

PH0664481

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY
RECEIVED MAR 8 1978
DATE ENTERED MAY 23 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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

1 NAME

HISTORIC

University of Notre Dame ~~Sempus~~ Main and South Quadrangles

AND/OR COMMON

Same

2 LOCATION

STREET & NUMBER

University of Notre Dame

NOT FOR PUBLICATION

CITY, TOWN

CONGRESSIONAL DISTRICT

Notre Dame

VICINITY OF

#3

STATE

CODE

COUNTY

CODE

Indiana

018

St. Joseph

141 ✓

3 CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

NO

MILITARY

OTHER:

4 OWNER OF PROPERTY

NAME

University of Notre Dame du Lac

STREET & NUMBER

CITY, TOWN

Notre Dame

VICINITY OF

STATE

Indiana

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

County-City Building

STREET & NUMBER

Jefferson & Lafayette

CITY, TOWN

South Bend

STATE

Indiana

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Indiana Historic Sites and Structures Inventory (several buildings only)

DATE

1973-74

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Department of Natural Resources, 202 North Alabama Street

CITY, TOWN

Indianapolis

STATE

Indiana

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The University of Notre Dame-Main and South Quadrangles Historic District contains twenty-one buildings of historic significance, nine additional buildings that positively support the general ambience of the district although constructed at a later date, three buildings whose placement is important in defining the district, and only two buildings that are of no discernible significance to the historic district. All of the buildings are currently in use.

HISTORIC STRUCTURES:

1. Old College (#13):

Father Edward Sorin and Brother Francois Patois, architects: 1843

Yellow brick, simple vernacular structure, two storeys on the uphill side, three storeys on the downhill side, asphalt-shingle roof.

2. Freshman Year Building and Brownson Hall (#34):

Father Edward Sorin & Brother Francois Patois, architects: 1855

Yellow brick, steep slate roof, two and one-half storeys plus garret, encloses a garden courtyard. Architectural style is late medieval-19th century French vernacular. As one stands in front of this building, all the buildings that one sees (#77, 35, 29, 36) form a complementary grouping that is basically French in character, but also reflects minor influences of earlier English functional architecture. They generally have low segmental arches in the windows, except in the Administration Building where there are shallow pointed arches reflecting a hint of the Gothic tradition, and Sacred Heart Church where the windows are definitely Gothic.

3. Earth Sciences Building (#77):

Brother Francois Patois, architect: 1855

Yellow brick, circular, one and one-half storeys, hexagonal slate roof. Basically French in style. Formerly used as a chapel, this building is now used for offices, display space, and a departmental library.

4. Presbytery (#35):

William Thomas, architect: 1869

Yellow brick, slate mansard roof, rounded arch windows, with a delicate wood (rather Victorian) balcony and portico affixed to the rear of the structure. Two and one-half storeys plus garret. Main bulk of building is basically French in style.

5. Sacred Heart Church (#29):

Father Alexis Granger, Father Edward Sorin and Brother Charles Harding, architects: 1871-88

Yellow brick, slate roof. Windows, buttressing, doors and armatures within the windows are direct revivals of the French Gothic tradition. Frescoes by Luigi Gregori cover parts of the interior ceiling and walls. The stained-glass windows were specially crafted for this church in LeMans, France.

(continued)

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6. Administration Building (#36):

Willoughby Edbrooke, architect: 1879

Yellow brick, slate roof, four storeys with a serviceable attic storey lighted by gables. A curious, eclectic assemblage of formal influences, reminiscent of a French vernacular style with exuberant horseshoe lintels (some of painted tin and some of stone) over the windows, distinguishing it as unique among the similar buildings around it. Sitting on top of the structure and seemingly behind it is a dome and its supporting structure which is clearly Renaissance revival in origin. There is an attached wooden front porch, larger than the other porches on nearby structures which is consistent with the importance of this building.

The interior is trimmed out with dark stained wood details and paneling. The dome sits on an octagonal base with balconies ringing the rotunda space at the third and fourth levels and smaller balcony openings on the fifth level. The fifth level has been vacated and is not presently in use. Murals by the 19th-century artist Luigi Gregori, celebrating Columbus' discovery of America, cover the walls of the entrance hallway on the main floor. An additional Gregori mural of allegorical representations of Poetry, Music, Fame, Science, History, Philosophy and Religion can be found on the inner dome.

