gray, "A propos."

³⁰ Colorado College, "News Release on Death of John Gray," 21 November 1975; Special Collections, *Finding Aid to the John Gray Papers*,.

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Garden & Martin. During 1920-22 he was employed with the firm of Coolidge & Hodgdon, again working on buildings at the University of Chicago, notably the Bond Memorial Chapel.³¹

In 1922 the Grays moved to Pueblo, Colorado, for the architect's health. At that time Colorado was considered to have a favorable climate for those suffering from respiratory diseases such as tuberculosis. In Pueblo, Gray was associated with William White Stickney for three years. Stickney's firm designed the National Register-listed Colorado Springs Day Nursery in 1923. At this time, Gray developed a reputation for insisting that every detail of the buildings he worked on be correct. During the second half of the 1920s, he was associated with the Allied Architects Association and Merrill H. and Burnham Hoyt in Denver. The Allied Architects was a group of thirty-nine professionals organized to design Denver's City and County Building.³² Gray was also reported to have been involved in an aspect of the design of Denver's Civic Center. With the Hoyts, Gray worked on the St. Martin's Chapel of St. John's Cathedral in Denver, which has been described as "representative of his architectural honesty and integrity."³³

In 1929 Gray opened his own architectural office in Pueblo. Aside from some small houses, Shove Memorial Chapel was the first building Gray completed in his own name. In 1931 Colorado College awarded him an honorary Master of Fine Arts degree in appreciation of his effort. Historian Thomas Noel reports that Gray was originally selected to design the Lawrence C. Phipps residence (Belcaro, completed by the Platts and the Fishers) and did complete the tennis house associated with the mansion. During his time in Pueblo, Gray was reported to have designed many schools in Southern Colorado, including the first building on the Pueblo Community College campus, an adobe and stucco building erected with Works Progress Administration funds, and the National Register-listed Spanish Colonial style Lincoln School in La Junta (both with Walter DeMordaunt). Other documented projects included a gymnasium in La Veta and additions to schools in La Junta, Las Animas, and Swink.³⁴

With the outbreak of World War II, Gray received a commission as a flying officer in the Royal Canadian Air Force. Following the war, he moved to New England and designed a number of public buildings. Gray retired to Pueblo, where he and his wife lived in what was touted as the first "labor saving" house in the country. In 1975 Gray and his wife moved to Los Alamos, New Mexico, to be closer to their grown children. There Gray died in the same year. On 22 May 1984, Jessie Gray

³¹ Colorado College, "News Release on Death of John Gray," 21 November 1975; Special Collections, "Shove Chapel Architect," 30 August 2004, www.coloradocollege.edu.

³² Gray was not one of the thirty-nine architects who comprised the association; he may have provided assistance on the project.

³³ Colorado College, "News Release on Death of John Gray," 21 November 1975; Joan Frederick, Colorado Springs, Email to Tom and Laurie Simmons, 29 October 2004; Timothy Fuller, ed., *This Glorious and Transcendent Place* (Colorado Springs: The Colorado College, 1981), 2.

³⁴ Special Collections, *Finding aid to the John Gray Papers; Rocky Mountain Contractor, 1933-35*; Thomas J. Noel, *Denver Landmarks & Historic Districts* (Niwot, Colo.: University Press of Colorado, 1996), 126 and Noel, *Buildings of Colorado*, 324-25 and 388.

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donated stained glass windows in Shove Memorial Chapel in honor of her husband and artist Robert Wade.³⁵

Artisans

Robert Garrison designed the stone ornaments for Shove Memorial Chapel. Garrison, previously of Denver, was working in New York on the Riverside Drive Church (funded by John D. Rockefeller) at the time the chapel was completed. He has been described as “Denver’s first important twentieth century sculptor.” Born in Fort Dodge, Iowa, in 1895, Garrison studied at the Pennsylvania Academy and with John Gutzon Borglum, most famous for his work on Mount Rushmore. In 1919 Garrison moved to Denver, becoming the director of the Denver Academy of Applied Art the following year. His early commissions in the city were for bronze mountain lions at the Colorado Department of Education and fountain figures at the Voorhies Memorial reflecting pool. Garrison became associated with the architectural firm of William and Arthur Fisher, providing architectural sculpture for the Ideal Building, the Midland Savings Building, and South High School, before moving to New York in 1930. A veteran of World War I, Garrison also enlisted during World War II. In 1943 he was killed in an accident while teaching camouflage painting.³⁶

