KENTUCKY HERITAGE COUNCIL
The State Historic Preservation Office

90 MAR 9 A10: 18

March 5, 1990   RECEIVED
FACILITIES MGMT.

Shirley Viers, Administrative Assistant
Office of Facilities Management
University of Louisville
Louisville, KY   40292

RE: University buildings listed on the National Register

Dear Ms. Viers:

Enclosed is a copy of the form nominating the University to the National Register of Historic Places as a district in response to your request dated February 13, 1990.   The nomination describes 23 buildings within the district. Due to the passage of time and the broadening of perspectives toward historic significance, the status of individual buildings within the district should be reviewed by this office.

Further consideration should be given to the National Register eligibility of properties used and/or owned by the University.   For instance, buildings tangential to the district, owned by the University, might be incorporated into the district through a boundary expansion or nominated individually. Our inventory contains records on the following University-owned property not in the nominated area:
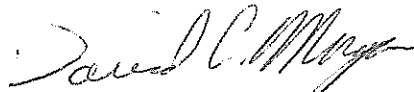
JF-ET-680   Davies House   Owned   by   the   University   of
Louisville Foundation, Inc. Listed
on the National Register as part
of the Cherokee Triangle Historic
District.

Listing on the National Register places responsibilities upon federal agencies. Federal regulations found at 36 CFR 800 require federal agencies to contact the Kentucky Heritage Council, the State Historic Preservation Office, when projects are planned which may adversely affect properties eligible for the National Register.   The local preservation office, Louisville Landmarks, will be able to inform you of local preservation ordinances which apply.

Thank you for your efforts in preserving important Kentucky historic resources. Please contact our National Register Coordinator Marty Perry as further questions arise.

Sincerely,

David L. Morgan, Executive Director
Kentucky Heritage Council and
State Historic Preservation Officer

DLM:MP/mp

Enclosure

ENTRIES IN THE NATIONAL REGISTER

STATE   KENTUCKY

Date Entered   JUN - 5 1976

Name   Location

Belknap Campus, University of   Louisville
    Louisville   Jefferson County

Also Notified

Hon. Walter D. Huddleston
Hon. Wendell H. Ford
Hon. Romano L. Mazzoli

INT: 2950-75

UNITED STATES DEPARTMENT OF THE INTERIOR
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NATIONAL REGISTER OF HISTORIC PLACES
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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC University of Louisville Belknap Campus (former Louisville House of Refuge;
Louisville Industrial School of Reform) Historic District

AND/OR COMMON
Belknap Campus, University of Louisville

2 LOCATION

STREET & NUMBER
2301 South Third Street   __NOT FOR PUBLICATION

CITY, TOWN   CONGRESSIONAL DISTRICT
Louisville   __ VICINITY OF   03

STATE	CODE	COUNTY	CODE
Kentucky	021	Jefferson	111

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	X PUBLIC	X OCCUPIED	__AGRICULTURE	X MUSEUM
__BUILDING(S)	__PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	PUBLIC ACQUISITION	ACCESSIBLE	X ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	__YES: RESTRICTED	__GOVERNMENT	X SCIENTIFIC
	__BEING CONSIDERED	X YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER.

4 OWNER OF PROPERTY (see also Continuation Sheet)

NAME
Commonwealth of Kentucky

STREET & NUMBER

CITY, TOWN   STATE
Frankfort   __ VICINITY OF   Kentucky

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE.
REGISTRY OF DEEDS, ETC.   Jefferson County Courthouse

STREET & NUMBER
Sixth & Jefferson Streets

CITY, TOWN   STATE
Louisville   Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
None as a district; individual structures listed on Survey of Historic Sites in Kentucky

DATE
1970-75   __FEDERAL X STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS   Kentucky Heritage Commission

CITY, TOWN   STATE
Frankfort   Kentucky

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The J. B. Speed Art Museum
2035 South 3rd Street
Louisville, Kentucky

City of Louisville (Confederate Monument)

#6 Representation in Existing Surveys (continued)

Several structures are included in the Metropolitan Preservation Plan (Louisville:
Falls of the Ohio Metropolitan Council of Governments /now Kentuckiana Regional
Planning and Development Agency/, 1973).

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Located in the south-central sector of the city, the downtown campus of the University of Louisville contains roughly seventy acres and fifty buildings, of which approximately half are being nominated as an historic district.   Two major urban thoroughfares, Third Street and Eastern Parkway, generally define the western and southern boundaries of the campus, respectively, while acting as north-south and eastern connecters with the remainder of the city.   (Plans have been made to alter the course of or eliminate Eastern Parkway as it passes through the campus.) Algonquin Parkway, a western connector, is also nearby. By far the greatest adjoining land use is industrial.   Heavy manufacturing installations to the west and south constitute two boundary determiners.   On the east is light industry combined with an urban renewal project bordering on the elevated Interstate Highway 64. The tract north of the district recently has undergone a total transformation to educational use following urban renewal clearance of former residential structures.   University buildings in this area, as well as those of recent construction and undistinguished design east of the historic core, have been omitted from the nomination because they relate neither historically nor environmentally to the portion of the district considered to be the historic collegiate nucleus.

The land on which the campus is located is generally flat (except for depressions permitting an underpass under the two railroad   lines that cross Third Street east and west at a slight diagonal at their intersection with Eastern Parkway to form the south-western corner of the campus).   The grid system of streets characteristic of downtown Louisville (most of which is river bottomland) underlies the campus layout, in spite of the once-prominent southeast-northwest diagonal of Shipp Street (now vestigial) and the efforts of the 1920s and '30s and recent planners to provide more varied visual and circulation patterns.   Within the district are two major quadrangles and several residual spaces, each with a character of its own, yet bound together by visual and historical links. Confederate Place, the surviving remnant of the residential area that lay immediately adjacent to the northern and western boundaries of the campus, as well as the adjacent J. B. Speed Art Museum and Confederate Monument, are included in the nomination because of their visual and cultural affiliations with the campus.

Twenty-five buildings or objects within the district may be regarded as primary for various historical and aesthetic reasons.   Each represents a particular element of the humanitarian spirit of the institution which erected it. .   These significant edifices were constructed between 1872 and 1974.   They exhibit a wide range of architectural style, material, use, and siting; yet each contributes to the integrity and character of the total district.

The first group (1-10) was built by the Louisville House of Refuge and the Louisville Industrial School of Reform during the last three decades of the nineteenth century and

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the first of the twentieth. Situated among fine groups of trees, these early buildings are scattered throughout the district; however, a significant number (1, 3, 6, 9, 10) are located in a row running east-west near the campus center.

(1) The original House of Refuge Female Department Building (now Clarence K. Gardiner Hall; see maps 3, 5; photos 1, 2, 5-7) currently serves the University as space for administrative offices. So named because of the generous bequest of Clarence K. Gardiner (d. 1945), the edifice is the oldest improvement left on campus from the reform schools' occupation. It was erected in 1872 and was designed by Louisville architect C. J. Clarke. Four stories high, the building is constructed of brick set in a common bond. Large proportions, cruciform shape, centralized siting, and current use combine to distinguish this building within the legacy from the reform schools. Intended, no doubt, to evoke an image of forthright stoicism and thrift, the decorative scheme appears rather sparse. Windows are long, narrow, and unadorned (the original vertical mullioned sash have been replaced with horizontal frames except on the end of the north wing). The interior has been redesigned on three occasions. The 1924 remodeling was followed by a 1954 Louis and Henry renovation. Most recent was the 1974 change to administrative offices. Actually the second building erected by the House of Refuge (the first, built in 1851, burned and was demolished in 1925; see the discussion of Baxter Hall in 8), this edifice was used originally as quarters for the House's Female Department. It has served many departments as office and classroom space since then.

(2) Considered by many to be the architectural gem of the district, the House of Refuge Chapel (much altered and enlarged, now the Belknap Playhouse; see maps 3, 5; photos 1, 2, 8, 9) is located in what was referred to originally as the House of Refuge Park, still a handsome group of trees. Even today it figures prominently in a quadrangle development bounded partly by the 1969 Life Sciences Building (18) and Sasaki, Dawson and DeMay's 1974 Humanities Building (19). Furthermore, the visual connection of the Playhouse with Third Street is uninterrupted by other structures; its rustic nature and setting thus contribute vitally to a sense of "campus."

Clad entirely in a white-painted board-and-batten, the frame edifice represents the second oldest improvement remaining in the district. The core was built in 1874 as the House of Refuge Chapel (see photo 1) and very likely was designed by C. J. Clarke. From its completion date until 1924, the building served the reform institutions as a general chapel. It was a modest structure as first constructed, without its five additions and sporting a neat wooden steeple--now, unfortunately, missing--and presenting,

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no doubt, a welcome contrast to the dark rectangular brick blocks of its neighbors.
Admittedly no less diminutive in effect today, the structure originally was formed simply
by a narrow mass along an east-west axis. The first addition occurred in 1894 in order
to accommodate an inmate population increased by the initiation of a program for black
girls. This was achieved simply by the placement of north and south wings (see photo 9).
This cruciform shape is still visible, most readily on the interior where cast-iron posts
remain in outline. These portions are demarcated outside by intersecting saddleback
roofs. Two quarter-circle enlargements, visible on either side, were the final
alterations done under the aegis of the Industrial School. Since its conversion to a
theater, the University has added lobby space, a pergola, stage area, and a property
room. Despite these numerous additions, however, the edifice retains a unified
architectural image. The ribbed verticality achieved by the battening is carried through-
out while roof material, scale, and color act further to impart a uniform appearance.
Moreover, design features characteristic of the original Carpenter's Gothic core are
echoed in each addition. For example, the original and quadrant wings contain delightful
pointed colored-glass windows (unfortunately left covered by shutters) and wooden
"buttresses." Regarding the interior, it is noteworthy that the massive roof trusses
are still expressed. It is generally agreed that acoustically the auditorium is unsurpassed
in Louisville for small-scale musical performances.

(3) The House of Refuge Male Department Classroom Building (E. S. Jouett Hall; see
map 5; photos 2, 10), named in honor of university trustee E. S. Jouett, was erected in
1886. It is three stories high and constructed primarily of brick. Rectangular in mass
and oriented toward Third Street, the edifice's walls are largely unadorned. Its windows,
flat-headed and divided individually by shallow pilasters, are inset and surmounted by a
double row of corbeled brick. A white-painted portico was added in 1916 while subsequent
interior alterations occurred in 1924 and 1958, although slender castiron supportive
columns still remain inside. Originally devoted to the use of the House's Male Department
as classroom space, the building was then named for Daniel Spalding, Jr., president of
the institution's board of managers during the period of the construction of the building.
Spalding was also president of the Louisville Board of Councilmen, a forerunner of today's
unicameral Board of Aldermen. The university first housed its biology department here.
It was used next by the psychology department and is currently the location of general
offices and classrooms.

(4) The Industrial School of Reform Manual Training Building (Law School Annex; see
map 5; photos 2, 11) relates conspicuously both to the older improvements such as the

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previously mentioned Jouett Hall and to newer features such as the adjacent Law School
Building and other constituents of the Third Street entrance quadrangle.   Constructed of
brick, two stories high, the building is strictly utilitarian in character.   It was designed
in 1889 to house the Industrial School's print shop and other programs related to manual
training.   Long, uniform windows provide the only articulation of the walls.   Because of
frequent   changes in the structure's use--aside from its current one the building
previously housed the nascent School of Music--a number of rather unsympathetic
alterations have occurred.   Windows, especially those on the southern elevation, have
been bricked in.   Furthermore, the entrance has been changed in location while what
had been an English basement containing nicely defined radiating brick arched windows
has also been filled in because of repeated flooding.

(5) The single-room Industrial School of Reform Catholic Chapel (Art Studio; see map 5;
photos 12, 13) is a small edifice situated in the midst of a sycamore grove north of the
Playhouse.   Its square mass sits on a fine rusticated-stone foundation and is surmounted
by a gabled metal roof.   The tympanum of each gable is filled with Shingle Style ornament
and rounded, louvered vents.   Atop the roof is a cast- or wrought-iron decorative
crest.   Small, circular windows on the north and south elevations constitute the only two
openings there, while highly-placed square windows on the other sides afford some
additional natural light.   The building's original university use was as quarters for a
program in the history of music.   It was reportedly built about 1890 for storage and
converted to a Catholic Chapel in 1910.

(6) The Industrial School of Reform Charles D. Jacob Building (Social Sciences Building;
see map 5; photo 14), designed by Clarke & Loomis, is three stories high.   Constructed
of brick, it bears no purely assignable period designation; nevertheless, its somber
massing, blunt, rectilineal tower, deep tones, and rich, chipped-brick ornament above
its windows suggest some Romanesque influence.   Its first use by the university,
immediately preceding its current one, was as a facility for the chemistry department.
Its original use, however, was by the Louisville Industrial School.   An outgrowth of the
benevolent House of Refuge, the School erected the edifice at a cost of about $16,000 as
quarters for a department devoted to the care and training of delinquent or dependent
black juvenile females.   The original building name was bestowed in honor of a mayor of
Louisville, Charles D. Jacob.   As with most of these original institutional structures,
this edifice has undergone some alteration.   When the university purchased the site and
all improvements in 1923, a rather thorough interior renovation program occurred
throughout.   In this building's case, some changes were also made to the entrance.   In
1953, other internal changes were done according to plans by Louis and Henry.

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(7) On the south side of what was to become the Belknap Campus entrance oval is the Industrial School of Reform Manual Arts Workshop and Gymnasium (Brigman Hall; see map 5; photos 2, 15, 16), named for Bennett M. Brigman (d. 1938), first dean of the Speed Scientific School. Its two stories of dark brick and granite are executed in a style suggestive of the Richardsonian Romanesque revival so popular at the time of its design and construction in 1893. Originally a work shop devoted to the Industrial School's manual arts training program and furnishing, as first reported by the institution's president, "large and cheerful quarters for a gymnasium," the substantial edifice was built at the cost of $16,890. That president was John H. Leathers, a noted Louisville industrialist and the figure for whom the edifice was first named. Now the home of the School of Business, the university first used it as a place for the Speed Scientific School. In addition, its scale, fenestration, massing, texture, decorative features, and siting distinguish it architecturally apart from its historical associations. Round-arched openings on the first story are executed powerfully in a rough-hewn masonry; richly textured chipped-brick segmental window arches provide rhythm on both stories; massive yet appropriately proportioned towers capped by gently rounded roof forms project bluntly from the main block; brick and stone courses run the entire facade width, affording a counterbalance to the towers' abrupt verticality; and foliate details provide accents and stylistic reference. In 1924 and again in 1958, the interior was totally reconditioned. The first work involved some changes to the exterior; that is, most window casements were altered and transoms filled. Entry, originally gained through the base of each tower, was moved to an altered opening in the center of the facade. Finally, a number of functional additions have been made to the rear for a steam plant and cooling system; however, plans to remove these appendages are forthcoming as new construction occurs elsewhere. Like others in the district, this edifice was designed by Clarke and Loomis, but here in their most characteristic vein.

(8) The Industrial School of Reform Male Department Building (Patterson Hall; see map 5; photos 2, 17, 18), situated above the intersection of Third Street and Eastern parkway atop a grassy knoll, was erected in 1898. Built at a cost of about $7,000, the building was named in honor of John L. Patterson (d. 1938). Noted scholar of antiquities, faculty member, dean, interim university president, Patterson was a figure associated closely with the College of Arts and Sciences during its formative years. The brick structure is three stories high. Its windows, long and regularly placed, have white-painted sills and finely crafted radiating brick lintels.. Consisting of different blocks of uniform height, the edifice is topped by a variety of roof volumes and dormers. A recent addition connects it to the service structure to the east.

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(9) The Industrial School of Reform Female Department Building (the Home Economics Building; see map 5; photos 19, 20) was erected in 1904. It is constructed of brick, rises three stories with an additional half-story given to an attic, and contains a finely-laid rusticated foundation and stone porch with handsome iron railing. The staid exterior is enlivened slightly by varied polygonal roof-volumes, corbeled brick beneath the cornice and some attic windows, and chipped-brick above many of the lower-story windows. It was known first as the Caldwell Building, a tribute to Peter Caldwell, superintendent of the reform institutions for a total of forty-five years. Like the other original structures on campus, the Home Economics Building has endured a number of interior renovations, yet has been spared any large-scale exterior alteration.

(10) The Industrial School of Reform Black Male Department Building (Education Building; see map 5; photo 21) is situated prominently on Third Street between the Playhouse grounds and the Law School. It was erected in 1907. Massed similarly to Jouett Hall, the two-and-one-half-story brick edifice is more Georgian Collegiate in character prefiguring the earlier Belknap Campus designs. The windows are embellished only with simple, hard-edged stone lintels and keystones on the first floor. Brick quoins are set at each corner and flanking a slightly projecting, pedimented portico at the entrance. Trim is white-painted and confined largely to the classical cornice, window moldings, and entry.

After a gap of twenty years, construction on the newly-named Belknap Campus of the University of Louisville began again with the erection of the present Administration Building (see maps 4 /identified as the Library (8)7, 5; photos 22-26), the focal point of the layout proposed by the Allied Architects of Kentucky. This group of prominent local architects, whose identity and membership were apparently fluid during the short period they served the university prior to the crash of 1929, conceived a grandiose Baroque-planned campus outfitted with mainly American Georgian-inspired buildings.

(11) The Administration Building--designed, as stated in #8, in imitation of Thomas Jefferson's Rotunda for the University of Virginia at Charlottesville--is considered to have been primarily the work of Frederick T. Morgan (whose bequest to the university has recently made possible the endowment of a chair of architectural and urban studies) and Arthur Tafel, Sr., although other members of the team may have had their hands in the formulation of the design.

The building's three stories are disguised by the treatment of the first (ground) floor as a basement, although functionally it is the most frequented and easiest of access. From

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the west front--the ceremonial entrance from outside the campus--the resemblance to Jefferson's Rotunda and even to its ultimate source, the Roman Pantheon, is considerable. The low and amply proportioned bronze dome with skylight-oculus is set on a shallow cylindrical drum. This rests on a large cubic block which is in turn extended by rectangular masses in all four directions (each of which formed a spatial axis of the original campus plan) and in the re-entrant angles. The western extension is the shortest, containing mainly a modest entrance hall and stairways, but most prominent because of the white-painted portico and broad pedestal-like steps. The modillioned pediment, ornamented with the arms of the university in relief, is supported by six slender unfluted columns with unusual capitals sometimes described as "tobacco" capitals. The entrance to the Rotunda is recessed and flanked by niches. Unlike Jefferson's solid-walled Rotunda, the wings of the Administration Building are generously fenestrated, with white-framed multi-paned Georgian windows at all levels. This gives an appearance of openness and even flimsiness somewhat at odds with the apparent solidity of the central mass, but provides well-lit office space internally.

Approached from the formal entrance and more so from the subsidiary entrances on the ground floor, the more-than-three-story-high central rotunda of the building is a surprise, and impressive if not spectacular. (Covered over for a number of years, the circular opening between the ground floor and main story has only recently been reopened, as part of a generally sympathetic renovation and remodelling of the entire building.) The rather narrow cylinder of space--evoking the Invalides and other Parisian models rather than the hemispheric interior of the Pantheon--is ringed with smooth-surfaced Tuscan columns on the main level, Ionic above, with bulky piers at ground level. The interior of the inner dome is deeply coffered and painted with polychromatic and emblematic decorations. This focal space, however, is not merely symbolic, but provides a transition between the exterior and the interior, between the ceremonial and functional aspects of the university, while providing light and circulation for the working spaces of the building, which has served as the center of official activities since its completion, although the specific uses have varied through the years, gradually becoming more specialized as the campus expanded.

(12) The handsome Belknap Gates and Entrance Oval (see maps 4, 5; photos 22, 23) conform to the Allied Architects' plan, and were laid out about 1930.

