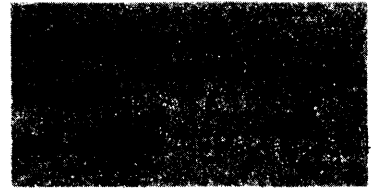


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*

Type all entries—complete applicable sections



1. Name

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historic Scripps College for Women

NOV 26 1980

and/or common Scripps College

OHP

2. Location

street & number Columbia and 10th Street

~~N/A~~ not for publication

city, town Claremont

~~N/A~~ vicinity of

congressional district 35

state California code 06

county Los Angeles

code 037

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Scripps College (held in trust under its Articles of Incorporation by

street & number the Scripps College Board of Trustees)

city, town Claremont

~~N/A~~ vicinity of

state California 91711

5. Location of Legal Description

courthouse, registry of deeds, etc. Los Angeles Hall of Records

street & number 227 North Broadway, Room 5

city, town Los Angeles

state California 90012

6. Representation in Existing Surveys

title Claremont Historical Inventory

has this property been determined eligible? yes no

date 4/79

federal state county local

depository for survey records Claremont Historical Resources Center

city, town Claremont, California

state California

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>N/A</u>

Describe the present and original (if known) physical appearance

The Scripps College Historic District is a planned grouping of 10 major academic and residential structures; eight of these buildings were designed by the same architect-- Gordon B. Kaufmann. Six of his buildings date between 1926 and 1931; two were completed in the later 1930's, following the campus plans laid out in 1926. All of the buildings except the President's House are Mediterranean in style; the older structures are more elaborate and have been called "Spanish Gothic," but all are basically Mediterranean and all are laid out among formal gardens, courtyards, and lawns designed by landscape architect Edward Huntsman-Trout. The original landscaping has largely been preserved, and three specific landscape features--gardens--are cited with the district.

The general plan of the campus was designed as a coherent whole, in advance of any actual construction, by Gordon B. Kaufmann and Edward Huntsman-Trout. Each building was purposefully aligned with all its neighbors, not only in style, but in physical placement on the campus. Colors throughout the Scripps campus are creamy white stucco, with pale emerald green wood trim and variegated red tile roofs; natural stone and carved concrete ornamentation, stained and leaded glass are found in many facades. The scale is residential; no building is massive--rather, the structures ramble at many varied heights, though none is more than three stories tall.

Over time there have been few major changes in the original landscaping and architectural style of the college. The historic integrity has been maintained when buildings were added at later periods. This is due to the fact that the original design for the campus was planned in toto--as a part of the educational philosophy of the college; thus a small scale has been purposefully maintained, and those buildings added to the college in the late 30's, for example, had been planned for in the original campus design. The structures added later were also kept within the architectural scale and Mediterranean style of the earlier buildings.

Each building continues to be used as originally intended and the general condition of each structure is good. Restoration of Balch Hall was conducted in 1979-1980. In 1980-1982 the four oldest residence halls will be restored; the tile roofs have already been repaired.

The Scripps College Campus is distinct from its surroundings by reason of its "cloistered" serenity and the architectural coherence of its buildings and landscaping. It is, perhaps symbolically, walled off from the surrounding area. The maintenance of its structures and gardens over time, plus the unusually careful planning which went into the original design of the campus and the outstanding architectural quality of each building make the Scripps College Historic District very different in atmosphere from any of the nearby Claremont Colleges or the adjacent community.

STRUCTURES CONTRIBUTING TO SCRIPPS HISTORIC DISTRICT:

1. Eleanor Joy Toll Hall:

Date: 1927

Architect: Gordon B. Kaufmann

This is a Mediterranean or Spanish Gothic style residential hall, with a height that varies from one to three stories. The floor plan is extremely irregular; 3 major wings with smaller connecting wings surround two large courtyards. The building is

8. Significance

Period	Areas of Significance—Check and justify below		
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government
		<input type="checkbox"/> invention	<input type="checkbox"/> religion
			<input type="checkbox"/> science
			<input type="checkbox"/> sculpture
			<input type="checkbox"/> social/
			<input type="checkbox"/> humanitarian
			<input type="checkbox"/> theater
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other (specify)