John Bruce, a master stone carver who had worked in Denver and San Francisco, executed the ornamental work for the chapel based on designs provided by the sculptor. The models for the work were sent from New York by Garrison and carved at the construction site by Bruce. Two gargoyles, one on the south face of the Morning/Pilgrim Chapel and the other on the east face of the tower, are both ornamental and also remove excess water from the roof. The figures were based on a timber wolf and a mountain lion because Garrison believed that local animals would be more proper and interesting.³⁷

Robert E. Wade, described as an “authority on design and painting of church interiors,” created and painted the ceilings in Shove Chapel. Born in 1882, Wade studied art in Boston and Europe and worked as a mural designer and colorist with the Boston architectural firms of Cram & Ferguson and Allen Hall & Co. Among his works were the mural paintings for the Robinson Chapel of the Boston School of Theology and paintings in the Chapel of Emmanuel Church in Woonsocket, Rhode Island. At one time, Wade served as director of the art department at a school in Pueblo. In 1937 Wade painted murals and a library ceiling in the National Register-listed Lincoln School in La Junta. In 1939 he became director of the art department at Bradford Junior College, a position from which he retired in 1953. Wade felt that the painted ceilings of Shove Memorial Chapel were significant for their

³⁵ Colorado College, “News Release on Death of John Gray,” 21 November 1975 and Special Collections, *Finding Aid to the John Gray Papers*.

³⁶ Gray, “Stone Carvings,” *The Tiger*, 20 November 1931, 4; Diane Wray, “Midland Savings Building Colorado State Register of Historic Properties Nomination Form,” 1999.

³⁷ George Eckhardt of Colorado College notes that a “J. Bruce” carved his name on stonework of the college’s 1880 Cutler Hall. No documentation could be found to explain the relationship between that craftsman and the John Bruce who worked on Shove Memorial Chapel. Ginny Kiefer, Save Outdoor Sculpture Survey Form, Special Collections, Buildings, Shove Memorial Chapel, Special Collections; John Gray, “Stone Carvings Represent Many Designs,” *The Tiger*, 20 November 1931, 4.

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artistic expression rather than their representation of literature or theology. He wrote, "As painting they should be judged. As painting they succeed or fail."³⁸

Joseph Reynolds, Jr., of the Boston firm of Reynolds, Francis and Rohnstock, designed the stained glass windows, which represent a unity of design and subject matter, having all been created at the same time. The iconography of the windows was determined by Reynolds, the college president, and the architect. The windows of each section of the chapel relate to a particular theme. The artist stated that the stained glass was designed in a "primitive and archaic manner." Upon completion, the windows received favorable notice. Regarding the Carlton Memorial Window above the west entrance, the college received comments from Donald Robb of Frohman, Robb and Little, who liked it "very much indeed," and from Dr. Ralph Adams Cram, who stated it was "just the sort of glass which he wants in his churches."³⁹

Planning and Design

Initially, the planners of the chapel hoped to erect it out of red sandstone, the material of which the other campus buildings in the vicinity had been constructed. Although the stone was a Colorado resource, there were no modern stonecutting plants in the state by the late 1920s. The cost of the sandstone would have been \$25,000 more than the Bedford, Indiana, limestone which eventually was selected for the construction with the input of Eugene Shove. The chapel was then viewed as an individual feature of the campus that was a principal building among a harmonizing group. Architect Gray observed, "In this respect there is much regret and only the mellowing hand of time and considerable skill in the future development of the campus will serve to create a harmonious, balanced group scheme."⁴⁰

The chapel was designed in the Norman Romanesque style and its mass and proportions were inspired by Winchester Cathedral before remodeling in the 15th century.⁴¹ The model was considered appropriate, as one of Shove's ancestors had been ordained in Winchester Cathedral in 1600 and John Gray had married there. Norman Romanesque is an architectural style of Britain and Normandy referring to the period extending from the 11th century Norman Conquest to the end of the 12th century. It is of the same era referred to as "Romanesque" in the rest of Europe, and is characterized by massive walls, semicircular arches, barrel vaults, sturdy piers, wall arcades, clearly defined bays, towers, and minimal exterior ornamentation. Normans were concerned with their defense, and even their churches were built like fortresses. Gray commented on the inspiration: "The Chapel as

³⁸ "Robert Wade," undated obituary clipping, Buildings, Shove Chapel, Special Collections; Lincoln School, National Register of Historic Places Inventory-Nomination Form, 1978.

