

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

13

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

Washington University Hilltop Campus Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER

Lindell and Skinker Boulevards

CITY, TOWN

unincorporated X VICINITY OF St. Louis

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

#1 - Hon. William Clay

STATE

Missouri 63130 29

CODE

COUNTY

St. Louis

CODE

189

3 CLASSIFICATION

CATEGORY

☒ DISTRICT☐ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT

OWNERSHIP

☐ PUBLIC☒ PRIVATE☐ BOTH

PUBLIC ACQUISITION

☐ IN PROCESS☐ BEING CONSIDERED

STATUS

☒ OCCUPIED☐ UNOCCUPIED☐ WORK IN PROGRESS

ACCESSIBLE

☒ YES RESTRICTED☐ YES UNRESTRICTED☐ NO

PRESENT USE

☐ AGRICULTURE☐ MUSEUM☐ COMMERCIAL☐ PARK☒ EDUCATIONAL☐ PRIVATE RESIDENCE☐ ENTERTAINMENT☐ RELIGIOUS☐ GOVERNMENT☐ SCIENTIFIC☐ INDUSTRIAL☐ TRANSPORTATION☐ MILITARY☐ OTHER**4 OWNER OF PROPERTY**

NAME

Washington University

STREET & NUMBER

Lindell and Skinker Boulevards

CITY, TOWN

St. Louis

VICINITY OF

STATE

Missouri 63105

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Recorder of Deeds, St. Louis County Government Center

STREET & NUMBER

7900 Forsyth Boulevard

CITY, TOWN

Clayton

STATE

Missouri 63105

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

1. Missouri's Contribution to American Architecture

DATE

1928

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDS

Published: St. Louis

CITY, TOWN

STATE

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ACCESSIBLE

☒ YES, RESTRICTED☐ YES, UNRESTRICTED☐ NO

PRESENT USE

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☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
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Published: St. Louis

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION

☒ EXCELLENT

☐ GOOD

☐ FAIR

☐ DETERIORATED

☐ RUINS

☐ UNEXPOSED

CHECK ONE

☐ UNALTERED

☒ ALTERED

CHECK ONE

☒ ORIGINAL SITE

☐ MOVED

DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Washington University Hilltop Campus is informally so-called to distinguish it from the campus of the Medical School, which is located elsewhere in St. Louis. The main part of the Hilltop Campus forms a long rectangle bounded by Skinker Boulevard on the east, Forsyth Boulevard on the south, Millbrook Boulevard on the north and Big Bend Boulevard on the west. Additional property lies to the south of Forsyth. The eastern edge of the campus, the "frontyard," lies in the City of St. Louis, while the bulk of the property lies in St. Louis County. Although located between the municipalities of Clayton and University City, this portion of the campus is unincorporated. Twenty of the more than fifty buildings on the hilltop campus are designed in the Collegiate Gothic style. These buildings, forming the core and the dominant feature of the campus, along with the landscaped open spaces linking them and one structure, are here designated a historic district.

The Collegiate Gothic buildings at Washington University were designed over a fifty-year period, but they present a remarkably unified appearance. They are all of red granite, from Graniteville, Missouri, laid according to closely defined standards established by James P. Jamieson, the site representative of the original architects. The effect of these standards is to soften the feeling of hardness usually associated with granite.¹ Moldings, string courses, and decorative features are of limestone from Bedford, Indiana. Roofs are hipped or gabled, covered with pale green slate (?) shingles and copper flashings. The campus forms a central plateau so that buildings along the edges of the plateau have two stories toward the central lawns and quadrangles and three to the rear or outer side. Only Brown, Crow and Umrath Halls along the edges do not have this grade differential. Ridgley and Eads Halls and Graham Chapel located in the center of the plateau are also of uniform height. Windows, set in limestone frames, are grouped in twos, threes, and fours and varied with oriels and bays. The typical building is a long rectangle with projecting end bays, sometimes forming wings of some length and giving the building an H-shaped plan. Such is the case with Brookings, Eads, Cupples II, Prince Halls and the Women's Building; Umrath and McMillan Halls form three-sided courts. Wall surfaces are articulated horizontally with string courses between the floors and granite parapets, sometimes crenellated, and sometimes accented with false shaped gables. Vertical accents include buttresses and drainage pipes with decorative rainwater heads. Several buildings have central or corner towers and turrets rising three, four, five stories. Carved limestone decorative motifs include bosses on string courses and arches, gothic or renaissance pinnacles, niches and panels of blind tracery, inscriptions, and enriched doorways and center-pieces utilizing pilasters, strapwork, garlands and other motifs derived from English architecture of the sixteenth and early seventeenth centuries. A frequent motif is the University coat of arms, derived from the family arms of George Washington, with an added row of fleur-de-lis representing St. Louis. Superimposed on this or shown separately is an open book with the inscription "per veritatem vis," the University motto. Iron lanterns with decorative brackets appear on several buildings. Chimneys rise from outer walls or from mid-roof, sometimes with rows of octagonal or diagonal brick chimney stacks.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input checked="" type="checkbox"/> SCIENCE
1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL HUMANITARIAN
1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) Sports
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1899, 1904, 1905, 1922 BUILDER/ARCHITECT Cope & Stewardson; Jamieson & Spear
 STATEMENT OF SIGNIFICANCE

The Washington University Hilltop Campus Historic District is significant for the stylistic unity of its architecture, its associations with the Louisiana Purchase Exposition of 1904 and the third Olympiad, also held in 1904, and for the many distinguished individuals associated with Washington University.

Early History

Washington University traces its origins to February 22, 1853 when Eliot Seminary received a state charter. The original name referred to William Greenleaf Eliot (1811-1877) pastor of the Church of the Messiah in St. Louis; the enabling legislation was sponsored by Wayman Crow, a wealthy and prominent member of Dr. Eliot's congregation. At the new corporation's organization meeting, February 22, 1854, Dr. Eliot proposed that the name be changed to honor the first President of the United States, whose birthday had coincidentally marked the new institution's beginnings. Washington Institute became Washington University at formal inauguration ceremonies April 22, 1857, Edward Everett, speaker.²

William Greenleaf Eliot was a Unitarian (graduate of Harvard Divinity School) and a liberal supporter of emancipation, women's suffrage and the Union cause, but the 1857 charter specifically charged that "no instruction either sectarian in religion or partisan in politics shall be allowed in any department of the university . . ."³ this principle of unbiased inquiry has continued to characterize this distinguished institution of higher education.

Eliot's efforts to improve education in St. Louis continued with the founding of O'Fallon Polytechnic Institute in 1855 (operated by the city after 1868), Smith Academy in the same year, a school for boys active until 1917⁴, and Mary Institute in 1859, a school for girls that is still in operation. He was president of the Board until 1870, then Acting Chancellor, and from 1872 until his death in 1887, third Chancellor of the University.

The Law School, founded in 1860, opened in 1867. The Art Department, founded in 1879 is the origin of both the School of Fine Arts and the St. Louis Art Museum. St. Louis Medical College, Founded in 1842, became the Washington University Medical School in 1891. It maintains a separate campus at Barnes Plaza.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

1. Bowling, William Glasgow. "Names That Live." Unpublished manuscript., 1971 (1967).
2. Brockhoff, Dorothy. "The Hilltop Campus," Washington University Magazine, Winter, 1978, pp. 3-11.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approximately 58 acres

QUADRANGLE NAME "Clayton, Mo."

QUADRANGLE SCALE 1:24,000

UTM REFERENCES

A 1,5 7,3,4,6,5,0 4,2,8,1,1,0

B 1,5 7,3,4,6,2,0 4,2,8,0,7,6,0

ZONE EASTING NORTHING

ZONE EASTING NORTHING

C 1,5 7,3,3,6,1,0 4,2,8,0,8,6,5

D 1,5 7,3,3,6,6,0 4,2,8,1,2,1,0

E

F

G

H

VERBAL BOUNDARY DESCRIPTION

The Washington University Hilltop Campus Historic District is bounded by an imaginary line not corresponding to any surveyed boundary but intended to separate the historically significant buildings and spaces from those more recent. Beginning at

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE

CODE

COUNTY

CODE

Missouri

29

St. Louis

189

STATE

CODE

COUNTY

CODE

11 FORM PREPARED BY

NAME / TITLE

1. Esley Hamilton

ORGANIZATION

St. Louis County Department of Parks & Recreation

DATE

September, 1978

STREET & NUMBER

1723 Mason Road

TELEPHONE

314/822-8475

CITY OR TOWN

St. Louis

STATE

Missouri 63131

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

Director, Department of Natural Resources and
State Historic Preservation Officer

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE

CHIEF OF REGISTRATION

UNITED STATES DEPARTMENT OF THE INTERIOR
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ITEM NUMBER 6 PAGE 1

2. Missouri: A Guide to the "Show-Me" State (WPA Project)
1941 state
published: New York: Duell, Sloan and Pearce, Inc.
3. The Building Art in St. Louis: Two Centuries
1967 local
published: St. Louis: American Institute of Architects, St. Louis Chapter
4. Missouri State Historic Survey
1978 state
Department of Natural Resources
P.O. Box 176
Jefferson City, Missouri 65102

ITEM NUMBER 11 PAGE 1

2. James M. Denny, Section Chief, Nominations-Survey
(State Contact Person)
Department of Natural Resources
Office of Historic Preservation 314/751-4096
P.O. Box 176
Jefferson City Missouri 65102

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Interiors have fireproof floors consisting of steel beams with concrete between them. Original interior walls are brick and ceilings are plastered on metal lath attached to the steel beams.² Most interiors have been remodeled at least once and have few distinctive features, but a few outstanding rooms are mentioned below.

Buildings and structures in the historic district are mentioned below, noting their special features within the stylistic framework outlined above.

Brookings Hall (1900) is the dominant feature of the eastern part of the campus. It is fifteen bays long, including gabled transverse wings, and has a massive central tower eighty-five feet high. The east elevation rests on a balustraded terrace, while north and south outer elevations drop to three stories. The main entrance to the main quadrangle is by means of two flights of granite stairs, mounting the terrace and through a rib-vaulted passage through the tower. A large bronze plaque to the memory of William Greenleaf Eliot, founder of the University, decorates the floor of the passage. The tower itself has turrets at its four corners and large grids of stone-mullioned windows on both west and east faces. The east face is surmounted by a blank arcade, while the west face has a clock.

Ridgley Library (1901) though shorter in length than Brookings (325 ft. vs. 257 ft.) has seventeen bays.³ The east (quadrangle) elevation has round-arched arcade along the ground floor, flanked by turrets topped by crown-domes. The ceiling of the arcade is composed of wooden beams forming coffers. The center bay of Ridgley forms a Jacobean frontspiece, with attached columns flanking the arch below and the window above. A central wing projects 108 feet from the west side of the main block. It is one story high, with six large windows on each side alternating with buttresses. The interior of this wing is a single space, notably decorated in the style of later seventeenth-century England. Ridgley is connected to Duncker and January by one-bay vaulted arches; on the second floor level above these are heavily decorated limestone oriels.

Busch Hall (1900) has eleven bays totaling 291 feet. The entrances are in the end bays, which project slightly to form towers. Extending to the east and west of the main block are shorter wings of 4 bays. Incorporated into these are arches connecting Busch with Brookings and January Halls.

