

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Washington University Hilltop Campus Historic District
Site of the Louisiana Purchase Exposition and
and or common Third Olympic Games (1904)

2. Location

street & number Lindell and Skinker Boulevards not for publication

city, town unincorporated X vicinity of St. Louis

state Missouri code 29 county St. Louis code 189

3. Classification

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

4. Owner of Property

name Washington University
street & number Lindell and Skinker Boulevards
city, town St. Louis vicinity of state Missouri 63105

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, St. Louis County Government Center
street & number 7900 Forsyth Boulevard
city, town Clayton state Missouri 63105

6. Representation in Existing Surveys

title Missouri State Historic Survey has this property been determined eligible? yes X no
date 1978 federal X state county local
depository for survey records Department of Natural Resources
city, town Jefferson City state Missouri 65102

7. Description

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

Describe the present and original (if known) physical appearance

Summary

The Washington University Hilltop Campus is so called informally to distinguish it from the Medical School campus elsewhere in St. Louis.¹ The principal part of the Hilltop Campus forms a long rectangle bounded by Skinker Boulevard on the east, Forsyth Boulevard on the south, Millbrook Boulevard on the north, and Big Bend Boulevard on the west. Additional property lies to the south of Forsyth. The eastern edge of the campus, the "frontyard," lies in the City of St. Louis, while the bulk of the property lies in an unincorporated portion of St. Louis County.

Twenty of the more than fifty buildings on the Hilltop Campus are designed in Collegiate Gothic style. Forming the core and the dominant feature of the campus, these structures, along with the landscaped open spaces linking them, constitute an historic district. A number of the buildings are arranged in quadrangles.

Unity of the Campus

The Collegiate Gothic buildings at Washington University were designed over a 50-year period, but present a remarkably unified appearance. They are all of red granite, laid according to closely defined standards established by James P. Jamieson, the on-site representative of the original architects and later the campus architect himself.

The effect of these standards is to soften the feeling of hardness usually associated with granite.² The campus forms a central plateau so that buildings along the edges of the plateau have 2 stories toward the central lawns and quadrangles and 3 to the rear or outer sides. Only Brown, Crow, and Umrath Halls, along the edges, do not have this grade differential. Ridgley and Eads Halls, and Graham Chapel, in the center of the plateau, are also of uniform height.

The typical building is a long rectangle with projecting end bays, sometimes forming wings of some length and giving the building an H-shaped plan. Such is the case with Brookings, Eads, Cupples II, and Prince Halls and the Women's Building; Umrath and McMillan Halls form 3-sided courts. Several buildings have central or corner towers and turrets rising 3, 4, or 5 stories.

Moldings, string courses, and decorative features are of limestone. Roofs are hipped or gabled, covered with pale green slate shingles and copper flashing. Windows, set in limestone frames, are grouped in twos, threes, and fours, and varied with oriels and bays. Wall surfaces are articulated horizontally with string courses between the floors and granite parapets, sometimes crenellated, and sometimes accented with false shaped gables. Vertical accents include buttresses and drainage pipes with decorative rain-water heads.

8. Significance

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

Specific dates 1904 **Builder Architect** Walter Cope & John and Emlyn Stewardson; James P. Jamieson & George Spearl (World's fair and Olympic Games)

Statement of Significance (in one paragraph)

Summary

The Washington University Hilltop Campus Historic District is significant for its associations with the Louisiana Purchase Exposition (1904), the largest in area and scope of World's Fairs to that date, and for the third in the modern series of Olympic Games, held in conjunction with the exposition. Although not specifically designed as exposition structures, the early buildings at Washington University remain one of the largest extant groupings from the heyday of World's Fairs in this country.

The campus may also be significant for the stylistic unity of its architecture and for the distinguished individuals associated with Washington University.

History

Washington University was founded in 1853 on Washington's Birthday as Eliot Seminary and renamed for the first President of the United States the next year. The Law School opened in 1867. The Art Department, founded in 1879, is the origin of both the School of Fine Arts and the St. Louis Art Museum. St. Louis Medical College, founded in 1842, became the Washington University Medical School in 1891; it maintains a separate campus at Barnes Plaza. Washington University's first buildings were on the block bounded by 17th Street, St. Charles Street, 18th Street, and Washington Avenue in downtown St. Louis.¹

Robert Brookings, who in 1895 became president of the Board of Directors of Washington University, had made a fortune of several million dollars by the age of 40 as partner in the firm of Samuel Cupples and Company, which controlled more than half the nation's trade in woodenware and willowware. He retired from business to accept the university post. He devoted the same energies to this position as he had earlier to business (and as he was to do after his move to Washington, D.C., in 1922 to the establishment of a center for the study of economics and government that became the Brookings Institution in 1927).² The continuity of his leadership as president of Washington University for 32 years is reflected in the unusual consistency of the campus design, which he superintended. Brookings had this opportunity partially because the university was moving to a new campus at the beginning of his tenure.

In 1894, 103 acres running between Skinker Boulevard and Big Bend Boulevard, south of Millbrook Road, were purchased. The office of Frederick Law Olmsted, the foremost landscape designer in the country at that time, was hired to prepare the site plan.

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreege of nominated property approximately 58 acres

Quadrangle name Clayton, Mo.

