United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Name of Property
County and State
Name of multiple listing (if applicable)

Section number _____ Page 1

Supplementary Listing Record

NRIS Reference Number: SG100002471 Date Listed: 5/29/2018

Property Name: Trinity University Historic District

County: Bexar State: TX

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

Signature of the Keeper — Date of Action: 5/29/2018

==========

Amended Items in Nomination:

Location:
The *Not for Publication* box was inadvertently checked. There are no restrictions on the nomination.

The TEXAS SHPO was notified of this amendment.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

SG-2471

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Trinity University Historic District
Other name/site number: N/A
Name of related multiple property listing: NA

2. Location

Street & number: Roughly bounded by East Hildebrand Avenue, Stadium Drive, East Mulberry Avenue, King's Court, Ledge Lane, Shook Lane, Bushnell Avenue and Campus Lane.
City or town: San Antonio State: Texas County: Bexar
Not for publication: ☑ Vicinity: ☐

1. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☑ meets ☐ does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
☐ national ☑ statewide ☐ local

Applicable National Register Criteria: ☐ A ☐ B ☑ C ☐ D

Mark Wolfe State Historic Preservation Officer — 4/10/18
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

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

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper — 5/29/2018 **Date of Action**

5. Classification

Ownership of Property: Private

Category of Property: District

Number of Resources within Property

Contributing	Noncontributing	
26	4	buildings
0	0	sites
3	1	structures
0	0	objects
29	5	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: Education: college, library, research facility, education-related
Recreation and Culture: auditorium, sports facility, theater
Religion: religious facility
Other: campanile

Current Functions: Education: college, library, research facility, education-related
Recreation and Culture: auditorium, sports facility, theater
Religion: religious facility
Other: campanile

7. Description

Architectural Classification: Modern Movement

Principal Exterior Materials: Brick, Concrete, Metal, Glass

Narrative Description (see continuation sheets 8 through 36)

8. Statement of Significance

Applicable National Register Criteria: C

Criteria Considerations: A, G

Areas of Significance: Architecture

Period of Significance: 1952-1979

Significant Dates: 1952, 1954, 1966, 1969, 1971, 1979

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect: O'Neil Ford; Bartlett Cocke; Nic Salas; Scott Lyons; Horace G. Bernard Jr.; Howard Wong; Michael Lance; Arthur Rogers; Alex Cargonne; Alfred Carvajal; Bruce Sasse; Carolyn Peterson; Ford; Powell; and Carson; Harvey P. Smith; Michael R. Howard; William W. Wurster; William Tamminga; Allison Peery; Lee Hodgden; William Graves Perry; Thomas Mott Shaw; Andrew Hopewell Hepburn

Craftsmen: Lynn Ford, James Colley, Ruth Dunn, Orco Inc., Martha Mood, Beaumont Mood

Landscape Architect: Arthur Berger, Marie Berger

Narrative Statement of Significance (see continuation sheets 37 through 49)

9. Major Bibliographic References

Bibliography (see continuation sheets 50-53)

Previous documentation on file (NPS):
- _ preliminary determination of individual listing (36 CFR 67) has been requested.
- _ previously listed in the National Register
- _ previously determined eligible by the National Register
- _ designated a National Historic Landmark
- _ recorded by Historic American Buildings Survey #
- _ recorded by Historic American Engineering Record #

Primary location of additional data:
- **x** State historic preservation office (***Texas Historical Commission***, ***Austin***)
- _ Other state agency
- _ Federal agency
- _ Local government
- **x** University: ***Trinity University (Special Collections Department, Coates Library).***
  University of Texas at Austin (O'Neil Ford Collection, Alexander Architectural Archives)
- _ Other (Specify Repository)

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property: The Trinity University Historic District is approximately 43 acres.

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

Verbal Boundary Description: (see continuation sheet 54)

Boundary Justification: (see continuation sheet 54)

11. Form Prepared By

Name/title: Stanley Graves, Principal Architect; Izabella Z. Dennis, Architectural Conservator;
JuanRaymon Rubio, Architectural Intern
Organization: ARCHITEXAS
Street & number: 2900 South Congress Avenue, Suite 201
City or Town: Austin State: TX Zip Code: 78704
Email: sgraves@architexas.com
Telephone: 512-444-4220
Date: October 2017

Additional Documentation

Maps (see continuation sheets 55-58)

Additional items (see continuation sheets 57-74)

Photographs (see continuation sheets 5 through 7; 75-107)

Photograph Log

Trinity University Historic District
San Antonio, Bexar County, Texas
Photographer: ARCHITEXAS
Photographed December 2016

Photo 1
John W. Murchison Hall
Camera Facing Northeast (South Façade)

Photo 2
John W. Murchison Hall
Camera Facing Southeast (Northwest Corner)

Photo 3
John W. Murchison Hall
Camera Facing Northwest (South Façade)

Photo 4
Storch Memorial Center
Camera Facing West (East Façade)

Photo 5
Storch Memorial Center
Camera Facing West (South Façade)

Photo 6
Storch Memorial Center
Camera Facing Southwest (North Façade)

Photo 7
Storch Memorial Center
Camera Facing East (West Façade)

Photo 8
Coates University Center
Camera Facing South (North Façade)

Photo 9
Coates University Center
Camera Facing Northeast (South Façade)

Photo 10
Coates University Center
Camera Facing North (South Façade of Easternmost Section of West Building)

Photo 11
Coates University Center
Camera Facing Northwest (South Façade of Westernmost Section of West Building)

Photo 12
Coates University Center
Camera Facing Southeast (Northwest Corner of West Building)

Photo 13
Myrtle McFarlin Hall
Camera Facing West (Southeast Corner)

Photo 14
Myrtle McFarlin Hall
Camera Facing Southeast (Northwest Corner)

Photo 15
Susanna (McFarlin) Wesley Hall
Camera Facing Southeast (North Façade)

Photo 16
Susanna (McFarlin) Wesley Hall
Camera Facing Northwest (South Façade)

Photo 17
Heidi McFarlin Lounge
Camera Facing Northwest (South Façade)

Photo 18
Isabel McFarlin Hall
Camera Facing Northwest (East Façade)

Photo 19
Isabel McFarlin Hall
Camera Facing Southwest (North Façade)

Photo 20
Marrs McLean Hall
Camera Facing Northeast (South Façade)

Photo 21
Marrs McLean Hall
Camera Facing Southeast (North Façade)

Photo 22
James H. Calvert Hall
Camera Facing Northeast (South Façade)

Photo 23
C. W. Miller Hall
Camera Facing Southeast (Northwest Corner)

Photo 24
Ruth Taylor Recital Hall
Camera Facing North (South Façade)

Photo 25
North Hall
Camera Facing East (West Façade)

Photo 26
Corridor Between North and South Hall
Camera Facing West (East Façade)

Photo 27
South Hall
Camera Facing Southeast (Northwest Corner)

Photo 28
South Hall
Camera Facing Northeast (South Façade)

Photo 29
Swimming Pool
Camera Facing Southeast (Northwest Corner)

Photo 30
Hill Tennis Stadium
Camera Facing Northeast (Southwest Corner)

Photo 31
Witt Hall
Camera Facing Southwest (Northeast Corner)

Photo 32
Winn Hall
Camera Facing North (East Façade)

Photo 33
T. Frank Murchison Tower
Camera Facing West (East Side)

Photo 34
T. Frank Murchison Tower
Camera Facing West (East Side with Parker Chapel)

Photo 35
T. Frank Murchison Tower
Camera Facing South (North Side)

Photo 36
Beze Hall
Camera Facing North (South Façade)

Photo 37
Herndon Hall
Camera Facing North (South Façade)

Photo 38
Herndon Hall
Camera Facing Southeast (North Façade)

Photo 39
Margarite B. Parker Chapel
Camera Facing West (East Façade)

Photo 40
Margarite B. Parker Chapel
Camera Facing Southwest (Northeast Corner)

Photo 41
Margarite B. Parker Chapel
Camera Facing South (North Façade)

Photo 42
Mabee Hall
Camera Facing East (West Façade)

Photo 43
Mabee Dining Hall
Camera Facing North East (Southwest Corner)

Photo 44
Lightner Hall
Camera Facing North (South Façade)

Photo 45
Thomas Hall
Camera Facing South (North Corner)

Photo 46
Chapman Graduate Center
Camera Facing East (West Façade)

Photo 47
Chapman Graduate Center
Camera Facing Southeast (North Façade)

Photo 48
Chapman Graduate Center (Interior)
Camera Facing North (West Side of Interior Courtyard)

Photo 49
Chapman Graduate Center
Camera Facing West (East Façade)

Photo 50
Ruth Taylor Theater
Camera Facing West (East Façade)

Photo 51
Ruth Taylor Theater
Camera Facing North (South Façade)

Photo 52
Halsell Center
Camera Facing South (East Façade)

Photo 53
Witt Reception Center
Camera Facing East (Southwest Corner)

Photo 54
Witt Reception Center
Camera Facing Southwest (Northeast Corner)

Photo 55
Laurie Auditorium
Camera Facing South (North Façade)

Photo 56
Laurie Auditorium
Camera Facing Northeast (West Façade)

Photo 57
Laurie Auditorium
Camera Facing East (South Façade)

Photo 58
Coates Library
Camera Facing North (South Façade)

Photo 59
Coates Library
Camera Facing East (West Façade)

Photo 60
Coates Library
Camera Facing North (Southeast Corner)

Photo 61
Miller Fountain
Camera Facing East (West Façade)

Photo 62
Northrup Hall
Camera Facing West (East Façade)

Photo 63
Smith Music Building and Dicke Art Building
Camera Facing North (South Façade)

Photo 64
The Center for the Sciences and Innovation
Camera Facing West (East Façade)

Description

Trinity University is set on rocky terrain north of downtown San Antonio, Texas, and contains the world's largest concentration of buildings designed by Texas architect O'Neil Ford and his associated architects. The site is Trinity's fourth campus location, and the university hired Ford and Bartlett Cocke in 1948 to design the entirety of the university infrastructure. The Trinity University Historic District boundaries are defined by buildings completed by Ford during the period of significance, 1952 through 1979. The district is approximately 43 acres and is roughly bordered by West Campus Lane and Shook Avenue to the west, North Campus Drive to the north and Stadium Drive to the east. The south and southwest borders of the historic district cut through the campus, encompassing the sites of the Ford-designed buildings and structures. Buildings from 1962-1979 are defined by their attention to materials, craftsmanship, and a sophisticated engagement with historical architectural forms. Early projects include multiple dormitory halls, classrooms, library, and Student Union Building. The second phase of building includes a chapel, a freestanding bell tower, theater, auditorium, library, student center, classrooms, offices, and dormitories.

The historic district contains 26 contributing buildings, 3 contributing structures, 4 noncontributing buildings and 1 noncontributing structure. Ford's final realized design, Coates Library (constructed from 1977 to 1979), is the only contributing building less than fifty years old. It is an exceptionally significant addition to the district because it helps to illustrate the development of Ford's distinctive modernist style over the course of his multi-decade work at Trinity. The inclusion of Coates Library also makes it possible to have all of Ford's buildings within the district boundaries. The district retains a high degree of integrity and the historic resources have continuously remained in active use. The buildings were intended to accommodate future needs and all of the interiors have been renovated; however, for the most part the exteriors have retained their original design. Five Ford buildings have been demolished in the district and in some cases the replacements have been constructed on the original foundation sites. The district is an important record of the work of O'Neil Ford and the development of postwar modern architecture in Texas.[1]

Site Overview

Trinity University is approximately 2 miles north of downtown San Antonio, Texas, and is an active university with 42 buildings and 5 structures spread over an original 107-acre site. Built on an abandoned 19th century rock quarry, the property is bisected by a dramatic 20 feet drop at a bluff that separates the campus into two distinct sections: the 45-acre Upper Campus and the 62-acre Lower Campus, later additions have added an additional 18 acres to the campus.

In the mid 1980's, Trinity sought to increase its recreational facilities by expanding southward and purchased a 6-acre tract bounded by Kings Court and Mulberry Avenue. The tract is now used for an intramural field, softball field, pavilion, and soccer field. In 2017, Trinity acquired an apartment complex north of East Hildebrand, bounded by East Hildebrand, Devine Road, and Old Hildebrand. The project added 3.2 acres of land, 141 apartment units, and 235 parking spaces and is known as *City Vista*. Also in 2017, Trinity acquired the *Oblate property*, 9.2 acres near the southwest corner of campus, at the intersection of Shook Avenue and Kings Highway. The site includes a building with approximately 12,000 Sq. ft. constructed in the early 1950's with an addition in the 1980's. Trinity's intended use of this property is currently undetermined.

The irregular site of Trinity University campus terminates at East Hildebrand Avenue to the north and East Mulberry Avenue to the south. To the east, the campus follows the meandering Stadium Drive. Alamo Stadium, a 1940 WPA project that is currently owned by the San Antonio Independent School District, is located across from campus at the

[1] Ford's interest in modernist tectonics is evident in his first phase of buildings that show modern structures within regional context. After 1962, Ford continued his interest in modern structure with an additional emphasis to incorporate the work of master craftsman and material details in Trinity's buildings.

north end of Stadium Drive.[2] The stadium property is bordered by Highway 281 on its east side. Brackenridge Park, a 385-acre green space that has been in use since the 18th century and was formally founded in 1899, is directly across the highway to the east of the stadium. The southwest corner of campus is bordered by Kings Court, running north/south, and eastbound Ledge Lane. Turning north from Ledge Lane, the west side of Lower Campus is bordered by Shook Avenue. The northwest corner of the campus is bordered by the east/west running Bushnell Avenue and the northbound Campus Lane. The Monte Vista Historical District, a residential neighborhood consisting of 100 blocks developed between 1890 and 1930, is directly west of the campus. Trinity owns several houses northwest of campus that are located within the Monte Vista Historical District and are used for administrative purposes.

The most notable physical characteristic of the campus is the large cliff face that runs roughly east-west through the site. Ford and his colleagues used this element to divide the campus programmatically. Academic buildings stood on "Upper Campus" - above the rock - while the residential and athletic facilities were placed on "Lower Campus." The elevation of Trinity on Upper Campus is approximately 80 feet higher than downtown San Antonio and gives this part of campus unobstructed views of the skyline. The topography of the site, especially Upper Campus, is uneven (see Figure 4). The original landscape was designed by Arthur and Marie Berger[3], frequent collaborators of Ford. With a limited budget, the pair created a diverse landscape that included low-water use plants, including cacti, grassy lawns and live oak trees (see Figure 16). Concrete staircases designed by Ford connected Upper and Lower Campus and bridged ravines, appearing to float over the terrain (see Figure 9). Narrow, brick-lined paths of aggregate concrete meandered through campus and low brick walls were used to define exterior spaces. Today, Trinity is landscaped with meandering brick and stone paths, live oak trees, grassy lawns, and both formal and informal gardens. There are two small creeks on the site, one at the east side of the bluff and the second at the northeast end of campus. Development of the site initially centered around the bluff and slowly expanded to the north and south. The only undeveloped area on the property is 17 acres at the north end of Upper Campus. It was intended for future graduate housing or buildings and currently consists of walking paths (see Figure 5). Although understated, the main vehicular entrance to the University is across from the Alamo Stadium to the east. Additional parking to the north and south of campus allows for perimeter access, but limits pedestrians and cars from interacting.

Physical Development of the Historic District

In 1946, following the advice of Bartlett Cocke and Harvey Smith, Trinity purchased its current site, which included 80 acres of undeveloped City-owned land (the abandoned quarry) and 27 acres from two neighboring estates. The acreage had only a few existing residential buildings and largely consisted of debris, cacti, and a craggy, rough terrain. When Trinity University acquired the property, the initial proposal was for a new campus in a vaguely neo-Georgian architectural style (see Figure 6) on a leveled site with buildings organized on a hierarchical axial plan. The early plans included a classroom-administration building, science building, library, student union, chapel, dormitories, field house with pool and president's house. The Trinity Trustees determined that there were insufficient funds to finance this type of construction and, following a consultation with William Wurster, Dean of Architecture at MIT, the university hired O'Neil Ford (see Figure 7) and Bartlett Cocke to design a campus that harmonized with the typography and used a much less expensive construction technique. University Trustee Tom B. Slick, a rancher and businessman, proposed using a brand new, innovative and economical lift-slab method of concrete construction to build functional and modern campus buildings whilst stretching the limited funds as much as possible (see Figure 13). Ford and Cocke formed a

[2] The Trinity University site was originally called "the Stadium Site" in the 1940s when initial site plans were being discussed.

[3] Arthur and Marie Berger are recognized as early adopters of a modernist approach to landscape architecture. Arthur attended the University of Kansas and Harvard Graduate School, and Marie earned a landscape architecture degree from the University of Oregon. After their marriage in 1946, they began working with O'Neil Ford in Texas on the Murchison House and formed a substantial partnership with the architect for nearly a decade. They were noted for their use of light and shade, and completed 186 landscape designs for residences, college campuses, commercial and corporate entities, and resorts in the Southwest and beyond.

partnership, Trinity Architects, and spearheaded the design of every campus building from 1951 through 1979. Ford assumed responsibility for design and site-planning while Cocke principally worked on construction drawings, construction administration and any necessary logistics. Wurster served as a consultant for many years and visited Trinity on a regular basis. Ford embraced the lift-slab technology and harnessed the inherent qualities of the materials, succeeding "in marrying … two seemingly incompatible conditions – the inexpensive buildings and the rough land." [4]

Contributing buildings in the historic district can be grouped into two categories: those built in the 1950s using the lift-slab construction system, which were two-story rationalist structures with no ornament, and those built beginning in the mid-1960s, more historically evocative and often included important works of craft such as the Murchison Tower cast bells, Parker Chapel oak pews, hammered lead doors and chip carved screen. Shallower floorplates and deeper overhangs were used in lift-slab buildings as sun control. The rise of air conditioning in the 1960s allowed Ford to include elements such as thin tall windows and larger floorplans into his later buildings since cross-ventilation concerns lessened. Throughout Ford's tenure as campus architect, he paid close attention to the buildings' relationships to the site, to the maintenance of human scale and to the preservation of sight lines to downtown. The humble design of Trinity's architecture utilizes three main materials: concrete, Bridgeport "pink" bricks, and glass windows in steel frames. When the classroom-administration building rose amidst a landscape of cactus, "it was surely the cheapest building ever built as well as the most expensive [Trinity] could afford." [5]

Initially, the campus focused around a close-knit core composed of George Storch Memorial Library (later named Storch Memorial Building), the classroom-administration building (later named Northrup Hall), a dormitory (later named Murchison), and the Student Union Building (later named Coates University Center). The dorm was located just below the bluff. Ford wrote in a January 1949 report: "our opinion [is] that all design and all planning must be done in harmony with the site, preserving its beauty, utilizing its unique topography, not altering it except where absolutely necessary." [6] The topography of the site dictated the plan that Ford devised for the campus (see Figure 8). The irregular Upper Campus has academic and administrative buildings and Lower Campus, which is more level because it had been the quarry's operating basin, has residential buildings and recreational facilities.

To the west of campus is the residential Monte Vista Historic District, which is organized on a regular grid. The continuation of Bushnell Avenue would have run along the edge of the escarpment, but Ford closed it to free the heart of Upper Campus from vehicular traffic. While Upper Campus retains its pedestrian-friendly character, Lower Campus is, in some respects, the formal inversion of Upper Campus. At its core, parking lots are surrounded by buildings. After each building was finished, the architects paused to see how students naturally moved from one building to the next before designing and constructing hardscaped paths, yielding the natural informal circulation for which the campus is known.

The parts of the campus included in the district were built in three main phases, dictated by fundraising campaigns. In 1949, $1 million had been pledged to the university and the first five buildings were begun. Between 1954 and 1962, University President James W. Laurie led a $10 million development campaign with half of the funds designated for buildings and half for the endowment. In 1962, Laurie announced a $50 million Centennial Program that was intended to be completed by the university's centennial in 1969, but was ultimately finished in 1971 with Laurie Auditorium. Also in 1962, Ford presented a new master plan to the campus. It was made possible by considerably more money

[4] "Another Look at Trinity, the Lift-Slab University," *Architectural Forum*, March 1955, p. 131, The O'Neil Ford Drawings, Papers, and Photographic Material, 1864-1983. Alexander Architectural Archives, the University of Texas at Austin.
[5] The Classroom-Administration building was constructed for $7 per square feet (O'Neil Ford, "A Trilogy 1967," Commencement Speech. Transcript found in Ford Commencement Address 1967. O'Neil Ford Collection, Box 45. Folder 3, The Alexander Architectural Archives, University of Texas Libraries. University of Texas at Austin.)
[6] Donald E. Everett, *Trinity University* (San Antonio: Trinity University Press, 1968), 175.

available than there had been in the early 1950s. Given the rise of air conditioning and understanding of the limitations and growing disfavor of the lift-slab system, the buildings of the 1960s were materially richer, larger and more finely detailed works than their predecessors. In 2001, Trinity began to make changes to the campus to modernize buildings and include ADA accessibility. Northrup Hall, most of the Art and Music building, and the Moody engineering building have been replaced with new, larger buildings. Despite these changes, the district retains a high degree of integrity. There are 26 contributing buildings, 3 contributing structures, 4 noncontributing buildings and 1 noncontributing structure in the Trinity University Historic District.

Survey of Contributing and Noncontributing Resources within the Trinity University Historic District Boundaries

Building	Year Built	C/NC	Classification	Architects
John W. Murchison Hall	1951-1952	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
George M. Storch Memorial Building	1951-1952	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Coates University Center	1951-1952	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Myrtle McFarlin Hall	1952-1954	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Susanna (McFarlin) Wesley Hall	1952-1954	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Heidi McFarlin Lounge	1952-1954	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Isabel McFarlin Hall	1952-1954	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
Marrs McLean Hall	1952-1959	C	Building	O'Neil Ford, Bartlett Cocke and Harvey Smith
James H. Calvert Hall	1953-1954	C	Building	O'Neil Ford and Bartlett Cocke
Miller Hall	1953-1954	C	Building	O'Neil Ford and Bartlett Cocke
Ruth Taylor Recital Hall	1955-1957	C	Building	O'Neil Ford and Bartlett Cocke
Swimming Pool	1958-1959	C	Structure	O'Neil Ford and Bartlett Cocke
North Hall	1958-1961	C	Building	O'Neil Ford and Bartlett Cocke
South Hall	1958-1961	C	Building	O'Neil Ford and Bartlett Cocke
Hill Tennis Stadium	1959	C	Structure	O'Neil Ford and Bartlett Cocke
Witt-Winn Hall	1961	C	Building	O'Neil Ford and Bartlett Cocke
Chapman Graduate Center	1962-1966	C	Building	O'Neil Ford, Bartlett Cocke and Horace G. Bernard, Jr.
Murchison Tower	1963-1964	C	Structure	O'Neil Ford and Bartlett Cocke
Beze Hall	1964	C	Building	O'Neil Ford and Bartlett Cocke
Herndon Hall	1964	C	Building	O'Neil Ford and Bartlett Cocke
Mabee Hall	1964-1965	C	Building	O'Neil Ford and Bartlett Cocke
Lightner Hall	1964-1965	C	Building	O'Neil Ford and Bartlett Cocke
Thomas Hall	1964-1965	C	Building	O'Neil Ford and Bartlett Cocke
Margarite Parker Chapel	1964-1966	C	Building	O'Neil Ford and Bartlett Cocke
Ruth Taylor Theater	1965-1966	C	Building	O'Neil Ford and Bartlett Cocke
Miller Fountain	1966; Moved in 2002-2004	NC	Structure	O'Neil Ford
Ewing Halsell Center	1966-1968	C	Building	O'Neil Ford and Bartlett Cocke
Witt Reception Center	1967-1968	C	Building	O'Neil Ford and Bartlett Cocke
Laurie Auditorium	1969-1971	C	Building	O'Neil Ford and Bartlett Cocke

Building	Year Built	C/NC	Classification	Architects
Coates Library	1977-1979	C	Building	Ford Powell Carson and Bartlett Cocke
Northrup Hall	2001-2004	NC	Building	R.M. Stern
Smith Music Building	2004-2006	NC	Building	Kell Muñoz
Dicke Art Building	2004-2006	NC	Building	Kell Muñoz
The Center for the Sciences and Innovation	2010-2014	NC	Building	Einhorn Yaffee Prescott Architecture and Engineering, RVK Architects

Contributing Buildings and Structures

John W. Murchison Hall
Date of Construction: 1951 to 1952
Date of Alterations: 1966
Original Use: Dormitory for men
Existing Use: Dormitory
Architect: O'Neil Ford, Bartlett Cocke and Harvey Smith
Photos 1-3

John W. Murchison Hall was the second building to be finished on the Trinity campus. It was completed soon after the original Classroom-Administration Building, later known as Northrup Hall (now demolished and replaced). Dedicated in June 1952, just in time for occupancy during the summer session, the dormitory was a gift to the university by Trinity trustee Frank T. Murchison in honor of his father, John W. Murchison. The first dormitory on campus, it was designed to house men, but first housed women until Susanna (McFarlin) Wesley Hall and Myrtle McFarlin Hall were completed in 1953.

Just south of the Coates University Center at the east side of campus, Murchison is built along the south edge of the bluff which bisects Upper and Lower Campus. The modernist building was the second lift-slab structure on campus and has brick walls with a flat roof and exposed concrete slabs.[7] True to its style, the building is devoid of ornamentation or historical reference and the design relies on the quality of materials and exposure of construction. The two-story dormitory is composed of two separate east-west oriented rectangular sections connected by a one-story, glass-enclosed square lounge, measuring 38 feet at each side. The two identical sections measure 131 feet wide by 35 feet deep and are offset to follow the topography of the site. The west section is sited south of the east section and creates an enclosed natural courtyard for its north dormitory windows to face. At each section, there is an exterior covered corridor on the south elevation to shield residents from the sun and windows on the north elevation to take advantage of the natural breeze. All three of the 9-inch thick, horizontal concrete slabs used to construct the building are exposed. They extend out 8 ½ feet on the south side for the ground floor, second floor balcony/corridor and roof, and 3 feet at the north side of the building. A bridge-like concrete staircase constructed over the hard landscape connects Murchison Hall to the Coates University Center just to the north (see Figure 9).

Murchison Hall first began to define Ford's campus plan with residential/recreational functions to the south and academic/administrative functions to the north, naturally split by the bluff. It also began to articulate Ford's design philosophy at Trinity of careful integration into the landscape, unobstructed views, exposed materiality and

[7] The first lift-slab building completed, the Classroom-Administration Building (later named Northrup Hall) was demolished in 2001 for the newly constructed Northrup Hall.

construction, and exterior circulation corridors. The dormitory was decorated by Florence Knoll of Knoll, Associates, who declared: "I've never seen a handsomer dormitory anywhere in the world." [8]

In 1966, the dormitories were upgraded with air conditioning, central heat and new lighting. Furr-downs were added to the ceilings of the exterior corridors to hide MEP equipment and a small brick structure was added to the west side of the building to conceal HVAC systems. The building originally had exterior louvers at the edge of the south corridors to direct the sun; these have been removed (see Figure 10). The original doors, which had large glass panels, have been replaced with solid metal doors. Housing thirty-two students in single occupancy rooms, the building has exterior blue-painted steel staircases on the east and west elevations and each room still has an unobstructed view of the San Antonio skyline.