³⁹ "Shove Memorial Chapel," Buildings, Shove Chapel, Special Collections; Gray, "A propos," 12; Gray, "Shove Information: The Rose Windows" and "Shove Information: The Iconography," Proposed Guidebook, 1975, Box 7, John Gray Papers, Ms. 0099, Special Collections.

⁴⁰ *The Tiger*, 16 October 1931, 3; Gray, "A propos," 2.

⁴¹ Architectural historian Jean Messinger states that Shove Chapel "bears only a small resemblance to the present-day appearance of Winchester Cathedral . . . Gray's version actually has more pleasing exterior proportions than its British counterpart." See Messinger and Rust, *Where Thy Glory Dwells*, 64.

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designed is of pure Romanesque Architecture and leans toward the severe Norman interpretation of this style rather than the more florid Southern type of Southern France and Italy.”⁴²

The architect described the building’s place in the college setting: “An attempt has been made to keep the design quiet, unassuming, and dignified and at the same time have a mass and height sufficient to dominate the other buildings on the campus.” He believed that many churches were designed with very ornate exterior ornamentation at the expense of the interior, an approach that differed from the intent of medieval builders. The architect indicated that he approached the design of Shove Memorial Chapel endeavoring “to recreate that elusive sense of mystery and the devotional atmosphere of the ancient cathedrals and to subordinate all other considerations for this purpose.” Structural lines were elaborated in an “unassuming” manner, and most carving and molding was found at the main entrance. Gray wrote, “This may prove to have been one of the last modern ecclesiastical structures conceived in the idea of restoring vitality to the dead traditions of the past.”⁴³

The desire to blend with existing and future campus construction influenced the design of the tower, which was first proposed for a location on the west elevation. However, the concept was modified in favor of a central tower that would allow the chapel to dominate the buildings in the vicinity. The importance of the tower was augmented by the inclusion of a clock and bells. The final tower was described as “a new expression” of the Norman Tower of Winchester Cathedral.⁴⁴

Gray believed “the interior of a Christian church is the most important part of the structure and properly should receive first consideration in the study of the design, the exterior being relatively unimportant.” The extreme example of this philosophy was found in French cathedrals that subordinated everything to the composition of the interior, aside from the west façade. Gray felt that a “happy mean” could be achieved with an impressive exterior and an interior of devotional atmosphere such as those achieved by Italian and English churches. The architect’s attention to special features of both the interior and exterior reflected this stance.⁴⁵

Special Features

Organ. The Welte-Tripp Organ Company (a division of the Kimball Organ Company) of Sound Beach, Connecticut, erected the forty-thousand-pound concert type organ for the chapel in 1931. A representative of the firm stated that the instrument was the “finest organ ever built by our organization.” Dr. Frederick Boothroyd, organist and organizer of the Colorado Springs Symphony, prepared specifications for the organ. The organ was built “with emphasis on features of tonal and physical beauty to coordinate with the new Colorado College building.” As many pieces of the instrument as possible were exposed on the front, while an organ room enclosed the remainder of the mechanism. Welte-Tripp had completed an organ for Grace Church and St. Stephen’s Church in

⁴² Reid, *Colorado College*, 111; Messinger and Rust, *Where Thy Glory Dwells*, 64; James Stevens Curl, *Oxford Dictionary of Architecture* (Oxford: Oxford University Press, 1999), 563-65; Colorado College, *Catalog*, January 1938, 105.

⁴³ Colorado College, *Catalog*, January 1938, 105; Gray, “A propos,” 3 and 7.

⁴⁴ *The Tiger*, 16 October 1934, 3.

⁴⁵ Gray, “Chapel Type” *Colorado Springs Gazette & Telegraph*, 22 November 1931.