(13) Both the University of Louisville School of Law Building (see maps 4, 5; photos 22, 27) and the Speed Scientific School complex were erected according to the plans of Jens Frederick Larson (see #8), yet both clearly bear the Allied Architects' stamp. The

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two-story brick building was the product of joint funding by federal recovery (Public Works Administration) and alumni sources. Completed in 1939, it was sited on the north side of the Third Street oval and intended to complement the Administration Building of a decade before. It carries on the Georgian motif with a hipped metal roof surmounted by a chaste cupola, classical pediment, entablature, and colossal portico with bulging Ionic columns-- all painted white--in a more ground-hugging ensemble than the Administration Building. It was intended that a twin would be built opposite when Brigman Hall would be demolished along with the remainder of the reform school buildings. A wing at the rear of the Law School Building contains an auditorium named for University-alumnus Louis D. Brandeis. A library wing added to the west in 1974, designed by Tafel and Schickli, is fairly harmonious in material, scale, and simplified detail.

(14) Southernmost of the district's primary edifices, the University of Louisville Speed Scientific School Main Building (see maps 4, 5; photo 28), was Larson's final effort in what he had termed his "100-Year Plan." Situated on an axial terminus which would have been echoed by a giant "University House and Administration" building on the present site of the Playhouse (2) acts as an important district nexus. Additionally, it is a focal point for a harmonious group of buildings nearby it, designed by others but obviously inspired by Larson and, indirectly, by the Allied Architects. Virtually an expanded version of Larson's law building, the Speed Main Building consists basically of a main three-story, brick block with parapetted end-wings as antae. The edifice, completed in 1942, sports a colossal brick tetrastyle portico with square piers, a modillioned entablature, and a white-painted cupola with Baroque volutes and urns topped by an iron weathervane.

(15 and 16) The University of Louisville Speed Scientific School Civil and Electrical Engineering Building (see map 5; photo 29) and the Mechanical Engineering Building (see map 5; not illustrated), are identical but laid out in reverse to flank the Main Building. Their stone-framed entrances with probably Wren-inspired curved pediments echo those of the neighboring wings of the Main Building. The multi-paned fenestration, modillioned cornices, and slightly projecting gabled entrance pavilion all echo features of the Speed School and Administration Building.

(17) The Naval Science Building (see map 5; photo 30) returned to the Georgian theme after several structures erected during the late 1930s as part of the W. P. A. recovery program and during the Second World War (five such "temporary" buildings not included in the

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district are still being utilized!). The Naval Science Building, built in 1945 to the design of Ossian P. Ward (earlier associated with the Allied Architects), faces the Speed complex across Eastern Parkway. It is somewhat plainer with its flat attic, but still sports a "correct" Ionic portico.

(18) The Life Sciences Building (see map 5; photo 31), completed in 1969, forms the north side of a new quadrangle that has as its south side the House of Refuge Row and at the west the Belknap Playhouse. Originally designed by the local firm of Louis & Henry (with Lawrence Melillo as designing partner) as part of a mid-1960s campus plan, it was recast to relate to its projected neighbor to the east, the Humanities Building (not in fact completed until the early '70s). The Life Sciences Building is similar to the latter in being a long rectangle broken up on the exterior into a series of projecting and receding modular units of alternating width, resembling an extended inverted ziggurat and, of course, Le Corbusier's Monastery of La Tourette and numerous intervening variants. It is also related to La Tourette in having an interior courtyard—here, however, a miniscule shaft. The materials, "beton brut" or rough-cast concrete in-filled with brick panels and square or vertical windows, pay tribute rather to Le Corbusier's Maisons Jaoul and its new Brutalist progeny but also relate the rather overpowering structure to the older buildings on the campus. An open north-south passage near the east end of the Life Sciences Building provides access to the courtyard and interior while linking the new quadrangle with still newer construction and parking lots to the north.

(19) From the standpoint of design, the Humanities Building (see map 5; photo 32) should be considered prior to the Life Sciences Building, although it was not built until five years later in 1974, only slightly altered for economy's sake from the original design of 1965-66. Far more complex and monumental, the Humanities Building remains a good example of the New Brutalist tendencies of the 1960s and of the university work of the prominent Boston firm of Sasaki, Dawson & DeMay, in association with Pietro Belluschi. Again a wide rectangle, the Humanities Building is still more varied and plastic, having three basic modules of contrasting proportions, a much bolder and wider entrance pavilion leading into an attractive and usable open courtyard, monitors breaking the jagged skyline, and other more subtle features recalling Le Corbusier's work. Although when it was completed the building was already somewhat obsolete in terms of design and educational concept, as well as the university's financial situation (the construction, craftsmanship, and interior fittings are of generally superior quality), it signalled a new commitment to truly contemporary design; in a curious way, with its indoor-outdoor court and monumentality, it also provides a counterpart in the northward extension of the Campus to the Administration Building in the older part.

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(20) Among the structures and objects included in the nominated district but not built specifically for the university or its predecessors, the oldest is the Old Art Gallery (see map 5; photo 33), which is situated just east of the northeast corner of the new quadrangle between the Humanities Building, a pair of 1960s dormitories, and an interesting 1970 Ecumenical Building half-sunk in the ground just north of it. Although its actual date of construction and original purpose are not known, the Art Gallery was apparently one of the earlier townhouses in the area, perhaps deliberately located near the House of Refuge. Its Italianate trim with bracketted and dentillated cornice and lintels suggests a date in the 1870s. Various additions to the rear add to the interest of this small but dignified structure which contributes to the sense of human scale and historical perspective in this portion of the campus.

(21) Confederate Place (see maps 2, 3, 5; photos 2, 34, 35) was once part of Confederate Road, which angled southwest from the southern terminus of Third Street before the latter was cut through the campus to continue its southward course. The nine surviving residences on the truncated block of Confederate Place, now located between a high-rise dormitory to the north and a belated "Georgian" fraternity complex to the south, retains some of the character of the residential area that contained the university on the north and west prior to urban renewal in the 1960s. It also preserves adjacent to the university a link with the splendors of the Old Louisville Residential District. The nine 2 1/2-story brick houses, converted to social society use, span the stylistic range of the 1890s and the first decade of the 20th century. There are belated Richardsonian elements, chaster and more stiffly geometric classical details, and the later oversized references to the Arts and Crafts movement. In spite of several gaps between individual buildings, this is still an impressive row, with interestingly varied but harmonious massing, materials, textures, and details. It also provides a congruous setting for the Speed Art Museum on the opposite of Third Street.

(22) The Confederate Monument (see maps 4, 5; photos 2, 35 and 35a), located at the intersection of Third Street and its curving northeastward link to 2nd Street, Brandeis Avenue, Confederate Place, and the driveway of the Speed Museum, is a conspicuous visual and symbolic landmark, punctuating not only the traffic patterns but also the residential, educational, cultural, and (recently developed to the northwest) commercial nexus of the area. It was erected in 1895 of precisely-cut granite adorned with bronze statuary and trim cast in Munich to the design of Ferdinand Von Miller. The tall shaft resembles a truncated obelisk with relief sculpture of military emblems serving both as capital and as base for the statue of a resting soldier at the top. Two more active figures facing east and west flank

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the shaft on pedestals that project from the stepped platform.   Four handsome and elaborate lamp-standards at the compass points shown in an early photo (photo 35a) have been sacrificed to traffic requirements, but the monument is otherwise intact and in good condition.

(23) The J. B. Speed Art Museum (see maps 4, 5; photos 36, 37) is perhaps the finest building in the district.   The last major work of architect Arthur Loomis (in association with J. B. Hutchings, whose son E. T. Hutchings did later work for the university, and W. Netherland), it is a noble example of Beaux-Arts Classicism applied to the functional requirements of a museum.   Of superbly-worked Indiana limestone, its bold mass faces Third Street above a graceful stone balustrade that masks the drive.   A central pavilion, whose Doric columns and piers are silhouetted against the recessed entrance, is flanked by bare walls terminated by commemorative panels set into pilastered frames.   The plainness is relieved by the exquisitely calculated entablatures and other moldings.   The exterior treatment, of course, provides the maximum amount of usable interior wall space for display of works of art lit by skylights over the monumental exhibit halls.   Additional display areas as well as space for offices and conservation were added in a modest northeast wing in the late 1930s or 1940s.

In 1974 a new wing housing an auditorium, library, sculpture court, and more exhibition space was appended to the north of the museum.   Designed by Brenner, Danforth, and Rockwell of Chicago, this wing is of comparable quality and in some ways similar character to Loomis' masterwork.   A two-story octagon sheathed in grey-green slate is linked to the main block by one-story glass-and-steel halls with the open court between. While ingeniously accommodating interior functions, the octagonal shape conforms to the vestigial axis of Shipp Street, thus preserving a subliminal visual reference to the House of Refuge grounds laid out over a century earlier.

▦ SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW		
_PREHISTORIC	_ARCHEOLOGY-PREHISTORIC	_COMMUNITY PLANNING	_LANDSCAPE ARCHITECTURE	_ RELIGION
_1400-1499	_ARCHEOLOGY-HISTORIC	_CONSERVATION	_LAW	_SCIENCE
_1500-1599	_AGRICULTURE	_ECONOMICS	_LITERATURE	X.SCULPTURE
_1600-1699	X.ARCHITECTURE	X.EDUCATION	_MILITARY	X.SOCIAL/HUMANITARIAN
_1700-1799	_ART	_ENGINEERING	_MUSIC	_THEATER
X.1800-1899	_COMMERCE	_EXPLORATION/SETTLEMENT	_PHILOSOPHY	_TRANSPORTATION
X.1900-	_COMMUNICATIONS	_INDUSTRY	_POLITICS/GOVERNMENT	X.OTHER (SPECIFY)
		_INVENTION		Black History

SPECIFIC DATES 1872 to present   BUILDER/ARCHITECT Various: see text

STATEMENT OF SIGNIFICANCE

The Belknap Campus of the University of Louisville contains a palimpsest of structures and remnants of campus plans representing not only the present University--long considered to be the oldest municipally-supported university in the Midwest (now part of the State educational system)--but two earlier institutions located on the same site, the Louisville House of Refuge (which made provision for black children as early as 1876) and its later transformation as the Louisville Industrial School of Reform. These significant humanitarian and educational institutions have been housed in a series of buildings reflecting over a century of architectural design and construction techniques. In spite of a variety of architectural styles, orientations, and materials (although red brick predominates), there is an overall unity of scale in both massing and detail. These characteristics have been carefully preserved even in the most recent edifices, at least one of which is of distinguished contemporary design. The buildings and superimposed campus layouts include the work of some of the city's most noted architects during the period, as well as planners prominent both locally and nationwide. In an attractively landscaped setting, the ensemble provides a wealth of association and architecture extending through more than a century and unparalleled among the larger universities of Kentucky.

The public history of the Belknap Campus District began in 1850 with the sale of the land to the City of Louisville and its establishment in that year as a public cemetery. Previously the property of the heirs of Ewell Shipp, for whom bordering Shipp Street would later be named, the parcel was sold to the city by Thomas Browne for about $10,000 and totaled 82.5 acres. It was Browne's desire, according to the deed of conveyance, that the grounds be permanently dedicated to the benefit of the public. Two years earlier, in 1848, Cave Hill Cemetery in the eastern Highlands of Louisville had received its charter, thus joining the city's Western Cemetery, which had existed for a number of years, to form the major nondenominational burial grounds in the vicinity. Judging from the proximity of the date of the Cave Hill charter to that of the Browne purchase along with occasional references to the former Shipp land as the "Southern Cemetery," it may be surmised that the conveyance occurred as part of a public policy to allow for widely separated and geographically balanced municipal necropoli.

For the next ten years the site, known legally as the Oakland Cemetery, was owned and supposedly operated by the city as a public cemetery. Its official name may have been derived from the nearby Oakland Racecourse at Seventh and Magnolia Streets. However, the city's

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responsiveness to the burial and, as was often the case without free parks, recreational
needs of its southern sector was not matched by its citizens' support. By the summer of
1859, the city was in search of another use for its Oakland acreage. The cemetery was never
a success; that anyone was ever buried there, or even secured burial rights, is highly
doubtful. One daily newspaper's promotion of the site as grounds for the Louisville
House of Refuge, an institution chartered five years earlier on July 2, 1854, for the care
of the city's growing ranks of delinquent and derelict juveniles, casts additional doubt on
the cemetery's success: in its editorial of June 22, 1859, the Louisville Daily Courier
commended local government for finally making a commitment to the House and its wish
to "provide a home for the homeless, and a refuge for the destitute and suffering of both
sexes." In declaring the site the ideal place for such a pursuit, the paper pointed out that
it had the advantage of already being paid for, was accessible to the city (the site marked
the end of Third Street--the major north-south axis of the downtown area--at the time), and
the land was "as healthy... .as any near Louisville." Days later, on July 2, 1859, the
city appropriated $60,000 to the House for construction and site improvements. An ordinance
of conveyance giving the site, with any bodies which may have been there reinterred elsewhere,
to the president and board of managers of the House followed on March 27, 1860.

The establishment and granting of land and financing for the Louisville House of Refuge was
part of a mid-century reform impulse which ended with the formation of similar institutions
in many other cities throughout the nation. That a mid-western city such as Louisville,
one not even through its sixth decade of settlement, would possess the foresight to make
such a sophisticated, cosmopolitan pledge demands acknowledgment and praise. The river
city's quick climb to regional hegemony resulted, it seems, in more than rail or canal
construction, bustling streets, a thriving commerce, and splendid architectural works.

The municipal park movement, a phenomenon which would reach fruition locally in Olmsted's
comprehensive Louisville park system of the early 'nineties, actually saw its beginning in
the southern section of the present district in the vicinity of Eastern Parkway and Brook
Street. In the 1860 ordinance of conveyance, the City Council required that as compensation
for its gift to the House, the board of managers "set apart and lay out not less than forty
acres of said land in one body and. . .ornament and embellish it for a Public Park."
This was done, and from 1860 until 1866, when the restriction was revoked so that the land
could be used by the House as a farm, the space was used as a driving park. A contem-
porary map shows that it was named the Southern Driving Park while accounts found in the
County Clerk's records reveal that Third Street may have been temporarily known as
Park Avenue (see map 1a).

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Residents of the growing suburb south of the city, one which came to be the fashionable Old Louisville at the turn of the century (see the National Register nomination form for the Old Louisville Residential District, listed on the Register, February 7, 1975), were not the only ones to benefit from the adaptation of the cemetery-park as a humanitarian institution. The first building on the House of Refuge grounds, designed by architect Henry Whitestone and completed in 1851, was used as hospital quarters for Union soldiers sent to neutral Louisville to recuperate. This first edifice, damaged by fire and destroyed in 1925, signaled the involvement of the area's finest architectural talents while also marking the beginning of a remarkable design continuum.

In this first effort, named for institute president and mayor John G. Baxter (b. 1826), Whitestone (1819-1893) fashioned a rather stately building for the reform school, yet one well within the utilitarian mold typical of the edifices yet to built by them (see the 1878 view of early campus buildings, photo 1). Largely Italianate with a characteristic Whitestonian fenestration of rhythmic stone-arched windows, the brick building was cruciform-shaped. With its rectilineal proportions, fountain and flanking stone lions, and siting at the southern terminus of the Third Street where it split into Confederate and Shipp Roads intersection (now the spot occupied by the Speed Museum), this edifice was indeed a powerful focus for the surrounding grounds (see map 2 and photo 2). Historically, it may have represented a transition for the architect from the restraint which characterized his early work with Isaiah Rogers in the 'fifties to a growing extravagance from the 'sixties on up to his retirement in the early 'eighties. Although this major work for the reform school by Louisville's most noted architect of the period has been lost, it has been discovered, nonetheless, that other buildings existing in the district represent a remarkably close tie to him.

Charles Julian Clarke (1837-1908) served, according to Elizabeth F. Jones, as a draftsman in the Whitestone office just prior to the Civil War. Leaving Whitestone, Clarke spent a short period with local architect H. P. Bradshaw until he established his own practice in about 1870. In all probability, Clarke may have had made some contribution to the work done by Whitestone for the House of Refuge building as the war broke out. The present Gardiner Hall, the original House of Refuge Female Department Building designed and erected by Clarke in 1872--not a great departure in material and form from the Whitestone building-- suggests that his role in the latter may have been central (see photos 1, 2, 5-7). Erected only two years later, the 1874 Chapel exhibits a substantially different quality (see photos 1, 2, 8, 9). Carpenter's Gothic revival, it too may have well been by Clarke judging from

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his history of commissions for the reform institutions and its similarity to design patterns for school buildings produced by him and published in 1876.

The last figure in this architectural triad was Arthur Loomis (1857-1934). Associated with Clarke as a draftsman as early as 1873, Loomis joined his mentor as a full partner in 1891 under the firm-title of Clarke and Loomis. The two documented works for the Louisville Industrial School of Reform (as the House of Refuge was renamed) by this pair---the 1893 Black Female Building (Social Sciences Building; see photos 5, 14) and the 1893 Workshop Building (Brigman Hall; see photos 2, 14, 15)---are among the more decorative of the district's buildings yet fall far short of matching the exuberance or expense of their Conrad Mansion (Rose Anna Hughes Home, included in the Old Louisville Residential District) or Louisville Medical College (former University of Louisville School of Medicine, listed on the National Register on July 30, 1975) of the same period, the latter two being among the finest buildings erected in the city during the past century. After Clarke's death, Loomis practiced briefly with Julius Hartman, but spent most of his final years without partners. He designed the last of the Whitestone-Clarke-Loomis buildings in the district in 1925-27. Ironically, this edifice, the J. B. Speed Museum, was built on the spot of Baxter Hall, Whitestone's effort of nearly seventy years before.

The University of Louisville, a municipal institution with a distinguished ancestry, has spent its last fifty years in this significant nineteenth-century milieu. The origin of the University of Louisville is traditionally identified with that of the founding of the Jefferson Seminary in 1797. Its more substantially continuous history, however, began in 1836 with the establishment of the Louisville Medical Institute, which merged with the Louisville College in 1846, and then incorporated as the University of Louisville with the authority to institute all the departments of a university. A School of Law was added the same year, but not until 1907 was the College of Liberal Arts established through the aid of private funds. From 1910 until 1970, when the university became part of the state higher educational system, appropriations were made by the city.

In 1907 and 1908 five medical schools were merged in the School of Medicine of the university, and in 1918 the School of Dentistry was added. In 1924, after consideration of several sites, the present Belknap Campus was acquired. From the institution then known as the Louisville and Jefferson County Children's Home, the university inherited about 40 acres (since expanded by other acquisitions, including those made available by Urban Renewal clearance of adjacent areas) and about a dozen buildings, most of which survive, as described here.

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During the 19th and early 20th century the university's schools had been housed in a number
of architecturally important buildings located on the fringe of the downtown area.   Two
major structures were located at Eighth and Chestnut Streets in what was known as
University Square.   The 1838 Medical School building was an outstanding Greek Revival
design by Gideon Shryock, architect of Kentucky's Old Statehouse in Frankfort and "Old
Morrison" at Transylvania College in Lexington (both listed on the National Register).   The
Louisville building burned in the mid-1850s and was rebuilt along somewhat more Italianate
lines by Henry Whitestone.   Adjacent to the 1838 Medical School was the 1846 Academic
Building designed by John Stirewalt, a little-known architect from North Carolina who was
trained under Town & Davis and deserves further scholarly attention.   Both buildings
were demolished in the early 1970s, having long been abandoned after many years' service
as the Central (Colored) High School.

Parts of the university were later housed in Whitestone's elegant Captain Silas Miller house
on West Broadway, and the Medical College was located from 1893 until its removal to
a new complex in the 1970s in the superb building designed for it by Clarke & Loomis.
Thus, the university had had a distinguished architectural history, but had never had the
benefit of an extensive and planned campus before the acquisition of the Industrial School
of Reform property in the 1920s.