7. Washington Hall (#44):

Willoughby Edbrooke, architect: 1881

Yellow brick, slate roof, three storeys. Very eclectic though entirely consistent with the somewhat stricter French presence in the architectural styles around it. Basically square in plan with a central tower structure through which one enters a foyer and lobby thence upstairs to a semi-circular and very intimate theatre space. The original front stairway entrance to the second floor has been removed. Decorative elements on the exterior evoke the flamboyant tradition of mid-nineteenth century eclecticism. Windows are used as decorative elements in the facade.

8. St. Edward's Hall (#45):

Father Edward Sorin & Brother Charles Harding, architects: 1882

Yellow brick, steep slate roof, three storeys plus garret. Architectural style is French. Similar to the Presbytery in scale and feeling.

9. LaFortune Student Center (#43):

Willoughby Edbrooke, architect: 1883

Yellow brick, two and one-half storeys, slate roof. A mixture of French medieval with some classical elements, in particular the simplified Ionic columns in the little portico and a vaguely classical cornice with a dentil course below the soffit. (Hemicircular arch windows above, segmental arch windows below, with

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exaggerated buttressing stones flanking the arches. The exterior has not been seriously altered by recent remodeling: a new front entrance needs a railing around the small portico that would be consistent with the building (As was the case with Washington Hall, the entrance into the second story was altered. In this case, the entrance was kept).

The interior space is rather eclectic, neo-classical. On the main level is an enclosed exterior courtyard that is skylighted but used as if it were outdoors with outdoor furniture. Balconies project out into it from the upper level. The upper level contains a large skylighted ballroom which is outfitted in a classical motif with columns, moldings, beams and decorative elements rendered in wood and painted.

10. Sorin Hall (#26):

Willoughby Edbrooke, architect: 1889

Yellow brick, slate roof, three and one-half storeys, wooden attached front porch. Vernacular French medieval "defensive" architecture with its high, steep roofs and turrets. Windows have simple squared lintels except for one neat row of hemi-circular arches in the central portion of the facade. Nice articulated brick work in the turrets with deepset panels. Everything is consciously French.

11. Corby Hall (#27):

Brother Charles Harding, architect: 1893

Yellow brick; high gable roof, steep near-mansard roof combined with hipped roofs; three storeys plus garret in front, four storeys in rear; wooden attached front porch. Stone lintels are in the shape of little gables or else mimic the shape of brick. French vernacular. A somewhat later addition to the rear adds several positive elements: hemi-circular arches are over openings in the central part of the addition with segmental arches on flanking wings; brick work is particularly clear, one can see a soldier course at the springline of the arches; effectively in keeping with the original portion of the building, the addition is reminiscent of the French vernacular.

12. Crowley Hall of Music (#42):

Brother Charles Harding and Rev. John Zahm, architects: 1893

Two storeys, slate roof, simple rectangular building with Renaissance proportions, utilizing the same yellow brick. Similar detail to the more Victorian buildings near it. Here the window openings take up a larger area of the wall with glazing in the large arches of the upper windows. Classically derived cornice with dentil course.

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13. Badin Hall (#18):

Brother Columkille Fitzgerald, architect: 1897

Yellow brick, three storeys plus garret, slate roof, simple H-structure. The flanking elements (added in 1917) have a steep roof above a classical cornice, but the general feeling and proportions are consistent with the French medieval architecture which prevails on the campus around it.

14. Band Building (#86):

Unknown architect: 1898

Yellow brick, two storeys, flat roof, two buildings fused. A little vernacular building of the same yellow brick used in the larger buildings around it, with evenly spaced windows of the simplest sort found on this part of the campus (low segmented arch).

15. Log Chapel (#12):

Reconstruction: 1906

One and one-half storey cedar cabin (40' x 24'), made from wood handhewn with a broadaxe, built from plans drawn following reminiscences of original community members of the log chapel that stood on this site at the time of the University's founding.

16. Walsh Hall (#25):

William J. Brinkman, architect: 1909

Yellow brick, three and one-half storeys plus garret, high gable slate roof (pointed and arched gables), compatible with surrounding French buildings.

17. Architecture Building (#14):

Edward Tilton, architect: 1917

Indiana limestone, three storeys with intermediate mezzanine level, low pitched green tile roof. A very careful Renaissance building that marks an early response to the Renaissance revival of the early twentieth century associated with "Ecole de Beaux Arts Classicism". A serious building with triumphal arch entrance and a grand flight of exterior stairs; the stairs are flanked by large lamps on copper tripods. Simple columns with Ionic capitols. The building is unified by a continuous cornice with a dentil course and egg and dart molding below that. Inside there is a large oval foyer and high skylighted room beyond, currently used as a display gallery. Marble has been used on the floors and some walls. Public spaces carry the classical motif throughout in moldings, panels, engaged columns and pilasters with appropriate capitols and bases.