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Cupples Hall Number 1 (1901) is similar in massing to Busch Hall but with detailing derived from the Renaissance end of the Collegiate Gothic spectrum: sections of balustrade are incorporated into the parapet; a stone centerpiece with a sundial rises above the roofline, and entrances have pedimented frames carved with flowered garlands. Granite arches connect Cupples I with Brookings and Duncker Halls. The Brookings arch forms a vaulted chamber, decorated on the outside with two stone panels of figures representing Architecture and Engineering.

Duncker Hall (1932) balances the north west-wing of Brookings Hall opposite it on the quadrangle as well as January Hall on the southside of Ridgley. It is twelve bays long with the main entrance in the third bay opposite the end of Ridgley arcade. Projecting stairtower and entrance is on the corresponding bay of the north (3-story) elevation. A niche with an inscription to the memory of Charles H. Duncker, Jr., occupies the center of the east end, main floor, and the corner-stone dated 1923 is at the southeast corner.

Grace Valle January Hall (1923) is named on the inscription above the main entrance, which is located in its third bay mirroring that of Duncker. It is thirteen bays long but divided into two distinct patterns of fenestration. The seventh north bay has another entrance, and this is reflected on the south by a major stairtower topped with pinnacles. The eastern half of the upper floor is occupied by a library with a timber-trussed ceiling.

George Warren Brown Memorial Hall (1935) so identified by an inscription over the main entrance, together with the date 1935, is an irregularly shaped three-story building of thirteen bays. The two westernmost bays have only two stories, due to the high ceilings of the large hall that fills the upper story at this point, a room with a stone chimneypiece, oak paneling, and timber-trussed ceiling. The eastern three bays of Brown Hall are enlarged to form a tower embellished with buttresses and pinnacles.

Wayman Crow Hall (1933) name inscribed on the railing of the entrance staircase is a second irregularly shaped building roughly similar to Brown Hall. It has two stories and thirteen bays east to west, including a somewhat lower-scaled two-by-three bay wing at the southeast corner. It is linked by a granite arch to Cupples I to the south and by an interior passage to Arthur Holly Compton Hall to the north (outside the historic district).

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Cupples Hall Number II (1901) has eleven bays, with entrances in second and tenth bays, projecting bay windows in first and eleventh, and an oriel in the sixth bay. Stone plaques over the doors are inscribed with the initial date of construction "MCM."

Eads Hall (1902) is attached to the west wing of Ridgley Library. It has twelve bays. The end bays are relatively short and shallow while the second and eleventh bays form gabled transverse wings. Entrances are in the first (from the west) and tenth bays.

Sever Institute of Technology (1948) is so designated in inscribed scrolls over entrance arches. Sever is asymmetrical: five bays at the north in a three-story tower. The passage through the tower has a flat beamed ceiling and opens to the (north) side through two arched brick window-like openings. The body of the building has herringbone patterned orange brick spandrels set between the limestone framed windows. Granite is employed in tower, parapet and south end. A moat-like grade exposes the ground-floor windows on the plateau side of the building.

Newton R. Wilson Memorial Hall (1923) is inscribed in a niche over the south central door. It is marked by limestone buttresses. Wilson presents two stories toward the lawn (north) but has the moat-like grading that exposes the windows of the lower level on this side as well as to the south. In 1977 a three-story addition was made to the east end of Wilson. The original part of the building has thirteen bays on the north side centered on a wide but relatively short tower. The south side by contrast has seventeen bays with towers rising from the fifth-sixth and twelfth-thirteenth bays. These towers are ornamented by plaques representing Atlas supporting the globe.

Charles Rebstock Hall (1926) has seventeen bays, the first and last two articulated to form slight end pavilions. Above the door in the central bay is the inscription naming the building. The central bay to the rear (south) side of building has a similar inscription with the date, "A.D. 1926," and a large carved panel representing the arms of the University. Rebstock has three wings, actually separate buildings: Adolphus Busch III Laboratory of Biology (1957), Monsanto Laboratory (1965), and Life Sciences Support Building (1973), as well as a greenhouse. All of them are outside the historic district. Remodeling in 1976 added mansard-roof-like structures of dark brown-colored metal behind the parapet on either side of the central tower, the most notable exterior alteration to any of the historic buildings. Rebstock has a moat similar to that at Wilson and Sever.

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Graham Chapel (1907) is a rectangle measuring 121 by 45 feet, with turrets at each corner. The chapel is eight bays long, buttressed, with a large east window representing the dedication of Solomon's temple. The facade (west) is decorated with numerous carved bosses. Inside, the beamed ceiling reaches 49 feet at the apex. The balcony was added in 1946 at the same time that the pipe organ was presented.⁴

Karl D. Umrath Hall (1902) has a courtyard formed by the wings extending south from the main block; the courtyard is now closed by the Mallinckrodt Center (not in the Historic District). The lawn (north) elevation has fifteen bays, including the projecting end wings and a three-story central tower with a smaller five-story tower rising from the next bay to the west. The passage through the tower has two rib-vaulted bays. In addition to the central arch, there are five doors on the north elevation. The south end of the west wing is a five-bay hall with beamed ceiling, Jacobean woodwork, and a bay window facing south.

Prince Hall (1901) has fourteen bays including projecting ends. The lawn (north) facade has second floor oriels but no doors. The south facade has doors in the wings as well as the fifth and eighth bays. The skyline above the parapet on this side is not symmetrical; there are triangular gables at the second and eleventh bays (from the west) and false shaped gables at the sixth and thirteenth. Prince Hall was built on a thirty-foot foundation, but the basement was opened to use only in 1948, when a terrace was created along the south elevation and a court was excavated to give full access to a new student gathering place, now a library.⁵ This courtyard elevation is concrete with an orange brick parapet.

Louderman Hall (1951) has an asymmetrical elevation facing the lawn (south): eight bays, the first (from the west) projecting slightly, the second a tower of three stories with the main entrance and an inscription, "chemistry," the eighth projecting forward a full bay. The building is named in a large inscription over the central first-floor windows. To the rear (north) are two three-bay wings.

Women's Building (1927) has eleven bays including four gables and a central tower over the entrance. The tower is faced with a tall gothic aedicule. The prominent cornerstone is inscribed "1927." The building is raised a half story above the level of the lawn and has stairs providing an entrance to the lower level from this side.

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McMillan Hall (1906) has the most varied elevation of any of the Collegiate Gothic buildings at Washington University. It surrounds three sides of a grassy central court, the fourth (south) side of which is closed by an iron railing. The main entry is through an archway in the east wing. The passageway which has a coved and wood-beamed vault, is surmounted by a three story tower, with an adjacent subsidiary tower of four stories. The west face of this tower is inscribed with the name of the building and the date, "MCMVI." In the west wing on axis with the entrance passageway is the main entrance which forms a miniature three-sided court of its own. The main doorway and window above it are richly embellished with pilasters, a semicircular balcony, and a broken pediment. The somewhat irregular fenestration facing the court is surmounted by a total of eleven gables. McMillan has a minor wing projecting west from the west side of the court and another projecting north from the north end of the east side of the court.

The Francis Gymnasium (1902) has overall dimensions of 94 by 181 feet, with three stories and a basement, but the western 108 feet (6 bays) are devoted to the 75-foot-wide main hall. The main bulk of the building is concentrated in the east elevation, which is on axis with Graham Chapel. This facade consists of five wide bays, the second and fourth of which form towers. The main doorway is a broad, carved arch closed by a wooden traceried screen. A bronze plaque in the foyer explains the dedication of the building to David R. Francis.

Francis Field (1902-03) adjacent to Francis Gymnasium, is surrounded by an iron railing and is entered by a monumental gateway (1914) which is its principal feature of historic significance. It consists of four granite and limestone piers supporting a double central gate and two side gates. The name of the field is worked into the ironwork arches above each of the three openings, and additional historical information is to be found on two bronze plaques attached to the central piers. Inside the gate, the field is furnished with bleachers on the south side only.

Although the functions of many of these buildings have changed since their erection, their physical condition and the condition of the site remains excellent. Further description of the buildings and the site can be found in the statement of significance.

The Hilltop Campus historic district contains only two buildings that may be deemed as intrusions because of their recent date and non-conforming style, although it should be noted that both buildings make use of red Missouri granite laid according to the original standards, and both were intended by their architects to be as compatible with their surroundings while utilizing a non-historic design idiom.

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Olin Library (1960) is a large three-story square surrounded by a one-story concrete combination arcade and terrace. The first floor is largely glass, with some panels of granite. The second floor has a continuous line of clerestory windows above beige brick walls, while the third floor is part granite, part a limestone grid of windows. The main entrance is on the east side on axis with the arch connecting Duncker with Ridgley.

Beaumont Pavilion (1965) is a stage intended for orchestral concerts and academic ceremonies. It consists of a granite-faced concrete podium, with concrete and granite posts supporting a copper-clad roof.

FOOTNOTES

1. James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), pp. 14-15; William Glasgow Bowling, "Names That Live," unpublished manuscript, (Washington University Archives, 1971), Chapter 5, p. 9 the masons called Jamieson's rules "The Ten Commandments."
2. Jamieson, p. 32.
3. This and subsequent dimensions are taken from William L. Thomas, History of St. Louis County, Missouri (St. Louis: S.J. Clarke, 1911), Vol. I, p. 134.
4. Alexander S. Langsdorf, "The Story of Washington University 1853-1953," unpublished manuscript (Washington University Archives, 1956), p. 532.
5. Langsdorf, p. 533.

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The first buildings of Washington University were located on the block bounded by 17th Street, St. Charles Street, 18th Street, and Washington Avenue, with related institutions scattered throughout the surrounding neighborhood.⁵

New Campus

Robert Brookings (1850-1922) made a fortune of several million dollars by the age of forty as partner in the firm of Samuel Cupples and Company, which controlled more than half the national trade in woodenware and willowware. He retired from that business in 1895 to devote his full energies to Washington University, becoming President of the Board of Directors in that year. He devoted the same energies to this position as he had earlier to business (and as he was to do after his move to Washington, D.C. in 1922 to the establishment of a center for the study of economics and government, that became in 1927 the Brookings Institution).⁶ The continuity of his leadership as President through thirty-two years is reflected in the unusual consistency of the campus design.

As early as 1892, discussion had been held about a move to a new campus. It was said that the old campus had been outgrown, but it was also true that the university had been losing money and enrollment since the death of Eliot. A new campus in a more fashionable location might instill new vigor. On May 23, 1893, the Board adopted a resolution to move west, as proposed by Henry Ware Eliot, son of William Greenleaf Eliot (and father of the Poet T.S. Eliot). The following year one hundred and three acres were purchased running between Skinker Boulevard and Big Bend Boulevard, south of Millbrook Road and the office of Frederick Law Olmsted, the foremost landscape designer in the country at that time, was hired to prepare a site plan. While Olmsted probably did not personally supervise the project,⁷ his firm did prepare a preliminary plan the following year, while emphasizing the importance of the fifty acres extending from the University's property south to Forsyth Boulevard. This land was finally acquired in April 1899. By May, Olmsted Brothers, as the Brookline, Massachusetts firm was now called, had completed a revised plan, and in June, six nationally prominent architectural firms were invited to participate in a competition for the new buildings, using the Olmsted plan as a suggestion but not a rigid guide. On October 27, 1899, Cope and Stewardson of Philadelphia were announced the winners. The other submissions included neo-classical designs by Cass Gilbert and McKim, Mead and White; French Renaissance by Carrere and Hastings, Colonial Revival by Eames and Young, a local firm, and alternate facades in Colonial Revival or Tudor Gothic by Shepley, Rutan and Coolidge.⁸

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Walter Cope (born 1860) and John Stewardson (born 1858) opened their office in Philadelphia in 1885.⁹ They had a comfortable country house practice, based partly on the social position of Cope's family, and deriving stylistically from the stone-and-shingle manner of Wilson Eyre.¹⁰ By the 1890's they were doing work in a Colonial Revival style well-informed by local tradition.¹¹ Their chief fame came, however, from their collegiate work. They were campus architects for Bryn Mawr from 1885, and in the mid nineties they designed a large dormitory complex for the University of Pennsylvania and three influential buildings at Princeton. All these buildings were variations on the style of architecture seen at Oxford, Cambridge and Eton and variously called Collegiate Gothic, Tudor or "Jacobethan".¹² The style is transitional, shading from the English Late Gothic or Perpendicular, which had already, to a large extent, abandoned pointed openings on windows, to the first tentative classical decoration seen during the reign of Henry VIII, the increase in decoration, some of it deriving from Dutch sources, and emphasis on symmetry under Elizabeth I, culminating in the free use of classical forms and details under the early Stuarts. This transition took place within an unvarying framework of long two and three-story gabled buildings grouped around closed quadrangles that were punctuated with chapels, halls and tower gateways.