George M. Storch Library (now George Storch Memorial Building)
Date of Construction: 1951 to 1952
Original Use: Library and classrooms
Existing Use: Classrooms and offices
Architect: O'Neil Ford, Bartlett Cocke and Harvey Smith
Photos 4-7

The George M. Storch Library was the third building completed on the Trinity campus. It was designed in 1950 by O'Neil Ford of Trinity Architects and funded by a $200,000 gift from Mr. and Mrs. Lips in memory of Louisa Lips' grandfather, George Storch, who died in 1908. The building was dedicated and opened for use in June 1952.

Storch Library is located at the far west side of Upper Campus, directly north of the bluff. Bushnell Avenue terminates at the building site. Upon its completion in 1952, the nucleus of the campus-the Classroom-Administration Building (later named Northrup Hall), Murchison Hall and Storch Library-was opened for the summer session. In the 1950s, a campus library was considered an essential part of an established institution and the active growth of the collection was a priority. Ford designed interior partition walls that were movable depending on the needs of the space and expansion of the collection.

The 25,000-square feet modernist building is composed of three masses arranged in a modified L-plan and expertly planned to follow the topography of the site. It was constructed using the lift-slab method and has a mix of solid brick walls and expansive steel-framed, window curtain walls. The central, glass-enclosed entrance is approximately 40 feet square and opens east directly onto the Coates Esplanade through glass doors. The two-story central section has a basement level which opens onto a sunken garden at the southeast corner of the building, intended to be an outdoor reading room. Flanking this central section is a two-story rectangular section to the north (approximately 90 feet wide by 62 feet deep) and a two-story rectangular section to the south (approximately 100 feet wide by 50 feet deep). These two masses have solid brick walls at the east and west elevations and glass curtain walls to the north and south. The central section connects to the top floor of the south section and the ground floor of the north section, allowing for open views from every part of the library. The east façade of the south section is flush with the east façade of the central entrance and the west façade of the north section is flush with the west façade of the central section, created an "S"-shaped configuration. At the south elevation of the building, a large, open room, which originally housed the library stacks, overlooks the campus and the City of San Antonio through a two-story high wall of windows. This elevation has three levels of horizontal metal sun shades held in place by metal cables. Early photographs indicate that some version of this was part of the original design. Although the north and south sections have different overall

[8] "Trinity University [San Antonio, Texas]: starts off a whole series of buildings erected by the 'Youtz-Slick' lift-slab concrete method..." *Architectural Forum* 95 (1951): 180-183.

dimensions, they both have approximately 11,000 square feet of functional space. The south section also has a partially finished basement with mechanical systems.

With the construction of Coates Library in 1979, Storch Library, now called George Storch Memorial Building, was adapted to function as a classroom and office space. Per Ford's original intention, the interior has adapted to changing university needs. There have been limited alterations to the exterior. The railings on the south elevation of the north building have been removed (see Figure 11). The windows and doors have been replaced with comparable upgrades.

Coates University Center (formerly Student Union Building)
Date of Construction: 1951 to 1952
Date of Alterations: 1973, 1987
Original Use: Student Union
Existing Use: Student Union
Architects: O'Neil Ford, Bartlett Cocke and Harvey Smith
Photos 8-12

The Student Union Building (later known as the Coates University Center) was designed by Trinity Architects in 1951 to be the social and cultural hub of the early campus. Although there was some internal debate within the university about building a centrally-located chapel at the main Stadium Drive entrance to campus, it was finally concluded that the Union would be constructed first and placed there instead. The building was completed in Fall 1952 shortly after the school year had begun, and since then, it has undergone two major renovations, one led by Ford in 1973 and the second by architects Pat Chumney and Judy Urrutia in 1987. The building has retained its original prominence along Stadium Drive, perched on the north edge of the bluff at the far east side of Upper Campus. The building is composed of a main east section with a square core and an ancillary rectangular annex to the northwest. The main building was built at an angle to nearby existing buildings, such as the Storch Center and Murchison Hall, to follow the topography of the site, while the annex was built east-west slightly to the north.

The Union was constructed using the lift-slab method (see Figure 13) and the modernist structure featured windows and terraces designed to survey the campus and the sweeping views of downtown San Antonio. The main three-story east building had mechanical systems on the ground floor, a coffee shop, study lounges and administrative offices on the first floor, and a dining hall and kitchen facilities on the second floor. At the south and east sides of the building, the slab projected out, 20 feet on the south elevation and 8 feet on the east elevation, to create spacious covered terraces that are accessed through sliding doors. The west side of the building had a solid brick wall which was altered during renovations and the north side of the building has 77 feet of glass windows and doors. Originally, the east main building and west annex building were connected at the northwest corner of the east building by a roughly pentagonal, free-standing, flat-roofed concrete canopy, supported by three circular steel columns (see Figure 15). The structure was a transparent representation of the method of construction and seemed to hover between the two buildings with no physical connection.

The placement of the west wing of the Student Union Building section was critical to the architectural character that Ford envisioned for the campus and he went through an exhaustive design process prior to construction.[9] President

[9] Ford told *Architectural Forum* regarding the central space of campus, "the green or common in the center of the campus would be a sore temptation to some donor or less wise future administration, and yet we could not fill it with something important of our doing to forestall something worse. So we ran the thin, transparent finger of the Student Union Building back into this green, decreasing it in height as it went up the slope, so that the view of the city from the classrooms is not obstructed. Those walking behind it can see through it". He later continued, "we must have made a half-dozen sketches, floor plans in particular, of the Student Union. It was not a matter of having a general idea which was repeatedly refined and improved … but a matter of

Laurie also comments, "we … deliberately ran a thin finger of the Student Union out into the central campus where it does not obscure the skyline of the city, but where it does effectively prevent some unwise administration of the future from spoiling the central area of green by erecting some monument." [10] To compensate for the uneven site, the 1950s annex consisted of three separate 42 feet deep buildings at stepped elevations with 4 feet wide planting beds in between (see Figure 14). The modernist buildings were constructed of glass, brick and concrete. The flat roofline of all three buildings was a consistent level plane with a 9-feet eave to the south and a 3'- 4" eave to the north, keeping circulation entirely outdoors. The ceiling height of the buildings varied due to a 2-feet change in grade. The easternmost building, located 4 feet from the connecting pavilion, housed the bookstore and was 10 feet high. At 112 feet long, including 9 feet wide eaves at the east and west ends, the north, south and east sides of this building had glass and metal paneled walls. The 84-feet long center building was constructed on ground 2 feet higher than the bookstore, and it housed offices. The walls consisted of glass and metal panels punctuated with doors, and it had no eaves to the east and west. Instead, this building was flanked to the east and west with the 4 feet wide planting beds that separated the buildings. The westernmost building contained the campus post office. It had a 14-feet overhang to the east and a solid brick wall with no eave to the west. The north, south and east walls were constructed with glass panes.

During the first year after opening the Trinity campus, the Student Union Building was unfinished. The administration was forced to be creative with their resources because the City of San Antonio required the Woodlawn site, where the previous Trinity campus was located, to be vacated by June 1, 1952.[11] Until the Union was finished, students were bussed to Damon's Restaurant on Austin Highway three times a day for meals.

> As the months passed, resentment mounted, and Laurie feared that a 'food riot' would ensue unless meals could be served on campus. With the concurrence of Blanche King, director of food services, Laurie informed students that dining facilities on campus would be available before the end of the fall semester. With no glass in the windows, no refrigeration, and no gas cooking ranges until five hours before the first meal, King commenced operations. Despite the workers pounding and drilling on every side, students preferred the surroundings over the time-consuming bus rides.[12]

The Trinity community experienced near continuous construction for the next twenty years. The Union was the heart of campus activity while the rest of the campus was being developed and the administration was particularly sensitive to creating a building that worked for the students. William Wurster described the original building as "the most significant Student Union Building in the United States. Not quite so large as some, but none will surpass it for beauty and utility." [13] Within twenty years, Trinity had outgrown its Union. In 1971, Mr. and Mrs. George Coates of San Antonio donated $1 million towards a new building to suit current and future needs. Still the campus architect, Ford "really wanted to see this thing built down the bluff and connected to the old structure … [but] we found out it was

---

diverse notions and the realization that such a building form could be put into innumerable physical forms. Significantly, each idea became simpler, stood less in the flat middle of the campus and closer to the buff." ("New College Buildings: Another Look at Trinity, the Lift-Slab University," *Architectural Forum* (March 1955): 130-137.)

[10] "How Will an Institution of Higher Education 'Master Plan' the Campus of the Future?" Address by James Wooden Laurie given at the Twelfth Annual Meeting of the Association of Higher Education, Chicago, Illinois, March 5, 1957, as found in the O'Neil Ford Collection, FPC, rFord016., The Alexander Architectural Archives, University of Texas Libraries. University of Texas at Austin.

[11] Several buildings on the Woodlawn campus were condemned and the City of San Antonio required the property to be vacated in order to put it up for sale.

[12] R. Douglas Brackenridge, *Trinity University: A Tale of Three Cities* (San Antonio, Texas: Trinity University Press, 2004), 232.

[13] 1953 Trinity Brochure as found in the O'Neil Ford Collection, FPC, Box 67. Folder 13, The Alexander Architectural Archives, University of Texas Libraries. University of Texas at Austin.

gonna cost over two million so we had to reconsider." [14] It was decided that the west wing would be demolished and replaced with a larger building and that the main building would be renovated entirely. Ford was initially reluctant to the idea, but relented. The new Student Union Building annex, which would be named the Coates University Center, has nearly double the square footage of the original.

During the 1970s renovation, the exterior of the main east building remained intact, for the most part. The connecting pavilion was demolished and replaced with a semi-circular colonnade (see Figure 17). The newly constructed annex has the same general footprint as the original building, although it is larger and stylistically different. By this time, Ford no longer used the lift-slab method for the construction of new buildings. Like the original building, the annex has a level flat roof, this time continuous, and the building mass is divided into three sections of varied lengths with an open walkway in between each. On the south elevation, the two-story façade has thick, evenly spaced brick columns projecting from the front of the building. Between the columns, the first floor has metal and glass-paned walls, while the second floor has metal louvered panels, similar to the wooden louvers installed on the early dormitories to diffuse direct light and increase privacy. The ground floor building face is recessed to create an enclosed arcade. The north façade has solid brick walls with tall thin windows. The south façade retains the modernist style seen in Ford's early buildings at Trinity.

In 1987, the university hired architects Chumney and Urrutia to unify the space between the two buildings. On the east section, the architects designed a glass-enclosed, two-story curved entrance for the north side and a large glass-enclosed room that was open for two stories at the south side. The bookstore at the east end of the west section was renovated and the south elevation exterior was tiled. Urrutia, a specialist in interior color, selected a vibrant scheme of varied bold colors throughout the spaces. A circular parking lot with high brick walls has been added to the east end of the main building and appears, visually, to be an extension of the center. The newer and more complex semi-circular elements are an interpretation of the elemental connecting pavilion that Ford designed in the 1970s.

E. B. and Myrtle McFarlin Dormitory Complex
Date of Construction: 1952 to 1958
Original Use: Women's Dormitory
Existing Use: Dormitory
Architect: O'Neil Ford, Bartlett Cocke, Harvey Smith
Photos 13-19

Built along the southwest edge of the bluff, the McFarlin Dormitory Complex is composed of Myrtle McFarlin Hall and Susanna (McFarlin) Wesley Hall to the north and Isabel McFarlin Hall to the south. The centrally-located, two-story Heidi McFarlin Lounge is the focal point of the complex both architecturally and socially. In 1958 construction began on North Hall and South Hall to the west of the complex.

The E. B. and Myrtle McFarlin Dormitory Complex was built in three phases and fully completed in 1961 with five residence halls, two lounges and the Elizabeth Rhea Infirmary, all for women. The three McFarlin dormitories, lounge and infirmary were completed in 1958, and the women's complex was further extended to the west with North and South Halls, completed in 1961. In 1952, when the university opened its new campus to students, only the John W. Murchison Dormitory for men was complete and there was an urgent need for housing for women. Many women held off registration until on-campus housing was available and parents expected that their daughters, especially those under the age of 21, would be carefully supervised. Before phase one of the McFarlin Dormitory was complete in 1952, Murchison Dormitory housed female students three to a room.

[14] "Architect Ford Talk About New Center," *Trinitonian*, November 17, 1972, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

The 56,000-square feet first phase of the complex was funded by a loan from the United States Federal Housing and Home Finance Agency (HHFA). It included two residence halls, Myrtle McFarlin Hall and Susanna (McFarlin) Wesley Hall, and Heidi McFarlin Lounge. Each hall held 50 women, two to a room in suites of four. The buildings are located north of the lounge, both angled in line with one another to follow the edge of the bluff. The glass-enclosed lounge has a two-story high open social space with views of the surrounding landscape and a small apartment to the west for the residence coordinator. Each building was constructed using the lift-slab method in the modernist style with Bridgeport "pink" bricks, expansive glazing, exposed concrete, and flat, pitch and gravel roofs. There were covered walkways connecting all three buildings.

Myrtle McFarlin Hall, to the east of Susanna (McFarlin) Wesley Hall, is the largest building in the McFarlin Complex and was originally called the "McFarlin Memorial Hall East Wing". Both Myrtle McFarlin Hall and Susanna (McFarlin) Wesley Hall have rectangular plans and, like the Student Union Building, the halls are positioned to follow the topography of the site which generally slopes towards the southwest. At the east end of Myrtle McFarlin Hall, the building is five stories tall. It follows the hill to end with three stories at the west side of the building. The dormitory rooms are on the top three floors, and mechanical systems and other building amenities are located on the lower two floors. Susanna (McFarlin) Wesley Hall is two stories with a small basement at the west end. There are solid brick walls with enclosed stairwells protruding at the east and west ends of both Myrtle McFarlin Hall and Susanna (McFarlin) Wesley Hall. To the south, both buildings have private balconies with exposed concrete slabs, similar to Murchison Hall. The walls on the north and south façades of the stairwells are floor to ceiling windows punctuated by exposed concrete slabs. The north façade of the building had an interior walkway with exterior walls constructed of two rows of cement asbestos tiles topped with awning windows. Designed specifically for women, Ford used this tile element to enhance the privacy of the dormitory whilst still allowing for the southern facing views.

In April 1954, Mr. and Mrs. E. B. McFarlin, members of a prominent Texas oil family, gave $300,000 to the university to establish the E.B. and Myrtle McFarlin Dormitory for Women which was to house 150 students in four structures with the designations: Myrtle McFarlin Hall, Heidi McFarlin Lounge, Isabel McFarlin Hall and Susanna (McFarlin) Wesley Hall. E.B. McFarlin was a cousin and business partner of J. A. Chapman who supported the Chapman Graduate Center. With this funding, construction began on Isabel McFarlin Hall, completed in 1954 and located directly south of Susanna (McFarlin) Wesley Hall on the edge of a bluff at the west side of Lower campus. It was placed so that the building does not obstruct views from the Heidi McFarlin Lounge. Isabel McFarlin Hall has the same dimensions, plan and style as Susanna (McFarlin) Wesley Hall.

The McFarlin Dormitory Complex underwent a major restoration in 1966 when air conditioning was added and the interiors were upgraded. The majority of the alterations have been concentrated on the interior, but the windows and doors have been replaced and certain exterior elements have been painted blue. The cement asbestos panels at the north enclosed interior hallway have been replaced with fixed windows (see Figure 19).

Marrs McLean Hall (formerly Thomas Semmes Chemistry Hall and Marrs McLean Hall)
Date of Construction: 1952 to 1959
Original Use: Classrooms, labs and offices
Current Use: Classrooms, labs and offices
Architects: O'Neil Ford, Bartlett Cocke, and Harvey Smith
Photos 20-21

The science complex at Trinity University is located on Upper Campus along West Campus Lane north of Parker Chapel and south of the Chapman Graduate Center. The long, rectangular lift-slab building known as Marrs McLean Hall, which is the southernmost building in the complex, was the first science building on campus. The building has

two wings and was built in two stages. Its two-story west wing, originally known as the Thomas Semmes Chemistry Hall, was completed first in 1953. Semmes Hall housed the departments of chemistry on the first floor and biology on the second floor; a rooftop penthouse was used as an observation deck for Trinity's outdoor astronomy laboratory, Operation Moonwalk. The three-story east wing, the Marrs McLean Science Center, opened in 1959 and housed the departments of physics, electronics and acoustics on the first floor; geology, minerology and anatomy were accommodated on the second floor; on the third floor were classrooms and research laboratories. The third floor had flexible wall partitions to accommodate a variety of changing needs. Research projects, including cancer tissue culture research, were conducted in the building. Mrs. Marrs McLean donated $500,000 to fund the east wing.

McLean Hall has a flat, pitch and gravel roof and brick walls. The east and west walls are solid brick. There are circulation towers of solid brick with large square windows at each end and in the center of the building. Between the towers at the north and south elevations, there are expanses of windows, which originally had square cement asbestos tiles under each window opening. At the north side of the building, the concrete slab extends 3'-9" from the window, and at the south side, the slab extends 6'-6". The slab adds an architectural design element and functions as shade from the sun. Ford also designed four large projecting steel windows with vertical louvers at the center of the north side of the building (see Figure 20). The science buildings required more piping and ventilation than the residence halls and classrooms. To accommodate for this, sleeves were cast into the slab at the perimeter of the building and at the hallway partitions.

Marrs McLean Hall was renovated in 1995 and 2014. In the 2014 renovation, as part of the building of the Center for the Sciences and Innovation, a tall, narrow, angled, glazed circulation tower was cut through building at approximately the mid-point of the south façade. A short flight of limestone-clad steps from this entrance was added. In the same year, on the second floor of the north façade, an opening was cut to serve as the entrance to the building by way of a new covered bridge that links Marrs McLean to the main part of the CSI complex immediately to the north. The windows in the brick towers have been replaced with glass blocks to create privacy for restrooms and the projecting steel windows have been removed.

Ford designed four buildings directly north of the hall which created the science complex and facilities infrastructure: the Moody Engineering Building, the Cobb-Racey Science Lecture Auditorium, the physical plant offices and the central heating and A/C building. All four of these buildings have been replaced with the Trinity University Center for the Sciences and Innovation, completed in 2014 and designed by Boston firm Einhorn Yaffee Prescott Architecture and Engineering (EYP) in partnership with RVK Architects of San Antonio. The footprint and some original exterior walls of the Cobb-Racey Science Building have been incorporated into the east wing of the Center for the Sciences and Innovation.

James H. Calvert and C. W. Miller Hall
Date of Construction: 1953 to 1954
Original Use: Men's Dormitory
Existing Use: Dormitory
Architect: O'Neil Ford and Bartlett Cocke
Photos 22-23

Designed by O'Neil Ford of Trinity Architects, James H. Calvert Hall and C. W. Miller Hall were opened in 1954 as residence halls for men. The buildings were funded by a $435,000 HHFA loan.[15] With no financial patron to name the

[15] Trinity had a positive experience working with the administrators of the HHFA loans and continued to use them as a resource for new construction through the $50 million building campaign. After the initial loan application for the men's dormitories, the HHFA recommended that Trinity add at least $200,000 to the loan amount (recommending a total loan of $635,000), but due to

building, the university selected trustees James Henry Calvert and C. W. Miller to honor. Along with Robert Witt, they were dubbed "the three wise men" of Trinity for their significant role in moving the university to its new campus in San Antonio.

Calvert Hall, approximately 270 feet wide by 33 feet deep, is located directly east of Murchison Hall and connects to Miller Hall, 180 feet wide by 33 feet deep, to the south by a covered walkway that leads to a central two-story, glass-enclosed lounge and residence supervisor apartment. The parallel buildings run east to west. *Architectural Forum* reported in 1955 that a "ramped bridge ties buildings together. Texas architects at first were reluctant to set buildings so close together, but Consultant Wurster reminded them of Harvard Yard." [16] To the north of Calvert, there are concrete walkways that cross the natural gorges in the site and create a "visible framework of the university's integration" [17] (see Figure 21).

The three-story, modernist buildings were constructed using the lift-slab method and have a linear plan. Like Murchison Hall, the buildings are one-dorm room deep and the slab is exposed, extending to create corridors and balconies. At the south side of both buildings, there is an 8'- 9 ½" deep exterior corridor, and on the north side of both buildings, there is a 2'- 8" deep balcony. Originally, there were louvered panels spaced between the railings on the south corridors to prevent sunlight from penetrating through the glazing on the doors and to provide additional privacy from the cars on nearby Stadium Road (see Figure 22). Solid brick circulation towers flank the buildings. At the time of its construction, Miller Hall was the southernmost building on campus and the rooms had views of downtown. The connecting walkway at the east side of Miller Hall intersects Calvert Hall in the center of the building, giving the east rooms of Calvert unobstructed views. The west half of the building faces a generous green space between the two dormitories.

The buildings still function as residence halls. They have been upgraded with air conditioning, and new windows. The louvered panels have been removed and the doors have been changed. Most likely the original doors were similar to the original doors at Murchison Hall. Historic photographs of Murchison show a single door with one large inset glazed panel and an awning window above. To the left of the historic door, there were two awning windows with a panel underneath.

Ruth Taylor Recital Hall
Date of Construction: 1955 to 1956
Original Use: Offices, concert hall, and classrooms
Current Use: Offices, concert hall, and classrooms
Architects: O'Neil Ford and Bartlett Cocke
Photo 24

In October 1955, construction began on the Ruth Taylor Music Building, the first building in the proposed Ruth Taylor Fine Arts Center. Funds were donated by Vernon and Ruth Taylor and the plan for the complex was to include a music building, art building and recital hall. Located to the north of Northrup Hall, the complex of buildings was designed around a central sunken courtyard. The Music Center (now the Smith Music Building) was to the east and the Art Building (now the Dicke Art Center) was located to the south. Ruth Taylor Recital Hall projected from the southeast corner of the Art Building towards the Stadium Drive entrance to campus. Laurie Auditorium is on the north side of the courtyard and the Ruth Taylor Theater is to the west. The site has remained intact, but the original music and art buildings have been replaced with compatible newer buildings in the approximate original locations.

---

the inexpensive lift-slab construction method, bids only ranged from $401,800 to $428,000.
[16] "Another Look at Trinity, the Lift-Slab University," *Architectural Forum* 94 (March 1955): 131.
[17] Ibid.

The state-of-the-art fine arts center was the first complex on campus to be fully air-conditioned, and, originally, there was a glass-enclosed walkway connecting the recital hall to the music building. Ford designed the modest, modernist Ruth Taylor Recital Hall in a hexagonal plan to optimize acoustics and seating for the 350-person performance space. Constructed using the lift-slab method, the building has solid brick walls and a low-pitch, metal standing-seam, hipped hexagonal roof. Non-parallel walls are ideal for acoustical efficiency in a theater space. The 17,500 square feet recital hall was designed by Ford with consulting architect William Wurster.

The Ruth Taylor Art Building was completed in 1962, but was demolished to the foundation and replaced with the Jim and Janet Dicke Art Center in 2006. In the same year, the Campbell and Eloise Smith Music Building was demolished to make way for the Smith Music Building. The foundation and columns were retained for both buildings and, while the footprint is original, the buildings are not. In 2006, rectangular wings were added to the north and south of the Ruth Taylor Recital Hall. The stage was enlarged and additional space was added for dressing rooms and other theater facilities. One of the reasons for the new buildings and renovation was to improve accessibility. The new structures and renovations to the complex were completed by Kell Muñoz Architects of San Antonio and were intended to act as an intermediary between the new Robert M. Stern-designed Northrup Hall directly to the south and the historic Ford campus.

North and South Hall
Date of Construction: 1958 to 1961
Original Use: Dormitory
Current Use: Dormitory
Architects: O'Neil Ford and Bartlett Cocke
Photos 25-28

North and South Hall were designed in 1958 by O'Neil Ford of Trinity Architects. The two modernist women's residence halls opened in 1960 as an extension of the McFarlin Dormitory Complex and they added 124,400 square feet. The $960,000 building project was primarily federally funded by an HHFA loan and, therefore, there is no donor namesake for the buildings. The two, three-story, rectangular plan, semi-fire-resistant residence halls were built using the lift-slab method. North Hall connects to South Hall via a one-story lounge and recreation hall at the west end of the buildings. The two buildings are placed in line with Susanna (McFarlin) Wesley Hall and Isabel McFarlin Hall, creating an extension of the complex following the curving topography of the site.

The buildings are located along Shook Avenue and were intended to house 156 women and food service for the entire McFarlin Complex (approximately 300). North Hall has 36 dorm rooms and South Hall has 46 dorm rooms and a dining room. Similar in style to the other buildings in the McFarlin Complex, but even more utilitarian, the flat-roofed buildings have solid brick walls on the west and east elevations. The dormitory rooms in North Hall are organized into a linear, rectangular plan. There are brick circulation towers at the northeast corner and west side of the building as well as a rectangular mechanical and laundry tower at the northeast end of the building. On North Hall, there is an exterior corridor at the north side of the building with walls of cement asbestos panels topped with awning windows, similar to Myrtle McFarlin Hall. The south side of the building has private balconies extending from the dormitory rooms and facing the green space between the two buildings.

The larger South Hall is built on the edge of the west bluff and has rows of rooms on either side of an interior corridor. There are private balconies on the south side of the building and fixed inset windows at the north side of the building. Similar to North Hall, the dormitory rooms are arranged in a rectangular plan. There is an enclosed staircase at the northeast corner and west side of the building and a central tower with a lounge area slightly protruding from the north side of the building.

The one-story connecting east wing has a dining hall at the south end to capture city views and a glass-enclosed corridor connecting to a social room at the north end. North and South Halls are connected via exterior covered walkways to one another and to the rest of the McFarlin Dormitory Complex.

North and South Halls have had interior upgrades, and the windows and doors have been replaced. The cement asbestos panels have been replaced with fixed windows.

Swimming Pool
Date of Construction: 1958 to 1959
Original Use: Recreational, educational and competitive pool
Existing Use: Recreational, educational and competitive pool
Architects: O'Neil Ford and Bartlett Cocke
Photo 29

The swimming pool was designed by Ford and Cocke in 1958 between an existing dressing room and a 30-feet rock face on the Lower Campus, directly south of Myrtle McFarlin Hall. Funds were donated by D. Harold Byrd Jr., a junior student from Dallas, in honor of his parents, Col. and Mrs. D. Harold Byrd, Sr.[18] To avoid excavating into solid rock, the "L"-shaped pool was built above ground and is accessed by concrete stairways on three sides (see Figure 24). The pool complex featured innovations such as two 18" x 24" observation windows for the coaches to critique underwater technique and high-quality Anderson lifetime aluminum diving boards.