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18. Howard Hall (#15):
Francis Kervick & Vincent Fagan, architects: 1924
Yellow brick, slate roof, gables, three storeys plus garret, projecting bay of stone. This building together with Morrissey (#10) and Lyons (#8) Halls, form a complex which reflects the same French Gothic tradition that is found elsewhere on the campus, lying somewhat between the vernacular Victorian Gothic buildings around the Administration Building and the Collegiate Gothic found on the South Quadrangle. The three buildings enclose a generous courtyard.
19. Morrissey Hall (#10):
Francis Kervick & Vincent Fagan, architects: 1925
Yellow brick, slate roof, four storeys plus garret. Occasional copper-paneled bays which project from the facade on the upper storeys, with the copper weathered to the color of the slate roof. English Gothic squared tower in the center of the building.
20. Lyons Hall (#8):
Francis Kervick & Vincent Fagan, architects: 1925
Yellow brick, steep gable slate roof, four storeys. French, late medieval inspired. Arched gateway leading out onto a viewing porch and pathways to the lake.
21. South Dining Hall (#17):
Ralph Adams Cram, architect: 1927
English-vermilion brick and Indiana limestone. Red brick is very compatible with surrounding structures. Slate gable roof, two storeys. Gothic revival. Architecturally, probably the most significant building on the campus, and along with the Law Library, one of the finest interior spaces anywhere in Northern Indiana. There are fine, high leaded-glass windows facing north in the two large student dining halls on either side of the structure and in the faculty dining hall which sits between them. Excellent exposed groin vaults and Gothic arches on the interior. Dining halls are paneled with dark oak, have high vaulted spaces and were obviously intended to reflect large medieval refectories. Faculty dining hall has large Gothic hammer trusses supporting a high pitched roof clad with Gothic oak paneling. Condition of interior woodwork and all masonry is excellent.

SUPPORTING STRUCTURES OF LATER DATE:

22. Law School (#37):
Maginnis & Walsh, architects: 1930

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Buff brick, three storeys, high gable slate roof. Collegiate Gothic. Reflects the popular Collegiate Gothic tradition of the 1920's with a decidedly French, rather than the usual English, flavor, i.e. more curvilinear elements in the windows. The interior main library area has been sensitively remodeled and remains one of the finest interior spaces (together with that of the South Dining Hall) in the area, with its high barrel-vaulted ceiling and generous west-facing windows lighting the interior. A mezzanine balcony punctuates the library space, providing a dramatic position for viewing this generous and dignified space. The almost obligatory Gothic statuary on the exterior fittingly includes Sir Thomas More.

23. Knights of Columbus Council Hall (#85):

Maginnis & Walsh, architects: 1931

Buff brick, one storey, gable slate roof. Norman-style Gothic. Heavy portico provides an appropriately distinctive covered space at the edge of the quadrangle.

24. Dillon Hall (#20);

Maginnis & Walsh, architects: 1931

Buff brick, three storeys, high gable slate roof. Collegiate Gothic. Designed to parallel Alumni Hall (see comments below).

25. Alumni Hall (#23):

Maginnis & Walsh, architects: 1931

Buff brick, three storeys, steep slate roof. Collegiate Gothic. Statuary includes nicely carved details of students and saints. Has an appropriate domestic scale for a student residence hall. Together with Dillon Hall it encloses a fine courtyard space with identical elements on the two buildings' facing elevations so as to form a gateway to the courtyard and, from the courtyard a gateway to the quadrangle.

26. Hurley College of Business Administration (#41):

Graham, Anderson, Probst & White, architects: 1932

Buff brick, two storeys, flat roof. Collegiate Gothic reflecting English influence, particularly in the perpendicular windows.

27. Cushing Hall of Engineering (#40):

Francis Kervick & Vincent Fagan, architects: 1933

Buff brick, three storeys, flat roof. Designed by two members of the faculty

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in a compatible Collegiate Gothic style, reflecting the same French influence as the Law School.

28. Student Infirmary (#46):

Maginnis & Walsh, architects: 1934

Buff brick, three storeys, high gable slate roof. The only example within the district of the Gothic revival which was built to the north of the Main Quadrangle, this structure nicely reflects the French Gothic, making it an appropriate complement to the decidedly French architecture immediately to the south of it.

