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National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items

X New Submission Amended Submission

A. Name of Multiple Property Listing

The History and Architecture of the University of Richmond, 1834-1977 127-0364

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

College and University History

The Beginnings of Baptist Education in Virginia, 1830-1834

Richmond College and the Downtown Campus, 1834-1914

Richmond College and Westhampton College, 1914-1920

The University of Richmond, 1920-1977

Architecture

Early Campus 1834-1909

Ralph Adams Cram and the Development of Westhampton Campus in Suburban Richmond, Virginia, 1909-1920

Cram's Legacy: Later Architecture at the University of Richmond in Richmond, Virginia, 1920-1963

Modernist Architecture 1963-1977

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(See continuation sheet for additional comments.)

[Signature]
Signature and title of certifying official

9/18/13
Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

The History and Architecture of the University of Richmond, 1834-1976
 Name of Multiple Property Listing

Virginia
 State

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Provide the following information on continuation sheets. Cite the letter and title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Fill in page numbers for each section in the space below.

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Statement of Historic Contexts

Introduction

The University of Richmond is one of Virginia's oldest surviving educational institutions. Founded in the second quarter of the nineteenth century by Baptist leaders, the relatively small institution grew at the edge of the older downtown area of Richmond, the area that transitioned from City to open farmland. Evolving and growing, and surviving the Civil War era and the following economic hardships, Richmond College became surrounded by the City's rapidly expanding neighborhoods. After a nearly catastrophic fire in 1910 at the original Ryland Hall, the main campus building, the college leaders decided to move to the Henrico County countryside, some 6 miles to the west. An even bolder decision was made to commission well-known architect Ralph Adams Cram to design the campus in Collegiate Gothic style. In 1913-14, Cram was active in the ongoing design of Sweet Briar College, work that he had started in 1906. Cram had used a Jeffersonian-inspired version of Beaux Arts at Sweet Briar. At Richmond College he was encouraged to use the style he favored more strongly, a post Medieval-related tour de force. Richmond College became University of Richmond at its Westhampton site and has grown into a coeducational non-denominational institution of national prominence. The Collegiate Gothic design legacy has been extended into recent construction campaigns and it is now is a defining motif of the campus, a strong part of the University of Richmond identity.

College and University History

The Beginnings of Baptist Education in Virginia, 1830-1834

The University of Richmond owed its roots to a long-standing campaign for Baptist education in the state of Virginia. As early as the 1780s, Virginia Baptists had advocated for denominational colleges to educate ministers and missionaries. Due to organizational and fund-raising problems, Virginia Baptists failed to establish a college in the state, although in 1821 Columbian College opened in the District of Columbia. Columbian College soon faced severe financial difficulties, and in 1830 clergymen Jeremiah B. Jeter and James B. Taylor pushed forward the formation of the Virginia Baptist Education Society. The Society aspired to prepare students for study at Columbian College, thereby supporting the struggling institution with a larger pool of prospective students. Early instruction of students under the Society took place in the Powhatan County home of Ann Hickman, known as Dunlora.¹

In 1832 the Society purchased the Spring Farm in Henrico County to serve as the location for its school, to be named the Virginia Baptist Seminary. Located near the present-day Bryan Park, the 220-acre property could accommodate thirty to forty pupils. The students came mostly from Henrico and surrounding counties, although one arrived from North Carolina. Minister Robert J. Ryland was named superintendent.²

Richmond College and the Downtown Campus, 1834-1914

¹ Reuben E. Alley, *History of the University of Richmond 1830-1971* (Charlottesville: University Press of Virginia, 1977), 1-13.

² Alley, *History of the University of Richmond*, 14-22.

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In 1834, the Society voted to purchase a new property for the seminary located about a mile west of the boundaries of Richmond, located near the present intersection of Grace Street and Lombardy Street. Known as Columbia, the acquisition of the property permitted the Seminary to double in size. The main building, a three-story house, served as the main academic building and three outbuildings furnished dormitory space for the pupils. The move also occasioned the first steps towards a mission for the school beyond educating Baptists; Ryland reasoned that because the college served as an institution for the city, it should allow students of all denominations to attend. It was the first permanent college near Richmond, antedated only by the abortive Henricus College in the early 1600s. By 1837, expansion at Columbia had begun, with the purchase of additional land and the construction of additional buildings. With the expansion, the Baptist Education Society began efforts to incorporate the seminary as a college in Virginia, as other colleges elsewhere had done. The General Assembly passed the act of incorporation for the newly named "Richmond College" in 1840, formally chartering the institution. The Baptist Education Society turned over control of the school to the Richmond College trustees in 1842. After some debate the trustees retained Ryland as president.³

The college continued to grow, although it faced persistent problems with funding. Ryland and the trustees managed to persevere and create a healthy endowment fund that fueled expansion in the 1840s and 1850s. In 1848, construction of a new main building began, and in 1856 a boardinghouse, well, and gasworks would add to the ensemble. As the facilities grew, concerns over the curriculum grew, too. Richmond College provided two years of preparatory education and two at the college level. In an 1858 amendment of the charter, new academic departments were added as well as the authorization to confer a Master of Arts degree. By 1860, enrollment numbered 114 students.⁴

As with most Southern colleges, Richmond College suffered badly during the Civil War. Columbia Hall served as a hospital for Louisiana soldiers wounded in the Virginia theater during the war, and following the fall of Richmond in 1865, Union troops damaged buildings and property. Beyond physical damage done, the College faced a bleak economic future. The trustees had converted most of the endowment to Confederate bonds and securities which became worthless. Adding to the school's uncertain future, Ryland resigned in 1866 after 34 years of service. Tiberius Gracchus Jones served as the next president, until 1869, when the trustees let the office of president lapse. The trustees set about restoring the college's endowment and engaged new faculty members. Of these, the new professor of English literature, Jabez L. M. Curry, a former representative of Alabama in both the United States and Confederate congresses, stood as the most prominent. Curry's reputation and stature aided in raising funds for the struggling institution. The school added new departments, including one in commerce in 1867 followed by a law school in 1870. The Law School closed in 1874, but would reopen, reinvigorated by a donation from the estate of T.C. Williams in 1886. The association of the school with the Baptist faith continued with the establishment of the Virginia Baptist Historical Society, with an office on the campus, in 1876.⁵

Intercollegiate athletics at Richmond College began in this period as well, with the Richmond College football team winning a match against Randolph-Macon College in 1887. Early sports teams were organized for

³ Alley, *History of the University of Richmond*, 23-37.

⁴ Alley, *History of the University of Richmond*, 37-45.

⁵ Alley, *History of the University of Richmond*, 45-51; Richmond *Dispatch* 24 August 1861, pg. 2 col. 6; Richmond *Whig* 15 May 1865; W. Harrison Daniel, *History at the University of Richmond* (Richmond: University of Richmond Print Shop, 1991), 37.

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baseball and football, with basketball arriving later. In 1893, reporters began using the term “Spiders” to refer to the Richmond baseball team; in 1897 they began utilizing “Spiders” to refer to all Richmond College sports teams. The origin of the term “Spiders” most likely originated with reporters observing that Richmond College baseball players were unusually tall. Women’s sports would arrive in 1916 at Westhampton College under the supervision of Dean Mary L. Keller and Fanny G. Crenshaw.⁶

In 1891, college leaders began looking for ways to expand Richmond College and bring it in line with the nationwide movement to formalize and standardize higher education across the country. Curry, chairman of the board, advocated this shift, although other members objected because they thought it would lead the college down the path to secularization. In particular, the Baptists felt uneasy about the potential addition of biology and other sciences that would teach the controversial subject of evolution. Perhaps to forestall some criticism, the Board of Trustees established an opening prayer at their meetings in 1895.⁷

Despite the unease, the Board of Trustees restored the office of president to provide a sole leader to promote the development of the college. In December 1894, they elected a professor of modern languages at the college, Frederic W. Boatwright, president. Boatwright had graduated from Richmond College in 1888 with the Master of Arts degree and completed graduate work in 1889-1890 at the Universities of Halle and the Sorbonne, and again in 1892 at the University of Leipzig. Boatwright, a younger member of the faculty, betokened an innovative and forward-looking approach to the development of the college, in line with Curry's suggestions of 1891. A member of the modern language faculty, he was squarely placed as the young professor at the fore of the movement to reform and reshape higher education in America along standardized lines, influenced by the German university system. Furthermore, as a Baptist minister's son and graduate of Richmond College, Boatwright could remain true to the institution's roots while modernizing the curriculum and campus. Boatwright would go on to serve as President until 1946 and lived out his life at the University. He died October 31, 1951, at his home on the campus.⁸

When Boatwright took charge, Richmond College enjoyed a healthy endowment and owned 12 acres in Richmond. Despite the generally secure situation, Boatwright determined to energize and expand the college. He began a fundraising drive and effort to build a new science building and dormitory. He also brought the curriculum into line with contemporary standards, including a switch to the credit-hour system for courses and the institution of a liberal arts program instead of the traditional classics-oriented education. Under his leadership, Richmond College also began to participate in the burgeoning standardization movement of college associations, including cooperation with the Southern Association of Colleges and Preparatory Schools. By 1910, enrollment had expanded to 342 students, including 30 women.⁹

Also during these years, Virginia Baptists began looking to start an institution of higher education for women in the state. A small seminary for women, the Richmond Female Institute, had been in operation between Marshall and Clay streets in the City of Richmond since 1854, but the school did not offer a collegiate level of education. With the opening of the Methodist-affiliated Randolph-Macon College for women in 1893, Virginia Baptists

⁶Alley, *History of the University of Richmond*, 64-65, 75, 165-167.

⁷Daniel, *History at the University of Richmond*, 29.

⁸Reuben E. Alley, *Frederic W. Boatwright* (Richmond: The University of Richmond, 1973), 10-18.

⁹Alley, *History of the University of Richmond*, 72-111.

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began to worry that their denomination was falling behind. Despite the fact that Richmond College had enrolled women since 1898, the Baptist General Association investigated the possibility of creating a women's college. Accordingly, in 1906, the Association voted to create a modern women's college.¹⁰

With expansion and addition of the women's college, Boatwright began to look into a new location for the college that would allow further expansion. He remarked that "we shall need to plan for a great future and should build with due regard to both permanence and beauty." He embarked in 1909 on a tour of colleges around the country to look for a model school that educated both men and women. Of the many colleges Boatwright visited, he favored the suburban campus of Western Reserve University (now Case Western University) in Cleveland, Ohio. Soon thereafter, in February 1910 the Board of Trustees of Richmond College visited a potential site for the new campus in the western suburbs—Westhampton—of Richmond. The site examined was home to a defunct amusement park located along the shore of a former millpond at the far end of a streetcar line. The Country Club of Virginia had been built in the vicinity in 1908, and the ownership of land in the area by influential trustee George W. McDaniel may have influenced the decision to inspect the site. In 1910, liking the site, the trustees agreed to accept land donated by McDaniel and to purchase adjacent acreage. A fire that swept through the main downtown campus building in 1910 hastened the transition to the Westhampton site.¹¹

Richmond College and Westhampton College, 1914-1920

Construction of the buildings at the new site began in 1911. Inspired by Sweetbriar College and Western Reserve, Boatwright hired the firm of Cram, Goodhue, and Ferguson to design the plan for the new Richmond College Campus. Ralph Adams Cram, by that time, had become a noted architect working in the Gothic Revival Style. The Cram design for the school, which was executed partially and haphazardly, partly due to budget constraints, placed the women's college, named Westhampton College, to the south of the lake and the buildings of Richmond College, exclusively men, to the north of it. Warren Manning, an associate of the famous landscape architect Frederick Law Olmsted, developed plans for the campus grounds.¹²

The curriculum changed during these years as well. In 1914, the college shifted to the credit-hour system. This change enlarged upon the general trend embarked upon earlier to shift from a more classical-oriented curriculum to a liberal arts curriculum that emphasized the sciences, social studies, and the humanities. While Richmond College operated both the women's college and the men's college, the two campuses were kept separate and distinct. While World War I briefly slowed enrollment, and the college housed a base for wounded soldiers, Richmond and Westhampton Colleges continued to expand. In 1919, the college added the School of Business Administration.¹³

¹⁰ Alley, *History of the University of Richmond*, 112-130; Daniel, *History at the University of Richmond*, 75-76.

¹¹ Alley, *History of the University of Richmond*, 121-130; Boatwright quoted in Rosenbaum Claire Millhiser Rosenbaum, *A Gem of a College: The History of Westhampton College, 1914-1989* (Richmond, Virginia: Fine Books Division, William Byrd Press, 1989), 15-16; Edwin J. Slipek Jr., "Ralph Adams Cram and the University of Richmond," in *Ralph Adams Cram: The University of Richmond and the Gothic Style Today*, edited by Edwin J. Slipek, Jr. (Richmond, Virginia: Marsh Art Gallery, 1997), 23.

¹² Fletcher Steele, "The New Richmond College," *Landscape Architecture: A Quarterly Magazine* Vol. III No. 2 (January 1913), 59-66.

¹³ Alley, *History of the University of Richmond*, 131-172; Daniel, *History at the University of Richmond*, 87-88.