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Colorado Springs, where Boothroyd was the organist and choirmaster. The Shove organ was built at the end of a golden age before television, when churches, theaters, auditoriums, and many wealthy residences had such instruments, according to organ historian Rich Morel.⁴⁶

Stained Glass Windows. Three weeks before the stock market crash in October 1929, Eugene Shove agreed with the architect's suggestion that a recognized artist be commissioned to design all of the stained glass windows in the chapel. This was a departure from the usual procedure of individual church windows being purchased as memorials and designed without relation to other windows in a building. Eugene Shove agreed to pay for all of the windows himself, with the intention that he would be repaid as memorials were purchased. Boston architects Cram, Goodhue and Ferguson advised that very early stained glass was considered a preferable model for the chapel. Reynolds, Francis and Rohnstock, which had designed windows for Wellesley College, sent the college reproductions of glass of the desired type made from windows in Chartres and Le Mans, France, and the firm was selected for the project, which was led by Joseph Reynolds, Jr.⁴⁷

Bells and Clock. John Gray contended that using recorded chimes broadcast from the tower would be "unworthy" of the chapel. He found that the most illustrious bell foundry in the world was located in Croydon, England, a suburb of London. The Gillett and Johnston, Ltd., foundry was commissioned to produce the bells for the chapel after the steel framework was fabricated in Pueblo. Gillette and Johnston also fabricated the skeleton clock on the west wall of the tower. The firm, which closed in 1957, was one of the largest producers of carillons in the world. Gillett and Johnston also produced bells for the Cleveland Tower of Princeton University, the Chicago University chapel, and Pennsylvania's Mercersberg Academy chapel.⁴⁸

An inscription from the work of Kahlil Gibran was etched onto the hour bell after the writer provided consent for use of the quotation: "Yesterday is but today's memory and tomorrow is today's dream." After being cast in England, the hour bell was shipped by steamer to New York, then passed through the Panama Canal and was unloaded at San Francisco, from whence it was transported by rail to Colorado Springs. The hour bell was the largest and heaviest (10,759 pounds) in Colorado until 1999, when the University of Denver acquired a bigger one. The bell's note is G sharp.⁴⁹

There are five bells tuned for Cambridge (Westminster) quarters. The bells were described as "probably the finest sounding chimes in the entire west, the clear notes of these bells ringing the hour and quarter hours is a welcome touch to the community life of the college environ." During the night, the front of the chapel and the tower were floodlighted when the bells sounded between 5p.m. and 10p.m., illuminating the clock face. The chapel was believed to be the first building in the country with such use of controlled floodlights.⁵⁰

⁴⁶ *Colorado Springs Gazette and Telegraph*, 22 November 1931; *The Tiger*, 14 November 1930; *Colorado Springs Gazette, Life Section*, 10 July 2004.

⁴⁷ Gray, "The Iconography," *The Tiger*, 14 November 1930, 2.

⁴⁸ *Colorado Springs Gazette-Telegraph*, 22 November 1931.

⁴⁹ Gray, "Shove Chapel Information," 1-11; Carl Scott Zimmerman, Email to Tom Simmons, 19 October 2004.

⁵⁰ *Colorado Springs Gazette-Telegraph*, 22 November 1931; Carl Scott Zimmerman, Email to Tom Simmons, 19 October 2004 and 5 November 2004; *The Pike Speaker*, 9.

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Inscriptions. Gray found that inscriptions cut in the stonework of medieval churches were somewhat rare and usually in Latin. He felt that it was “eminently proper and justifiable” to use such carving to convey a thought as well as to enrich an architectural design and provide emphasis for particular features. The inclusion of such inscriptions on the chapel provided some interesting challenges. For example, the design and scale of the west entrance suggested that two lines of writing would be possible. Gray then determined the height of the letters to be used, which resulted in a formula that specified the number of letters possible. As he wrote, “This is where the troubles started, for it proved to be quite a task to find a biblical quotation of the proper length that at the same time expressed a thought appropriate for the location.” The architect, the president of the college, and other interested parties searched for suitable inscriptions for the west entrance, the frieze on the east face of the Morning/Pilgrim Chapel, and the running inscription on the tower just under the parapet. Gray asserted that the inclusion of carved inscriptions allowed the chapel to have a personal impact on each person who read them.⁵¹