29. Rockne Memorial (#6):

Maurice Carröll & Chester Dean, architects: 1938

Buff brick, three storeys, flat roof. Suggests Gothic influences. Terminates the long South Quadrangle by providing a deep loggia across its facade.

30. Hayes-Healy Center (#88):

Graham, Anderson, Probst & White, architects: 1968

Buff brick, two storeys, flat roof. Built as an addition to a successful effort to integrate a modern style with the prevailing older styles around it. The cornice line of this building matches that of the College of Business Administration to the south of it, and is successful in matching the color of the bricks, the proportion of openings and the articulation of the facade (carefully broken up into constituent proportional elements).

STRUCTURES OF PLACEMENT SIGNIFICANCE ONLY:

31. Fisher Hall (#9):

Holabird, Root & Burgee, architects: 1953

Buff brick, three storeys, flat roof. Semi-modern building intended to fit into the Gothic scale. Important only in helping to define the South Quadrangle.

32. Pangborn Hall (#7):

Holabird, Root & Burgee, architects: 1955

Buff Brick, three storeys, flat roof. Semi-modern building intended to fit into the Gothic scale. Important only in helping to define the South Quadrangle.

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33. Hammes Notre Dame Bookstore (#19):
Montana & Schultz, architects: 1955
Buff brick, two storeys, high gable slate roof. Fits into the South
Quadrangle quietly without being obtrusive.

STRUCTURES OF NO DISCERNIBLE SIGNIFICANCE:

34. Lewis Hall (#80):
Ellerbe Associates, architects: 1965
Buff brick, three storeys, flat roof. It is distant enough from the other
buildings, and surrounded by trees, so it is not an obtrusive intrusion into
the district.
35. Laundry (#33):
Thomas Hickey, architect: 1934
Buff brick, one storey, flat roof. Hidden behind a hill, so it is not
an obtrusive intrusion into the district.

8 SIGNIFICANCE

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

1842 -

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The University of Notre Dame du Lac, founded on the edge of the Indiana frontier in 1842, has grown in size and stature to become one of the leading educational institutions in this country. Originally only the vision of one French Catholic priest, Rev. Edward F. Sorin, and a small group of religious brothers of the Congregation of Holy Cross, Notre Dame has become a reality that has enriched the lives of thousands of men and women. In the autumn of 1842 Edward Sorin took possession of a 524-acre parcel of land surrounding two lakes just north of the small town of South Bend. Sorin was going to build a college that would not only educate the youth of the immediate vicinity, but would also attract students from all across the country. And he did. Within two years' time, Notre Dame was chartered by the state legislature as a full-fledged degree granting "university."

Academic training was carried on in a much more informal way during the nineteenth century than it is today, and the University might educate a boy from the time he was six years old until he was an adult. There were no admission requirements -- students were placed wherever they seemed to fit -- and no one (of any religious belief) was turned away if he could pay something towards tuition in either cash, labor or barter. For young boys this meant they could receive rudimentary instruction in arithmetic, reading, grammar and history. In many cases, these children were orphans or from broken families and Notre Dame provided a year-round home for them. At the intermediate level there was a college preparatory program, a commercial program, and a Manual Labor School. The Manual Labor School, open to any boy aged twelve to twenty-one who wished to apprentice himself to learn a trade, provided necessary vocational training for many poor young men from 1843 until 1917. But academic training was not merely carried on at the elementary and intermediate levels. Notre Dame's collegiate faculty and students have distinguished themselves in many areas of scholarly and scientific research, such as the fields of aeronautics, biology, chemistry and the relationship between science and religion.

In keeping with its religious beliefs, Notre Dame has been identified with the causes of social and humanitarian reform from the time of its founding down to the present day. The record of the current President of the University, Rev. Theodore M. Hesburgh, C.S.C., on issues concerning civil rights and social justice is well known to all Americans. But what is perhaps not so often recognized is the long tradition of concern for all men that has characterized the efforts of the personnel at this university. The very establishment of the school was begun amidst efforts to provide for the already distressed position of the American Indians, in buildings that had served as the home and chapel of early missionaries in this part of the Northwest Territory.

The present Log Chapel, a 1906 reconstruction (#12 on the detailed campus map), marks the site of the first structures on this terrain; structures designed not only to serve the spiritual needs of a rude mission station in the wilderness, but also to function as a school and orphanage for children, both red and white, on the edge of the

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Arthur J. Hope, C.S.C., Notre Dame One Hundred Years (Notre Dame, Ind.: U. of N.D. Press, 1948).