In America, Gothic had been used frequently in college architecture since 1824 when Old Kenyon was built in Gambier, Ohio. Kenyon College also boasts an early example of the use of late Perpendicular or Tudor in Ascension Hall, built in 1859.¹³ The Collegiate Gothic of Tudor and Jacobean England had a functional appeal for American colleges with its larged grouped windows and intimate scale. On the symbolic level too, it had attractive connotations of the English collegiate virtues.¹⁴

The concept of a Collegiate Gothic quadrangle made much slower headway against the American tradition of separate buildings on a lawn. William Burges, an admirable English architect of the High Victorian Gothic, designed a monumental series of four quadrangles for Trinity College in Hartford, Connecticut, in 1873, but only one side of one quadrangle was ever finished.¹⁵ Acceptance of the quadrangle plan came first with Stanford University in 1888, designed by Olmsted and executed by Shepley, Rutan and Coolidge in a Richardsonian Romanesque. This was followed in 1891 by Henry Ives Cobb's designs for the University of Chicago, a quadrangle surrounded by four and five-story limestone piles that were vaguely Gothic but had no resemblance to Oxford or Cambridge.¹⁶ Charles McKim's 1893 quadrangle for Columbia University was clothed in neo-classical forms, with a Pantheon-like library in the center. The following year, Cope and Stewardson designed a full-blown Jacobean dormitory group for the University of Pennsylvania that achieved a quadrangle scheme on a grand scale, which their buildings at Bryn Mawr and Princeton had only approximated. John Stewardson died tragically in a skating accident in 1896, but Walter Cope continued along the course they had begun together with Stewardson's brother Emlyn as engineering partner.

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The plan for Washington University united some of the best features of all Cope and Stewardson's previous collegiate buildings: The quadrangles from Pennsylvania, the refined stonework from Bryn Mawr and Princeton, the monumental tower from Blair Hall at Princeton; and turned them into a unified composition that was flexible enough to allow for changes in the University's course over the years.

The key recommendation of the Olmsted plan and the one that still underlies the appearance of the university, was the leveling of the top of the hill to create a plateau. (This topography, which seems so natural today, was achieved only by filling low spots as much as thirty feet deep.)¹⁷ The Olmsteds also suggested that the buildings be placed on the perimeter of this central high ground in an orderly but widely-spaced way. Walter Cope's idea was to pull the buildings closer together, breaking up the sprawling central area into more comprehensible units. Since money was available for only five buildings at first, Cope's plan promised an immediate impact. It called for a front (east) quadrangle composed of four buildings with the ends of two more filling in corners, a larger second quadrangle immediately behind that, and a cluster of residential quads flanking the chapel in the mid-portion of the plateau. Physical education facilities were grouped at the west end of the campus.

The first buildings were started in late 1900 and mid-1901. They included Busch Hall, University (after 1927 called Brookings) and Cupples I forming three sides of the first quadrangle,¹⁸ Cupples II on the north side of the projected second quadrangle, and Liggett Hall (since 1963 called Prince Hall) the first dormitory in the mid-campus area. Brookings Hall, with its large tower based on Cambridge precedents at St. John's and Trinity Colleges, dominated the whole group.¹⁹

The Louisiana Purchase Exposition

Occupancy of the new campus was at first expected in the fall of 1902. In the meantime, however, plans for The Louisiana Purchase Exposition were taking shape. They called for a World's Fair in 1903 on a scale hitherto unknown, filling the western two-thirds of Forest Park and extending into the county. The Louisiana Purchase Exposition Company headed by former Governor David R. Francis, viewed the emerging campus as a site for additional activities and the new permanent buildings as appropriate headquarters for the Company. Robert Brookings, taking advantage of this situation shrewdly negotiated a lease agreement that provided funds for the new buildings: Tower Dormitory (in 1929 Lee Hall, since 1963 Umrath Hall), Ridgley Library (aided by a bequest from Stephen Ridgley), and the combined athletic facilities of Francis Gymnasium and Francis Field.²⁰ Ridgley Library filled the center of the west side of the main quadrangle with an arcade closely based on

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the Canterbury Quadrangle of St. John's College, Oxford, with some references to Nevill's Court, Trinity College, Cambridge.²¹ In contrast to the early 16th century sources of Brookings, Ridgley carried the models of the campus forward to the 1630's, thus enlarging the repertory of forms available for subsequent buildings. To quote an admirer of the following quarter-century, Ridgley "has a direct simplicity of form and a human charm of detail that gives it genuine beauty."²²

Ridgley's reading room, designed internally after the court style of Charles II (1660-1685), extended into the space intended for the second quadrangle. In early 1902, Cope decided to divide this space in two as being too large to be aesthetically satisfying in any case.²³ The daughter of James B. Eads (builder of the Eads Bridge, a National Historic Landmark) provided funds for a physics building at this time, and it was attached to the reading room to complete the south side of the new, smaller second quadrangle.

Tower Hall added a second dormitory along the south side of the campus, while Francis Gym closed the main axis to the west. Thus, by 1903, Washington University, largely through the efforts of Mr. Brookings, had nine major buildings, as well as additional engineering laboratories, a power plant, the athletic field and other minor facilities.

Part of the income from the lease was based on the probable postponement of the fair until 1904, which was in fact announced in 1902. Ultimately, every building was used in the fair, and the east lawn below the hill was covered with temporary pavilions of foreign nations: Argentina, Austria, Belgium, Brazil, China, Cuba, Holland, Italy, Mexico, Nicaragua, Siam and Sweden.²⁴ Great Britain had a large pavilion designed as an enlarged copy of the Orangerie at Kensington Palace, set in an appropriate formal garden. The British Government also used the upper floor of Ridgley Library to display a selection of the gifts received by Queen Victoria on her Diamond Jubilee. The main reading room of Ridgley was called the Hall of Congresses and was used for a variety of gatherings, including a West Point ball. The other buildings were used as follows:

Brookings - Administration.

Busch - Division of Works; the architects of the fair, along with draftsmen and construction managers.

Cupples I - Anthropology; including mummies in the basement.

Cupples II - Jefferson Guard, the security headquarters for the fair.

Eads - The Board of Lady Managers, a group appointed by the fair to arrange activities of special interest to women.

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Tower Hall - Dormitory for use by Exposition guests.

Liggett (Prince) Hall - Dormitory used by the University to provide lodging to principals of secondary schools in the midwest who were visiting the fair.

Francis Gymnasium and Francis Field - Physical Culture, culminating in the Third Olympiad.

The Intramural Railway, which connected all parts of the fair, wound through the campus with stops northwest of Cupples II and immediately opposite (east of) the main gate to Francis Field. To the east, the Administration Building looked down the axis of Lindell Boulevard, which was the "midway" of the fair, a carnival contrast to the air of scholarly dignity projected by the new campus. Although not specifically designed as exhibition structures, the early buildings at Washington University remain one of the largest extant groupings from the heyday of Worlds Fairs in this country, probably surpassed only by San Diego's Balboa Park, a National Historic Landmark.

III Olympiad

As mentioned above, the third of the modern Olympic meetings was held on the grounds of Washington University in 1904. This was the first such event in the United States and remains along with the 1932 Olympic games held in Los Angeles, California, the only Summer Olympics held in this country so far. Francis Gymnasium and Francis Field, while provided for in the original campus designs, were built specifically to accomodate these Olympic activities.

As previously mentioned, both facilities were named to honor David R. Francis, President of the Louisiana Purchase Exposition Company, and the person most responsible for the success of that enormous undertaking. Francis (1850-1928) had already achieved a considerable reputation. After a successful career as a wholesale grain dealer and banker, and as publisher of the St. Louis Republic (to 1919), he had served as Mayor of St. Louis (1885-1889), Governor of Missouri (1889-1893) and Secretary of the Interior in McKinley's first administration (1896-97). He was subsequently to serve as Ambassador to Russia during the crucial period of revolution (1916-17).²⁶

The ancient tradition of the Olympics had first been revived in Athens in 1896, through the inspiration and energetic promotion of Baron Pierre de Coubertin. The second quadrennial event was held in Paris in conjunction with the International Exposition of 1900, and the outstanding accomplishments of American athletes at these first two Olympiads pointed to a site in the United States for the third

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meeting. Chicago, which was actively enthusiastic about the Olympics, was the spot selected by the International Olympic Committee in 1901. David R. Francis, undeterred by this, cannily appointed as his chief of the Department of Physical Culture for the Louisiana Purchase Exposition James E. Sullivan, secretary of the (U.S.) Amateur Athletic Union and "a dominating factor in American amateur athletics."²⁷ Sullivan in turn announced that he would hold a major athletic competition in St. Louis in 1904 with or without Olympic sanction. This threatened the financial projections of the Chicago planners and led in February 1903 to the transfer of the official designation to St. Louis.

The Olympics in Paris had lost much of their impact to the larger spectacle of which they were a part, and the same was unfortunately true in St. Louis as well. Only eight foreign countries were officially represented in the competition: Australia, Canada, Cuba, Germany, Greece (by two athletes), Hungary (then part of the Austro-Hungarian Empire), Ireland (not then a sovereign nation), and South Africa.²⁸ Neither England nor France had official delegations, although individuals competed under the aegis of American and Canadian teams. Not surprisingly given the extent of competition, Americans dominated; in Track and Field, they won twenty-three of twenty-five events and swept all but five places. The only Negro at the games, G.C. Poage of Milwaukee, took two thirds in hurdles.²⁹

The official games occupied the week from August 29 to September 3, and the pageantry included the presence of Alice Roosevelt, the President's daughter, to give out prizes. Attendance, however, was not as great as had been expected, due perhaps in part to several extremely hot days "of the kind that the St. Louis summer can be counted upon to produce in abundance."³⁰ Furthermore, the name "Olympic" or "Olympian" as was then current, had been devalued by being attached to virtually every athletic competition that had been held at the fair since early May. These events had ranged from Bohemian and Turnverein gymnastics to handicap races and high school rallies. No doubt the most notorious of them had been the "Anthropology Days" held on April 12 and 13, when representatives of various "aboriginal" racial groups including African pygmies, Ainus, Moros and Sioux Indians, competed in games for which they were for the most part untrained and physically unsuited.