The exposed craggy bluff creates a stunning backdrop at the north side of the pool. The Olympic-sized pool is oriented east-west and has a small square pool area projecting out of the southwest corner. South of the pool, Ford designed a two-story bathhouse and viewing pavilion. This building was originally completed in 1952 when the swimming pool was first proposed (see Figure 23). The brick, square, ground level bathhouse is concealed below the pool and above it, there is an open air, flat-roofed pavilion supported by large round columns. Concrete steps that double as bleachers line the north and west sides of the modernist pavilion. This pavilion was constructed using the lift-slab method and, like the circulation pavilion at the Student Union Building, relies on the exposure of the building technology and materials for its design elements. It is one of the purest expressions of the technology remaining on campus.

Hill Tennis Stadium
Date of Construction: 1959
Original Use: Tennis courts and stadium
Current Use: Tennis courts and stadium
Architects: O'Neil Ford and Bartlett Cocke
Photo 30

After its move to the Skyline campus site, Trinity developed a nationally-known tennis program. Among many Trinity tennis achievements, in 1963, a Trinity undergraduate won the Wimbledon singles championship and, in 1972, the Trinity men's tennis team won the NCAA Division I Championship. The Hill Tennis Stadium, donated by Trustee Arthur A. Seeligson, is directly west of Murchison Hall and connects to Upper Campus via a staircase leading to Storch Memorial Building to the north. It was designed by Ford and Cocke and completed in 1959. Concrete bleachers extend north up the hill and are partially covered by a pavilion supported by four pairs of steel columns. The concrete bleachers are original but the pavilion which was added circa 2010 is not (see Figure 24). The four courts at Hill

[18] "New Trinity Pool to Meet Olympic Specifications," *The Trinitonian*, December 12, 1958, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

Stadium are still in use, and, since its completion, two additional tennis stadiums on Lower Campus have been constructed.

Witt-Winn Hall
Date of Construction: 1961 to 1962
Original Use: Dormitory
Current Use: Dormitory
Architects: O'Neil Ford and Bartlett Cocke
Photos 31-32

Witt-Winn Hall is part of a men's dormitory complex including Miller and Calvert Hall. The new residence halls were funded by a $1,163,000 HHFA loan and significant Trinity community members were chosen as the eponyms. When Carlton R. Winn was a Trinity student on the Waxahachie campus, he almost dropped out of school for financial reasons. His roommate's father gave him $50 to keep him enrolled and Winn eventually went on to become a successful businessman. He left $750,000 to the university out of appreciation. Robert Witt was one of "the three wise men" of Trinity, noted along with James Henry Calvert and C. W. Miller, for his role in moving the university to the Skyline campus.

Designed by Trinity Architects and completed in 1962, the dormitory consisted of two rectangular wings: a north-south oriented east wing alongside Stadium Drive and a south wing parallel to Miller Hall. The modernist lift-slab buildings are similar in construction and style to Calvert Hall and Miller Hall and are connected to both buildings via covered walkways. The three-story buildings added 51,000 square feet with a capacity of 208 students. The east wing is one room deep with an exterior corridor constructed of exposed concrete slabs on the east side and private balconies on the west side facing the interior grassy lawn. The south wing is two rooms deep flanking a central interior corridor and has private balconies on the north and south sides of the building. The east and west sides of the south wing are solid brick walls and have an exterior stairwell. The north and south sides of the east wing are solid brick walls and have an exterior staircase at the south end.

At the time of construction, the south wing of Witt-Winn Hall was the southernmost building on campus and had views of the entire skyline. The new halls also included central air and heat, as well as a fall-out shelter designed by the Office of Civil Defense to be one of the best shelters in the city. A brick physical plant building was later added to the southeast corner of the east wing of the residence halls.

T. Frank Murchison Tower
Date of Construction: 1964
Original Use: Bell tower
Current Use: Bell tower
Architects: O'Neil Ford and Bartlett Cocke
Photos 33-35

The T. Frank Murchison Tower is one of the most notable structures designed by Ford on the campus. Rather than having a traditional church steeple on the Chapel, the university chose to build a detached tower, known as a campanile. The nine-story, 166-foot-tall tower is southeast of the Parker Chapel entrance. Intended to be a campus landmark, the tower was built on the hilltop and is visible from all directions, guiding the community back to the heart of Trinity.

Funds were donated by Arch S. Underwood, a Trinity trustee from Lubbock, Texas, with a deep commitment to the Presbyterian church.[19] He declined to put his name on the structure and instead chose to name the tower after longtime friend and Trinity trustee, T. Frank Murchison. At a cost of $115,000, construction began in January 1964 and concluded a year later.

Campaniles gained popularity in Italy during the 6th century and are most often associated with Italian architecture. Through the 10th century, campaniles were simple, typically plain, round towers with small arched openings near the top. Ford claims inspiration came from a smokestack in Thurber, Texas (near Palo Pinto), when he designed the structure.[20] Early drawings of the tower show a simpler design than what was executed. The brick tower has four concave sides that commence at a 27'-9 ¾" square base and taper off to terminate at an octagon-shaped, standing-seam, burnished copper roof with a raised, rounded roof cap. The base and top of the tower both flare out slightly. Between the concave sides, there are 3'-6" gaps which reveal a central interior metal staircase and concrete landing at each of the nine floors. Vertical, metal bars are set in between the floor slabs. Visually, the exposed concrete landings create a striped pattern between the concave sides. Like early Italian campaniles, there are simple arched windows at the top floor of the tower.

The Murchison Tower was constructed using technology inspired by the Romans. Anchored in solid rock, the brick perimeter walls were laid first and then concrete was poured between them. The masons worked slowly all the way up the tower using scaffolding and forms, even against Ford's initial request.[21] The interior structural bracing is supported by a series of vierendeel trusses, a type of open web truss with vertical members and rigid joints but without diagonals. [22] The concrete would bond to the bricks as it set, creating an inseparable structure that strengthened as it was built. The sparse detailing follows the modern tradition, while the technology evokes a premodern tradition of craftsmanship. Murchison Tower is a work that reflects the architect's interest and engagement in historic building technologies and his dedication to craft and the straightforward expression of structure. The tower is one of Ford's most enduring, powerful designs.

At the top of the tower, there is a set of four bells ranging in size from 230 to 1,000 pounds. Donated by Mr. and Mrs. James Calvert, the bells were cast by the John Taylor & Co. Bell Foundry of London who have been in business since the 14th century and are responsible for significant bells throughout the world, including those at Big Bend in London. Officially named the Carolyn Calvert Bells, Mr. and Mrs. Calvert chose a tune created by Dr. William Thornton, the music department chair during the 1960s, for the bells to play.

Murchison Tower was dedicated on December 16, 1964 and remains the architectural and symbolic focal point of the campus. It is actively used by the community and, per Trinity tradition, students climb the tower twice during their undergraduate careers, once at the beginning of freshman year and once at the end of their senior year.

Beze and Herndon Halls
Date of Construction: 1964
Original Use: Men's Dormitory
Current Use: Dormitory
Architects: O'Neil Ford and Bartlett Cocke
Photos 36-38

[19] Donald E. Everett, *Trinity University: A Record of One Hundred Years* (San Antonio: Trinity University Press, 1968), 198.
[20] David Dillon, *The Architecture of O'Neil Ford: Celebrating Place* (Hong Kong: The University of Texas Press, 1999), 65.
[21] Ford asked the master bricklayers to build without scaffolding and formwork. Naturally they declined to build in this clumsy and inefficient way. Mary Carolyn Hollers George, *O'Neil Ford, Architect* (College Station: Texas A&M Press, 1992), 173.
[22] Getty Art and Architecture Dictionary, accessed September 1, 2016. http://www.getty.edu/research/tools/vocabularies/aat/

Beze and Herndon Halls are located south of Witt-Winn Hall, along Stadium Drive. The two east-west oriented buildings form a U-shaped residential quad with Mabee Hall, to the west, and are a continuation of the residence halls on the east side of Lower Campus. They were funded by federal loans and were originally called "A" and "B" dorms because there was no named financer.

Beze Hall was eventually named after Albert Herff-Beze, a professor of music whose course was known to be "an easy A." [23] Football players and other students looking for a boost to their GPA took Beze's Music Appreciation course in which everyone who attended received an A. After his passing, students petitioned to name "Dorm B" after the educator. Herndon Hall, originally called "Dorm A", was named after Harold Herman, former chairman of the Board of Trustees, and housed women at first.

The two residence halls were opened in 1964 and are modernist in design. Like the other residence halls on the east side of campus, they have brick walls, exterior corridors with exposed concrete projecting slabs, and flat roofs. Six buildings and the Murchison Tower were opened or under construction in 1964, two years after the $50 million Centennial Program was approved for upgrades and new construction on the campus. With this new initiative, Ford had a larger budget and no longer had to work within the constraints of the lift-slab method. Witt-Winn Hall, completed in 1962, was the last lift-slab building completed on campus. The design of Beze and Herndon Halls has a more developed design than the early dormitories, but it is still compatible with the existing architecture. Each building is three stories tall and has a rectangular plan two rooms deep. The exterior corridors on the north and south sides of the buildings are lined with horizontal, rectangular concrete columns that extend from the ground to the roof. The buildings are connected at the west end by a two-story concrete and metal covered walkway.
Beze and Herndon Halls have been updated on the interior, but the exteriors are generally intact.

Margarite B. Parker Chapel
Date of Construction: 1964 to 1966
Original Use: Chapel
Current Use: Chapel
Architects: O'Neil Ford and Bartlett Cocke
Photos 39-41

Margarite B. Parker Chapel was completed in 1966 and designed by O'Neil Ford with Bartlett Cocke. As a Presbyterian university, Trinity always had plans to build a chapel but academic priorities and financial constraints delayed its construction. Over 10 years of planning preceded in the building, which remains one of the most architecturally significant on campus. By the mid-1950s, Ford was actively working on proposals for the chapel, first contacting Felix Candela to collaborate on a thin-shell concrete structure and, after that fell through, designing an asymmetrical plan with an offset chancel. The latter idea was rejected by the benefactors, George Parker and his wife Margarite, and Ford began to work on a larger iteration of the Little Chapel in the Woods, a building he had designed in 1938 for the campus of the Texas State College for Women in Denton, Texas.[24]

Located to the south of the science complex and directly north of Storch Memorial Center, Parker Chapel is designed as "Italian Romanesque in spirit, with sheer brick walls and an overhanging copper roof … [it] crystalizes the hill-town

[23] Susan McLeland. "Buildings Reflect TU History," *The Trinitonian*, September 3, 1982, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

[24] Ford, Powell and Carson associate Michael Lance developed an asymmetrical plan, inspired by the work of Swedish modernist Gunnar Asplund. Ford later worked with FPC associate Howard Wong to re-envision the Little Chapel in the Woods for the Trinity site, adjusting the scale and detailing for the San Antonio site. (Dillon, 66).

motif of the Trinity campus." [25] The main entrance to the building faces east towards the university promenade and is protected by a one-story, flat-roofed portico supported by seven square concrete columns. To the southeast of the entrance, the Murchison Tower shares a paved piazza with the Chapel. The building is sensitively massed with a dominating central nave under a standing seam front-gabled metal roof. The front façade of the building has a bronze statue of Jesus[26] that appears to be floating offset to the south side of the solid brick face. In a 1965 letter to Mr. Parker, Ford writes "I hope you like the idea of the big simple façade which doesn't have to explain itself and supports no designer's conceits or false glorification. The tower is part of the church and provides a more dramatic note than any gable 'rose window' or system of slit windows." [27] One-story classrooms and administrative offices are located around the perimeter of the building under metal shed roofs, but are hidden from view by the oak trees on the site. To the north of the nave, there is a formal ornamental garden surrounded by a brick wall.

The main entrance of the Chapel leads into a 2 ½ story high, rectangular nave with nine white-painted, brick-faced parabolic arches rising 57 feet high supporting "a timbered roof that recalls the rural Italian sources of the basic form." [28] Stained glass windows by Ruth Dunn on the north wall of the nave overlook the formal garden just outside. The pews are oak, Mexican diamantina stone tiles the floor, and edge-grain fir and fir stripes line the chancel wall, a possible tribute to Alvar Aalto whose work Ford admired.[29] Building elements by O'Neil Ford's brother, Lynn Ford, a master craftsman of wood and metal, finish out the building. They include the sanctuary chandeliers, hammered lead doors, and a chip-carved screen acting as a threshold between the narthex and nave. The spaciousness and height of the nave gives the sense of a large space, but its capacity is only 440 occupants. A balcony on the east end of the nave holds approximately 150 and a meditation room/sanctuary to the east of the garden holds 100. The Parkers worked closely with Ford on the design of the entire building and insisted on a functional and practical approach. For example, in order to make the chapel open to all denominations, they recommended that a communion rail be installed. Margarite Parker personally donated the majority of the significant art pieces displayed throughout the interior. Although it is much larger, the Parker Chapel recalls Ford's iconic 1939 building, the Little Chapel in the Woods, on the campus of Texas Woman's University in Denton. Both Buildings are defined by parabolic vaults, fine masonry, and handmade works of craft including glass, wood, and metal.

An impressive organ designed by Trinity Organist Campbell Smith and Otto Hoffman of Austin, Texas, was installed in the Chapel. The Hoffman-Ballard pipe organ is the largest in South Texas with 5 divisions, 102 stops, 112 ranks and over 6,000 pipes. The formal garden, dedicated in 1966 as the George Parker Memorial Gardens, has paved paths bordered by flowers surrounding three central fountains. Smaller fountains and plaques with biblical verses line the brick perimeter walls and create an outdoor space for contemplation and study. The garden was donated by the Parker family sons in memory of their father, and was not designed by Ford or any of his associates.

According to Reverend Raymond Judd, former pastor of the Chapel, the building was Ford's favorite on campus. [30] Professor and architect Lawrence Speck views Parker Chapel as the "apex of the new expressiveness" that was evident

[25] Dillon, *The Architecture of O'Neil Ford: Celebrating Place*, 65.
[26] This sculpture is entitled "The Christ of the Open Arms." It was made by Texas sculptor Charles Umlauf and cast in Florence, Italy.
[27] Letter from O'Neil Ford to Mr. George Parker, February 15, 1965 as found in the O'Neil Ford Collection, FPC, rFord016. Folder 13, The Alexander Architectural Archives, University of Texas Libraries. University of Texas at Austin. Alexander Architectural Archives.
[28] Dillon, *The Architecture of O'Neil Ford: Celebrating Place*, 66.
[29] Alvar Aalto is discussed by Kenneth Frampton in *Towards a Critical Regionalism: Six Points for an Architecture of Resistance* as an architect whose work represents strong example of critical regionalism. Frampton references Aalto's Säynätsalo Town Hall in Finland, which has long been considered a prominent example of critical regionalism for its incorporation of functionalism and rationality with local, vernacular materials and style.
[30] Eric DeGeer. "Chapel Art Reveals Variety of Christian Themes." *Trinitonian,* 1984, accessed September 15, 2016,

in Trinity's 1960s architecture, in large part due to more generous project budgets. He goes on to observe that the Chapel was "at the physical as well as spiritual heart of the campus. Here Ford drew stylistic inspiration from such diverse resources a local Spanish missions, German expressionism, the work of Erik Bryggman, and postwar Presbyterian parsimony." [31] The Chapel has a sense of timelessness present in much of Ford's architecture on the campus, melding the old with the new.

Mabee Hall (originally called the Refectory)
Date of Construction: 1964 to 1965
Date of Alterations: 1984 renovation
Original Use: Dining hall
Current Use: Dining hall
Architect: O'Neil Ford and Bartlett Cocke
Photos 42-43

Mabee Hall, originally known as the Refectory, was constructed from 1964 to 1965, and was financed with an HHFA loan. It was the last building to be constructed from the $3,150,000 loan which also funded much needed residence halls. Located west of Herndon and Beze Halls, it creates an informal quad with the two buildings and Stadium Drive to the east.

The building is three stories tall, including the basement, and has a main entrance facing Central Campus Drive to the west. The building has the same palette of materials and style as the other Ford buildings: brick walls and expansive glazing. Similar to Ford's other Trinity buildings of the 1960s, Ford's design is modern, but tempered by the incorporation of segmental arched window openings, bold massing and expansive interior volumes. The building is essentially constructed of two intersecting rectangular masses. The north section, oriented east to west, has office and administrative space, and the south section, oriented north to south, is largely occupied by the dining hall. The entrance of the building is at the west intersection of these two sections.

The cavernous dining hall is open in height for the full two stories and has four arched top, full length windows at the south end of the building to give diners a full view of the city skyline. Originally, the dining hall had a one-story alcove for private dining, two service lines, a complete kitchen and offices spaces for dieticians. The walls were wood paneled and contemporary chandeliers hung from the ceiling. Architecturally, the style of Mabee Hall was more complex than the existing structures on Lower Campus. It was the first building, other than the pool and tennis structures, south of the bluff that was not dedicated to dormitory rooms and is more of a focal building than part of the architectural fabric; however, its proximity to the road and the residence halls make the façades difficult to perceive and lessen the sense of monumentality.

At the northwest corner of the building, a curved brick retaining wall directs foot traffic to the brick staircase leading up to the covered entrance portico. To the north of the entrance, on the west façade of the administrative section, there is a row of thin arched windows inset into the brick. On the west façade of the southern dining hall section, there are massive Kahn-like[32] "T"-shaped windows at either end of the façade with large brick columns and inset glazing in between. The south façade has tall thin brick corbelled windows. There are six metal gabled skylights on the roof illuminating the spacious dining hall.

http://edu.arcasearch.com/us/tr/?paper=___
[31] Lawrence Speck. "O'Neil Ford's 'Caring Campus,'" *Architecture*. September 1, 1983.
[32] Hardy Heck Moore, Inc., "Final Report: Trinity University Building Survey, San Antonio, Texas" (Report, 2003).

The building was renamed Mabee Hall from the Refectory in 1984 after J. E. and L. J. Mabee Foundation from Midland, Texas, gave a $1.5 million challenge grant to the university. Diners at Mabee Hall enjoyed unobstructed view of downtown San Antonio until Verna McLean Hall was completed, also in 1984. The interior of the building has been entirely renovated.

Lightner and Thomas Hall
Date of Construction: 1964 to 1965
Original Use: Dormitory
Current Use: Dormitory
Architects: O'Neil Ford and Bartlett Cocke
Photos 44-45

Lightner and Thomas Halls are an extension of the women's residential complex at the west side of Lower Campus and are located south of North and South Hall along Shook Avenue. As construction spread farther south on the campus site, Ford and the university began to feel the pressure of space and agreed that this new complex should be as dense as possible. The six-story Camille Lightner Honor Residence Hall and the eight-story High Rise Residence Hall (now Thomas Hall) were the first buildings created for Trinity female honor students. Residents enjoyed state of the art facilities and greater freedom than other dormitories. Mrs. Camille Sams Lightner was vice president of the Sams Foundation when they contributed funds to the Earl C. Sams Memorial Center (now Sams Gymnasium and Bell Center, outside of the historic district boundaries) and continued to be active in Trinity campus development. The High Rise Residence Hall was named after Marion Bruce Thomas, Dean from 1947 to 1975 and a pivotal figure in shaping the academic structure of the university. The halls were funded by a combination of grants from the Sams Foundation and an HHFA loan.

Ford envisioned the two halls as a departure from the prevailing architectural language of the dormitories on campus and they are part of a marked transition into modern design tempered by historical references. A conceptual model of the hall was published in the February 19, 1960 issue of ***The Trinitonian*** and depicts a five-story building constructed of hexagonal-shaped, "honey-comb"-like units (see Figure 25). The large building was intended to follow the contours of the site with "the first two stories … below campus level, 'hanging over' the side of the cliff [and] the third floor … on the campus level and … used as the main entrance." [33] Each dormitory room was designed to be hexagonal. A more refined version of the design, with solid brick towers in between hexagonal balconies was published in 1964. Ultimately, Thomas Hall, to the north, was built with a square plan and Lightner Hall, to the south, was built with a rectangular plan. The buildings are staggered to fit the site.

Both buildings were air-conditioned when they opened to students in 1965 and do not have exterior corridors. The rooms have individual balconies with segmental arched openings and metal railings, flush with the building face. The simple buildings have expansive brick walls and flat roofs. There is a row of evenly spaced inset bricks around the perimeter of the buildings at the floor level of the balconies. The balconies are aligned vertically, creating a tower-like aesthetic. The brick detailing, arrangement of balconies, and design of the arches and windows softens the design, and are hallmarks of Ford's style of the 1960s.

At each floor, Lightner Hall has three sets of balconies, and at the north and south facades, there are sets of three thin vertical windows between the first and second bay of balconies. The east and west façades are solid brick with a protruding central circulation tower at each side. The building has a rectangular, flat-roofed, glass-enclosed lounge centered on the roof. Thomas Hall is the first residence hall to have windows on all four façades of the building. There

[33] Pat Nevins. "Senior Girls' Dorm Planned," ***The Trinitonian***, February 19, 1960, accessed September 14, 2016, http://edu.arcasearch.com/us/tr/?paper=___

are two sets of balconies centered on north and south sides of the buildings, creating a substantial tower-like mass with blank brick walls to either side. On the east and west sides of the building, there are four evenly spaced columns of balconies. There is a small square physical plant structure centered on the roof of the building. Both residence halls are connected by a one-story, glass-enclosed corridor with a flat roof.

Chapman Graduate Center
Date of Construction: 1962 to 1966
Original Use: Graduate studies, offices and library
Current Use: Graduate studies, offices and library
Architects: O'Neil Ford, Bartlett Cocke and Horace G. Bernard, Jr.
Photos 46-49

The Chapman Graduate Center was completed in 1964 at the northwest corner of campus and was the first building dedicated to graduate studies. Donated by Philip Alexander Chapman in honor of his wife Roxana McFarlin, the Chapman Center cost $1.5 million and was designed by Ford, Cocke and Horace G. Bernard, Jr., [34] a friend of the Chapman family. Chapman Graduate Center was the first major building completed as part of the Centennial Program and is considered by architectural historian Dr. David De Long to be an example of transitional design, "still modernist along the main campus side, but with regional details opposite." [35] The Center is located at the north end of Upper Campus along North Campus Drive. East Rosewood Avenue dead ends into the circular drive surrounding Chapman Fountain, directly in front of the building's west main entrance. Ford planned to concentrate graduate studies and any future graduate housing to the far north end of Upper Campus, along East Hildebrand Avenue.

The plan and style of Chapman Graduate Center is complex and Ford's project correspondence discusses how the current building is a simplified version of even more complicated early concepts. The brick and concrete building is oriented north-south and has three main sections designed in two distinct architectural styles surrounding a square central courtyard (see Figure 26). Each face of the building is slightly different and, as Dr. De Long notes, "it reads as if it were built in two sections at different times." [36] At the north end of the center, there is a square, brick, flat-roofed wing. It was originally designed as a tall "book stack tower" to house the graduate library, but Wurster advised Ford to keep the entire complex to a consistent elevation and plan. The west façade of the building, overlooking North Campus Drive, has three rows of small, repeating recessed windows. It was originally designed to be a windowless fortress-like wall facing the residential neighborhood beyond. The north elevation has a row of large segmental arched windows looking out from the open two-story Great Hall. The top two floors of the north elevation have small repeated recessed windows, similar to the west side. There are three round skylights positioned above a lightwell that extends through all four stories to provide natural light to the Great Hall and graduate school library. Rectangular brick stairwell towers extend beyond the roof at the south and east sides of the building. Ford designed the roof access with the hope that a light-frame structure for studying could eventually be constructed on the rooftop. On the east side of the building, facing Coates Library, there is a three-story modernist, rectangular wing with faculty offices. This wing extends to the south end of the building and half of the length of the north building section. The west side of this section has a light frame exterior corridor supported by repeated, white, square concrete columns with metal railings in between. They

[34] In a 1962 letter to O'Neil Ford's office, H. G. Barnard, Jr. (who went by Bud), agrees that there would be no reason to include Bartlett Cocke's name on the drawings. Although the Trinity projects are attributed to both Ford and Cocke, it is evident through the drawings and correspondence that Cocke had little to do with the design of the buildings. (Letter found in the O'Neil Ford Collection, FPC rFord016, The Alexander Architectural Archives, University of Texas Libraries.)
[35] Hardy Heck Moore, Inc., "Trinity University Building Survey."
[36] Ibid.

were designed to create "a well-differentiated sort of 'cage' with sheltering balcony overhangs." [37] The offices have floor to ceiling windows and matching white full-length curtains.

The main classroom and administrative part of the complex is south of the square library building and rectangular east faculty office wing. The complex is built following the sloping topography of the site and the main building is only two stories but shares a roofline with the three-story east wing. On the west façade, this section has a sheltered arcade with segmental brick arches and a row of small recessed windows above. The south face of the building also has small recessed windows.

The Chapman Center was designed to house classroom and seminar rooms, offices for faculty and administrators, a 200,000-volume library, a rare book room, great hall, coffee room and offices for the university press. On the first floor, there was an "acoustically perfect" [38] auditorium with seating for 250. The architects worked closely with Lynn Ford to design and craft fixtures and interior details throughout the building. The wood main entrance doors are hand carved in a geometric pattern and both the rare books room and great hall are richly ornamented with wood paneled walls and fireplaces. Perforated spherical hanging lamps adorn the corridors of the faculty offices.

The interior of the building has been updated, but the exterior has remained intact.

Ruth Taylor Theater
Date of Construction: 1965 to 1966
Original Use: Theater, classrooms, offices
Current Use: Theater, classrooms, offices
Architects: O'Neil Ford and Bartlett Cocke
Photos 50-51

The Ruth Taylor Theater opened to great acclaim in October 1966 at the west side of the Ruth Taylor Fine Arts Complex. Funded by the Ruth and Vernon Taylor Foundation at a cost of $1.3 million, the three-story, six-level building was the 38th Ford building to be completed on the campus.[39]

O'Neil Ford collaborated with dramatist and Trinity alum, Paul Baker, on the design. Trinity had lured Baker from his position at Baylor University to become the head of the drama department with assurance that a state of the art theater would be constructed to his specifications. The theater was intended to be larger and more sophisticated than the 1959 Frank Lloyd Wright-designed Kalita Humphreys Theater in Dallas. It was designed to accommodate any type of stage production whether simple or complex with its three theaters. Much to the dismay of the other architects in Ford's office, Baker convinced Ford to hire Arthur Rogers, a young Rice University graduate who had written his thesis on Baker's experimental Studio One at Baylor, to work as the project architect.

