

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name University of Louisville Library

other names/site number Schneider Hall JF-CU-30 (site number for entire campus)

2. Location

street & number 2200 S. First Street Walk (Belknap Campus)

NA	not for publication
NA	vicinity

city or town Louisville

state Kentucky code KY county Jefferson code 111 zip code 40292

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title Lindy Casebier, Acting SHPO Date _____

Kentucky Heritage Council/State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
		district
		site
		structure
		object
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

NA

NA

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

EDUCATION/library

EDUCATION/library

EDUCATION/college

EDUCATION/college

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Modern Movement

foundation: Concrete

Other- Mid-century Modern

walls: Brick, Glass, Aluminum

Limestone

roof: _____

other: _____

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Narrative Description

Summary Paragraph

The historic University of Louisville Library, known today as Schneider Hall, is on the University of Louisville Belknap Campus (JF-CU-30), in Louisville, Kentucky. Twenty five buildings on the Belknap Campus were added to the National Register of Historic Places in June 1976 (NR ID #76000908); the University of Louisville Library stood outside the district, at its eastern edge. Many campus buildings outside of that district were constructed after World War II, including Schneider Hall. This nomination interprets the building for its architectural values, and proposes individual listing for it.

Character and Development of the Belknap Campus of the University of Louisville

Schneider Hall is on the southern and oldest part of Belknap Campus. It is surrounded by mostly 19th-century Georgian brick buildings and others of less definite design. Directly to the south of the building is a shaded, landscaped area, paved in flagstone, with a fountain and benches.

The University has had several campus plans. The first was presented by Allied Architects, an association of local architects, in 1925. Only the Administration Building was built under this plan, in 1928. The plan was abandoned in 1933 and two years later Jens Frederick Larson was hired to provide a new plan. Like the Allied Architects' plan, the Larson plan recommended tearing down many of the existing buildings. Further, it recommended that new buildings be built in a Georgian Colonial style. Under the Larson plan, nine buildings were built.

In 1949, architectural historian Walter Creese headed a committee that reacted to the Larson Plan and made recommendations for a new approach, which included the retention of the older buildings on the grounds and abandoning the 18th-century architectural style for new buildings, in favor of modern architectural style. In 1956, a new master plan by Hartstern, Louis and Henry was made public. During the 1950s, the following buildings were built: Natural Science building (1953), W.S. Speed building (1956), Schneider Hall (1956), the University Center, now Miller Information Technology Center (1958), W.S. Speed Building (1956) and Stevenson Hall (1958). Stevenson Hall and the Miller Information Technology Center are, to some extent, similar to Schneider Hall.

The Building's Architects

Schneider Hall architects were R. B. O'Connor and W.H. Kilham, Jr. of New York; Associate Architects were Hugh Nevin and Frederick Morgan of Louisville; the contractor was Struck Construction Co. of Louisville; and Carl Berg of Louisville was the landscape architect. Ground was broken June 28, 1955. The building opened in 1956 and was dedicated on July 17, 1957. The rectangular, two-level, 71,000 square foot building cost \$1.8 million to build. It was funded as part of a \$4 million bond issue in 1952 which paid for its construction and some other needs of the university. As the main campus library, it had space for 600 readers, 400,000 volumes and a staff of 25.

Exterior Description

Schneider Hall is a rectangular two-story mid-century modern building. Each floor has about 71,000 SF. The main façade faces west; its windowless wall has two expanses, one of Alabama limestone and the other of red brick, broken up and linked by a glass-enclosed lobby leading to a flagstone terrace. Two sets of broad steps lead to a lower terrace and then to the sidewalks. The north and east walls have windows above wide panels that were originally blue porcelain enamel. At the west end of the north façade is a patio, the entrance to which is from a large room used for public lectures. The south wall is mostly glass with two courses of small

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porcelain panels. It was designed with fixed teakwood and aluminum louvers to relieve the worst of the summer sun. The roof is flat, constructed of steel. Set into a sloping landscape, the building has outside entrances on both the lower level and upper levels.

The west wall is made up of limestone on the north end, brick on the south end. The two roughly equal parts are linked by a windowed lobby. But the walls themselves are windowless to counteract the heat and light of the afternoon sun. The south wall is mostly glass and since southern light is also a problem, fixed teakwood and aluminum louvers were used to deflect some of the effect. Aladar Olgyay of Princeton and formerly of MIT did a climatological survey for the building which resulted in the design for the exterior walls. Olgyay also recommended the 73 degree tubular skylights to compensate for the lack of light from the west. According to architectural historian Walter Creese, an aesthetic benefit of the blank west wall is that it allows the building to fit in better with its neighbors. Were it to have had windows, they would have been many and large and would have appeared overwhelming to the smaller surrounding buildings.

The north and east walls have two rows of large windows on the upper floor above panels, originally of blue porcelain enamel. The lower level has one row of windows above another row of porcelain panels. All are set into aluminum mullions. The blue color was continued in the unglazed ceramic mosaic tiles in varying shades of blue used on the exterior soffit and on the ceiling in the lobby area.

Interior Description

The interior space was designed around a central core containing the stairs, elevator, book lift and other fixed service requirements. This modular system of construction is an example of how mid-century American architecture adopted the construction methods of skyscrapers and factories. On the lower level, columns support the reinforced concrete floor above, forming rectangles 22 x 24 feet. With a roof of steel construction, instead of the heavier reinforced concrete, alternate supporting columns on the upper level could be omitted, resulting in double spans in the reading rooms. On the north end, a large room off the lobby was designed for lectures and receptions. Its flagstone floor connects it to the lobby and the terrace, and the room has a glass wall on the north end that opens onto an outdoor patio.

According to a 1957 *Courier-Journal* article by Walter Creese, the library building committee recommended the use of as many Kentucky materials as possible. The interior perimeter space, divided into large reading, working and display areas, contained much woodwork, all chosen from Kentucky's wide range of native timber. In the lobby, the charter of the City, drafted and signed by Thomas Jefferson in 1780, was prominently displayed in a case on top of a fluted walnut column that rested on a bronze base. Behind the column was a large curved marquetry panel, made by Philipp Rimmler of New York, with the design of the original 1779 plan of Louisville. The inlays were woods mostly from Kentucky. Tony award-winner stage designer Donald Oenslager worked with the architects to create this setting.

The stacks area on the lower level was open for student browsing, a relatively new approach for libraries built at the time. Also on the lower level was the elegantly appointed Robert Worth Bingham Room that held books from the library of the late Mr. Bingham, U.S. Ambassador to Great Britain, 1933-1937, and presented to the Library by Mr. and Mrs. Barry Bingham.

Changes since the Period of Significance

The exterior of the building is in good condition and has had few alternations since its construction. The blue porcelain enamel panels have been painted silver. The mosaic tiles on the south soffit have been removed and the surface painted blue. The east and north soffits have tiles missing. A handicap ramp leads to the single lobby door; the double doors remain unchanged. In 1964, on the south side of the building, a fountain, benches

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and plantings were added. A flagstone terrace was laid to match the terrace at the front of the building. Overall, the exterior of the building retains the characteristics that define a mid-century modern building. The interior space, however, has been completely changed as described below.

Schneider Hall currently houses the Margaret M. Bridwell Art Library, a 91,000 volume research library and most of the Department of Fine Arts: the main office, faculty offices, classrooms, computer labs, studios for painting, drawing, graphic design, printmaking, photography, interior architecture and textiles, and three galleries. Completed in 1987, the renovation of the building completely changed the interior character of the building. Almost all of the wood trim on the upper level was lost. The graceful flow of space was lost when the area was divided into three galleries, four studios, a library and offices. The lower level, which contained the book stacks in a U shape around offices, was broken up into classrooms and studios and most of the wood paneled Bingham Room is now a storage area. The wide spiral staircase and the flagstone lobby area are the only remnants of an elegant interior, although some of the large oak library tables are still used in various places in the building.