In spite of the rather modest popular impact the St. Louis Olympics had at the time, they were an important step forward in the history of amateur athletics in this country. Almost every record from the two previous Olympiads was bettered and done so by a college athlete rather than an older member of an athletic club. Both features were to be characteristic of future Olympics. In 1914 a monumental gateway was erected at the east end of Francis Field to commemorate this historic conjunction of events, never subsequently duplicated by the Olympics.

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Later Construction

In January 1905, the University moved into the buildings that had been vacated by the fair, and in April of that year an Arbor Day was held that established the system of planting that remains one of the notable features of the campus.³¹ Elms were planted in the Quadrangle (most of which have since died), Ginkos lined the walkway extending west from the north end of Ridgley, and pin oaks paralleled them along the south walkway as far as Tower (Umrath) Hall and from there west on to axis with Francis Gymnasium. A double row of maples extends north from Tower. These trees established a strong design system superimposed over but complimentary to the quadrangle plan. This design should probably be credited to Henry Wright, who later achieved fame as a planner of new towns. He was at the time in charge of the office of George Kessler, landscape architect for the Fair.³²

Walter Cope had died unexpectedly in 1902, but he had apparently left numerous designs including one for the chapel.³³ These designs permitted construction to begin on McMillan Dormitory for Women in 1906 and on Graham Chapel in 1907. Both buildings were sited according to the original campus plan and supervised by James P. Jamieson, who had set up the office of Cope and Stewardson in St. Louis in 1900 and who had supervised construction of the first buildings. McMillan Dormitory is perhaps the fullest expression of the residential quadrangle system as envisioned by Cope. Graham Chapel serves as the main focus of the central portion of the campus and closes the axis from Francis Gymnasium. It is also key to establishing the stylistic tone of this area, with an outline similar to Kings College Chapel, Cambridge, and reminiscent of other contemporary collegiate chapels.³⁴

After the Chapel, there was a hiatus of over a decade before construction began again, during which time the University became increasingly hard-pressed for space as enrollment nearly tripled. Meanwhile, James P. Jamieson, who had returned to Philadelphia on the death of Cope, returned to St. Louis in 1912 to set up his own practice (taking George Spearl as partner in 1918), and he was strongly in favor of a continuation of the original plan and style.³⁵ In 1919 Charles Henry Duncker, Senior, committed the funds for a new building in memory of his son, Class of 1914, who had died in the First World War. Mr. Duncker specified that the new building be designed by Frank M. Cann, also a 1914 graduate (School of Architecture) and his son's close friend, who was now in partnership with Angelo Corrubia (Class of 1911).³⁶ As Duncker Hall was intended for the northwest corner of the first Quadrangle, this change in architects might have signaled a radical departure from the style thus far established. Fortunately the University asked Jamieson and Spearl to act as associate architects for this project, and the following year when funds were pledged for January Hall, the pendant building at the southwest corner, Jamieson and Spearl were hired alone. Thereafter,

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the firm of Jamieson and Spearl remained as campus architects for the next thirty years, even after Jamieson's death in 1941, and the Collegiate Gothic style as established by Walter Cope was maintained.

In the matter of planning, however, Jamieson had less influence. Gabriel Ferrand, faculty member of the School of Architecture, advocated a new plan keeping the quadrangle as "a modern Acropolis of knowledge", but creating a new area for the arts in the forecourt between Brookings Hall and Skinner Boulevard and expanding the departments behind and to the west of the quadrangle: The Natural Sciences to the south, and Engineering to the north, in an area to be closed to the west by the chapel.³⁷ The Ferrand plan was effectively though not officially adopted. The south half of the forecourt was begun in 1921-26 with Bixby Hall for the School of Fine Arts (not included in this nomination). Wilson Hall for Geology, given in 1922 and completed the following year, was located facing Eads southwest of the quadrangle, and Rebstock (1925-1927) also freestanding, was entirely outside the scope of the plan. Both buildings did however relate to the central plateau in the manner established at the beginning: Two stories facing the central space, dropping to three stories to the outside. Together they define the south edge of the campus in the gap left between the earlier buildings.

In 1924 fund raising started for the Women's Building, which was completed in 1928.³⁹ It was built near McMillan Hall, then the women's dormitory, as had been the original plan, but it was sited without any obvious reference to the buildings on the opposite side of the campus, leaving a large gap where there should have been something to close the axis created by Tower Hall and the maple walkway. The University's decision in 1924 to erect a row of nine fraternities at the west end of the campus cost another opportunity to reinforce the quadrangle concept in the dormitory area.⁴⁰

When anonymous gifts in 1933 permitted the construction of a new Physics building, Wayman Crow Hall, its site was chosen on the basis of tests conducted to determine a location "reasonably free from vibration." The site selected was just north of Cupples I, and the building was designed to compliment the eastern elevations of Cupples and Brookings. The 1934 bequest for the Brown School of Social Work was seized on as an opportunity to restore balance to the hilltop grouping.⁴¹ It achieved this goal very effectively, but at the cost of precluding any expansion of the Chemistry Department then located next door in Busch. This problem was finally rectified in 1951-52 by the construction of Louderman Hall as a new, expandable, chemistry department. Louderman filled in the space next to Cupples II and opposite Rebstock Hall, thus completing the row that extends west past the Women's Building to McMillan Hall.

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Louderman Hall was the last building on the campus to be built by Jamieson and Spearl and the last in the Collegiate Gothic style. It was preceded in 1948-50 by the Sever Institute, which introduces triangularly patterned brickwork into the heretofore entirely stone campus.⁴² On the other hand, Sever fills the gap between Duncker and Cupples II in harmony with the original plan, and its arch and tower close the east end of the walkway that is closed at the west end by the arch and tower of McMillan Hall.

In summary, it can be said that in spite of the shortcomings of campus planning and construction after 1920, the result at the end of the fifty years was a campus of remarkable harmony of color, scale, and pattern, one that faithfully reflected the intentions of the Olmsted brothers, Walter Cope and James P. Jamieson. Internal alterations of the buildings have effected their external appearance only minimally. New buildings have with only two exceptions been held behind the central area of the campus, and those exceptions, the Olin Library 1960 (Murphy and Mackey), and the Beaumont Pavilion, 1965 (Bernoudy Mutrux Bauer), have both been praised for their sensitivity to the traditions of the place.⁴³

Notable Associations

Washington University has always attracted outstanding scholars, including, in the Medical School, several Nobel Prize winners. The series of chancellors has been particularly outstanding. William Chauvenet, second chancellor (1862-69),⁴⁴ was a mathematician and astronomer who founded a family of notable scientists. The fifth chancellor, Winfield Scott Chaplin, who served from 1891 to 1907, was a mathematician also, and a student of physics.⁴⁵ He was the first chancellor to occupy the new campus. His successor, David Franklin Houston (1866-1940), a historian, came from the Presidency of the University of Texas at Austin. He left St. Louis in 1913 to become Secretary of Agriculture in President Wilson's cabinet, retaining that position until February 1920, when he became Secretary of the Treasury. After leaving office with Wilson, Houston took up a third career in big business, first as President of Bell Telephone Securities Company, then in 1925 becoming Vice President of American Telephone and Telegraph, and from 1927 until his death President of the Mutual Life Insurance Company of New York.⁴⁶

Herbert S. Hadley (1872-1927) became chancellor of Washington University in 1923 after an already distinguished career in law and politics. A lawyer from Kansas City, he had been elected Attorney General of Missouri in 1904 and Governor in 1909, the first Republican to hold that office since Reconstruction. His success and popularity in those posts led to his name being placed in nomination for the

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Presidency at the Republican National Convention of 1912, the notably rancorous one at which Theodore Roosevelt's supporters split from William Howard Taft, the incumbent President. Hadley came to Washington University from Colorado University where he had been a professor of Law from 1917.⁴⁷ In 1924, during his tenure as chancellor, he was offered the Vice-Presidential nomination by Calvin Coolidge but declined it.⁴⁸ He resigned in 1926 and died the following year.

Arthur Holly Compton (1892-1962) won the Nobel Prize in Physics in 1927 for work done primarily in Eads Hall at Washington University, while he was Wayman Crow Professor of Physics (1920-23). His discovery that the wavelength of X-rays changes on scattering was termed the Compton Effect. From 1923-45 he taught at the University of Chicago (his home there is a National Historic Landmark). In 1945 he he returned to Washington University as chancellor, which position he held until 1953. During this second residence in St. Louis, Compton also served on the U.S. National Commission for UNESCO (1946-50).⁴⁹

The survey of Missouri's historic sites is based on the selection of sites as they relate to theme studies in Missouri history as outlined in "Missouri's State Historic Preservation Plan." The Washington University Hilltop Campus Historic District, therefore, is being nominated to the National Register of Historic Places as examples of the themes of "Architecture," "Education," "Landscape Architecture," and "Recreation."

FOOTNOTES

1. Allen, Johnson and Dumas Malone, eds. Dictionary of American Biography (New York; Scribner's, 1931), Vol. VI, pp. 82-83.
2. William Hyde and Howard L. Conard, Encyclopedia of the History of St. Louis (New York: Southern History Co., 1889), Vol. IV, pp. 2458-2464.
3. Quoted by Hyde.
4. Donn Walter Hayes, "A History of Smith Academy of Washington University," Unpublished dissertation (Washington University, 1950).
5. McCune, Gill, The St. Louis Story (Hopkinsville, Ky: Historical Record Association, 1952), Vol. I, pp. 250-251.
6. William G. Bowling, "Names That Live," Unpublished Manuscript (Washington University Archives), Chapter 2.

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7. Margaretta J. Darnall, "Campus Planning in the 1880's, The Olmsted Contribution, and the Competition for Washington University," in Buford Pickens and Margaretta J. Darnall, Washington University in St. Louis: Its Design and Architecture (St. Louis: Washington University, 1978).
8. Ibid.
9. James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), p. 9.
10. Edward Teitelman and Richard W. Longstreth, Architecture in Philadelphia: A Guide (Cambridge, Mass.: MIT Press, 1974).
11. Ralph Adams Cram, "The Work of Messrs. Cope & Stewardson," The Architectural Record, Vol. XVI, No. 5 (Nov. 1904), pp. 407-438.
12. Ralph V. Hammett (Architecture in the United States [New York: John Wiley & Sons 1976]) calls it "Tudor Eclectic," while Walter C. Kidney (The Architecture of Choice [New York, Braziller, 1974]) calls it "Jacobean." The term "Jacobethan" is defined by Marcus Whiffen in American Architecture since 1780 (Cambridge, Mass.: MIT Press, 1969), pp. 178-82.
13. Thomas B. Greenslade, A Walking Tour of Historic Kenyon College (Gambier Ohio: Kenyon College, n.d.).
14. Talbot Faulkner Hamlin, The American Spirit in Architecture (New Haven, Yale, 1926), pp. 236-237.
15. Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (New York: Penguin Books, 1969 [1958]), pp. 265-266.
16. Pickens and Darnall.
17. Dorothy Brockhoff, "The Hilltop Campus," Washington University Magazine, Winter 1975, p. 7; Jamieson, p. 12.
18. Samuel Cupples was the business partner of Robert Brookings. Adolphus Busch was the force behind the Anheuser-Busch Brewery in St. Louis, a National Historic Landmark.