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The University of Richmond, 1920-1976

In 1920, after an amendment to the charter, the name "University of Richmond" was extended to cover Richmond College, Westhampton College, and the T.C. Williams School of Law. The University of Richmond continued to expand, adding several new buildings. The most significant of these, all three funded by private donors, included the Roger Millhiser Memorial Gymnasium (completed in 1922, the last of the Cram, Goodhue and Ferguson buildings), the Cannon Memorial Chapel (completed in 1930) and the Luther H. Jenkins outdoor theater (completed 1929). Other long-term building projects were realized, such as the chemistry building (completed in 1927), renamed the Bennett Puryear Hall in 1944.¹⁴

In pace with the continued physical expansion, the University of Richmond continued to enlarge its academic offerings. In 1922, the Williams School of Law began daytime instruction in law; due to this improvement, the school became a member of the American Association of Law Schools in 1929. The university also opened an Evening School of Business Administration in 1924. It continued to incorporate advances in the sciences to its programs. During World War II, the school served as home to a student reserve training school (established in 1942) and a V-12 Navy College Training Program that opened in 1943.¹⁵

In 1946, George M. Modlin succeeded Boatwright as president of the University of Richmond. Modlin took over at a time of great transition, as the returning veterans of World War II took advantage of the G.I. Bill to attend college. Enrollment expanded between 1946 and 1949 from 1175 students to 1911. In order to meet the new demand, the University of Richmond expanded both its academic buildings and dormitories. The new buildings included South Court on the Westhampton side of the campus and a social center structure. The Law School moved from its residence at Columbia Hall (the last vestige of the downtown campus) to the Westhampton campus in 1954. In 1955, the Boatwright Memorial Library was completed, which included space for the Baptist Historical Society.¹⁶

Beyond expansion and growth, the University of Richmond also faced the transition from racial segregation to integration. Students had protested segregation as early as 1944, when they lodged a protest after the Westhampton dining hall had refused service to a black student visiting from Virginia Union University. Boatwright tartly informed them that "the place for inaugurating such social equality as students may wish to have is in their homes. When a majority of our students and their parents invite Negroes to dine with them in their homes, it will be time for the University authorities to consider changing our established custom at the University of Richmond." Boatwright's policy continued during Modlin's administration through the turbulent years of the Civil Rights movement, with small and incremental integration occurring, despite the fact that many Baptist schools began admitting black students in 1951. A petition in 1963 from undergraduates that requested integration went unheeded. At the University of Richmond, the first black students began attending the evening commerce school in the early 1960s. The T.C. Williams School of Law integrated in 1964,

¹⁴ Alley, *History of the University of Richmond*, 174, 183.

¹⁵ Alley, *History of the University of Richmond*, 187, 194; Daniel, *History at the University of Richmond*, 197-198.

¹⁶ Daniel, *History at the University of Richmond*, 244; Alley, *History of the University of Richmond*, 230-245.

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following censure from the American Association of Law Schools. It was not until the late 1960s that the first black undergraduates were admitted.¹⁷

In 1969, the charter of the University of Richmond was modified so that the school was less dependent on the Baptist General Association. A gift from E. Claiborne Robbins also rendered the school less dependent on denominational aid. Modlin retired two years later, in 1971, and was replaced by E. Bruce Heilman. Under his oversight, the school also began reorganization in 1972, merging the separate academic departments at Westhampton and Richmond Colleges and beginning coeducation. The addition of the 1976 Tyler Haynes Commons building, which stretched across the lake, linked the two campuses architecturally and symbolically as the two schools had become a single institution.¹⁸

College and University Architectural History

Early Campus 1834-1909

The first Richmond College campus began at Grace and Lombardy streets, and it eventually comprised a city block. The College initially purchased the Phillip Haxall House, one of Richmond's finer Federal-style residences, completed in 1818. Known as Columbia, the two-story brick house was purchased for college use in 1834. The Baptist *Religious Herald* in its August 22, 1834, issue described the new location as situated in a neighborhood of "first intelligence and respectability." They described the house as "finished in the most durable and elegant style" and the garden as being "in the highest state of cultivation and furnished with a great variety of ornamental and useful trees and plants." The house's surrounding brick outbuildings were used as dormitories. The chapel, classrooms, and dining facilities were located in the main house. The student body, composed of both ministerial and literary students, was able to earn extra money by working in the expansive gardens. The seminary had grown sufficiently by 1842 for the Education Society to transfer its responsibilities to the trustees of Richmond College whose charter was obtained March 4, 1840. Dr. Robert Ryland became the first president of the college. Funds were raised, and a large wing for dormitory expansion was completed in 1856 to house the growing student body. During the Civil War, the college ceased to function; during the interlude, Columbia was used first by the Confederacy as a hospital and later by Union troops under Federal occupation as a barracks. Following the Civil War, Richmond College again opened its doors to students. Columbia was used as a residence for the professors of the college. An expanded curriculum, a growing student body, and an increased endowment characterized Richmond College during the next forty years.¹⁹

What would become the college's landmark edifice at its first campus, Main Building or Ryland Hall, was built in at least three phases beginning in 1855. The first building was designed by Thomas Alexander Tefft, a Providence, Rhode Island, architect; it resembled an Italianate villa, with three floors set atop an English basement. In 1873, a tower and central section were added. Finally, in 1876, the southernmost wing completed

¹⁷Boatwright quoted in Alley, *History of the University of Richmond*, 217; Alley, *History of the University of Richmond*, 241-245; Daniel, *History at the University of Richmond*, 288-290.

¹⁸Alley, *History of the University of Richmond*, 256-259.

¹⁹R. C. Cote and M. T. Peters, *Columbia*, National Register of Historic Places-Inventory/Nomination Form (Virginia Historic Landmarks Commission, March, 1982), Continuation Sheet 3.

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the ensemble. The five-part structure, fronting Ryland Street and on axis with Grace, was unified by a mansard roof and a large central tower.²⁰

The College leaders decided to move the campus in 1911, a year after a fire damaged the Main Building (Ryland Hall). The actual move into new buildings occurred in 1913-1914 and the Main Building was demolished in c. 1920. The Law School, founded in 1870, after a brief period at the new campus returned to Columbia in 1917. In 1924 substantial additions were made to the original Haxall residence to accommodate the growing number of law students. The Law School continued to occupy Columbia until moving to a new facility on the Westhampton Campus in 1954.²¹

After leaving the downtown campus site, the former campus area was developed rapidly. The only remnants of the former campus are Columbia and two substantial gate posts that stand at Grace and Lombardy streets. The posts, executed in finely cut and carved stone, most likely date to the last quarter of the nineteenth century. Columbia was listed individually in the state and national registers in 1982 (DHR #127-0045). Columbia and the Richmond College Gate Posts are contributing resources in the Fan Historic District (DHR #127-0248), listed in the state and national registers in 1985.

Ralph Adams Cram and the Development of the Westhampton Campus, 1909-1920

In planning for the new Westhampton site of Richmond College, President Boatwright stated, “we shall need to plan for a great future and should build with due regard to both permanence and beauty.” In 1909, Boatwright traveled through the Midwest looking for a model college that educated both men and women. In the process, he was exposed to the Gothic Revival architectural style, which would later be adopted for the new Richmond College buildings. Derived from the Gothic style, Gothic Revival style (also referred to as Collegiate Gothic when used on institutions) had its roots in British schools such as Oxford and Cambridge. According to advocates of the style such as Boston architect Ralph Adams Cram, Gothic Revival architecture symbolically expressed the superior morals and piety of the Middle Ages, values that should be instilled in the minds of students during pivotal college years. Of the many colleges Boatwright visited, he favored the suburban campus of Western Reserve University, now Case Western University, in Cleveland, Ohio. At Western Reserve, the men’s and women’s colleges shared some larger facilities, such as the library, auditorium, and laboratories, but each also retained its own buildings and identity as a separate college. The women’s college was housed in a large, multi-purpose Gothic building. Near the Western Reserve campus, construction was underway on the Church of the Covenant, a Gothic church designed by Cram in 1907. It featured a large entry gable and a tall square tower with pinnacles. This church may have inspired Boatwright to consider Cram as architect for the new Richmond College campus. The new Richmond campus may also have drawn inspiration from Western Reserve with its single-building women’s college and suburban setting.²²

²⁰ Bryan Green, Calder Loth and William Rasmussen, *Lost Virginia: Vanished Architecture of the Old Dominion* (Charlottesville: the Howell Press, 2001); web version: <http://www.vahistorical.org/lva/richmondcollege.htm>.

²¹ Cote and Peters, *Columbia, National Register of Historic Places-Inventory/Nomination Form* (Virginia Historic Landmarks Commission, March, 1982), Continuation Sheet 3.

²² Boatwright quoted in Rosenbaum, *A Gem of a College*, 16.; Slipek, “Ralph Adams Cram and the University of Richmond,” 22.

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Soon thereafter, in February 1910, the Board of Trustees of Richmond College visited a potential site for the new campus in the Westhampton region (western suburbs) of Richmond. Before the Civil War the land belonged to a man named Ben Green, who lived on Cary Street but ran a mill at the proposed site, for which he constructed a lake. The proposed location was at the end of a streetcar line, a technological innovation that would allow easy access to the new college buildings for students living in the city. Later negotiations with the Virginia Passenger and Power Company allowed buses to run from the streetcar terminal to the buildings. Zion Town, an African American community founded by the formerly enslaved workers of Green, lay to the west of the location, and provided a labor pool for workers at Richmond College as well as the Country Club of Virginia, constructed in 1908. The presence of the country club and streetcar encouraged the construction of desirable new residential buildings near the lake, one of which was owned by George W. McDaniel, a trustee in charge of selecting the new college location.²³

In 1910 the trustees arrived at the proposed site, which was described by Boatwright as

not present[ing] an attractive appearance. Trees had been chopped down around the lake and branches left lying in the water along the shore. The two old farms, one on either side of the lake had been practically abandoned because improper tillage had left them gullied and galled beyond recovery by any methods then in use.

The lake in the middle of the proposed site was referred to as the “old mallard duck pond.” To the south of the lake was an amusement park that featured the Westhampton Park Casino and Dance Hall, a two-story frame pavilion. The rest of the land south of the lake was occupied by African Americans and was described by the trustees as a “desert”, while the land on the northern side of the lake was considered a “wilderness.” Yet in a 16 to 5 vote the trustees accepted 100 acres of donated land on the condition that construction would begin within eighteen months; they also purchased another 93 adjacent acres for \$17,500.²⁴

To determine the kinds of buildings to be constructed on the newly acquired land, Boatwright found inspiration in contemporaneous Collegiate Gothic college campuses. In addition to the campus architecture he had seen in the Midwest, President Boatwright had studied the Collegiate Gothic campus plans designed by Ralph Adams Cram at Princeton and Rice University, and was attracted by the architect’s devotion to infusing academic settings with Christian values. After surveying the Westhampton site with the Richmond College trustees in 1910, Boatwright visited Cram’s Boston office to ask his firm to develop a plan for the new campus. By that time, the firm of Cram, Goodhue, and Ferguson had established a reputation as premier campus planners and church builders in the English perpendicular Gothic style. The driving principles behind the firm’s designs derived from Cram’s view of the Gothic style as a vehicle of spirituality and virtue.²⁵

²³To transfer students who did not wish to walk from the stop to the campus there was a cart drawn by two mules called “the old black bus.” Alley, *History of the University of Richmond*, 132; Student Government Associations of Westhampton and Richmond Colleges, *Student’s Handbook of the University of Richmond, 1931-1932* (Richmond, Virginia: Young Women’s Christian Association and Young Men’s Christian Association, 1931), 6; Howard H. Harlan, *Zion Town--A Study in Human Ecology* (Charlottesville: University of Virginia Press, 1935), 14-17.

²⁴ First two Boatwright quotations in Rosenbaum, *A Gem of a College*, 16; second two Boatwright quotations in Alley, *History of the University of Richmond* 129; Slipek, “Ralph Adams Cram and the University of Richmond,” 23.

²⁵ Ethan Anthony, *The Architecture of Ralph Adams Cram and His Office* (New York, W.W. Norton & Company, 2007), 166.

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Cram expressed his design intentions for the Westhampton campus in his speech at the cornerstone ceremony for Ryland Hall in June 1913. He stated,

What we are trying to do is to abandon all that is ephemeral and time-saving in architecture and go back to the perfect style that was developed by our own kin in the old home overseas, to express just these high and eternal ideals of education that were so calculated to breed high character, and did breed it, as history shows.

Cram believed that Gothic architecture inculcated moral virtues in a way that made the style a logical choice for an institute of higher education with denominational roots.²⁶

Cram's style derived from his early fascination with medieval European churches. The English critic John Ruskin, whose works Cram read from a young age, also served as a major influence. Ruskin's major works, including *The Seven Lamps of Architecture* and *The Stones of Venice*, were written in the mid-nineteenth century. In these volumes, Ruskin railed against classical architecture as overly mechanical and too constrained by rules. He believed that architecture should display the creativity of the maker and reflect the values of a society or nation. Ruskin stressed the virtue of nature as a counterbalance to the ills of industrial capitalism and saw the Gothic style as the embodiment of nature. The Gothic, he believed, could be equated with morality due to this association with nature. Additionally, the freedom and creativity of workmen that produced Gothic architecture was evident in the many unusual decorative elements of the style, such as gargoyles and tracery windows. Ruskin's principles formed the foundation of the Arts and Crafts movement, which would gain force in the late nineteenth and early twentieth centuries under William Morris.²⁷

Cram was no exception to the lingering captivation of the Arts and Crafts architect with European culture, embarking on his first overseas trip to London, Paris, and Chartres in his early twenties. This trip marked the beginning of his full fascination with medieval religious architecture. He made sketches of ruined abbeys in London, inspiring his later authorship of *The Ruined Abbeys of Great Britain*, published in 1905. A visit to Italy in the mid-1880s further reinforced his interest in medieval churches and played a key role in the development of his faith. He was deeply moved by a Christmas Eve Mass in Rome in 1887, an experience that convinced him to be confirmed in the Anglican Communion of the Catholic Church and inspired a new sense of spirituality in his work. It was after this spiritual transformation that Cram's principles on Gothic architecture and religion, which were fully expressed in publications such as *Church Building* (1901), *The Gothic Quest* (1907), *Sins of the Fathers* (1919), and *Gold, Frankincense and Myrrh* (1919), began to take shape.

Cram felt a strong connection to the Middle Ages and believed that the modern age would benefit from reinstating what he saw as the superior example of spirituality and human character set by that era. He viewed the Reformation negatively as it brought an end to monasticism and Catholicism in England, which in turn brought an end to the construction of Gothic architecture and the production of beautiful church art. Cram's view of Gothic (or, as he termed it, "Christian") architecture was nuanced. The Reformation had abruptly

²⁶ Cram quoted in Slipek, "Ralph Adams Cram and the University of Richmond," 26.

²⁷ Richard Guy Wilson, "American Arts and Crafts Architecture: Radical though Dedicated to the Cause Conservative," in *"The Art that is Life": The Arts & Crafts Movement in America, 1875-1920*, ed. Wendy Kaplan (Boston: Little, Brown and Company, 1987), 105; John Ruskin, *The Stones of Venice* (1881; repr., New York: Dover Publications, Inc., 2005), 154.

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terminated a style that, in Cram's opinion, had yet to reach its full potential. He felt that present-day architects should therefore aim to revive the Gothic in order to realize this potential, but should keep an important stipulation in mind: that modern buildings must be adapted to modern needs, carrying forward the principles of the Gothic without blindly copying its forms. Cram also ascribed to a belief system that he called "sacramentalism," which argued that the spiritual is eternal, while matter is ephemeral. In order to redeem matter, it must be infused with spirituality, allowing it to convey the principles of Christianity. Cram held that Gothic architecture was constructed during a time when spirituality was the guiding force in human endeavor, and that the buildings thus became physical manifestations of these beliefs.²⁸

In 1889, Cram opened his first architectural office with Charles Francis Wentworth in Boston, Massachusetts. Bertram Grosvenor Goodhue, an architect from New York, joined the firm in 1895. Cram and Goodhue helped found the Boston Society of Arts and Crafts in 1897 and were active members of the city's art community at that time. Wentworth died in 1899, and Frank Ferguson, an engineer who had joined the firm in 1891, was made a partner in 1901. Cram and Goodhue became increasingly involved in American church design, driving a change toward English medieval architecture as a primary inspiration for newly built churches. The partners collaborated on *Church Building* (1901), for which Cram provided the text and Goodhue the illustrations. In *Church Building*, Cram expressed his support of the "Catholic Revival," which would restore the Gothic to its rightful place as the church style of choice. He also emphasized the role that art and architecture played in encouraging religious feeling in man. These principles would later carry over from Cram's church designs to his designs for college campuses, which he believed should also retain religious undertones.²⁹

One ever-present demand in the early twentieth century was the necessity of constructing new academic facilities. In academic architecture, Cram saw an ideal means of expressing Gothic principles through buildings that would meet modern needs and employ new materials. Cram was firmly opposed to the construction of academic buildings in modernist styles, as he associated the modern age with materialism and the absence of spiritual awareness. He believed that Collegiate Gothic architecture, conversely, had the power to convey time-honored, traditional values. Even more appropriate to academic architecture was the example set by monasteries, on which Cram modeled the cloistered groupings of buildings in his 1907 design of the Princeton University campus. These arrangements created quiet, enclosed areas for contemplation, fostering the development of both intellect and spirituality. These qualities, Cram believed, were most strongly nurtured during college years, requiring academic architecture to be functional in encouraging such growth.³⁰

In the decade leading up to Cram's commission at the University of Richmond, his firm became well-known for campus architecture, designing buildings at Sweet Briar College (in a refined Jefferson-inspired Beaux Arts style) in Virginia, the United States Military Academy at West Point, Princeton University, and Rice University. The West Point design was the result of a 1902 winning competition entry for which the firm produced renderings of Gothic buildings in picturesque arrangements, in strong contrast to other Beaux Arts-inspired

²⁸ Stuart L. Wheeler, "Sacramentalism: The Meaning of Collegiate Gothic," in *Ralph Adams Cram, the University of Richmond, and the Gothic Style Today* (Richmond, Virginia: Marsh Art Gallery, 1997), 15-17; Douglass Shand-Tucci, *Ralph Adams Cram: American Medievalist* (Boston: Boston Public Library, 1975), 15.

²⁹ Wilson, "American Arts and Crafts Architecture: Radical though Dedicated to the Cause Conservative," 113; Ralph Adams Cram, *Church Building: A Study of the Principles of Architecture in their Relation to the Church* (Boston: Small, Maynard, and Company, 1901), 5.

³⁰ Shand-Tucci, *Ralph Adams Cram*, 22.

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entries. The use of ramparts and crenellations on many of the buildings suggested not only the power and prestige of the army, but also Cram's ideal medieval society and its system of chivalry. The 1904 Post Headquarters and Cadet Chapel were modeled on the Gothic fortress monastery Mont St. Michel in Normandy, which to Cram was a symbol of the united powers of church and state. After planning West Point, Cram made another visit to England to study ruined abbeys, publishing a book on the topic when he returned. *The Ruined Abbeys of Great Britain* (1905) was both a tribute to the monastic movement, which Cram identified as an inspiration for his own work, and a lament of the societal problems that followed the end of the medieval period. After the publication of this book, the firm was newly dedicated to the revival of monastic architecture, especially in campus plans.³¹

The West Point design was a success and garnered further commissions for campus architecture. In 1907, then-president of Princeton University Woodrow Wilson, hoping to recall the medieval tradition and order of Oxford University, chose Cram to design a new campus plan. Cram approached the commission with enthusiasm, seeing the ideal opportunity to infuse the design of a prestigious university with his ideas about religion. At Princeton, Cram embraced Gothic Revival and the picturesque, employing a non-axial plan that incorporated fully- and partially-enclosed courtyards combined with expanses of open land. The courtyards suggested the cloisters of monastic architecture. The campus would become a quintessential example of the Collegiate Gothic, featuring irregularly-planned buildings with pinnacles and window tracery; a refectory with a medieval-style Great Hall; and a later (ca. 1920) university chapel modeled after English collegiate chapels at Oxford and Cambridge. Cram's work at Princeton earned him a commission to design the campus plan of Rice University. The 1909 plan for Rice University incorporated Byzantine-Romanesque buildings inspired by Christian-Islamic architecture Cram had seen in Venice.³²

Cram's Design for the University of Richmond

Buildings:

Jeter Hall-Dormitory No. 1, 1913
Thomas Hall- Dormitory No. 2, 1913
Ryland Hall, 1913
Westhampton College, 1913
Brunet Memorial Hall, 1914
Steam Plant, 1914
Roger Millhiser Memorial Gymnasium, 1922

The University of Richmond as it appears today is an amalgamation of original Cram buildings and later buildings, many of which have copied the architect's initial design intentions. Despite later efforts to imitate Cram's architectural detailing, however, the campus plan never became the full-fledged Collegiate Gothic setting that Cram laid out in 1910. Although the intent for a complete campus is demonstrated in Cram's plans, the building campaign was plagued by lack of funds and resulted in a scaled-down 1914 plan with many buildings reduced in size or eliminated completely. By the 1920s, the expanding campus all but discarded Cram's original plan. Today, the former women's college (Westhampton College, now known as North Court) is the most faithful representation of Cram's Collegiate Gothic, with its monumental buildings that form an

³¹ Anthony, *The Architecture of Ralph Adams Cram and His Office*, 151,148, 25.

³² Anthony, *The Architecture of Ralph Adams Cram and His Office*, 27, 159, 161.

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almost fully-enclosed courtyard in the medieval style. While the remainder of the buildings do not follow Cram's preferred cloistered arrangement, a number of his other design intentions can still be observed, including the visual unity of Gothic-style buildings; the picturesque placement of buildings on hilltops; and construction of seven original Cram buildings in approximately their intended locations.³³

In 1910, Ralph Adams Cram visited the Westhampton site and determined that the women's college would be on the south side of the lake and the men's on the north. The lake would serve as a natural dividing line between the two colleges, but a bridge would be built to link the two. Later that year, Cram proposed a formal plan that combined the picturesque asymmetry of Collegiate Gothic architecture with the strict axiality of Beaux-Arts planning.³⁴ The hilly irregularity of the land did not allow for a purely axial arrangement, but a key feature of the plan was the placement of two cross-axial lawns on the men's side of the lake. One axis ran from the northwest to the southeast and was the longest at 1200 feet; it was intersected at a forty-five-degree angle by another 1000-foot axis. Cram infused the plan with picturesque elements by placing buildings prominently on hilltops at odd angles, making advantageous use of the contours of the land. Cram designed the campus of Richmond and Westhampton College as equal parts school and Gothic monastery, combining academics with a medieval atmosphere that would inspire good morals and spirituality. He took cues from his studies of old English abbeys in the 1910 plan by laying out cloistered groupings of buildings that were either fully enclosed or that looked out onto open vistas. These interconnecting courtyards, in addition to the uniform Gothic styling of the proposed buildings, would create a sense of visual unity for buildings of varying functions. The courtyards would also create the desired areas of quiet contemplation Cram deemed necessary to encourage intellectual and spiritual growth. Cram hoped that the irregular layout of the campus would make it appear to have developed over time like a medieval town.³⁵

The original 1910 plan featured the two intersecting axial lawns with clusters of Gothic buildings on nearby hilltops. The longer axis would run from the east to the west, while the shorter axis would run northeast to southwest. At the head of the longer axis was a group of dormitories in a cloistered arrangement. At the foot of the same axis there would be a commencement hall with the school of law to the west and the school of medicine to the north. The shorter, northeast-southwest axis featured a student club, gym, and dormitories to the north end and a dorm and an academic and administrative facility to the southwest. A chapel was nestled into the main dormitory cloister at the east of the main axial lawn, where it was intended to become an integral part of the men's lives that occupied the dorms. Cram believed that making the chapel accessible to students' living areas would incorporate religious services into their everyday lives. Behind the academic and administrative facility was the library quad. This quad was marked by a tall tower that would indicate the importance of the area, which was enclosed and intended to be a kind of sanctuary. The observatory was to be located to the east of campus on top of a hill, and would allow for picturesque views of the lake and the rest of the campus. South of the lake would be a large power house and the president's house. The president's house would be strategically placed in between the men's and women's colleges, signaling Boatwright's equal commitment to both colleges, and would be surrounded by a tennis court, terraces, and a formal garden. For the Westhampton Campus, to the south of the lake, two fully enclosed courtyard buildings and one three-sided courtyard building

³³ Slipek, "Ralph Adams Cram and the University of Richmond," 35.

³⁴ This combination of Beaux-Art and Gothic layout was a development in Cram's style after he received push back from Beaux-Art enthusiast about the plans at his other colleges. After this he began to incorporate elements like the axial lawns into his Gothic layouts.

³⁵ Rosenbaum, *A Gem of a College*, 23; Slipek, "Ralph Adams Cram and the University of Richmond," 26.

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with an appendage were planned. The women's college would feature the largest buildings on campus and would include a lecture hall, dormitories, and classrooms.³⁶

Warren Manning, a student of Frederick Law Olmsted, was chosen as landscape architect for the new Richmond College campus. Charles Gillette, a member of Manning's firm, was also involved. Gillette worked with Carneal and Johnston, a Richmond architectural firm, on topography surveys, railroad and streetcar construction, water supplies, waste disposal, electrical and other utility lines for the college. He also laid out the roads using a rope as a marker. The roads were a mechanism used to influence the future growth of not only the college campus but also the surrounding neighborhood. They meandered through the property prohibiting shortcuts and allowing for vistas, but one road also encircles the campus. This exterior road created an access road for homes. The road facilitated the construction of houses facing toward, rather than away from, the college campus. Manning and Gillette were also involved in re-planning the streetcar system. The streetcar line, which brought students to the suburban campus from the city, was planned to pass through lowlands and destroy much of the vegetation. After negotiations the streetcar path was re-routed so that it would pass on high land, saving the vegetation and allowing passengers glimpses of the campus buildings. The land at the Westhampton campus had been exhausted by years of farming. This land was planted as an alfalfa meadow that was to be cut frequently and had turf walking paths. On the either side of Westhampton Lake, existing woods were maintained and were to be thickened in some places and thinned out in others to create pleasant vistas. Overall the landscape plan of the campus was to conserve the beauty of the neighborhood while allowing for future development into a high-class residential suburb.³⁷

In December 1911 the cost projection of the new campus construction had grown from \$600,000 to \$887,000.³⁸ By 1913, President Boatwright had announced that, due to lack of funds, the plan for Westhampton campus would have to be scaled back. Cram developed a revised plan after a new term had already started in November 1914. The plan still featured a lawn running east to west with a commencement hall and professional schools at the west end. The lawn had been reduced in size by one-third, however, and the northeast-southwest cross axial lawn was removed in favor of an understated road. The gym replaced the student club at the east end of the road, but the administration buildings, classrooms, and library quad still occupied the west end. The president's house, two large buildings on the Westhampton side of the lake, several dorms, and a science building were also eliminated from plans. President Boatwright and his wife were temporarily housed in an apartment on the second floor of the women's college; a president's house would not be built for a number of years.³⁹

Besides the adaptive reuse of the pavilions, the 1914 plan was marked by a number of other significant changes. Dormitories were still located behind a chapel at the top of the lawn, but all were combined in a single courtyard arrangement to the south of the chapel rather than in several clusters. The power house to the east of the lake was much smaller than the one shown in the 1910 plans, more closely approximating the size of the building as constructed. A large laboratory was still in the plans on the women's side of the lake but was moved slightly closer to the power plant. At the women's college, the two enclosed courtyard buildings from the 1910

³⁶ John Reuben Alley, *University of Richmond* (Charleston, South Carolina: Arcadia Publishing, 2010), 35; Slipek, "Ralph Adams Cram and the University of Richmond," 29-30.