The curved marquetry panel and the city charter are currently housed in Ekstrom Library, the main Belknap Campus library.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1955-56

Significant Dates

1956

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

O'Connor, R.B and Kilham, W.H., Jr. (New York)
Nevin and Morgan (Louisville-based associate architects)

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The Period of Significance is the year of construction, 1955-56, which follows the National Register convention for selecting the Period of Significance for an architecturally significant property.

Criteria Considerations: NA

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Statement of Significance

Summary Paragraph

Schneider Hall meets National Register Criterion C, and is significant for its display of mid-century modern architecture, an important part of Louisville's post-WWII architectural landscape. Built in 1956, Schneider Hall embodies the distinctive characteristics of mid-century modern architecture: large open spaces, minimal ornamentation and use of modern materials. On a campus of buildings rendered in Georgian and vaguer revival styles, Schneider Hall stands out. The building's architectural significance is evaluated within the context "Modern Architecture in Louisville, Kentucky, 1945-1965."

Historic Context: Modern Architecture in Louisville, Kentucky, 1945-1965

The International style emerged in Europe and the United States the 1920s and 30s. It emphasized volume rather than mass; regularity and balance rather than the classical concern for symmetry; and the avoidance of applied ornament. It replaced the eclecticism of the 19th century, and eventually the term "international style" became synonymous with modern architecture.

Maas and others refer to "Mid-Century Modern" as a group of architectural trends that continued design evolution of the International style, from the end of World War II until the late-1960s. The varied expressions embraced by this term all share a number of qualities: the structure of the building is articulated without extraneous ornament, and buildings used modern construction methods and materials. The style grew out of the influences of the International Style and Bauhaus movements – including the work of Walter Gropius, le Corbusier, and Mies van der Rohe. These movements emphasized the tenets of the machine age, which focused attention on the structure as a pure form. Modern materials such as steel and concrete that have smooth surfaces were favored. The structure of building was meant to be clearly visible and not hidden under another surface. Additionally, expansive window openings, terraces, rooftop gardens were gestures to connect the interior with the exterior. It was also enhanced by the incorporation of Frank Lloyd Wright's principles of organic architecture that was informed by the landscape and native materials (Maas, p. 6; from Metro Historic Landmarks).

Immediately after WWII, architects came to appreciate design methods that were standardized, as the War had led to scarcity in building materials and had great impacts on available manpower. Developers turned to prefabricated elements and new materials that enabled quick construction.

A Modern style emerged, in which the hallmarks were new materials, flat roofs, little or no ornamentation, large glass-covered surfaces and concern with internal space. Some who wrote about this new aesthetic likened the buildings to a machine, where form was simplified, and beauty came from revealing the structure's function. Architectural elements like steel, iron and glass—associated with economic and technological advancement—replaced traditional brick and wood construction. Buildings organized around repeatable forms became the norm.

Neither the academic nor the preservation communities have fully looked at Modern architecture in Louisville. Yet, we are not without at least one useful survey. A catalogue of many important local projects was published in the *Louisville Magazine*, in 1966. The article, "Architecture in Louisville, the Materials We Build With," captures the mid-20th-century optimism that Modern architecture is sometimes associated with. The article's

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unnamed author identified 34 properties in the City that had been erected since 1960—indeed many were just nearing completion at the article’s writing. This author extolled the freedom that new materials and new construction techniques gave to architects. On the first page, the author exclaimed, “Now skeleton and skin can meaningfully interfunction...allowing continuity in use and structure to be expressed.” That writer heralded precast-prestressed concrete frames, the “scientific revolution in chemistry” that resulted in an array of materials for sealing and decorating, and new fastening technology that helped hold these new materials together. The article serves as a relatively good local survey of relevant examples by giving location, architect name, and the salient qualities that each property showcased. The article contains several photographs and key text on the nominated property (Maas: 7).

One thing absent from this article’s discussion is a critique of any project’s design achievements—in other words, the property’s architectural significance. This is not so much a criticism of the article’s content as an observation of it. Or, stating that observation according to the first term of Criterion C—where a property’s value is communicated by its “...type, period, or method of construction...”—the article gives less attention to *type* (normally the term associated with style) and gives much more interest to *methods* of construction. The Kentucky SHPO has not nominated any Modern architecture whose significance comes from its particular construction method; such a nomination would depend on an analysis of engineering values. By contrast, examination of **type** is more the analysis of aesthetics, or style (Maas: 8).

Thus, this nomination offers the following characteristics that indicate excellence in midcentury modern design:

- Use of innovative technology to solve structural, programmatic or aesthetic challenges.
- A design that integrates the building well with its immediate landscape, often a plaza which balances the horizontal (site) with the vertical (high rise building). The most well-designed Mid-century Modern buildings do not give the impression of being placed randomly on top of the landscape, though this effect is not universal.
- An overall look of simplicity, using basic geometric forms and eschewing ornamentation to express that simplicity.
- Connecting of the inside and the outside by the generous use of glass which creates harmony with the site. Often materials used on the outside of building were continued in the interior, further connecting the outside and inside. Outside rooms were also favored.
- Paying attention to the quality of light, encouraging light without seeing the light fixture.
- Skill in the handling of proportion, scale, materials and detail.

Modern Architecture in Louisville on the Belknap Campus of the University of Louisville

The University of Louisville became an important site for the early adoption of Modern Architecture in Louisville. The campus provided an appropriate setting in which to try out Modernist design, not so much because the grounds anticipated Modernism, but because it didn’t. Those first buildings that invoked Modern architecture boldly broke with the campus’ strong tradition of revival styles, a break that announced a fundamental Modernist stance: non-contextuality. While these buildings might have seemed dissonant with the campus’ overall design aesthetic, the use of a college campus as the proving ground for new architectural ideas is very traditional, reaching back as far as the early-19th century, with Thomas Jefferson introducing America to Greek temple forms on the University of Virginia. If American institutions of higher education were to provide

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a forum for new ideas that would energize the country, it made sense to use the campus landscape to examine new architectural ideas, especially as architectural practice drew increasingly upon the technical science of engineering. And as Kentucky had no college with a degree program in Architecture until 1960, Modernist buildings on the University of Louisville campus in the 1950s gave students their most immediate “class” in this new design vocabulary.

The years between 1947 and 1968 saw substantial growth in enrollment at the University of Louisville. Veterans returning from World War II fueled much of that early growth, until around 1950. Growth was particularly notable in graduate programs, as well. Most departments offered masters’ degrees, and at least ten departments established doctoral programs. Too, a number of graduate research institutes were formed. As a result of this growth, extensive construction began to accommodate the new programs, students, and faculty. Schneider Hall was just one of the buildings built during the growth period.

The Natural Science Building was designed in 1954 by W.S. Arrasmith of Arrasmith and Tyler. The earliest of the buildings built during this period, it is primarily brick, like most campus buildings. What is notable about the building, however, is the limestone detail, particularly on the side facing Eastern Parkway where gently graduated steps lead to a limestone colonnade.

Two buildings built 1958, shortly after Schneider Hall’s construction in 1956, were both designed by Hartstern, Louis and Henry. Stevenson Hall, a dormitory, and Miller Information Technology Center, formerly the University College building, share some architectural similarities with Schneider Hall. Stevenson and Miller display the characteristic large windows and open floor plans of Mid-century Modern buildings. However, in Stevenson Hall this applies only to the lobby area, which is one story with a connecting passage to the four floors of dormitory rooms. The windows alternate with panels set into aluminum mullions, similar to those in Schneider. In Miller, the curtain glass wall appears on parts of the southern, western and northern sides of the building. And instead of porcelain panels, what seem like panels are in fact glass backed by an opaque material which gives a solid appearance that parallels the design of Schneider Hall, its campus neighbor.

The Rauch Memorial Planetarium was built in 1963 by Hartstern, Louis and Henry and clearly shows the influence of the Kresge Chapel, designed by Eero Saarinen, and built eight years earlier on the campus of MIT. Cylindrical, windowless and primarily of brick as was its exemplar, it was surrounded by trees. The planetarium was razed in 1998 to make way for the Speed Museum parking garage. Another planetarium of similar cylindrical and brick design was built according to designs by Louis and Henry, further north on the campus in 2001.