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19. Hanslip Fletcher, Oxford and Cambridge delineated (London: Pitman, 1910), Plates XLVII and LII.
20. Buford Pickens, "Serendipity at the Fair: Washington University and the Louisiana Purchase Exposition of 1904," in Pickens and Darnall.
21. Doreen Yarwood, The Architecture of England (London, Batsford, 1963), p. 196.
22. Hamlin, p. 249.
23. Jamieson, p. 27.
24. Margaret Johanson Witherspoon, Remembering the St. Louis World's Fair (St. Louis: The Folkstone Press, 1973), map.
25. Bowling, passim.
26. Ibid., Chapter 10.
27. Bill Henry, An Approved History of the Olympic Games (New York: Putnam, 1948), p. 71. Other references pp. 68-85.
28. John Kieran, Arthur Daley, and Pat Jordan, The Story of the Olympic Games (Philadelphia: J.B. Lippincott, 1977 [1936]), p. 41. Other references pp. 39-50.
29. Henry, pp. 80-81; Kieran, p. 44.
30. Kieran, pp. 45-46.
31. Brockhoff, p. 5.
32. Darnall, "Campus Planning in the 1880's," note 17.
33. Cram, p. 438.
34. Jamieson, p. 31; Calder Loth and Julius Trousdale Sadler, Jr. (The Only Proper Style [Boston: New York Graphic Society, 1975], pp. 54-55) suggest Eton College Chapel as the closest source.
35. "James P. Jamieson," unpubl. notes (Washington University Archives); Jamieson, "The Washington University Group Plan," Washington University Record, Vol. XV, No. V (April 1920), pp. 4-6.

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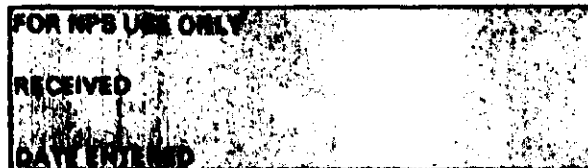
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UNITED STATES DEPARTMENT OF THE INTERIOR
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INVENTORY -- NOMINATION FORM**



WASHINGTON UNIVERSITY HILLTOP CAMPUS HISTORIC DISTRICT

CONTINUATION SHEET

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ITEM NUMBER 9 PAGE 2

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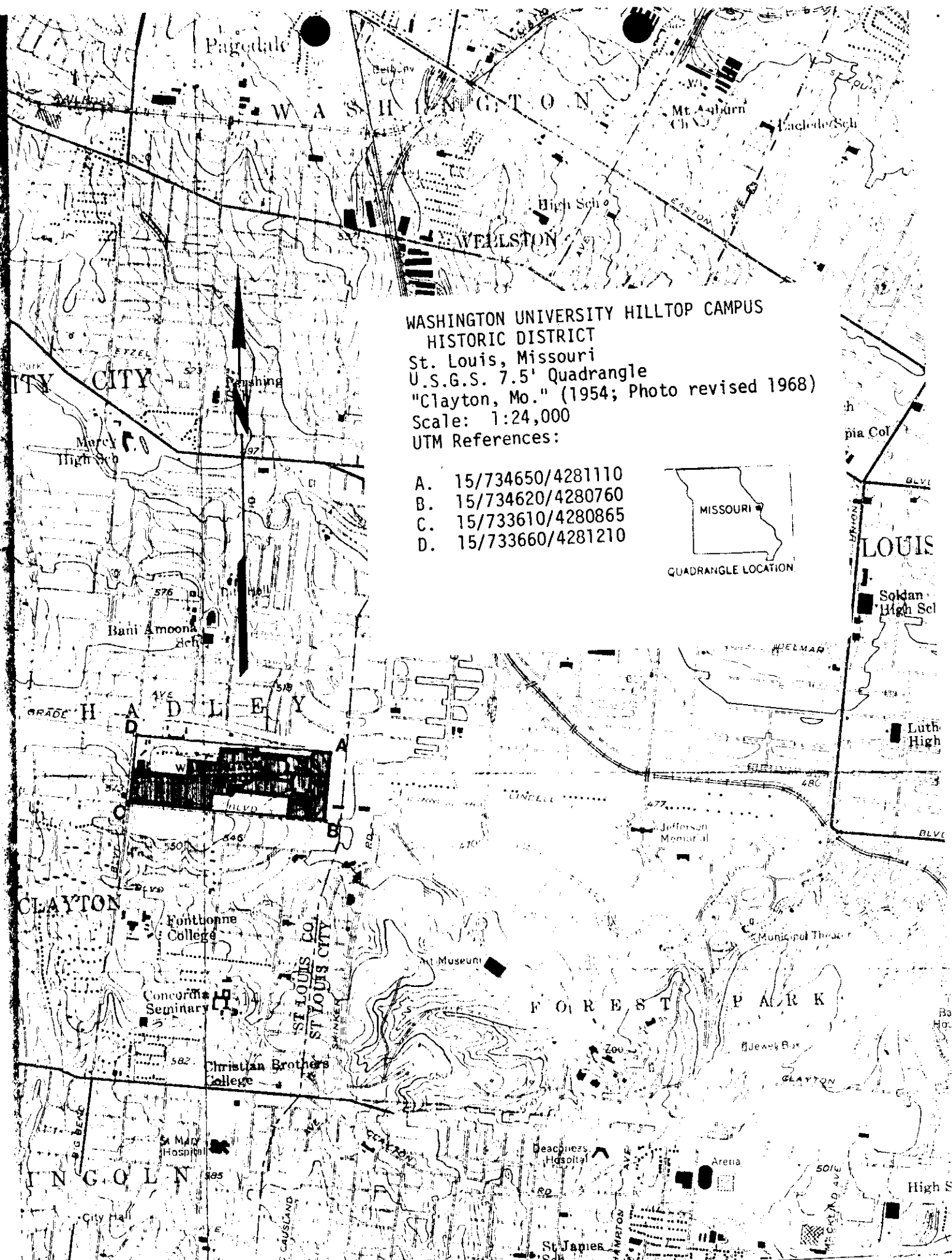
CONTINUATION SHEET

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the intersection of Forsyth Boulevard and the unnamed transverse road that crosses the campus between Brookings and Givens Halls; Thence north along the midline of this transverse road to Millbrook Boulevard, thence west to a point on an imaginary line drawn along the east front of Compton Hall; thence south to a point opposite the juncture of Compton and Crow Halls; thence west through this juncture to the north-south footpath between Compton and Urbauer Halls; thence south and west along this path and the adjoining path past the south front of Urbauer Hall and continuing west along the north front of Cupples Hall Number II to the path between that hall and Bryan Hall; thence north to the south front of Bryan Hall; thence in an irregular line along the south fronts of Bryan Hall and McMillan Hall; thence north along the west side of McMillan Hall to the sidewalk parallel to the east-west campus drive; thence west along this walk to the north-south staircase and walkway on the north-west side of McMillan Hall; thence south along this walkway and in an irregular line around the west side and west wing of McMillan Hall to the east-west Fraternity Row walkway; thence along this walkway to the north-south walkway paralleling the east edge of the Francis Field parking lot; thence west along the south edge of the parking lot and continuing west past the north side of Francis Gymnasium to Big Bend Boulevard; thence south along the east side of Big Bend Boulevard to Forsyth Boulevard; thence east along the north side of Forsyth Boulevard to a point on an imaginary north-south line drawn along the west side of Prince Hall; thence north to a point on an imaginary east-west line drawn along the south end of the west wing of Unrath Hall; thence east along this line and continuing east past the north front of the Mallinckrodt Center; thence north then east around the northeast wing of the Mallinckrodt Center, and continuing east past the north front of Busch Laboratory to a point opposite the juncture of Busch Lab and Rebstock Hall; thence south through this juncture and in an irregular line generally east around the south front of Rebstock Hall; thence continuing east past the north front of Monsanto Laboratory and the south front of Wilson Hall to the east edge of the north-south drive that enters the campus from Forsyth Boulevard just west of Brown Hall; thence south along this edge to Forsyth Boulevard; thence east along the north side of Forsyth Boulevard to the starting point.

WASHINGTON UNIVERSITY HILLTOP CAMPUS
HISTORIC DISTRICT
St. Louis, Missouri
U.S.G.S. 7.5' Quadrangle
"Clayton, Mo." (1954; Photo revised 1968)
Scale: 1:24,000
UTM References:

- A. 15/734650/4281110
- B. 15/734620/4280760
- C. 15/733610/4280865
- D. 15/733660/4281210



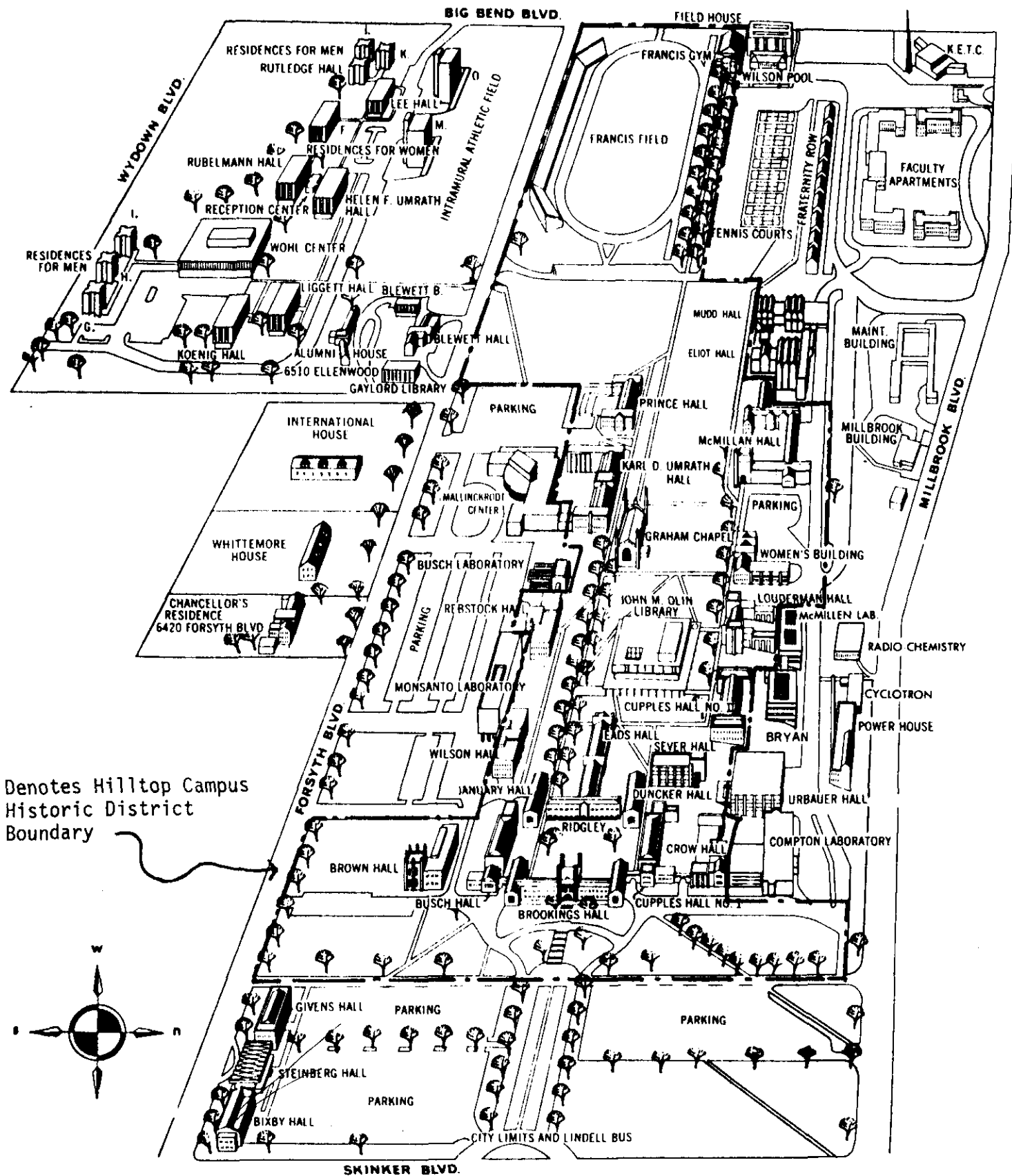
Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Map Reference Source: Washington University
Campus Map (Perspective View), 1977
Map Number Three