Thomas J. Schlereth, The University of Notre Dame: A Portrait of Its History and Campus (Notre Dame, Ind.: U. of N.D. Press, 1976).

Kenneth W. McCandless, "The Endangered Domain: A Review and Analysis of Campus Planning and Design at the University of Notre Dame" (Unpublished thesis, Department of Architecture, U. of Notre Dame, 1974).

10 GEOGRAPHICAL DATA 70 acres inside area in verbal boundary description(69.79)

ACREAGE OF NOMINATED PROPERTY 116 acres inside UTM reference polygon (115.70)

UTM REFERENCES (planimetered using lines shown on USGS map)

BA	1,6	56,3	5,3,0	4,6	1,6	4,2,0	CB	1,6	56,2	8,6,0	4,6	1,6	4,0,0	
	ZONE	EASTING	NORTHING		ZONE	EASTING		ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
DB	1,6	56,2	8,4,0	4,6	1,7	1,0,0	AD	1,6	56,3	5,1,0	4,6	1,7	1,3,0	

VERBAL BOUNDARY DESCRIPTION The Main and South Quadrangles of the U. of N.D. Campus is an area located to the north of Notre Dame Avenue and bounded on the southwest, west and north by a peripheral road running west along the old Dorr Road then turning north towards St. Mary's Lake and then northeast skirting the southern borders of St. Mary's and St. Joseph's lakes. Along its eastern edge this district is defined by internal campus walkways which, proceeding from north to south, are located to the east of the Student Infirmary, St. Edward's Hall, Washington Hall, the Band Building, LaFortune Student Center, Crowley Hall of Music, Hayes-Healy Center, the Hurley College of

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Rev. James T. Burtchaell, C.S.C.

ORGANIZATION

Office of the Provost

DATE

November, 1976

STREET & NUMBER

University of Notre Dame

TELEPHONE

219-283-6631

CITY OR TOWN

Notre Dame

STATE

Indiana

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

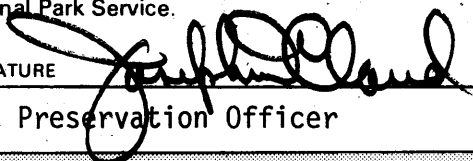
NATIONAL XX

STATE

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Indiana State Historic Preservation Officer

DATE 2-17-78

FOR NPS USE ONLY

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



DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 5-23-78
KEEPER ON THE NATIONAL REGISTER

ATTEST: Valerious H. Cole

DATE 5-12-78

KEEPER OF THE NATIONAL REGISTER

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frontier. Originally built in 1831 by Rev. Stephen T. Badin as a chapel for his missionary activities, it was one of several buildings used for his orphan asylum which received a charter from the state legislature in 1833. The chapel was also used by Father Louis DeSeille from 1832 to 1837 as a mission station in his ministry to the nearby Potawatomi Indians as well as the local French-Catholic residents of nearby South Bend. DeSeille's successor, Benjamin Petit, continued his ministry to the Potawatomis, accompanying them, at the request of the federal government, in 1838 when they were forceably removed westward. Petit died before he could return to Indiana. Badin is now buried beneath the present log chapel, and Fathers DeSeille and Petit lie in the crypt of Sacred Heart Church.

As the University of Notre Dame grew to become an educational institution of national importance, it also became an important cultural symbol for many American Catholics. Notre Dame's physical expansion and educational credibility have come to represent for many people tangible evidence of their emergence from ethnic-minority-groups, isolated on the periphery of society, into active participants in the mainstream of American life. Besides its symbolic function, Notre Dame has in fact become an important center for the study of the growth of American Catholicism. In the last quarter of the nineteenth century a young historian, James Edwards, first began to amass a collection of artifacts, manuscript materials and books that would document the history of Catholicism in America. This collection formed the nucleus of an ever-expanding body of materials gathered together at the University of Notre Dame, making it one of the finest laboratories for the study of American Catholicism in this country or abroad.

The Main and South Quadrangles of the campus' physical environment reflect the origins and purposes of the University's French founders as well as a distinctive "academical village" quality that has become peculiar to American higher educational institutions. A recent commentator on campus environs has said: "the campus can be called an original American innovation. Its significance as the American contribution to land planning is paralleled only by the skyscraper as the American contribution to architecture." (McCandless, p. 10) These two quadrangles have not only grown in such a way as to develop a harmonious residential-academic environment, they have done so by melding compatible architectural styles, and have also remained remarkably free from intrusions which would disrupt the tempo of life which the nineteenth-century founders sought to establish.