Modern Architecture in Louisville at Large

The following buildings are illustrated on continuation sheets at the end of the nomination, and in the nomination’s image disc, in the Supplemental Images folder. They are referred to in the discussion of Modern architecture in Louisville:

- Schneider Hall (in the Official Images folder)
- Natural Science Building
- Stevenson Hall
- Miller Information Technology Center
- Rauch Planetarium

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- Kresge Chapel
- The Liberty National Bank and Trust Company
- Twig and Leaf
- Trinity Towers
- The 800
- Ohio River Sand Company
- Lincoln Income Life Insurance Tower
- American Life Building

Until 1960, Kentucky architects had to go outside the state for training -- the first school of architecture was not established until then. Kentuckians first became acquainted with Modern architecture either in print media or by leaving the state, to view pre-World War II buildings first hand. Louisville became a place where the state's early Modern buildings could rise. The first architects to practice in this mode brought back influences from architects such as Frank Lloyd Wright, Le Corbusier, Louis Kahn and Eero Saarinen. While some of their buildings used curtain wall construction, Louisville designers, or their clients, were reluctant to completely give up the pervasive neoclassical tradition. Thus, the erection of modern buildings developed later in Louisville than in other cities.

In the 1950s, Louisville saw intense growth in subdivisions and concomitant growth in schools. In the 1960s, demolition funded by the U.S. Department of Housing and Urban Development, heralded as Urban Renewal, was touted as a way to revitalize Louisville's inner city. This produced mixed results. Like many cities, Louisville was struggling to come to terms with a new relationship between the city and the suburbs. Despite resources and energy going to these areas, some architecturally significant buildings were built.

The Liberty National Bank and Trust Company building, at 416 West Jefferson Street and now Chase Bank, was built 1956-1960, designed by Wagner and Potts in association with Brazilian architect Wenceslao Sarmiento. The façade of the six-story building is a curtain wall made up of granite, glass and brass panels hung from a metal framework. The building, which is set back thirty feet from the street, is considered a fine example of mid-century modern architecture and was the first building in Louisville to use the curtain wall (Elizabeth Fitzpatrick "Penny" Jones in *The Encyclopedia of Louisville*, edited by John Kleber, Lexington, University Press of Kentucky, 2001).

The Twig and Leaf restaurant, built in 1959 at 2122 Bardstown Road, is another example of mid-century modern architecture. With large windows that bring the outside in, and an open floor plan, the restaurant follows Modern design principles. The building's architectural design was the subject of a recent public debate. The designation report for the Metro Historic Landmarks and Preservation Districts Commission, November 18, 2012, stated "The design of the Twig and Leaf represents the architectural details that were specific to diners at the time. The restaurant set up with counter space, booths and tables is the expected layout for diners. The large curtain window, the materials used and the oblong building shape also contribute to the diner's unique architectural type that makes it so easily identifiable."

Trinity Towers (now Barrington Place) was built by Tafel and Schickli in 1962 for the Methodist Church as a residence for senior citizens. Louisville's first modern residential high-rise, the 17-floor building included a Chapel in the Sky on the roof along with a sundeck and penthouse lobby. The building was designed with nearly blank east and west sides to minimize the heat and glare of the sun.

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The 800 Building, a luxury apartment, was built in 1963. Designed by William S. Arrasmith of Louisville, in partnership with Loewenberg and Loewenberg of Chicago, the 29-story building, at the intersection of 4th and York Streets, has aluminum curtain-wall construction with marble, glass, masonry and turquoise blue anodized aluminum panels. The curtain wall is recessed at ground level to expose the steel columns that bear the load. The aluminum panels were provided by Reynolds Metals Company of Louisville. The building won an honor award for superior design from the Federal Housing Administration in 1964.

Hartstern, Louis and Henry designed the Ohio River Sand Company building, completed in 1964-1965. Constructed of concrete and glass, the building's upper two floors cantilever 13 feet over the sidewalk side and 19 feet over the wharf side. Originally trucks were weighed beneath the overhang on the wharf side. The upper floors contain office space and now house the Waterfront Development Corporation.

The Lincoln Income Life Insurance Tower (now Kaden Tower), is another cantilevered building. Built in 1965-1966 by Taliesin Associated Architects of Scottsdale, Arizona, the structure has a concrete core with cantilevered floors that allow for column-free interior space. The external filigreed concrete panels are independent sections that minimize the effects of the sun without blocking the view. So the building has two curtain walls – the first curtain, glass, is under the second curtain, concrete.

In 1969 Louis and Henry built a modern addition to the classical main building of the Louisville Free Public Library at 4th and York streets. Brutalist in style, lacking any classical ornamentation, the building nonetheless relates to the older structure in terms of proportion.

The American Life Building was designed by Mies van der Rohe and completed by his firm in 1973. Built of Cor-ten steel and glass, the four-story office building with a fifth floor penthouse, has expanses of glass that make its lobby floor almost transparent.

Schneider Hall's Designers

Architects Walter H. Kilham, Jr. and Robert B. O'Connor became the principals of their firm in 1943 after several changes in partnerships. O'Connor was born in 1895, educated at Trinity College and Princeton and worked in various New York firms before becoming a partner in Morris & O'Connor from 1940-42. He was the supervisory architect at Princeton in 1949. Kilham was born in 1904 and took his undergraduate and graduate degrees from Harvard. He worked at various firms and was a partner at van der Gracht and Kilham from 1937-42. O'Connor and Kilham built a number of schools, college dormitories and the library at Princeton and made alterations at the Metropolitan Museum of Art.

Nevin and Morgan were the associate architects for Schneider Hall. Born in 1889, Frederic Morgan (1889-1970) received his architectural training at the University of Illinois. After touring Europe, he practiced in Louisville until his death. He designed a number of private homes, churches and public buildings. In addition, he led the syndicate known as the Allied Architects which drew up a campus plan for the University of Louisville.

Donald Oenslager (1902-75) designed the setting for the curved marquetry panel and column holding the city charter. Oenslager was responsible for the sets and often the lighting for more than 140 Broadway shows

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between 1925 and 1975. In 1959 he won a Tony for best scenic design for Leonard Spigelhass's play, *A Majority of One*. He taught scene design at the Yale School of drama.

Carl Berg was responsible for the landscape architecture around Schneider Hall. He was the Louisville Parks Commission landscape architect who reconstructed the formal Flower Garden in Shawnee Park, one of Louisville's Olmsted parks. In 1946 he became the Executive Director of the Coordinating and Planning Commission of Dade County, Florida.

Evaluation of Schneider Hall's architectural significance within the context of Modern Architecture in Louisville

Schneider Hall exemplifies the characteristics of a Mid-century Modern structure. Originally, the interior spaces were flexible, open and they flowed into one another. Modern materials allowed large spaces to be spanned without columns or other interior obstructions. These characteristics derive from the building methods of skyscraper and factory. Characteristics of the modern style seen within Schneider Hall include minimal use of exterior ornamentation, long and low lines, windows flush with the wall pane, a flat roof, and the use of concrete, glass and steel. Also, like some buildings of the period, Schneider Hall used experimental materials, specifically the blue porcelain enamel panels that alternate with windows. In addition, the implementation of the recommendations of Aladar Olgyay's climatological survey, namely the blank west wall, the tubular skylights and the teakwood and aluminum louvers on the south wall, are indicative of some of the best practices of the time.

The building was mentioned in the article on library architecture in the 1963 *Encyclopedia Britannica*. In the survey of library architecture from the mid-19th century on, Schneider Hall was described as an example of the basic relationships of library areas. The floor plan was included, one of two illustrations for the article.

In summary then, Schneider Hall was part of the modern movement in Louisville architecture, on campus and off, that began in the 1950s. The building was forward-looking, representing a change in direction in local architecture more than a continuity with the past. It is a significant campus building that can stand on its own as a fine example of mid-century modern architecture.

Evaluation of the Integrity of Schneider Hall's significance in light of its physical condition

A building in Louisville meeting Criterion C, significant as a type of construction—mid-century modernism—must have integrity of feeling if it is to convey the essential significance of its architectural type. A building in Louisville will be said to have integrity of feeling if it has integrity of materials and design. Schneider Hall retains integrity of not only materials, design and feeling, but also integrity of location and setting.