WASHINGTON UNIVERSITY

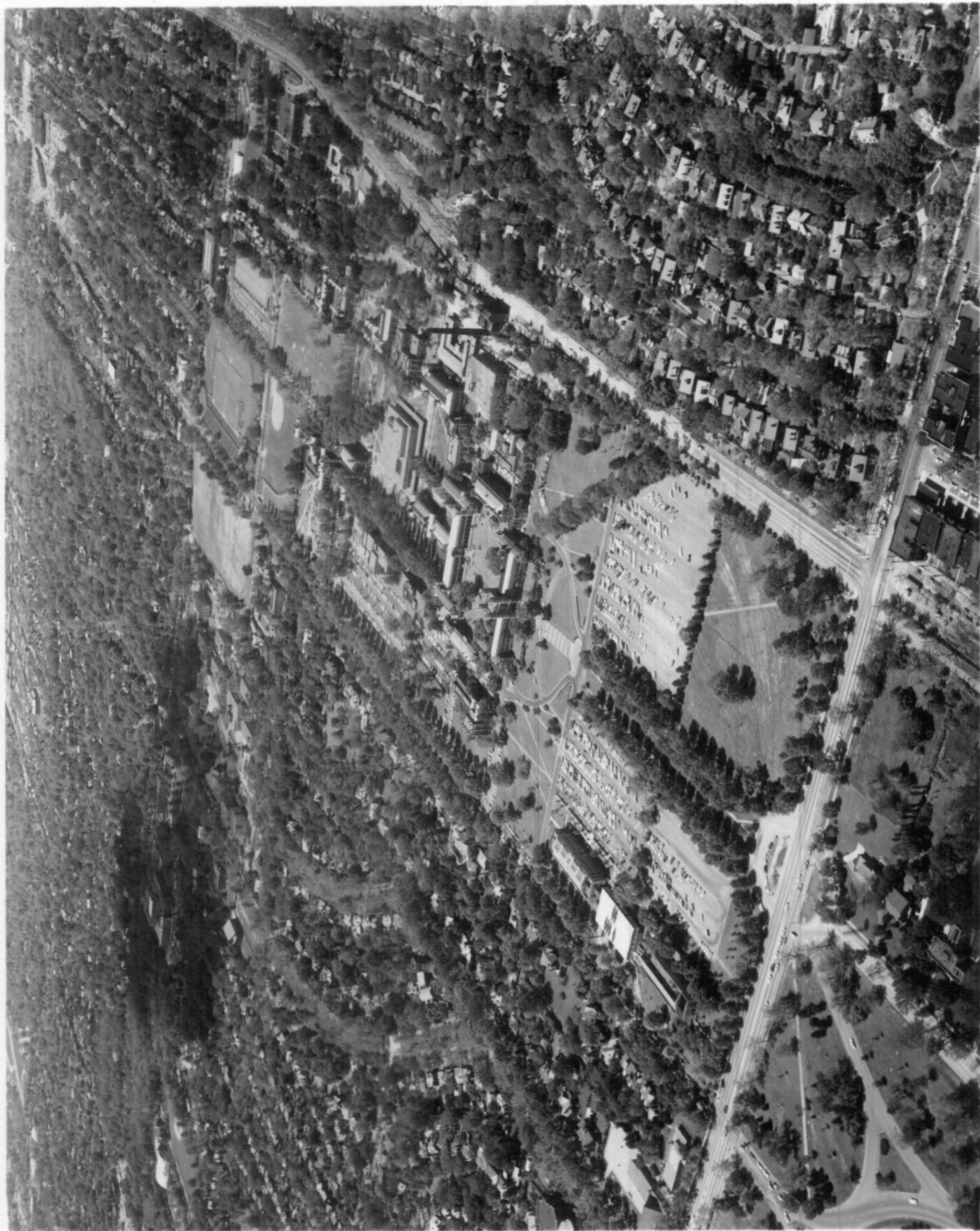


ST. LOUIS, MISSOURI 63130

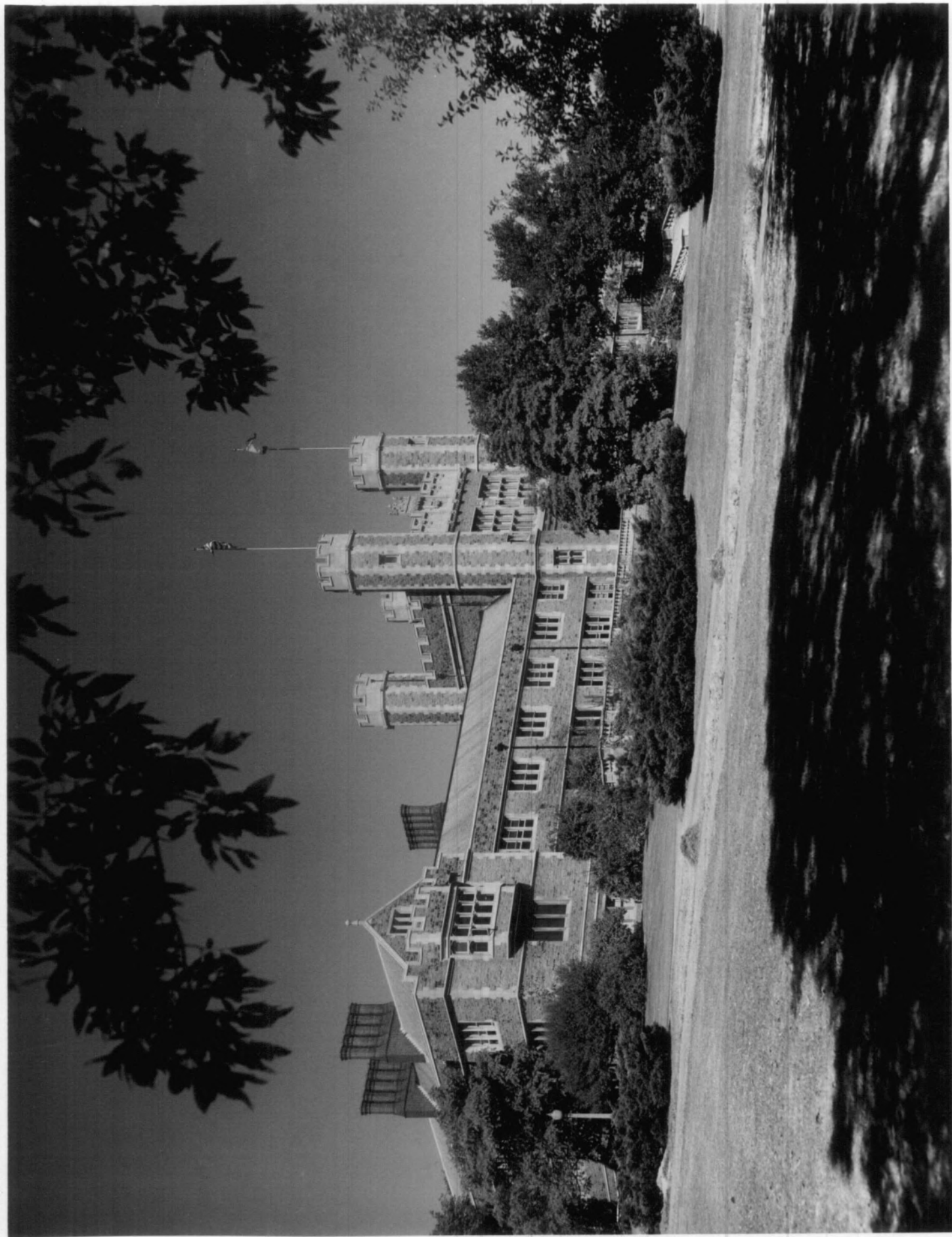
WASHINGTON UNIVERSITY CAMPUS MAP



Washington University Hilltop Campus Historic
ic District, St. Louis County, Missouri
Photo Credited to McCrea Photography, 11/25/65
Negative Filed at Washington University Photo-
graphic Service
Aerial View Of Washington University Campus.
From Northeast
Photo Number One



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, 1978
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graphic Service
View of Brookings Hall from Southeast
Photo Number Two

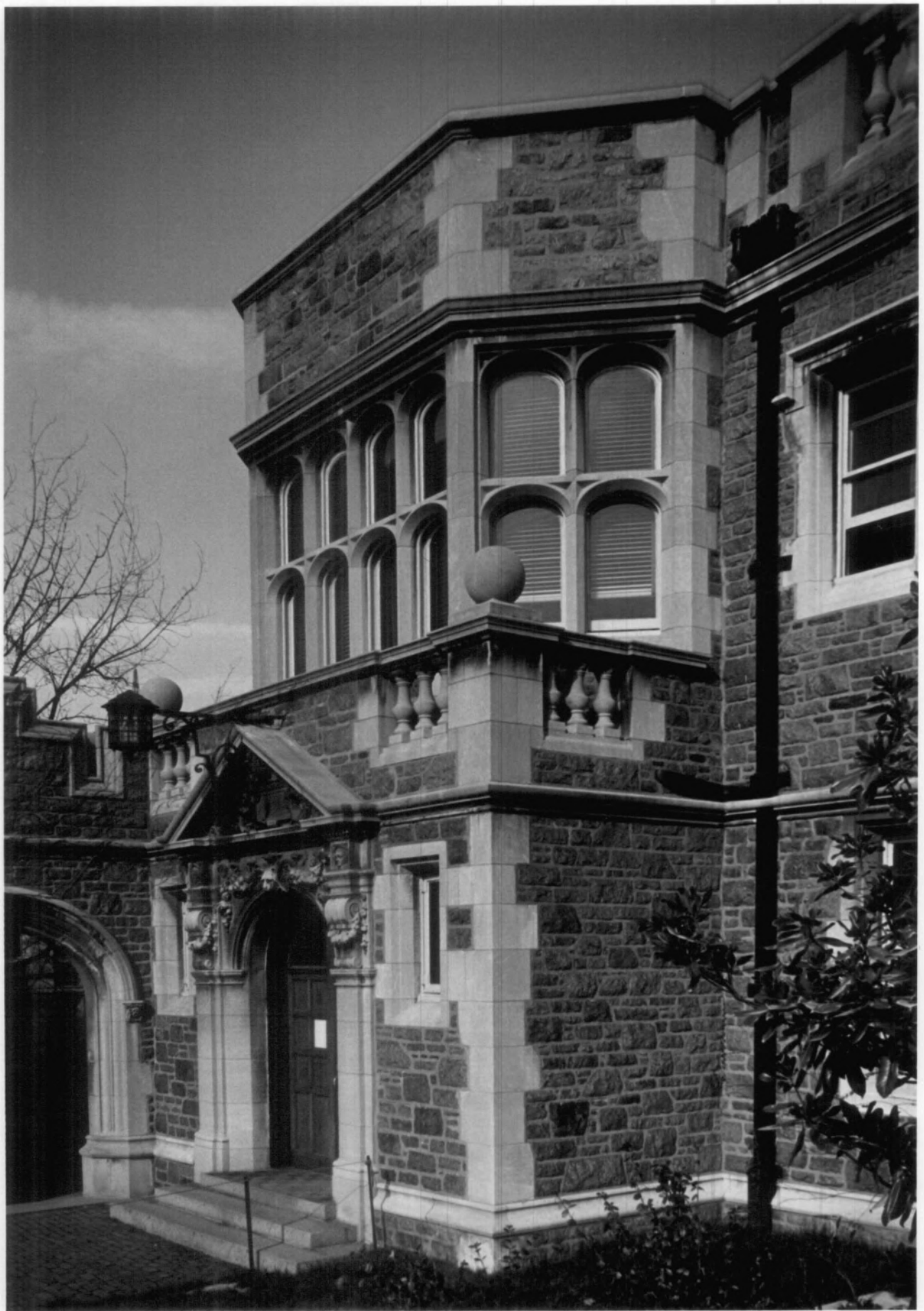


Washington University Hilltop Campus Historic
District, St. Louis County, Missouri