Quadrangle scale 1:24,000

UTM References

A

| | | | | | | | | | | | | | | |
|------|---|---|---------|---|---|---|----------|---|---|---|---|---|---|---|
| 1 | 5 | 7 | 3 | 4 | 6 | 5 | 0 | 4 | 2 | 8 | 1 | 1 | 1 | 0 |
| Zone | | | Easting | | | | Northing | | | | | | | |

B

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|------|---|---|---------|---|---|---|----------|---|---|---|---|---|---|---|
| 1 | 5 | 7 | 3 | 4 | 6 | 2 | 0 | 4 | 2 | 8 | 0 | 7 | 6 | 0 |
| Zone | | | Easting | | | | Northing | | | | | | | |

C

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|------|---|---|---------|---|---|---|----------|---|---|---|---|---|---|---|
| 1 | 5 | 7 | 3 | 3 | 6 | 1 | 0 | 4 | 2 | 8 | 0 | 8 | 6 | 5 |
| Zone | | | Easting | | | | Northing | | | | | | | |

D

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|------|---|---|---------|---|---|---|----------|---|---|---|---|---|---|---|
| 1 | 5 | 7 | 3 | 3 | 6 | 6 | 0 | 4 | 2 | 8 | 1 | 2 | 1 | 0 |
| Zone | | | Easting | | | | Northing | | | | | | | |

E

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| Zone | | | Easting | | | | Northing | | | | | | | |

F

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| Zone | | | Easting | | | | Northing | | | | | | | |

G

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| Zone | | | Easting | | | | Northing | | | | | | | |

H

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|------|--|--|---------|--|--|--|----------|--|--|--|--|--|--|--|
| | | | | | | | | | | | | | | |
| Zone | | | Easting | | | | Northing | | | | | | | |

Verbal boundary description and justification

SEE CONTINUATION SHEET

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

state Missouri code county St. Louis City code

state Missouri code county St. Louis County code

11. Form Prepared By

name/title James H. Charleton, Historian

organization History Division, National Park Service date October 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

title _____ date _____

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

date _____

Keeper of the National Register

Attest:

date _____

Chief of Registration

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Representation in Existing Surveys (cont.)

Title: National Register of Historic Places

Date: 1976

State

Depository for survey records: National Register of Historic Places, 1100 L Street, NW

City, Town: Washington

State: DC 20013-7127

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Carved limestone decorative motifs include bosses on string courses and arches, Gothic or Renaissance pinnacles, niches and panels of blind tracery, inscriptions, and enriched doorways and centerpieces utilizing pilasters, strapwork, garlands, and other motifs derived from English architecture of the 16th and early 17th centuries.

A frequent motif is the University coat of arms, derived from the family arms of George Washington, with an added row of fleur-de-lis representing St. Louis. Superimposed on this or shown separately is an open book with the inscription Per veritatem vis ("Power through truth"), the University's motto. Iron lanterns with decorative brackets appear on several buildings. Chimneys rise from outer walls or from mid-roof, sometimes with rows of octagonal or diagonal brick chimney stacks.

The interiors have fireproof floors consisting of steel beams with concrete between them. Original interior walls are brick and ceilings are plastered on metal lath attached to the steel beams.³ Most interiors have been remodeled at least once and have few distinctive features, but certain outstanding rooms are mentioned below.

Buildings and structures in the historic district will be inventoried, noting their special features within the stylistic framework just outlined.

EXPOSITION-ERA STRUCTURES AND SITES

Brookings Hall (1900) (University Hall until 1927)

Gothic-style Brookings Hall, the eastern face of the first, or east, quadrangle, is the dominant feature of the eastern part of the campus. It is 15 bays long, including gabled transverse wings, and has a massive central tower 85' high.⁴ The east elevation rests on a balustraded terrace, dominating the view downhill to the east, while the north and south outer elevations drop to 3 stories. Entrance to the main quadrangle is by means of two flights of granite stairs mounting the terrace and through a rib-vaulted passage through the tower. The tower has turrets at its four corners and large grids of stone-mullioned windows on both west and east faces. The east face is surmounted by a blank arcade, while the west face has a clock.

Busch Hall (1900)

Busch Hall, the south face of the first quadrangle, has 11 bays totaling 291'. The entrances are in the end bays, which project slightly to form towers. Extending to the east and west of the main block are shorter wings of 4 bays. Incorporated into these are arches connecting Busch with Brookings and January Halls.

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Ridgley Library (1901)

Ridgley filled the west side of the first quadrangle. Though shorter in length than Brookings (257' vs. 325'), Ridgley has 17 bays. In contrast to the early 16th-century sources of Brookings, Ridgley's models were from the 1630s.⁵ The east (quadrangle) elevation has a round-arched arcade along the ground floor, flanked by turrets topped by crown domes. The ceiling of the arcade is composed of wooden beams forming coffers. The arcade is closely based on the Canterbury Quadrangle of St. John's College, Oxford, with some references to Nevill's Court, Trinity College, Cambridge.⁶ The center bay of Ridgley forms a Jacobean frontispiece, with attached columns flanking the arch below and the window above. A central wing projects 108' from the west side of the main block. It is 1 story high, with six large windows on each side alternating with buttresses. The interior of this wing is a single space decorated in the style of late 17th-century England. Ridgley is connected to Duncker and January Halls by 1-bay vaulted arches; on the second-floor level above these are heavily decorated limestone oriels.

Eads Hall (1902)

Eads is attached to the west wing of Ridgley Library. With that wing, it forms the south side of the second, smaller, or western quadrangle. It has 12 bays. The end bays are relatively short and shallow while the second and eleventh bays form gabled transverse wings. Entrances are in the first (from the west) and tenth bays. Arthur Compton's important research on X-rays took place in the east basement of this structure.

Cupples Hall I (1901)

Similar in massing to Busch Hall, which it faces south across the east quadrangle, Cupples Hall I's detailing is derived from the Renaissance end of the Collegiate Gothic spectrum. Sections of balustrade are incorporated into the parapet, a stone centerpiece with a sundial rises above the roofline, and the entrances have pedimented frames carved with flowered garlands. Granite arches connect Cupples I with Brookings and Duncker Halls. The Brookings arch forms a vaulted chamber, decorated on the outside with two stone panels of figures representing Architecture and Engineering.

Cupples Hall II (1901)

Cupples II has 11 bays, with entrances in the second and tenth bays, projecting bay windows in the first and eleventh, and an oriel in the sixth.

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Prince Hall (1901) (Liggett Hall until 1963)

Prince Hall has 14 bays including projecting ends. The lawn (north) facade has second-floor oriels but no doors. The south facade has doors in the wings as well as the fifth and eighth bays. The skyline above the parapet on this side is not symmetrical; there are triangular gables at the second and eleventh bays (from the west) and false-shaped gables at the sixth and thirteenth. Prince Hall was built on a 30' foundation, but the basement was opened to use only in 1948, when a terrace was built along the south elevation and a court excavated to give full access to a new student gathering place, now a library.⁷ This courtyard elevation is concrete with an orange brick parapet.

Karl D. Umrath Hall (1902) [known as Tower Dormitory (1902-29) and Lee Hall (1929-63)]

Umrath Hall has a courtyard formed by the wings extending south from the main block; the courtyard is now closed by the Mallinckrodt Center (not in the historic district). The lawn (north) elevation has 15 bays, including the projecting end wings and a 3-story central tower with a smaller 5-story tower rising from the next bay to the west. The passage through the tower has two rib-vaulted bays. In addition to the central arch, there are five doors on the north elevation. The south end of the west wing is a 5-bay hall with beamed ceiling, Jacobean woodwork, and a bay window facing south.

Francis Gymnasium (1902)

The gymnasium has overall dimensions of 94' by 181' with 3 stories and a basement, but the western 108' (6 bays) are devoted to the 75'-wide main hall. The main bulk of the building is concentrated in the east elevation, which is on axis with Graham Chapel. This facade consists of five wide bays, the second and fourth of which form towers. The principal doorway is a broad, carved arch closed by a wooden traceried screen. Francis Gymnasium has recently been renovated as part of a new Sports Complex, and has been connected to the modern fieldhouse adjacent to it on the north. Its fabric, however, has been left essentially intact.

Francis Field (1902-03)

Francis Field is adjacent to Francis Gymnasium. It is surrounded by an iron railing and is entered by a monumental gateway, which is its principal feature, at its east end. The gateway was erected to commemorate the 1904 Olympic Games. The gate consists of four granite and limestone piers supporting a double central gate and two side gates. The name of the field is worked into the ironwork arches above each of the three openings, and historical information is found on two bronze plaques attached to the central piers.

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Inside the gate, the field is equipped with bleachers on the south side only. They are not those used at the time of the Olympics. Both the baseball field and the running track within the field have been shifted from their previous configurations.

LATER COLLEGIATE GOTHIC STRUCTURES

McMillan Hall (1906)

McMillan, perhaps the fullest expression of Cope's residential quadrangle system, has the most varied elevation of any of the Collegiate Gothic buildings at Washington University. It surrounds three sides of a grassy central court, the fourth (south) side of which is closed by an iron railing. The main entry is through an archway in the east wing. The passageway, which has a coved and wood-beamed vault, is surmounted by a 3-story tower, with an adjacent subsidiary tower of 4 stories. In the west wing, on axis with the entrance passageway, is the main entrance which forms a miniature three-sided court of its own. The principal doorway and window above it are richly embellished with pilasters, a semicircular balcony, and a broken pediment. The somewhat irregular fenestration facing the court is surmounted by a total of eleven gables. McMillan has a minor wing projecting from the west side of the court and another projecting from the north end of the east side of the court.

Graham Chapel (1907)

Graham Chapel serves as the main focus of the central portion of the campus and closes the axis from Francis Gymnasium. With an outline similar to Kings College Chapel, Cambridge, and reminiscent of other contemporary collegiate chapels, it is also key to establishing the stylistic tone of its area of the campus.⁸

The Chapel is a rectangle measuring 121' by 45', with turrets at each corner and attractive carved stonework in the cornice. The structure is 8 bays long, buttressed, with a large east window representing the dedication of Solomon's Temple. The main facade (west) is decorated with numerous carved bosses. Inside, the beamed ceiling reaches 49' at the apex. The balcony was added in 1946 when a pipe organ was presented.⁹

Newton R. Wilson Memorial Hall (1923)

This structure is marked by limestone buttresses. It presents 2 stories toward the lawn (north) but has a moat-like grading that exposes the windows of the lower level on this side as well as to the south. In 1977 a 3-story addition was made to the east end of Wilson. The original part of the building has 13 bays on the north side centered on a wide but relatively short tower. The south side, by contrast, has 17 bays with towers rising from the fifth-sixth and twelfth-thirteenth bays. The towers are ornamented by plaques representing Atlas supporting the globe.

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Duncker Hall (1923)

Duncker Hall balances the northwest wing of Brookings Hall opposite it on the quadrangle as well as January Hall on the south side of Ridgley. It is 12 bays long with the main entrance in the third bay opposite the end of the Ridgley arcade. A projecting stairtower and entrance is on the corresponding bay of the north (3-story) elevation. Frank M. Cann and Angelo Corrubia, graduates of Washington University's school of architecture, designed this structure.

Grace Vallé January Hall (1923)

The hall is named on the inscription above the main entrance, which is in its third bay, mirroring that of Duncker. It is 13 bays long but divided into two distinct patterns of fenestration. The seventh north bay has another entrance, and this is reflected on the south by a major stairtower topped with pinnacles. The eastern half of the upper floor is occupied by a library with a timber-trussed ceiling.

Charles Rebstock Hall (1926)

Rebstock Hall has 17 bays, the first and last two articulated to form slight end pavilions. Rebstock has three later wings, actually separate buildings: Adolphus Busch III Laboratory of Biology (1957), Monsanto Laboratory (1965), and the Life Sciences Support Building (1973), as well as a greenhouse. (All of the wings are outside the historic district.) Remodeling in 1976 added mansard-roof-like structures of dark brown-colored metal behind the parapet on both sides of the central tower, the most notable exterior alteration to the historic portion. Rebstock has a moat similar to those of Wilson and Sever.

Ann W. Olin Women's Building (1927)

The Women's Building has 11 bays including four gables and a central tower over the entrance. The tower is faced with a tall Gothic aedicule. The building is raised a half story above the level of the lawn and has stairs providing an entrance to the lower level from this side.

Wayman Crow Hall (1933)

This structure is an irregularly shaped building. It has 2 stories and 13 bays east to west, including a somewhat lower-scaled 2-by-3 bay wing at the southeast corner. It is linked by a granite arch to Cupples I to the south and by an interior passage to Arthur Holly Compton Hall to the north (outside the historic district).

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George Warren Brown Memorial Hall (1935)

Brown Memorial Hall is an irregularly shaped 3-story building of 13 bays, roughly similar to Wayman Crow Hall. The two westernmost bays have only 2 stories, because of the high ceilings of the large hall that fills the upper story. This room has a stone chimneypiece, oak paneling, and a timber-trussed ceiling. The eastern three bays of Brown Hall are enlarged to form a tower embellished with buttresses and pinnacles.

Sever Institute of Technology (1948)

Sever is asymmetrical: 5 bays at the north in a 3-story tower. The passage through the tower has a flat-beamed ceiling and opens to the north side through two arched brick window-like openings. The body of the building has herringbone-patterned orange brick spandrels set between the limestone-framed windows. Granite is employed in the tower, parapet, and south end. A moat-like grade exposes the ground-floor windows on the plateau side of the building.

Louderman Hall (1951)

This building has an asymmetrical elevation facing the lawn (south). It has eight bays, the first (from the west) projecting slightly, the second a tower of 3 stories with the main entrance and the eighth projecting forward a full bay. To the rear (north) are two 3-bay wings.

INTRUSIONS

The Hilltop Campus Historic District contains only two buildings, Olin Library (1960) and Beaumont Pavilion (1965), that may be deemed intrusions because of their recent date and non-conforming style, although it should be noted that both make use of red Missouri granite laid according to the original standards, and both were intended by their architects to be compatible with their surroundings while utilizing a non-historic design idiom.

Olin Library (1960)

The library is a large 3-story square surrounded by a 1-story concrete combination arcade and terrace. The first floor is largely glass, with some panels of granite. The second floor has a continuous line of clerestory windows above beige brick walls, while the third floor is part granite and partly a limestone grid of windows. The main entrance is on the east side on axis with the arch connecting Duncker with Ridgley.

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Beaumont Pavilion (1965)

The pavilion is a stage intended for orchestral concerts and academic ceremonies. It consists of a granite-faced concrete podium, with concrete and granite posts supporting a copper-clad roof.

Condition

Although the functions of many of the buildings have changed since their erection, their physical condition remains excellent.

Footnotes

¹This description is an edited version of that in the National Register of Historic Places nomination prepared by Esley Hamilton of the St. Louis County Parks Department in 1978.

²James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), pp. 14-15; William Glasgow Bowling, "Names That Live," (Unpublished Manuscript in Washington University Archives, 1971), Chapter 5, p. 9. The masons called Jamieson's rules "The Ten Commandments."

³Jamieson, op. cit., p. 32.

⁴This and subsequent dimensions of the early buildings are taken from William L. Thomas, History of St. Louis County, Missouri (St. Louis: S.J. Clarke, 1911), I, 134.

⁵Talbot Faulkner Hamlin, The American Spirit in Architecture (New Haven: Yale, 1926), p. 249.

⁶Doreen Yarwood, The Architecture of England (London: Batsford, 1963), p. 196.

⁷Alexander S. Langsdorf, "The Story of Washington University, 1853-1953," (Unpublished Manuscript in Washington University Archives, 1956), p. 533.

⁸The chapel is a copy, much reduced in size, of King's College Chapel, Cambridge University, Cambridge, England. Jamieson, op. cit., p. 31. Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style (Boston: New York Graphic Society, 1975), pp. 54-55, suggest Eton College Chapel as the closest source.

⁹Langsdorf, op. cit., p. 532.

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While Olmsted probably did not personally supervise the project,³ his firm did prepare a preliminary plan the following year, which emphasized the importance of the 50 acres extending from the University's property south to Forsyth Boulevard. This land was acquired in 1899. Olmsted Brothers promptly revised the plan, and six nationally prominent architectural firms were invited to participate in a competition for the new buildings, using the Olmsted plan as a suggestion but not a rigid guide. Cope and Stewardson of Philadelphia were announced the winners late in the year.⁴

Walter Cope and John Stewardson had opened their office in 1885.⁵ They had a comfortable country house practice, based partly on the social position of Cope's family, and deriving stylistically from the stone-and-shingle manner of Wilson Eyre.⁶ By 1890 they were doing work in a Colonial Revival style well-informed by local tradition.⁷ Their chief fame came, however, from their collegiate work. They were Bryn Mawr's campus architects from 1885, and in the mid-90s designed a large dormitory complex for the University of Pennsylvania and three influential buildings at Princeton.

All these buildings were variations on the style of architecture seen at Oxford, Cambridge, and Eton and variously called Collegiate Gothic, Tudor, or "Jacobethan."⁸ This style is transitional, shading from the Late English Gothic or Perpendicular to the free use of Classical forms and details. This transition in style took place within an unvarying framework of long 2- and 3-story gabled buildings grouped around closed quadrangles punctuated with chapels, halls, and tower gateways.

In America, Gothic had been used in individual college buildings since 1824 when Old Kenyon was built in Gambier, Ohio. Kenyon College also boasts an early example of the use of late Perpendicular or Tudor in Ascension Hall, built in 1859.⁹ The Collegiate Gothic of Tudor and Jacobean England, with its large grouped windows and intimate scale, had a functional appeal for American colleges. On the symbolic level, it had attractive connotations of the English collegiate virtues.¹⁰

The concept of a Collegiate Gothic quadrangle made much slower headway against the American tradition of separate buildings on a lawn. William Burges, an admirable English architect of the High Victorian Gothic, designed a monumental series of four quadrangles for Trinity College in Hartford, Connecticut, in 1873, but only one side of one quadrangle was ever finished.¹¹ Acceptance of the quadrangle plan came first with Stanford University in 1888, designed by Olmsted and executed by Shepley, Rutan, and Coolidge in a Richardsonian Romanesque. This was followed by Henry Ives Cobb's design for the University of Chicago (1891), a quadrangle surrounded by 4- and 5-story limestone piles that were vaguely Gothic but had no resemblance to Oxford or Cambridge.¹² Charles McKim's quadrangle for Columbia University (1893) was clothed in Neo-Classical forms, with a Pantheon-like library in the center. The following year, Cope and Stewardson designed their full-blown Jacobean dormitory group for the University of Pennsylvania that achieved a quadrangle scheme on a grand scale,

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which their buildings at Bryn Mawr and Princeton had only approximated. John Stewardson died tragically in a skating accident in 1896, but Walter Cope continued along the course they had begun together with Stewardson's brother Emlyn as engineering partner.

Cope and Stewardson's plan for Washington University united the best features of their previous collegiate buildings: the quadrangles from Pennsylvania, the refined stonework from Bryn Mawr and Princeton, and the monumental tower from Blair Hall at Princeton, and turned them into a unified composition. The key recommendation of the Olmsted plan, and the one that still underlies the appearance of the university, was the leveling of the top of the hill to create a plateau. (This topography, which seems natural today, was achieved only by filling low spots as much as 30' deep.)¹³ The Olmsteds also suggested that the buildings be placed on the perimeter of this central high ground in an orderly but widely spaced way. Walter Cope's idea was to pull the buildings closer together, breaking up the sprawling central area into smaller units. Since money was available for only five buildings at first, Cope's plan promised an immediate impact. It called for a front (east) quadrangle composed of four buildings with the ends of two more filling in corners, a larger second quadrangle immediately behind that, and a cluster of residential quads flanking the chapel in the mid-portion of the plateau. Physical education facilities were grouped at the west end of the campus.

The first buildings were started in late 1900 and mid-1901. They included Busch Hall, University Hall (called Brookings after 1927), and Cupples I, forming three sides of the first quadrangle;¹⁴ Cupples II on the north side of the projected second quadrangle; and Liggett Hall (called Prince Hall since 1963), the first dormitory in the mid-campus area. Brookings Hall, with its large tower based on precedents at St. John's and Trinity Colleges, Cambridge, dominated the group.¹⁵

Louisiana Purchase Exposition

Occupancy of the new campus was expected in the fall of 1902. In the meantime, however, plans for the Louisiana Purchase Exposition had taken shape. They called for a 1903 St. Louis World's Fair on a scale hitherto unknown, filling the western two-thirds of the City's Forest Park and extending into St. Louis County; the fair, however, was postponed until 1904. The Louisiana Purchase Exposition Company, headed by former Governor David R. Francis, viewed the emerging Washington University campus as a site for activities and the new permanent buildings as appropriate headquarters for the Company. Robert Brookings, taking advantage of this situation, shrewdly negotiated a lease agreement that provided funds for more new buildings: Umrath Hall, Ridgley Library, and the athletic facilities of Francis Gymnasium and Francis Field.¹⁶ Ridgley Library filled the center of the west side of the main quadrangle.

Eads Hall was attached to Ridgley's projecting west wing. Umrath Hall added a second dormitory along the south side of the campus and Francis Gymnasium closed the main axis to the west. Thus, by 1903, Washington University had nine major buildings, additional engineering laboratories, a power plant, the athletic field, and other facilities.

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Ultimately, all these buildings were used in the fair, and the east lawn below the hill was covered with the temporary pavilions of foreign nations: Argentina, Austria-Hungary, Belgium, Brazil, China, Cuba, the Netherlands, Italy, Mexico, Nicaragua, Siam, and Sweden.¹⁷ Great Britain had a large pavilion designed as an enlarged copy of the Orangerie at Kensington Palace, set in a formal garden. The British Government also used the upper floor of Ridgley Library to display a selection of the gifts received by Queen Victoria on her Diamond Jubilee. Ridgley, dubbed the Hall of International Congress, was used for a variety of gatherings.

The other buildings were used as follows:

Brookings: Administration, including the reception of visiting dignitaries.

Busch: Division of Works for the architects, engineers, draftsmen, and construction managers of the fair.

Cupples I: Anthropology, including mummies in the basement.

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

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

Umrath Hall: Used as a dormitory by Exposition guests.

Prince (Liggett) Hall: Dormitory for principals of Midwest secondary schools visiting the fair.

Francis Gymnasium and Francis Field: Physical culture, culminating in the Third Olympic Games.

The Intramural Railway, which connected all parts of the fair, wound through the campus with stops northwest of Cupples II and immediately opposite (east of) the main gate of Francis Field. To the east, the Administration Building overlooked the axis of Lindell Boulevard, the "midway" of the fair, and its carnival contrast to the air of scholarly dignity projected by the new campus buildings.

The Third Olympic Games

The third of the modern "Summer" Olympic Games was held on the grounds of Washington University in 1904. This was the first such event in the United States and remains, along with the 1932 and 1984 Olympics in Los Angeles, the only ones hosted by this country. Francis Gymnasium and Francis Field, provided for in the original campus design, were completed specifically to accommodate the Olympic activities.

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Both facilities were named to honor David R. Francis, president of the Louisiana Purchase Exposition Company, and the person generally credited with its success. Francis had already achieved a considerable reputation. After a successful career as a wholesale grain dealer and banker, and as publisher of the St. Louis Republic, he served as Mayor of St. Louis (1885-89), Governor of Missouri (1889-93), and Secretary of the Interior (1896-97). He was subsequently Ambassador to Russia (1916-17) during the crucial period of the 1917 Revolution.¹⁸

The ancient tradition of the Olympics had been revived in Athens in 1896. The second was held in Paris in conjunction with the International Exposition of 1900. The outstanding accomplishments of American athletes in those years pointed to a site in the United States for the third meeting. The International Olympic Committee selected Chicago in 1901. Francis, undeterred, cannily appointed James E. Sullivan, secretary of the (U.S.) Amateur Athletic Union, as his chief of the Department of Physical Culture for the Louisiana Purchase Exposition.¹⁹ Sullivan announced that he would hold a major athletic competition in St. Louis in 1904 with or without Olympic sanction. This threatened the financial projections of the Chicago planners and led to the transfer of the official Olympic designation to St. Louis.

The Olympics in Paris had lost much of their impact to the larger spectacle of which they were a part, and the same was unfortunately true in St. Louis. Only eight foreign countries were officially represented in the competition: Australia, Canada, Cuba, Germany, Greece (by two athletes), Hungary (then part of the Austro-Hungarian Empire), Ireland (not then a sovereign nation), and South Africa.²⁰ Neither the United Kingdom nor France had official delegations.

Not surprisingly, given the extent of competition, the United States dominated; in track and field, they won 23 of 25 events and swept all but 5 places. The list of American winners reflected the diverse ethnic strains of the nation: John Flanagan (hammer throw), Myer Prinstein (long jump and triple jump), Charles Dvorak (pole vault), Martin Sheridan (discus), Dr. G. E. Sheldon (platform diving), Ralph Rose (16-lb shotput), C. M. Daniels (440-yard swim), Archie Hall (100-m and 200-m dashes), Harry Hillman (400-m run and 400-m hurdles), James Lightbody (800-m and 1500-m runs), Frederick Schule (110-m hurdles), Samuel Jones (high jump), and Thomas Hicks (marathon). The only United States black at the games, G. C. Poage, took two thirds in hurdles.²¹

The official games occupied the week of August 29-September 3. The pageantry included the presence of Alice Roosevelt, the President's daughter, who gave out medals. Attendance, however, was not as great as had been expected.²² Furthermore, the name "Olympic" or "Olympian," as was then current, had been devalued by being attached to virtually every athletic competition held at the fair. These events had ranged from Bohemian and Turnverein gymnastics to handicap races and high school rallies. No doubt the most notorious of them was the "Anthropology Days," when representatives of various "aboriginal" racial groups, including African pygmies, Ainus, Moros, and Sioux Indians, competed in games for which they were for the most part untrained and physically unprepared.

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In spite of the rather modest popular impact the St. Louis Olympics had at the time, they were an important step forward in the history of amateur athletics in this country. Almost every record from the two previous Games was bettered and done so by college athletes rather than older athletic club members. Both features were to characterize later Olympics.

Later Development of the Campus

In January 1905, the University moved into its buildings, which had been vacated by the fair, and in April of that year an Arbor Day was held that began the system of plantings that remains one of the notable features of the campus.²³ This strong landscape design system was superimposed over but complementary to the quadrangle plan. The landscape design should probably be credited to Henry Wright, who later achieved fame as a planner of new towns. He was at the time in charge of the office of George Kessler, who had been the fair's landscape architect.²⁴

Walter Cope had died in 1902, but he had apparently left numerous designs, including one for the University's chapel.²⁵ These designs permitted construction of McMillan Hall (McMillan Dormitory for Women) in 1906 and Graham Chapel in 1907. Both buildings were sited according to the original campus plan, and supervised by James P. Jamieson, who had set up Cope and Stewardson's office in St. Louis in 1900 and supervised construction of the University's first buildings.

After the Chapel, there was a hiatus of more than a decade before construction again began. During this time, when enrollment nearly tripled, the University became hard-pressed for space. Jamieson, who had returned to Philadelphia, came back to St. Louis in 1912 to set up his own practice, taking George Spearl as partner in 1918. Jamieson was strongly in favor of a continuation of the original plan and style.²⁶ From 1920 to 1950 the firm remained the campus architects, even after Jamieson's death in 1941, and the Collegiate Gothic style established by Walter Cope and the Stewardsons was maintained.

In the matter of planning, however, Jamieson had less influence. Gabriel Ferrand, a faculty member of the School of Architecture, advocated a new plan keeping the Quadrangle, but laying out a new area for the arts in the forecourt between Brookings Hall and Skinker Boulevard, and expanding the departments behind and to the west of the Quadrangle: the natural sciences to the south and engineering to the north, in an area to be closed to the west by the chapel.²⁷ The Ferrand plan was effectively, though not officially, adopted.

The south half of the forecourt was begun in 1921-26 with Bixby Hall for the School of Fine Arts (not included in this nomination). Wilson Hall for Geology, completed in 1923, faced Eads southwest of the Quadrangle, and Rebstock (1925-27), also free-standing, was entirely outside the scope of the plan. Both buildings did, however, relate to the central plateau in the manner established at the beginning: 2 stories facing the central space, and 3 stories to the outside. Together, they defined the south edge of the campus in the gap left between the earlier buildings.

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The Women's Building was completed in 1928.²⁸ It was built near McMillan Hall, then the women's dormitory, but was sited without any obvious reference to the buildings on the opposite side of the campus, and left a large gap where there should have been something to close the axis created by Umrath Hall and its maple walkway. The University's decision in 1924 to erect a row of nine fraternities at the west end of the campus cost another opportunity to reinforce the quadrangle concept in the dormitory area.²⁹

A new physics building, Wayman Crow Hall, was constructed in 1933. The site selected was just north of Cupples I, and the building was designed to complement the eastern elevations of Cupples and Brookings. A 1934 bequest for the Brown School of Social Work was seized on as an opportunity to restore balance to the hilltop grouping.³⁰ It achieved this goal very effectively, but at the cost of precluding any expansion of the Chemistry Department then in Busch. This problem was finally rectified in 1951-52 by the construction of Louderman Hall. Louderman filled in the space next to Cupples II and opposite Rebstock Hall, and completed the row that extends west past the Women's Building to McMillan Hall.

Louderman Hall was the last building on the campus built by Jamieson and Spearl and the last in the Collegiate Gothic style. It was preceded in 1948-50 by the Sever Institute, which introduced triangularly patterned brickwork into the heretofore entirely stone campus.³¹ Sever did fill the gap between Duncker and Cupples II in harmony with the original plan, and its arch and tower closed the east end of the walkway closed at the west end by the arch and tower of McMillan Hall.

In summary, it can be said that in spite of deviations in campus planning and construction after 1920, the result at the end of 50 years was a campus of remarkable harmony of color, scale, and pattern that faithfully reflected the intentions of the Olmsted plan, Walter Cope, and James P. Jamieson. Internal alterations of the buildings have affected their external appearance only minimally. The most recent buildings have, with only two exceptions, been held behind the central area of the campus, and those exceptions, the Olin Library (1960), by Murphy and Mackey, and the Beaumont Pavilion (1965), by Bernoudy Mutrux Bauer, have been praised for their sensitivity to the campus' traditions.³²

Notable Associations

In addition to the prominent individuals mentioned earlier, Washington University has always attracted outstanding scholars, including several Nobel Prize winners in the Medical School. The chancellors have been particularly outstanding. Winfield Scott Chaplin, who served from 1891 to 1907, was a mathematician and a student of physics.³³ His successor, David Franklin Houston, an historian, came from the presidency of the University of Texas. He left St. Louis to become Secretary of Agriculture (1913-20) in President Woodrow Wilson's Cabinet, and later Secretary of the Treasury (1920-21).³⁴

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Herbert S. Hadley, chancellor in 1923-26, had had a distinguished career in law and politics. A lawyer from Kansas City, he had been elected Attorney General of Missouri in 1904 and Governor in 1909, the first Republican to hold that office since Reconstruction.³⁵ He had been a favorite son candidate for President in 1912, and, in 1924, during his tenure as chancellor, was offered the Vice-Presidential nomination by Calvin Coolidge but declined it.³⁶

Arthur Holly Compton won the Nobel Prize in Physics (1927) for work done primarily in Eads Hall, while he was Wayman Crow Professor of Physics (1920-23). His discovery that the wave-length of X-rays changes on scattering was termed the Compton Effect. In 1923-45 he taught at the University of Chicago. (His home in Chicago is a National Historic Landmark.) In 1945 he returned to Washington University as chancellor and remained until 1953.³⁷

Footnotes

- ¹Gill McCune, The St. Louis Story (Hopkinsville, Kentucky: Historical Record Association, 1952), I, 250-251.
- ²William G. Bowling, "Names That Live," (Unpublished Manuscript in Washington University Archives), Chapter 2.
- ³Margaretta J. Darnall, "Campus Planning in the 1880's, The Olmsted Contribution, and the Competition for Washington University," in Buford Pickens and Margaretta J. Darnall, Washington University in St. Louis: Its Design and Architecture (St. Louis: Washington University, 1978).
- ⁴Ibid.
- ⁵James P. Jamieson, Intimate History of the Campus and Buildings of Washington University, St. Louis (St. Louis: Mound City Press, 1941), p. 9.
- ⁶Edward Teitelman and Richard W. Longstreth, Architecture in Philadelphia: A Guide (Cambridge, Massachusetts: MIT Press, 1974).
- ⁷Ralph Adams Cram, "The Work of Messrs. Cope & Stewardson," Architectural Record, XVI, 5 (November 1904), 407-438.
- ⁸Ralph V. Hammett, Architecture in the United States (New York: John Wiley & Sons, 1976), calls it "Tudor Eclectic," while Walter C. Kidney, The Architecture of Choice (New York, Braziller, 1974), calls it "Jacobean." The term "Jacobethan" is defined by Marcus Whiffen in American Architecture since 1780 (Cambridge, Massachusetts: MIT Press, 1969), pp. 178-182.

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⁹Thomas B. Greenslade, A Walking Tour of Historic Kenyon College (Gambier, Ohio: Kenyon College, n.d.).

¹⁰Talbot Faulkner Hamlin, The American Spirit in Architecture (New Haven: Yale, 1926), pp. 236-237.

¹¹Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (New York: Penguin Books, 1969), pp. 265-266.

¹²Pickens and Darnall, op. cit.

¹³Dorothy Brockhoff, "The Hilltop Campus," Washington University Magazine (Winter 1975), p. 7; Jamieson, op. cit., p. 12.

¹⁴Samuel Cupples was the business partner of Robert Brookings. Adolphus Busch was the force behind the Anheuser-Busch Brewery in St. Louis.

¹⁵Hanslip Fletcher, Oxford and Cambridge Delineated (London: Pitman, 1910), Plates XLVII and LII.

¹⁶Buford Pickens, "Serendipity at the Fair: Washington University and the Louisiana Purchase Exposition of 1904," in Pickens and Darnall, op. cit.

¹⁷Margaret Johanson Witherspoon, Remembering the St. Louis World's Fair (St. Louis: The Folkstone Press, 1973), map.

¹⁸Bowling, op. cit., Chapter 10.

¹⁹Bill Henry, An Approved History of the Olympic Games (New York: Putnam, 1948), p. 71. Other references pp. 68-85.

²⁰John Kieran, Arthur Daley, and Pat Jordan, The Story of the Olympic Games (Philadelphia: J.B. Lippincott, 1977 [1936]), p. 41. Other references pp. 39-50.

²¹Henry, op. cit., pp. 80-81; Kieran, op. cit., p. 44.

²²Kieran, op. cit., pp. 45-46.

²³Brockhoff, op. cit., p. 5.

²⁴Darnall, "Campus Planning in the 1880's," op. cit., note 17.

²⁵Cram, op. cit., p. 438.

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²⁶James P. Jamieson," (Unpublished notes in Washington University Archives); James P. Jamieson, "The Washington University Group Plan," Washington University Record, XV, V (April 1920), pp. 4-6.

²⁷Gabriel Ferrand, "A Greater Washington University: Its Architectural Problem," Washington University Record, XV, III (February 1920), pp. 2-11.

²⁸Alexander S. Langsdorf, "The Story of Washington University, 1853-1953," (Unpublished manuscript in Washington University Archives, 1956), p. 463.

²⁹Jamieson, Intimate History, op. cit., p. 26.

³⁰Langsdorf, op. cit., pp. 492-493.

³¹Buford L. Pickens, "Architecture as the Symbol," Washington University Magazine (November 1961), p. 22.

³²George McCue, The Building Art in St. Louis: Two Centuries (St. Louis: American Institute of Architects), pp. 65-66; Brockhoff, op. cit., p. 7.

³³Who Was Who in American History: Science and Technology (Chicago: Marquis), p. 103.

³⁴Allen Johnson and Dumas Malone, eds., Dictionary of American Biography (New York: Charles Scribner's Sons, 1931), XI, 321-322.

³⁵Ibid., IV, 80-81.

³⁶St. Louis [Missouri] Post-Dispatch, December 2, 1927.

³⁷Bowling, op. cit., Chapter 34.

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Verbal Boundary

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

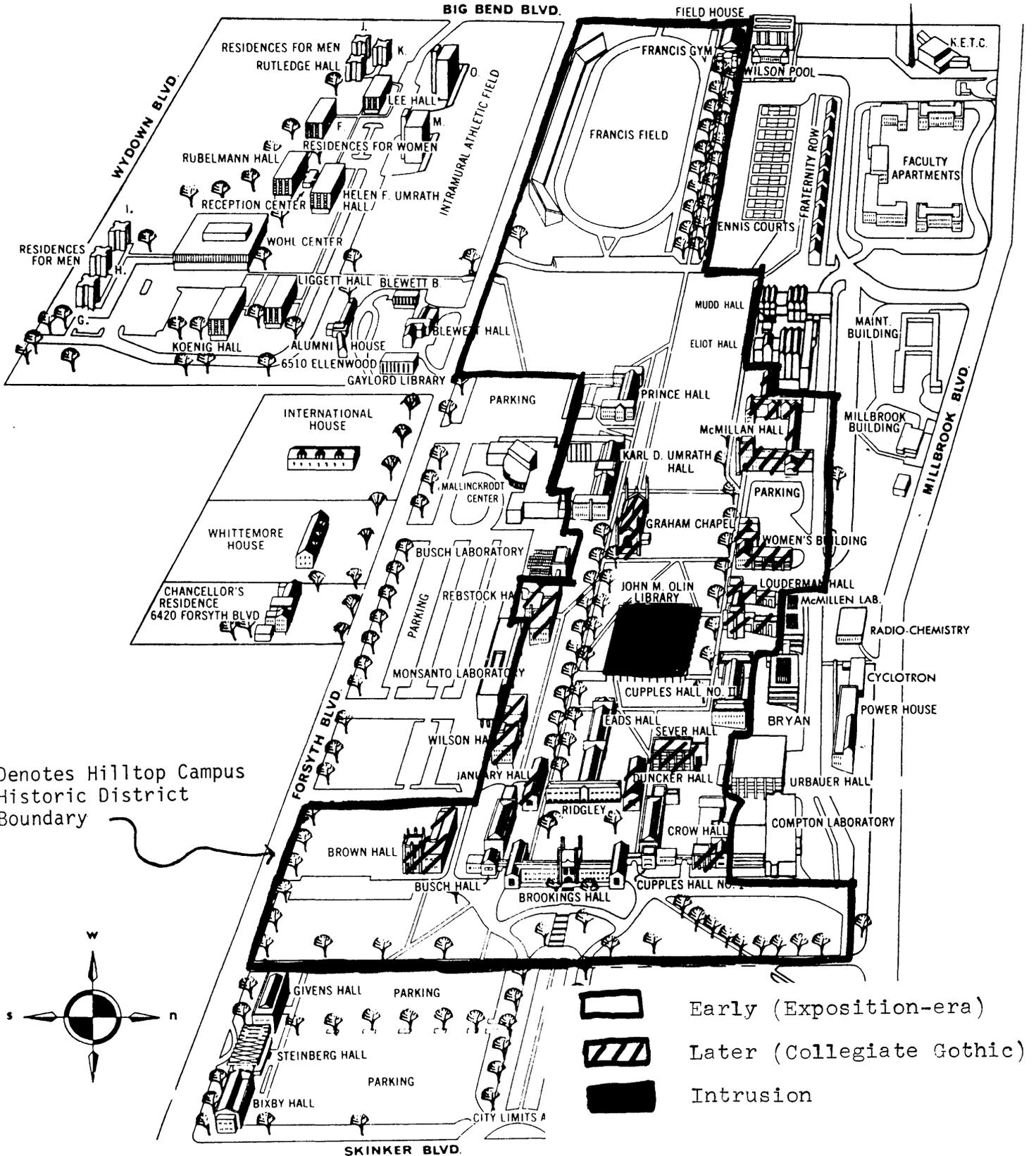
Beginning at the intersection of Forsyth Boulevard and the unnamed transverse road that crosses the campus between Brookings and Givens Halls; thence north along the midline of this transverse road to Millbrook Boulevard, thence west to a point on an imaginary line drawn along the east front of Compton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

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

WASHINGTON UNIVERSITY CAMPUS MAP



Denotes Hilltop Campus
Historic District
Boundary

-  Early (Exposition-era)
-  Later (Collegiate Gothic)
-  Intrusion