The **location and setting** of the building have remained the same. While the campus has expanded to the north, Schneider is nonetheless still in a centrally important part of the campus. It stands just east of the administration building, which sits at the end of the horseshoe drive which serves as the main campus entrance. The grounds surrounding the building have been refreshed and are well maintained, particularly the area to the south which has the fountain and benches.

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This nomination, in selecting Criterion C, has a one-year Period of Significance, which emphasizes the way in which Schneider Hall gives us a *feeling* of a specific time in the local architectural arena. The critics of modernism sometimes cited the quality of a-contextuality that marked many modernist constructions upon their completion. Those structures often did not integrate within their larger urban landscapes in the same ways that buildings had for generations, nor did their design vocabulary mix well with their older neighbors. It was only through the passage of time that many of these buildings came to be accepted as integral parts of their particular landscapes. If modernist design chose to be less responsive to location and setting at the time of construction, then in retaining its original location and standing in much of its original setting, Schneider Hall continues announcing the role of conspicuous outsider amidst the mostly older revivalist and traditional architectural landscape on the southern and oldest part of the campus. This dissonance with its surroundings enhances the building's feeling of being a modernist creation in Louisville's early employment of the style.

The integrity of **materials** on the exterior of the building has been retained. In fact, very little has changed: some tiles on the east and north soffits are missing while the tiles on the south soffit have been removed the surface painted blue. A wheelchair ramp was installed and the blue enamel panels were painted silver. The rest remains as it was built.

Integrity of **design** is retained since, with one exception all of the exterior surfaces that indicate the style's hallmarks remain. One prominent change is the painting of the blue enamel panels silver. While it does not eradicate the overall design excellence, since panels of various colors were used at the time, it does diminish the original intent of the architect. Since ornamentation is minimal in buildings of this style, the building's flat surfaces, geometric forms and glass curtain walls continue to define its participation within the style.

Because the building possesses integrity of materials and design, it also possesses, by definition, integrity of **feeling**. In addition, the building is still used for academic purposes and includes a large library. This adds to the integrity of the associations we can attach to it.

9. Major Bibliographical References

American Institute of Architects. *Mid-Century Architecture in America*. Baltimore, Johns Hopkins Press, 1961.

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University of Louisville Library
Name of Property

Jefferson County, KY
County and State

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Snow, Richard B. “University of Louisville,” *Library Journal*, v. 80, December 1, 1955, p. 2725-8.

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<http://digital.library.louisville.edu/cdm/landingpage/collection/uofl/> viewed October 16, 2012

“University of Louisville Library Planned for Efficient Control,” *Architectural Record*, v. 123, p. 374. May 1958.

Yater, George H. *Two Hundred Years at the Falls of the Ohio: A History of Louisville and Jefferson County*. Louisville, Ky, Heritage Corp, 1979.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____ JF- _____

University of Louisville Library
Name of Property

Jefferson County, KY
County and State

10. Geographical Data

Acreeage of Property 0 acres
(Property already listed within district)

UTM References

Quad
Calculated by GIS (ArcGIS Explorer)
Coordinates calculated according to 1927 NAD: Zone 16; Easting 608 640.83; Northing 4230 223.70

Coordinates below according to 1983 NAD:

1	<u>16</u> Zone	<u>608 638.10</u> Easting	<u>4230 429.87</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The University of Louisville Library is bounded by Grawemeyer Hall and Gardiner Hall on the west, Gottschalk Hall on the north, Shumaker Research Building and Lutz Hall on the east and Miller IT Center on the south. The proposed boundary includes the building and a small area surrounding it defined by sidewalks (see Verbal Boundary Description map).

Boundary Justification

This boundary contains the focal resource, an architecturally significant building, and minimal area surrounding it, because the setting is not a crucial part of the property's architectural significance.

11. Form Prepared By

name/title Gail R. Gilbert, Director

organization Art Library, University of Louisville date April 2013

street & number 2200 S. First St. Walk (Schneider Hall)_ telephone 502-852-6741

city or town Louisville state KY zip code 40292

e-mail gail.gilbert@louisville.edu

University of Louisville Library
Name of Property

Jefferson County, KY
County and State

Photographs:

Name of Property: University of Louisville Library, Schneider Hall

City or Vicinity: Louisville

County: Jefferson **State:** Kentucky

Photographer: Gail Gilbert, and various unidentified photographers

Date Photographed: Contemporary photographs of Schneider Hall photographed August 2012, for the most part.

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1: University of Louisville Library, Jefferson County, KY, west façade, camera facing northeast

Photo 2: University of Louisville Library, terrace on west side, camera facing south

Photo 3: University of Louisville Library, terrace, camera facing northeast

Photo 4: University of Louisville Library, north façade, camera facing south

Photo 5: University of Louisville Library, east façade with loading dock, camera facing northwest

Photo 6: University of Louisville Library, patio on northwest, camera facing south

Photo 7: University of Louisville Library, south façade, camera facing north

Photo 8: University of Louisville Library, Main hall

Photo 9: University of Louisville Library, General Studies Room

Photo 10: University of Louisville Library, City Charter

Photo 11: University of Louisville Library, Bingham Room

Photo 12: University of Louisville Library, fountain, south side, camera facing east

Photo 13: University of Louisville Library, original floor plan, lower level

Photo 14: University of Louisville Library, original floor plan, upper level

Photo 15: Natural Sciences building, 1954

Photo 16: Stevenson Hall, 1958

Photo 17: Miller Information Technology building, 1958

Photo 18: Rauch Memorial Planetarium, 1963

Photo 19: Kresge Chapel, MIT, 1963

Photo 20: University of Louisville campus map

Photo 21: Liberty National Bank and Trust, 1956-60

Photo 22: Twig and Leaf, 1959

Photo 23: Trinity Towers, 1962

Photo 24: Trinity Towers chapel, 1962

Photo 25: The 800, 1963

Photo 26: Ohio River Sand Company, 1964-65

Photo 27: Lincoln Income Life Insurance Tower, 1966

Photo 28: American Life Building, 1973

University of Louisville Library
Name of Property

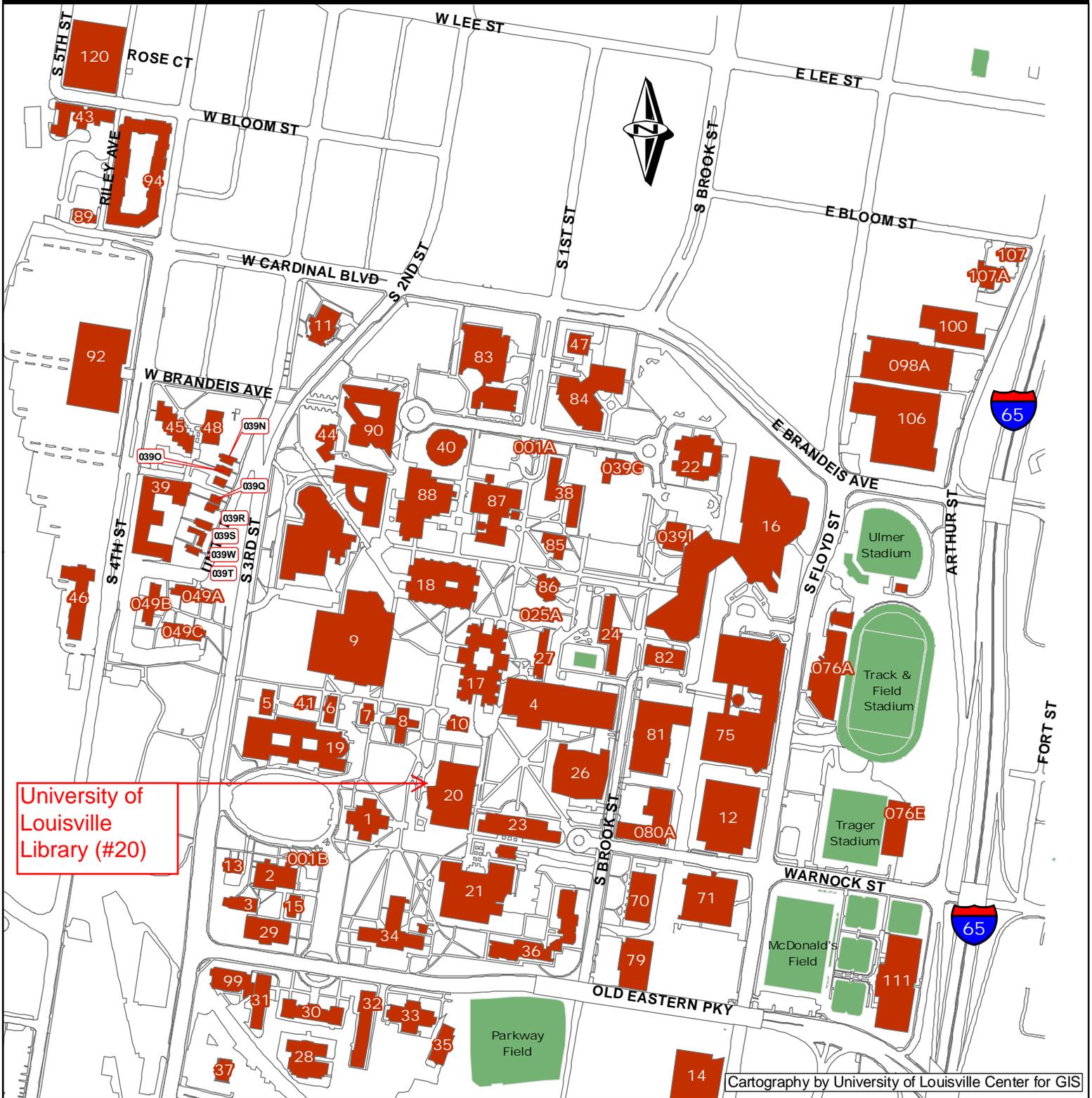
Jefferson County, KY
County and State

Property Owner:

name Commonwealth of Kentucky

street & number University Planning/Design/Construction telephone 502-852-6176
421 West Cardinal Blvd.

city or town Louisville state KY zip code 40208



University of Louisville Library (#20)

Cartography by University of Louisville Center for GIS

1900 So. Fourth St. Dorm	92	Dougherty Hall	29	Hughes Hydro-Tech	104	Oppenheimer Hall	5	Stoddard Johnston	77
Arch Survey/Transport	100	Duthie Center for Eng.	28	Hughes Office Bldg.	102	Papa John's Cardinal	108	Strickler Hall	88
Archives/Surplus Pro	98	Early Learning Campus	120	Information Center North	1A	Parkway Fieldhouse	35	Student Affairs Annex	82
Baptist Center	85	Ecumenical Center	86	Information Center South	1B	Patterson Hall	3	Studio Arts/Hper	71
Bass-Rudd Tennis Ctr	111	Ehs Service Center	07A	Inst Of Inter. Dev	15	Paul B. Lutz Hall	23	Swain Student Activities Ctr	16
Belknap Parking Gar.	75	Ekstrom Library	9	J.B. Speed Hall	30	Personnel/Payroll	106	The Playhouse	11
Bettie Johnson Hall	94	Engineering Graphics	37	Johnny Unitas Tower	47	Pi Beta Phi	39Q	Threlkeld Hall	24
Billy Minardi Hall	46	Ernst Hall	33	Johnston Building	77	Porter Building (Education)	84	Triangle Fraternity	39O
Bingham Humanities	17	Ford Hall	7	Jouett Hall	6	Ralph Wright Natatorium	12	University Club Bldg	22
Brigman Hall	2	Fraternity A	49A	Kappa Delta Sorority	39S	Red Barn	39I	University Tower Apt	48
Brodski Hall	41	Fraternity Bldg C	49C	Lambda Chi	39W	Robbins Hall	44	Updc Univ Plan & Con	89
Cardinal Hall	46	Gardiner Hall	18	Life Sciences	18	Sackett Hall	31	Urban & Public Affairs	43
Central Receiving	06A	Gheens Sci/Rauch PI	40	Longrun/Environment	107	Schneider Hall	20	Vogt Building	99
Chemistry Building	36	Gottschalk Hall	10	Louisville Hall	45	School Of Business	90	W.S. Speed Hall	32
Chi Omega Sorority	39N	Grawemeyer Hall	1	Mccandless Hall	13	Shumaker Research Bldg	4	Wilson Wyatt Hall	19
Community Park	39	Honors Dorm (B)	49B	Miller Hall	38	Sigma Phi Epsilon	39R	Yum Center	14
Crawford Gymnasium	26	Honors Prog. Bldg.	25A	Miller Info Tec	21	Solvent Storage	36A		
Davidson Hall	87	Houchens Building	81	Minority Affairs	39G	Stadium Facilities	109		
Delta Zeta Sorority	39T	Hughes Carpet Shop	103	Natural Sciences	83	Steam & Chilled Water	70		
Dev. & Univ Relation	79	Hughes Ground Shop	101		34	Stevenson Hall	27		

LEGEND

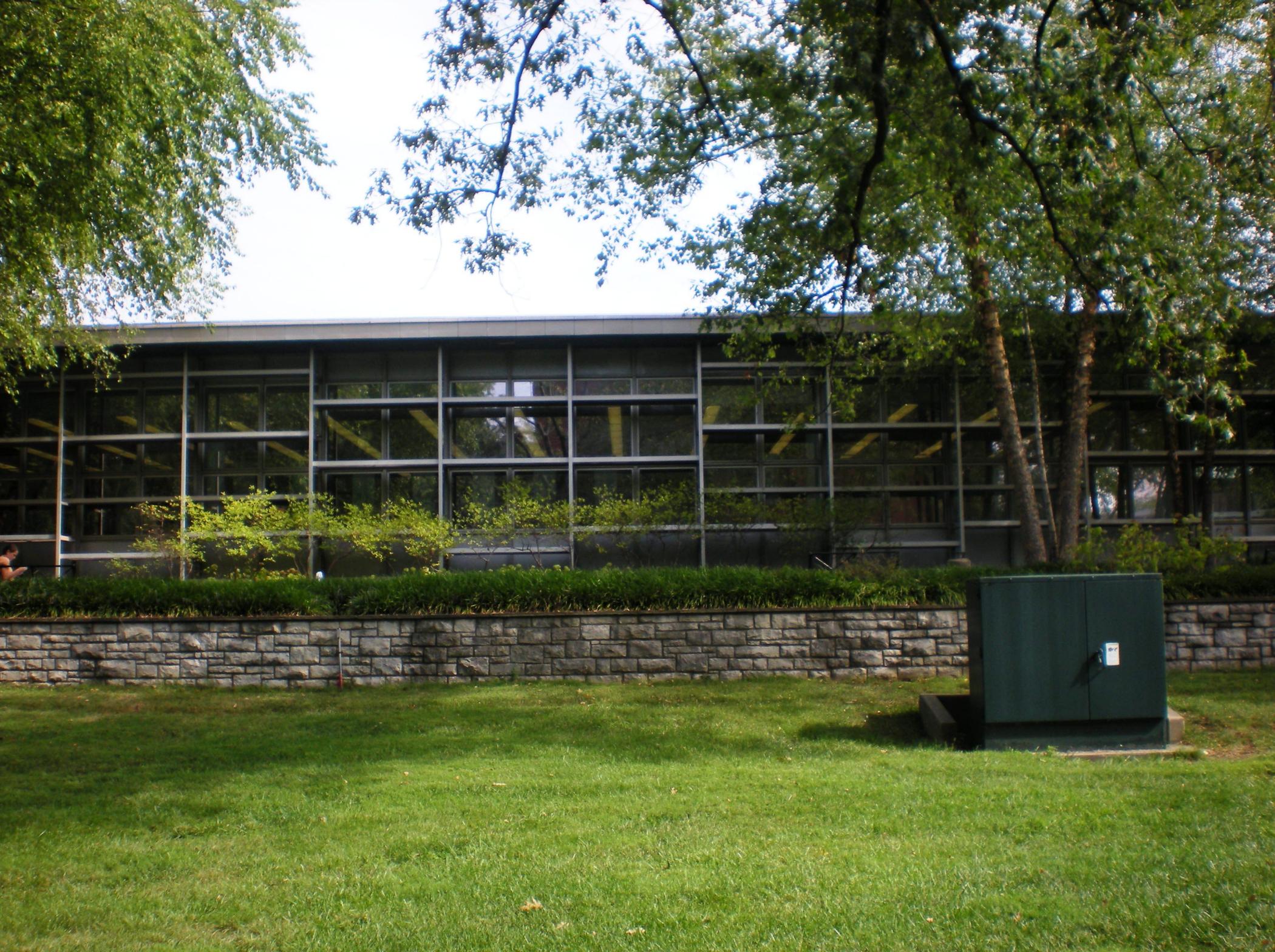
- Shuttle stops
- Shuttle route
- Library
- Food/Dining
- ATM
- Blue Parking
- Green Parking
- Yellow Parking
- Loading Area
- Stop Sign
- Crosswalk
- Traffic Light





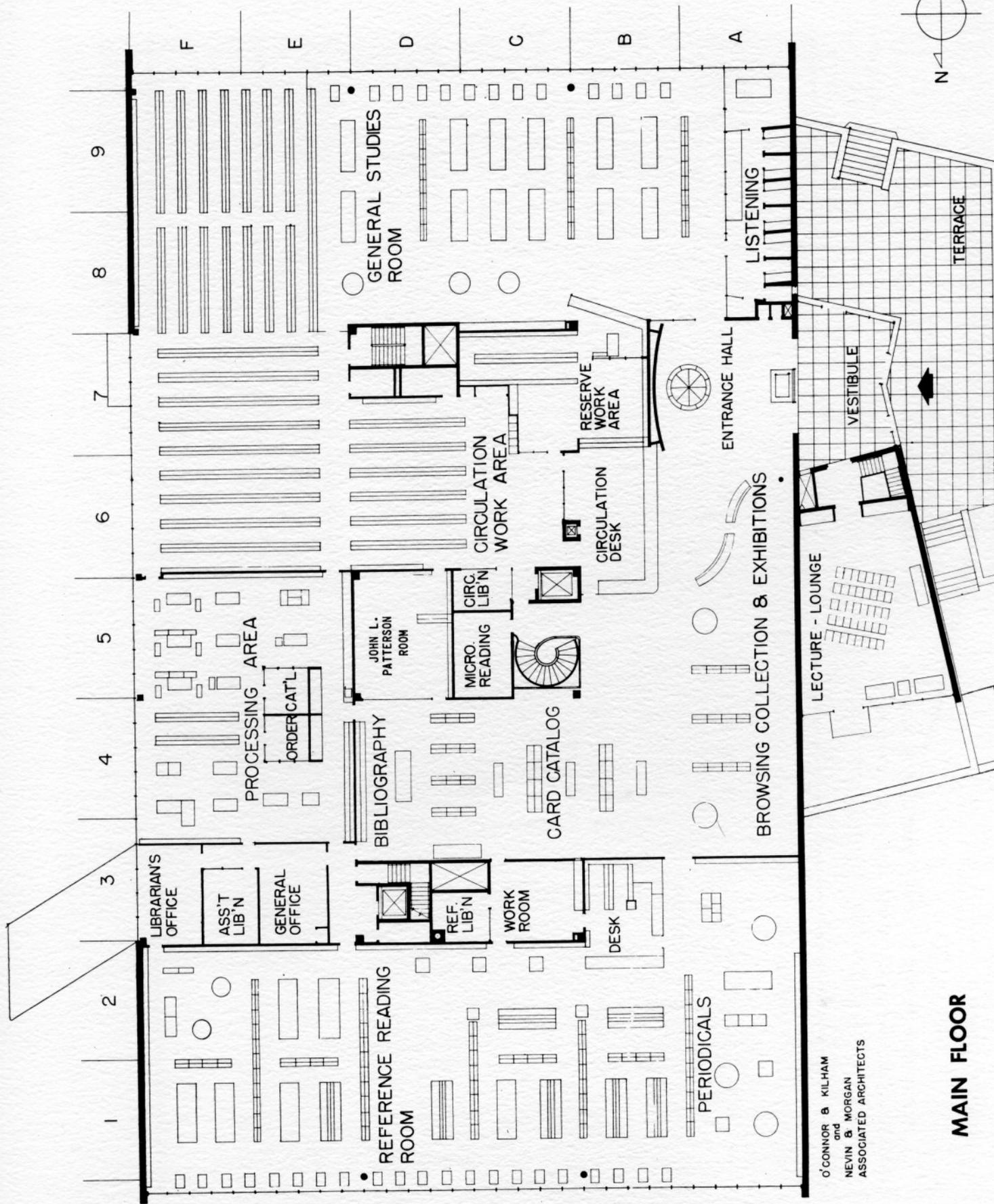
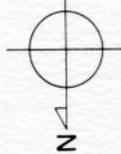












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 and
 NEVIN & MORGAN
 ASSOCIATED ARCHITECTS

MAIN FLOOR

LOWER FLOOR

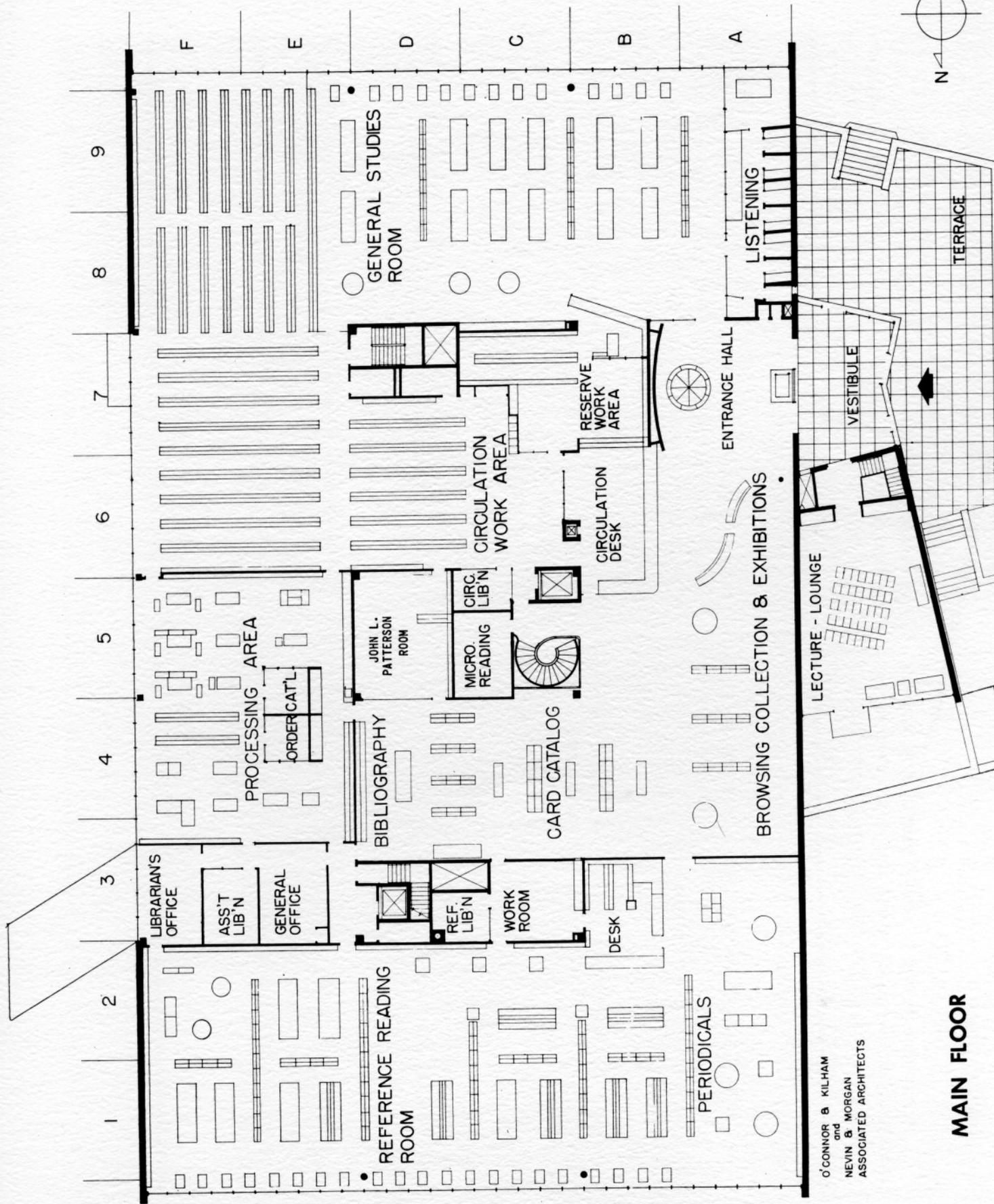
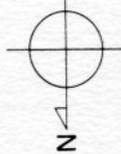