Photo Credited to Washington University, 1967
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graphic Service

View of Cupples Hall Number I, detail of South
west Corner

Photo Number Three



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, prior
to 1965

Negative Filed at Washington University Photo
graphic Service

View of Cupples Hall Number II from South-
west

Photo Number Four



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, prior
to 1965

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graphic Service
View of Eads Hall from Southwest
Photo Number Five



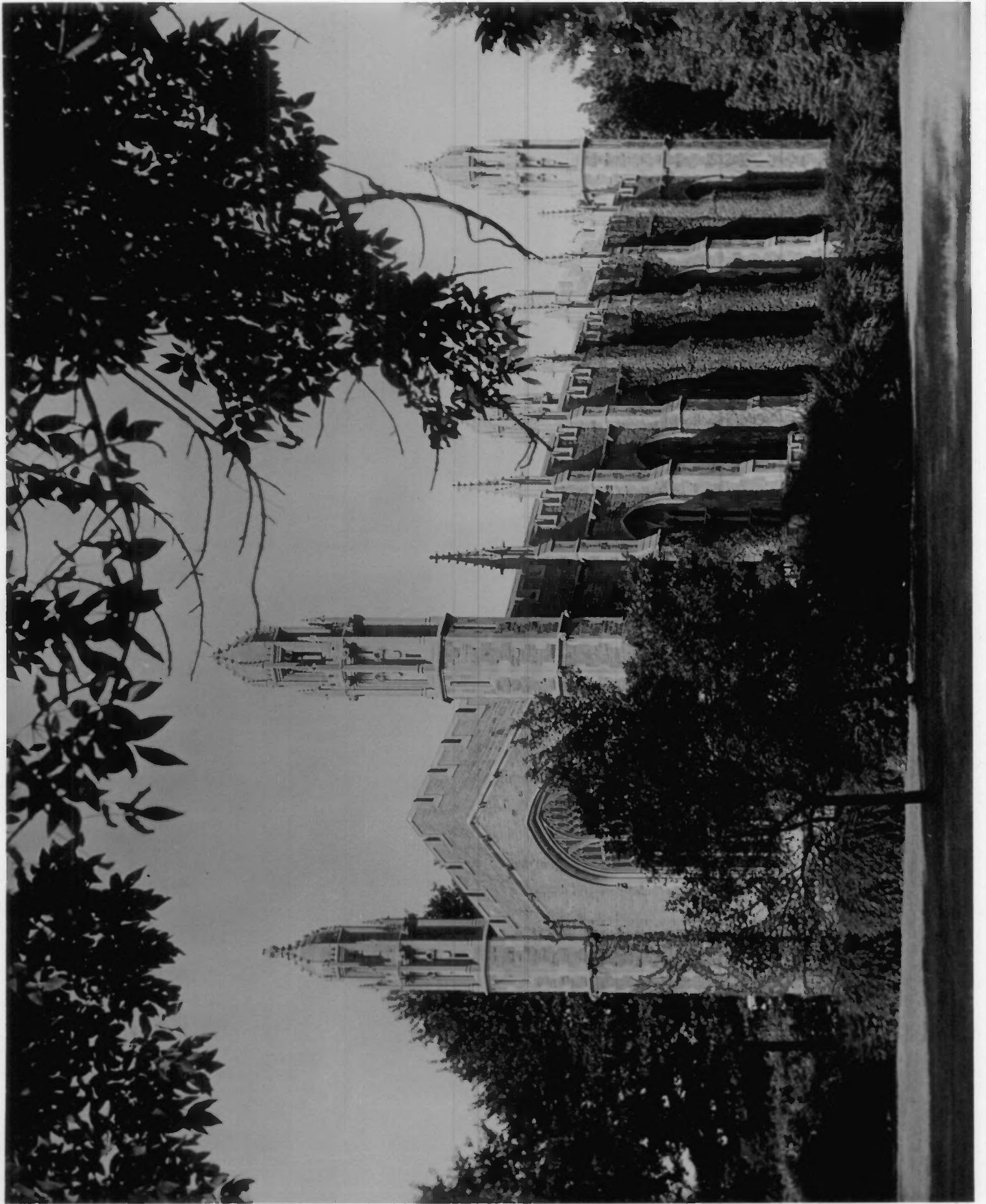
Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, prior
to 1970

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graphic Service

View of Prince Hall from Southeast
Photo Number Six

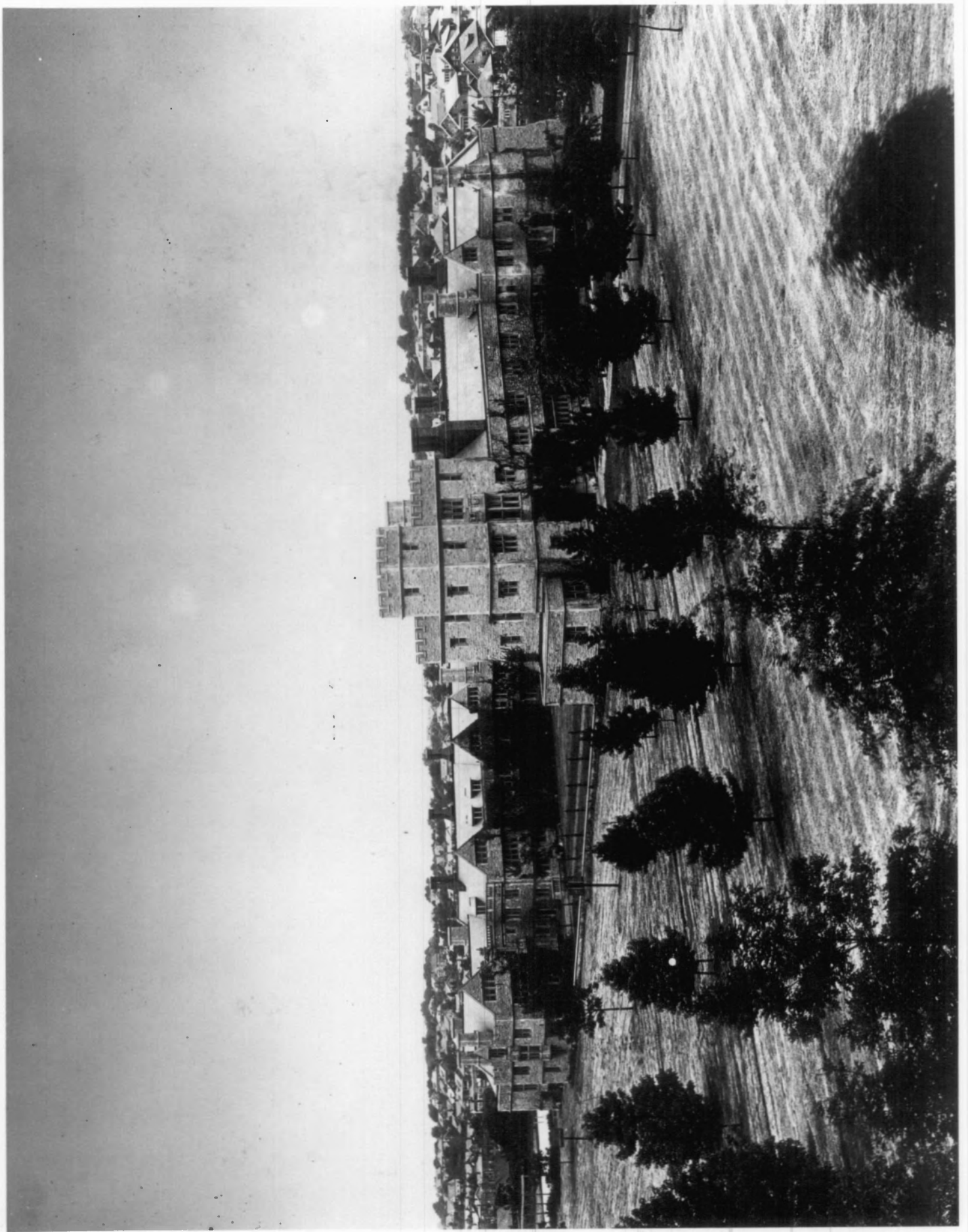


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District, St. Louis County, Missouri
Photo Credited to Washington University, prior
to 1965
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graphic Service
View of Graham Chapel from Northwest
Photo Number Seven



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, about
1920-1930

Negative Filed at Washington University Photo-
graphic Service
View of McMillan Hall from Southeast
Photo Number Eight