Construction

The contractor, Platt Rogers Company of Pueblo, with R.E. Alderson of Colorado Springs as associated contractor, began work on 10 June 1930, after placing the lowest bid for construction of the building. Platte Rogers had worked previously with John Gray on the construction of the Colorado Springs Day Nursery. Groundbreaking ceremonies included the participation of Eugene Shove, who turned the first spade of earth. An elaborate program accompanied the cornerstone laying for the chapel on 17 October 1930. President Mierow led an academic procession to the building site. Ancient stones from several locations in England were placed by Eugene P. Shove and Rev. Irving B. Johnson, the Episcopal Bishop of Colorado. Horace H. Mitchell, Grand Master of the Masons of Colorado, led the cornerstone ceremonies. The cornerstone box was filled with a large variety of items relating to the college and the new building, including a photograph of Eugene Shove and one of John Gray, the seal of the college, a copy of the architectural competition rules, and a variety of college publications.⁵²

Construction of the chapel provided work for a number of craftsmen at a time when the country was experiencing widespread unemployment. The contractor stated that only Colorado Springs workers would be hired to build the chapel. The building required 1,000,000 bricks manufactured in Colorado and 650 tons of Bedford, Indiana, limestone. Each piece of stone was cut in Indiana to precisely fit a certain location. When a carload of stones went missing it resulted in construction delays, since the stones were not interchangeable.⁵³

⁵¹ *The Tiger*, 16 October 1931, 10 and 3.

⁵² *Colorado Springs Gazette*, 22 November 1931, sec. 2, 1; *Denver Post*, 18 October 1930, 7; Colorado College, *Catalog*, 1932-33, 109.

⁵³ *The Tiger*, 11 June 1930, 27 February 1931, and 23 November 1931.

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Dedication and Use

In the fall of 1931, the college administration announced that mandatory student attendance at weekly chapel services had been reimplemented. Students absent from more than three services were to be punished by needing additional credits for graduation. Colorado College historian J. Juan Reid commented, "Student reaction was remarkably muted on the reversal of the 1927 faculty decision which had made chapel attendance voluntary."⁵⁴

The new chapel was dedicated on 24 November 1931, with impressive services in both morning and evening. The chapel was the first new building on the campus since 1914 and the last erected in stone. In celebration, members of the faculty and students marched to the building in academic regalia. President Mierow presided at both programs, and Rev. Bernard I. Bell was the principal speaker. Reverend Bell observed that the chapel "stands here, adjacent to the halls of learning, not merely for the promotion of human fellowship but for something vastly greater. It stands for the necessity and the possibility for a search of learned people for spiritual values . . ." Architect John Gray formally presented the new building to Eugene Shove, who then gave the chapel to the trustees of the college.⁵⁵

President Mierow paid tribute to the building's architect and its architecture, stating:

In the erection of this building we feel that the heart of the donor has been matched by the skill and loving care of the architect who was not content with his vision of this beautiful college cathedral of worship until he had realized its actualization in every slightest detail. . . . This building, by its beauty and harmony of design, its perfection of workmanship, its inspiring appeal to the spirits of men, immediately takes its place among the few masterpieces of American architecture.⁵⁶

In recognition of their contributions, John Gray received an honorary Master of Fine Arts degree and Eugene Shove received a Doctor of Laws honorary degree from the college.⁵⁷

James G. McMurtry, professor of Biblical Literature and Applied Religion, was appointed the first Dean of the Chapel. McMurtry, who had prepared the litany for the dedication ceremonies, had been with the college since 1918. The chapel immediately served many functions in addition to holding regular religious services. The basement of the building contained a lecture hall used by the Department of Religion. The facility played an important role in the college's musical programs, including organ recitals, chamber music, and vocal music concerts. Dr. Frederick Boothroyd organized a chapel choir. The chapel also served as a very popular location for weddings and was a

⁵⁴ Reid, *Colorado College*, 111.

⁵⁵ Colorado College, *Catalog*, 1932-33, 109; Colorado College, *Dedication of the Shove Memorial Chapel*, *Colorado College Publications, General Series No. 181* (Colorado Springs: Colorado College, December 1931), 7.

⁵⁶ Colorado College, *Dedication*, 7.

⁵⁷ Colorado College, *Dedication*, 28.