The east-facing theater has three main areas: a central theater that is nearly square at 109 feet wide by 114 feet deep flanked by a rectangular theater shop wing to the north and a classroom/office wing to the south. The theater space was

[37] Letter from O'Neil Ford to H. G. Barnard, Jr., March 30, 1962 as found in the O'Neil Ford Collection, FPC rFord016, The Alexander Architectural Archives, University of Texas Libraries.
[38] "Dedication Schedule Finalized for Chapman Graduate Center," *Trinitonian,* May 22, 1964, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___
[39] Initially, the Taylors, who had also funded the Fine Arts Center and Recital Hall, pledged $600,000 for the auditorium When Ford arrived thirty minutes late to their first meeting, they hinted that they may drop out of the project all together. After hearing Ford rave about how magical the theater would be and the prestige it would bring to the University, the Taylors doubled their financial support.

based on a traditional arch-framed or proscenium theater with a total of six levels, each allowing for the installation of functional production components. The exterior of the building is designed around the interior requirements and the topography. It is clad in Bridgeport "pink" brick and has a standing seam, grey-colored, multi-directional shed roof. The west façade, which faces the main public green space between Coates Library, the science complex, and the Ruth Taylor Fine Arts complex is a monumental solid brick wall supported by buttresses that appear to fade into the 110 feet wall at the roof. The east façade incorporates two stories of arcades with brick segmental arched openings (five bays on the ground floor and seven bays on the second floor) below a row of seven oculus windows. In 1966, the *New York Times* praised the building: "Thanks to the impressive qualities of the new theater …. All the premieres turned out to be not a Texas-type extravagance but simply the building's due. What the architectural team of O'Neil Ford, Bartlett Cocke, and Art Rogers has created is a striking neo-Romanesque, red-brick building, modern in feeling, yet evocative of an age when the theater was a spacious, joyous place to enrich the spirit and the imagination." [40]

The mechanical systems are located in the basement and top floor of the building. The east façade opens into a sunken, tree-filled courtyard shared by the Ruth Taylor Fine Arts Center and Laurie Auditorium. The Taylors were intimately involved in the design process and Mrs. Taylor reviewed and approved all of the finishes. She also worked with a landscape architect on the site plan of the entire complex.

An elevator shaft was added to the theater in 1994 leaving some exterior windows infilled with brick. The building was extensively renovated in 1998 by RVK, Inc. of San Antonio and Michael R. Howard of New Orleans to update the interior. The main theater underwent a total renovation including reconfiguring all three stages into one stage with a traditional proscenium arch. An orchestra pit, ADA ramp entrances, additional restrooms and classrooms (replacing the two side stages) were also created.

Ewing Halsell Center for Administrative Studies
Date of Construction: 1966 to 1968
Original Use: Administrative offices
Current Use: Administrative offices
Architects: O'Neil Ford and Bartlett Cocke
Photo 52

Ewing Halsell Center for Administrative Studies was the 42nd building [41] to be completed on the Trinity University campus and was the last building completed as part of Trinity's $50 million Centennial Program. It was dedicated in March 1968 and funded by the Ewing Halsell Foundation. Known as the "dean of cattle ranchers," Halsell was responsible for the development of Texas' Panhandle area and built a cattle empire that extended through Oklahoma, Kansas, New Mexico and South Texas. The three-story, brick building connects to the Chapman Graduate Center at the first and second floors. The building was intended to house an expansion to the graduate programs with administrative specialties, such as business, government and education administration, housed on the second floor, and to serve as a facility for the first campus computer, an IBM 360 model 44, on the ground floor. The third floor was left unfinished to accommodate future needs.

The 23,000-square-foot rectangular building is located north of the Chapman Center, making it the northernmost building on the campus. It has a flat roof with shallow eaves. The east and west façades have three stories of small repeating windows. The north façade has an off-center column of three tall skinny windows with bricked corbels,

[40] Howard Taubman. "San Antonio's Trinity University Inaugurates Ruth Taylor Theater," *New York Times*, October 31, 1966.
[41] The William L. Moody, Jr. Engineering Building (39th building completed) and the Ruth and Andrew J. Cowles Life Science Building (40th building completed) were constructed in the time between the Ruth Taylor Theater and the Robert R. Witt Reception Center, but they have both been demolished.

surrounded by a raised brick frame. There is a two-story open entrance portico at the southwest corner of the building, where it connects to the Chapman Graduate Center. Interior renovations and finishing of the third floor have been completed. Halsell is one of the few buildings with no outdoor access from the building, such as a balcony, exterior corridor or internal courtyard.

Robert B. Witt Reception Center
Date of Construction: 1967 to 1968
Original Use: Reception center and offices
Current Use: Reception center and offices
Architects: O'Neil Ford and Bartlett Cocke
Photos 53-54

The Witt Reception Center was completed in 1968 and is located to the west of Witt-Winn Hall. It was intended to be a "'front door' to the men's dorms" [42] like Heidi McFarlin Lounge was the gateway to the McFarlin women's dorms. It connects to second floor of Witt-Winn Hall via a covered walkway. The center has a low-pitched, standing-seam, metal grey shed roof that slopes down towards Central Campus Drive. The building is to the west of Witt-Winn Hall with an entrance facing the road and has simple Alvar Aalto-like detailing, similar in style to Mabee Hall.

The north and south sides of the building are solid brick walls with a centered trio of tall, thin, recessed windows. The one-story main entrance is at the west façade and features a deep, recessed porch held by square brick columns. There are spherical, ceramic hanging lamps designed by Martha Mood underneath the porch area. At the east side, the Witt Center extends to three stories, following the slope of the terrain, below a metal shed roof. The ground floor faces a courtyard between Witt-Winn Hall and the reception center. It has entrances flanking three sets of recessed trios of windows. The second floor has five bays of windows separated by rectangular brick columns. The third floor is slightly recessed and, similarly, has five bays of windows separated by rectangular brick columns.

Laurie Auditorium and Sid W. Richardson Communications Center
Date of Construction: 1969 to 1971
Original Use: Auditorium, offices and classrooms
Current Use: Auditorium, offices and classrooms
Architects: O'Neil Ford and Bartlett Cocke
Photos 55-57

Laurie Auditorium was the last building completed as part of Ford's campus master plan. It was designed for a seating capacity of 3,000 to hold the entire student body and faculty, and it was to be used for cultural and civic events as well as graduation. President Laurie, for whom the building was named, had hoped to have the building complete by 1969 to celebrate the university's Centennial but inadequate fundraising delayed the construction date. The $4.7 million project was funded by a combination of federal loans and a grant from the Sid Richardson Foundation.

Dillon notes that Laurie Auditorium was "programmatically … the most challenging building at Trinity" [43] intended to house not only the auditorium, but also a 300-car garage and offices/classrooms in the Sid W. Richardson Communications Center. To avoid a mammoth structure, site and scale were extremely important to the design. Project Architect Michael Lance, from Ford, Powell and Carson, "slid the building down the slope to disguise its bulk and to

[42] "Lounge Planned for Dorm Area," *The Trinitonian*, Friday, October 28, 1966, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___
[43] Dillon, *The Architecture of O'Neil Ford: Celebrating Place,* 72.

create a formal public entrance, with a grand staircase, facing Stadium Drive." [44] The parking garage was located on the north side of the building creating a "podium for the fan-shaped auditorium." [45]

The three-story modernist auditorium is the northernmost building on the east side of campus. Dr. De Long observes that the "building incorporates motifs drawn from the modernism of Alvar Aalto" and that these elements "created a gentle monumentality." [46] The building has an irregular plan, low-pitched standing seam metal roof, asymmetrical massing and an elegant interior. The main entrance to the building faces west towards the campus interior and leads into a large lobby lit by skylights and interior detailing in fir, oak and maple, evoking Aalto. The fan-shaped upper portion of the building follows the curvature of the central auditorium to house classrooms and offices. The auditorium space features exposed wood trusses and is designed in the semicircular style of the ancient Greek amphitheater. The room is unencumbered by pillars, projections or posts and was noted by ***The Trinitonian*** in 1971 to be larger than the Philharmonic Hall at Lincoln Center in New York City. The exterior is clad in Bridgeport "pink" brick with copper and glass details. The lower level parking garage portion of the building is exposed concrete.

Coates Library (formerly Elizabeth Huth Maddux Library)
Date of Construction: 1977 to 1979
Original Use: Main library
Current Use: Main Library
Architects: Ford Powell Carson and Bartlett Cocke
Photos 58-60

O'Neil Ford began designing the Coates Library in 1971 and it was dedicated on April 6, 1979. The library ended nearly thirty years of constant construction at the university and began "an era in which more money would be going to faculty and new programs." [47] The university and Ford choose to place the new library on a site to the east of the Chapman Center where a sunken parking lot and grassy area were located. The main entrance would serve as a north anchor for the meandering central path through the Upper Campus.

Initially called the Elizabeth Huth Maddox Library after Maddux, a longtime friend of the university, Trustee Emeritus and widow of George H. Coates for whom the Coates University Center was named. It took nearly seven years to assemble the funds to construct the $4.5 million-dollar four-story library building. Ford's first drawings featured a large open-air plaza in the center of the building, but by the time construction began in 1977, this had been refined to light wells. The 176,280 square feet library was intended to house the collection from the Chapman Graduate Library, the George Storch Library and the Ruth Taylor Music Library with ample room for expansion. University President Calgaard urged the board of trustees to invest in the library to make it one of the finest in the country. Trinity University historian R. Douglas Brackenridge observes that "as a result, the university raised its annual budget for acquisitions [of books] from about $300,000 to $1.2 million, giving Trinity the highest expenditure per student for a library of any non-Ph.D.-granting institution in the country." [48]

The modernist library, which was built to replace Storch Memorial Library as the campus's main library, was constructed with a reinforced concrete frame finished in brick and has a flat roof with shallow eaves. To avoid leveling the naturally depressed site, Ford positioned the main entrance of the building at the third floor. The central pathway

[44] Ibid.
[45] Ibid.
[46] Hardy Heck Moore, Inc. "Trinity University Building Survey."
[47] Jennifer Meehan. "Library Dedication Scheduled for Tomorrow," ***The Trinitonian***, April 6, 1979, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___
[48] Brackenridge, ***Trinity University: A Tale of Three Cities***, 334.

through Upper Campus leads north directly to the entrance portico of the Coates Library. The portico is supported by four cylindrical columns and has a concrete cross-plan roof with central octagonal pyramidal plexiglass skylight. Directly below the skylight there are eight punched metal hanging canister lamps and a circular staircase leading to the ground floor of the building. The main entrance behind the stairwell has six wood and glass doors.

The irregular building plan is a nearly symmetrical cross-plan with flat faces at the north, south, east and west sides and stepped façades at the corners. The east side of the building has a stepped plan with four bays and the west side of the building has a stepped plan with three bays. At each corner of the stepped arrangement, there is a protruding glazed corner bay that serves as a reading nook. Initially only the third and fourth floors were finished. The first two floors were left open to accommodate future needs. The second floor was finished out by Ford, Powell and Carson in 1984 and the first floor was designed by RVK Incorporated in the 2000s. Along the perimeter of the building, there are glass and steel skylights set at ground level that illuminate the second floor.

On the interior, Ford reduced the size of the original open-air courtyard concept to two semi-circular glass-enclosed open-air wells extending through the top two floors and located at the east and west sides of the interior. They are filled with potted plants and have an interior lounge area in between. At the north and south sides of the interior, there are two semi-circular walls surrounding a staircase. Trustee Dedman recommended commissioning a mural artist, James Sicner, to collage the two eighty-feet tall wall surfaces. The building remains the university library and has undergone cosmetic updates, as well as a complete renovation of the first floor.

Noncontributing Buildings and Structures

Miller Fountain
Date of Construction: Originally completed in 1966 and moved in 2004
Existing Use: Fountain
Architect: O'Neil Ford
Photo 61

Eugenia Miller Fountain is located to the west of Northrup Hall. The $36,000 fountain was named in honor of Mrs. C. W. Miller of San Antonio and the Miller family worked alongside O'Neil Ford to design the European-inspired feature. The 55-foot concrete circular fountain was originally constructed in 1966 along Stadium Drive at the east side of Northrup. It was disassembled in 2002 and stored for two years before being reinstalled next to the newly completed Northrup Hall.

Northrup Hall
Date of Construction: 2001 to 2004
Existing Use: Administration and offices
Architect: Robert A. M. Stern
Photo 62

Northrup Hall was completed in 2004 by architect Robert A. M. Stern. It was constructed on the site of the first Ford designed building on campus, the Classroom-Administration Building (later named Northrup Hall), located at the center of Upper Campus directly north of Coates University Center. The brick, glass and concrete contemporary building is designed as an intersection of three grid systems set at angles from one another. A linear limestone fountain extends from the east side of the building towards Stadium Drive, acting as a symbolic entrance to the university.

Smith Music Building and Dicke Art Building
Date of Construction: 2004 to 2006
Existing Use: Fine arts classrooms and facilities
Architect: Kell Muñoz
Photo 63

The Smith Music Building and Dicke Art Building are part of the Ruth Taylor Fine Arts complex that encloses a central square, brick-lined courtyard with Ford's Ruth Taylor Theater to the west and Laurie Auditorium to the north. Completed in 2006 by Kell Muñoz, the music and art buildings are a combination of new construction and heavily renovated existing buildings that were part of the original Ruth Taylor Fine Arts Building. The intention was to create a unified building with increased square footage and accessibility. The building incorporates Bridgeport brick and concrete seen in the existing campus buildings and, at the interior courtyard facades new materials, such as metal panels, and large expansive windows are introduced. The octagonal shaped Ruth Taylor Recital Hall connects at the southeast corner to the newer Smith Music and Dicke Art buildings, and has been partially obscured by these new additions.

The Center for the Sciences and Innovation
Date of Construction: 2010 to 2014
Existing Use: Science classrooms and facilities
Architect: Einhorn Yaffee Prescott Architecture and Engineering and RVK Architects
Photo 64

The Center for the Sciences and Innovation is located north of Marrs McLean Hall along West Campus Drive. The state of the art, LEED Gold-Certified science complex was designed by Einhorn Yaffee Prescott Architecture (EYP) with RVK Architects of San Antonio to replace the Moody Engineering Building, the Cobb-Racey Science Lecture Auditorium and a physical plant and facilities building. The U-shaped contemporary building combines large expanses of glass with brick and limestone and integrates a major renovation of Cobb-Racey at the north wing with new construction.

Integrity

Most of the buildings on the Trinity University campus have retained a high degree of integrity due to Ford's long tenure as campus architect, his sensitivity towards materials and site planning, and the university's continuous care for its infrastructure and historic resources. Ford worked on campus projects from 1947 until his death in 1982. He designed flexible interior spaces and unfinished floors to allow for the growth of the university. Because the private university has maintained a small student body [49] and the site plan has remained informal with ample room for adding buildings, only two substantial additions have been made to existing historic buildings within the proposed district. A physical plant building has been added to the east of Witt-Winn Hall. The Smith Music Building and Dicke Art Building that replaced the old Art and Music buildings were connected to the Ruth Taylor Recital Hall.

When Ford began designing the first buildings at Trinity, the budget was limited and, out of necessity, the buildings were simple. If Ford wanted a building amenity or feature that was not in the budget, he would often implement creative ways to motivate the administration to prioritize the item. For instance, Ford envisioned the campus with buried power lines but this was initially too expensive. He placed the electrical poles in the center of campus, but in the next phase, the powerlines were buried. A more substantial effect of the limited budget was the use of the lift-slab method of construction. Although innovative, efficient and widely publicized at the time, lift-slab was ultimately

[49] The student body totally approximately 2,500 in 2015.

deemed a flawed construction technique after the L'Ambiance Plaza collapse killed 26 workers in 1987 (Bridgeport, Connecticut), and is no longer in use. Lack of thermal and sound insulation became immediately apparent to students in the dormitories. Over time, structural issues arose and furr-outs had to be added to accommodate HVAC and new electrical systems. The early windows installed on buildings were metal, single pane windows that provided little insulation to the interior spaces. The doors and windows on the earlier buildings have often been replaced but continue to be compatible with the buildings. The 1961 North Hall has had its southern balconies filled with a curtain wall. This unfortunately partially obscures the lift-slab construction method.

In 2001, the first lift-slab building, originally known as the Classroom-Administration Building and later called Northrup Hall, was replaced with a four-story building of the same name designed by R. M. Stern. The new Northrup Hall has blocked visual and physical links from the nearby Coates University Center. Original openings at the Coates Center have either been enclosed or are being used as exterior storage. New materials including stucco at Verna McLean and terrazzo wall tiles at Coates University Center do not contribute to the historic fabric of concrete, steel, and brick. In 2006, the Ruth Taylor Fine Arts Building was replaced by the Smith Music Building and Dicke Art Building and, from 2011 to 2014, the buildings in the science complex (not including Marrs McLean Hall) were either demolished or partially incorporated to create the Center for the Sciences and Innovation (CSI). Ramps and paved paths have been constructed through various parts of campus to improve ADA accessibility for the community. Steel bridges often connect new structures with existing ones in a way that respects surrounding volumes. Occasionally pedestrian pathways have become compromised as additions like Northrup Hall cut off former passages. The rugged site is still a campus asset that needs to be protected. Vegetation and various structures often prevent clear views of the city skyline that the school has been known for. Trinity Architects intended for the site to be used by students at a comfortable scale, even removing a road along the bluff to give priority and to pedestrians. Newer campus buildings are occasionally out of scale with original Ford buildings. The Dicke Art Building uses massing (oversized column) that does not follow this precedent set by Ford and others. Northrup Hall also suffers from this massing disparity.

Some design details have been neglected in recent renovations including a new horizonal railing system at Marrs McLean whereas Trinity blue vertical pickets are typical on campus. Additions to the Student Union Building in 1987 include a semi-circular entrance that connected two original buildings. This is a big departure from the lift-slab inspired pentagonal shaped pavilion that was supported by three steel columns. The Ruth Taylor Theater has had deep porch bays infilled that break the rhythm of the façade. The Bridgeport Brick Company was purchased by Acme in 1935 and closed in 2007. Although the original 11" long bricks are no longer available, Acme creates a custom brick for Trinity projects. Despite these changes to the campus, the district retains a high degree of integrity.

O'Neil Ford's practical approach to design and humility as an architect has resulted in a collection of buildings that have aged gracefully. Ford's limited palette of materials, all of which were sourced regionally, are easily maintained. When planning the campus buildings, Ford thoughtfully studied the sites. Buildings are oriented with eaves and balconies designed to capture natural light but avoid direct sun glare and heat. He created a very livable and adaptable campus. Even the pathways between buildings were only installed after the architects studied the natural flow of pedestrian traffic throughout campus. The $50 million Centennial Program, which lasted from 1962 to 1971, updated infrastructure and fixed many of the issues that arose from lift-slab construction or were caused by earlier budgetary constraints. The Trinity University community is justifiably proud of the "Skyline" campus which they built from the ground up and have successfully worked to preserve and maintain Ford's legacy.

The landscape has changed from Arthur and Marie Berger's early plans for the abandoned quarry. The Coates Library main entrance saw the addition of a wide central path and fire truck turn-around plaza in 2013. Pedestrian connections are in danger of growing vehicular circulation, as is the case at Mabee Dining Hall where a loading dock often blocks a narrow sidewalk. Extensive tree growth over the years has improved shading on campus but obscured some earlier viewsheds. Limestone is methodically used in the landscape in stair areas and is increasingly being used as edging.

New paving surfaces include uneven stone and exposed aggregate concrete that are not in sympathy with original materials. Previous storm water drainage on site has been built in a way that lacks aesthetic appeal. Low-impact development strategies are now being implemented including; vegetated swales, low-water-demand plant species, and porous paving. The landscape at Trinity has recently been carefully planned to maintain a three-part zoning palette; upper campus, the escarpment, lower campus. Recently adopted Trinity University Design Guidelines will require removal of invasive trees that do not fit with the original Berger design and will implement a sustainable plant palette.

Statement of Significance

In 1869, Cumberland Presbyterians founded Trinity University in Tehuacana, Texas, and relocated to Waxahachie, Texas in 1902. In 1942, the Methodist-affiliated University of San Antonio asked Trinity to relocate to its San Antonio-based Woodlawn campus and take over its student body. The university soon began the search for a larger, more permanent campus and selected a raw and rocky former quarry site in 1946, approximately about two miles north of downtown. In 1948, the university hired architect O'Neil Ford to lead the design team for the new campus, which grew to become the largest collection of O'Neil Ford-designed buildings in the world, representing his work at the peak of his career. Ford's architecture is reflective of its everyday use, its site context, Ford's interest in modern construction technologies, historic architecture, craftsmanship, and his ability to work with limited budgets. Ford coupled knowledge of the latest developments in architecture with lessons taken from his study of world architecture and, like great architects in many places and periods, adapted precedents to new circumstances. The result at Trinity was innovative architecture attuned to its geography, climate and the distinctive needs of a small college reinventing itself.

Trinity is the most complete representation of Ford's work. Trinity's institutional rebirth in the early 1950s was inseparable from the buildings Ford and his colleagues designed for it and, in following their plans, it boldly, bravely departed from the tradition of campus design in Texas. Because of its architecture, the university dubbed itself as "America's Most Modern Campus" (see Figure 28). Ford's daring use of the new lift-slab construction technique and Trinity's unusual site brought wide attention to the university in the national architectural press and catapulted Ford to national prominence. The buildings of the 1960s and 1970s are quintessential works of Ford's mature phase. They embody his restrained approach to design, his reverence for the Texas landscape, his capacity to translate his close study of buildings by 19th-century Anglo settlers, and the Romanesque architecture of Italy and France into modern design, and his belief in the importance of craftsmanship.

The Trinity University Historic District is nominated for listing in the National Register of Historic Places under Criterion C, in the area of Architecture at the state level of significance, as the largest concentration of works by O'Neil Ford. The district meets Criteria Consideration A (religious properties) because the campus derives its primary significance from its architecture. The period of significance is 1952-1979, spanning the period during which O'Neil Ford's vison for the campus was completed, with the dedication of the Coates Library in April 1979. The library ended nearly thirty years of constant construction at the university. The district meets Criteria Consideration G because all but one of the contributing buildings is more than 50 years old, and the district is exceptionally significant as the finest collection of works by master architect O'Neil Ford.[50]

Architect O'Neil Ford (1905-1982)

O'Neil Ford (*nee* Otha Neil Ford), was born in 1905 in the north Texas town of Pink Hill, population 42.[51] Ford's father Bert was a railroad man and his mother Belle was a homemaker. Pink Hill was a modest farming town, but nearby Sherman, Texas, which referred to itself as the "Athens of Texas," housed the respected Austin College. The Ford children gained both a formal and informal education at Austin College, Sherman's unique public-school system, and from their parents.[52] Ford spent much of his childhood wandering through the college campus, absorbing what he could. Belle also took advantage of the college and enrolled in weaving classes, later designing rugs and textiles for Ford's clients. In Sherman, the public school that Ford attended was managed by superintendent Dr. Jay C. Pyle. He

[50] Jennifer Meehan. "Library Dedication Scheduled for Tomorrow," *The Trinitonian*, April 6, 1979, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___
[51] The town of Pink Hill, Texas, no longer exists but was located several miles from Sherman, Texas, in Grayson County.
[52] David Dillon, *The Architecture of O'Neil Ford: Celebrating Place* (Hong Kong: The University of Texas Press, 1999), 7.

was significantly influenced by William Morris and the Arts and Crafts movement and created a curriculum that emphasized art education and vocational training.[53] Similarly, at home, Ford and his siblings were required to build something by hand, such as a toy or piece of furniture, when their father was out of town for work. This desire for honest use of materials throughout a project can be derived from his mother's desire to learn new handwork or his father's creative ways to whittle wooden objects while teaching his children the names of common trees of the wooded land.[54] Ford recalled that he and his siblings, Authella and Lynn, "were forever and ever building things." [55] The aesthetic of the Arts and Crafts movement and the early emphasis on craft permeate Ford's later architecture and had a strong influence on all of the Ford children. Ford explained, "There is nothing accidental about the fact that my brother and I made things from drawings….From the third grade on, we worked with hand tools. Made doll furniture, had to make a taboret…all out of William Morris…the kind of style everything had pre-World War I".[56]

Bert Ford was killed in a railroad accident in 1917 and the family was left with no steady income. Belle decided that Denton, approximately 55 miles to the west, provided more opportunities for an unemployed widow, and she used the life insurance money to purchase a bungalow near the North Texas State College campus. The entire family pitched in to piece together enough money to live on. They took in boarders, offered meals to students, picked and sold blackberries, made posters for students, produced "chalk talk" [57] drawings for professors, and cleaned used bricks. While finishing high school in Denton, Texas, O'Neil Ford studied the works of the Greene brothers and Frank Lloyd Wright at the College of Industrial Arts, where he found a common message his father taught him, respect for the nature of materials.[58] His courses at the nearby North Texas State Teachers College, including Bench Work, Cabinet Making, Woodturning, and Pattern Making, helped refine his early elementary school studies to an asset for any future architect.[59] It was this Arts and Crafts learning of material integrity and process of hand crafting that defines Ford's later buildings.

In 1923, Ford went to San Angelo to work in construction and his uncle Homer Jordan took him on a driving tour of central and south Texas architecture. The two traveled in Jordan's Model T Ford, visiting the Alsatian community in Castroville, the German community in Fredericksburg, and Roma and San Ygnacio, border towns in the Lower Rio Grande Valley. This trip was Ford's introduction to the vernacular architecture of 18th and 19th-century settlers. He admired the simple designs and noted building elements that were specific to the region rather than to the culture, notably the use of local materials and the sensitive response to climate and geography. The following year, Ford graduated from high school and enrolled in North Texas State Teacher's College. He studied machine drafting, architectural drawing and Shakespeare for two years before dropping out. While in school, Ford also began the Architectural Drawing and Design course offered through the International Correspondence School of Scranton, Pennsylvania (ICS). It would be his only formal training in architecture.

Upon receiving his ICS certificate in 1926, Ford moved to Dallas to work for David Williams, a fellow ICS graduate and leader of the budding regionalist movement in Texas. Williams was born in a dugout in the Texas Panhandle and maintained a strong connection to his frontier roots. He studied at the University of Texas at Austin School of Architecture, but, like Ford, did not complete his degree. After leaving school, Williams took a civil engineering job in

[53] Ford recalls, "But the superintendent decided to make art the ideal for motivating all of education. We were making things with our hands in the third grade. We were running machines in the sixth grade. It just went on that way. The school had shops in the back yard. Mama took up weaving. It was astonishing." (Dillon, 7)
[54] Mary Carolyn Hollers George, *O'Neil Ford, Architect*, 4.
[55] Dillon, *The Architecture of O'Neil Ford: Celebrating Place*, 6.
[56] Mary Carolyn Hollers George, *O'Neil Ford, Architect*, 7.
[57] "Chalk talk" was an early teaching tool to provide visual information to students and enhance the lecture. Professors who used chalk talk would create different temporary chalk drawings for each class.
[58] Ibid, 11.
[59] Ibid, 13.

Mexico and worked on a variety of civic projects for the next four years. In 1920, he traveled to Europe to study and sketch buildings and returned to the United States two years later to start an architecture practice. Despite having an in-depth education in classical and European architecture, Williams did not attempt to transplant other styles to Texas. He combined the simplicity and philosophies of modernism with the influences of regional Texas buildings.