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and
NEVIN & MORGAN
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LOWER FLOOR

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MAIN FLOOR



















Mike Art Institute

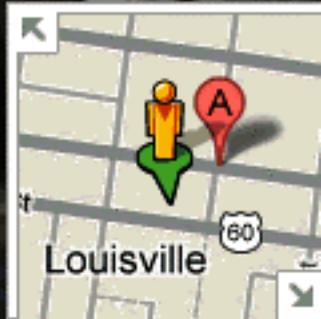










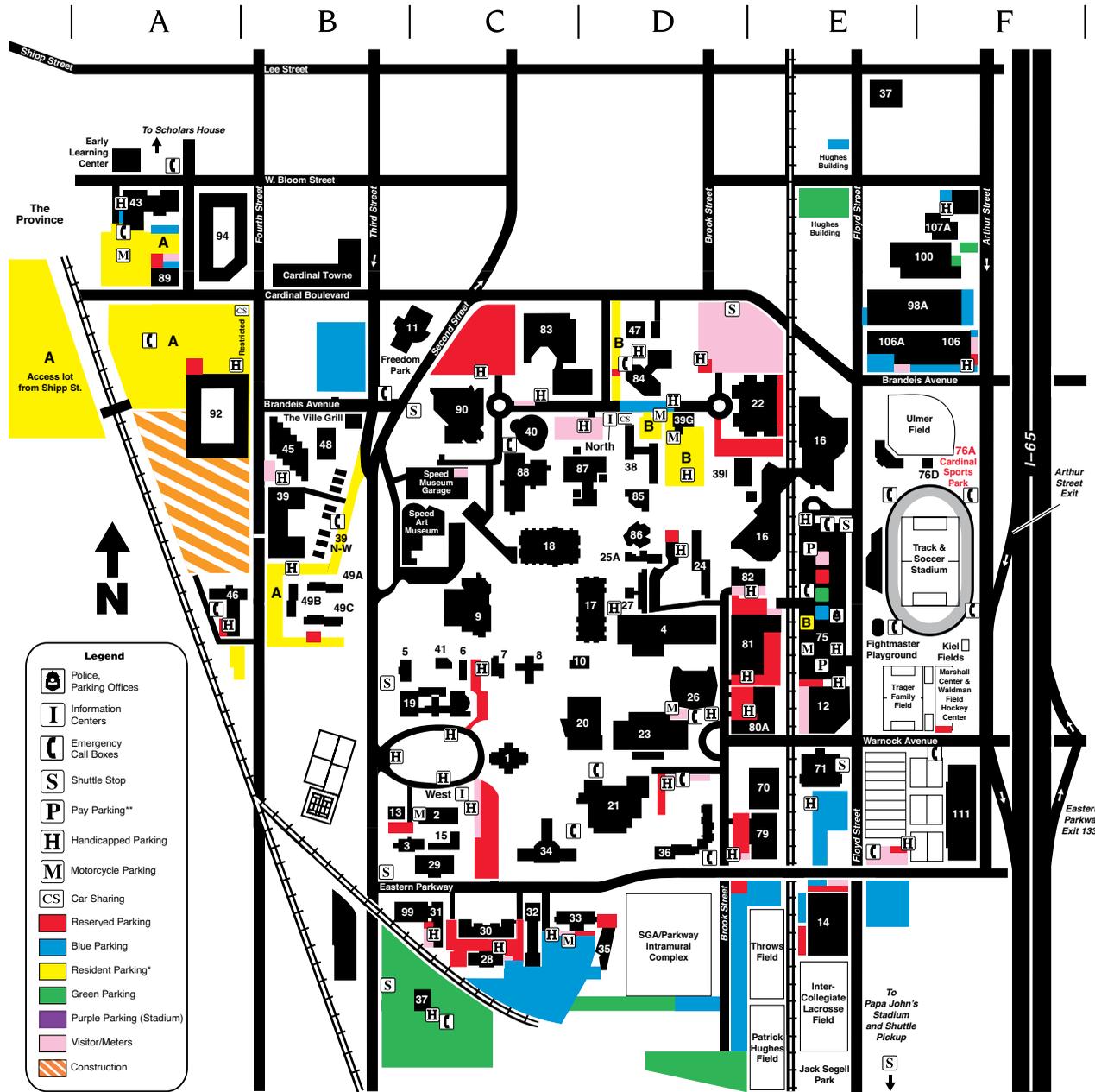






2012-2013 Campus Parking Map

Belknap Campus



Legend

- Police, Parking Offices
- Information Centers
- Emergency Call Boxes
- Shuttle Stop
- Pay Parking**
- Handicapped Parking
- Motorcycle Parking
- Car Sharing
- Reserved Parking
- Blue Parking
- Resident Parking*
- Green Parking
- Purple Parking (Stadium)
- Visitor/Meters
- Construction

* Letter indicates parking zone (A-B)
 ** Lots change to Pay Lots on evenings and weekends.

Belknap Campus Building Index

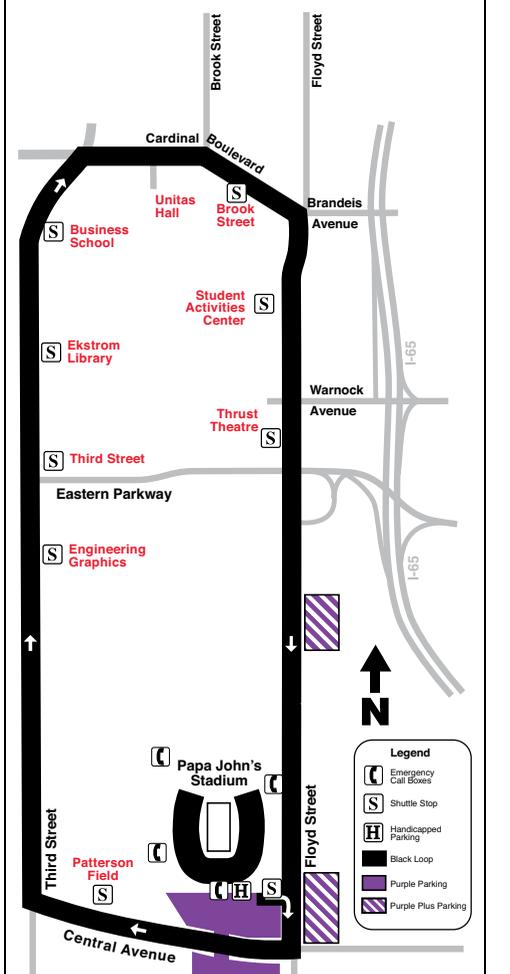
Note: Letters/numbers represent grid location. Numbers in parentheses represent official building numbers.

- | | | | |
|----|--|----|---|
| C5 | Administrative Annex (15) | C3 | Life Sciences Building (18) |
| F1 | Archaeological Survey/Transportation Center (100) | B2 | Louisville Hall (45) |
| D3 | Baptist Campus Center (85) | D4 | Lutz Hall (23) |
| F5 | Bass-Rudd Tennis Center (111) | B5 | McCandless Hall (13) |
| F1 | Belknap Operations Center (98A) | D2 | Miller Hall (38) |
| D3 | Bingham Humanities Building (17) | D5 | Miller Information Technology Center (21) |
| C4 | Brandeis School of Law (19) | A4 | Minardi (Billy) Hall (46) |
| C5 | Brigman Hall (2) | C2 | Music, School of (83) |
| C2 | Business, College of (90) | C5 | Natural Sciences Building (34) |
| F3 | Cardinal Park (76A) | B4 | Oppenheimer Hall (5) |
| B3 | Center Hall (49B) | D3 | Overseers Honors House (25A) |
| E2 | Central Receiving (106A) | D6 | Parkway Field House (35) |
| D5 | Chemistry Building (36) | B5 | Patterson Hall (3) |
| B3 | Community Park (39) | B2 | Playhouse, The (11) |
| D3 | Counseling Center & Health Promotion (82) | D3 | Red Barn (George H. Howe) (39I) |
| D4 | Crawford Gymnasium (26) | C5 | Sackett Hall (31) |
| D2 | Cultural Center (39G) | D4 | Schneider Hall (20) |
| D3 | Davidson Hall (87) | D4 | Service Complex (80A) |
| E5 | Development & University Relations Building (79) | D4 | Shumaker Research Building (4) |
| C5 | Dougherty Hall (29) | C5 | Speed, J.B., Engineering, School of (30) |
| C6 | Duthie Center (28) | C3 | Speed Art Museum, 2035 S. Third St. |
| D2 | Education and Human Development, College of (Woodford R. and Harriett B. Porter Building) (84) | C5 | Speed, W.S., Hall (32) |
| C3 | Ekstrom Library (9) | E5 | Steam and Chilled Water Plant (70) |
| C6 | Engineering Graphics (37) | D3 | Stevenson Hall (27) |
| F1 | Environmental Protection Services Center (107A) | C3 | Strickler Hall (88) |
| C5 | Ernst Hall (33) | E2 | Swain Student Activities Center (16) |
| E3 | Floyd Street Parking Structure (75) | E4 | Studio Arts/HPES Building (71) |
| E1 | Floyd Street Warehouse (98A) | F5 | Tennis Center, Bass-Rudd (111) |
| ** | Football Offices/Complex (Papa John's Cardinal Stadium) (108) | D3 | Threlkeld Hall (24) |
| C4 | Ford Hall (7) | D2 | Unitas Tower (47) |
| C4 | Gardiner Hall (8) | E2 | University Club & Alumni Center (22) |
| C2 | Gheens Science Hall and Rauch Planetarium (40) | A1 | University Planning, Design and Construction (89) |
| D4 | Gottschalk Hall (10) | B2 | University Tower Apartments (48) |
| C4 | Grawemeyer Hall (1) | A1 | Urban and Economic Research, Center for (43) |
| B3 | Greek Life Housing (39 N-W) | B5 | Vogt (Henry) Building (99) |
| D4 | Houchens Building (81) | B4 | Wellness House (49C) |
| D3 | Humanities Building, Bingham (17) | B4 | West Hall (49A) |
| F2 | Human Resources Building (106) | F4 | Wright (Ralph) Natatorium (12) |
| D2 | Information Center, North | | |
| C5 | Information Center, West | | |
| D3 | Interfaith Center (86) | | |
| C4 | International Center (Brodschi Hall) (41) | | |
| A1 | Johnson (Bettie) Apartments (94) | | |
| C4 | Jouett Hall (6) | | |
| A2 | Kurz Hall (92) | | |

**Not indicated on map



Belknap Campus Shuttle Route



Legend

- Emergency Call Boxes
- Shuttle Stop
- Handicapped Parking
- Black Loop
- Purple Parking
- Purple Plus Parking

Stadium purple permits allow parking on Belknap Campus 5 p.m. – 7:30 a.m. daily and on weekends. Purple permit parking is allowed in green designated lots when shuttle is not in operation.

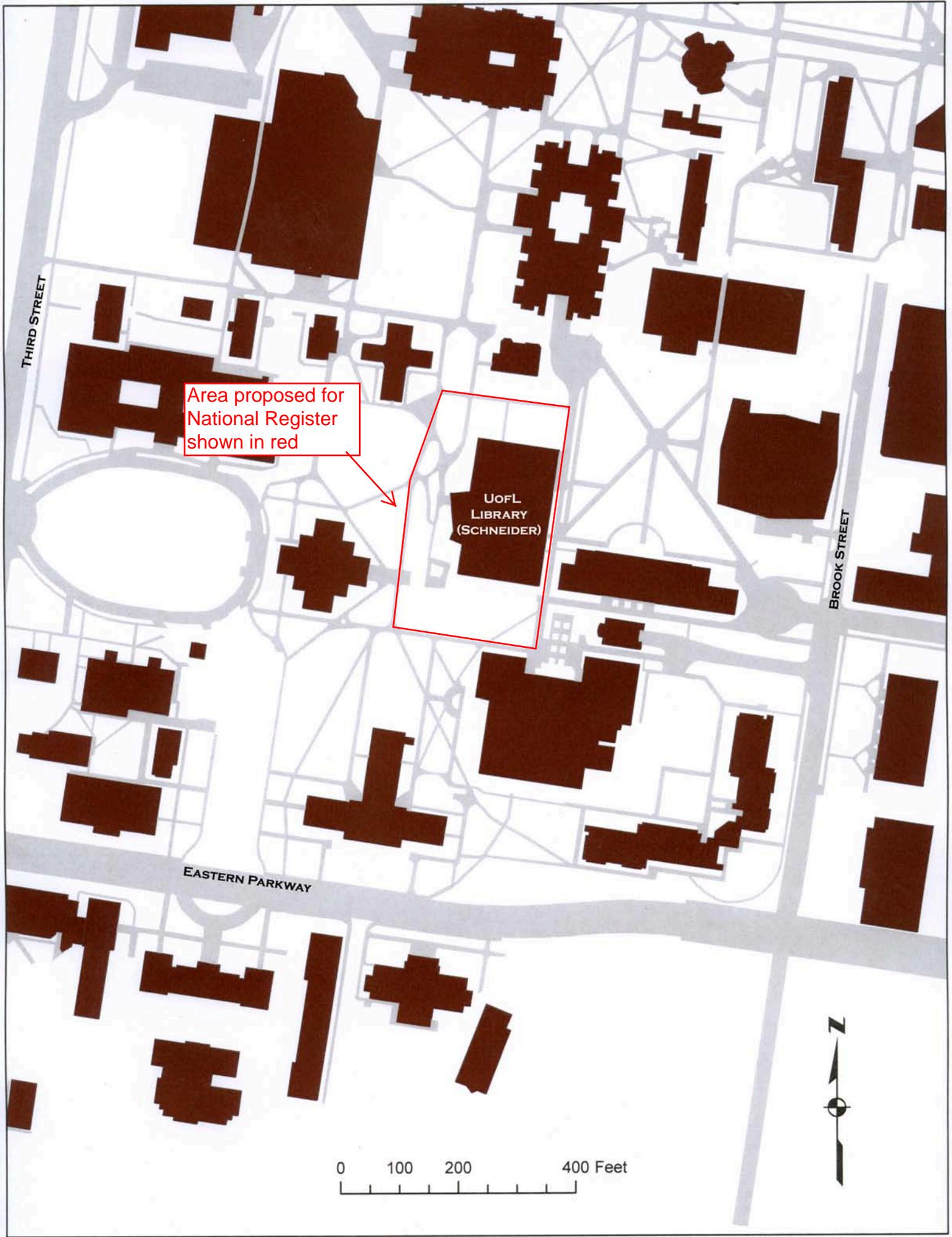












Area proposed for
National Register
shown in red

UoFL
LIBRARY
(SCHNEIDER)

THIRD STREET

BROOK STREET

EASTERN PARKWAY

0 100 200 400 Feet