³⁷ Slipek, "Ralph Adams Cram and the University of Richmond," 31; Fletcher Steele, "The New Richmond College," *Landscape Architecture, A Quarterly Magazine*, 3 no. 2 (1913):59-67.

³⁸ Alley, *History of the University of Richmond*, 133.

³⁹ Alley, *History of the University of Richmond*, 132; Slipek "Ralph Adams Cram and the University of Richmond," 31.

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plan were eliminated, and the remaining three-sided building with an appendage became a fully enclosed courtyard building. The observatory remained in the same location in the 1914 plan, but added to the slopes of the hills around it were professors' houses. Despite these significant changes, the plan from 1914 would also never be built to completion.

Construction at the Westhampton Campus had begun in the summer of 1911 and continued for the next several years. The earliest buildings were all designed by Cram in the Collegiate Gothic style based on architecture at schools such as Eton College, St. John's College at Cambridge, and New College at Oxford. Construction was conducted under the watch of J. Taylor Ellyson, lieutenant governor, former mayor of Richmond, and longtime advocate of Baptist education in Virginia. The buildings employed steel support systems and were faced with Flemish bond red brick with concrete trim imitating stone.⁴⁰ The use of steel reflected Cram's belief that Gothic architecture should incorporate modern materials in order to meet the needs of the present day. The casement windows were multilight with leaded glass, and the roofs were covered in variegated slate.⁴¹

When the new Richmond College campus opened in 1914, there were seven buildings completed according to Cram's master plan: a women's college (Westhampton College), an administrative building (Ryland Hall), two dormitories (Thomas and Jeter Halls), a stadium, a refectory (Brunet Memorial Hall), and a power plant. Additionally, there was a frame YMCA building near Jeter Hall, a student shop, a frame chapel that had once been the pavilion in the amusement park, and three frame science buildings. The science facilities were located near the steam plant until they were destroyed by fire in 1925. At that time the chapel provided space for temporary lecture halls and laboratories until 1926, when a new chemistry building was constructed. Classes began on September 17, 1914, with fifty-one women and 236 men attending classes in the new buildings.⁴² There were eighteen professors, twelve associate professors, and four assistant professors. The name of Westhampton College for the women's college was adopted on March 8, 1914.⁴³

Cram's seven original buildings at the Westhampton campus came to define Collegiate Gothic as the style for the campus architecture as a whole. All were built between July 1911, with the groundbreaking for Westhampton College, and August 1914, with the completion of Brunet Memorial Hall and the steam plant. Westhampton College, completed in the summer of 1913, was the closest approximation of Cram's monastic cloister ideal. The wings of the building formed a partially enclosed cloister around an English courtyard. Westhampton also displays nearly every other component of Cram's Collegiate Gothic: a crenellated tower, pointed arch passageways, oriel windows, and Flemish bond red brick. The building's bluish green tiles in geometric designs over windows and passageways were produced by Pewabic Pottery, a Detroit-based company whose tiles were featured on many Arts and Crafts buildings. These tiles, the handcrafted products of individual artists, emphasize the roots of Cram's Collegiate Gothic buildings in the principles of the Arts and Crafts movement. Westhampton College was designed with both residential and academic wings with dormitory rooms, classrooms, a kitchen and dining hall, and offices. There was enough residential space in the college that

⁴⁰ Millhiser Gymnasium was Cram's last design to be built at the university, and also the only one of the original seven buildings to employ limestone door and window surrounds and ornamentation rather than concrete.

⁴¹ Wheeler, "Sacramentalism: The Meaning of Collegiate Gothic," 15; Alley, *History of the University of Richmond*, 132.

⁴² There were eighty-two students attending Westhampton College, eleven seniors, nine juniors, thirteen sophomores, forty-eight freshmen and one special student. Twenty-four were previously attending Richmond college. Forty-four students commuted from residences in Richmond and thirty-eight lived on campus.

⁴³ Alley, *History of the University of Richmond*, 135, 147, 177; Rosenbaum, *A Gem of a College*, 19, 24.

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a number of faculty members lived there over the years, including Dean May Lansfield Keller and President Boatwright.⁴⁴

Jeter and Thomas Halls, originally known as Dormitory No. 1 and Dormitory No. 2, respectively, were both completed in the summer of 1913. They were located to the northeast of Westhampton Lake, in essentially the same location specified in Cram's 1910 and 1914 plans. In designing the dormitories, it is clear that Cram took inspiration from the Old English style of the Arts and Crafts movement: both feature the stucco, half timbering, and multiple gable roofs frequently found on Old English buildings. Both buildings were originally men's dorms. Jeter Hall was named for Jeremiah B. Jeter, a founder of the school, and Thomas Hall was named for James Thomas Jr., a wealthy local tobacco merchant and charter member of the Richmond College Board of Trustees. Thomas Hall served as a base hospital during World War I for soldiers returning from France, while the nurses were housed at Jeter Hall. During World War II, Thomas Hall housed Navy V-12 students.⁴⁵

Ryland Hall, located to the northeast of Westhampton Lake and constructed in 1913, consists of two parallel sections connected by a hyphen. Noteworthy features include rows of large pointed arch tracery windows, arcaded walkways, and decorative details such as concrete sculpture niches and gargoyles near the roofline of the building. These gargoyles are reflective of the creativity of individual workers, crafting decorative elements by hand to embellish the buildings in line with Arts and Crafts principles. The gargoyles take such unusual forms as owls, pelicans, and men's faces with varied expressions. Ryland Hall was divided in two segments, one named for Robert Ryland, the first president of Richmond College, and the other named for Charles H. Ryland, Robert Ryland's nephew and former librarian of the school. Robert Ryland Hall originally housed the school's administrative offices, while the library was located in Charles Ryland Hall. Also located in Ryland Hall were classrooms, conference rooms, and offices, including the president's office.⁴⁶

Brunet Memorial Hall was originally the refectory, constructed to the northeast of the dormitories and completed in August 1914. The building was named for Sarah W. Brunet of Norfolk on June 6, 1924. Brunet, who died in 1888, had endowed a scholarship at Richmond College and had also left real estate to the school in her will. Brunet Hall is distinctive for the large scalloped parapet above its main entrance. The front door has an elaborate door surround that is a further example of the interplay of Arts and Crafts handcrafting principles with the Collegiate Gothic. The surround features three hand-carved sculpture busts, including a likeness of an aged Cram wearing round glasses. The spandrels of an arch above the door are adorned with an elaborate floral ceramic tile pattern, while a decorative 1913 date stamp adorns the oriel window above the sculptures. These details are now iconic representatives of Cram's work at the University of Richmond.⁴⁷

The steam plant was another building present in Cram's 1910 and 1914 plans for the campus. Construction began on the plant in January 1914 and was complete by the following August. The plant was built in the location Cram intended: to the southeast of Westhampton Lake. C. Manning Plumbing Company installed the

⁴⁴ University of Richmond, "University History: Architecture," <<http://urhistory.richmond.edu/architecture/index.html>>, accessed September/October 2011.

⁴⁵ University of Richmond, "University History: Architecture." Navy V-12 was a program at colleges and universities that granted future naval officers a bachelor's degree. As part of their schooling they were required to do physical training. After the V-12 program they would go to midshipmen's school and then be commissioned as an officer.

⁴⁶ University of Richmond, "University History: Architecture."

⁴⁷ University of Richmond, "University History: Architecture."

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plumbing, and the fixtures were installed by W.B. Catlett Electric Company. The steam plant is a red brick, Flemish bond building distinguished by many leaded glass, multilight central-hinged casement windows and a tall tower braced with metal rings and embellished with a checkerboard pattern and sculptural shields at its top. The plant burns coal for fuel, and provides steam for HVAC systems and hot water for campus buildings.⁴⁸

Cram's original stadium was located to the northeast of Westhampton Lake and the men's dormitories, as specified in his 1910 and 1914 campus plans. The architectural plans for the stadium called for seating that would wrap around the football field in a "U" shape, with dedicated locker rooms underneath the stands. Only the western segment of the stands actually was constructed. The stands were a simple design: a long block of steps, constructed entirely of concrete, and accessed from behind by a passageway, which led under the stands to several access points embedded in the steps. The site was home to many intercollegiate track, soccer, and lacrosse teams that played at the original stadium over the years. The stadium was demolished in 2009 when construction began on the new E. Claiborne Robins Stadium. The new stadium was built to bring football back to the campus. University of Richmond used City Stadium, near Carytown from 1929 to 2009 for intercollegiate football games.⁴⁹

While the University of Richmond embarked upon realizing Cram's vision, even in such a diminished form, it also utilized extant structures on the land while construction proceeded. The open pavilion, a two-story post and beam building with no siding, on the edge of the lake were maintained as the campus grew. The amusement park building that stood the longest was the park pavilion. Around 1914 the pavilion was enclosed with plane walls and windows and a gable-on-hip roof was added. The building would be used for various functions including as a chapel, a hall for commencement ceremonies, a barracks during World War I, a gym, office space, a theatre, an auditorium, and a science hall. The stage and backstage area of the building, called The Playhouse, was destroyed by fire on November 19, 1950. The pavilion was still used as shops until it was torn down in 1953.⁵⁰

Also located on the land when the property was purchased was a wooden frame building near the steam plant. The university upgraded the building to make it into the Science Hall with chemistry, physics, and biology labs which were used on alternate days by the men's and women's colleges. This building succumbed to a fire on October 25, 1923 and was completely lost after an hour and forty-five minutes.⁵¹

One more building would be completed by Cram and placed according to his 1914 plan: Millhiser Gymnasium. The cornerstone was laid by the Richmond Masonic Lodge No. 10 in September of 1921. The gymnasium is a two-story, Flemish bond brick building with a gambrel roof and an elaborate one-and-a-half-story, three-bay entrance block. The concrete tympanum over the front door displays sculptured shields and the United States Eagle, a motif that is repeated on the interior of the building. When the gym was opened it was described as "one of the finest athletic plants of any college of its size in the country." Though it was praised for its functionality, its design marked a significant departure from the appearance of Cram's earlier buildings at the

⁴⁸ University of Richmond, "University History: Architecture."

⁴⁹ John Reuben Alley, 42.

⁵⁰ Student Government Association, *Student's Handbook*, 6; Alley, *History of the University of Richmond*, 30; Slipek, "Ralph Adams Cram and the University of Richmond," 29.

⁵¹ The fire trucks arrived just in time to save the adjacent Steam Plant. University of Richmond, "University History: Architecture."

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university. It was faced with lighter-colored bricks and was more symmetrical than Cram's other buildings. Due to lack of funds, Cram and Ferguson abandoned work at the University of Richmond after the construction of the gym.⁵²

Millhiser Gymnasium set a precedent for change. Later buildings would be constructed in the Collegiate Gothic style, but they would not be placed in accordance with Cram's original plans. The 1930s science complex to the northeast of the lake (Maryland, Puryear, and Richmond Halls) was placed where Cram's plan had called for open land. A significant change from the architect's original conception was the construction of Cannon Memorial Chapel in 1929. Though both the 1910 and 1914 plans clearly demarcate the integration of a chapel with the men's dormitory complex, the 1929 chapel was located to the south of the lake, quite removed from the dorms. While the original seven Cram buildings were placed generally in their intended locations, later development ignores many features integral to his design. The campus as it eventually emerged lacks both the major axial lawns featured prominently in each of Cram's plans and cloistered arrangements of buildings. Considering Cram's guiding principle of infusing campus architecture with spiritual feeling, the construction of the chapel away from student dorms and the eventual breakdown of monastic groupings of buildings displays a significant departure from the architect's original intentions.

Cram's Legacy: Later Architecture at the University of Richmond in Richmond, Virginia, 1920-1963

Although Cram ceased working at the University of Richmond before his full plan was complete, his style was not forgotten. Most buildings constructed after 1920 followed Cram's Collegiate Gothic style, sharing many of the same characteristics including red brick, Flemish bond brickwork, with limestone or imitation stone surrounds around multi-light casement windows. Doors are contained within Gothic pointed arches, with heavily embellished main entrances exhibiting seals, tile work, trefoils, shields, and other elaborate inserts. While similar to Cram's designs, these features show updated materials and styles, although as a whole, newer buildings conformed to the Collegiate Gothic style, as established by Cram, Goodhue, and Ferguson. Much later buildings like the Modlin Center for the Arts (1996) and the Weinstein International Center (2010) are suggestive of the monastic cloister idea in their courtyard plans. Additionally, while Cannon Memorial Chapel is not embedded in a dorm complex as Cram had wished, it remains a landmark on campus due to its large size and Gothic Revival detailing. The chapel has a presence in student life, as Cram intended. It is located just to the south of the student commons and provides religious services for students; it is also a favorite venue for student weddings.

The entry of the United States into World War I resulted in significant changes for student life at the University of Richmond. On June 1, 1918, the women's dorm was converted into a debarking hospital. Classes were moved to the old campus at Broad and Lombardy Streets, and students lived in rented spaces at St. Luke's Hospital at Harrison and Grace Street and in houses on Franklin and Grace Street. Students would return to the Westhampton campus in the fall of 1919. As part of the hospital functions a Red Cross Building was built. After the war, the Red Cross Building was used by the students as a recreational hall until it was torn down in 1936 to make way for the women's gym building.⁵³

⁵² Quotation from University of Richmond, "University History: Architecture;" Slipek, "Ralph Adams Cram and the University of Richmond," 34.

⁵³ Rosenbaum, *A Gem of a College*, 24; University of Richmond, "University History: Architecture."

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After World War I, construction recommenced when the class of 1923 donated the gateway and the classes of '24, '25, and '26 raised funds for the waiting station at the main entrance of the campus. By 1929, one fraternity had acquired a house and five more were purchasing lots. There were four lots designated on the outer edge of the university campus for the construction of fraternity houses; two were built. At Number One Fraternity Row was the Phi Kappa Sigma house dedicated on October 26, 1928 and at Number Two Fraternity Row was the Kappa Sigma house, built in the 1930s. The two remaining lots had contracts for houses to be built for Kappa Alpha and Lambda Chi Alpha, but the houses were never constructed. Due to a shortage of housing during the 1945-1946 academic year women were housed in the two fraternities and bussed to the women's campus. In 1948 these fraternities were sold to the University of Richmond for general student housing. The two fraternity houses are now named the Atlantic and the Pacific House.⁵⁴

While Millhiser Gym, built in 1922, was the last Cram-designed building to be constructed at the University of Richmond Campus he still had some influence, beyond having established the Collegiate Gothic Style. In 1925 a student of Cram, Merrill Clifford Lee, designed a personal on-campus residence for the dean of Westhampton College, May Lansfield Keller. Lee had worked with the Cram and Ferguson firm and was their representative for the construction of Millhiser Gym. For the Deanery, he designed a Tudor Revival English Cottage with an English Arts and Crafts influence that was supposedly approved by Cram before it was constructed. The original landscaping for the Deanery was also completed by Charles Gillette, who had worked on the adjacent university campus. The university acquired the Deanery after Keller's death in 1964. It was then used for the next dean of the women's college, then student housing. In the 1980s, the Deanery was converted into administrative offices, and in 2009 a loggia was constructed linking it to the new Westhampton Center, a 5,900 square foot multipurpose building.⁵⁵

In a departure from the Collegiate Gothic style established by Cram, a Greek theater located near Westhampton College was dedicated on October 24, 1929. The theater was built at the request of the students and seats 2,000 to 2,500 people. The seating is set into the hillside with balustrades at the top. Below on the grass stage area are two sets of fluted columns with trellises above.⁵⁶

Charles M. Robinson

Buildings:

Henry Mansfield Cannon Memorial Chapel, 1929

Gumenick Quadrangle-

Bennet Puryear Hall, 1926

Richmond Hall, 1930

Maryland Hall, 1932

Charles M. Robinson was the next major architect to contribute to the University of Richmond campus after Cram's firm left the project. A native of Hamilton, Virginia, Robinson studied architecture in Pittsburgh under

⁵⁴ Alley, *History of the University of Richmond*, 183-184; University of Richmond, "University History: Architecture."

⁵⁵ Rosenbaum, *A Gem of a College*, 39; University of Richmond, "University History: Architecture;" University of Richmond, "Westhampton College," <<http://wc.richmond.edu/traditions/westhampton-center.html>>, accessed September/October 2011.

⁵⁶ Alley, *History of the University of Richmond*, 183.

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renowned architect John K. Peebles. After practicing in both Altoona and Pittsburgh, Pennsylvania, he moved with his family to Richmond in 1906 and set up an individual practice. Most of his career was spent in Richmond, but he designed buildings throughout the state of Virginia. Robinson was best known for his work at university campuses. Prior to beginning work at the University of Richmond, he had designed buildings at William and Mary, James Madison University (formerly the State Normal School), Virginia State College in Petersburg, Bridgewater College, and Washington and Lee University. He was the College Architect at William and Mary from 1921 to 1931, where he designed over 60 buildings. Other major works included sanitariums, public schools, and private structures. Some of Robinson's most noteworthy commissions in Richmond included Thomas Jefferson High School, the Times-Dispatch Building, the Mosque of Acca Temple (now the Landmark Theatre, and designed along with Marcellus Wright, Sr.), and private residences in Ginter Park.⁵⁷

On October 20, 1925, the original frame lab buildings were destroyed by fire. Robinson was commissioned to design the new science building, Bennet Puryear Hall, which was built in 1926 and used for chemistry facilities. The exterior is composed of polychrome sand-finished brick with concrete trim. At the time of its construction, the university called the building Tudor Gothic. It is a simplified box with suggestions of Gothic buttressing, horizontal banding, and an elaborate Gothic embellished entranceway. Puryear Hall was the first building in the science courtyard complex near Ryland Hall. Later buildings Richmond Hall (1930) and Maryland Hall (1932) completed the U-shaped complex.⁵⁸

Robinson's major contribution to the University of Richmond was the design of Henry Mansfield Cannon Memorial Chapel, constructed in 1929. Cram's 1910 and 1914 plans for the university located the chapel in the men's dormitory area. This design was meant to suggest monastic cloisters and allow students convenient access to church services. The chapel was instead located on the southeast side of the lake, where Cram's plans had called for laboratories. The Gothic Revival chapel featured pointed arch stained glass windows and an elaborate Gothic entranceway with a rose window above and towering pinnacles. The chapel followed in Cram's Collegiate Gothic tradition and retained many similar features to the original Cram buildings, such as Flemish bond brick, Gothic tracery windows, brick buttresses, concrete trim and quoins. Differences are also apparent. Cram's buildings display a more restrained Gothic Revival, with carefully placed tracery and oriel windows, pointed-arch doorways, or gargoyle-like sculptures. Robinson's chapel fully embraces the religious roots of the Collegiate Gothic through more elaborate detailing. The church would be the quintessential place to experience Cram's sacramentalism through beautiful materials. However, Robinson did incorporate some unique touches to distinguish the chapel as his own work. The chapel displays the same Cram-inspired Gothic with Flemish bond, red brick, concrete surrounds and detailing, horizontal bands, buttresses, pinnacles, and tracery windows, but Robinson's influence can be seen on the execution of these elements. Reliefs are not only foliate designs inspired by Gothic tracery, but also angels and leaf designs, as seen above the front entrance. The chapel's tracery windows are narrower with more dramatically pointed arches than most of Cram's tracery windows. The tracery and trefoil details on the chapel are also slightly more pointed than those on Cram's buildings and instead of the geometric tracery windows on Ryland Hall, the chapel uses paneled tracery

⁵⁷ Other significant campus work by Robinson included Mary Washington, Radford University, Virginia Commonwealth University, and St. Paul Normal and Industrial Institute. David B. Robinson, *The Charles M. Robinson Story*, <<http://www.charlesmrobinson.com/history.html>>, accessed 27 October 2011.

⁵⁸ Alley, *History of the University of Richmond*, 183.

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patterns. Robinson also added three dimensional quoins to the top of each brick buttress in his own interpretation of the quoins found on Cram buildings.

The U-shaped science quad located to the east of Westhampton Lake, construction on which had begun with Puryear Hall, was completed in 1930 and 1932 when Charles M. Robinson designed a physics building and a biology building. The physics building was named Richmond Hall and was connected to the adjacent Maryland Hall and Puryear Hall by a Gothic pointed-arch arcade on either side. The biology building was Maryland Hall and housed photography dark rooms and preparation rooms in the basement, zoology on the first floor, general botany on the second, and a green house on the roof. The building also displays the Maryland state shield in honor of the Maryland Baptists, who had raised money for a new dormitory on campus. Both Richmond and Maryland mimicked the general style of Puryear Hall, displaying blocky massing, buttresses, horizontal bands of concrete, and elaborate Gothic entrances. Each building in the science quad also prominently features checkerboard patterning, an element that was employed on several original Cram buildings and later buildings at the university. Cram used a checkerboard of white blocks and brick insets on both the base and the top of the steam plant tower and on two less prominent gables of Westhampton College. Many years later the checkerboards on the steam plant are barely visible under layers of soot, but the patterns at Westhampton, Maryland, Puryear, and Richmond remain visible. The checkerboard would also be used at Boatwright Memorial Library, the School of Law, and Dennis Hall. The pattern was also later incorporated into the university logo, a red and white checkerboard shield.⁵⁹

Carneal and Johnston

Buildings:

Keller Hall, 1936 (Renovations 1963, 1978, 1994)
South Court, 1946-48 (Renovations 1977, 1988, 2003)
Weinstein Hall, 1951-52 (Renovations 1997, Additions 2003)
Law School Building, 1952-54 (Additions 1972, 1991)
Francis William Boatwright Memorial Library (initial design 1936), 1955 (Additions 1976, 1989)
Bettie Davis Wood Hall, 1955
Martha Elizabeth Taylor Robins Memorial Hall, 1958
The Robins School of Business, 1960 (Additions, Renovations 1982, 1998)
Eugene Terry Dennis Memorial Hall, 1963
Keller Hall, 1963 (Modified: 1978, 1994)
Special Programs Building, 1963 Freeman Hall , 1965 (Renovated 1989)
George M. Modlin Fine Arts Building, 1966 (Additions in 1990s)
T. Justin Moore Hall, 1969 (Renovated 1989)
Robert Thornton Marsh Hall, 1970 (Renovated 2002)
Robins Athletic Center , 1972
Gray Court , 1974

In the mid-twentieth century Carneal and Johnston, a local architectural firm, became the primary architects for the University of Richmond. The firm, established around 1908, was founded by William Leigh Carneal, Jr., (1881-1958) and James Markam Ambler Johnston (1885-1974). Carneal, a Richmond native, had graduated

⁵⁹ University of Richmond, "University History: Architecture."

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from Virginia Military Institute in 1903. Johnston studied engineering at Virginia Polytechnic Institute. Carneal and Johnston (along with Oscar Pendleton Wright from 1928 to 1945) would go on to shape the architectural environment of central Virginia through the 1950s. The firm's commissions were both private and public, including government buildings, public schools, churches, college buildings, private homes, and banks, among others. Their most famous buildings were in Richmond, and included the First Virginia Regiment Armory (1913), the Virginia Mutual Building (1919-1921), the Federal Reserve Bank (1921), and St. Joseph's Villa (1930-1931). Later commissions included Reveille Methodist Church (1953-1964), Maggie L. Walker High School renovations (1950-1962), and a number of buildings at Virginia Polytechnic Institute (VPI). Johnston's designs at VPI recalled the austere Gothic massing used by Cram at West Point.⁶⁰

The association of Carneal and Johnston with the Westhampton Campus at the University of Richmond had begun many years earlier with their role as supervising architects on several of the original Cram buildings. The first building at the University of Richmond designed by Carneal and Johnston was Keller Hall. Keller Hall was constructed at Westhampton College in 1936; at the time, it was called the Gymnasium and Social Center Building. A grassroots effort had begun among the Westhampton College students in the 1930s to obtain a women's gym, and this Collegiate Gothic-styled building fulfilled this need. Keller Hall is a long building which has an additive look with a variety of entrances, roof orientations, dormer windows, and a tower. The main entrance tower employs elements seen on Cram buildings, including an oriel window and geometric tile work similar to that of the adjacent Westhampton College. The school held dances in the gym, which were only allowed to occur once a month. A pool was added to the facility in 1963. The athletic and pool facilities were removed in 1978 when the building was converted into housing and space for the art and art history departments.⁶¹

The second building on campus designed by Carneal and Johnston was South Court, a dorm for the women's college constructed in 1946-1948 to supply much-needed student housing as enrollment continued to increase. The building experienced construction delays due to insufficient supplies of steel during World War II. The steel was needed for wall construction behind the brick exterior of the building. South Court, located just to the south of Westhampton College, was opened in April of 1948 and could house about 119 students in forty-two double rooms, ten triple rooms, and five single rooms. The Westhampton College building was renamed North Court after the new building was constructed. Carneal and Johnston designed South Court to resemble the Westhampton College building in order to create a sense of connectivity between old and new. Both buildings feature a long two-story hall with dormers and appendages used to create courtyards and a copper cupola, and are constructed in the Collegiate Gothic style. South Court also imitates Westhampton College with the use of tile work on one of the gables at South Court and multiple chimneys placed throughout the building.

The law school had moved out of Columbia on the downtown campus and joined the rest of the college at the Westhampton campus in 1916, but a new building for the law school would not be constructed until 1954. Until that time the law school used the Westhampton College facilities in the afternoons. Construction on the Law School Building, designed by Carneal and Johnston, began in 1952. The original portion of the Law School has

⁶⁰ Jolene Milot, "A Guide to the Carneal & Johnston Architectural Drawings and Plans Collection, 1911-1990," Accession Number 43738, A Collection in the Library of Virginia," <<http://ead.lib.virginia.edu/vivaead/published/lva/vi02751.document>>, 6 January 2012.

⁶¹ University of Richmond, "University History: Architecture."

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an additive quality, featuring multiple gables, parapets, many entrance ways and Gothic embellishments. Additions were made in 1972 and 1991.⁶²

To serve further needs of the expanding student population, a Student Center was constructed from 1951 to 1952. Weinstein Hall was designed by Carneal and Johnston and originally was a four-story building with post office, college shop, luncheonette, barber shop, lavatories, faculty lounge, alumni office, memorial lounge, recreation room, conference room, and offices for the building director and student publications. In 2000 the building was expanded significantly to house the Political Science department and a Center for the Social Sciences.

As campus size and student population continued to grow, the university library also required expansion. In the 1930s, the library began to outgrow the Ryland Hall library, which was described as so small that, “only one student in ten can be seated in the library reading rooms, which are so badly crowded that study is difficult.” The first plans for Francis William Boatwright Memorial Library were drawn in 1936 by Carneal, Johnston, and Wright, but construction was not funded at the time. The money came in 1944 after a successful fundraising campaign. The new library was dedicated on November 1, 1955. Boatwright Memorial Library and Ryland Hall have similar exterior features, with Gothic embellishments and intersecting gable roofs. Like Ryland Hall, Boatwright Memorial Library also has a copper cupola above the entrance to the adjoining Virginia Baptist Historical Society. A large tower on Boatwright Memorial Library soars high above the rest of the campus and includes an open belfry and pinnacles at each corner. The tower clearly echoes Cram’s 1912-13 design of the original plan that called for a tall Gothic tower near Ryland Hall.⁶³

Additional housing needs were fulfilled with the construction of Bettie Davis Wood Hall in 1955 and Martha Elizabeth Taylor Robins Memorial Hall in 1958. Both dormitories were designed by Carneal and Johnston with Wise Construction Company overseeing Wood Hall. Wood Hall, a red brick and limestone building, was intended to house about seventy-five male students and included a student lounge and quarters for a dormitory director. Robins Hall was planned to house eighty male students and a new infirmary with two examination rooms, four isolation rooms, and three wards. Both Wood and Robins halls have Tudor timber framing displayed on their facades and blue-painted dormers, features resembling original Cram dormitories Jeter Hall and Thomas Hall. Overall the newer dormitories on the north side of the lake have continued the look of Tudor woodwork from the original two dormitories. The dorms also feature an additive Gothic look that is plainer than what is seen on the academic buildings.

The Robins School of Business was constructed in 1960 using money donated by L.U. Noland in 1952. It was designed by Carneal and Johnston in the Collegiate Gothic style and includes a large auditorium, classrooms, faculty office, dean’s office, placement office, student and faculty lounges, a conference room, and a lecture room. The School of Business also features prominent horizontal banding, stone panels with recessed carvings, and tile work.

⁶² David Mays and William Green, *The Pursuit of Excellence: A History of the University of Richmond Law School* (Richmond, Virginia: University of Richmond, 1970); University of Richmond, “University History: Architecture.”

⁶³ Quotation from promotional brochure displayed on University of Richmond, “University History: Architecture.”

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Eugene Terry Dennis Memorial Hall was constructed by Carneal and Johnston in 1963. Dennis Hall is a three-story Collegiate Gothic dormitory with Tudor wood frame elements displayed in its dormers. These dormers connect visually with the nearby ca. 1913 Cram dormitories, Jeter Hall and Thomas Hall. On Dennis Hall there are also masonry shields, each featuring a different design. One is the Dennis family coat of arms; another displays the Greek letters Alpha and Omega with a candle and an open book. This second shield is perhaps related to the original seal of the University of Richmond. At the bottom of the University of Richmond seal are the words "Verbum Vitae et Lumen Scientiae", which means "the word of life and the light of knowledge." This wording is represented on the second shield through the lamp and the open book, representations of light and knowledge. The third shield includes the Christian symbol for the Trinity with a gas pump and 1920s-era convertible automobile behind it. These shields continue a tradition of shield ornamentation begun by Cram at Ryland Hall and continued in Robinson's science complex and at Keller Hall by Carneal and Johnston.

The legacy of Carneal and Johnston goes forward well into the 1970s. Their later work either adheres to the Collegiate Gothic or, in a few cases, reflects the predominant abandonment of historic revivalist design and embraces more of the Modernist movement in American architecture. The Special Programs Building (1963), away from the Cram landscape, was a pronounced deviation. The Robins Athletic Center set at the edge of the Cram campus, used Contextual Modernism as an attempt to blend more carefully.

The work of Ralph Adams Cram at the University of Richmond has made an indelible mark on the campus and continues to inspire new construction. The university has adopted Cram's Collegiate Gothic as the established style and embraces the use of Flemish bond red brick, stone door and window surrounds, multilight casement windows, ceramic tiles, and stone relief decorations as the elements that comprise each newly constructed building.

Modernist Architecture 1963-1977

Buildings:

Special Programs Building, Carneal and Johnston, 1963

Robins Athletic Center, Carneal and Johnston, 1972

Tyler Haynes Commons, Caudill, Rowlett, and Scott (firm members: Charles Nixon and John Powell), 1976

Gottwald Science Center, John Carl Warnecke and Associates, 1977

Among the predominately Collegiate Gothic buildings at the University of Richmond, there are several examples of notable Modernist design spread across the campus. Carneal and Johnston formed an early partnership with Ralph Adams Cram and went on to design seventeen major buildings, most in the Collegiate Gothic style. In 1963, however, they departed from the more traditional design when they designed the modernist Special Program Building in 1963. The flat-roofed International Style building is sited on the southern edge of campus, near River Road. A rectilinear design with a deep roof overhang, it has windows with triple pane units. The architects used precast concrete panels with geometric motifs on the fascia and on window spandrels. In early 1963, the Virginia Institute for Scientific Research moved to the University of Richmond campus from the Robinson House on the grounds of the Virginia Museum of Fine Arts. The VISR leased the building from the University. The building was named the Allen T. Gwathney Laboratory of the Virginia

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Institute for Scientific Research in honor of the founder of the VISR. Today the building houses Student Health, Campus Police, and School of Continuing Studies.

Robins Athletic Center was also the work of Carneal and Johnston. The 320,000 square foot building, the largest building on campus, was funded by the Robins family. Millhiser Gymnasium and Keller Hall provided athletic facilities for students, but by the 1960s, there was no larger arena for intercollegiate competition. The building is executed in a Contextual Modernist approach. In scale the building was placed near smaller scale buildings, Millhiser Gym and Brunet Hall, so the building was built into a bank and the height and length were punctuated by two levels of blind windows that echo Collegiate Gothic motifs. An upper level of triple unit blind windows mirror the windows on Millhiser Gym and below that level subtle flat concrete accented Gothic arches are a general reference back to the Gothic arches and capped parapets found all over the campus. The brick walls were a warm approach reflecting the predominate material of the surrounding buildings. Setting it apart from the campus, the building features large cast concrete trim elements, such as the railing around the large masonry plaza.

The Tyler Haynes Commons, the work of Caudill Rowlett Scott (CRS), a firm based in Houston, is one of the most prominent landmarks on campus and along with the Boatwright Library tower; it vies as a primary landmark for the University. Literally bridging the north and south, the men's and women's sides of the University, the building is a major architectural statement on the campus and within the Richmond region. CRS, known for their institutional designs, had designed modernist buildings from Harvard to Colorado State, and worked in the United States and internationally. John Rowlett and William Caudill, founding members of the firm were both Texas A & M professors and completed their formative graduate training at MIT School of Architecture. In 2005, CRS was named "Firm of the Century" by Texas A&M University College of Architecture (which is housed in the CRS Center). Typically producing minimalistic designs in the International Style footsteps of Mies van de Rohe and Walter Gropius, CRS chose to design the Tyler Haynes Commons in Contextual Modernism, paying homage to the Cram Gothic Revival roots. The Commons Building has a tall form with steep angled roofs, and warm brick that blend in with buildings on the Richmond and Westhampton College buildings on the north and south sides of the lake. It is clearly modern in its use of large spans of glass windows, giving spectacular views from the major spaces of the building. Heavy masonry Gothic door trim floats in the middle of the open span of glass on the lake side, clearly a playful gesture—as are the small chimney stacks bracketing the gables. For the most part, up to the 1970s, all of the buildings at the University had smaller post-medieval windows—the largest spans were found in oriel bays. The Commons appeared to be a great beacon of light, especially when viewed at night with lake reflections intensifying the effect.⁶⁴

The Gottwald Science Center of 1977 is nearly contemporary with the Tyler Haynes Commons and shares some similar design characteristics. Designed by internationally well-known John Carl Warnecke and Associates, it features the same Contextual Modernist approach used by CRS. To blend what is essentially a very large modernist rectilinear building into a campus of historic revivalist design, the architects used brick and concrete banding and concrete wall capping. The Gottwald Science Center show some steep roof profiles and stripped down bays that appear to reference Cram's towers, but the predominant statement is clearly more towards a minimalist modern design. Unlike most other buildings, with the exception of the Robins Athletic Center, there is strong, continuous horizontal layering, with tinted plate glass windows. Sited in the woods near Cannon

⁶⁴The Battalion Online (Texas A&M Student Newspaper) "Campus Brief - CRS named 'Firm of the Century'"

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Chapel and in a lower area below the old Westhampton Campus, the Center is hidden. The building was expanded in the early 2000s and design changes have significantly modified the original appearance.

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I. NAME OF PROPERTY TYPE

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Buildings- Individual nominations of University of Richmond Buildings
Buildings-Historic Districts within the University of Richmond

II. DESCRIPTION

The buildings at the University of Richmond designed by Ralph Adams Cram and Charles M. Robinson are grouped together as representative work of two significant American campus architects. Cram had popularized the Collegiate Gothic style at other college campuses across the country, including Princeton, Rice, and West Point. The University of Richmond never reached a state of completion according to Cram's original plans, but contains a number of original Cram buildings placed roughly according to those plans. The work of Cram and Robinson at the University of Richmond is highlighted in this MPD as the oldest and most historically significant architecture on campus. Robinson's Gothic Revival architecture borrows many elements from the earlier Cram buildings, and buildings by both architects are reflective of Cram's belief in the suitability of Gothic Revival architecture to college campuses. Cram considered the medieval period to be a time of elevated spiritual awareness and morality, and believed that architecture of the period would nurture this same feeling in students. Cram's nationwide impact as an architect and the University of Richmond's roots in his Collegiate Gothic movement render the campus a representative of a widespread trend in academic architecture. Subsequent architecture at the University of Richmond emulated the Collegiate Gothic style established by the original buildings. At the time of writing, this multiple property document is focused on buildings designed by Cram and Robinson that are believed eligible for the National Register. Some of this later architecture, especially that designed by Carneal and Johnston, may be evaluated as eligible once the majority of their work at the university is over fifty years old and the architectural firm has developed significance within the larger context of Virginia's architectural traditions.

The architecture of Ralph Adams Cram at the University of Richmond embodies the Collegiate Gothic style inspired by British monastic architecture. Gothic revival details merge with an early twentieth century Arts and Crafts aesthetic to create spaces that recall medieval spirituality and the architecture of British colleges such as Oxford and Cambridge. Original Cram buildings that followed the initial plan for the university were designed between 1911 and 1914. These buildings include Thomas Hall, Jeter Hall, Westhampton College (North Court), Ryland Hall, Brunet Memorial Hall, and the steam plant. Distinctive characteristics include high parapeted walls; leaded glass multi-light and oriel windows; windows with Gothic-style tracery; decorative concrete or limestone sculptural elements, such as gargoyles; molded concrete or limestone surrounds and drip molds; ceramic tile decoration; complex, multi-stack chimneys; gable roofs covered in slate shingles; Flemish bond red brick construction; asymmetrical massing; and cloistered arrangements of buildings. Millhiser Gymnasium was designed by Cram and his firm in 1921 but did not follow the original campus layout plan.

Charles Robinson's contributions to the University of Richmond include Cannon Memorial Chapel and a grouping of three similar buildings that originally formed the science complex: Puryear, Maryland, and Richmond Halls. The Robinson buildings, constructed in the late 1920s and early 1930s, all contain some similar Gothic elements to the Cram buildings. Puryear, Maryland, and Richmond are more symmetrical and streamlined. The U-shaped arrangement of the buildings connected by arcaded walkways lends a Gothic feel to the complex, as the layout suggests a partially-enclosed cloister. Cannon Memorial Chapel is more distinctly

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Gothic in style, featuring a gable roof; stained glass windows with concrete tracery; decorative concrete sculptural elements and reliefs; molded concrete window and door surrounds, drip molds, and belt courses; Flemish bond red brick construction; brick buttresses; and concrete quoins of varying sizes. Distinguishing features of Maryland, Richmond, and Puryear Halls include molded concrete surrounds and drip molds; Flemish bond red brick construction; brick buttresses; carved concrete decorative panels and impressions; concrete and brick checkerboard pattern bands and tympanums; multicolor brick patterning; flat roofs; symmetrical, blocky layouts; concrete belt courses; and pointed arches that form walkways in between the buildings.

In addition to the works of Ralph Adams Cram and Charles M. Robinson, the design of Richmond-based firm Carneal and Johnston form a very significant amount of the historic architecture at the University. As local representatives for Cram, Goodhue and Ferguson for the initial construction, Carneal and Johnston went on to design major University buildings well into the 1970s. In most cases they employed the Collegiate Gothic style to match the Cram and Robinson work.

While most of the modern architecture younger than the fifty-year point (1962 at the writing of this document), does not reach a threshold of exceptional design, the Tyler Haynes Commons building does rank as an important work in the history of the University and it is a campus landmark, well known throughout the region. The Special Programs Building is close to the fifty-year point, but the Robins Center and the Gottwald Science Center need to be assessed further as they age. Given that the University has chosen to use revivalist Collegiate Gothic for recent additions, the modernist building do stand out and clearly represent the historic design movements of the 1960s and 1970s. This era was significant in University history as the era of race and gender integration and strong general growth towards attaining a higher national standing.

III. SIGNIFICANCE

Criterion A: History-Education

The University of Richmond, from its humble beginnings in a private home to the current campus at Westhampton, embodies major trends in higher education in the American South. The period of significance begins with the Columbia, an individually listed building near downtown Richmond, a building that was used by the College starting in 1834. Over its development, the University of Richmond faced a number of challenges that other religiously-affiliated institutions encountered, from the challenges of raising money to dispelling fears that a liberal arts education would inculcate dangerous secular ideas in its students. Despite its small beginnings and persistent challenges, by 1971, the University of Richmond had served more than six thousand students in both its undergraduate and graduate programs.

Period of Significance: 1830-1976

The period of significance begins in 1830, with the first formal efforts to establish an institution of Baptist educational instruction in Virginia. The period of significance ends in 1976, because of the retirement of president George Modlin and after 1971, the college began to combine the women's school of Westhampton with Richmond College. Thus, 1971 marks a transition from the original architectural intent of the Westhampton campus, with distinct areas and faculties for the women's college and men's college. The symbolic joining of men's and women's campus areas in 1976 by the Tyler Haynes Commons, a very significant architectural statement, caps the end of the period of significance.

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Criterion C: Architecture: Extant buildings at the University of Richmond also allow for a study of the Arts and Crafts movement and the corresponding Collegiate Gothic style, made popular for American college campuses by Boston architect Ralph Adams Cram. While Cram's plans for the campus were not followed in later construction, the original Cram buildings set the precedent for the Collegiate Gothic style that would be adopted as the predominant style for the campus as a whole, including buildings designed by Charles M. Robinson. Cram's investment in Arts and Crafts philosophy is evident in his selection of late Gothic Revival architecture for academic buildings. The style created cloistered, quiet spaces for contemplation and, Cram believed, suggested the piety and morality of the medieval period. Arts and Crafts influence is also clear in the Old English-style half timbering and stucco found on Cram's dormitories at the university.

The landscape design of Warren Manning and Charles Gillette also had an impact on the overall appearance of the university. They created the paths and plantings that allowed for passage and views of the current Cram buildings, but also facilitated the future development of the college and surrounding neighborhood. Further study needs to be conducted to determine how much of the current landscape reflects the Manning and Gillette designs.

Period of Significance: 1834-1976

The Period of Significance begins with the establishment of the school at Columbia (former downtown campus) in 1834. The period continues to include the establishment of a new campus in Westhampton. It included the Ralph Adams Cram buildings (built between 1911, the year construction began on Westhampton College, and 1921, with the completion of Millhiser Memorial Gymnasium, the final building constructed by the Cram firm); Charles M. Robinson buildings (from 1927, the construction date of Puryear Hall, and 1932, the construction date of Maryland Hall) and extending through the history of campus architecture designed by Carneal and Johnston and a few other designers; and ends in 1976 with the symbolic joining of the north and south campus areas across Westhampton Lake by Cuidill Rowlett and Scott's iconic Tyler Haynes Commons Building.

Level of Significance: Statewide

The University history and the architecture of Cram, Goodhue and Ferguson, Carneal and Johnston, and later architects at the University of Richmond have statewide significance in the areas of Architecture and Education.

IV. PROPERTY TYPE REGISTRATION REQUIREMENTS

Individual Listing:

As of 2012, most of the Cram, Goodhue and Ferguson buildings may be individually eligible for listing, along with Charles Robinson's Cannon Chapel.

Jeter Hall-Dormitory No. 1, 1913

Thomas Hall- Dormitory No. 2, 1913

Ryland Hall, 1913

Westhampton College, 1913

Brunet Memorial Hall, 1914

Steam Plant, 1914

Roger Millhiser Memorial Gymnasium, 1922

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Select Carneal and Johnston buildings may be individually eligible for listing, and more may become eligible as they age and if they retain moderate physical integrity.

Keller Hall, 1936 (Renovations 1963, 1978, 1994)
South Court, 1946-48 (Renovations 1977, 1988, 2003)
Weinstein Hall, 1951-52 (Renovations 1997, Additions 2003)
Law School Building, 1952-54 (Additions 1972, 1991)
Francis William Boatwright Memorial Library (initial design 1936), 1955 (Additions 1976, 1989)
Bettie Davis Wood Hall, 1955
Martha Elizabeth Taylor Robins Memorial Hall, 1958
The Robins School of Business, 1960 (Additions, Renovations 1982, 1998)
Eugene Terry Dennis Memorial Hall, 1963
Keller Hall, 1963 (Modified: 1978, 1994)
Special Programs Building, 1963 Freeman Hall , 1965 (Renovated 1989)
George M. Modlin Fine Arts Building, 1966 (Additions in 1990s)
T. Justin Moore Hall, 1969 (Renovated 1989)
Robert Thornton Marsh Hall, 1970 (Renovated 2002)
Robins Athletic Center , 1972
Gray Court , 1974

The Tyler Haynes Commons building designed by Caudill, Rowlett and Scott has strong potential for listing individually as a local (possibly state level) Contextual Modernist design. Since it was completed in 1976, it would need to meet Criterion Consideration G for resources that are less than 50 years of age.

Historic District Designation Strategy

Gumenick Quadrangle

The Gumenick Quadrangle is comprised of the three Charles Robinson-designed Collegiate Gothic buildings: Bennett, Puryear and Maryland Halls. All three buildings have been substantially renovated in recent years and original multipane windows have been replaced with plate glass. It is unlikely that any of these buildings can be listed individually for its architecture, unless there is highly significant historical association that may balance the loss of physical integrity. The ensemble of all three buildings, with strong architectural detailing and the creation of an academic quadrangle, is a compelling reason to designate all three as a historic district within the University of Richmond's campus.

Bennett, Maryland and Puryear Halls, all contributing
Criterion C, Architecture; potential for Criterion A, History of Education
Level of Significance: Local or State
Period of Significance: 1929-1932

Richmond College Dormitory, Gymnasium, and Refectory Historic District

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The Cram-designed dormitories, Jeter and Thomas, and Brunet Hall, may all be individually eligible for their architectural significance. The loss of most of the original window sash on Millhiser Gymnasium has compromised its integrity, although one could use Criterion A for significant athletic history as an approach. A more efficient approach for listing the very intact Cram and Carneal and Johnston building and landscape design west of Richmond Way would be a small historic district. The district would consist of the four Cram-designed buildings mentioned above. Six Carneal and Johnston dormitories would also contribute to the district. Two modern-period dormitories, Lakeview (2007) and Whitehurst (1998), would either be non-contributing within the district or as they are on the edge, may be excluded from the boundary. The district would represent University residential and athletic history through its dormitories, refectory and gymnasium.

Cram, Goodhue and Ferguson(all contributing):

Jeter Hall-Dormitory No. 1, 1913

Thomas Hall- Dormitory No. 2, 1913

Brunet Memorial Hall, 1914

Roger Millhiser Memorial Gymnasium, 1922

Carneal and Johnston (all contributing, pending Criteria Consideration G):

Bettie Davis Wood Hall, 1955

Martha Elizabeth Taylor Robins Memorial Hall, 1958

Eugene Terry Dennis Memorial Hall, 1963

Freeman Hall, 1965

T. Justin Moore Hall, 1969

Robert Thornton Marsh Hall, 1970

Criterion C, Architecture; potential for Criterion A, History of Education

Criteria Consideration G: As of the writing of this document, three of the Carneal and Johnston buildings postdate 1963, which would require addressing Criteria Consideration G. The Carneal and Johnston buildings extend the high quality design set forth by their earlier collaboration with Cram, Goodhue and Ferguson.

Level of Significance: Local or State

Period of Significance: 1913-1970

Westhampton College North Court Historic District:

The Cram, Goodhue and Ferguson design of the Westhampton College area of the University has evolved, but two superb examples of Cram's and Carneal and Johnston's buildings comprise a small two-building historic district and represent essential buildings in understanding the women's Westhampton College history.

North Court (1913) and South Court (1948), both contributing

Criterion C, Architecture and Criterion A, History of Education

Level of Significance: Local or State

Period of Significance: 1913-1962

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Potential for further Historic Districts

Stern Quadrangle and Business and Law Schools

The Stern Quadrangle area includes Ryland Hall, one of Cram's signature buildings, and many more recent buildings. Over time, as more of these buildings reach the 30- to 50-year age range, this area may come to be regarded as a core historic district that might also include the Law School (1954) by Carneal and Johnston and their Robins Business School (1961). The Law and Business Schools have both strong architectural and historical significance, but recent additions compromise their integrity.

Physical Integrity

The University of Richmond buildings that are eligible for listing in the National Register of Historic Places should have integrity of one or more of the following aspects: **location, design, materials, workmanship, setting, feeling and association**. The buildings should meet the following requirements:

A. Cram, Goodhue, & Ferguson

Location

Eligible buildings should be located in the current Westhampton campus of the University of Richmond, planned by Ralph Adams Cram in 1910 and for which construction began in 1911. Most of the potentially eligible buildings are located along Richmond Way on the north side of the campus. Several are located along Westhampton Way on the south side of campus. Buildings should be in their original location to maintain integrity of location. These design characteristics extend to most of the Carneal and Johnston buildings that follow in the Cram Collegiate Gothic style, although consideration is give for the historic materials that date after World War II period as they differ from quality of the early twentieth century.

Design and Workmanship

Eligible buildings should display the Collegiate Gothic style with Arts and Crafts influences as interpreted by Ralph Adams Cram in his earliest buildings on campus. Some key features related to integrity of design and workmanship of Cram's Collegiate Gothic are as follows:

- a. High parapeted walls
- b. Leaded glass multi-light windows
- c. Oriel windows
- d. Windows with Gothic-style tracery
- e. Decorative concrete or limestone sculptural elements
- f. Molded concrete or limestone surrounds and drip molds
- g. Gable roofs covered with slate shingles
- h. Asymmetrical massing
- i. Flemish bond red brick cladding over steel frame construction
- j. Ceramic tile decoration
- k. Multi-stack chimneys
- l. Brick buttresses

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- m. Cloistered arrangements of buildings
- n. Concrete quoins of varying sizes

Materials

Buildings should feature either original material used by Cram or employ similar materials that replaced original fabric in kind. Original materials are as follows:

- a. The buildings are faced with red brick laid in Flemish bond. Portions of some buildings may have a stucco and half timber finish. Typically, the buildings feature gable roofs covered in slate shingles.
- b. Window and door surrounds were constructed using molded concrete. Concrete quoins are often found around doors. Millhiser Gymnasium features limestone detailing rather than concrete.
- c. Leaded glass multi-light casement windows are clear indicators of original Cram buildings.
- d. Brick chimneys with multiple stacks are commonly found on original Cram buildings.

Setting

Eligible buildings will largely be located in approximately the sites indicated in Cram's 1910 or 1914 plans for the layout of the campus. These guidelines apply mostly to the surviving buildings designed by Cram. Later buildings may retain significance for design purposes rather than adhering to Cram's plans. To have integrity of setting, all eligible buildings will be set back from campus roads and accessed by walkways. Mature trees, particularly pine trees, are also notable features of the setting.

Feeling

It is essential that eligible buildings convey the historic character of the time period in which they were built. Integrity of feeling is conveyed by maintaining a majority of the physical features that were present at the time of construction. Buildings designed by the firm of Cram, Goodhue, and Ferguson at the University of Richmond should retain the following original or replaced-in-kind elements:⁶⁵

- a. High parapeted walls
- b. Leaded glass multi-light windows
- c. Oriel windows
- d. Windows with Gothic-style tracery
- e. Decorative concrete or limestone sculptural elements
- f. Molded concrete or limestone surrounds and drip molds
- g. Gable roofs covered with slate shingles
- h. Asymmetrical massing
- i. Flemish bond red brick construction
- j. Ceramic tile decoration
- k. Multi-stack chimneys
- l. Brick buttresses
- m. Cloistered arrangements of buildings
- n. Concrete quoins of varying sizes

⁶⁵ Note: all elements will not be present on every building.

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Association

A Cram, Goodhue, and Ferguson building at the University of Richmond should reflect an association between its historic origin and the events surrounding its creation. Buildings designed by the firm that are mostly unaltered and display elements of the Collegiate Gothic style as popularized by Cram at multiple college campuses in the early 20th century will display integrity of association through the following characteristics.

1. **Wall Materials:** Original Flemish bond red brick cladding over steel frames should remain intact and visible, as well as concrete or limestone door and window surrounds and quoins. Brick buttresses are hallmarks of Cram construction. Replacement in-kind of damaged masonry will not erode integrity of association.
2. **Windows:** Original leaded glass, multi-light windows should be present or replaced in-kind. The original window openings (size and location) must remain unchanged and unaltered by non-historic surrounds, arches, or other ornamental elements. Historically inaccurate window replacements and the creation of new window openings will negatively affect the integrity of association
3. **Entries:** At entries, the original doors are typically paneled wood with iron detailing and vertical rectangular multi-light windows. Some are paneled wood with iron handles and no windows. Many entries have replacement doors, which typically are wood or metal. Most of the entries have concrete or limestone utilitarian or decorative surrounds: quoins, drip molds, and in some cases sculptural elements and ceramic tiles in tympanums above. Maintaining these original entry elements is essential to express the character of a Cram building. Repairs with in-kind materials are permissible.
4. **Roofs:** Character-defining features of Cram, Goodhue, and Ferguson buildings at the University of Richmond are gable roofs covered in variegated slate shingles. Eaves are slightly overhanging and are trimmed with brown metal gutters that drain to matching downspouts and trapezoidal gutter boxes. Slate roofing materials should be retained, repaired, and maintained wherever possible; replacement of slate materials with asphalt shingles or other unsympathetic materials will compromise integrity of association. Original rooftop elements such as cupola-style vents, dormer windows, and parapets should be maintained. Non-historic roof additions may compromise the integrity of the building.
5. **Chimneys:** Forms of original chimneys vary between large rectangular blocks and complex, multi-stack versions. All are Flemish bond brick. There are both interior and exterior end chimneys. The form, height, and building materials of the chimneys should remain intact. Chimneys may be repaired or replaced in-kind without affecting a building's National Register eligibility. New chimneys should not be added in clearly visible locations.
6. **Additions:** Additions have been made to Brunet Memorial Hall and the steam plant, but other Cram, Goodhue, and Ferguson buildings largely retain their original form and massing. Additions will not compromise the eligibility of the resource as long as the original building remains intact and a majority of the original facades remain visible. Preferably, additions will be attached via a hyphen to the original building to maintain a clear separation between historic and new sections. Additions should also incorporate design features sympathetic and in keeping with original buildings for aesthetic purposes, but should clearly read as non-historic.
7. **Decorative Elements:** Common decorative elements include concrete sculptures (gargoyles)

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adorning rooflines and over doors. Also common are multicolored ceramic tiles of various designs, often found over archways and at both interior and exterior entries. These features should remain intact, but in-kind repairs are permissible.

8. **Landscape:** Landscaping consists mostly of shrubberies and mature trees, particularly pine, poplar, and magnolia. Buildings are accessed by walkways that are typically brick. Brick retaining walls and borders around landscaping are common additions and will not erode integrity of association for individual buildings.
9. **Interiors:** To accommodate changing uses and technological improvements over time, many of the building interiors have been altered. Modern upgrades for heating, air conditioning, plumbing, wiring, and other mechanical equipment are common and expected changes. Interior finishes, such as carpeting, light fixtures, and plastered walls, also have been replaced and updated over the years. In some instances, interior floor plans have been altered to accommodate changing needs, such as the creation of new office spaces. These alterations are necessary and relevant in order to allow the buildings to remain in productive use. To preserve integrity of association for interiors, to the extent possible, original interior finishes, such as tiles, trim, and furniture, should be maintained and preserved wherever they are extant.

B. Charles M. Robinson

Location

Three of Charles M. Robinson's buildings at the University of Richmond (Maryland, Richmond, and Puryear Halls) are located in a U-shape between Richmond Way and Ryland Circle on the east side of campus. Cannon Memorial Chapel is located to the south of Westhampton Lake, near Westhampton Way. Buildings should be in their original location to maintain integrity of location.

Design and Workmanship

Robinson buildings follow in the footsteps of the Collegiate Gothic style established by Cram, Goodhue, and Ferguson, but also display notable design features of their own. Cannon Memorial Chapel is Gothic Revival in style but more elaborately embellished with decorative Gothic features than the Cram buildings. Maryland, Richmond, and Puryear Halls form a complex of buildings that are blocky and adorned with minimal architectural detailing. Because these latter three buildings are quite distinct from the chapel, retaining a more modern and streamlined feel with limited Gothic Revival detailing, they will be considered separate from the chapel in the following registration requirements.

The following key design and workmanship features of Maryland, Richmond, and Puryear Halls are important to their integrity of design and workmanship:

- a. Molded concrete surrounds and drip molds
- b. Flemish bond red brick cladding over steel frame construction
- c. Brick buttresses
- d. Carved concrete decorative panels and impressions

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- e. Concrete and brick checkerboard patterning
- f. Multi-light leaded glass casement windows (no longer extant)
- g. Flat roofs
- h. Symmetrical, blocky layout
- i. Concrete belt courses
- j. Limestone pointed arch arcades forming walkways between buildings
- k. Variegated brick patterning

The following key design and workmanship features of Cannon Memorial Chapel are important to its integrity of design and workmanship:

- a. Gable roof covered with variegated slate shingles
- b. Leaded stained glass windows (rose, lancet, and pointed arch) with concrete tracery (in-kind replacements dating to the 1980s)
- c. Decorative concrete sculptural elements and reliefs in foliate and other patterns
- d. Molded concrete window and door surrounds, drip molds, and belt courses
- e. Flemish bond red brick cladding over steel frame construction
- f. Brick buttresses with concrete accents
- g. Concrete quoins of varying sizes

Materials

Buildings should employ original or similar materials to those used by Robinson in order to retain integrity of materials.

Original materials of Maryland, Richmond, and Puryear Halls:

- a. The buildings are constructed of steel frames clad with red brick laid in Flemish bond and have flat roofs.
- b. Door surrounds, belt courses, and decorative checkerboard banding was constructed using concrete. The arcade between the buildings was constructed of limestone.
- c. Original windows were multi-light leaded glass casement windows similar to those on Cram buildings, but have since been replaced with plate glass windows.

Original materials of Cannon Memorial Chapel:

- a. The chapel is constructed of a steel frame clad with red brick laid in Flemish bond and has a variegated slate roof.
- b. Window and door surrounds were constructed using molded concrete, and concrete quoins are located at the edges of walls and around some windows and doors. Other concrete features include the two pinnacles on the front façade, decorative reliefs, and accents on brick buttresses.
- c. Windows are replaced-in-kind leaded stained glass with concrete Gothic tracery. There are multiple pointed arch and lancet windows and a single large rose window on the front façade.

Setting

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Maryland, Puryear, and Richmond Halls form a U-shaped complex between Richmond Way and Ryland Circle, near Ryland Hall and across the street from Boatwright Memorial Library. These buildings are accessed by a driveway and brick walkways. The area partially enclosed by the three buildings is landscaped with shrubberies and mature trees. All of these aspects contribute to the integrity of setting for the three buildings.

Cannon Memorial Chapel is located to the south of Westhampton Lake. It is accessed by a brick walkway that leads to a circular patio directly in front of the chapel. The patio is encircled by manicured shrubberies. Mature trees surround the chapel. All of these aspects contribute to the integrity of setting for the chapel.

Feeling

To retain integrity of feeling of the time period in which they were built, buildings designed by Charles M. Robinson at the University of Richmond should retain the following original or replaced-in-kind elements:

Maryland, Richmond, and Puryear Halls:

- a. Molded concrete surrounds and drip molds
- b. Flemish bond red brick construction
- c. Brick buttresses
- d. Carved concrete decorative panels and impressions
- e. Concrete and brick checkerboard pattern bands
- f. Multi-light leaded glass casement windows (no longer extant)
- g. Flat roofs
- h. Symmetrical, blocky layout
- i. Concrete belt courses
- j. Limestone pointed arch arcades forming walkways between buildings
- k. Variegated brick patterning

Cannon Memorial Chapel:

- a. Gable roof covered with variegated slate shingles
- b. Leaded stained glass windows (rose, lancet, and pointed arch) with concrete tracery (in-kind replacements dating to the 1980s)
- c. Decorative concrete sculptural elements and reliefs in foliate and other patterns
- d. Molded concrete window and door surrounds, drip molds, and belt courses
- e. Flemish bond red brick cladding over steel frame construction
- f. Brick buttresses with concrete accents
- g. Concrete quoins of varying sizes

Association

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Buildings designed by Charles M. Robinson at the University of Richmond date to the late 1920s and early 1930s and should continue to display integrity of association with this time period. Extant materials should be reflective of the events surrounding the creation of the buildings.

Maryland, Richmond, and Puryear Halls:

- 1. Wall Materials:** Wall materials should be steel frames with Flemish bond red brick cladding, with brick buttresses and concrete belt courses. Bands of concrete may also run across the top or bottom of windows. Door surrounds and quoins are made of concrete. Replacement in-kind of damaged masonry will not erode integrity of association.
- 2. Windows:** The original windows were multi-light leaded glass casement windows. They have been replaced with historically inaccurate single-pane windows that are not in-kind. Currently, these windows render Puryear, Maryland, and Richmond Halls ineligible, but later replacement in-kind would reestablish eligibility.
- 3. Entries:** Doors were most likely wood. The updated doors are wood with glass panes in appropriate Collegiate Gothic style.
- 4. Roofs:** Maryland, Puryear, and Richmond Halls all have flat roofs. Maryland and Puryear Halls have small brick-walled utility rooms on their roofs. Non-historic roof additions may compromise the building's integrity of association, especially if they are overwhelming in scale and proportion to the building, or are highly visible to pedestrians.
- 5. Additions:** Maryland, Puryear, and Richmond Halls currently do not have any significant additions. Additions will not compromise the integrity of association of the building provided that the original building remains intact and a majority of the original facades remain visible. Preferably, any additions will be attached via a hyphen to the original building to maintain a clear separation between historic and new sections.
- 6. Decorative Elements:** Decorative elements include checkerboard patterning using brick and concrete and concrete reliefs, such as the state seal of Maryland found above the entrance to Maryland Hall. Reliefs mimicking designs found in Gothic window tracery are also found in rectangular panels in various locations on the buildings. These decorative elements should be maintained for integrity of association, but in-kind repairs are permissible.
- 7. Landscape:** Landscaping consists mostly of shrubberies and mature trees, particularly pine, poplar, and magnolia. Crisscrossing brick walkways in a quadrangle partially enclosed by the buildings provide access to each building. These features likely are not original, but do not erode integrity of association for individual buildings.
- 8. Interiors:** Modern upgrades for heating, air conditioning, plumbing, wiring, and other mechanical equipment are common and expected changes. Interior finishes, such as carpeting, light fixtures, and plastered walls, also have been replaced and updated over the years. In some instances, interior floor plans have been altered to accommodate changing needs, such as the creation of new office spaces. These alterations are necessary and relevant in order to allow the buildings to remain in productive use. The staircases and balustrades inside the buildings appear to be original. To preserve integrity of association for interiors, to the extent possible, original interior features, such as stairs and balustrades, as well as any finishes, such as tiles, trim, and furniture, should be maintained and preserved wherever they are extant.

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Cannon Memorial Chapel:

- 1. Wall Materials:** Wall materials are steel frames clad with Flemish bond red brick with concrete details, door surrounds, and window surrounds. Brick buttresses are also defining features. Replacement in-kind of damaged masonry will not erode integrity of association.
- 2. Windows:** Windows are leaded stained glass, many with concrete tracery, and are in-kind replacements that date to the 1980s. There is a large rose window on the front façade and Gothic pointed-arch and lancet windows on the remaining facades. Window surrounds mimic the work of Ralph Adams Cram at the university, with concrete quoins and overhead drip molds. Some drip molds connect between windows. All of these features should be retained in order to maintain integrity of association, but limited replacement or repair with in-kind materials will not erode integrity.
- 3. Entries:** The entries have original doors of paneled wood with iron detailing, and these should be retained wherever possible. Doors may be replaced in-kind without eroding integrity of association. The side entries of the chapel, like many of the windows, echo Cram design with concrete quoins and drip molds.
- 4. Roof:** The chapel has a gable roof covered with variegated slate. There is a rectangular apse at the back of the chapel that also has a slate-covered gable roof. The eaves of the roof are trimmed by brown metal gutters that drain to brown metal downspouts. Rooftop elements are restricted to parapets that mask portions of the roof on the front (north-facing) and back (south-facing) walls of the building. Non-historic roof additions will erode the integrity of association.
- 5. Additions:** Cannon Memorial Chapel currently does not have any additions. In order to maintain integrity of association, if an addition is required in the future to maintain use and function of the building, the addition would preferably be attached via a hyphen to the original building to maintain a clear separation between historic and new sections; a majority of all the original facades should remain visible.
- 7. Decorative Elements:** The decorative features of Cannon Memorial Chapel are some of its defining elements. These include stained glass windows with concrete tracery; concrete quoins at the edges of walls and around doors and windows; and sculptural elements. Many of the sculptural elements are on the front façade and include two prominent Gothic pinnacles and many foliate reliefs above the front doors and windows. Decorative concrete reliefs are commonly found at the corners of walls on all sides of the building; these typically mimic quatrefoil or other designs found in Gothic tracery. In order to maintain integrity of association, these decorative elements should be maintained, although in-kind repairs are permissible.
- 9. Landscape:** The chapel is accessed by a brick walkway that leads to a circular patio directly in front of the chapel. The patio is encircled by manicured shrubberies. Mature trees and shrubbery surround the chapel. Some of these features likely are not original, but do not erode integrity of association for the chapel.
- 10. Interior:** The interior of the chapel features a vaulted timber ceiling supported by arch braces. The space is lit by stained glass windows on all sides. A molding runs around the entire interior space just below the bottom edges of the pointed arch windows. The area below the molding has been painted to look like blocks of stone in varying shades of tan. Above the molding are white plastered walls. In order to retain integrity of association, all of these interior features must remain intact. Any replacements or renovations must be in-kind. Modern amenities for heating,

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cooling, and plumbing are expected and shall not compromise integrity.

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Geographical Data

All of the buildings potentially eligible for listing are located on the University of Richmond campus. The campus consists of 350 acres in the western portion of Richmond, Virginia and is accessible via River Road and Three Chopt Road. The resources are mostly clustered on the north side of Westhampton Lake, but there is one building, the steam plant, to the east of the lake, and another, Westhampton, to the south of the lake.

Two resources from the earlier downtown campus, Columbia and the Richmond College Gates, are already listed on the Virginia Landmarks Register and National Register of Historic Places. Columbia is individually listed and the Gates are contributing resources in the Fan Area Historic District. This document focuses on designation of buildings built in 1913 and afterwards at the Westhampton campus

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Summary of Identification and Evaluation Methods

This MPD is the result of interest expressed by University of Richmond officials in identifying and documenting historic resources on campus in order to facilitate future listing on the National Register of Historic Places. The MPD identifies buildings at the university designed by two prominent architects, Ralph Adams Cram of the Boston and New York firm Cram, Goodhue, and Ferguson and Richmond architect Charles M. Robinson. Seven buildings were identified as designs of the Cram firm: Thomas Hall, Jeter Hall, Westhampton College, Ryland Hall, Brunet Hall, the steam plant, and Millhiser Gymnasium. Four more buildings, Cannon Memorial Chapel, Puryear Hall, Richmond Hall, and Maryland Hall, were designed by local architect Charles M. Robinson.

Intensive-level surveys of these eleven buildings were conducted by Department of Historic Resources register program manager Marc Christian Wagner and register assistants Jennifer Elise Hugman and Amy Ross Moses. Several additional buildings were surveyed at a reconnaissance level to provide further contextual information. These buildings were Robinson Hall, the Deanery, Atlantic House, Pacific House, Boatwright Memorial Library, School of Business, School of Law, South Court, and Keller Hall.

In addition, historic research and context was developed by staff historian Peter C. Luebke. He also acted as editor with staff Register Historian Lena McDonald.

Research was conducted using the University of Richmond website, various publications on the history and architecture of the university, and archival material at the Virginia Historical Society.

Inclusion of these resources in the Virginia Landmarks Register (VLR) and National Register of Historic Places (NRHP) will aid in recognizing and informing citizens of the rich history at the University of Richmond.

United States Department of the Interior
National Park Service

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Name of Property
City of Richmond, Virginia
County and State
The History and Architecture of the University of Richmond, 1834-1977
Name of multiple listing (if applicable)

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