Ford and Williams worked together from 1926 to 1931 and Williams would remain Ford's most influential mentor. They both found inspiration in the simplicity and materiality of early Texas architecture, and they traveled around the state to study and document these buildings. The structures were often characterized by thick low walls, narrow windows, large porches and informal social spaces. Architecture critic and historian David Dillon notes that the duo was drawn to vernacular architecture because it "represented a search for honesty and simplicity in the face of rampant architectural cosmetology. They seized on early Texas buildings as an antidote to the period confections popularized by house magazines and suburban home buildings. A valid regional architecture." [60] Together, Williams and Ford designed houses in north Texas that were simple and well-suited to the climate. They were built using local materials – native brick, stone and wood – with large eaves, porches and informal interior plans. Lynn Ford was enlisted to work on many of the decorative elements-carved doors, beams and mantels – providing intimacy and warmth to the interior spaces in the Arts and Crafts tradition. The architects resisted designing within the highbrow styles of the time and published several articles in ***Southwestern Architect*** and ***Southwest Review*** between 1928 and 1931 that expressed their admiration for Texas vernacular architecture. Williams wrote in one such article, "Towards a Southwestern Architecture":

> The early Texas houses seem to grow out of the ground on which they stand; to be as friendly as the earth out of which they have grown. They are beautiful because they are simple and natural, and because their buildings were satisfied with beauty of line resulting from straightforward structure, simplicity of detail, and ornament which had to service a purpose. The early colonists wanted no tin cornices painted to imitate stone, no fake half-timber, no tin tile roofs. They wanted honest, comfortable houses; and they got them.[61]

The aspiration to design honest and comfortable homes persisted through Ford's career, and he was always most at home with small scale projects.

The Ford family first collaborated with architect Dave Williams on the Drane House. Williams and Ford designed the building in and out, including Lynn and Authella to help create lighting fixtures and furniture. Another Ford family project was the Richardson House where Lynn and fellow workers built cabinets, doors, flooring, and driftwood furniture upholstered by mother Belle Ford.[62] His brother Lynn continued working alongside him throughout major Trinity projects as a master craftsman including carved doors, screens of wood, furniture (pews), and metal work (cast bells) for the Chapman Graduate Center, Murchison Tower, and Parker Chapel.[63] Artists Martha Mood and Ruth Dunn aided Lynn and O'Neil Ford in creating windows and balcony banners for the Parker Chapel and Mood made light fixtures for the Witt Reception Center.[64] Lynn Ford's work for over 100 clients has received awards from the San Antonio Conservation Society and San Antonio Chapter of the American Institute of Architects.[65] Together, both O'Neil and Lynn Ford excelled in their disciplines and influenced each other's work throughout their entire lives.

---

[60] Dillon, ***The Architecture of O'Neil Ford: Celebrating Place,*** 17.
[61] Vincent B. Canizaro, ed., ***Architectural Regionalism: Collected Writings on Place, Identity, Modernity and Tradition*** (Canada: Princeton Architectural Press, 2007), 172-3.
[62] Ibid, 47.
[63] Ibid, 175.
[64] Dillon, ***The Architecture of O'Neil Ford: Celebrating Place***, 67.
[65] Handbook of Texas Online, Kendall Curlee, "Ford, Lynn," accessed July 10, 2017,

When the Depression hit, commissions grew scarce and Willliams was increasingly burnt out from practicing architecture. In 1932, Ford and Williams split ways. Ford briefly formed a partnership with Joe Linz but soon left town to take advantage of any architectural jobs available, moving to Austin, New Orleans, and Georgia to work for various agencies. Ford returned to Dallas in 1938 and formed a substantial partnership with architect Arch Swank, a recent Texas A&M graduate who was attracted by Ford's regionalist design sensibilities. One of their early major commissions was a house in San Antonio for T. Frank Murchison. The long, two-story 1937 home was the firm's first design that reflected an understanding and admiration of early Texas homes.[66] Positioned to capture the southeast breeze, it was one-room deep with an internal hallway and large, cantilevered porches. The materials and plan of the house were simple and transparent. Gardens and terraces by landscape architects Alfred and Marie Berger surrounded the home. This would be the first of many collaborations between Ford and the Bergers.[67] The following year, Ford designed a house for Sid Richardson on San Jose Island on the Texas Gulf Coast. The functional, modernist and concrete house was constructed almost entirely of industrial materials. Through the 1950s, Ford explored ways of integrating up-to-date construction technologies and local materials in designs. These concerns continued to define his work in the 1960s, when they were combined historical elements, higher budgets, and the expressive possibilities that air conditioning afforded.

In 1939, the firm was commissioned to design the Little Chapel in the Woods for the College of Industrial Arts (now Texas Women's University) and it received national acclaim. Eleanor Roosevelt dedicated the chapel, which was built by the National Youth Administration (NYA) through the Civilian Conservation Corps. The simple chapel has pre-stressed parabolic arches on the interior, making it feel much larger than it is, and small buttresses at the sides. At 90 feet long and 42 feet wide, it is constructed from local fieldstone and Bridgeport brick. The honest use of materials and lack of ornamentation resulted in a building that simultaneously feels old and new. Later that year, David Williams, who was by then employed as assistant administrator for the NYA, asked Ford to join another NYA project at La Villita in San Antonio as a consulting architect.[68] Ford worked from 1939 to 1941 to restore the 18th-century residential quarter and commuted from Dallas to San Antonio every week. He resisted the pressure to recreate a picturesque Spanish village and stayed loyal to its original, sensible plan and austere ornamentation. This project launched Ford's extensive career in San Antonio and marked the beginning of his tremendous contribution to historic preservation. Ford met his wife, a dancer named Wanda Graham, while working in San Antonio and formed a partnership with architect Jerry Rogers. When World War II broke, Ford spent most of the war as a civilian flight instructor.

After the war, Ford and Rogers started up their firm again and, in 1948, Ford was asked to join the design team for Trinity University. Ford led the design of the buildings that define the modern campus. Trinity was an opportunity for Ford to truly exhibit his architectural design abilities. The early modernist buildings were simple and expertly placed within the rocky, uneven terrain. The later, more complex buildings, notably Parker Chapel and Ruth Taylor Theater, are significant examples of Ford's fully mature style of architecture.

In the 1950s and 1960s he was among the most highly regarded architects in the United States. Ford's San Antonio-based firm undertook a variety of residential, education and commercial projects throughout Texas. Alongside his professional practice, Ford was a continuous political and social activist. He worked with San Antonio Mayor Maury Maverick to develop the banks of the San Antonio River and with the San Antonio Conservation Society to advocate for the preservation of San Antonio's 18th century missions. In 1952, ***Vogue*** Magazine identified Ford as one of the "20

http://www.tshaonline.org/handbook/online/articles/ffo54.
[66] Mary Carolyn Hollers George, ***O'Neil Ford, Architect***, 44.
[67] Ibid.
[68] Ibid, 62.

Texans that run the place" in an article entitled "Power in Texas."[69] Throughout his career Ford lectured and taught widely, including at Harvard and the University of Texas. In 1968, he was among the group of architects, which included Pietro Belluschi and I. M. Pei, who lectured at the Rice Semi-Centennial Series, "The People's Architects," organized by Harry Ransom. Beginning in the late 1950s, with Richard Colley, Ford designed the semi-conductor plant for Texas Instruments in Dallas. Renowned Spanish architect Felix Candela designed the building's thin concrete roof shells. Like Trinity, the project attracted national attention for its innovative engineering and sensitive design.

In 1967, Ford joined with Boone Powell and Chris Carson to form Ford, Powell, and Carson, the firm that still carries his name and continues his work. The firm designed the iconic Tower of the Americas for San Antonio's HemisFair of 1968. Other projects included the new campuses for Skidmore College and the University of Dallas, a Catholic university in Irving, Texas. With his colleagues and wife, Wanda, he fought against the building of US Highway 281, which runs just east of Trinity campus and cuts through Brackenridge Park, the Olmos Basin, and historic neighborhoods in San Antonio. Although their efforts failed, Ford and his associates forced the highway matter all the way to the US Supreme Court. Ford often unabashedly challenged his clients, colleagues, and many norms in his fight to save historic buildings and preserve landscapes. He also advocated passionately for civil rights in an era when this was controversial, especially in Texas. Many young Texas architects passed through Ford's office in their early careers. In 1982, Ford died in his office of a heart attack.

Development of the Trinity Campus

Founding and Early Years: 1869-1944

Trinity University was founded in 1869 by Cumberland Presbyterians from the remnants of three smaller colleges that struggled with enrollment after the Civil War. The first campus was in the isolated town of Tehuacana, Texas, and initially consisted of only a few buildings. In 1902, Trinity relocated to Waxahachie, Texas, and with the support of a larger community, the university grew in reputation and enrollment. Forty-years later, the Methodist-affiliated University of San Antonio, with the San Antonio Chamber of Commerce, asked Trinity to relocate to its Woodlawn campus in San Antonio (see Figure 3) and take over its campus, student body, and alumni. The 60-acre Woodlawn campus had a four-story administration and classroom building, a women's dormitory and two buildings (Onderdonk Science Hall and a men's dormitory called McFarlin Hall) on long-term lease from the Wesleyan Institute. Quonset huts from nearby military bases were used as needs and enrollment increased. By 1944, the community had outgrown the Woodlawn site and Trinity began the search for a larger and more permanent campus.

Creating the "Skyline" Campus: 1945-1962

Three sites were considered and San Antonio-based Bartlett Cocke and Associates was hired to study the options. They recommended the site of an abandoned rock quarry across the street from the Alamo Stadium and Brackenridge Park, north of downtown. Originally, the City of San Antonio owned the rock quarry. It was a source of high-quality, hard limestone and extended north of downtown, west of the San Antonio River. In order to raise revenue, the city leased out portions of the property to manufacturers during the mid-to-late 19th century. The largest plant was run by the Alamo Cement Company, which operated on the quarry and adjacent Stadium site from 1880 to 1908. Alamo was the first manufacturer of Portland cement west of the Mississippi and buildings, such as the Texas State Capitol and Driskill Hotel in Austin, used material from this plant. In 1908, the Alamo Cement Company had exhausted the area and relocated to "Cementville" in Lincoln Heights.[70] The company was renamed the Alamo Portland and Roman Cement Company after the move. The lower portion of the site was the quarry's operating basin and, allegedly, this

[69] Allene Talmey. "Power in Texas: 22 who help run the place," *Vogue* (January 1953): 140-144.
[70] In 1998, "Cementville," which is east of Highway 281, was converted into the Alamo Quarry Market, a mixed-use development.

area became a bit of a dumping ground until Trinity purchased the land from the City in the 1940s. The site is perched on a hill with spectacular views of the city, earning the nickname of the "Skyline" campus.

Out of fifteen architecture firms, Cocke was selected along with Harvey P. Smith and consulting architecture firm, Perry, Shaw and Hepburn of Boston,[71] to complete a campus master plan. Members of the Trinity University Building Committee advocated for a traditional campus, similar to other Protestant universities in the state, such as Baylor and Southern Methodist University. During the spring of 1945, Trinity President Monroe Everett, Cocke and Smith, embarked on a tour of traditional northeastern campuses, including Cornell University, Grove City University, the University of Virginia and the University of Pennsylvania. Following this trip, the architects presented a palette of materials, campus layout, and architectural style that "projected a general colonial type of architecture modified to incorporate local atmosphere and design, with construction of stone ..." [72] (see Figure 6). Buildings would have been arranged on a formal plan around a north-south axis and the campus would have retained Bushnell Avenue as a vehicular throughway. The site, which has a 70 feet elevation change from the north end to the south end, would have had to be partially leveled for this scheme. As part of the first fundraising campaign, a marketing book entitled *Destined for Perpetuity* with illustrations of the proposed buildings was distributed. It was hoped that Trinity would become the "Princeton of the South."

Despite enthusiastic campaigning, Trinity had less than half of what was needed to prepare the site and build a traditional campus. Chairman of the Board Frank Murchison was committed to finding a solution and traveled to MIT to visit with William W. Wurster, Dean of the Architecture and Planning Department and a nationally renowned architect. Wurster advised that a functional, modern architecture would be more feasible, and, upon visiting the site, he commented: "Don't negate this site. That would be a tragedy. Let its hills design your buildings." [73] Wurster's career was concentrated in California and, like Ford, he looked to region's early architecture as a source of inspiration. The 1995 San Francisco Museum of Modern Art retrospective of Wurster's work labels his style as "everyday modernism," present in neighborhoods across California but largely unrecognized. Due to other commitments, Wurster declined Murchison's offer to be campus architect, but agreed to consult. Instead, Wurster suggested that they hire Ford, who he deemed the best functionalist architect in the region. Even though Ford had designed Murchison's house, he had not been considered and the Chairman's reaction to the suggestion was "What, that nut?" [74] With Wurster's insistence, the board eventually hired Ford and gave up on their visions of a traditional campus.

Wurster historian Marc Treib describes Ford and Wurster's close relationship and mutual respect, "of all of Wurster's contemporaries, O'Neil Ford shared the greatest sympathies and closest parallels." [75] The two worked closely together on architectural concepts for the campus, in particular with the integration of buildings into the site, and applying appropriate scale and massing. The dynamic Ford and more reserved Cocke along with Harvey P. Smith would formally team up as "Trinity Architects". Harvey Smith eventually stepped back from the team and contributed

[71] Perry, Shaw and Hepburn (now Perry Dean Rogers Architects) is an architectural firm founded in 1922 and recognized for its work on educational institutions. The founding partners were all classically trained and well-established in New England. William Graves Perry, the principal architect, attended Harvard, MIT and the Ecole des Beaux-Arts, Thomas Mott Shaw, the space planner, attended Harvard and the Ecole des Beaux-Arts, and Andrew Hopewell Hepburn, the designer/drafter, attended MIT. By the 1940s, the firm had completed the library and rare book annex at Harvard University and supervised the Rockefeller reconstruction at Williamsburg in Virginia. Notably, the reconstruction of Williamsburg was the first restoration of its kind in the United States and cemented the firm's reputation for quality work on historical resources. The project also influenced the standards eventually established by the National Park Service for the preservation of historic structures.

[72] R. Douglas Brackenridge, *Trinity University: A Tale of Three Cities* (San Antonio, Texas: Trinity University Press, 2004) 169.

[73] Brackenridge, *Trinity University: A Tale of Three Cities*, 170.

[74] Mary Carolyn Hollers George, *O'Neil Ford, Architect* (College Station: Texas A&M Press, 1992), 95.

[75] Marc Treib, *An Everyday Modernism: The Houses of William Wurster* (Los Angeles, California: University of California Press, 1995), 37.

minimally to campus development projects. For the next twenty-five years Ford continued to spearhead design and Cocke remained responsible for drafting and construction logistics.

By Christmas 1946, one million dollars had been pledged towards the first phase of construction. Trinity Building Chairman Tom Slick recommended that they use the lift-slab method of construction, a system utilizing concrete slabs that he had developed. He offered to donate the technology and hydraulic jacks. Designing with this technology in mind, Ford, Wurster, and Cocke unveiled a new scale model of the campus plan in 1948 which was "[free] from artificial axes and academic monumentalism"[76] (see Figure 8). Two years later, construction began. The lift-slab method, known as the Youtz-Slick method, was developed in the 1940s independently by New York architect Philip N. Youtz and Trinity Trustee Tom B. Slick, a rancher, businessman and adventurer. It was refined at Slick's Institute for Inventive Research in San Antonio, Texas, and patented by Slick in 1955. The method cut costs by eliminating the need for scaffolding or concrete forms at the upper levels of a building. Reinforced slabs of concrete were poured directly onto the foundation with a separation medium in between. They were then hoisted up steel pipe columns using hydraulic jacks. Only edge forms were required, leading *Popular Science* to describe the lift-slab buildings as "a stack of flapjacks." The jack could lift 100,000 pounds at a time to an accuracy of 1/16th of an inch.[77] Once the correct height, collars were welded into place on the steel columns. First used on the Trinity campus, the method drew attention from a wide variety of periodicals, and construction of the first few buildings drew crowds of architects, contractors and locals from across the country. The London-based *The Architect's Journal* chronicled Trinity's construction and invited "the courageous architect" to introduce the method to a European audience in London before construction was complete on the first building.[78] Clemson University, among others, soon followed, sending representatives to the San Antonio campus to witness the simple, and, reportedly quiet, construction site. The inexpensive and time efficient Youtz-Slick method became popular for new campuses, especially dormitories, in the Unites States during the 1950s.[79] Ford and Wurster embraced the technology, and Ford harnessed the inherent qualities of the materials and technology.

The Skyline campus officially opened to students in 1952 with five buildings (see Figure 4): the Classroom-Administration Building (later named Northrup, now demolished and replaced), John W. Murchison Dormitory, George Storch Memorial Library (later George Storch Memorial Building), the Student Union Building (later named the Coates University Center), and a Women's Dormitory (later named McFarlin Hall). The student body and faculty banded together to move one-half million tons of supplies and equipment from the Woodlawn Campus to the new site, thereby saving the university $19,000.[80] The campus would be in near-continuous construction through the 1970s, often relying on the community to pitch in when funds were limited. The architects and administration worked together to be practical, resourceful and flexible within the constraints of the early budget. The first buildings were concentrated at the rocky bluff that separates the campus with Lower Campus to the south and Upper Campus to the north. Ford said of the architecture, "We had always tried to stay with humble, simple structures. The basic concept was to create a little town, sort of. Until we did it, it was really unheard of. The traditional pattern of a main building bordered by

[76] 1967 Commencement Speech as found in the O'Neil Ford Collection, The Alexander Architectural Archives, University of Texas Libraries.
[77] "This Building is Just a Stack of Flapjacks," *Popular Science*, December 1952.
[78] "Slab-Lifting at Trinity University, Texas," *The Architect's Journal* (June 14, 1951): 757 as found in the O'Neil Ford Collection, Box 68, Folder 1, The Alexander Architectural Archives, University of Texas Libraries.
[79] The technology eventually fell out of favor after the 1987 collapse of the L'Ambiance Plaza residential project under construction in Bridgeport, Connecticut. Most of the lift-slab buildings at Trinity have had to be rehabilitated due to the improperly designed reinforcing; however, the slabs are still visible as balconies and floors and clearly shaped the design of the historic buildings.
[80] Brackenridge, *Trinity University: A Tale of Three Cities*, 182-3.

others to form a square was everywhere." [81] Both Ford and Wurster believed that architects should not design buildings as a monument to themselves but rather for the people who use them.

Dr. James Laurie was appointed as University President in 1952 and worked closely with Ford on campus infrastructure until his retirement in 1970 (see Figure 7). Two years after joining the university, Laurie announced a $10 million development campaign, fifty percent for buildings and fifty percent for the endowment. Ford began work on the next phase of design. He focused on the integration of buildings into the site and the relationships of buildings to one another. Men's and women's dormitories, a music center, a pool and tennis courts, and science buildings were completed. As new buildings were placed farther from the bluff, Ford worked with Wurster and landscape architects, Arthur and Marie Berger, to devise brick-lined paths and informal gardens to meander between the campus buildings. He explicitly avoided a central monumental building or traditional mall.

Campus Growth and Maturity: 1963-1979

In 1962, the first major development campaign was complete and Laurie launched a $50 million Centennial Program to be accomplished in time for the 1969 centennial of the university. By the 1960s, fundraising was becoming more successful and the lift-slab method was no longer a necessity. Although adopted by many architects across the country, the construction method became an outdated technology within a few decades. Free from the lift-slab's constraints, Ford began to design more complex buildings with more expressive characteristics. The first phase of the Centennial Program was completed in 1966 with the Chapman Graduate Center, Ruth Taylor Fine Arts Center and two new wings for the men's residence halls on the east side of Lower Campus. Ford's most iconic and significant buildings were designed and completed during this period: T. Frank Murchison Memorial Tower, Margarite B. Parker Chapel, and the Ruth Taylor Theater. The Moody Engineering Science Building, two men's dormitories, two women's dormitories, Mabee Hall and additional recreational facilities were also constructed at this time. In 1968, the Halsell Administrative Studies Building, the Robert R. Witt Reception Center, and the Ruth and Andrew G. Cowles Life Sciences Building were added (see Figure 5). The final scope of the program was to upgrade the buildings on Upper Campus with central air, bury the utility lines and build a telephone switchboard building. Various improvements that were not previously in the budget were implemented throughout the campus.

President Laurie had hoped that the final building completed as part of the Centennial Program would be an auditorium large enough to hold the entire student body. Due to delays with fundraising, the aptly named Laurie Auditorium and Sid Richardson Communications Center was not opened until 1971, a year after Laurie's retirement. Ford's final building for the campus, the Coates Library, was completed in 1979 and the lower two floors were left unfinished to accommodate future needs. Ford passed away three years later and, since then, a variety of architects have been commissioned to undertake renovations and updates on the existing buildings.

Post Ford Campus: 1980-Present

Four new buildings have been constructed within the proposed historic district boundaries: Northrup Hall (replaced the original Ford building) in 2004 by Robert A. M. Stern, the 2014 Center for the Sciences and Innovation by Einhorn Yaffee Prescott (EYP) Architecture and Engineering with RVK Architects, and the 2008 Dicke Art Building and Smith Music Building by Kell Muñoz Architects. The campus landscaping, like the buildings, has evolved as the university's needs have changed. The cactus gardens of the 1950s have been replaced with lush, green lawns and large, mature oak trees planted in the 1960s and 1970s.

[81] Mike Drudge. "Architect Ford talks about new center," *The Trinitonian*, November 17, 1972, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

Design Philosophy for Trinity

Trinity University began developing a new campus with the intention of becoming an impressive school complete with well thought out building designs. The university's campus did develop with this goal and included many top designers and builders of the time. This is evident in seeking out MIT Dean William W. Wurster and contracting Bartlett Cocke from the beginning design phase. Soon after, O'Neil Ford began a relationship with Trinity that outlasted many other associates and designers. This does not lessen the impact of Harvey P. Smith, Horace G. Bernard Jr., and many others who consulted with Ford at Trinity for a brief time. Trinity project managers included, but are not limited to, include Howard Wong, Mike Lance, Alex Caragonne, Carolyn Peterson, Nic Salas, Scott Lyons, and Alfred Carvajal. Ford did not neglect to treat the landscape and interiors as well as the buildings themselves. Landscape architects Arthur and Marie Berger can be credited with taking an abandoned quarry and creating a pleasant university. Lynn Ford (Woodwork, Metalwork), James Colley (Ceramics), Ruth Dunn (Glasswork), Martha and Beau Mood (Ceramics/Textiles), all worked in tandem with university clients, Ford, and his associates to complete a design philosophy with detailed craftsmanship.

Trinity's architecture is an excellent example of how O'Neil Ford masterfully imbued his modern designs with subtle historical references (sometimes evoking a feeling of history without direct references to specific precedents) and asserting the importance of human scale and craftsmanship. Its buildings reveal the design philosophies that Ford developed from his study of architectural history and that define his legacy. Ford's exploration and refinement of modernism and architectural history can be seen through the progression of buildings on the campus, beginning with the elemental Murchison Hall and ending with the complex Coates Library. The site plan, architectural elements, and materials are suited to the specific geography, community and climate, and the overall architectural concept that Ford envisioned in the 1940s continued through to the 1970s. Ford created a sense of timelessness, especially with the later buildings at Trinity, by designing simple buildings using regionally available materials that respond to the climate and are integrated into the site. For the campus, he carefully studied each site before beginning the design process. Rather than level the rocky Texas hill country terrain and construct a building that feels out of place, Ford's buildings conform to the contours of the landscape. The architecture is characterized by deep eaves, wide porches, thick walls and informal interior spaces. Ford preferred buildings early on that were one room deep and were positioned to capture the natural breeze and avoid direct sunlight.

Architect and educator Larry Speck describes the "phenomenon of the Trinity campus" as "its ability to elude restrictions of time – its capacity to incorporate multifarious architectural forms, techniques, issues and approaches into a rich, vital, satisfying expression." [82] While the campus follows a set of principles, Ford did not restrict the buildings to be aesthetically or functionally homogenous, rather they are each sensitively tailored to individual building functions and "woven" together to create a successful campus. From the start, Laurie and Ford determined the three major considerations for the campus master plan: (1) "The development of a general overall site plan for intelligent land use," (2) "A determination of the general type of building construction or architectural treatment desired," and (3) "A careful consideration of landscaping and the use of the outdoor space around and between buildings, including the related matters of parking and roadways." [83] The plan was not intended to be a rigid set of rules but rather guidelines for good land use. Ford carefully studied the site and researched the lift-slab method to devise imaginative and functional solutions. He utilized the technology and geography available, without trying to

[82] Speck, "O'Neil Ford's 'Caring Campus.'"

[83] "How Will an Institution of Higher Education 'Master Plan' the Campus of the Future," address given at the Twelfth Annual Meeting of the Association for Higher Learning, Chicago, Illinois, March 5, 1957 by James Woodin Laurie, as found in a letter to O'Neil Ford, April 17, 1957 as found in the O'Neil Ford Collection, "Campus Planning," rFord016, The Alexander Architectural Archives, University of Texas Libraries. The University of Texas at Austin.

invent or innovate new approaches to architecture. He approached problems more as an artist than an engineer and was forever designing creative solutions.

The main objective of the campus buildings for Ford was to create an environment that was appropriate for its community. He described the challenges of the site in 1955: "after all, we really have a three-dimensional problem on the site and I suppose a great view to the city to the south is a fourth and for all I know particular orientation, breeze and sun problems are a fifth." [84] Rather than fight with the inherent character of the irregular site, Ford embraced its challenges with solutions to include views, orientation, prevailing breezes and sun control in every building.

The design of Trinity's architecture utilizes three main visible materials: concrete, Bridgeport "pink" brick, and glass windows in steel frames. The Bridgeport Brick Company, purchased by Acme in 1935 and closed in 2007, was located in Bridgeport, Texas, near Denton, and was known for making bricks that were 11 inches long, rather than the standard 8 inches long. The pink bricks have a varied texture and color which unifies the campus infrastructure without making it feel too homogenous. Ford placed the brick to express ornament and details on the buildings. Subtly tooled mortar joints, corbelled bricks and segmental arches complement the basic structures. Solid brick walls on the east and west elevations of the early buildings are juxtaposed by glass walls and exterior corridors to the north and south.

Ford's buildings embrace the generally pleasant climate in San Antonio, but acknowledge the sometimes-intense heat. Before air conditioning was installed, louvered panels were built on the southern corridors in front of windows. The panels not only diffused the light, but also enhanced privacy. All of the walkways through campus were eventually lined with large oak trees which have matured to provide full ground coverage. Both formal and informal gardens with seating and tables are situated between or adjacent to buildings. Most of the flat-roofed buildings also have circulation towers that extend to the roof for access. Ford envisioned the eventual installation of light frame pavilions on the roof tops for additional study space. By designing specifically for the "Skyline" site, the architecture feels both current and timeless.