Partially implementing a plan drawn up by architect-professor Francis Kervick, in 1920 to create a campus environment with "as Hawthorne describes Oxford, 'The air of a sweet, quiet, sacred, stately seclusion,' " (Schlereth, p. 142) the outline of the east-west and north-south axes can be readily seen on the map or in an aerial view of the campus. The north-south axis of the Main Quadrangle, as the terminus of the formal, tree-lined grand avenue approach to the University, is particularly striking. Of perhaps equal importance in creating the appropriate campus environment is the arboretum on the Main Quadrangle, planted by Brother Philip Kunze in the 1880s. Positive aesthetic additions to the campus also include the numerous interior murals and frescoes (e.g. by Luigi Gregori and Augustin Pall) and interior and outdoor pieces of sculpture (e.g. by Ivan Mestrovic and Eugene Kormendi).

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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Located on the side of a slight hill overlooking St. Mary's Lake is the "Old College" building (#13). This structure is the oldest extant structure in the district and one of the oldest known buildings in St. Joseph County. It has served multiple uses from the time of its construction in 1843, the first being to house all the primary functions of the fledgling university: instruction, residence, dining. Constructed of yellow brick made from local marl deposits, this building material set a pattern that was to be maintained in future construction. Most of the later buildings were made of yellow or buff colored brick; the yellow brick often was produced from marl taken from the shores of St. Mary's Lake.

As the University grew the many activities that once took place under the roof of Old College were transferred to numerous other buildings. Behind the present Administration Building (#36) is a complex of buildings (#34 and #77) originally designed to meet the needs of the religious women who staffed a goodly number of the school's physical operations (food preparation, laundry, health care) as well as attended to the academic needs of the younger students. In conjunction with the women's buildings was the Presbytery (#35), wherein priests not living with the students had their residences. Some offices were also maintained there. Known as the "French Quarter," these yellow brick buildings give accurate testimony to the French origins of the University's founders with their near-mansard, high slate roofs, flat facades, rounded arch or Gothic windows, and landscaped formal gardens. These structures were basically seen as service buildings: situated directly north of the site of the Main Building, they did indeed service the functions that took place in the expanding Main Quadrangle.

Defined at its north end by the present Administration Building, the Main Quadrangle was consciously developed to be visually as well as functionally balanced. The first Main Building, completed in June 1844 on the site of the Administration Building, took over all the functions of Old College but on a larger scale. This structure was to be at the center of one's vista when approaching the University from the city of South Bend. In the spring of 1879, the second Main Building (on this same site) was destroyed by fire, but by autumn the present Administration Building (designed by Willoughby Edbrooke in what he called "modern gothic" style but is perhaps more appropriately just called nineteenth-century eclectic) was complete enough to welcome the returning students. It is this building which still occupies this central location and serves as a landmark for miles around, its gilded dome a visible symbol to all of the University of Notre Dame. As the building which internally served as the center of focus for the University, it is appropriate that it should also have come to serve this same function for a wider audience. While all student residences, dining facilities, libraries and assorted other academic functions are now housed in separate buildings, portions of the Administration Building are still used for classroom space as well as for administrative offices. The original murals celebrating Columbus' discovery of America, executed by the Vatican artist Luigi Gregori, still cover the walls of the main entrance to the building, and other Gregori murals line the inside of the dome.

To the left of the Administration Building the church was situated, on the right the theatre for the fine arts. These early beginnings of the Main Quadrangle demonstrate the intentions of campus planning that were consistently followed throughout

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the nineteenth century, and even to a degree in the twentieth century. All the functions of daily living, including those of one's spiritual life, were to be on the west of the quadrangle; all the academic buildings were to be on the east. Sacred Heart Church (#29), designed by three of the original members of the community, stands as a lovely example of a French Gothic structure. (Within the church are two fine pieces of sculpture by the celebrated Croatian artist, Ivan Mestrovic.) Balanced on the opposite side of the quadrangle by Edbrooke's "modern gothic" Washington Hall (#44), which still houses the University theatrical productions, an architectural pattern was beginning to emerge. A blending of French influences with the then popular Gothic style produced a harmonious ambience, totally appropriate with what we now are accustomed to associate with American collegiate campuses. The subsequent growth of the Main and South Quadrangles continued in this pattern.

St. Edward's Hall (#45), adjacent to the Administration Building, was originally designed by community members to house the youngest group of students at the University -- the "Minims," aged six to thirteen. The French influence is obvious in this four storey, near-mansard, steep roof, yellow brick building with its rounded arch windows. Renovated in 1929 to serve as a dormitory for collegiate students, this building continues to attract student residents with its high ceilings and large windows.

Proceeding to the southward development of the Main Quadrangle we return to the architectural designs of Willoughby Edbrooke in his LaFortune Student Center (#43) and Sorin Hall (#26). LaFortune, originally built to house the sciences, is one of the two buildings on the campus with definite neo-classical elements. Even with its rounded corners and front columns, it is able to maintain elements of visual compatibility with neighboring structures through its modified mansard roof, rounded arch windows and yellow brick construction. It was in this building that aerodynamics pioneer Albert Zahm first tested his model flying machines in the 1880s, and in its chemistry laboratories Rev. Julius Nieuwland, C.S.C. perfected the formula for synthetic rubber.

Directly across the quadrangle is Sorin Hall, the first residence hall to be built on the campus with private rooms for students. Designed by Edbrooke in his Gothic mode, this yellow brick building with its rounded turrets has been in continual use since the date of its construction. It marked a major departure from accepted standards of open "barrack" living quarters for students to private rooms. An addition of 1897 and the construction of a front porch are the only major exterior changes to the building.

Much of the subsequent development of the Main and South Quadrangles proceeded in like fashion. Corby (#27), Crowley (#42), and Badin (#18) Halls were all designed by members of the community, built of the indigenous yellow brick, and two display the near-mansard, steep roof. They were (and still are) functional buildings, constructed to fill the needs of an expanding university: Corby as a residence hall, Crowley as a classroom building, and Badin as a combination of both for the students in the Manual Labor School. Yet in the simplicity of their designs they have proved themselves adaptable to a variety of uses while maintaining the integrity of their original construction.

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As the University grew, both in physical size and educational stature, University officials once again turned to "outside" architects for design plans. William Brinkman drew up the plans and oversaw the construction of Walsh Hall (#25), a new residence facility, and Edward Tilton of New York designed Lemmonier Library (#14), renovated to house the School of Architecture in 1963. While Walsh Hall was consistent with the already present architectural styles on the campus, Tilton deviated from the previous pattern. As the University matured it took increasing note of the need to achieve academic viability. With the erection in 1917 of this three storey Renaissance, Indiana limestone library with a low-pitched slate roof and rounded arch windows, Notre Dame gave physical evidence to its national counterparts that it intended to be taken seriously as an educational institution. It had built a library that was going to last, with a design that had lasted.

Four Gothic revival buildings complete the important historical structures of these two quadrangles. Three of them (Howard #15, Morrissey #10, and Lyons #8 Halls) form a grouping of student residence halls designed by two members of the Notre Dame faculty, Francis Kervick and Vincent Fagan. Designed in what by 1925 had come to be called "Collegiate Gothic" style, these three buildings utilized a compatible buff brick and gable, slate roofs, and form a secluded courtyard between them. The fourth building in this style is without question the finest example of a Gothic revival building on the South Quadrangle -- Ralph Adams Cram's Dining Hall (#17). Built in 1927, with the faculty team of Kervick and Fagan serving as associate architects, this English-vermillion brick building trimmed with Indiana limestone is a prime example of this architectural style at its best. The interior space, through the generous use of dark oak on the walls and high ceilings, very successfully recreates the atmosphere of a medieval guildhall. Murals, executed by the Hungarian artist, Augustin Pall, line the interior cafeteria walls.

The only building of particular historical interest on the campus that is a reconstruction is the Log Chapel (#12). Built in 1906 by an ex-slave who still knew the art of constructing a log cabin, this one and one-half storey cedar chapel is made of timber that was hand-hewn with a broadaxe. It conforms to plans drawn from the reminiscences of original community members of the cabin which stood on this site when Sorin and his brothers first arrived in 1842.

Supporting structures of more recent construction which positively contribute to the general ambience of the two quadrangles include the Law School (#37), the Knights of Columbus Council Hall (#85), Dillon Hall (#20), Alumni Hall (#23), Hurley College of Business Administration (#41), the Cushing Hall of Engineering (#40), and the Student Infirmary (#46). All were built of the compatible buff brick in a Collegiate Gothic style, in several cases complete with towers, fleches, statues and gargoyles. The Rockne Memorial (#6) athletic complex also made use of the light brick plus certain Gothic features. Built in 1938 to house the growing athletic program at Notre Dame, it was named for the most famous football coach that this university, or indeed any American university, has ever had. A star player himself during his undergraduate days here, Knute Rockne's football teams from 1918 until his death in 1931 helped gain nationwide recognition for the University. The growth of college football in this country is always associated with the names of Rockne and Notre Dame.