Specific dates 1927-1970 **Builder/Architect** Major Architect: Gordon B. Kaufmann
 Landscape Architect: Edward Huntsman-Trout

Statement of Significance (in one paragraph)

The Scripps College Campus was designed in 1926 under the direction of Gordon B. Kaufmann, a prominent architect of the 1920's and 1930's, with the collaboration of Edward Huntsman-Trout, a well-known landscape architect.¹ The campus is very likely the Claremont area's "most significant complex of buildings architecturally."² It is unified to an unusual degree, particularly for a college campus, due to the architectural and educational planning which was conducted by the founders of the college. Moreover, the Scripps campus has retained its integrity, not only as a complex, but in its individual structures, to a high degree since 1926. Finally, simply, it is one of the most beautiful campuses in the country, as a result of this original planning and the subsequent coherence to its original design. Dr. Robert Winter, author of Architecture in Los Angeles and Southern California has spoken of Scripps as "Very picturesque Spanish Colonial Revival. Scripps has to be one of the prettiest colleges in the country."

Thus there are three factors which over the past 54 years have combined to make the Scripps campus distinctive:

- 1) Scripps was planned in 1926 to provide a specific environment conducive to the study of the arts and humanities. The Mediterranean style was consciously selected after examination of many other colleges as a style "Devoid of any suggestion of the barracks, the monastery, or the monumental ediface--it affords a setting at once conducive to the life of the mind and suggestive of the beauty of the home."³ This type of architectural planning, with forethought for buildings in the future and their placement in the natural landscape, was not usual for colleges in the early 20th century. The first publication dealing with the systematic planning of a college, and the interrelation of educational philosophy with the physical form of a college and its terrain, was not published until 1929. College Architecture in America was the pioneering work in this field, closely followed by Architectural Planning of the American College in 1933. The second work cites the architecture of Scripps College, specifically discussing several buildings, and praising them highly.⁴
- 2) Scripps was designed at the height of the Mediterranean Period by one of the major proponents of the Mediterranean style. In the early 20th century, several architects--among them Irving Gill, George Washington Smith, and Gordon Kaufmann--were designing in the Mediterranean style in an effort to attain a style compatible with the climate and terrain of Southern California. Kaufmann's work at Scripps is the most extensive example of his work and was designed at the height of the Mediterranean Period. He himself considered Scripps his finest work.⁵ Several structures of this period for which Kaufmann was justly renowned have been destroyed. The Arrowhead Springs Hotel was built over by condominiums; St. Paul's Episcopal Cathedral in Los Angeles, built by his firm, was razed this spring.

9. Major Bibliographical References

Gross, Susan Jane. The Gardens of Edward Huntsman-Trout. M.A. Thesis, unpublished. Pomona, California: California Institute of Technology, 1976

"Historic Resources Inventory." State of California—The Resources Agency, Department of

10. Geographical Data

Acreeage of nominated property 17.5

Quadrangle name Ontario

Quadrangle scale 1:24,000

UMT References

A

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

B

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Zone			Easting					Northing						

C

1	1	4	3	4	8	8	0	3	7	7	3	5	4	0
Zone			Easting					Northing						

D

1	1	4	3	4	8	8	0	3	7	7	3	5	4	0
Zone			Easting					Northing						

E

Zone			Easting					Northing						

F

Zone			Easting					Northing						

G

Zone			Easting					Northing						

H

Zone			Easting					Northing						

Verbal boundary description and justification The Scripps College Historic District is shaped roughly like a capital letter "L." It is bounded on three sides by roadways; Columbia Avenue on the west, 12th Street on the north, and 9th Street on the south. The District