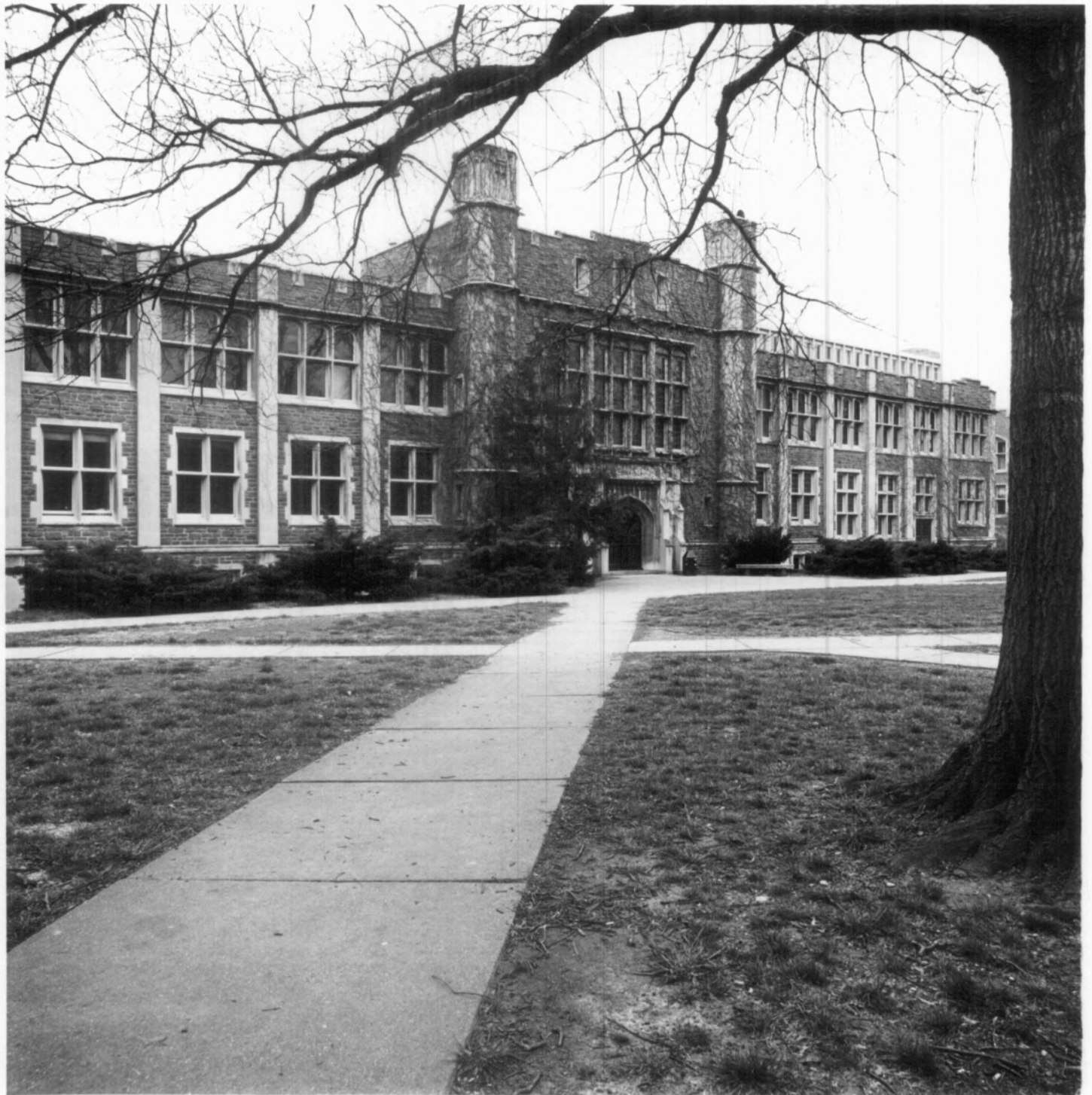


Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, about
1965

Negative Filed at Washington University Photo-
graphic Service
View of January Hall from Northwest and South-
west Corner of Ridgley Hall on left
Photo Number Nine



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, 1974
Negative Filed at Washington University Photo-
graphic Service
View of Wilson Hall from Northeast
Photo Number Ten



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, 1967
Negative Filed at Washington University Photo-
graphic Service
View of Rebstock Hall at Northeast Corner from
East, with East Wing of Umrath Hall in distance
Photo Number Eleven

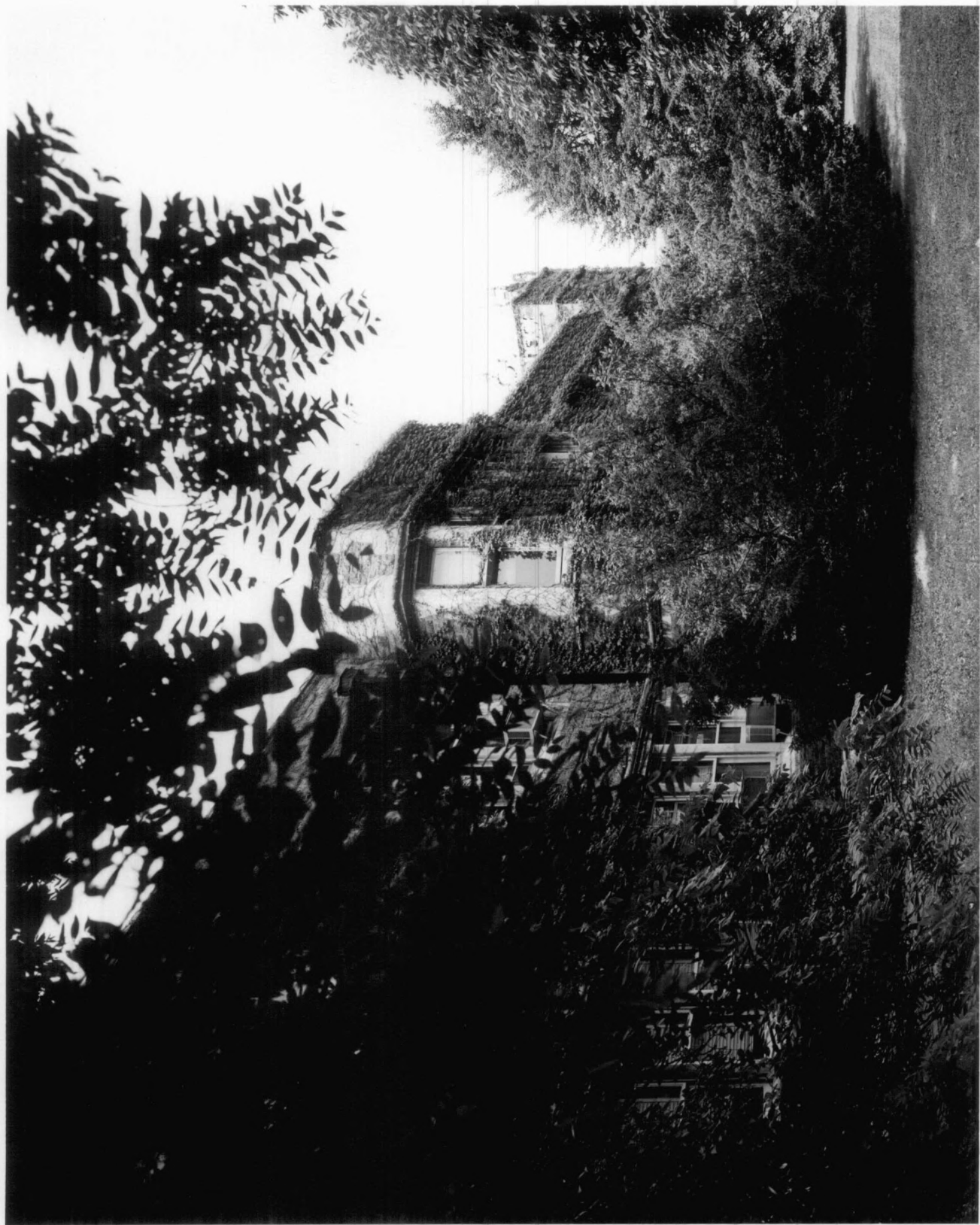


Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, about
1965

Negative Filed at Washington University Photo-
graphic Service
View of Sever Institute of Technology from
West
Photo Number **Twelve**



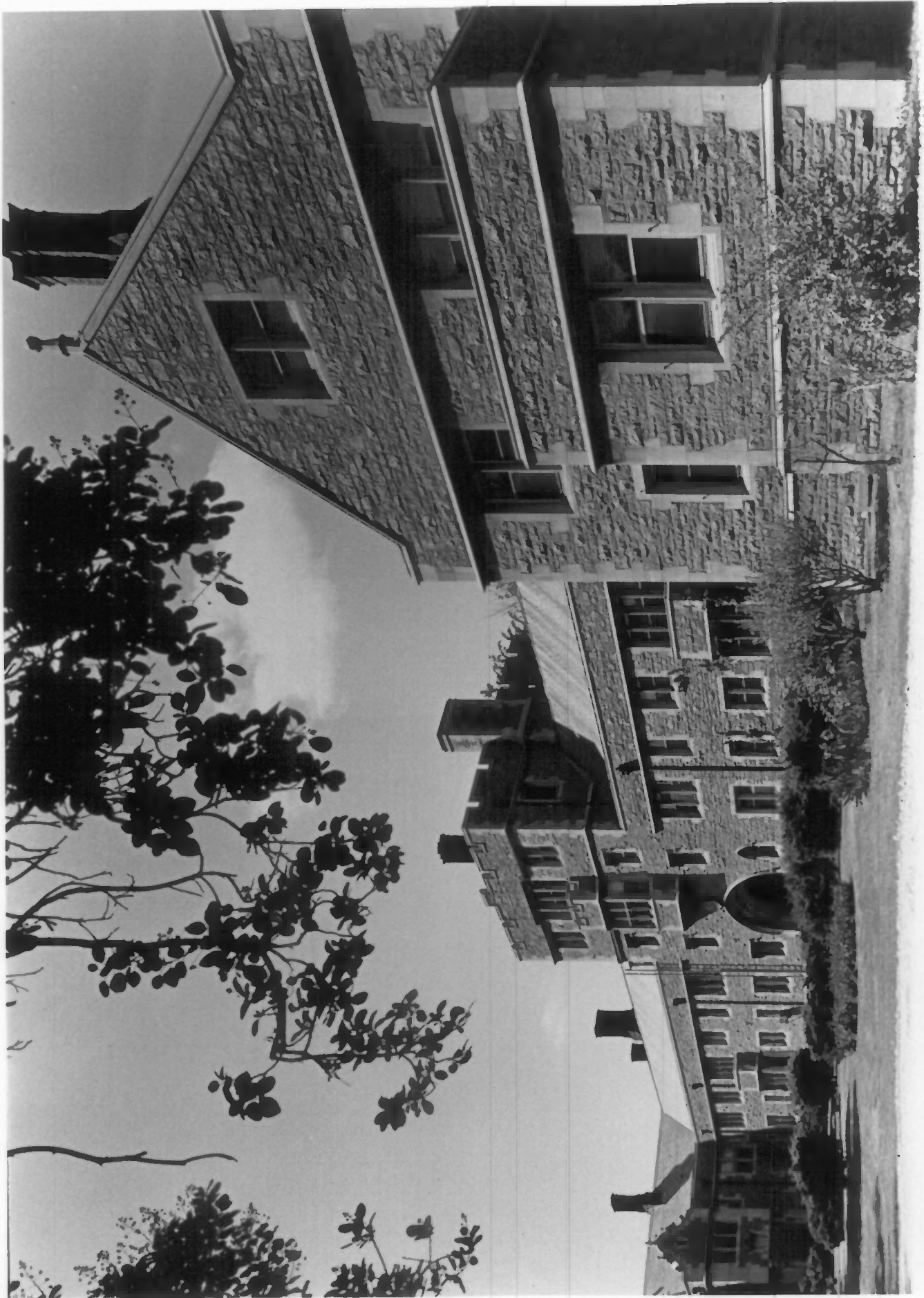
Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, 1975
Negative Filed at Washington University Photo-
graphic Service
View of Busch Hall from Northeast
Photo Number Thirteen



Washington University Hilltop Campus Historic
District, St. Louis County, Missouri
Photo Credited to Washington University, 1975
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graphic Service
View of Gate to Francis Field from Northeast
Photo Number Fourteen



NAME: Washington University Hilltop Campus
Historic District
LOCATION: St. Louis County, Missouri
PHOTO CREDIT: Washington University Photographic Service, 1960
PHOTO NEGATIVE FILED AT: St. Louis County
Department of Parks and Recreation
IDENTIFICATION: Karl D. Umrath Hall from South
west
PHOTO NUMBER: 15



NAME: Washington University Hilltop Campus
Historic District
LOCATION: St. Louis County, Missouri
PHOTO CREDIT: Washington University Photograph-
ic Service, about 1955-60
PHOTO NEGATIVE FILED AT: St. Louis County
Department of Parks and Recreation
IDENTIFICATION: The Women's Building from
Southeast
PHOTO NUMBER: 16



NAME: Washington University Hilltop Campus
Historic District
LOCATION: St. Louis County, Missouri
PHOTO CREDIT: Washington University Photograph-
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Department of Parks and Recreation
IDENTIFICATION: Ridgley Library from Northeast
PHOTO NUMBER: 17



EXTRA
PHOTOS