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frequent venue for public lectures. Among the college events held in the building were insignia day and commencement.⁵⁸

F. Edward Little, member of the Class of 1935, recalled the importance of Shove Memorial Chapel to the college community during the Great Depression:

[Shove] was an elegant and expensive embellishment at a time when plain and frugal were the order of the day. Everyone was cutting back, cutting down, and closing up. There was open criticism about spending that much money, for that purpose, at that time. . . . Shove was just what was needed. It glowed as a jewel of hope when there were not many sparkling objects about. It promised something beautiful down the road.⁵⁹

The role of the chapel in the life of the college continues to be vital today. In addition to providing programs to serve the religious needs of the college community, the chapel offers students a place for classes, lectures, meetings, and a variety of programs, including two concerts of the college choir each year. The chapel is an ever-popular venue for weddings due to its traditional architecture and its interfaith nature. The significant chapel musical program continues, including an on-going Distinguished Organists Series, which has brought the world's finest organists to the college campus.⁶⁰

⁵⁸ Hershey, *Colorado College*, 184; *Colorado College Nugget*, 1932; *Shove Memorial Chapel, Fifth Annual Report of the Dean, 1935-36*; *The Tiger*, 2 October 1931.

⁵⁹ The Barnes Society, *The Colorado College* (Winter 1996).

⁶⁰ Colorado College, Shove Memorial Chapel Website, "Shove Chapel Organ," 30 August 2004.

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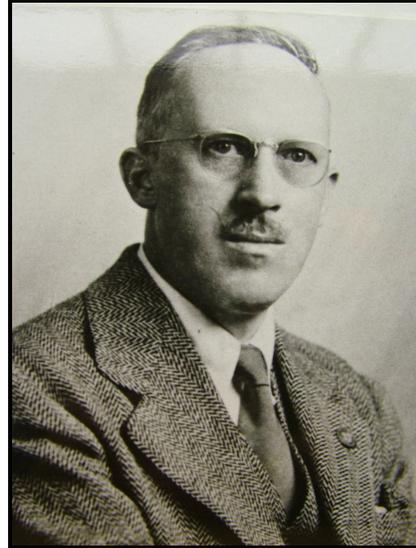


Figure 3. Eugene P. Shove (left) provided the funding for the construction of Shove Memorial Chapel. Architect John Gray (right) went to great efforts to design and oversee details of the building's construction. SOURCE: Shove, *Rocky Mountain News*, 18 February 1939, 9; Gray, Colorado College, Tutt Library, Special Collections.

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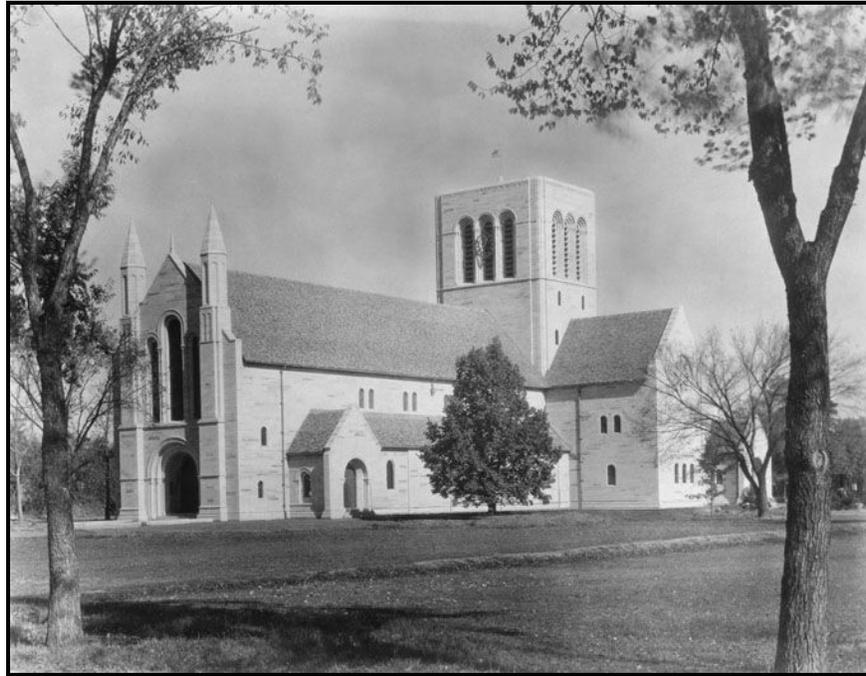


Figure 4. The front and south wall of Shove Memorial Chapel are shown in this undated historic photograph. SOURCE: Pikes Peak Regional Library, Special Collections, image number 001-3320-di-72, Colorado Springs, Colorado.