List all states and counties for properties overlapping state or county boundaries

state	<u>N/A</u>	code	county	<u>N/A</u>	code
-------	------------	------	--------	------------	------

state		code	county		code
-------	--	------	--------	--	------

11. Form Prepared By

name/title Susan L. Krinsky

organization Scripps College date November 5, 1980

street & number 10th and Columbia Streets telephone (714) 621-8015

city or town Claremont state California 91711

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national 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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature K. M. Ellan

title State Historic Preservation Officer date 10-13-82

For HCRS use only

I hereby certify that this property is included in the National Register

for Delores Byers
Keeper of the National Register

Entered in the
National Register

7-20-82

Attest:

Chief of Registration

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of poured concrete with intricate Gothic detailing; there are pointed arches and tracery over leaded glass windows which are supported by Ionic columns. The entry is half-domed and supported by engaged pilasters. The low hip roof is of red variegated tile.

Star Court: major interior courtyard of Toll Hall; center pool with intricately tiled blue/white design.

Palm Court: flag-stoned courtyard planted with large palm trees.

2. Grace Scripps Hall:

Date: 1928

Architect: Gordon B. Kaufmann

A Mediterranean/Spanish Gothic residence hall adjoining Toll Hall, with a structure of poured concrete. This building has three major courtyards, and occasional Gothic detailing. Long casement windows open onto small wrought-iron balconies; the silhouette is irregular and rambling, with a severely simple facade, and a low hip roof of red tile.

Olive Court: entire flooring of this courtyard is inlaid with colored mosaics in green/gold patterns. The college motto is inset in one corner; there is a central raised pool with a bronze fountain.

Persimmon Court: major northern courtyard of Grace Scripps Hall.

Cypress Court: secondary courtyard planted with cypress trees.

3. Ellen Browning Hall:

Date: 1929

Architect: Gordon B. Kaufmann

Browning is a Mediterranean/Spanish Gothic residence hall constructed of poured concrete which adjoins the Rose Garden and Susan Miller Dorsey Hall. Many eight-foot multi-paned windows and doors open onto courtyards or wrought-iron balconies. Pointed gothic multi-paned leaded glass windows are supported by engaged and free-standing Ionic columns. The upper floor has pilasters with Ionic Capital supporting low relief entablatures. Roofing is red tile in a complex gable with gable return.

Mañana Court: central courtyard for Browning; planted originally with plants entirely native to Mexico

Turtle Court: easterly courtyard of Browning with turtle fountain/pool sculpture.

4. Susan Miller Dorsey Hall:

Date: 1930

Architect: Gordon B. Kaufmann

Last of the four oldest Scripps residence halls, this structure was also built in the Mediterranean/Spanish Gothic style and has a large central courtyard. It is a two-story irregular structure of poured concrete and shares a formal raised garden entrance with Ellen Browning Hall. The Spanish Gothic detailing of this hall is elaborate, with pointed gothic multi-paned windows of leaded glass supported by engaged and free standing Ionic columns. The roof is a complex gable tile, with gable return.

Dorsey Court: central courtyard for Dorsey Hall.

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5. Denison Library:

Date: 1931

Architect: Gordon B. Kaufmann

The library is a cruciform shaped building with poured concrete structure and clay tile roof. The design is very similar to an actual Spanish Renaissance Cathedral. The entrance is flanked by Corinthian capitals with spiral effect columns. Pilaster strips support entablature with concrete rafters and eaves which have been heavily carved. Deeply carved panels make up a set of massive wooden entrance doors.

Tracery on the library is composite Italian Renaissance and Gothic. Windows are deeply recessed with engaged columns and arches; most windows are stained glass. A large stained glass window in the main reading room was designed and executed by Nicola D'Ascenzo. Twenty-one stained glass windows are on the balcony and lower floor of the north transept.

A wing was added to the Denison Library in 1966. Architect for the Drake Wing was Theodore Criley; the wing appears as a natural extension of the cruciform shape and was designed to cohere with the Spanish Gothic design of the main building.

6. Janet Jacks Balch Academic Hall:

Date: 1929

Architect: Summer Hunt (in collaboration with Gordon B. Kaufmann)

The structure is Mediterranean in style; it is of poured concrete construction, with a gabled tile roof. The exterior facades have engaged arches on engaged Ionic columns. The major entries have pseudo-rusticated arches with keystones centered above.