America's "Most Modern Campus" in Context

Trinity was among the first modern campuses in the United States to be entirely designed by one architect with a singular vision. In marketing brochures, Trinity referred to itself as "America's Most Modern Campus" and deep in central Texas, it most certainly felt that way. By the 1930s and 1940s, the traditional campus plan was being challenged by both architects and administrators, and new modernist campuses emerged across the United States. The end of WWII saw a rapid increase in university attendance by veterans, many taking advantage of college funding through the G.I. Bill. Many existing campuses across the United States were slowly supplementing their traditional sites with new modernist buildings and ideas. The traditional Beaux-Arts campus plan has a formal axial arrangement of structures with one or two dominant buildings at central focal points. This campus is defined by order, symmetry and a unification of materials, style and massing. Ford's long tenure as campus architect created a unique opportunity to implement not only architecture, but also complete site planning. The Trinity University Historic District is nearly intact and is a clear manifestation of Ford's architectural principles. The Trinity campus was a contemporary of Frank Lloyd Wright's Florida Southern College and Mies van der Rohe's Illinois Institute of Technology; however, both Wright and Mies were adding to existing campuses and revising preexisting campus plans.

From 1938 to 1958, Frank Lloyd Wright designed seven buildings and one structure for Florida Southern College in Lakeland, Florida. The campus was an exploration of Wright's philosophies in community building and planning. It was ultimately planned in a grid which used a rational system to dictate where textile blocks where placed; however, it rejected the hierarchical arrangement of a traditional Beaux-Arts campus. The buildings are placed at angles along a

[84] "New College Buildings: Another Look at Trinity, the Lift-Slab University," *Architectural Forum* (March 1955): 130 - 137.

meandering path. Wright's collection of buildings at Florida Southern were referred to as the "Child of the Sun" because they were an attempt to remove functionalist, existing buildings and replace them with architecture that appears to "grow out of the ground and into the light, a child of the sun." [85] The organic architecture used local materials, integrated the buildings into the natural landscape, and positioned the buildings to capture vistas. This early modern campus plan sought to not only change the physical structure of the site, but also change the way that the campus was used by the community.

Mies van der Rohe joined the Illinois Institute of Technology (IIT) in 1938 as head of the Department of Architecture after the closing of the Bauhaus in Germany. He adapted the Bauhaus curriculum. which emphasized a mixture of aesthetics and technology, for the school. Although founded in 1890, the main campus of IIT was largely realized under the campus plan devised by Mies and implemented between 1943 and 1957. The architect designed twenty of the fifty-five buildings on campus in a linear arrangement using industrial materials. The campus contains the largest concentration of Mies van der Rohe buildings anywhere. Notably, in 1955 Mies designed S. R. Crown Hall, an expansive glass and metal building that spanned 120 feet by 220 feet with no interior columns, to house the College of Architecture. Considered one of the masterpieces of Modernism, Mies harnessed steel and glass building technologies to create the beautifully simple building.

A contemporary of Trinity University's early phases is the Central University City Campus of the Universidad Nacional Autónoma de México (UNAM) in Mexico City. Built from 1949 to 1952 on a solidified lava bed, the campus consists of modernist buildings integrated with references to local traditions, including Mexico's pre-Hispanic past.[86] Ford often visited Mexico City to consult architect Felix Candela on the Texas Instruments semiconductor building. Candela's hyperbolic paraboloid roof brought innovation to the project much like his Cosmic Rays Pavilion brought modern concrete shells to UNAM in 1951. Candela later taught at UNAM's School of Architecture from 1953-1971.

After the first buildings opened on the Trinity "Skyline" campus, other Texas universities began to take a modern approach to their architecture. Philip Johnson was commissioned to design a modernist quad at the University of St. Thomas in Houston and Ford was commissioned by the University of Dallas, founded in 1956, to design several buildings for the new school. Ford also contributed to many business and primary education campuses across Texas. Ford took his modern approach of campus master planning to other educational institutions including Skidmore College campus in Saratoga Springs, New York and the Presbyterian Pan American School in Kingsville, Texas. Each of these schools had recently received acres of land to construct new campuses in the late 1950s and 1960s. These new campuses provided Ford and his group of designers and builders the opportunity to work with new teams in their respective regions. At Skidmore College in 1962, Ford began collaborating with Albany architect Henry Blatner on local materials and codes.[87] In a similar fashion to using a Bridgeport pink brick in Trinity buildings, Blatner later helped develop a special brick for Skidmore buildings. Similar design features include covered walkways and attention to craft, using his perfected team of Martha and Beau Mood with Lynn Ford. Skidmore College was more inclined to honor its collection of 100 plus year old campus buildings so much that the new campus features mansard roofs, bay windows, oculi, and segmental arches, all found in the Northeastern context.[88] Round windows and arched bays later appear in Ford's 1971 Laurie Auditorium showing design influence flowing interchangeably between the two schools. Structure at both universities varied from the Lift-slab method at Trinity to precast double T-beams at Skidmore giving each design large open spaces. In 1963, phase one of the Presbyterian Pan American School opened south of

[85] Geraldine Merken, "Florida Southern College Going to the Wright School," *The Globe and Mail*, (November 26, 1988).
[86] "Central University City Campus of the Universidad Nacional Autónoma de México (UNAM)". June, 2007. http://whc.unesco.org/en/list/1250/. Accessed September 14, 2017
[87] Mary Carolyn Hollers George, *O'Neil Ford, Architect* (College Station: Texas A&M Press, 1992), 207.
[88] Ibid, 159.

Kingsville, Texas and included a chapel, dining room, and dormitories.[89] The 1960 Pan American School Morris Chapel and freestanding tower is noted as a precursor to Trinity's Parker chapel (1966) and Murchison tower (1964) complete with detailed light fixtures.[90] This proves the traditional university campus was no longer desirable nor financially feasible for many new educational centers. Speck views Trinity as different from the other "instant campuses" constructed at the time because it avoided "placelessness." [91] President Laurie noted that the future college campus should embrace good land use and, with Trinity, Ford proved that a campus had to be neither traditional nor symmetrical to be successful.

Conclusion: Ford, the "National Historic Landmark"

Throughout his career, Ford advised on architectural design, historic preservation, environmental issues and education. Wolf Von Eckhardt described Ford as "a landmark person, as well as the nation's leading architect, although the nation may not know it yet." [92] He dedicated his life to sharing his vast knowledge on architecture, the environment and preservation. The architectural principles at projects such as Trinity continue to serve as a teaching tool for students of architecture today.

Mentor David Williams said to an AIA jury of Fellows shortly before his death in 1962: "I beg to assure you sirs, that I consider O'Neil Ford far and away my greatest contribution to architecture." Similarly, Ford's legacy is as much tied to the architects he taught as to his physical buildings. During the 1950s and 1960s, Texas architects Hal Box, Alex Caragonne, E. B. Flowers, Duane and Jane Landry, Charles Mock, Larry O'Neill, William Tamminga, Frank Welch and Howard Wong, among others, all passed through Ford's office. Unlike other prominent architects of his time, Ford did not have a prescriptive "School of Ford" for students to study and emulate. Rather, he taught a set of principles – "honesty in materials, integrity in structure, [and] sensitivity to place and climate" – which could be applied to any style of architecture. Ford disliked lecturing about architecture, but rather he discussed seemingly irrelevant topics that always left the student with something larger to ponder. He validated Texas regionalism as a philosophy for architectural design. He challenged the notion that architects must design within a specific style and he proved that modernist architecture could be timeless.

By the 1960s, the landscape of San Antonio had changed and developers were taking over the construction and aesthetics of much of the city. The following decade saw yet another shift in San Antonio with efforts to revitalize downtown. Partners Powell and Carson imposed structure and order to the firm and Ford's laissez-faire attitude towards business came to an end. Ford's architectural philosophies and renegade approach were losing favor, yet President Lyndon B. Johnson appointed Ford to the National Council on the Arts in 1968, cementing his reputation as an accomplished architect.

In the 1970s, Ford had an opportunity to work on another entirely new campus, the University of Texas at San Antonio (UTSA), but unlike with Trinity, UTSA President Dr. Arleigh Thomas imposed strict requirements on the architects. Prior to his term end on the National Council on the Arts in 1974, the group held their quarterly meeting in San Antonio and bestowed upon Ford a plaque and medal declaring him a "National Historic Landmark." Although the

[89] Ibid, 160.
[90] Kingsville Record, "100 years of education in the Wild Horse Desert". Gloria Bigger-Cantu, May 29, 2011. http://www.kingsvillerecord.com/news/years-of-education-in-the-wild-horse-desert/article_47e19715-f80e-5e47-a08b-42363ba42df9.html. Accessed July 11, 2017.
[91] Speck, "O'Neil Ford's 'Caring Campus.'"
[92] "Architect O'Neil Ford Named 'National Historic Landmark,' *The Milwaukee Journal*, Sunday, May 16, 1976.

certificate was meant as a joke, the gesture is a testament to the effect Ford had on his field, not just locally but nationally.[93]

Ford's work always demonstrated his interest in modern tectonics, materials and craftsmanship, and architectural history. He considered the architecture that he designed to be simple and "the right thing to do." Ford recognized that pioneers drew from European styles that had evolved to "naturalize" [94] over time. Rather than copying their forms, he used their principles as starting points for good, comfortable buildings. Ford's work is underrepresented on the National Register of Historic Places. The impressive collection of buildings on the Trinity campus embody the principles that Ford so carefully studied and honed. It is the most impressive body of work by the nationally admired, homegrown architect who was arguably the most important to work in 20th century Texas.

[93] The statement for Ford's "National Historic Landmark" designation is as follows:
"Whereas the National Council on the Arts has become a powerful force for the improvement and support of the arts in this country as envisioned by its creators, and whereas the Architecture and Environmental Arts Program of the National Endowment for the Arts has prospered in deed and reputation, and whereas the Alamo has not been torn down to park four Buicks, and whereas the freeway across Breckenridge Park stands like an embarrassed dinosaur at the gates of San Antonio, and whereas many great buildings exist across the land with architectural quality, human scale and compassion, and respect for natural materials, and whereas all these things and more can be in part directly attributed to the imagination, perseverance and genius of one O'NEIL FORD. Be it therefore resolved that the aforesaid O'Neil Ford be designated by the National Council on the Arts in their deliberations on the banks of the San Antonio River on this date, the fourth day of May, nineteen hundred and seventy-four, a NATIONAL HISTORIC LANDMARK. This is the first such designation to our knowledge and is appropriate and fitting since Mr. Ford as a landmark person will give others a measure for their achievements." (as found in the O'Neil Ford Collection, National Historic Landmark 1976. Box 45. Folder 8b., The Alexander Architectural Archives, University of Texas Libraries. The University of Texas at Austin.)

[94] Dillon, *Trinity University: A Record of One Hundred Years*, 138.

Bibliography

AIA San Antonio. *San Antonio Architecture: Traditions and Visions*. Texas: Trinity University Press, 2013.

"A New Structural Method Buildings a New Campus: Slabs Poured on the Ground and Jacked into Place are Saving Money for Trinity college," *Architectural Forum* (June 1950): 135-141.

"Architect Ford Talk About New Center," *Trinitonian*, November 17, 1972. Accessed September 15, 2016. http://edu.arcasearch.com/us/tr/?paper=___

Berger, Arthur S. "Trinity University Campus: New Development on a Rugged Site at San Antonio, Texas," *Landscape Architecture* 47 (July 1957): 471-475.

Brackenridge, R. Douglas. *Trinity University: A Tale of Three Cities*. San Antonio, Texas: Trinity University Press, 2004.

"Brick-Formed Concrete Tower." *Progressive Architecture* 46 (1965): 178-179.

Canizaro, ed., Vincent B. *Architectural Regionalism: Collected Writings on Place, Identity, Modernity and Tradition*. Canada: Princeton Architectural Press, 2007.

"Central University City Campus of the Universidad Nacional Autónoma de México (UNAM)". June 2007. Accessed September 14, 2017, http://whc.unesco.org/en/list/1250/

Cochran, Mike. "O'Neil Ford: Denton Architect." (a lecture prepared for the 75th anniversary of the founding of the Emily Fowler Public Library, Denton, Texas). Accessed October 2, 2016. http://www.dentonhistory.net/page84/

"Complete the Campus." Brochure, 1952. Trinity University Special Collections. Trinity University.

"Dedication Schedule Finalized for Chapman Graduate Center," *The Trinitonian,* May 22, 1964. Accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

DeGeer, Eric. "Chapel Art Reveals Variety of Christian Themes." *The Trinitonian,* 1984. Accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=___

Dillon, David. *The Architecture of O'Neil Ford: Celebrating Place*. Hong Kong: The University of Texas Press, 1999.

Drudge, Mike. "Architect Ford talks about new center," *The Trinitonian*, November 17, 1972, accessed September 15, 2016, http://edu.arcasearch.com/us/tr/?paper=__

Everett, Donald E. *Trinity University*. San Antonio: Trinity University Press, 1968.

Ford, O'Neil. "Imagineering." *Journal of Architectural Education* 10 (April 1955): 21-23.

Ford, O'Neil. *Lessons in Looking: Dialogues with O'Neil Ford, Architect*. San Antonio, TX: Learning about Learning Educational Foundation, 1981.

Ford, O'Neil. "The End of a Beginning," Commencement Address, Trinity University, 1967.

Ford, O'Neil. "Towards a New Architecture." *Southwest Review* 17 (1932).

Frampton, Kenneth. "Towards a Critical Regionalism: Six points For an Architecture of Resistance", in *"Anti-Aesthetic. Essays on Postmodern Culture."* Seattle: Bay Press, 1983.

George, Mary Carolyn Hollers. *O'Neil Ford, Architect*. College Station: Texas A&M Press, 1992.

Hardy Heck Moore, Inc. "Final Report: Trinity University Building Survey, San Antonio, Texas." Report, May 19, 2003.

Hardy, Michael. "The Ties That Bind." *Trinity University Magazine* (January 2012): 36-39.

Hoffman, James W. "The New Way to Build a College," *Presbyterian Life* (Sept. 15, 1956): 20-23.

Lance, Mary. *Lynn Ford: Texas Artist and Craftsman*. San Antonio: Trinity University Press, 1978.

Laurence, Dianne Susan Duffner. "A Symbiotic Relationship Between Mid-Century Modern Masters: The Collaborative Works of Arthur and Marie Berger, Landscape Architects, and O'Neil Ford, Architect." Masters Thesis, The University of Texas at Arlington, 2007.

"Lemonade from Lemon Site: Architect Ford Guides Trinity Campus Design," *Dallas Morning News*, 1967.

Locuchheim, Aline B. "Southwest Art and Architecture." *The New York Times* (Jan. 24, 1954): X11.

"Lounge Planned for Dorm Area," *The Trinitonian*, October 28, 1966. Accessed September 15, 2016. http://edu.arcasearch.com/us/tr/?paper=___

Marlin, William. "O'Neil Ford: Musings of a National Landmark." *Architectural Record* 166 (1979): 126-136.

Martin, R. and Delatte, N. "Another Look at the L'Ambiance Plaza Collapse." J.Perform.Constr.Facil. 14 (2000): 160-165.

Mayhall, Lee A., et al. "Florida Southern College Historic District." National Register of Historic Places, National Historic Landmarks Program Inventory/Nomination Form. Florida Southern College, Lakeland. May 22, 2011.

McLeland, Susan. "Buildings Reflect TU History," *The Trinitonian*, September 3, 1982. Accessed September 15, 2016. http://edu.arcasearch.com/us/tr/?paper=___

Meehan, Jennifer. "Library Dedication Scheduled for Tomorrow," *The Trinitonian*, April 6, 1979. Accessed September 15, 2016. http://edu.arcasearch.com/us/tr/?paper=___

Nevins, Pat. "Senior Girls' Dorm Planned," *The Trinitonian*, February 19, 1960. Accessed September 14, 2016. http://edu.arcasearch.com/us/tr/?paper=___

"New Trinity Pool to Meet Olympic Specifications," *The Trinitonian*, December 12, 1958. Accessed September 15, 2016. http://edu.arcasearch.com/us/tr/?paper=___

"New College Buildings: Another Look at Trinity, the Lift-Slab University," *Architectural Forum* 102 (March 1955): 130-137.

O'Neil Ford Collection, 1864-1983, Box 45, Folder 12, Box 53, Folder 1, Box 67, Folders 11-13, Box 68, Folder 2-3, Box 97, Folder 9-10, Box 101, Folders 7-12, the Alexander Architectural Archives, University of Texas Libraries, The University of Texas at Austin.

Pfeiffer, Maria Watson, Ron Bauml and Gregory Smith. "Alamo Stadium and Gymnasium." National Register of Historic Places Inventory/Nomination Form. San Antonio Conservation Society, San Antonio, February 9, 2011.

Quimby, Marcel. "Alfred and Juanita Bromberg House." National Register of Historic Places Inventory/Nomination Form. Marcel Quimby Architecture/Preservation, Inc., Dallas, May 2008.

Rogers, Arthur J. "The Ruth Taylor Theatre, Trinity University." *Theatre Design and Technology* 26 (Oct. 1971): 24-26.

Speck, Lawrence. "The Inventive '50s: Ford Had a Better Idea." *Texas Architect* 35 (1985): 38–45.

Speck, Lawrence W. "O'Neil Ford's 'Caring Campus': His Work for Trinity University Spanned a Quarter Century." *Architecture: the AIA Journal* 72.9 (1983): 58-61.

Speck, Lawrence. "Regionalism and Invention," *Center*, No. 3, 1987. Accessed on October 3, 2016. http://larryspeck.com/1987/03/01/regionalism-and-invention/

Southern Association of Colleges and Schools Accreditation Report, Trinity University. 1965. Trinity University Special Collections.

Talmey, Allene. "Power in Texas: 22 who help run the place," *Vogue* (Jan. 1953): 140-144.

Taubman, Howard. "San Antonio's Trinity University Inaugurates Ruth Taylor Theater," *New York Times*, October 31, 1966.

"Texas has its Eyes on the 'Platinum Setting.'" Brochure, undated (before 1949). Trinity University Special Collections.

The Mirage Digital Archives. Accessed September 2016. http://edu.arcasearch.com/us/tr/?paper=___

The Trinitonian Digital Archives. Accessed September 2016. http://edu.arcasearch.com/us/tr/?paper=___

Trinity University Digital Collection. Historical Images Archives. The Special Collections Department at the Coates Library. Trinity University. Accessed September 2016. http://lib.trinity.edu/lib2/dig_coll.php

"Trinity University [San Antonio, Texas]: starts off a whole series of buildings erected by the 'Youtz-Slick' lift-slab concrete method..." *Architectural Forum* 95 (1951): 180-183.

"Slab-Lifting at Trinity University, Texas," *The Architect's Journal* (June 14, 1951): 757, as found at the Alexander Architectural Archives, the University of Texas at Austin, Ford 68-1.

"How Will an Institution of Higher Education 'Master Plan' the Campus of the Future?" Address by James Wooden Laurie given at the Twelfth Annual Meeting of the Association of Higher Education, Chicago, Illinois, March 5, 1957, as found in the Alexander Architectural Archives, FPC, rFord016.

Staff of the San Antonio Express News. *San Antonio: Our Story of 150 Years in the Alamo City*. San Antonio, Texas: Trinity University Press, 2015.

Treib, Marc. *An Everyday Modernism: The Houses of William Wurster*. USA: University of California Press, 1999.

Interviews with Bartlett Cocke, 1982: Institute of Texan Cultures Oral History Collection. Accessed October 2, 2016. http://www.lib.utexas.edu/taro/utsa/00317/utsa-00317.html

"This Building is Just a Stack of Flapjacks." *Popular Science*. December 1952. Accessed October 2, 2016. https://books.google.com/books?id=mSEDAAAAMBAJ

Thompson, Eric D. "S. R. Crown Hall" National Register of Historic Places, National Historic Landmarks Program Inventory/Nomination Form. Florida Illinois Institute of Technology, Chicago, August 7, 2001.

Von Eckhardt, Wolf. "Architect O'Neil Ford Named 'National Historic Landmark,'" *The Milwaukee Journal*, Sunday, May 16, 1976.

Zisman, S. B. "New Campuses for the Old: A Case Study of Four Colleges that Moved." Report, US Department of Health, Education & Welfare Office of Education., 1962.

Section 10: Geographic Information

Acreage of Property: The Trinity University Historic District is approximately 43 acres.

Latitude/Longitude Coordinates

1. 29.466118° -98.484285°
2. 29.466059° -98.482922°
3. 29.463875° -98.480394°
4. 29.461206° -98.480959°
5. 29.460502° -98.481126°
6. 29.460539° -98.482453°
7. 29.459948° -98.486455°
8. 29.459944° -98.486927°
9. 29.460303° -98.486923°
10. 29.461424° -98.486539°
11. 29.462451° -98.485126°

Boundary Description

The irregular boundaries of the Trinity University Historic District follow public streets and cut through the campus (See map on following page). The district is bounded by North Campus Drive to the north, Stadium Drive to the east, cutting through the campus on a pedestrian walkway north of Verna McLean Hall, north on Central Campus Drive, through the parking lot south of John W. Murchison Hall, moving through the parking lot around the Swimming Pool, north of Pitman Tennis Courts and onto Tiger Pass, north on Shook Avenue, east towards Heidi Circle, west on Bushnell Avenue and North on West Campus Lane until it intersects with North Campus Drive.

Boundary Justification

The boundaries of the Trinity University Historic District encompass every building designed by O'Neil Ford and associates on the campus and represent the historic core of the property, developed during the period of significance (1952 to 1979).

Figure 1

Source: Google Earth, accessed April 6, 2018

Figure 2. Trinity University Historic District

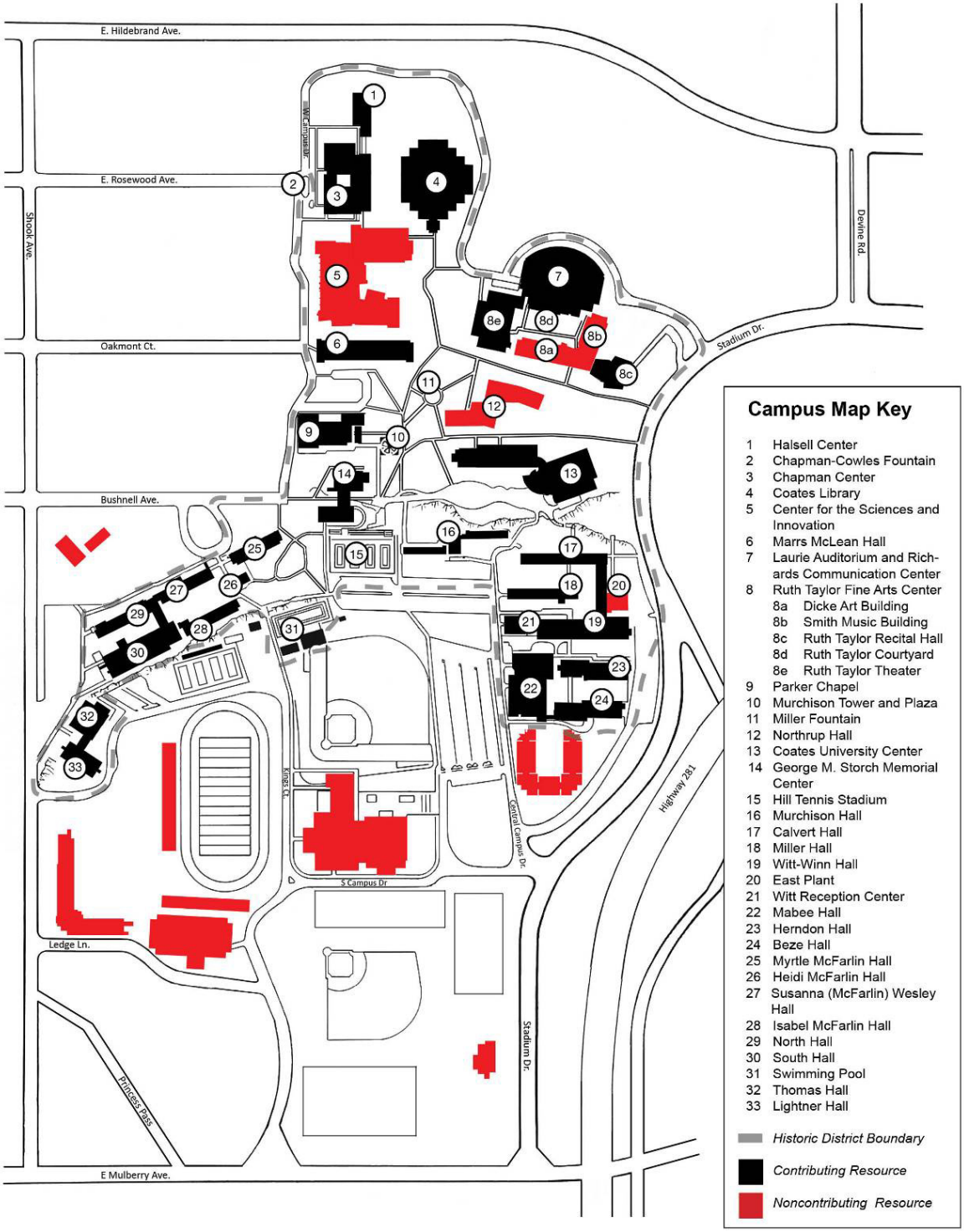


Figure 1. Trinity's First San Antonio Campus in Woodlawn, 1946 (Trinity University Digital Archives)