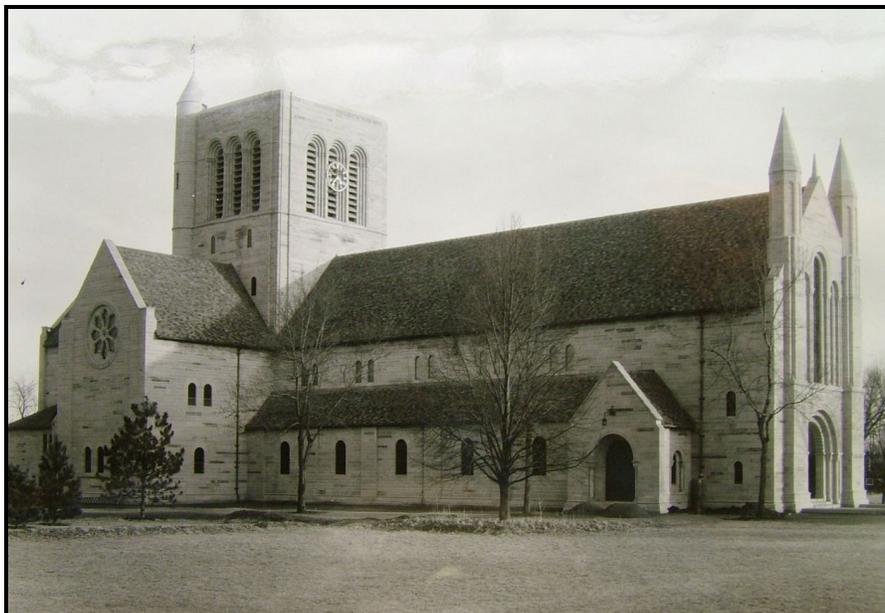


Figure 5. The front (west) and north walls of Shove Memorial Chapel are shown in this undated historic photograph. SOURCE: Colorado College, Tutt Library, Special Collections.

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Figure 6. The south wall of Shove Memorial Chapel is shown in this undated historic photograph. **SOURCE:** Colorado College, Tutt Library, Special Collections.



Figure 7. Shove Chapel interior, looking west toward narthex, shortly after completion. **SOURCE:** Shove Chapel office.

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Figure 8. In addition to religious uses, Shove Memorial Chapel has also played an important role as a venue for academic functions, performing arts, public talks, and meetings. SOURCE: Colorado College, Tutt Library, Special Collections.

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Geographic Information

Verbal Boundary Description

The nominated area includes the footprint of the building plus twenty-five feet from its foundation on all sides. It is located in the City of Colorado Springs, El Paso County, Colorado.

Boundary Justification

The nominated area includes the building and its immediate surroundings, including the concrete plaza and lamp posts. There are no legal subdivisions within the Colorado College campus and no appropriate physical features which could otherwise be specified as a boundary.

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Shove Memorial Chapel, El Paso County, CO
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Common Photographic Label Information:

1. Resource Name: Shove Memorial Chapel
2. Location: 1010 N. Nevada Avenue, Colorado Springs, El Paso County, Colorado
3. Photographer: Thomas H. Simmons
4. Date: September 2004
5. Negative on file at: Colorado College
14 E. Cache La Poudre Street
Colorado Springs, CO 80903

Information Different for Each View:

6. Photograph Number, Description of View, and Camera Direction

Photograph Number	Description of View	Camera Direction
1	Front (west wall) with bell tower and clock in background	NE
2	Detail of one of the carved stone corbels of the main (west) entrance with portion of carved inscription visible above	NE
3	South wall; Morning/Pilgrim Chapel is the one-story section to the right	NW
4	Tower and gargoyles	NW
5	Tower and turret at northeast corner (Note carved inscription at top of tower)	SW
6	Window in east wall of the Morning/Pilgrim Chapel	W
7	East wall	WSW
8	North wall	SSW
9	Stone porch on the north wall near the west end	SE
10	Nave looking toward the west balcony	W
11	Nave from west balcony looking toward the chancel and organ	ESE
12	North transept balcony	NNW
13	Chancel with organ, painted ceiling, and rose window	E
14	Painted ceiling in the chancel	N/A
15	Morning/Pilgrim Chapel	E