There are many light casement windows in Balch Hall and a large front bay window of heavy stained glass. The two major interior courtyards are surrounded by barrel vaulted colonnades with exposed rafters. The courtyards and walks are all lined with terrazzo. Balch varies in height from three stories in the wing which parallels Columbia Avenue to one story on the wing which parallels the center of the Scripps campus.

Sycamore Court: On the courtyard walls, sheltered by the Ionic colonnades, are eight original plaster casts of the sculptured marble panels in bas relief which were executed by John Gregory for the facade of the Folger Shakespeare Library in Washington, D. C. They depict, life-size, the major characters in eight of Shakespeare's plays.

Eucalyptus Court: blue tiled fountain with terra cotta sculpture.

7. Lang Art Building:

Date: 1935

Architect: Gordon B. Kaufmann

This is a low rambling Mediterranean style building of cream painted brick. It has a low flat tile roof with a single gable and gable return; there are low overhanging eaves. Exterior and interior courtyards have raftered colonnades. The windows under the colonnades are pivoted and multi-paned. On the western end of Lang is a Mayan/Oriental rail and window motif.

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Gallery space was added to the Lang Art Building in 1937 by Millard Sheets. Metal relief secondary doors in bronze were the work of Lawrence T. Stevens, and give access to the galleries. The galleries also open on a lower level to a sunken Oriental sculpture garden.

8. The President's House:

Date: 1939

Architect: Gordon B. Kaufmann

This is the only structure on the campus which is not Mediterranean in style; the President's House is a **Period Revival** building of formal appearance. The construction is of poured concrete, which has been painted cream. It is approached from the center of campus by a long double line of massive elm trees called the Elm Tree Lawn. The central structure is two stories, with a single story wing on either side; symmetrical multi-paned windows are centered in each wing.

A formal circular drive approaches the weak free standing entry; the entry has an arbored portico. There are three major chimneys which emphasize the symmetrical facade. The roof is a moderately high pitched hip roof of slate with a dormer.

Behind the President's House is an extensive formal garden and a large patio. The wrought iron gates to the garden were designed by Albert Stewart.

NEWER STRUCTURES NOT CONTRIBUTING TO HISTORIC DISTRICT:

A. The Lee Pattison Music Building:

Date: 1958

Architects: Smith and Williams

The Pattison Music Building is similar in style to the Lang Art Building, with which it connects through the Seal Courtyard. It is Mediterranean in style with a very long low silhouette; the exterior is cream painted brick. The most easterly wing is two stories in height; where Pattison adjoins Lang it is one story in height. The low red tile gabled roof is a single return gable; exposed wood raftered colonades line the tiled central and flanking courtyards.

Seal Courtyard: this courtyard lets off studio areas and classrooms; it contains a raised fountain and reflecting pool with ceramic sculptures of seals. The base of the fountain is inlaid with sea-life mosaic motifs reminiscent of those styles found at the Minoan palaces of Crete.

B. The Humanities Building:

Date: 1970

Architect: John Carl Warnecke

This is a modern Mediterranean style building of cream colored poured concrete.

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The structure has two major wings which are each two stories in height; these flank an open central courtyard with reflecting pools. Long open balconies run full length on the inner side of the upper story. The red variegated tile roofs on the north and south wings slant sharply; more gently pitched lower level roofs connect the north and south wings.

The building occupies the site of the former Scripps Olive Grove. This is the only major change in the campus since its original design was laid out. Fifty-seven mature olive trees were originally planted in the early 1930s; these were carefully removed and stored while the Humanities Building was being constructed. When the building was complete, the trees were replanted in the patios and areas adjacent to the Center. These special landscaping efforts to preserve the ambiance of the campus were recognized by the American Society of Nurserymen at ceremonies in the White House Rose Garden.

Mirrored in the front reflecting pool is a sculpture by Albert Stewart.

LANDSCAPING AND GARDENS CONTRIBUTING TO THE SCRIPPS COLLEGE HISTORIC DISTRICT:

The Landscaping and Gardens of the Scripps College Historic District are an integral part of the atmosphere of the campus. The landscape architect for the College was Edward Huntsman-Trout. His designs at Scripps were basically taken from the formal gardens of the Italian Renaissance; this style was chosen to blend with the Mediterranean style architecture of the campus buildings. Planning the landscaping at the same time as the architecture and placement of the campus buildings allowed the landscape architect to provide for artistic connections between buildings and the natural terrain. Thus the campus rises gradually from south to north through a series of walks, lawns, and stairs. The natural vista of the San Gabriel Mountains spreads behind the northern residence halls as a visitor walks up the north-south axis of the campus. Walks, lawns, pools, courtyards, and gardens link the buildings.

Apart from moving the Scripps Olive Grove, the original landscape design is still reasonably intact. Avenues of deciduous trees which include American Elms, Tulip Trees, and oaks still remain and mark out the axes of the campus. Many rare and exotic shrubs originally planted by Huntsman-Trout are still in existence also.

Three major gardens deserve special mention:

I. The Scripps Rose Garden:

Date: 1929

Landscape Architect: Edward Huntsman-Trout

The garden is enclosed on three sides by Mediterranean buildings. A main path

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through the garden passes through a wooden arbor covered by climbing roses. Auxiliary earth paths lined with bricks move in geometric patterns through specimen roses. Colorful seasonal flowers line the paths as well. The north wall of the Rose Garden is the northern extremity of the Scripps Campus; it is colonnaded with exposed wooden rafters under a red tile gabled roof. On the wall under the colonnade are "official" graffiti; each graduating class designs and paints a "signature" picture on this wall. The Rose Garden is substantially unchanged since 1929.

II. Margaret Fowler Memorial Garden:

Date: 1933

Artist: Alfredo Ramos Martinez

The garden is fieldstone walled; inside, the walls are colonnaded with engaged Corinthian columns on the north and arbors on the south. Two very different arcades and fountains create a focus and support an axis cutting through the center of the garden. An oratory with stained glass window is set in the north-eastern corner of the garden.

Frescoes on the southern wall of the garden are shielded by an arbored wisteria; these were painted in 1946 by Mexican artist Alfredo Ramos Martinez, and were his last work, as he died while completing them. Martinez fathered the great Mexican mural renaissance in the southwest and the "Aire Libre" Schools. His murals at Scripps extend over 100 feet and considered among his finest works.

III. The Oriental Garden:

Date: 1947

Artist: Millard Sheets

When the Lang Art Building was expanded to include gallery space, the plans included the concept of a sunken Oriental sculpture garden to the west of the building. It is reached by descending a winding flagstone stair, or from the interior of the galleries, and is enclosed by curved walls. Inside the garden are raised beds of azaleas, camellias and twisted cypresses. Oriental figures stand beside the flagstone stairs on the west side. Unusual cutout patterns in ceramics are set into the masonry walls and are repeated in shapes in the windows of the art building. Low hedges are set out in serpentine shapes; wisteria vines climb the walls of the Lang Art Building.

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3. Over the past 54 years the Scripps Campus has been preserved both in terms of its identity as an architectural unit, and in terms of its individual structures. Of the eight campus structures designed by Gordon B. Kaufmann, none has undergone major change. Indeed, several of the older residence halls are now in the process of being carefully restored. Moreover, preservation of the individual buildings, and the complex which they represent as a whole, has been accomplished within a community which has undergone rapid, radical change. This factor makes the College uniquely important to the surrounding community. When the College was constructed, it was part of a rural setting; since that time the Claremont area has been extensively developed with housing tracts. Thus stepping into the walled campus at Scripps, a visitor can view one of the few remaining areas with a complex of individually significant buildings in the Mediterranean style, each designed by a major architect; moreover the area is not visually interrupted by apartments, offices, or housing tracts. Although 4 buildings were added to the campus after Kaufmann's original 8, the original ambiance of the Mediterranean style and Italian Renaissance landscaping were largely preserved. The newer structures were designed in the existing style, and their scale, color, and proportions were carefully kept in conformation with the existent structures and placed in harmony with them.