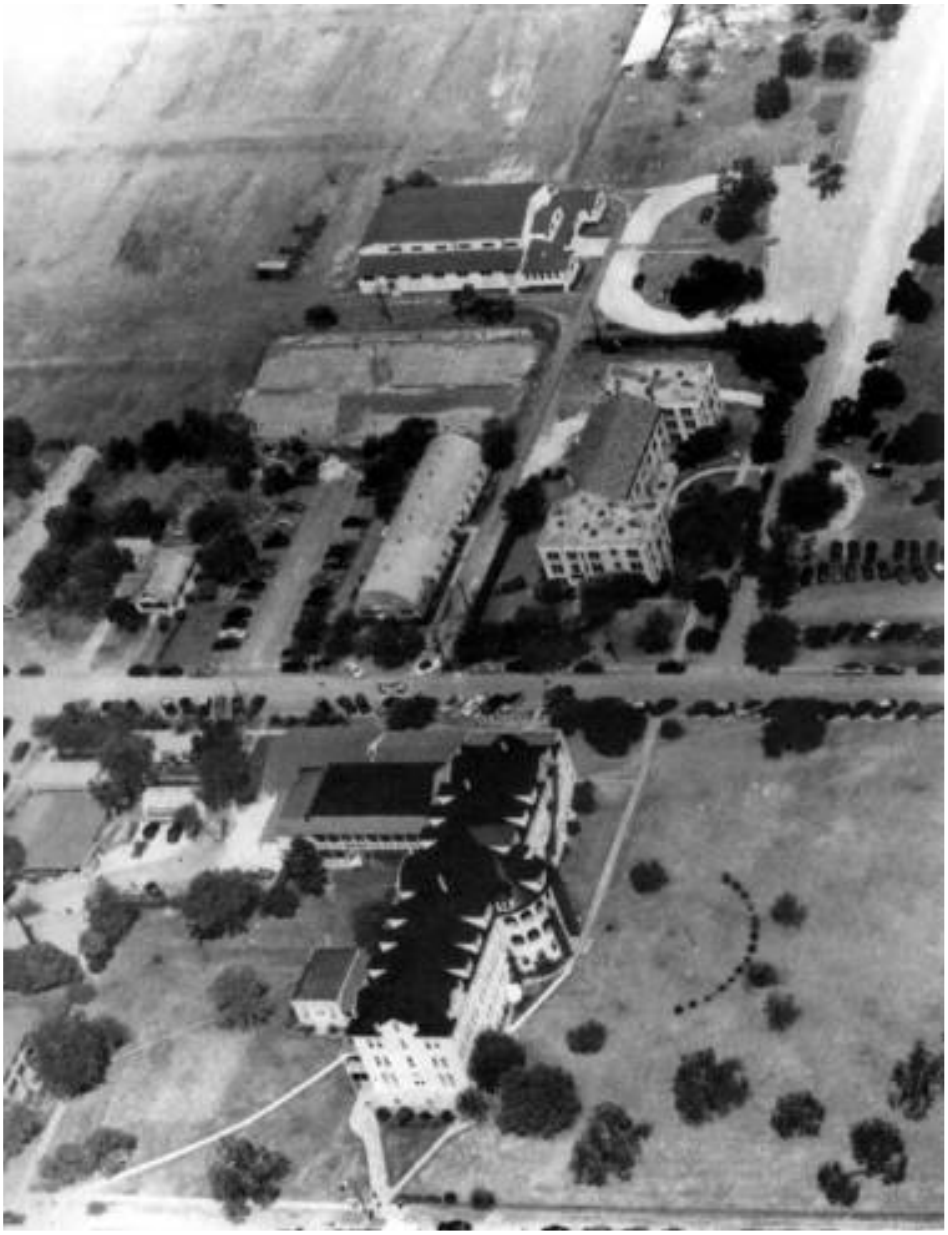


Figure 2. Trinity University Campus, 1955, Camera Facing West (*The Mirage*)

Figure 3. Trinity University Campus Map, 1968 (*The Mirage*)

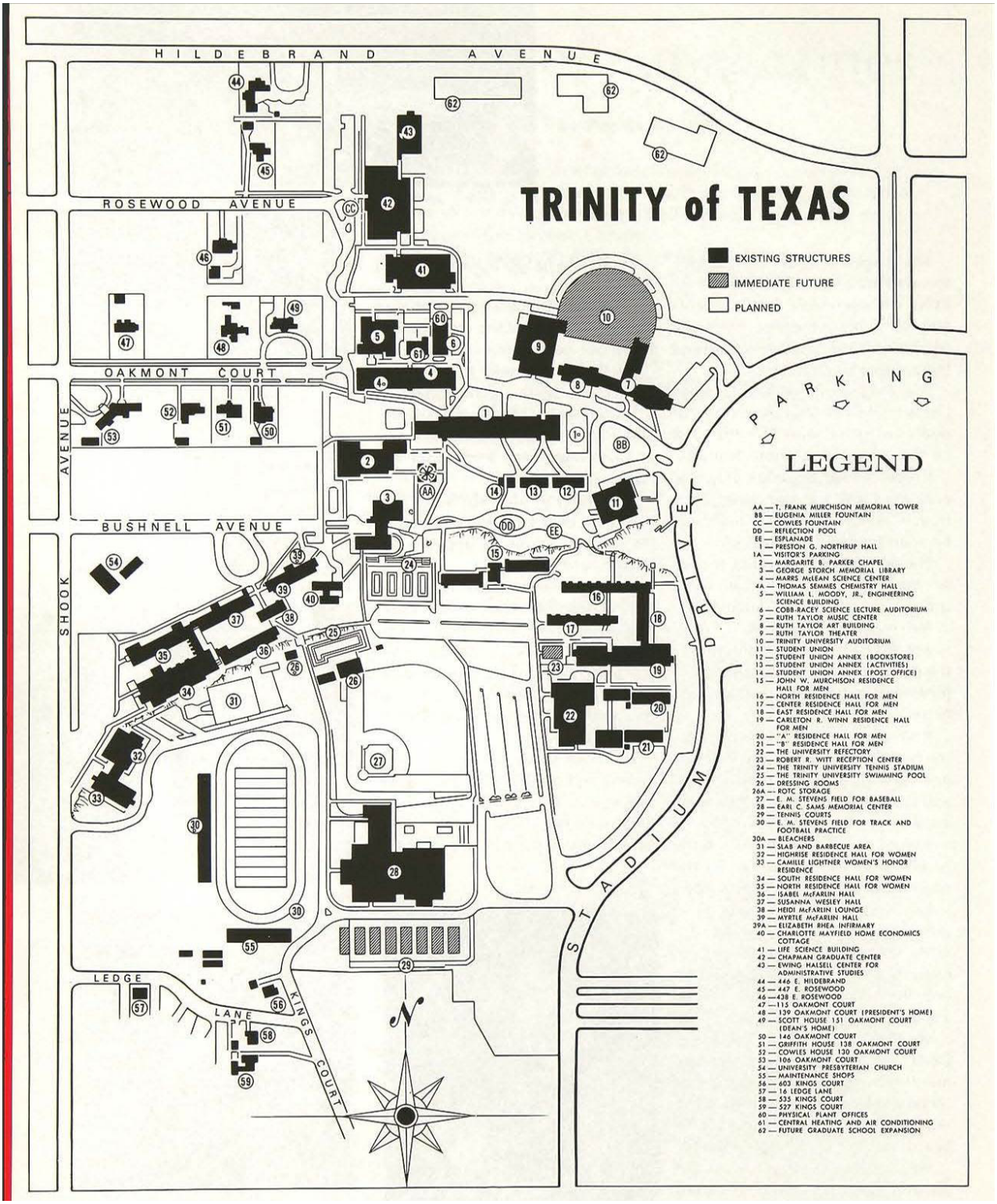


Figure 4. Early Conceptual Drawings of Campus Plan by Bartlett Cocke and Harvey Smith, 1945-6 (Trinity University Digital Archives)

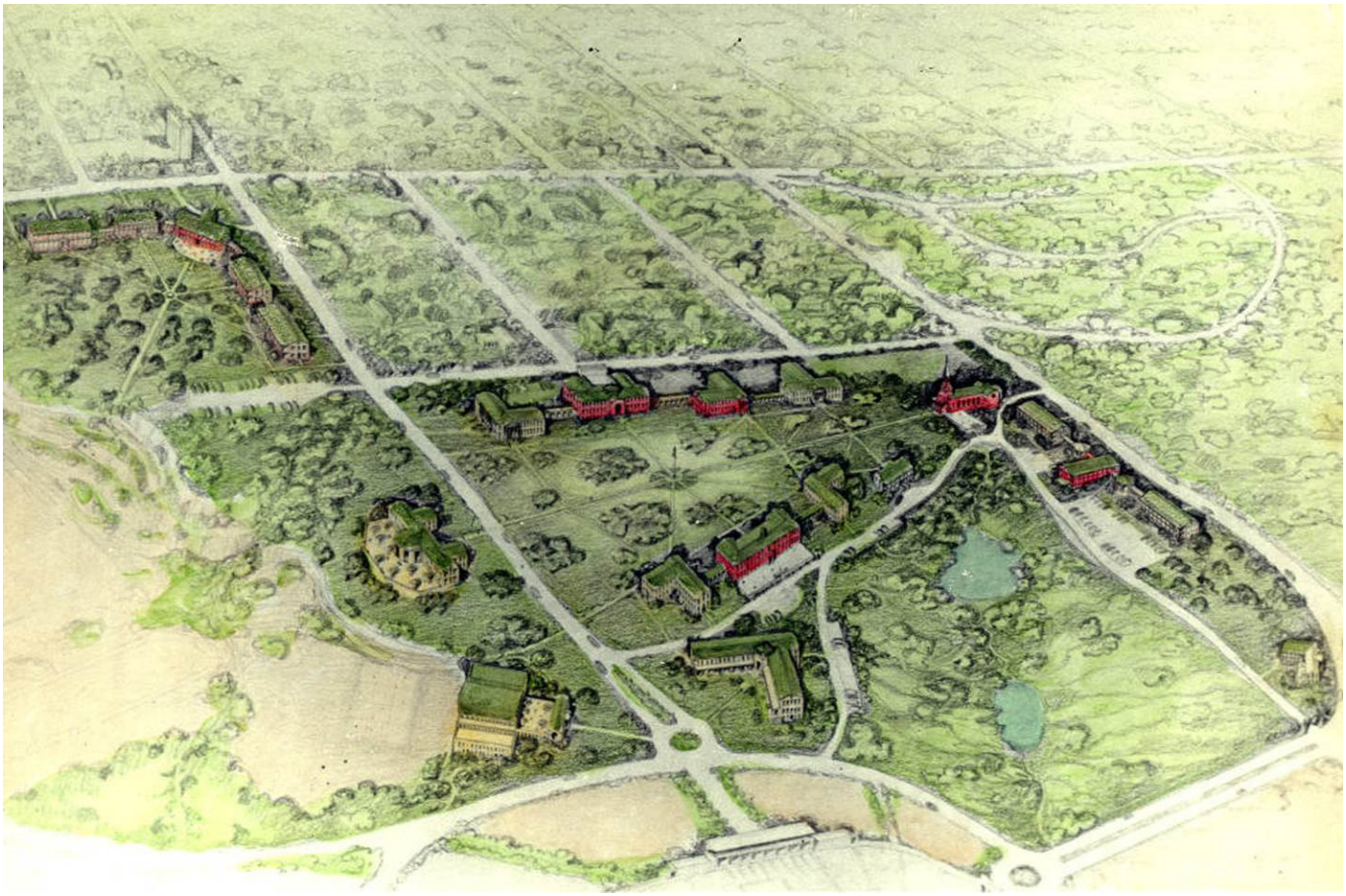


Figure 5. President Laurie (left) and O'Neil Ford (right) Survey the Campus from Ruth Taylor Theater, Circa 1960 (Trinity University Digital Archives)

Figure 6. O'Neil Ford Master Plan, Undated (Alexander Architectural Archives)

Figure 7. Concrete Staircase Leading up to Coates University Center, 1959 (*The Mirage*)

The striking semi-floating staircase ascends from the lower section of the campus . . .

Figure 8. John W. Murchison Hall, 1953 (*The Mirage*)

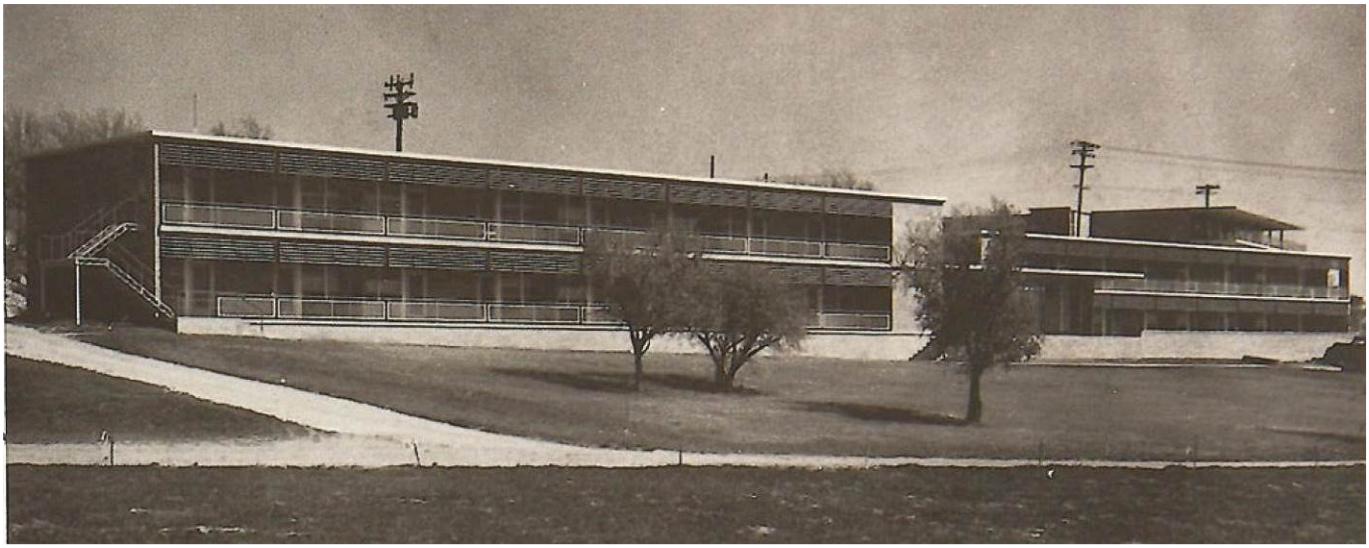


Figure 9. George M. Storch Library, 1960 (Trinity University Digital Archives)

Figure 10. George M. Storch Library, West Facade (Trinity University Digital Archives)

Figure 11. Coates University Center During Construction, 1951 (Alexander Architectural Archives)

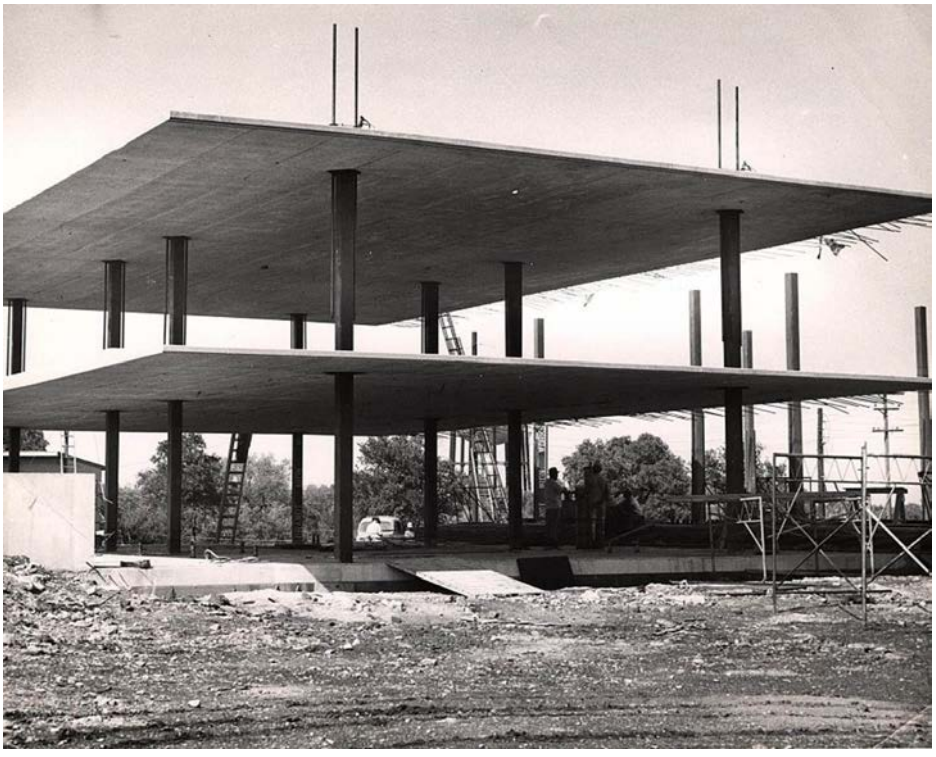


Figure 12. Coates University Center Annex (West Building), 1953 (*The Mirage*)

Figure 13. Coates University Center, 1955, Camera Facing Southeast Towards East Building (*The Mirage*)

Figure 14. Coates University Center South Elevation, 1963 (*The Mirage*)

Figure 15. Coates University Center, 1973 Plan in 1987 Yearbook (*The Mirage*)

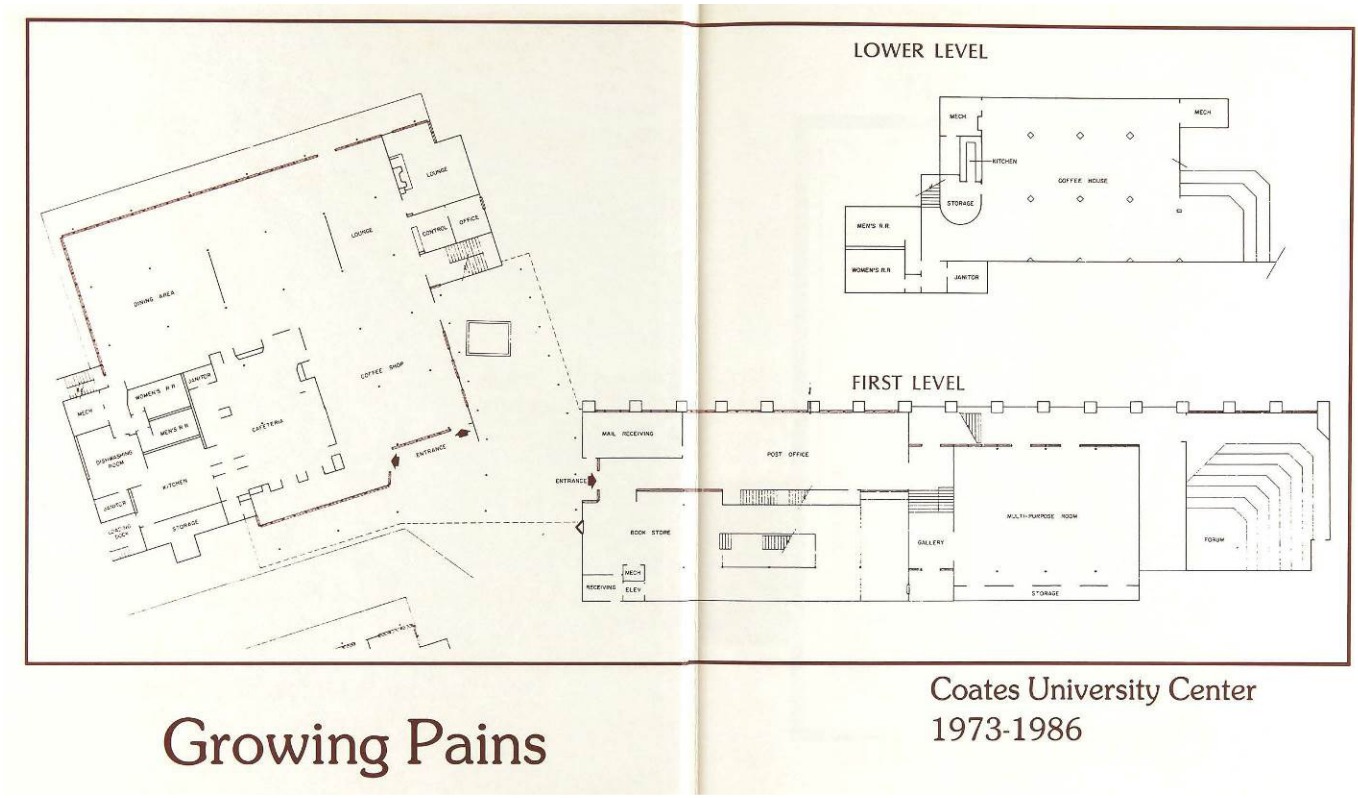


Figure 16. McFarlin Dormitory Complex, 1955 (*The Mirage*)

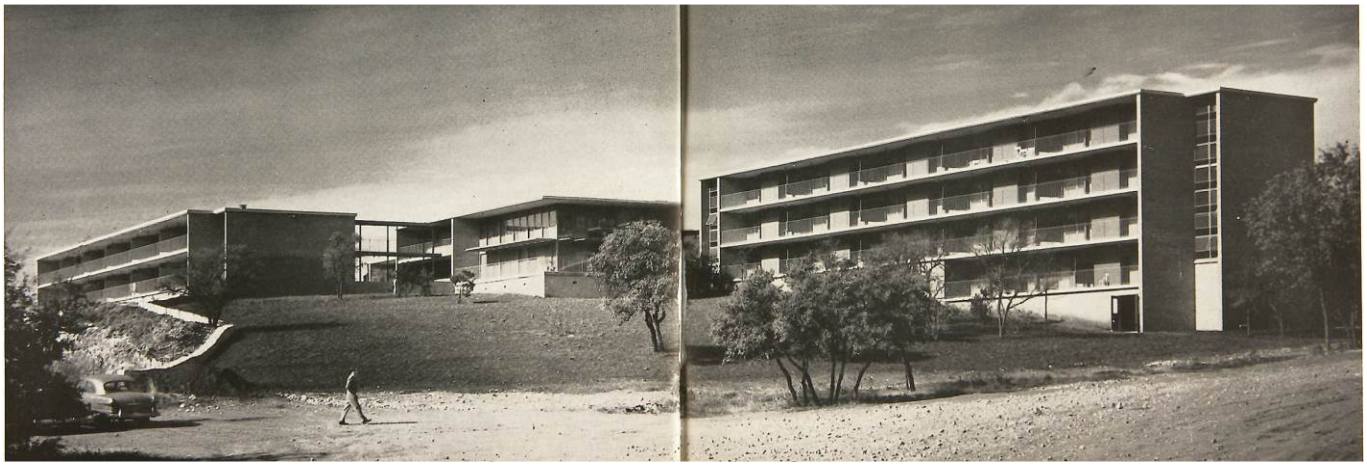


Figure 17. Myrtle McFarlin Hall, 1954 (*The Mirage*)

Figure 18. Marrs McLean Hall, 1960 (*The Mirage*)

Figure 19. Calvert and Miller Halls with Coates University Center (right), Camera Facing Northwest, 1957 (*The Mirage*)

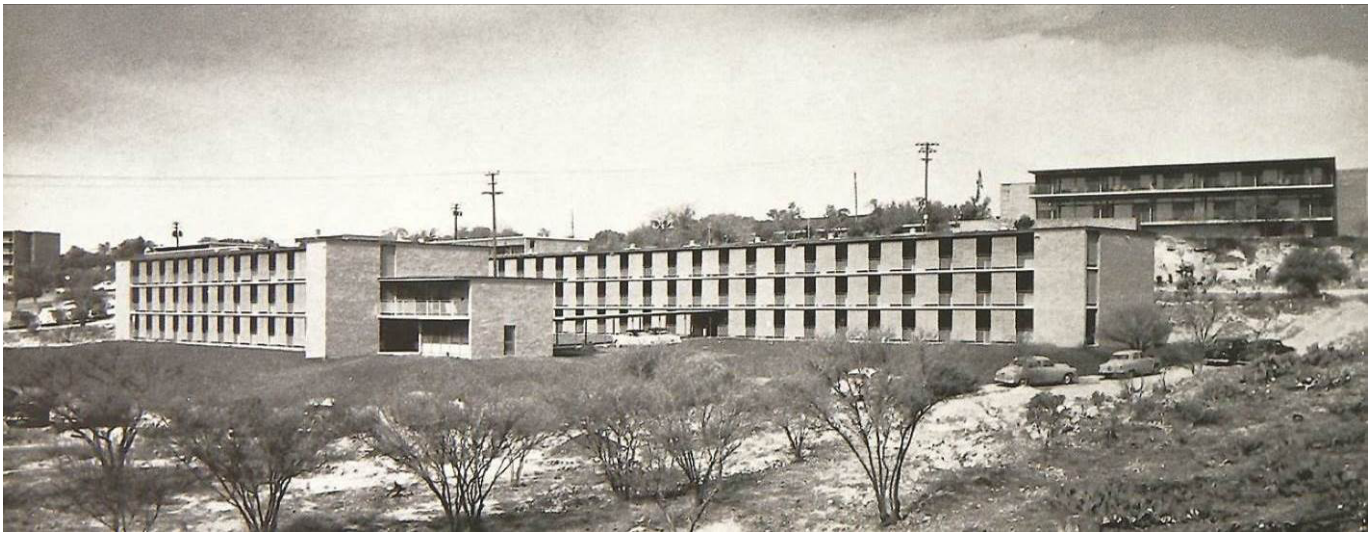


Figure 20. Louvers on Calvert Hall, 1957 (*The Mirage*)

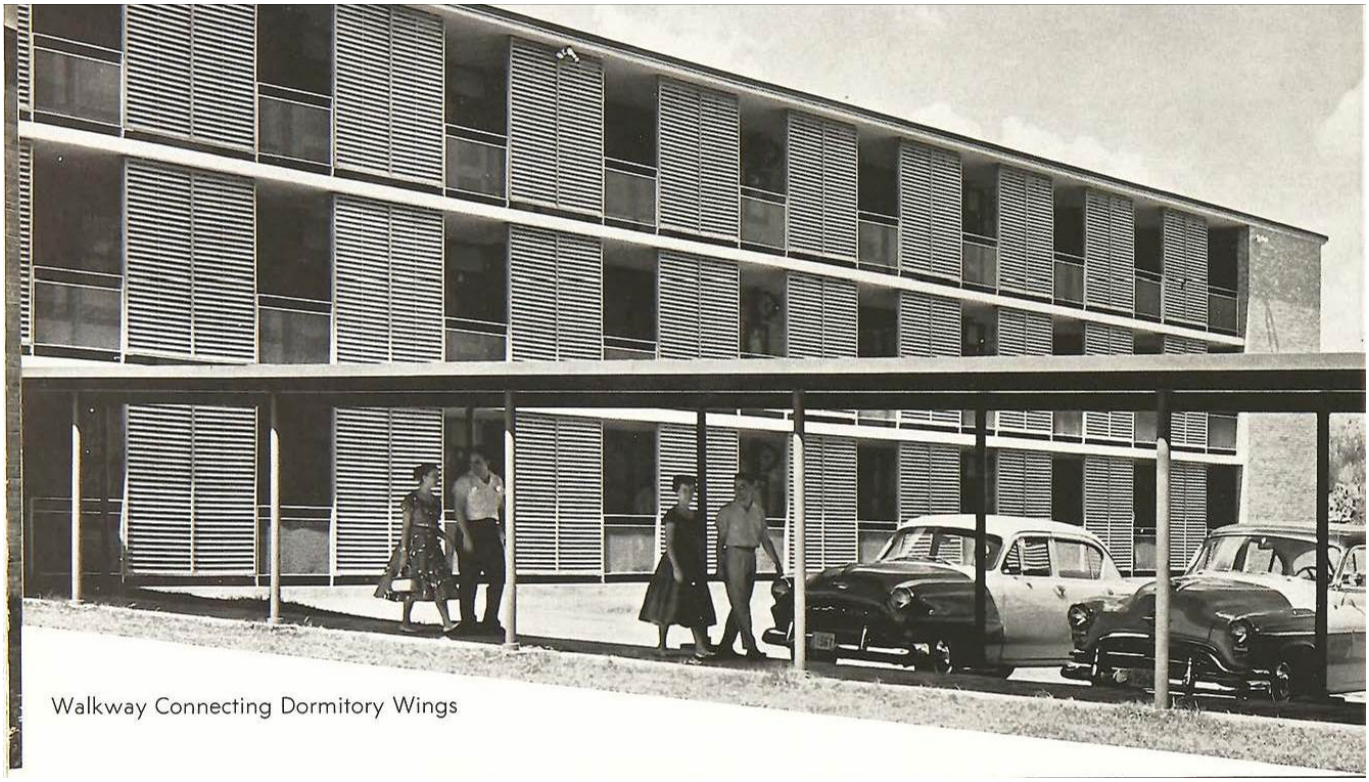


Figure 21. Swimming Pool Bathhouse Prior to Swimming Pool Construction, 1953 (*The Mirage*)