As Belknap Campus, named for local hardware magnate and university benefactor William
Belknap, the site and its earlier structures have remained remarkably intact while housing
an institution not altogether unlike the one planned "for the destitute and suffering of both
sexes."   Indeed, education has been a theme common to all three institutions located on
the site.

The buildings erected by the two reform institutions were plain by nearly any standard.
The reason is clear: their building needs centered mainly on producing useful, sturdy, and,
above all else, thrifty structures.   While fiscal and moral economy (as well, no doubt,
as civic pride) influenced the appearance of these early buildings, the edifices erected
by the university were the result of a substantially different impulse.

Smitten with the dual allurements of an already-fading City Beautiful movement and their
procurement of a site with a good deal of vacant land (until the time they left, the reform
schools maintained considerable farm acreage), the university trustees embarked on two

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campuses for Colby, Dartmouth, and others, brought, in addition to a fine reputation, a willingness to accept the general direction of the Allied Architects' work. Relaxing their more ebullient neo-Georgian in his proposed designs, he also expanded the City Beautiful image (more properly by then, perhaps, Campus Beautiful, as Creese suggests, since it was rarely achieved on an urban scale) by opening up their tight, cloisterlike arrangement to form instead a complex system of interlocking, often symmetrical groupings of monumentally-scaled halls of learning, complete with wide tree-lined boulevards, expansive formal gardens, and innumerable axes and vistas.

The Larson plan (see map 4) was a late but elaborate example of the typical early 20th-century collegiate concept, based on a reduced version of the City Beautiful movement's grandiose city planning. Larson ingeniously used Baroque diagonal axes recalling those of Wren's plan for rebuilding London after the Great Fire of 1666 and numerous other familiar sources, to incorporate already-existing Shipp Street and break out of the rigid grid imposed by the Southern extension of the downtown and Old Louisville Residential Area layout. Within the pattern of diagonals, which extend out of the two-block-wide central campus area east to Brook Street and west to Fourth Street (an area still known as Triangle Park), individual buildings and parking facilities (the ample provision for which must have been farsighted at the time) are linked by circular drives and paths. An attempt was made to locate accent points where axes meet, incorporating for instance the 1895 Confederate Monument at the junction of Third, Shipp, and Brandeis Streets. Similar features are earmarked for the corresponding points of the avenues that radiate from the great fountain planned as the centerpiece of the northern quadrangle. This fountain, with its formal setting of clipped shrubbery, was apparently intended to evoke Versailles and, by association, that Louis XVI for whom the city was named.

Similar associative values were to have been evoked by the individual buildings laid out so symmetrically within the plan. Larson accepted the Administration Building (labelled on his plan as the Library--the purpose the building actually served for many years) as the symbolic and visual focus of the academic unit. As a reworking of Thomas Jefferson's design for the Rotunda (which also housed a library, as well as a gymnasium and observatory) of the University of Virginia in Charlottesville--itself, of course, based on Hadrian's Pantheon in Rome via Anglo-Palladian replicas--this gesture was no doubt intended as a reference not only to Jefferson's educational concept of the "academical village," but also to Kentucky's origins in Virginia and perhaps ultimately to the colonies' English roots and faith in classical learning. More specific symbolism may be found in the "tobacco" capitals of the portico and details of the interior decoration of the rotunda itself.

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far-reaching building programs when they began their tenure on Belknap Campus
in 1925.   These consecutive efforts resulted in the completion of three primary
structures and the introduction of several prominent landscape and design features.
Selecting a consortium of local talent for the initial plan and a highly associative collegiate
Georgian Revival as its mode, the trustees' finest effort of this period was their first.
The present Administration Building was designed by the Allied Architects of Kentucky, a
group of local architects assembled to develop a campus plan for the burgeoning university.
The only edifice erected according to their design, the building was completed in 1929 at
a cost of $322,000.   Its design is based, in a large measure, on Jefferson's Rotunda at
the University of Virginia in Charlottesville and consists of a low but conspicuous bronze
dome on a truncated cruciform mass, with a classic portico on a high and impressive flight
of steps overlooking the oval entrance quadrangle (see photos 22-26).   Situated about three
hundred feet closer to Third than intended originally and reduced by the elimination of
three proposed wing-blocks, the red brick building has nevertheless long been regarded as
a local landmark and symbolic university focus.   Related to the earlier buildings in scale,
material, and white-painted trim, its sparse ornamentation is applied with greater thought
given to American sources.   The "whipped cream" of the Administration Building, as Walter
Creese labeled it, is at once plentiful—both by our current standards and that, of course,
of the reform schools' builders—in order to manifest the hopes of the trustees for a great
Southern university and at the same time reduced in execution because of a funding scarcity,
brought on by the 1929 crash.

Other tangible results of this first campus plan are of vestigial nature, likewise having
been subject to reduction in execution because of financial reversals.   The ceremonial
oval and entrance pylons known as the Belknap Gates (photo 23) which greet visitors on
Third are the only other remnants of the Allied Architects' concept.   Another initial planning
feature, however, is worthy of mention.   The landscape services of the noted firm of
Olmsted Brothers of Brookline, Massachusetts (successors to Frederick Law Olmsted, Sr.)—
a choice perhaps most illustrative of the trustees' early desire for the finest in the design
field—were contracted in 1924.   Little may have been accomplished according to their
plans since their work ended with the monetary crisis.   Creese maintained rightly,
nonetheless, that one is reminded annually of this important, yet short-lived provision.

It was not long, however, before another master campus plan was initiated.   Encouraged by
the infusion of federal recovery funds in about 1933, the trustees engaged the   services of
well-known campus architect Jens Frederick Larson in that year.   Larson, the designer of

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Although the Law School Building and Speed Scientific School as designed and erected have a more generalized Georgian Colonial character, the unbuilt "University Home and Administration Building" was to have been a replica of Independence Hall in Philadelphia-- a median perhaps between the Baroque order of the "Public Garden" and the more liberal Republican ideals of Jefferson! From the surviving sketches of the buildings conceived for the Allied Architects and Larson plans it appears that the other structures would have made less specific reference to classical models, although no doubt the Amphitheatre would have been sufficiently classical in design as well as concept.

The Second World War brought major construction at the university to a halt, but produced several "temporary" structures, most of which (lying outside the boundaries of the district) are still in use. During the 1950s and '60s the rapid expansion of the university led to increased building activity. Unfortunately, most of the dozen or so buildings erected during this period have little distinction, representing a half-hearted compromise between the materials and proportions of the earlier structures and the demands of "contemporary" design and function. (Only a couple of smaller buildings within the complex at the southwest corner of the campus and the southernmost Speed building are included within the boundaries of the district.)

It was in reaction to the undistinguished character of most post-war campus construction that the Boston architectural firm of Sasaki, Dawson & DeMay, with the noted Pietro Belluschi as special consultant, was called upon to design the Humanities Building planned to form the east side of a new northern quadrangle in 1966. This quadrangle was to have the House of Refuge row on the south, the Belknap Playhouse (and Art Studio) on the west--although their eventual replacement with campus-scale structures was also projected--and a Life Sciences Building on the north. The latter had already been designed by local firm Louis & Henry, with Lawrence Melillo as designing architect, but it was hastily redesigned to harmonize with Sasaki, Dawson & DeMay's Brutalist concept, employing alternating modules of rough-surfaced concrete frames filled in with brick to complement earlier campus construction. The Life Sciences Building was completed in 1969, but its model, the Humanities Building, was in fact not built until the early 1970s. Together, however, they form an impressive pair, powerful in themselves but not overpowering the older structures that fortunately still exist on the other two sides of the landscaped quadrangle; because of their integral relation to the latter these two new buildings are being included in the nomination.

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Other university construction in the 1970s has mainly been confined to blocklike red-brick buildings north of the new quadrangle. Although generally of more clear-cut design than the products of the '50s and '60s, these buildings constitute a distinct campus and are therefore not included in the nomination of the historic core.

In 1970 yet another comprehensive campus plan was presented by Johnson, Johnson and Roy of Detroit in association with the local firm of Bailey Ryan Associates. Although individual structures were carefully considered and graded for their historic and architectural values, as well as many other factors, there is some concern among preservationists that some of the diversity that makes the historic core of the campus so rewarding may be lost to the pressures of urban concentration, circulation, economics, and mere uniformity or current taste. It is hoped that this nomination will document and reinforce the need to preserve the tangible evidences of the university's and its predecessors' history.

In spite of the depredations of wholesale clearance, some remnants of the former cultural and residential surroundings of the university and its predecessors survive within the fringes of the district. Most prominent among these is the J. B. Speed Art Museum, located on the site of the House of Refuge's Baxter Hall, and founded in 1927 as a memorial to her husband by Mrs. Hattie Bishop Speed. Housed in a superb limestone Beaux-Arts classical building--the last major effort of Arthur Loomis (of Clarke & Loomis) and a startling prefigurement of the National Gallery of Art in Washington--the museum was apparently conceived as part of an overall educational-cultural complex (see map 4). Although a private institution, it remains one of the great cultural assets of the city and the adjacent university. In 1973 an octagonal wing designed by Brenner, Danforth & Rockwell of Chicago was added to the north; although very different in color (it is sheathed in green slate) and Miesian minimalism of detail, it is most harmonious and worthy of its older mate.

Across Third Street to the west of the museum are nine large turn-of-the-century residences, most of which have proved admirably adaptable to fraternity and sorority use. They border on Confederate Place, a less-than-a-block-long cul-de-sac that still gives evidence of the angled road that originally formed the western boundary of the House of Refuge grounds (see maps 2 and 3). The impressive brick buildings resemble those of Old Louisville to the north, but provide the only direct link between the campus and its former residential periphery.

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At the northwestern apex of the district stands the Confederate Monument, in a tangle of streets. Although shorn of its once-elegant bronze lamp-standards (see photo 35a), it still marks Louisville's ambiguous (non-)participation in the Civil War, appropriately located near the site of the southern cluster of fortifications that ringed the city, but ironically adjacent to the site of Baxter Hall, used by Union soldiers as a hospital.

The historic district is also ornamented by at least two major works of turn-of-the century sculpture: an early and fine bronze cast of Auguste Rodin's "The Thinker" (ca. 1900) centered at the foot of the broad flight of steps leading to the portico of the Administration Building rotunda (see photo 25), and George Grey Barnard's granite "The Prodigal Son" (1910) in front of the handsome terrace balustrade of the Speed Museum. These works form an integral part of the campus' identity.

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY about 20 acres

UTM REFERENCES

A |1,6| |6|0,8|7,5,0| |4,2|3,0|4,5,0| B |1,6| |6|0,8|6,4,0| |4,2|2,9|8,7,0|
   ZONE EASTING   NORTHING   ZONE EASTING   NORTHING

C |1,6| |6|0,8|3,6,0| |4,2|2,9|9,1,0| D |1,6| |6|0,8|3,2,0| |4,2|3,0|7,2,0|

VERBAL BOUNDARY DESCRIPTION

The northwestern tip of the district includes the Confederate Monument at the intersection of Third and Brandeis Streets; the boundary proceeds from there southeast along the former line of Shipp Street; then east along former Barbee to the east side of former First Street; then south; then east, south, and west to include the Old Art Gallery; then south along the east side of the Humanities Building to Shipp Street; then west to a point midway between

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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

Douglas L. Stern   WEL;GM

ORGANIZATION   DATE
                      20 May 1974

STREET & NUMBER   TELEPHONE

2111 Eastern Parkway #3   (502) 459-4751

CITY OR TOWN   STATE

Louisville   Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___   STATE __✓__   LOCAL ___

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE *[signature]*

TITLE State Historic Preservation Officer   DATE 2/25/76

GPO 888-445

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Belknap Campus, University of Louisville

CONTINUATION SHEET   ITEM NUMBER 10   PAGE 2

the Social Sciences Building and Gardiner Hall; then south between the Library and
Administration Building to a point south of the latter; then west to the mid-point of the
Administration Building and again south to Eastern Parkway; then east along Eastern
Parkway far enough to include the Speed Scientific School Main Building and flanking
structures; then west on the south side of the Speed complex to the Southern Railroad
line; then northwest to the junction of Third Street and Eastern Parkway; then north along
the center of Third Street to the south end of Confederate Place; then west, north-northeast,
and east-southeast to include Confederate Place; and finally north-northeast to the
Confederate Monument. Although these boundaries can only be loosely described (see
map 5); the intention is to include the structures enumerated and described in the
nomination form (#s 7 and 8), as well as the spatial links between them.

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

Jones, Elizabeth F. "Henry Whitestone: Nineteenth-Century Louisville Architect."
    Master's thesis, University of Louisville, 1974.

Shively, Leslie. "Belknap Campus . . . Its History." Louisville: University of Louisville,
    1959 (pamphlet).

Stern, Douglas L. "History of the Belknap Campus Site from 1850 to 1923." Work
    paper, University of Louisville, 1974.

_____. "The University of Louisville and Its Site from 1900 to 1942." Work paper,
    University of Louisville, 1974.

/Whitestone, Henry./ "House of Refuge, Jefferson County, Kentucky, 1860. Unpublished
    expense journal, Louisville: The Filson Club.

Annual Reports of the Louisville House of Refuge, Louisville Industrial School of
    Reform, and University of Louisville.