¹Henry F. Withey, Biographical Dictionary of American Architects, 1956.

²"Historic Resources Inventory." State of California--The Resources Agency, Department of Parks and Recreation. Compiled by Judy Wright and Kathleen Steadman for the Claremont Historic Resources Center, Claremont, California, 1979.

³Jens Fredrick Larson and Archie MacInnes Palmer, Architectural Planning of the American College, 1929.

⁴Ibid.

⁵Dorothy Drake, Librarian Emeritas, Scripps College--from her reminiscences of Gordon B. Kaufmann.

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Parks and Recreation. Compiled by Judy Wright and Kathleen Steadman for the Claremont Historic Resources Center, Claremont, California, 1979

"Miss Ellen Scripps...another Oxford rises." Time Magazine, February 22, 1926

Scripps College, A Tour of the Campus: Including an account of Special Collections, certain Architectural Features, and other items. Claremont, California, 1960.
(Reprinted from the 1948 edition.)

Small, George Raphael. Ramos Martinez: His Life and Art. Westlake, California: F & J Publishing Corp., 1975.

Storch, Melinda Tracey. The Architectural Origins of Scripps College. Thesis Scripps College, Claremont, California, 1976.

Winter, Dr. Robert. Architecture in Los Angeles and Southern California, 1975.

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HERITAGE CONSERVATION AND RECREATION SERVICE

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INVENTORY -- NOMINATION FORM**

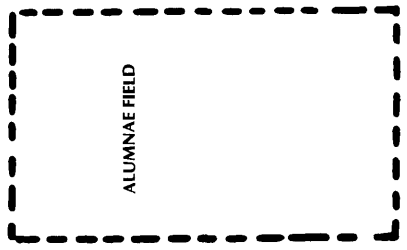
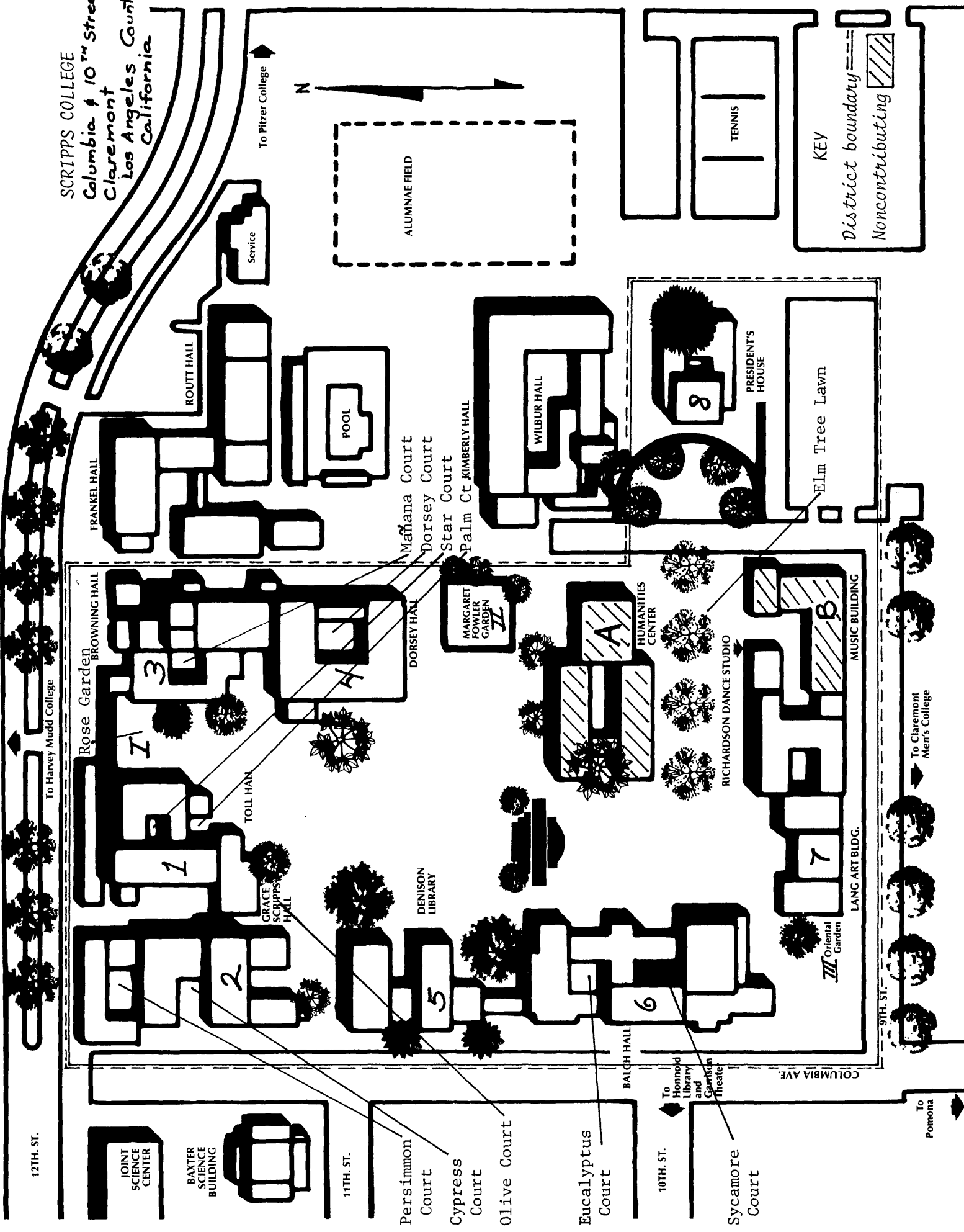
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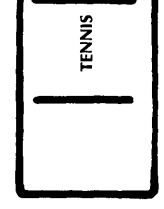
ITEM NUMBER 10 PAGE 2

"fronts" to the West on Columbia Avenue; this westernmost demarcation begins at the intersection of 9th and Columbia and travels due north to end at 12th Street, the northern border. At the intersection of Columbia and 12th, the district line turns 90° east, and travels parallel to 12th, to a point midway between Browning and Frankel/Routt Halls. At this point the district line turns 90° due south. It continues south past the east walls of Dorsey Hall and Margaret Fowler Garden and between the Humanities Center to the west and Kimberly/Wilbur Hall to the east. At the far southeast corner of the Humanities Center, the district line turns 90° and proceeds due east. The line then passes between the southern wall of Kimberly/Wilbur Hall and the northern wall of the President's House and gardens. At the rear of the enclosed gardens behind the President's House, the district line turns 90° due south, and continues until it meets 9th Street. From the point of meeting 9th Street, the district line then continues due west, paralleling 9th Street, along the walls behind the Lee Pattison Music Building and the Lang Art Building, until 9th Street intersects with Columbia, completing the outline of the district.

SCRIPPS COLLEGE
Columbia & 10th Streets
Claremont
Los Angeles County
California



ALUMNAE FIELD



TENNIS

KEY
District boundary
Noncontributing

12TH. ST.

JOINT SCIENCE CENTER

BAXTER SCIENCE BUILDING



11TH. ST.

Persimmon Court

Cypress Court

Olive Court

Eucalyptus Court

10TH. ST.

Sycamore Court

COLUMBIA AVE.

To Honnold Library and Garrison Theater

To Pomona

9TH. ST.

To Claremont Merri's College

Rose Garden

To Harvey Mudd College

FRANKEL HALL

ROUTT HALL

Service

3

1

2

GRACE SCRIPPS HALL

TOLL HAN

5

DENISON LIBRARY

MARIANA COURT

DORSEY COURT

STAR COURT

PALM CT. KIMBERLY HALL

MARGARET FOWLER GARDEN

II

A

WILBUR HALL

BALCH HALL

6

HUMANITIES CENTER

8

PRESIDENT'S HOUSE

ELM TREE LAWN

7

RICHARDSON DANCE STUDIO

MUSIC BUILDING

B

LANG ART BLDG.

ORIENTAL GARDEN

III