Figure 22. Hill Tennis Center and Swimming Pool, 1963 (*The Mirage*)

Figure 23. Conceptual Design for Lightner Hall, 1960 (*The Trinitonian*)

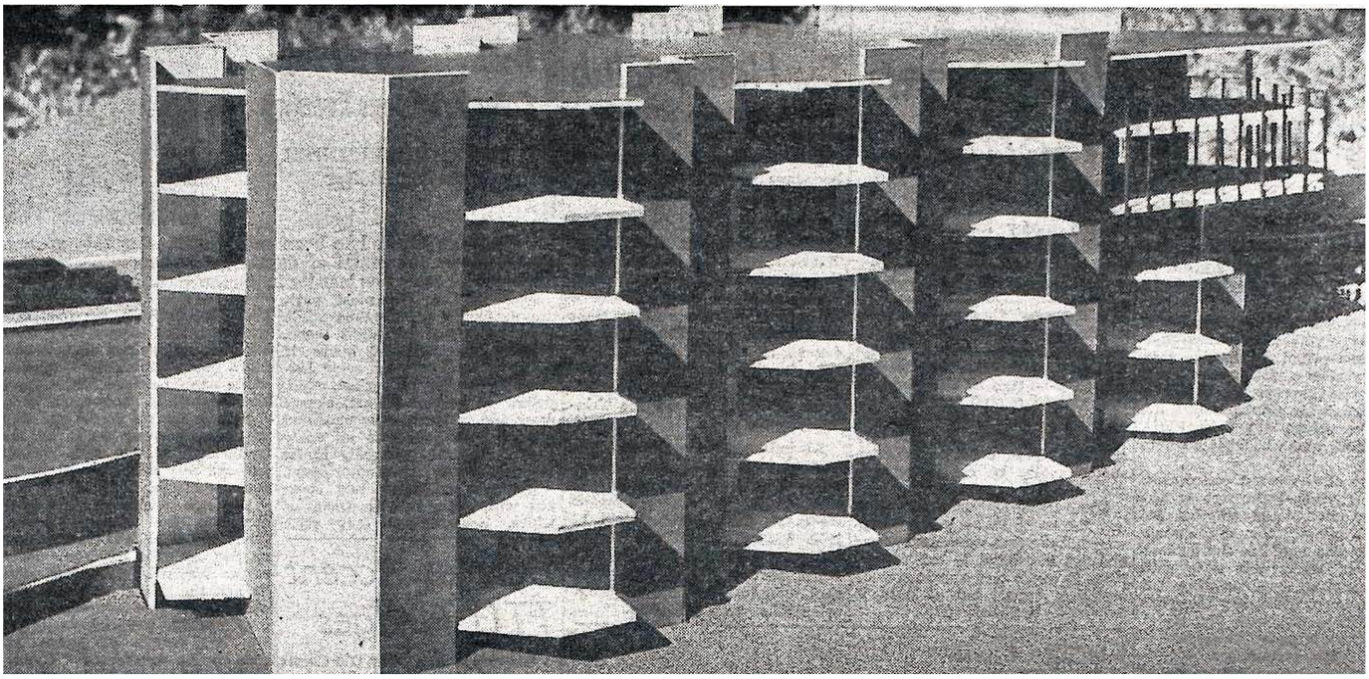


Figure 24. Design for Chapman Graduate Center, 1963 (*The Trinitonian*)

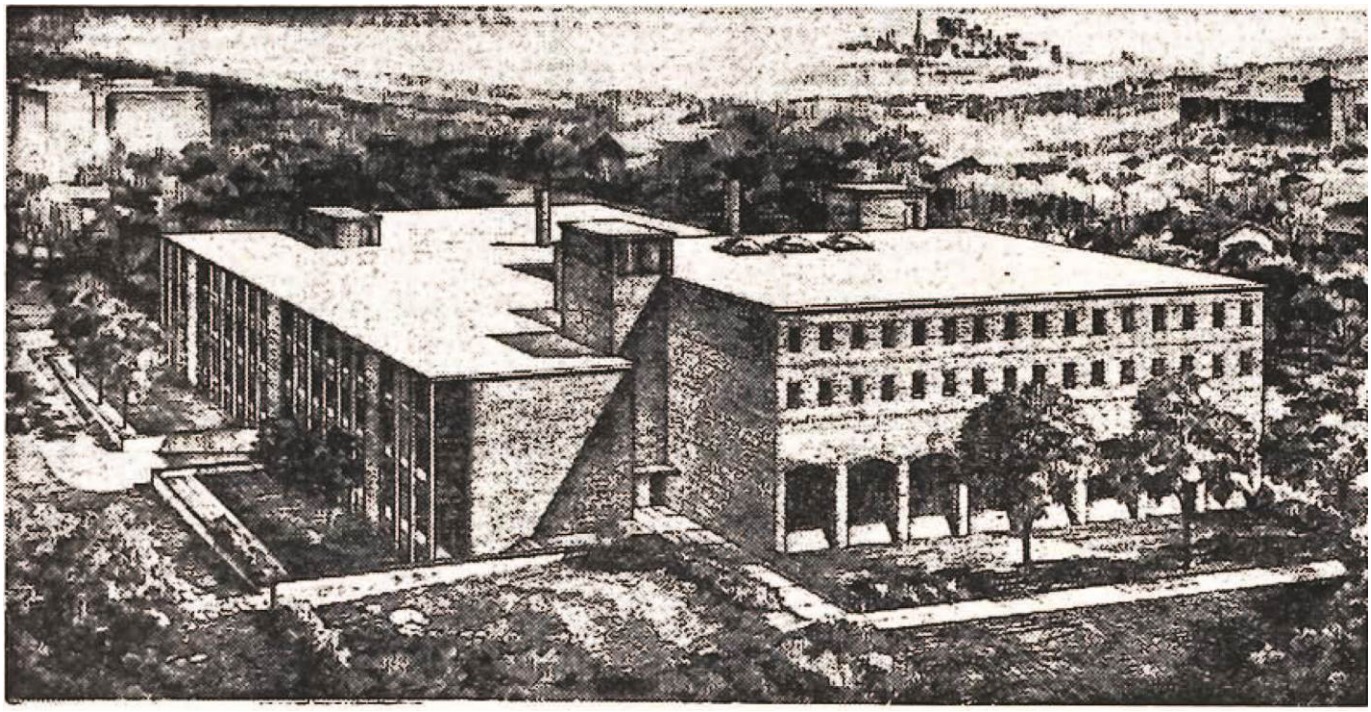


Figure 25. Model of the Ruth Taylor Theater, 1965 (*The Trinitonian*)

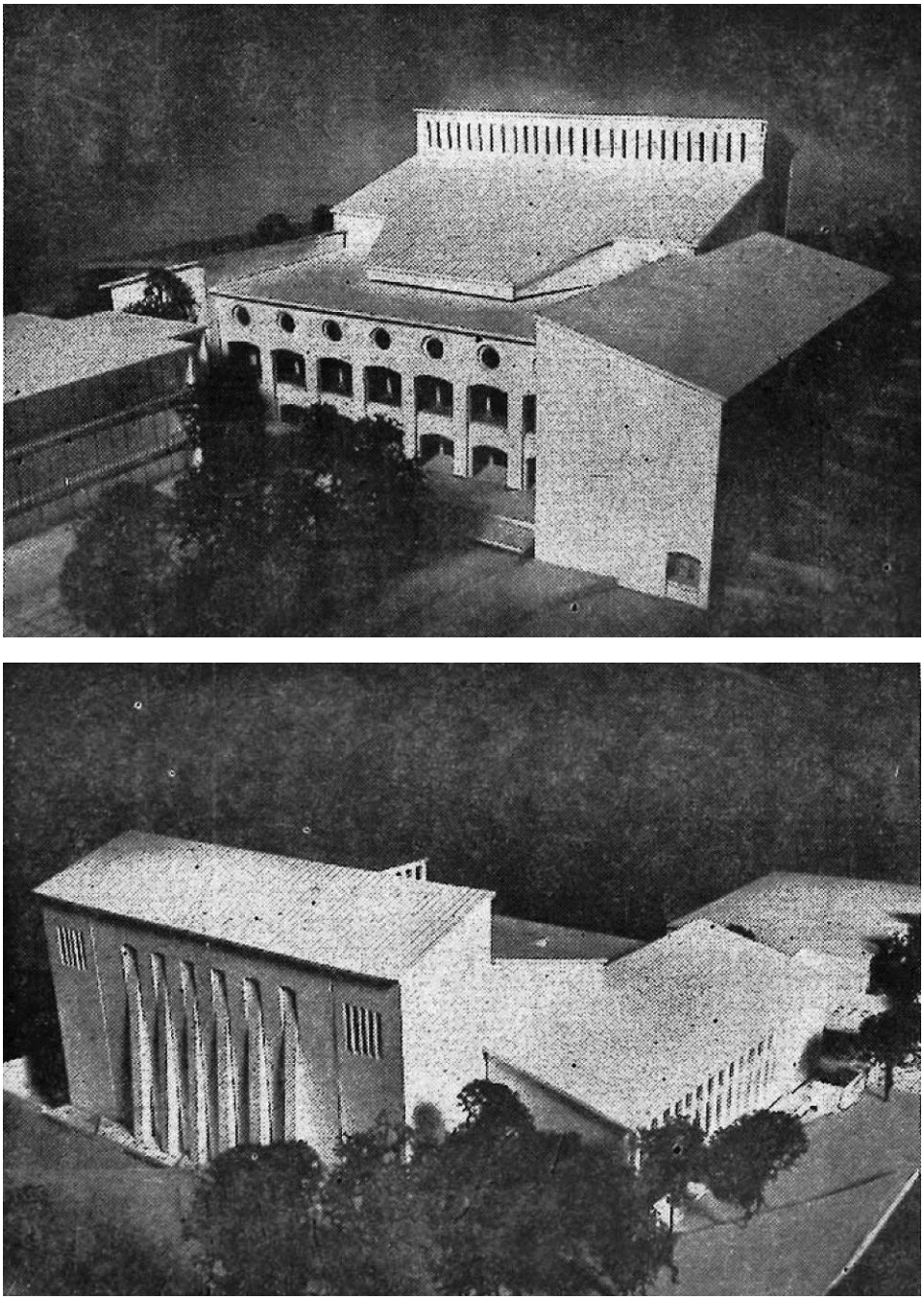


Figure 26. Trinity University Billboard (Trinity University Digital Archives)

Photo 1. John W. Murchison Hall (looking northeast)

Photo 2. John W. Murchison Hall (looking southeast)

Photo 3. John W. Murchison Hall (looking northwest)

Photo 4. Storch Memorial Building (looking west)

Photo 5. Storch Memorial Building (looking west)

Photo 6. Storch Memorial Building (looking southwest)

Photo 7. Storch Memorial Building (looking east)

Photo 8. Coates University Center (looking south)

Photo 9. Coates University Center (looking northeast)

Photo 10. Coates University Center (looking north)

Photo 11. Coates University Center (looking northwest)

Photo 12. Coates University Center (looking southeast)

Photo 13. Myrtle McFarlin Hall (looking west)

Photo 14. Myrtle McFarlin Hall (looking south)

Photo 15. Susanna (McFarlin) Wesley Hall (looking southeast)

Photo 16. Susanna (McFarlin) Wesley Hall (looking north)

Photo 17. Heidi McFarlin Lounge (looking northwest)

Photo 18. Isabel McFarlin Hall (looking northwest)

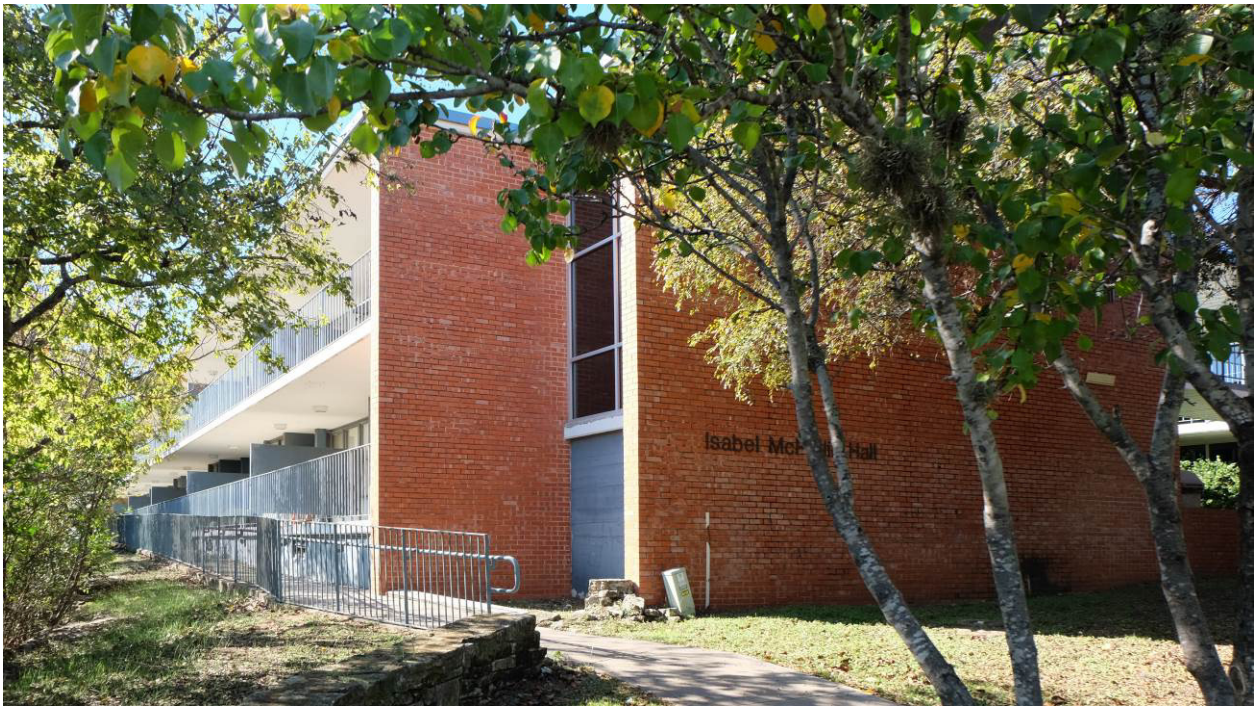


Photo 19. Isabel McFarlin Hall (looking southwest)

Photo 20. Marrs McLean Hall (looking northeast)

Photo 21. Marrs McLean Hall (looking southeast)

Photo 22. James H. Calvert Hall (looking northeast)

Photo 23. C. W. Miller Hall (looking southeast)

Photo 24. Ruth Taylor Recital Hall (looking north)

Photo 25. North Hall (looking east)

Photo 26. Corridor Between North and South Hall (looking west)

Photo 27. South Hall (looking southeast)

Photo 28. South Hall (looking northeast)

Photo 29. Swimming Pool (looking southeast)

Photo 30. Hill Tennis Stadium (looking northeast)

Photo 31. Witt Hall (looking south)

Photo 32. Winn Hall (looking northwest)

Photo 33. T. Frank Murchison Tower (looking west)

Photo 34. T. Frank Murchison Tower with Margarite B. Parker Chapel beyond (looking west)

Photo 35. T. Frank Murchison Tower (looking south)

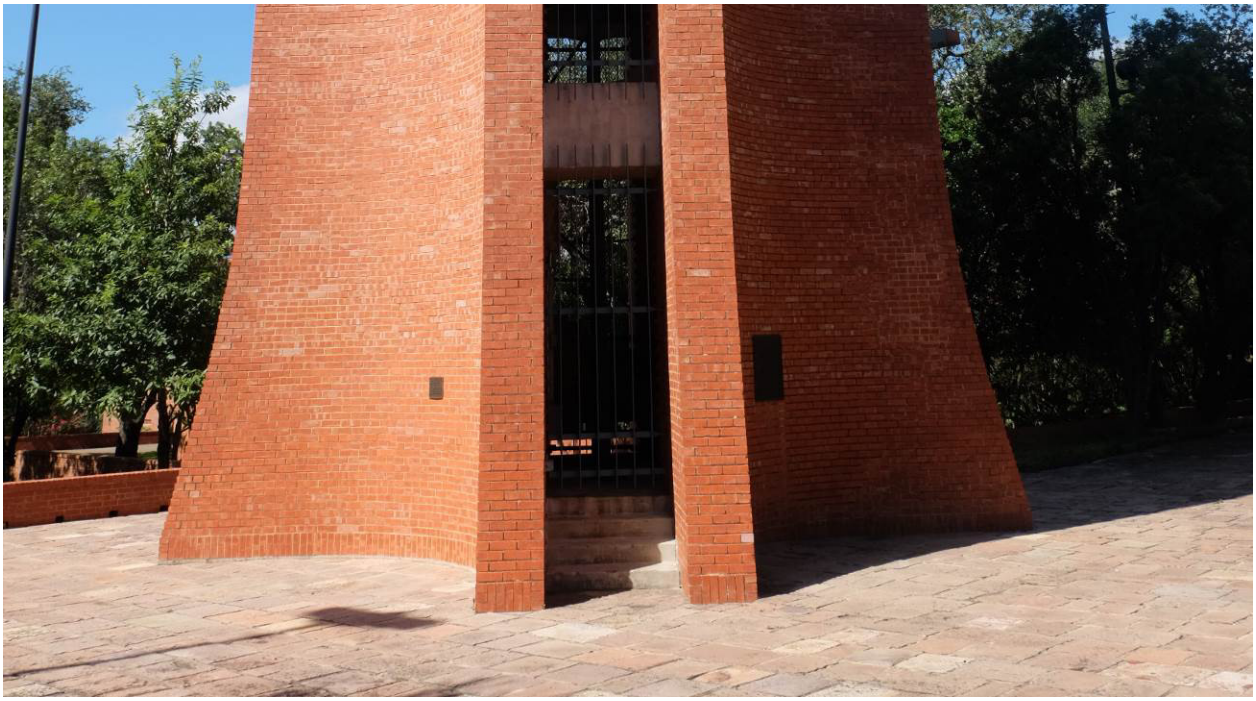


Photo 36. Beze Hall (looking north)

Photo 37. Herndon Hall (looking north)

Photo 38. Herndon Hall (looking southeast)

Photo 39. Margarite B. Parker Chapel (looking west)

Photo 40. Margarite B. Parker Chapel (looking southwest)

Photo 41. Margarite B. Parker Chapel (looking south)

Photo 42. Mabee Hall (looking east)

Photo 43. Mabee Dining Hall (looking northeast)

Photo 44. Lightner Hall (looking north)

Photo 45. Thomas Hall (looking south)

Photo 46. Chapman Graduate Center (looking east)

Photo 47. Chapman Graduate Center (looking southeast)

Photo 48. Chapman Graduate Center (looking north)

Photo 49. Chapman Graduate Center (looking west)

Photo 50. Ruth Taylor Theater (looking west)

Photo 51. Ruth Taylor Theater (looking north)

Photo 52. Halsell Center (looking south)

Photo 53. Witt Reception Center (looking east)

Photo 54. Witt Reception Center (looking southwest)

Photo 55. Laurie Auditorium (looking south)

Photo 56. Laurie Auditorium (looking northeast)

Photo 57. Laurie Auditorium (looking east)

Photo 58. Coates Library (looking north)

Photo 59. Coates Library (looking east)

Photo 60. Coates Library (looking north)

Photo 61. Miller Fountain with Northrup Hall beyond (looking east)

Photo 62. Northrup Hall (looking west)

Photo 63. Smith Music Building and Dicke Art Building (looking north)

Photo 64. The Center for the Sciences and Innovation (looking west)

- end -


John W. Murchison
Hall


John W. Murchison
Hall


Murchison Lounge


George Storch
Memorial Building


Coates
University
Center


Myrtle McFarlin Hall
RIHA Health Services


Isabel

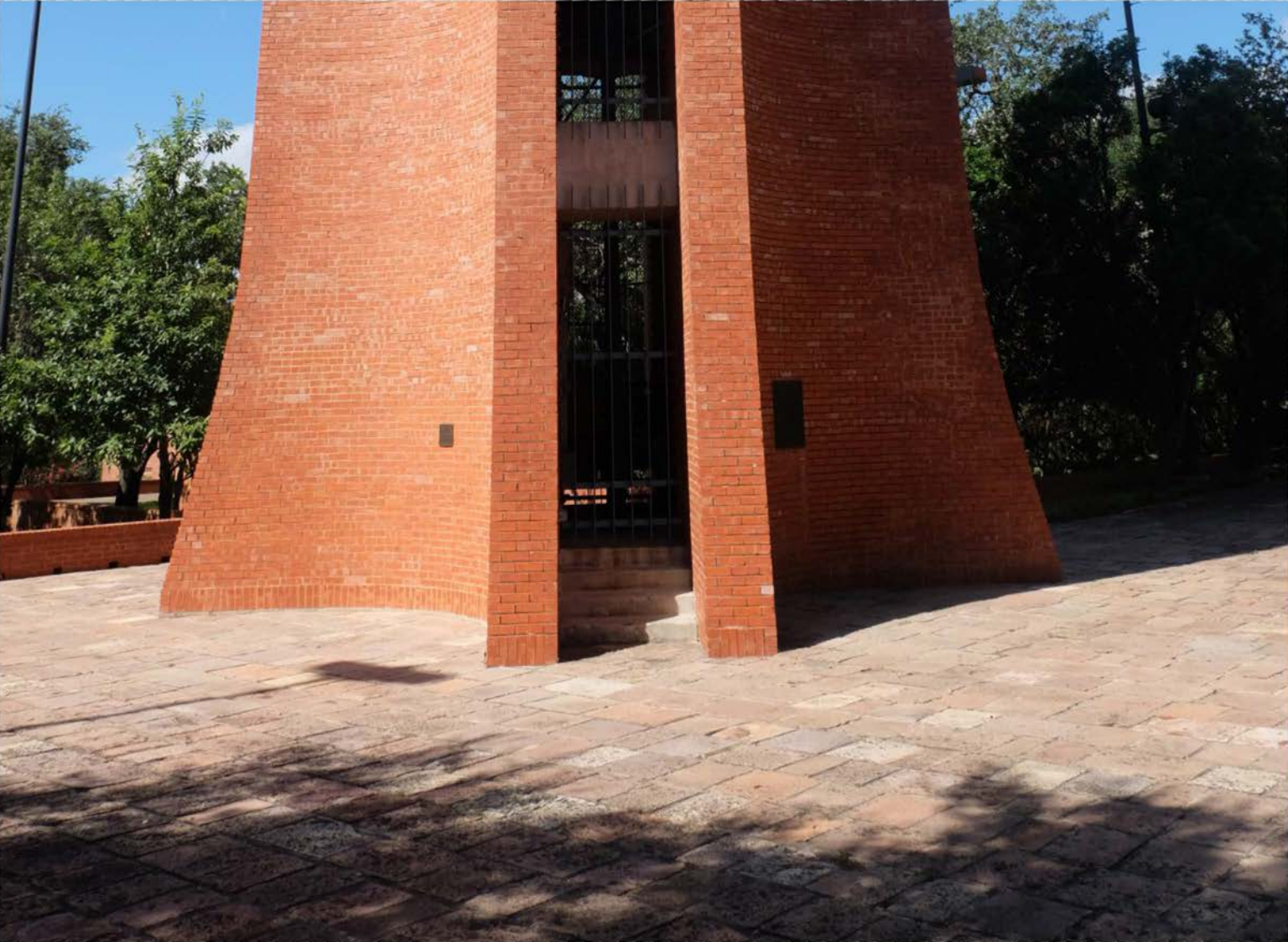

ONE WAY


TRINITY UNIVERSITY


North
Hall


Robert B. Witt
Hall


Carleton R. Winn
Hall




FIRE LANE
NO PARKING


Harold D. Herndon
Hall


Harold D.
Herndon
Hall


Margarite S. Porter Chapel


Kibbee
Dining
Hall


Mabee
Dining
Hall
FIRE LANE
NO
PARKING


Chapman Center


Chapman Center
LOT
G
FACULTY
PARKING
BY
PERMIT ONLY
VISITOR
PARKING IN
DESIGNATED
SPACES


Chapman
Center


Halsall Center


Robert R. Witt
Center


Laurie Auditorium


TRINITY UNIVERSITY
Coates Library


Coates Library


Jim and Janet Dicke Art Building
Campbell and Eloise Smith Music Building
Ruth Taylor Recital Hall


Center for the Sciences and Innovation

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Trinity University Historic District

Multiple Name:

State & County: TEXAS, Bexar

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
4/11/2018	5/3/2018	5/18/2018	5/29/2018	

Reference number: SG100002471

Nominator: State

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	X Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject **5/29/2018** Date

Abstract/Summary Comments: The Trinity University Historic District is of statewide significance under National Register Criterion C (Architecture). Comprised of 26 contributing buildings built between 1952 and 1979, the cohesive district represents a significant record of the work of influential Texas architect, O'Neil Ford and the development of post-World War II modernist architecture in the state. Many of the campus' early buildings illustrate the innovative use of economical, lift-slab concrete construction technology, which further emboldened the use of minimalist Modern design forms. The sprawling, yet human-scaled campus set on a topographically challenging site reveals the evolving nature of post war Modernism and Post-Modernism through the eyes of a prominent regional master planner and architect and his various working partners. (The majority of the campus buildings are older than 50 years with the exception of 2 buildings—1969-71 and 1977-79.)

Recommendation/ Criteria: Accept National Register Criterion C

Reviewer Paul Lusignan Discipline Historian

Telephone (202)354-2229 Date 5/29/2018

DOCUMENTATION: see attached comments : No see attached SLR : **Yes**

TEXAS HISTORICAL COMMISSION

real places telling real stories

TO: Paul Lusignan
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

From: Mark Wolfe, SHPO
Texas Historical Commission

RE: Trinity University Historic District, San Antonio, Bexar County, Texas

DATE: April 9, 2018

The following materials are submitted:

X	Original National Register of Historic Places form on disk. The enclosed disk contains the true and correct copy of the National Register of Historic Places nomination for *Trinity University Historic District, San Antonio, Bexar County, Texas.*
	Resubmitted nomination
X	Original NRHP signature page signed by the Texas SHPO
	Multiple Property Documentation form on disk
	Resubmitted form
	Original MPDF signature page signed by the Texas SHPO
X	CD with TIFF photograph files, KMZ files, and nomination PDF
	Correspondence

COMMENTS:

___ SHPO requests substantive review (cover letter from SHPO attached)

___ The enclosed owner objections (do__) (do not__) constitute a majority of property owners

___ Other: