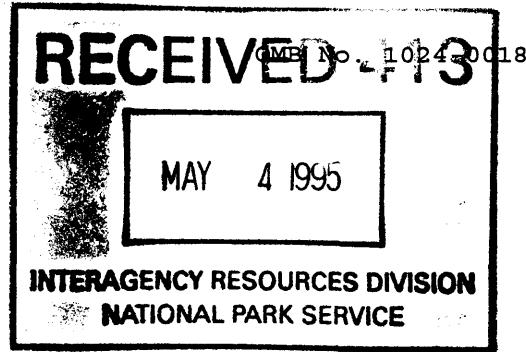


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NPS Form 10-900
(Rev. 8/86)
Wisconsin Word Processor Format (1331D)
(Approved 3/87)

United State Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register form (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries. Use letter quality printer in 12 pitch, using an 85 space line and a 10 space left margin. Use only archival paper (20 pound, acid free paper with a 2% alkaline reserve).

1. Name of Property

historic name Ripon College Historic District

other names/site number N/A

2. Location

street & number See Inventory N/A not for publication

city, town Ripon N/A vicinity

state Wisconsin code WI county Fond du Lac code 039 zip code 54971

3. Classification

Ownership of Property	Category of Property	No. of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>13</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u> </u>	<u> </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u> </u>	<u> </u> structures
	<input type="checkbox"/> object	<u>1</u>	<u> </u> objects
		<u>14</u>	<u>0</u> Total

Name of related multiple property listing:

N/A

No. of contributing resources
previously listed in the
National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this x 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 x meets ___ does not meet the National Register criteria. ___ See continuation sheet.

[Handwritten Signature]

9/18/95

Signature of certifying official
State Historic Preservation Officer-WI
State or Federal agency and bureau

Date

In my opinion, the property ___ meets ___ does not meet the National Register criteria. ___ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
___ See continuation sheet

Edson H. Beall

6/2/95

___ determined eligible for the National Register. ___ See continuation sheet

Entered in the
National Register

___ determined not eligible for the National Register.

___ removed from the National Register.

___ other, (explain): _____

Signature of the Keeper

Date

6. Functions or Use

Historic Functions
(enter categories from instructions)

Current Functions
(enter categories from instructions)

DOMESTIC/single dwelling
EDUCATION/college
RELIGION/religious facility

DOMESTIC/single dwelling
EDUCATION/college
RELIGION/religious facility

7. Description

Architectural Classification

(enter categories from instructions)

Greek Revival

Italianate

Classical Revival

Materials

(enter categories from instructions)

foundation limestone

wall limestone

stone

roof asphalt

other brick

weatherboard

Describe present and historic physical appearance.

The Ripon College Historic District consists of 14 historic buildings that are architecturally and historically related to each other. These buildings sit on a picturesque campus just west of the downtown commercial center of Ripon, a small community in east-central Wisconsin. The district is part of the larger campus of modern-day Ripon College, a small, but noted liberal arts college that dates from the 1850s. Most of the modern Ripon College campus lies to the west of the historic college buildings included in this district, but the entire campus is relatively compact, with buildings located an easy walking distance from each other.

The topography of the Ripon College Historic District is very dramatic. The northeastern portion of the district that includes the First Congregational Church, East, Middle, and West Halls, and the Lane Library sits at the top of a steep hill that rises west from downtown Ripon. The land then drops sharply where Harwood Memorial Union, Bartlett Hall, and Memorial Hall are located, then rises again at the western and southern boundaries of the district where the Hughes House, the Tri-Dorms, and Merriman Hall are located.

While the Ripon College campus is relatively compact, the buildings are far enough apart from each other to allow for some large lawn spaces. Within the boundaries of the historic district are wide, well-manicured lawns and an abundance of mature trees and bushes. Concrete sidewalks connect the district's buildings and there is a marked absence of the large parking spaces around historic buildings that are typically seen in other college campuses.

The center of the historic district is not intersected by city streets but there are streets running through the edges of the district. They include Ransom Street on the eastern boundary, Seward Street near the southern boundary, and Elm Street near the western boundary. Congress Street runs in front of Merriman Hall at the western edge of the district, while Seward Street and Woodside Avenue intersect near the Scribner House, the Hughes House, and the Tri-Dorms. These streets are standard-sized city streets and are improved with concrete curbs and gutters.

The historic district is separated from its neighbors by distinct physical features.

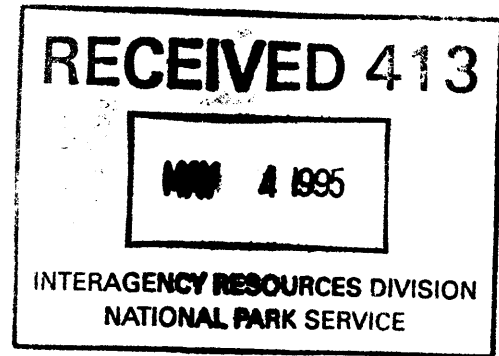
To the east of the district is downtown Ripon. To the north are large parking lots and a residential neighborhood. To the west is a large cemetery and a continuation of the modern Ripon College campus. To the south are parking lots and the beginning of a large residential neighborhood.

x See continuation sheet

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While there are some post-World War II college buildings near the boundaries of the historic district, the bulk of the modern development of the Ripon College campus extends west of the district. What few modern buildings intrude on the historic campus have been excluded from the district boundaries. There is, however, a large non-contributing addition to the historic Lane Library that has been indicated as such on the district map. There is one historic carriage house within the district boundaries. It is included on the map and noted in the building inventory.

The buildings of the historic district are in good condition. The oldest buildings of the district have been modernized but retain most of their historic character. The buildings from the early twentieth century are in almost their original exterior condition. Even the large addition to the library has been constructed in a manner that complements the original architecture of the building. The residential buildings included in the district are also in good condition and have a high level of exterior integrity. The result is a district of attractive historic buildings in a beautiful campus setting that speaks to the success of the Ripon College and the pride of its directors, employees, and students.

DESCRIPTION OF BUILDINGS IN THE DISTRICT

- A. First Congregational Church
1865-68 (1) NRHP, 1979
Architect: Edward Townsend Mix (2)

The First Congregational Church is a tall Romanesque Revival church building with a steeply-pitched gable roof and a tall spire at the southeast corner. The walls of the building are constructed of rough-finished, randomly coursed ashlar limestone and decorated with an abundance of corbelling and stepped limestone buttresses. A shallow polygonal apse projects from the west walls. The walls are also punctuated with numerous round-arched openings, most of which are filled with pictorial stained glass windows. These windows are decorated with smooth stone round arches. On the east, or main wall of the church there is a large tripartite opening, a Palladian-like opening, and the main entrance of double wooden doors under a Tudor arch. In the main wall gable peak is a large oculus window. All of these openings are decorated with stone arches and most are filled with pictorial stained glass.

The tall corner tower and spire features stepped buttresses, corbelling, and round-arched openings. At the top of the tower is a belfry with round-arched louvered openings and a tall octagonal spire accented with clocks at the base and a metal cross at the peak.

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There are two modern additions to the church. The first, built in 1952, is a large one-story wing built onto the southwest corner of the church. It houses classrooms, a chapel, and a lounge. In 1969, a small addition of offices was built at the southwest corner of the church. While these additions are non-contributing, they do not significantly detract from the church's overall high level of integrity.

The First Congregational Church dates back to the First Congregational Society of Ripon, the first church organized in the city. Founded in 1850, members of this church were active in the local abolitionist movement and in the founding of the Republican Party in Ripon. The church has also been historically linked with the growth and development of Ripon College, promoting funding for the school from the church in the 19th century, and serving as a college chapel between 1921 and 1949. The first building for the congregation was constructed in 1853. In 1864, the congregation hired prominent architect Edward Townsend Mix to design this building, which was completed in 1868. (3)

B. East Hall

1851, completed 1863; 1882-83 addition/remodeling (4)

Original Stonemason: Andrew Gill (5)

East Hall was the first building constructed for Ripon College, then known as Brockway College. It was originally a square building with a very low-pitched hip roof topped with a large cupola. The 1882-83 addition/remodeling effort altered the building's original size and shape and changed the cupola. The current appearance of the building reflects this remodeling effort, without the cupola.

The Greek Revival-Italianate East Hall is a three-story square stone building with an east-facing ell. The low-pitched hip roof has wide eaves that are interrupted with gable-roofed projections that are centered on the west, north, and south elevations. Under the eaves is a narrow wooden frieze. The walls of the building sit on a rough-finished, regularly coursed limestone foundation and are constructed of locally-quarried, rough-finished, regularly coursed limestone blocks. Regularly coursed dressed limestone blocks also make up the prominent corner quoins of the main block.

Most of the flat-arched window openings of the building are tall and narrow (slightly less tall on the third story). The original window openings were filled with six-light double hung sashes. Today the building's windows are filled with two-over-two light double hung sashes and simply decorated with smooth stone lintels and sills. The gable roofed projections are decorated with small lunettes and a

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large elliptically-arched opening on the north wall lights the first story. Projecting from the east wall of the east ell, a two-story bay has numerous tall and thin windows of the same type as the rest of the building. The bay is decorated with metal cresting.

The main entrance to the building is centered on the south wall and has a large wooden door decorated with a transom and sidelights. It is covered with a simple overhang. The east entrance consists of a smaller door decorated with an arched transom and sidelights. It is also covered with a simple overhang. Modern concrete steps lead up to this entrance.

Construction began on East Hall in 1851, but due to lack of funds only the walls, roof, and two floors of the east ell of the building were completed until 1863. In 1882-83, the college added to and remodeled the building, including the addition of a chapel to the interior with a vestibule on the exterior west wall which was removed in 1980. The original building housed all of the college's functions, including classrooms, a reading room, and student living quarters. Later, the college library was located here, along with the chapel and theater. One of the most noted uses of the building was during the first year of the Civil War, when it housed the headquarters of the First Wisconsin Cavalry. The exterior of the building has retained its late nineteenth century appearance. The interior, which today houses the offices of Social Science departments, a theatre, and a lounge, underwent a major renovation in 1980. (6)

C. Middle Hall (also known for a time as Smith Hall)
1855-57, completed 1863, rebuilt 1931 (7)

The Greek Revival-Italianate Middle Hall (known as Smith Hall between 1903-1971), was the second building constructed by fledgling Brockway College in the pre-Civil War era. Like East Hall, it was begun and partially completed by 1857, but it was not fully completed until 1863, when the college became more financially stable.

The three-and-one-half-story Middle Hall is similar to East Hall. It has a moderately-pitched gable roof with wide eaves decorated with thin scroll brackets. Under the eaves is a plain wooden frieze. Three gable-roofed dormers project from each side of the roof. They each have two single-light double-hung sashes and clapboard siding. The walls and foundation of the building are constructed of rough-finished, regularly-coursed, locally-quarried limestone ashlar. Dressed limestone ashlar makes up the corner pilasters. There are also shallow stone pilasters accenting the north and south walls of the building.

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The building has regular fenestration consisting of medium-sized two-over-two-light double-hung sashes decorated with smooth stone lintels and sills. Paired, centered, double-hung sashes sit above the main entrance in the center of the building. The main entrance consists of a large wooden door with a glazing of nine lights. It is decorated by a large flat stone lintel, a narrow transom, and wide, multi-light sidelights above paneled aprons. A monumental two-story curved portico covers this entrance. The portico features a wide entablature decorated with small dentils and topped with a classical balcony of square bases and spool-and-spindle posts. The portico is supported by six colossal columns with Corinthian capitals that sit on a curved wooden floor. A set of concrete steps lead up to the portico. Two other entrances into the building are along the back wall in the raised foundation.

When Middle Hall was first completed, it housed dormitory rooms, classrooms, meeting rooms, and a women's dining hall and recreation room. In 1888, it was converted into a men's residence hall. It was known as Smith Hall between 1903 and 1971, named for a Menasha, Wisconsin college benefactor. When modern Smith Hall was constructed, the building's original name was again used. In 1931 a fire gutted the building and it was completely rebuilt. Historic photographs show that the large portico was added around 1903. Today, Middle Hall is Ripon College's administration building, serving this function since 1958. It houses the President's office, Deans' offices, and other administrative and faculty offices of the college.

D. West Hall
1867 (8)

West Hall is the last of the matching stone buildings constructed for Ripon College during the mid-nineteenth century. Like East and Middle halls, West Hall is a three story building with vaguely Greek Revival and Italianate details. The site slopes sharply down to the north, exposing the basement, making the building a four-story structure at the rear. It has a very low-pitched hip roof with wide overhanging eaves and a plain wooden frieze. The stone walls and foundation consist of rough-finished, regularly-coursed, locally-quarried limestone ashlar. Dressed limestone ashlar makes up the corner quoins that suggest pilasters. There are also shallow stone pilasters accenting all of the walls of the building.

The building has regular fenestration consisting of two-over-two-light double-hung sashes decorated with smooth stone lintels and sills. The windows of the first

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floor are slightly taller than on the upper floors of the main elevation and the basement floor at the rear. The main entrance consists of a wooden entry door with multi-light glazing decorated with a large arched transom and sidelights. A large curved overhang supported by square wooden posts with plain small brackets shelters the entrance. A flight of wide concrete steps with simple iron railings leads up to the entrance. There are small entrances on the west and east sides of the building at the basement level as well.

West Hall has had many uses during its history. It has been a dormitory, a chapel, a library, classrooms, offices, and a gymnasium. Today the building is used for faculty offices, a historical museum, and ROTC headquarters. (9)

E. Carlos and Lucy Kenaston House
1875 (10)

This late Italianate house has had a long association with Ripon College personnel. The house has a gabled ell form with a rear wing. It is of frame construction with a low-pitched intersecting gable roofline. A gable peak interrupts the roofline on the north elevation. The roof is sheathed with standing seam metal. The wide overhanging eaves of the house are decorated with a paneled frieze and paired scroll brackets. The house is clad with shiplap siding and sits on a cut stone foundation. The tall window openings of the house are almost all individual or paired six-over-six light double-hung sashes. They are arched and decorated with wooden architrave surrounds. The window pairs are also decorated with bracketed sills. An oculus sits in the main gable end. At the gable end of the rear wing, the second floor openings are filled with square six-over-six light double-hung sashes that are undecorated. Most of these windows are in a window band that wraps around the north and south ends of this wing suggesting a second floor sleeping porch. The north and south side single-story bays have hip roofs, wide eaves with paneled friezes and brackets, arched six-over-six light double-hung sashes separated by pilasters, and paneled aprons.

The main entrance to the house has a paired wood and glass paneled doors decorated with a transom. A wooden architrave surround that matches the window openings decorates the entrance. The entry porch has a hip roof with wide overhanging eaves and a paneled frieze supported and decorated by thin square posts and brackets. Porches of differing sizes but with similar details cover other entrances to the building. They are found in the ell of the main elevation, along the south wall of

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the rear wing, and at the end of the rear wing. Both of the front porches were reconstructed after the removal of a turn of the century veranda. Old photographs and details from the rear porches provided the information to reconstruct these porches. All of the porches have wooden floors and wooden steps. Other entrances to the house are simple wood entry doors with wooden architrave surrounds. There is a two-story matching carriage house also on the property.

This house was built by Ripon College Math and Astronomy Professor Carlos Kenaston, who also served as Secretary of the Faculty and Registrar. In the post-Civil War era, Kenaston was a key figure in the political turmoil on campus at that time, in particular, over the role science would play at a religion-based college. Kenaston eventually resigned over this conflict, but continued to live in Ripon in this house until around 1885. Later residents in this house include District Attorney R. L. Morse; Elizabeth Battle Bintliff, professor of Music and Director of the Ripon College School of Music; Warren B. Smith, Chicago businessman and one-time Professor of American History; and William Reed Brandt, Ripon College Librarian and Archivist. Mary Brandt, William's widow, continued to live in the house until 1993. (11)

F. Merriman House
1940 (12)
Architect: Roger Sutherland (13)

The Georgian Revival Merriman House is the only fraternity house at Ripon College, since all other fraternities are located in college dormitories. It is a two-and-one-half story frame structure with a raised basement at the back of the house. The house has a steeply-pitched gable roof with returned eaves. The round-arched dormers have single-light sash windows and are covered with clapboards.

Most of the house is clad with irregular coursed, uncut limestone veneer, and the same material is used for the large fireplace on the west wall. Where it is exposed, the basement level is also covered with this veneer. The gable ends of the house, as well as the central entry pavilion, are covered with smooth stucco. In the east gable end there is a Palladian style window opening of three single-light double-hung sashes decorated at the center with an arch cut into the wood-shingled gable end. The house has regular fenestration of individual and paired six-over-six light double-hung sash windows. On the first story, these windows are decorated with stone lintels.

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The slightly projecting gable-roofed two-and-one-half story entry pavilion also features a gable end with a Palladian style window and a design that is similar to the gable end on the east wall. The main entrance consists of a double door with multi-light glazing decorated with a fanlight transom. The entrance is sheltered by a one-and-one-half story semi-circular portico with an iron balcony and four large Tuscan columns. Two pilasters decorate each end of the portico.

The Merriman House was named for the first President of the College, Rev. William E. Merriman. It was built for the Phi Kappa Pi fraternity with both college and fraternity funding. But, during much of its life, it has been owned by the fraternity alone. Since 1988, the house has been owned by the College. (14)

G. Lane Library

1930-31, Wehr Learning Resources Center (non-contributing) addition, 1974 (15)
Architect: Roger Sutherland (original building); Shattuck, Siewert &
Associates (Wehr Learning Resources Center addition) (16)

The original Lane Library building is a small but highly formal building designed in the Neo-Classical Revival style. The original section of the building consists of a raised one-and-one-half story block with one-story projecting north and south wings. The original building sloped down in back making a two-and-one-half-story building at the southwest elevation. But today, this part of the building is largely obscured by the modern Wehr Learning Resource Center addition.

The central block of the building has a low-pitched gable roof that forms a pedimented colossal order portico covering the main entrance. The projecting wings have unadorned flat roofs and a parapet decorated with carved panels in a classical motif. The walls of the building are made up of smooth, regularly coursed grey limestone ashlar and are decorated at the corners with prominent limestone quoins. The walls sit on a foundation of rusticated limestone ashlar.

The building has regular fenestration consisting of primarily large six-over-six, nine-over-nine, or twelve-over-twelve light double-hung sashes. There are large round-arched multi-light openings on the end walls of the projecting wings, as well. Windows on the first floor of the main block of the building are decorated with heavy limestone cornice hoodmolds with console brackets. On the projecting wings, the windows are decorated with flat limestone jack arches with keystones. The arched openings are decorated with round arched tabbed surrounds.

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The main entrance to the building consists of a set of 15-light entry doors that are decorated with an elegant fanlight transom. The entrance is surrounded by a limestone frontispiece consisting of pilasters and a plain entablature with the inscription "He That Doeth Truth Cometh to the Light." Above the entrance is a set of french doors decorated with an iron balconet and a limestone surround.

The monumental portico consists of a full pediment and entablature supported by four colossal order Ionic columns that are doubled by two colossal order pilasters that sit on a stone platform with a set of flared stone steps. The pediment is decorated with dentils, an oculus or porthole window with a tabbed surround and spoked muntins, and large swags. The full entablature of the portico roof is decorated with dentils and has a frieze with disks and the inscription "Lane Library."

Attached to the rear of the original Lane Library is the large non-contributing Wehr Learning Resources Center addition. Clad in stone veneer to match the original Lane Library building, the design of the addition was meant to harmonize with the original Lane Library building. The addition has a flat roof with a simple cornice molding and its exterior details, including a rusticated foundation and corner quoins, imitates the limestone walls of the original library building. However, the addition has fewer and smaller modern windows and none of the classical enrichment found on the original building.

The original Lane Library building was constructed in 1930-31 and named for Rollin B. Lane, a graduate of Ripon College in 1872, who donated the money for it. It has served the campus as its main library since that time. The building was renovated in 1962, and in 1972, the Todd Wehr Foundation donated the money for the modern addition at the rear that was completed in 1974. The interior of the original library building still retains much of its classical detail while providing modern library space for the campus. (17)

H. Harwood Memorial Union
1942-1944 (18)
Architect: Auler, Jensen & Brown (19)

The Harwood Memorial Union building is a rambling one-and-one-half-story building with Georgian Revival details. Built to harmonize with the college's master plan prepared by noted architect Thomas Tallmadge in 1938, the Y-plan Harwood Memorial Union consists of a central block with three wings that radiate out from it.

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The main block of the building features a steeply-pitched gable roof with parapets rising from the end walls. At the center of the V, on the northeast-facing main facade, is a gable-roofed entry pavilion with a parapet. Centered on the pavilion is a tall, square cupola that features a balustrade at the base, pilasters, round-arched louvered openings, and a clock tower with a tent roof. Gable and shed-roofed dormers project from both the front and rear rooflines of the main block. They contain multi-light double-hung sashes.

The main block sits on a raised foundation and the entire wall and foundation surfaces are covered in irregular-coursed limestone veneer. The regular fenestration of the building consists primarily of paired multi-light, double-hung sashes, some with transoms. Windows in the raised foundation consist primarily of smaller paired multi-light, double-hung sashes.

The main entrance is centered on the projecting entry pavilion. It is sheltered by a shallow monumental portico with a plain entablature, four colossal order square columns, and colossal order pilasters. The paired wood entrance doors have multi-light glazing and a multi-light transom. The entrance is surrounded by small multi-light window openings. The portico features a large platform reached by a set of stairs. There is a small terrace in front of the portico, reached by another set of steps.

The large rear wing of the building consists of one story on a raised foundation. It has a low-pitched hip roof and the walls are covered with irregular-coursed limestone veneer. The window openings are large paired multi-light, double-hung sashes topped with fanlight transoms. Windows in the raised foundation are similar to those in the foundation of the main block. A one-story curved ell on a raised foundation is attached to the main block and the addition on the west elevation of the building. It has a flat roof, rusticated limestone veneer, and openings that are the same as those of the main block. An overhang covers a modern entrance of the ell. A smaller ell is attached to the main block and the rear wing on the south elevation. A one-and-one-half story hyphen with a steeply pitched gable roof, gable-roofed dormers, and paired sashes connects the Harwood Memorial Union to nearby Bartlett Hall.

Harwood Memorial Union was named in honor of Board of Trustees member Frank Harwood. The building was planned and begun in 1942 and officially dedicated in 1944. The entire building was remodeled and a chapel added in 1963. The Harwood Memorial Union houses student activities, offices, and facilities for student social functions. (20)

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I. Bartlett Hall

1887-88 (21)

Architect: James Douglas & Company; Builder: M. C. Radway (22)

Bartlett Hall, originally called Bartlett Cottage, is an institutional building constructed of cream bricks. The three-story building has a straight-sided Second Empire style Mansard roof with gable-roofed dormers projecting from all sides. The dormers are filled with single-light double-hung sashes. Originally a large square tower extended upward from the center of the main facade of the building. Only the brick base of the tower is extant. It rises above the second floor over the main entrance to the building.

The brick walls of the building sit on a stone foundation. They are decorated with brick corbelling below the wooden frieze of the building. There are also shallow, plain pilasters that decorate the corners of the building. The building has regular fenestration of primarily six-over-six or eight-over-eight-light double hung sash windows that are decorated with rusticated stone lintels.

The main entrance to the building is recessed behind a large Richardsonian Romanesque stone arch. The voussoirs of the arch are made up of large stone blocks that are accented at the crown by a large keystone made up of five stones. Flanking the keystone are two panels of brick corbelling. Similar panels of corbelling decorate the spandrels between the second and third floor openings above the entrance.

The main entrance consists of a wooden door with multi-light glazing. It is decorated with narrow sidelights and both a narrow rectangular transom and a larger elliptically arched transom. The entrance is reached by a large and small set of stone steps. Two small iron balconies decorate third floor windows on the north and south walls of the building, and the rear or west wall is undecorated.

Bartlett Hall was built in response to the lack of women's housing at Ripon College during the late nineteenth century. Called Bartlett Cottage, after the fashion of the period, Bartlett was actually a large dormitory building for the era. It was named for Sumner Bartlett, whose widow donated the funds to complete the construction of the building. Bartlett was a popular women's dormitory for many years. In 1918, it was used briefly for an army training center, and the first college infirmary was located there. In the 1950s, it was used briefly as a men's dormitory, then in the 1960s for the music department. It was returned to service

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as a women's dormitory until 1987, when it was renovated into the administration building it is used for today. (23)

J. Hughes House
1863 (24)

The Hughes House is a two-story brick Italianate house with a low-pitched hip roof with wide overhanging eaves and a brick frieze decorated with delicate paired brackets. Two small eyebrow dormers project from the roof and there is a decorative gable in the roofline on the front elevation. The walls of the house are also decorated with very narrow brick pilasters.

The tall and narrow round-arched openings in the house are now filled with rectangular two-over-two-light double hung sashes and the arches have been partially enclosed. These openings are decorated with round brick arches that extend down to form an architrave surround. There is also a one-story octagonal bay with wide overhanging eaves, a brick frieze, and round-arched openings projecting from the east wall of the building.

The main entrance to the house consists of a wood and glass paneled door covered with a modern screen door. The entrance is decorated with very thin sidelights, an elliptically-arched transom, and an elliptically-arched architrave brick surround. A turn of the century porch covers this entrance. It features a roof with wide eaves and a plain frieze supported by four Tuscan columns sitting on square piers. An attached one-story addition projects from the southwest corner of the house. It has a hip roof, brick walls, and two-over-two-light sash openings.

The Hughes House was constructed for Ripon College President William Merriman around 1863, who lived in it with his family until 1876. The house was a private residence until the college reacquired it in 1900. One of the prominent citizens to live here during that time was Thomas Chittenden, a grain and produce dealer and owner of a drug store. The house acquired its current name for the Ripon College President Richard Hughes, who lived here between 1901 and 1909. Except for a brief period, the Hughes House was the Ripon College President's home until 1967. In 1967, the house was converted for a special women's program that had professors teaching the students at their residence instead of the women going to classes in college buildings. This experiment was short-lived, and between 1974 and 1980, the building was used as the Dean of the College's residence. Since that time, the house has been refurbished and is currently a meeting facility and guest house. (25)

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K. Scribner House
1895 (26)

This Queen Anne house has had an association with Ripon College throughout much of the 20th century. It is a two story plus attic frame residence with a steeply-pitched complex gable roof. The house is covered with very narrow clapboards and there are several projecting gables that are shingled. A two-story bay projects from the east wall, and a two-story shallow ell projects from the north wall. Windows are primarily single-light double-hung sashes of various sizes and are undecorated. A partially enclosed ell porch covers the main entrance. It features a hip roof with flared eaves and clapboard-clad walls.

This house was built for the six Scribner sisters, Anna, Frances, Hattie, Sarah, Mary, and Lizzie, who were teachers, a librarian, and a secretary. The last sister died in 1918, and in 1920, Ripon College acquired the house as a home for the Dean of the College's residence. Today, the house is used as a rental home for Ripon College faculty. (27)

L. Tri-Dorms, Shaler, Evans, Wright
1938-39 (28)
Architect: Thomas Tallmadge (29)

This large U-plan Classical Revival dormitory building contains three connected dormitories, Shaler, Evans, and Wright Residence Halls. The only building constructed from specific plans prepared by Thomas Tallmadge from his 1938 grand plan for Ripon College, the Tri-Dorms building is a three-story building with a combination hip and gable roof. A square cupola sits above the central section of the building.

Full pediments form the gable ends above each of the three main entrances to the building. They are covered with stucco and decorated with modillions. There are fanlights in the two end gables and an oculus in the central gable. The modillion decoration continues under the eaves of the entire building. The walls of the building are covered with irregular-coursed limestone veneer. Smooth limestone veneer covers the central entry pavilion and the corner pilasters of the building.

The building has regular fenestration of numerous six-over-six-light double hung sashes decorated with smooth stone lintels and shutters on the front facade. Several one-story bay windows clad in smooth stone veneer accent the main north-facing facade.

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They are filled with multi-light openings with transoms. The main entrances are made up of wood paneled doors covered with small porticos. The porticos all have very shallow-pitched hip roofs and full entablatures supported by four stone Tuscan columns. The porticos also have stone pilasters, platforms, and steps. The side and rear walls of the building are undecorated and have several undecorated entrances.

The Tri-Dorms were constructed shortly after architect Thomas Tallmadge submitted a master plan for Ripon College. The Tallmadge plan called for the eventual construction of new dormitories, classroom buildings, and other facilities, all placed harmoniously in a landscaped campus. Tallmadge suggested that all of the new buildings be constructed with a common architectural style stressing classicism. The Tri-Dorms were constructed from specific plans drawn by Tallmadge shortly before his death. The Tri-Dorms originally housed male students and fraternities. After World War II, the building was converted into freshmen women's housing. The building was renovated in 1988. (30)

BUILDING INVENTORY

C = Contributing

NC = Non-Contributing

Map No.	Name	Date	Style	Architect	Status
A	First Congregational Church 220 Ransom Street	1865-68	Romanesque Revival	Edward Townsend Mix	C*
B	East Hall 230 Ransom Street	1851, completed	Greek Rev./ Italianate	Unknown	C
C	Middle Hall 300 Seward Street	1863; 1882-83 addition/remodeling 1855-57, completed	Greek Rev./ Italianate	Unknown	C
D	West Hall 239 Elm Street	1863, rebuilt 1931 1867	Greek Rev./ Italianate	Unknown	C
E	Carlos & Lucy Kenaston House Congress Street	1875	Italianate	Unknown	C
	Kenaston Carriage House	1875	Astylistic Utilitarian	Unknown	C
F	Merriman House 516 Congress Street	1940	Georgian Revival	Roger Sutherland	C

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<u>Map No.</u>	<u>Name</u>	<u>Date</u>	<u>Style</u>	<u>Architect</u>	<u>Status</u>
G	Lane Library 303 Elm Street	1930-31	Classical Revival	Roger Sutherland	C
	Wehr Learning Resources Center addition	1974	Modern	Shattuck, Siewert & Associates	NC
H	Harwood Memorial Union 320 Seward Street	1942-44	Georgian Revival	Auler, Jensen & Brown	C
I	Bartlett Hall 302 Seward Street	1887-88	Romanesque	James Douglas & Co.	C
J	Hughes House 301 Seward Street	1863	Italianate	Unknown	C
K	Scribner House Woodside Avenue	1895	Queen Anne	Unknown	C
L	Tri-Dorms 333 Seward Street	1938-39	Classical Revival	Thomas Tallmadge	C
M	Memorial Hall 340 Elm Street	1909-10 (31)	Astylistic Utilitarian	Shepley, Rutan, & Coolidge (32)	C

DESCRIPTION OF THE OBJECT IN THE DISTRICT

Clarence Shaler presented to Ripon College, his alma mater, in June of 1936, his piece of sculpture which he named GENESIS. The figure is a bronze cast, female face and arm emerging from a block of rough-hewn granite, symbolic of the beginning of things, chaos taking form. The figure is roughly rectangular about two feet by three feet and it was placed on the college campus just opposite the library. (33)

<u>Map No.</u>	<u>Name</u>	<u>Date</u>	<u>Artist</u>	<u>Status</u>
N	Genesis	1936	Clarence Shaler	C

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Notes to Section 7:

(1) National Register of Historic Places nomination form for the First Congregational Church of Ripon. On file at the Division of Historic Preservation, State Historical Society of Wisconsin, Madison, Wisconsin.

(2) Ibid.

(3) Ibid.

(4) "Ripon College Buildings Past and Present," Ripon College Archives, 1989, revised, 1991. On file in the Ripon College Archives, Ripon College, Ripon, Wisconsin.

(5) Minutes of the Meetings of the Board of Trustees of Ripon College (known earlier as Lyceum of Ripon Records), on file in the President's Office, Ripon College, Ripon, Wisconsin, December 13, 1850. The minutes from subsequent meetings indicate that while Gill did complete the original walls of East Hall, he did not complete them to the satisfaction of the Board and went about \$400 over budget. After some lengthy discussion, the Board decided to pay Gill for his work. The minutes also indicate that local carpenters C. R. Pedrick and Levi Parker were hired to construct the remainder of the building, but due to lack of funds, the building was not completed until adequate funding came to the college in 1863.

(6) "Ripon College Buildings Past and Present;" Edward H. Merrell, Ripon College A Historical Sketch, Ripon: Ripon Free Press Print, 1893, pp. 3,5,15.

(7) Ibid.

(8) Ibid.

(9) Ibid.

(10) Tax Rolls for the City of Ripon, on file in the Area Research Center of the Library, University of Wisconsin-Oshkosh, Oshkosh, Wisconsin.

(11) Ibid.; Robert Ashley and George Miller, Ripon College A History, Ripon, WI: Ripon College Press, 1990, p.35; telephone interview with Mary Brandt, August 26, 1993.

(12) "Ripon College Buildings Past and Present."

(13) "New \$27,000 Fraternity House Being Built by College and Merriman," Ripon Commonwealth, 20 October 1939, p. 1.

(14) "Ripon College Buildings Past and Present."

(15) Ibid.

(16) Ibid.

(17) Ibid.

(18) Ibid.

(19) Ibid.

(20) Ibid.

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- (21) "New Ladies Cottage, Ripon College," Ripon Commonwealth, 30 September 1887, p. 3.
- (22) Ibid.
- (23) "Ripon College Buildings Past and Present."
- (24) Ibid.
- (25) Ibid., Tax Rolls, City Directories for the City of Ripon, on file in the Ripon Public Library, Ripon, Wisconsin.
- (26) Tax Rolls.
- (27) Tax Rolls, City Directories, "Ripon College Buildings Past and Present."
- (28) "Ripon College Buildings Past and Present."
- (29) "College Reveals Building Program," Ripon Commonwealth, 17 June 1938, p. 1.
- (30) Ibid., "Ripon College Buildings Past and Present."
- (31) "Ripon's New Gymnasium," Ripon Commonwealth, 21 May 1909, p. 5, "Ripon College Buildings Past and Present."
- (32) Ibid.
- (33) Kelly, June. Waupun: City of Sculpture. John O. Kirkpatrick, publisher, 1967, not paginated.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: ___nationally ___statewide xlocally

Applicable National Register Criteria xA ___B xC ___D

Criteria Considerations (Exceptions) x A ___B ___C ___D ___E ___F ___G

Areas of Significance

(enter categories from instructions)	Period of Significance	Significant Dates
<u>Architecture</u>	<u>1851-1942 (1)</u>	<u>N/A</u>
<u>Education</u>	_____	_____
_____	_____	_____
_____	Cultural Affiliation	
_____	<u>N/A</u>	_____
_____	_____	_____
_____	_____	_____

Significant Person	Architect/Builder
<u>N/A</u>	<u>Tallmadge, Thomas E.</u>
	<u>Mix, Edward T. (2)</u>

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Ripon College Historic District is being nominated to the National Register of Historic Places under criterion A because it is a locally significant historic resource related to the development of higher education in Ripon. Ripon College began as a very small church-related school with both a high school, junior college, and college program. It grew and changed during the nineteenth and early twentieth centuries to become the outstanding small liberal arts college it is today, educating young people from across the country.

The district is also being nominated to the National Register under criterion C, architecture, because the historic buildings within the district boundaries are fine, locally significant examples of popular nineteenth and twentieth century architectural styles. Also, some of the buildings are designed by master architects who practiced in Wisconsin and other states. Specifically, the buildings of the historic district are fine examples of the Greek Revival, Romanesque Revival, Italianate, Classical Revival and Georgian Revival styles of architecture. The high level of preservation and integrity of the historic buildings of the Ripon College Historic District make it an important architectural resource in Ripon.

Historical Background

The history of the Ripon College Historic District begins in the mid-nineteenth century with the early development of the city of Ripon. The earliest settlers at Ripon were followers of a utopian, communal lifestyle promoted by French social philosopher Charles Fourier. The Fourierites, as they were called, established a communal village or Phalanx, as they called it, at Ripon in May of 1844. The

x See continuation sheet

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Fourierites settled in what today is the western part of the city. They built a dam and sawmill, and erected housing for their group, including an unusual row house that supported their communal lifestyle. The Fourierite community in Ripon soon died out, and by 1850, the members divided up the group's assets. (3)

Shortly after the arrival of the Fourierites, Yankees came to the area and began the process of settlement that was more typical of Wisconsin's communities during the pre-Civil War era. The most important of these Yankees was David P. Mapes, who successfully assisted land speculator John Scott Horner in promoting and developing the community of Ripon. David Mapes was a native of New York State and an entrepreneur who had both business successes and failures prior to coming to Wisconsin. With Horner's assistance, by 1849, Mapes and his sons had helped to develop a growing settlement just east of the Fourierites. (4)

The competition for settlers in newly created communities in Wisconsin was fierce in the mid-nineteenth century. Developers and land speculators often gave away lots to desirable settlers like doctors in order to attract other settlers to the community. Another way a settlement could attract people, or so the developers thought, was to promote the educational opportunities in their new community. In that light, David Mapes, along with other early developers and businessmen in Ripon, thought that establishing an institution of higher learning would promote additional settlement in their community. But college promoters in the pioneer era of the state found that actually establishing and developing a school was financially and administratively difficult, and most frontier colleges failed soon after they were founded. Ripon College experienced many growing pains, and only the tenacity and flexibility of the college's trustees saved the school from a similar fate. (5)

In 1850, David Mapes and other prominent men of the fledgling community of Ripon held a meeting for the purpose of forming an educational society called the Lyceum of Ripon. The elected directors of the society soon obtained a charter from the state legislature for a college and they commenced planning for the erection of a building on land that David Mapes donated just east of Ripon's growing downtown. The land was on a hill, covered with shrubs and some hardwood trees. It was a dramatic site, overlooking much of pioneer Ripon, and appropriate as a site for an institution of higher learning. (6)

As the new college's board of trustees made plans for a college building, they needed both a name and funding. They held a contest to name the school, with the highest bidder getting the honor. A local merchant, William Brockway, made the high bid, so the trustees named the school Brockway College. (7)

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In the Spring of 1851, work on the college building commenced and the stone walls of the building were complete by summer. But work was stopped due to lack of funds. Knowing few other ways to fund a college, the trustees reluctantly turned to church sponsorship. They approached the Congregational Church, and one of their ministers, Rev. Jeremiah Walcott, took over the operation of the college with some financial backing from the church. While the founders of the college were disappointed in having to give up some control of the school, their willingness to seek outside help was the first of many important steps in saving the college. (8)

When part of East Hall (Map No. B) was completed, classes began in the spring and fall of 1853. There were several courses of instruction in the new "college." They included a college or "classical" program, a teacher training program, a business program, and a high school academy program. Of particular note was the fact that the college accepted women into its programs and promoted itself as co-educational. By 1855, there were 144 students and a faculty of four at the college, and despite the fact that East Hall was not yet completed, another building was started, to be used primarily as a dormitory. Also in 1855, Walcott arranged for the Congregational Church to take full control of the college, with trustees approved by the church. At this point Brockway College appeared to be in a good financial and administrative position for success, but this picture changed quickly. (9)

The financial panic of 1857, a decline in local funding, and other problems caused a financial crisis at Brockway College. Poor fund-raising and conflict between local promoters of the school in the late 1850s pushed Brockway College to the brink of closing by 1861. The use of East Hall as headquarters for the First Wisconsin Cavalry during the first year of the war brought some activity to the campus, and once again, the college trustees came up with a plan to save the school. The trustees formulated a specific set of school principles to clear up conflicts, searched for and hired a new college president, made plans to establish an endowment, and appointed a financial officer. While their plan was well thought out and well organized, it might not have been enough without the dynamic leadership of the man they hired to implement it, Rev. William Merriman. (10)

Merriman took office in 1863. He immediately solved the major financial problems of the college and quickly had East and Middle Halls (Map Nos. B and C) completed. In 1864, the name of the college was officially changed to Ripon College, reflecting its broken ties to the Brockway family and its increasing dependence on the entire community for survival. Another major step for the college in the post Civil War era was its association with the Society for the Promotion of Collegiate and Theological Education at the West, an organization that raised funds

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for western schools. A Presbyterian-Congregational organization, it assisted western colleges in raising funds among eastern churches. Although Ripon College had strong ties to the Congregational Church, especially on its Board of Trustees, it was strictly a non-denominational school, with the church actually providing more students than financial support. (11)

William Merriman was a strong and effective college president who did much to save Ripon College from failure. His successor, Edward H. Merrell, was a Professor of Greek who also had served as director of men's studies at the college. But, his inflexible personality and approach to academic matters hindered the college's progress during the late nineteenth century. During this period enrollment in the high school academy program was high, but very few students were in the post high school or college programs. One of the problems was competition. In the teacher training field, Ripon had to compete with public two-year "normal" schools and with the State Teachers Colleges that were springing up around the state. Also, the increasingly immigrant population of Wisconsin did not feel comfortable at a Yankee Protestant college, and the evangelical Protestant movement was diminishing, resulting in a decline of students interested in a church-dominated school. (12)

Added to these problems was the internal strife caused by Merrell's disagreements with some powerful members of the faculty, chiefly over the issue of evolution. Among those who quarreled with Merrell was Carlos Kenaston, Professor of Math and Astronomy (Map No. E). Kenaston resigned from the faculty as a result of this conflict, and Merrell stepped down as college president in 1891. But Merrell retained his faculty position for a number of years, and true reform at Ripon College did not come until his retirement. The college built Bartlett Hall (Map No. I) and enlarged and remodeled East Hall during the late nineteenth century, but the conflicts and low enrollments at the college overshadowed these gains and set the stage for more financial crises in the early twentieth century. (13)

Student life at Ripon College during the nineteenth century was very different from modern college life. Almost all of the students came from a 50-mile radius of Ripon and half of the student population came from Ripon, itself. Tuition was moderate and the school took pride in the fact that less well off students could afford to come to Ripon. Most of the students lived off campus due to inadequate campus housing but rules for student conduct were strict. There were many clubs and societies available for students, the most successful being campus oratory societies. Oratory competitions were as popular then as athletics are today. Some athletic events were held at the school, along with other social events. Classical and religious subjects dominated the pre-determined curriculum, and little

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of the modern system of major and minor courses of study leading to specific degrees existed. As the college's modern-day biographers have stated, at the turn of the century, Ripon College was primarily a "frontier missionary school." (14)

Without substantial reform, Ripon College could have, once again, failed in the early twentieth century. Beginning around 1900, the college began modernizing its programs. The high school and junior college programs were dropped, and emphasis was placed on the college program. The college designed rudimentary degrees and "majors," and began offering new social science and natural science courses. The culmination of these changes was the construction of Ingram Hall (not extant) in 1901. The science building was much larger than enrollments demanded, but its construction symbolized Ripon College's commitment to the future. In the financial arena, the college began relying on the business skills and pocketbooks of new trustees for building projects, but was less successful in raising an endowment and had chronic problems with budget deficits. (15)

College modernization continued as the early twentieth century progressed. The college loosened its church control both administratively and in the curriculum and a modern degree-granting system was instituted with majors, minors, and credit hours. And, the college embarked on a recruiting drive to replace students who were in the high school programs that were discontinued. The result was that students came to the college from more distant locations, although enrollment was still highly provincial until after World War II. The administrative and curriculum changes coincided with modernization of the physical plant. Both Middle and West Halls were remodeled, a central heating plant was erected, a new gymnasium (Memorial Hall, Map No. M) was constructed, a president's house acquired (Hughes House, Map No. J), and new landscaping and concrete sidewalks were installed. (16)

The new and improved Ripon College had little trouble meeting the curriculum and physical plant standards of the accrediting agencies that sprang up in the early twentieth century, but it had many problems meeting the financial standards of these agencies. The problem was an inadequate endowment. While the college could raise funds for special buildings projects, or for certain programs, an adequate endowment that provided for operating costs was lacking at Ripon. The college seemed to constantly operate at a deficit, then engage in fund-raising to ease the debt. Through the generosity of the residents of the City of Ripon and a few moneyed trustees, the college always managed to get enough money to meet the minimum endowment standards of the accrediting agencies. But, it was never enough money for the college to ever get ahead financially. And, the onset of the Great Depression of the 1930s slowed fund-raising even more. (17)

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Ripon College was a model of efficiency during the Great Depression, but this was easy, since the college's operating budgets had been tight for decades. A few important projects were completed during this time, though, as student enrollment remained stable due to the moderate cost of the college and its good faculty. In 1930, the Lane Library (Map No. G) was constructed, and Middle Hall was renovated after a major fire occurred there in 1931. And, in 1938, the college trustees, looking toward the future, hired Chicago architect Thomas Tallmadge to design a long-term plan for the school. The Tallmadge plan called for the construction of new dormitories, a dining hall or commons, a gymnasium annex, a new heating plant, and a theatre, all in a well-landscaped campus. He suggested that all the buildings be constructed in the waning Classical or Georgian Revival styles to match the other campus buildings and to reflect a New England college theme. (18)

Needing immediate dormitory space, the college did manage to build the Tallmadge-designed Classical Revival-influenced Tri-Dorms (Map No. L) in 1938-39. The Georgian Revival Merriman House (Map No. F) was built in 1940 and was similar in style and materials to the Tri-Dorms. The Georgian Revival Harwood Memorial Union (Map No. H) was built during World War II, and it also blended in well with the design of the Tri-Dorms. But, the rest of Tallmadge's grand plan was not completed until the modern building boom of the 1950s, 60s and 70s. (19)

The post-World War II era of the 1950s, 60s, and 70s was one of prosperity for Ripon College as it brought high enrollments and financial security to the school. It also brought to fruition the development of Ripon College from a "frontier missionary school" to a modern, well-respected liberal arts college. New and effective leadership of the college updated the school's administration and student services. There was a marked improvement and diversification of the faculty and their notoriously low salaries were drastically improved. Higher admission standards and stricter graduation requirements were instituted. New majors were offered and new courses were devised to make more well-rounded programs. Enrollment reached a peak of 1,000 students in the late 1960s and early 1970s, due somewhat to the "baby boomers" reaching college age. But Ripon College also attracted students via increased recruiting efforts, the national reputations of some faculty members, and national publicity for Ripon students as they achieved success in activities like the popular "College Bowl" television program. (20)

With the influx of new students and new money came many improvements to the college's physical plant. During the 1950s and 1960s, five new residence halls were constructed along with a new science building, a new commons, a new physical education center, and a new president's home. More buildings meant that more land

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had to be acquired, and Ripon's campus was greatly enlarged. A report from the mid-1960s indicated that between 1955 and 1965, Ripon College's enrollment had increased 68 percent, its faculty members with doctorates increased 50 percent, the physical plant had increased 406 percent, and most importantly, the much-beleaguered endowment went up 209 percent. (21)

The new, expanded, and improved Ripon College produced, and continues to produce many outstanding graduates, from movie stars to leaders in business and the professions. College life during the post-World War II era ranged from the traditional--athletics, fraternities, social activities--to the social activism of the 1960s and early 1970s. A new classroom building and center for the arts were constructed in the late 1960s, and in 1974 a major addition significantly improved the library. Curriculum changes continued during this period as the college tried to keep up with the changing demands of students and the modern world. A controversial business major was adopted in 1980 and programs in Computer Science and for innovative degrees were also introduced. But, through all of the turmoil and the fast-moving changes of the post-World War II era, Ripon College remained primarily a fine liberal arts school with an emphasis on preparing students for post-graduate study. (22)

The boom years of college enrollment ended in the mid-1970s, as it did on many college campuses. Ripon, considered a "poor man's school" in the past, now had to compete financially with the rapidly-expanding and moderately-priced Wisconsin State University system. And, larger private schools increased their recruitment efforts as they tried to retain enrollments, siphoning off some students that might have chosen Ripon. The result was that some programs at the college were dropped along with some faculty and faculty pay increases. But, unlike the old college, which had difficulty surviving adverse times in the past, the new Ripon College continued to successfully build its endowment and provide a high-quality education for a stable enrollment of around 800 students per year. (23)

Today, Ripon College is considered a fine small liberal arts college and many of its students continue to major in the humanities despite all of the new programs the college has introduced recently. The college is debt-free and the endowment, which dogged the college's progress for much of the twentieth century, is strong, backed up by the successful fund-raising efforts of the present administration. Recently, some of the older buildings on campus were renovated and a new building is anticipated in the near future. While many of the modern buildings on campus are not as architecturally interesting as the buildings in the historic district, they are well-maintained and accented by an attractively landscaped campus. (24)

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Today the Ripon College curriculum, administration, and physical plant meet the needs of modern higher education. But, in one respect, the school has come full circle, as once again, religion and classical studies are offered to Ripon College students. David Mapes and the other founders of the college would be pleased to see that despite some difficult obstacles, their vision for a college that would enhance the community of Ripon has been fully achieved and prospers over 140 years after it was first envisioned.

Architecture

The Ripon College Historic District is architecturally significant at the local level because buildings in the district are fine examples of popular nineteenth and twentieth century architectural styles, and because the original buildings of the college campus are fine examples of their type and method of construction. The district is also significant because some of the college buildings were designed by master architects. And, the mid-twentieth century development of the campus was based on a long-range plan created by a master architect. All of these factors combine to create a historic district that has architectural cohesiveness and a high quality of style, construction methods, and construction materials.

The three stone buildings that made up the original mid-nineteenth century Ripon College campus are fine examples of stone construction and reflect the Greek Revival and Italianate styles that were popular when they were first constructed. According to Wisconsin's Cultural Resource Management Plan, the Greek Revival style was the first national style commonly seen in Wisconsin. It was popular between 1830 and 1870 in the state. Greek Revival buildings are formal, orderly, and symmetrical. Although most Greek Revival buildings in the state are of frame construction, the style also adorned brick, fieldstone, and quarried stone buildings. While Wisconsin has some high-style Greek Revival buildings, the style is seen more commonly on vernacular buildings in the form of symmetrical massing, regular fenestration, simple cornices and returned eaves, and entrances decorated with a transom and/or sidelights. (25)

The Plan also states that the Italianate style was widely popular in Wisconsin between 1850 and the early 1880s. Italianate buildings are generally square, two-story buildings with hipped roofs; wide, overhanging eaves with brackets; arched openings; and picturesque porches with square posts and decorative brackets. Early Italianate buildings tend to be more "boxy," with a square plan, hipped roof, and

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picturesque details. Later Italianate buildings are generally taller and more rectangular in plan, with more classical details and, sometimes, a gable roof. (26)

East, Middle, and West Halls (Map Nos. B,C, and D) are primarily vernacular buildings that suggest the Greek Revival and Italianate styles in their form and massing and some of the more common details of these popular styles. East, Middle, and West Halls are formal, orderly rectangular buildings with both hip and gable roofs, details that are common to both styles. Originally, East Hall was a more typical early Italianate building with a very square form and a cupola. The 1880's remodeling of the building gave it the gable peaks and rectangular form that is more typical of the late Italianate style. Middle Hall features the bracketed eaves common to Italianate buildings and West Hall has the wide frieze and shallow corner pilasters that suggest the Greek Revival style. All of the buildings have the symmetry, regular fenestration, and entrances with transoms and sidelights that are typical of Greek Revival buildings, but the taller and narrower windows and bays seen on East and West Halls also suggest the Italianate style.

Sometimes the combination of architectural styles in a building is not flattering. But, in the case of East, Middle, and West Halls, the style elements are not so overwhelming that they clash and detract from the architectural quality of the building. In fact, the addition of style elements to these basically vernacular buildings gives them an elegant, formal appearance that is well suited to their functions.

Aside from their stylistic characteristics, these buildings are architecturally significant because of their fine use of stone construction methods and materials. Using locally quarried limestone, masons constructed buildings that have stood the test of time. Even a fire that gutted Middle Hall did not significantly damage the building's exterior walls. It is the high quality of materials and construction techniques that give these buildings their distinctive qualities.

The twentieth century renovations of East, West, and Middle Halls, including the addition of the colossal portico to Middle Hall, have complemented them. Except for East Hall, which was substantially enlarged, the buildings have retained most of their original form and details. In the case of East Hall, the building has retained its 1880s appearance. Ripon College could have easily demolished these buildings in favor of modern, more efficient buildings. The fact that the college maintains these buildings speaks to their commitment to preserve the historic origins of the college.

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Two of the houses included in the district are excellent examples of the two main variations of the Italianate style, the early and late. Constructed in 1863, the Hughes House (Map No. J) has the low and square form and massing of the early Italianate style. The very low-pitched hip roof, wide eaves with brackets, bay window, and the tall and narrow arched openings are details that are typical of early Italianate houses. The fine brick construction of this house adds to its elegance, and its high level of preservation adds to its significance.

The Carlos and Lucy Kenaston House (Map No. E), built in 1875, is typical of the late Italianate style. Its form and massing is taller and more rectangular than that of the Hughes House, although the Italianate details of the houses are similar. Like the Hughes House, the Kenaston House features a bracketed frieze and wide, overhanging eaves, arched tall and narrow windows, and bays. The Kenaston House, though, has two original porches in the rear of the house, and two restored porches in the front, giving it a bit more architectural integrity than the Hughes House. The Kenaston House, with most of its original details intact, is a typical and beautiful example of the Italianate style, blending in well with the historic college buildings of the district.

Another fine example of mid-nineteenth century architecture is the First Congregational Church of Ripon (Map No. A), an outstanding Romanesque Revival church building designed by one of Wisconsin's premier architects, Edward Townsend Mix. According to Wisconsin's Cultural Resource Management Plan, the Romanesque Revival style was popular between 1855 and 1885 in Wisconsin, and the style is seen primarily in churches and commercial buildings. The hallmarks of the style are round-arched openings, brick corbelling, and towers with parapets or pyramidal roofs. (27)

The stone-constructed Congregational Church of Ripon features the main elements of the Romanesque Revival style, including the round-arched openings, stone corbelling, and square tower. The church is well-proportioned and its stone construction is outstanding. It was listed individually in the National Register in 1979 for its fine architecture and the congregation's contribution to local history. It is included in this district because of its long-time association with the growth and development of Ripon College.

Another building associated with the Romanesque Revival style is Bartlett Hall (Map No. I). Bartlett Hall is a late nineteenth century institutional building that is simply decorated with Romanesque Revival details such as brick corbelling and the massive Richardsonian Romanesque entrance arch. Unfortunately, its original tower,

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decorated with the brick corbelling and pyramidal roof that is typical of the Romanesque Revival style, is not extant. But, even without the tower, Bartlett Hall is still an attractive, well-built structure with a considerable amount of architectural integrity. The construction of Bartlett Hall was an important advance for Ripon College, and the continued use and preservation of this building speaks to the importance it has to the college.

When the Lane Library was constructed, the Classical Revival style was on the wane. But architect Roger Sutherland, an alumnus of the college, used a traditional Classical Revival design for this important college building. According to Wisconsin's Cultural Resource Management Plan, the Classical Revival style was popular in Wisconsin between 1895 and 1935 in Wisconsin. It was developed by prominent architects in the nation, many of whom studied at the Ecole des Beaux Arts in Paris. The style was further popularized at the World's Columbian Exposition of 1893 in Chicago, which featured a "white city," of formal, classical buildings painted white. Details of Classical Revival buildings include symmetrical form and massing and heavy, classical details. Because of the heaviness of the style, it is seen most commonly on public and institutional buildings. (28)

The Lane Library (Map No. G) has many of the classical details that are hallmarks of the Classical Revival style, including a parapeted roof, a smooth limestone exterior, a rusticated limestone foundation, a colossal order portico with Ionic columns, a full pediment decorated with classical motifs, and an entrance with a classical frontispiece. These details are all well-executed and in fine proportion to what was originally a relatively small building. The heavy details of the Classical Revival style seem more at home on a larger building, but they do not overwhelm the small Lane Library. Rather, they give the small building an important and elegant appearance, befitting Ripon College's first building constructed solely for a library. It is a tribute to the style of the original building that the large, modern addition was designed to harmonize with it. Because of this, the addition does not overly detract from the historic original library building.

When Thomas Tallmadge planned the physical expansion of Ripon College in 1938, he envisioned a number of new classically influenced buildings sitting in a beautifully landscaped campus. The original college buildings were primarily vernacular, but their symmetrical and formal details give them a classical appearance. Tallmadge picked up on this theme in his design for the Tri-Dorms (Map No. L), the only building constructed from his plans prior to his death.

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Tallmadge gave the Tri-Dorms limestone veneer walls to blend in with the stone construction of East, Middle, and West Halls. He used smooth limestone veneer for the building accents, and in constructing the three porticos of the building. Tallmadge used classical details to decorate the Tri-Dorms, including a formal plan and massing and regular fenestration of divided light windows. The classically-decorated full pediments accent the projecting wings and central entrance of the building. The addition of a cupola is a detail that suggests the mid-nineteenth century, when such cupolas were popular. The building is not overly elaborate in its details, but it is very elegant and formal compared to the plain dormitories that arose on campus after World War II.

The Merriman House (Map No. F) is a building that was specifically designed to blend in with the Tri-Dorms and Tallmadge's long-range plan. Roger Sutherland, who designed the Lane Library, was the architect for this house, built in 1940. He designed the house in a simple version of the Georgian Revival style and used an irregular coursed limestone exterior and classical features to complement the Tri-Dorms' design and building materials. Along with these details, he gave the house a typical Georgian Revival form and massing.

Wisconsin's Cultural Resource Management Plan states that the Georgian Revival style developed as one of the popular early twentieth century period revival styles. The Georgian Revival style is a formal style featuring classical details. There is an emphasis on a central entry pavilion or main entrance and Georgian Revival houses often feature classical porticos. Merriman House has an emphasized central entry pavilion accented with a stucco exterior and a classical portico. The limestone veneer and the absence of elaborate details gives this house a modern look, suitable for its 1940 construction date, and its high integrity and level of preservation contribute to its significance. (29)

Another modern interpretation of the Georgian Revival style is the Harwood Memorial Union (Map No. H). Designed by Wisconsin architects Auler, Jensen, and Brown, the union building was also designed to blend in with the Tri-Dorms and Tallmadge's plan. Although it was built in the 1940s, the building still reflects classicism in its Georgian Revival design. It also features the same limestone veneer exterior seen in the Tri-Dorms and Merriman House. Although the building is large, it is not elaborate. Its style is seen primarily in the projecting entry pavilion with the colossal order portico and cupola. The steeply-pitched roofline and regular fenestration also add to the building's Georgian Revival features.

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The Harwood Memorial Union was the last building on campus designed with classical features. The new construction boom that began in the 1950s featured modern institutional buildings that no longer reflected the architecture of the past. The clear distinction between the pre-World War II buildings and the post-World War II buildings help to make the historic district a cohesive historic architectural unit, with buildings that have related styles of architecture, similar building materials, and similar methods of construction. The Ripon College Historic District can be clearly defined within the college campus and the surrounding area and it stands as an important architectural entity within the city of Ripon.

Architects

There are several notable architects associated with the buildings of this historic district. They include the following:

Edward Townsend Mix. E. T. Mix was one of Wisconsin's most important nineteenth century architects. Born in 1831 in Connecticut, Mix grew up in Illinois and in New York City. In 1848, he became an assistant to architect Sidney Stone, one of America's earliest professional architects. He came to Chicago in 1855 and worked for W. W. Boyington. In 1857 he started an architectural practice in Milwaukee and worked in the city for 32 years. He designed many prominent buildings in Milwaukee and around the state and was state architect between 1864 and 1867. He had a brief partnership with W. A. Holbrook in the 1880s, and in 1889 he moved to Minneapolis. He died there in 1890. Mix designed churches and other public buildings in Milwaukee and Chicago. (30)

In the nomination to the National Register of Historic Places for the First Congregational Church of Ripon, the following is stated about Mix and this design. "First Congregational Church in Ripon is an excellent example of Mix's mastery of church design. It shares with many of Mix's other churches a dominating front tower and a wide nave sheltered by a unifying gable." The fine design of this church well illustrates the skill of the architect as he used a popular style to decorate a church built with the same locally quarried stone as the original buildings of Ripon College.

James Douglas. James Douglas was born in Scotland in 1823 and moved with his family to Canada in 1840. In 1843, he came to Milwaukee and worked as a carpenter, helping construct the first bridge across the Milwaukee River. In 1847, he and his brother, Alexander, formed an architectural firm known as J. and A. Douglas. But,

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this firm was probably more of a building and contracting firm than a design firm. He quit this partnership in 1863 and worked in the life insurance business, but in 1872, he returned to architecture. In the 1880s Douglas took in several young men who would later become prominent architects themselves, including Alfred C. Clas and Cornelius Leenhouts. In 1893, Douglas' son Earl became a partner in the firm known as James Douglas & Co. Douglas died in 1894, but his son continued the practice until 1900. In Douglas' early building career he helped build several churches in Milwaukee. During his career as an architect, he designed a number of residences in Milwaukee and elsewhere. Bartlett Hall is his only known institutional building design. (31)

Douglas' design for Bartlett Hall illustrates that he was familiar with one of the popular architectural styles for institutional buildings of the period, the Romanesque Revival style. His well-proportioned building, while not elaborately detailed, shows that Douglas was a good and capable designer of this type of building.

Thomas E. Tallmadge. Tallmadge was born in Washington, D. C. in 1876. He attended M.I.T and graduated with an architecture degree in 1898. His first position was in the Chicago offices of the noted architectural firm, D. H. Burnham & Company. In 1905, he formed the firm of Tallmadge and Watson and was noted for his fine church designs in the Chicago area. Tallmadge and Watson also designed homes, some commercial buildings, and the Colonial Village at the Century of Progress Exposition in Chicago in 1930. He was a member of several associations including the Illinois Society of Architects, the Chicago Art Institute, the Federated Council of Art Education, and the Evanston Art Commission. He also held a professorship in architectural history at the Armour Institute of Technology and was the Director of the Regional Planning Association. An author, Tallmadge wrote three books about American and English architecture and the architecture of Chicago. (32)

That Tallmadge was a talented and prolific architect is evident from the above biography. It is also significant that he was involved in many architectural and architecturally-related associations and that he was involved in early community planning. This planning experience shows in his work on the Ripon College long-range plan, completed in 1938. It is also significant that he trained under D. H. Burnham, the master of Classical Revival architecture in America. This training may explain why he was still attached to the style even in its waning years. His design for the Tri-Dorms is a fine and unusually elegant college dormitory building, but it has further significance since it had an impact on the design of other buildings on the Ripon College campus. Ripon College never completed Tallmadge's long-range plan

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in the style he envisioned it, but it is noteworthy that the buildings recommended by the architect were eventually completed and the campus expanded in much the same manner as it was suggested.

Auler, Jensen, and Brown. The firm of Auler, Jensen, and Brown began with Henry Auler. He was born in Oshkosh, Wisconsin in 1884. He attended local schools and the University of Wisconsin. He worked with noted Wisconsin architect William Waters and worked on several of Waters' noted designs in Oshkosh. After Waters died, Auler formed a partnership with James P. Jensen. This firm designed several public buildings in Oshkosh. In the late 1920s, Wallace Brown joined the firm that was then known as Auler, Jensen, and Brown. This firm continued to design important public buildings in the area, and also engaged in residential design. Brown left the firm during World War II and in 1947, Auler created a new firm known as Auler, Irion and Wertsch. This firm was short-lived, though, as Auler died in 1951. (33)

Auler, Jensen, and Brown designed the Harwood Memorial Union. They illustrated their skill at continuing the classical emphasis of this building that would harmonize with the Tri-Dorms. But, given that the building was built during World War II, they gave the building a modern look while continuing the classical theme of Thomas Tallmadge. The Harwood Memorial Union is a fine design. It is not overly elaborate, yet its scale and use of modernized Georgian Revival details makes it blend in well with the historic buildings of Ripon College.

Roger Sutherland. Roger Sutherland designed two buildings in this district, the original Lane Library and Merriman House. Sutherland was a graduate of Ripon College and probably worked in the Milwaukee area. His fine design for the Lane Library shows that he was a skilled architect in the popular Classical Revival style. In the Merriman House, he shows a familiarity with the popular Georgian Revival style and had the ability to successfully adapt that style to harmonize with other buildings on campus.

Artist

Clarence Addison Shaler (1860-1941) was a Wisconsin native, born in Mackford Prairie, in Green Lake County. After an incomplete education, including a few months at Ripon College, Shaler entered business. He invented several mechanical devices and opened a manufacturing company in Waupun to mass produce the inventions. One of his inventions earned him a fortune. With this money he was able to indulge in his passion for art. At the age of 70, Shaler began to sculpt his own works. The Shaler collection in Wisconsin includes seven bronze statues which he donated to Waupun, Mackford Prairie, Ripon College and the University of Wisconsin. In June 1936 at the unveiling of "Genesis" on the Ripon College campus, Clarence Shaler received an honorary degree of master of arts from the college.

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Education

The Ripon College Historic District is historically significant at the local level because its buildings are associated with the growth and development of Ripon College, the most important higher educational facility in the community. Ripon College was one of only a few historic private colleges to succeed in Wisconsin, and as indicated in the historical background, there were many times when the college could have failed. Only through the tenacity and skill of key presidents and trustees of the college, along with important continuing support from the City of Ripon, was Ripon College able to persevere and become the fine and successful small liberal arts college it is today.

According to Wisconsin's Cultural Resource Management Plan, many private colleges appeared in mid-nineteenth century Wisconsin. Even though most of these schools called themselves colleges, they were little more than high school level academies. Most of these schools died in the nineteenth century, and a few developed into successful high school academies. But only a few colleges succeeded in developing and maintaining a college program into the twentieth century. They include Ripon College, Beloit College, Lawrence University, Carroll College, Cardinal Stritch College, and Northland College. (34)

Ripon College began as a typical frontier college, founded, in part, to boost the development of the City of Ripon, and in part to provide eastern-style education to Yankees moving into the new community. From the beginning there were problems in funding this type of school, and it could have failed before its first building was completed if the trustees had not taken the step to affiliate it with a religious organization. But even with that affiliation, Ripon College (or Brockway College, as it was known then) continued to have the chronic financial problems that caused other like schools to fail in the mid-nineteenth century.

It took a charismatic president, who worked well with the trustees and religious organizations to get the school going. Still, like many other schools of its type in the nineteenth century, Ripon College was really a glorified high school, with few actual college programs available and few students actually interested in a real college. At the turn of the century, Ripon College reached another turning point. It could have continued as a religious-oriented private high school academy and perhaps been successful in this endeavor. But, again, forward-looking trustees and college presidents, along with continued support from the community, reformed the school into a full-fledged college with an emphasis on college programs and issuing actual college degrees.

The reform of Ripon College into a private liberal arts college, with less emphasis on religious training, continued into the twentieth century. But financially, the school remained chronically under-funded and still might have failed at various times during the first half of the twentieth century. But the increased enrollment in the college after World War II and successful fund-raising efforts solved most of these problems.

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Ripon College has been an important institution in the City of Ripon for over 140 years. The city has given the college money, students, and leaders. Ironically, the college probably never boosted the fortunes of Ripon the way industrial and commercial development did in the nineteenth century. But, it is an important economic resource in the community today.

The growth and development of Ripon College is represented in the buildings of the Ripon College Historic District. The struggles to establish the college were made in the three stone buildings on the hill. The later growth of the college is represented by the buildings constructed during that time. Including the Congregational Church into the district, which helped the school in its fight for existence, along with the only free-standing fraternity house and the homes of presidents and important faculty members, broadens the historic scope of the district, making an important historic landmark in the City of Ripon.

The Ripon College Historic District is significant at the local level in the area of Education because of the important role it played in the history of education in the community of Ripon and in the surrounding region. In addition, the district is also significant as an excellent, representative example of a small private sectarian college. Such colleges were the state's earliest centers of higher education and Ripon college was one of Wisconsin's earliest and is now one of its best preserved.

Notes to Section 8:

- (1) The period of significance encompasses the architectural and historical development of the Ripon College Historic District.
- (2) National Register of Historic Places nomination form for the First Congregational Church of Ripon, on file at the Division of Historic Preservation, State Historical Society of Wisconsin, Madison, Wisconsin; "College Reveals Building Program," Ripon Commonwealth, 17 June 1938, p. 1.
- (3) Samuel M. Pedrick, A History of Ripon Wisconsin, George H. Miller, Ed., Ripon: Ripon Historical Society, 1964, pp. 3-45.
- (4) Ibid., pp. 57-62.
- (5) Robert Ashley and George H. Miller, Ripon College A History, Ripon: Ripon College Press, 1990, pp. 7-8; Edward H. Merrell, Ripon College A Historical Sketch, Ripon: Ripon Free Press Print, 1893, p. 2.
- (6) Ashley and Miller, pp. 1-3.
- (7) Ibid., p. 7.
- (8) Ibid., pp. 10-12.

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- (9) Ibid., pp. 12-17.
- (10) Ibid., pp. 17-22.
- (11) Ibid., pp 22-30.
- (12) Ibid., pp. 32-34.
- (14) Ibid., pp. 60-80.
- (15) Ibid., pp. 81-86.
- (16) Ibid., pp. 90-97.
- (17) Ibid., pp. 106-126.
- (18) Ibid., pp. 133-141.
- (19) Ibid., pp. 141-142.
- (20) Ibid., pp. 176-202.
- (21) Ibid., pp. 204-210.
- (22) Ibid., pp. 213-261.
- (23) Ibid., pp. 277-283.
- (24) Ibid., pp. 293-294.
- (25) Barbara Wyatt, Ed., Cultural Resource Management in Wisconsin Vol. II,
Madison: State Historical Society of Wisconsin, 1986, Architecture, p. 2-3.
- (26) Ibid., p. 2-6.
- (27) Ibid., p. 2-9.
- (28) Ibid., p. 2-18.
- (29) Ibid., p. 2-28--2-33.
- (30) National Register of Historic Places nomination form for the First
Congregational Church of Ripon.
- (31) Architects' Files of the Historic Preservation Division, State Historical
Society of Wisconsin, Madison, Wisconsin.
- (32) Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American
Architects (Deceased), Los Angeles: Hennessey & Ingalls, Inc., 1970, p. 589.
- (33) Architects' Files.
- (34) Wyatt, Vol. III, Education, pp. 1-3--1-5.

HISTORIC PRESERVATION ACTIVITY

The nomination of the Ripon College Historic District to the National Register of Historic Places is funded and supported by the Ripon Historical Society. In the past, the Ripon Historical Society funded and supported the successful nomination of Ripon's downtown commercial district to the National Register. The Historical Society is planning for future historical and architectural surveys in the City of Ripon and further nominations of historic resources to the National Register.

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Preservation activity in the Ripon College Historic District has been largely a private endeavor. Ripon College has successfully adapted most of their historic buildings into the modern campus. Only one major structure, the poorly built Ingram Hall, has been lost up to this time. The school continues to actively use all of the buildings on the college campus, including the old president's and the old dean's houses. The Kenaston House has been maintained as a fine historic property by its many owners, in particular, its most recent owner. The result is that the buildings of the historic district have a high degree of historic integrity.

CRITERIA CONSIDERATION A

The First Congregational Church building (Map No. A) is being nominated to the NRHP under Criterion C, Design/Construction, because it is a fine example of a Romanesque Revival style brick church building whose design was the work of Milwaukee architect Edward Townsend Mix. Mix was one of Wisconsin's finest architects during the late nineteenth century and the First Congregational church in Ripon is a highly intact, representative example of his work during this period. Consequently, the building is considered to be an exception to Criteria Consideration A: Religious properties.

ARCHEOLOGICAL STATEMENT

Historic sources indicate that the Ripon area was the site of Native American activity. There is also an indication in the history of Ripon College that older buildings were moved for the construction of newer buildings within the historic district's historic period. While an archeological study was not undertaken for the purposes of this nomination, there may be important archeological resources located in the district. Even though there have been many surface disturbances in this district since the 1850s, there is a potential for hidden archeological resources within the boundaries of the district. A thorough archeological study and excavation of this historic district may uncover these hidden resources in the future.

9. Major Bibliographical References

x See continuation sheet

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:
- State Historic preservation office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Specify repository: _____

10. Geographical Data

Acreege of property 13 acres

UTM References

A	<u>1/6</u>	<u>3/5/2/0/8/0</u>	<u>4/8/5/6/1/3/0</u>	B	<u>1/6</u>	<u>3/5/1/9/8/0</u>	<u>4/8/5/5/7/8/0</u>
	Zone	Easting	Northing		Zone	Easting	Northing
C	<u>1/6</u>	<u>3/5/1/8/1/0</u>	<u>4/8/5/5/7/8/0</u>	D	<u>1/6</u>	<u>3/5/1/7/2/0</u>	<u>4/8/5/6/0/6/0</u>

See continuation sheet

Verbal Boundary Description

x See continuation sheet

Boundary Justification

x See continuation sheet

11. Form Prepared By

Name/title Carol Lohry Cartwright, Consultant
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BOUNDARY DESCRIPTION

Beginning at the intersection of an east-west line running 50 feet north of the north wall of the First Congregational Church (Map No. A) and the west curb line of Ransom Street, then south along the west curb line of Ransom Street to the intersection with an east-west line running 50 feet south of the south walls of East and Middle Halls (Map No. B), then west along this line to the intersection with a north-south line running 50 feet east of the east wall of Bartlett Hall (Map No. I), then south along this line until it meets the west curb line of Woodside Avenue, then continue south along the west curb line of Woodside Avenue until the intersection with an east-west line running 50 feet south of the south wall of the Tri-Dorms (Map No. L), then west along this line to the intersection with a north-south line running 50 feet west of Memorial Hall (Map No. M), then north along this line to the intersection with an east-west line running 10 feet north of the north wall of Memorial Hall (Map No. M), then east along this line to the intersection with the east curb line of Elm Street, then north along this line to the intersection with the north curb line of Congress Street, then west along this line to the intersection with the west lot line of Merriman House (Map No. F), then north along this line to the north lot lines of Merriman House and the Kenaston House (Map Nos. E and F), then east along this line to the intersection with the east curb line of Elm Street, then north along this line to the intersection with an east-west line running 50 feet north of the north walls of West and Middle Halls, then east along this line to the intersection with a north-south line running 50 feet west of the west wall of the First Congregational Church, then north along this line to the intersection with an east-west line running 50 feet north of the north wall of the First Congregational Church, then east long this line to the point of beginning.

BOUNDARY JUSTIFICATION

This boundary includes all of the contributing historic buildings associated with the historic development of Ripon College. The boundaries were drawn to include all of these buildings and their setting, while excluding as much of the modern development and parking lots of the campus as possible. Specifically, the boundary was drawn on the north to include the First Congregational Church, but exclude the large parking lots north of East, Middle, and West Halls. It was drawn on the west to include historic Merriman House and the Kenaston House, but exclude the modern college buildings, large cemetery, and other residential development west of the historic district. The boundary was drawn on the south to include the Tri-Dorms and the old president's and dean's houses, while excluding the large parking lot and the beginning of a residential neighborhood south of the campus. The boundary on the

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east was drawn to coincide with the end of the college campus and the beginning of the downtown commercial district and the few residential properties attached to it.

Other modern buildings in the southeast part of the campus were drawn out to exclude as many intrusions in the district as possible. The result is an historic district that reflects the bulk of the historic development of the Ripon College campus.

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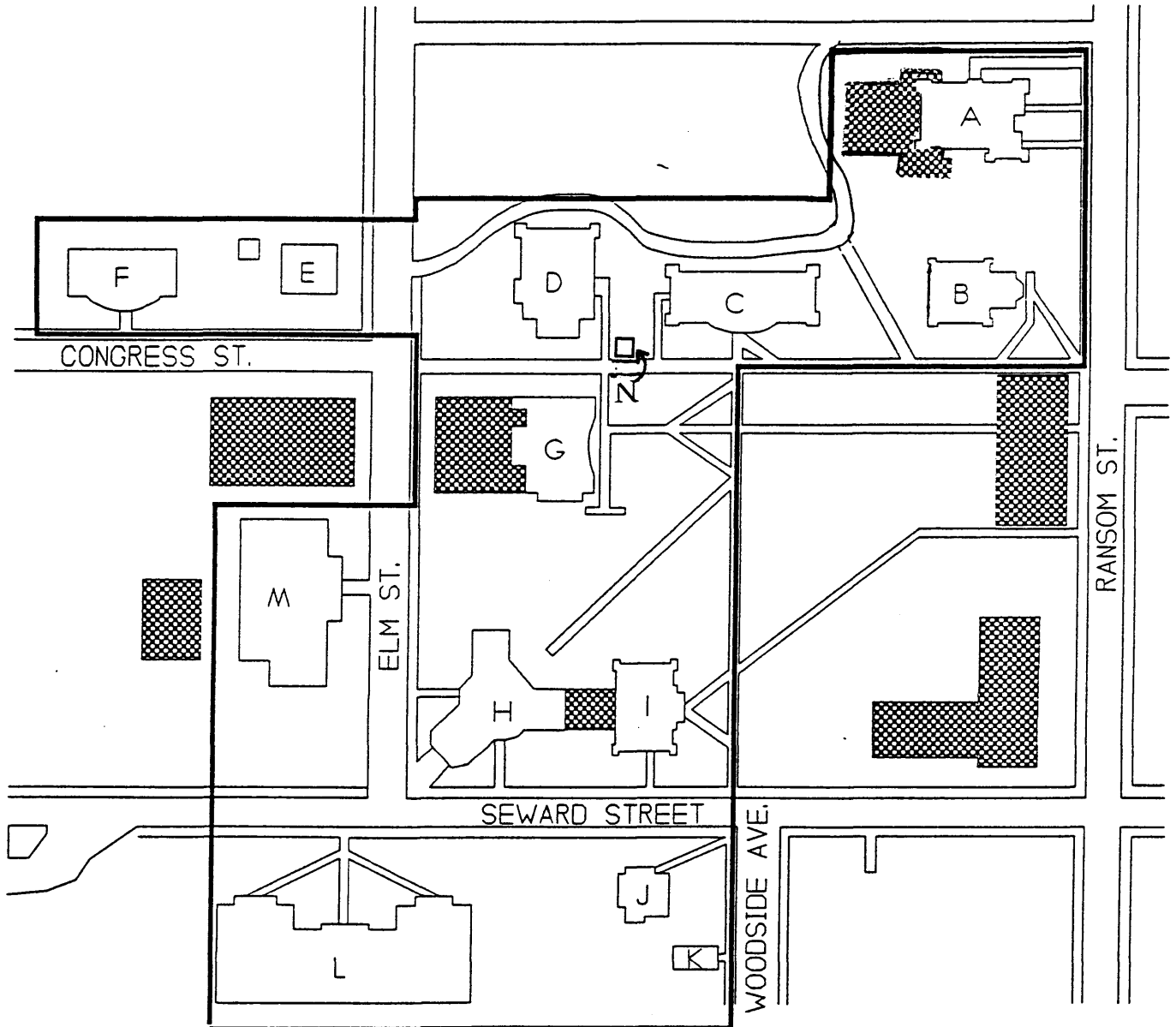
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Ripon, Fond du Lac County, Wisconsin

RIPON COLLEGE HISTORIC DISTRICT, Ripon, Fond du Lac County, Wisconsin. Photos by C. Cartwright, May, 1993. Negatives on file in the Historic Preservation Division of the State Historical Society of Wisconsin, Madison, Wisconsin. Views:

- 1 of 10: Middle Hall (Map No. C, left) and East Hall (Map No. B, right), view from the southwest.
- 2 of 10: Middle Hall (Map No. C., right) and West Hall (Map No. D, right), view from the southeast.
- 3 of 10: East, Middle, and West Halls (L-R, Map Nos. B,C,D), view from the northwest.
- 4 of 10: Kenaston House (Map No. E, right) and Merriman House (Map. No. F, left), view from the southeast.
- 5 of 10: Merriman House (Map. No. F), view from the southeast.
- 6 of 10: Lane Library (Map No. G), view from the east.
- 7 of 10: Bartlett Hall (Map No. I, left) and Harwood Memorial Union (Map No. H, right), view from the northeast.
- 8 of 10: Bartlett Hall (Map No. I), view from the southeast.
- 9 of 10: Scribner House, Hughes House, Tri-Dorms (Map Nos. J,K,L, L-R), view from the north.
- 10 of 10: Tri-dorms (Map No. L), view from the north.

RIPON COLLEGE HISTORIC DISTRICT




RIPON, FOND DU LAC COUNTY, WISCONSIN



LEGEND

- | | |
|--------------------------------|-------------------------------------|
| A. FIRST CONGREGATIONAL CHURCH | H. HAR WOOD MEMORIAL UNION |
| B. EAST HALL | I. BARTLETT HALL |
| C. MIDDLE HALL | J. HUGHES HOUSE |
| D. WEST HALL | K. SCRIBNER HOUSE |
| E. KENASTON HOUSE | L. TRI-DORMS: SHALER, EVANS, WRIGHT |
| F. MERRIMAN HOUSE | M. MEMORIAL HALL |
| G. LANE LIBRARY | |

not to scale

-  CONTRIBUTING
-  NON-CONTRIBUTING
-  DISTRICT BOUNDARY

DR. D. M. RICHTER
 COMPUTER GRAPHICS LABORATORY
 UW-W, DEPT. OF GEOG., 11/93