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The most recent addition to the historic district is the business school's Hayes-Healy Center (#88), designed by the architectural firm of Graham, Anderson, Probst and White in 1968. It has been called by one historian of the University "an extremely successful and harmonious use of the Gothic in a contemporary mode." (Schlereth, p. 175).

Three buildings are of significance only due to their placement on the campus and how they contribute to defining the South Quadrangle: Fisher (#9) and Pangborn (#7) residence halls, and the Hammes Notre Dame Bookstore (#19). Visual compatibility was sought through the use of the buff brick, but the architectural designs remain undistinguished. Of little or no discernible value to the proposed district are Lewis Hall (#80) for women, and the Laundry (#33).

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Anderson & Cooley, South Bend and the Men Who Have Made It (South Bend: The Tribune Printing Co., 1901)

Timothy Edward Howard, A History of St. Joseph County, Indiana (Chicago: Lewis Publishing Co., 1908)

Peter E. Herbert, Trees, Shrubs, and Vines on the Notre Dame Campus (Notre Dame, 1966)

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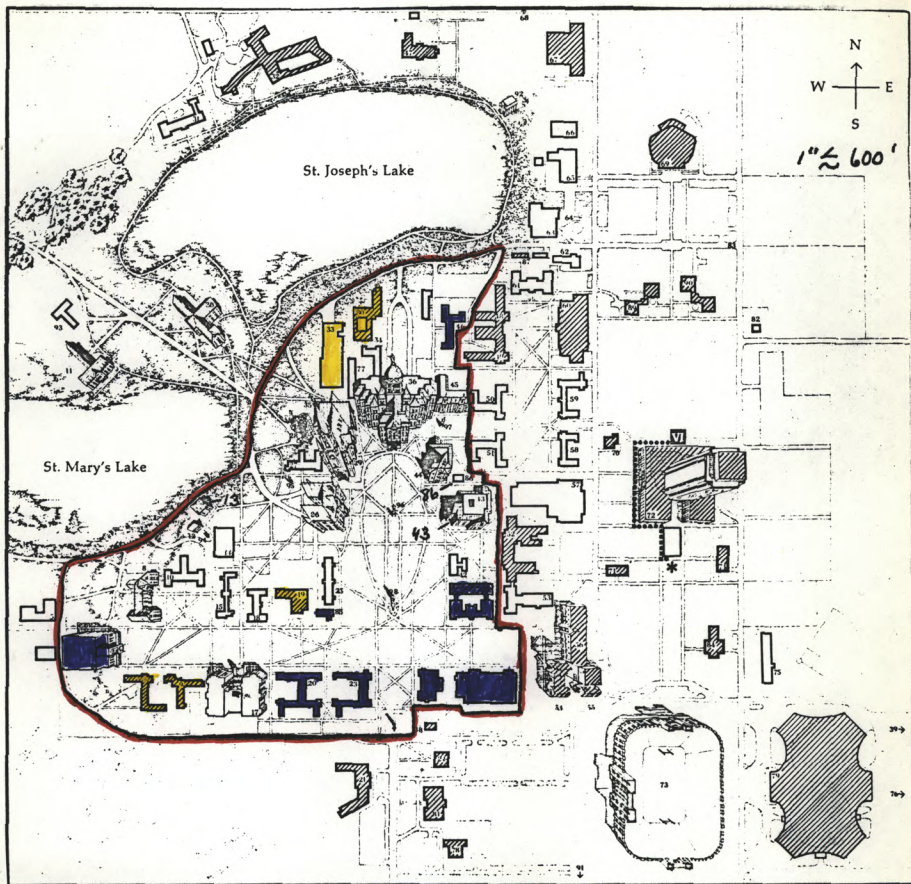
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Business Administration and the Cushing Hall of Engineering. On the southeast the district is bordered by the walkways immediately south of the Cushing Hall of Engineering and the Law School, which then join with Notre Dame Avenue at its northern terminus.



UNIVERSITY OF NOTRE DAME CAMPUS.
MAIN AND SOUTH QUADRANGLES

- Denotes Historic District Boundary
- Denotes Intrusions
- Denotes Compatible or Supportative Structures Constructed 1930-68
- Denotes (within boundary) Historic Structures

