

CAPSULE SUMMARY
Francis Scott Key Memorial Hall and Mellon Hall (AA-679)
St. John's College, Annapolis

Francis Scott Key Memorial Hall and Mellon Hall at St. John's College was begun in 1956 and completed in 1958. Pioneer Los Angeles architect Richard Neutra and his partner of ten years, Robert E. Alexander, designed the building in the flat-roofed modern style for which Neutra was internationally known. The large complex as originally constructed included an auditorium and lobby denoted as the Francis Scott Key Memorial Hall (now referred to as Francis Scott Key Lobby and Auditorium), lecture halls and laboratories for the science and music departments (entitled Mellon Hall), and the McKeldin Planetarium. The dedication ceremony was held on May 22, 1959, with President Dwight D. Eisenhower as the primary speaker. The building was enlarged in 1989 by the construction of a one-story wing to the east elevation, an addition designed by the Annapolis firm of Weller, Fishback, and Bohl. Key Auditorium/Mellon Hall is one of the few buildings designed by Neutra on the east coast, and is considered by many scholars to be the best of his collegiate designs.

In plan, the building features two wings of classrooms and laboratories organized along central corridors, and terminates at either end with key architectural spaces, namely the planetarium and the auditorium. The southwest corner of the building is dematerialized in plan by a prominent aluminum and glass stair tower, while the unfenestrated limestone walls of the rear of the auditorium bolster the southeast corner. The principal entry to the auditorium, located at the northeast corner of the building, is a flat-roofed steel canopy that penetrates the glass-walled surface and fulfills the architect's modernistic two-fold goal of "breaking the box" and blending the man-made structure into its natural surrounding.

7. Description

Inventory No. AA-679

Condition

excellent deteriorated
 good ruins
 fair altered

Prepare both a one-paragraph summary and a comprehensive description of the resource and its various elements as it exists today.

Designed by the California firm of Neutra and Alexander and constructed 1956-1958, the Francis Scott Key Auditorium and Mellon Hall is a long and low-lying complex, containing a 600-seat auditorium, a conversation room, music studios, a music library, science laboratories and classrooms, and the McKeldin Planetarium. The building followed modern design principles of the period; that is, it offered a flexible arrangement of space, a lightweight structural technique, synthetic modern materials, and standard modular parts. At the same time, the building directly responded to its site amongst the historic 18th and 19th-century buildings of St. John's campus, as well as to the demands of the schools' unusual curricular philosophy.

As originally designed and constructed, the building is a low-silhouetted, two-story concrete and metal frame structure, which, in keeping with the historic campus buildings, was faced in brick and limestone. Located northwest of the campus center at a lower grade from the historic buildings, and facing open fields to the northeast and northwest, the building presently has a large asymmetrical U-shaped footprint. Its two asymmetrical wings formed an open courtyard that faced the school's upper field and gymnasium. In 1989, an administrative wing designed in a historicist manner, but negating the building's planning principles, was added to the building, closing off this open courtyard. Also as part of this addition, a modern glass and limestone cube-like structure housing the school's art gallery (the Elizabeth Myers Mitchell Art Gallery) was built to abut the original inside wing of the building.

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Exterior Description:

Francis Scott Key (FSK) Auditorium and Mellon Hall consists of five distinct parts: 1) the FSK Auditorium; 2) Mellon Hall; 3) McKeldin Planetarium; and 4) the filled-in courtyard area, now occupied by an administration wing; and 5) the Elizabeth Myers Mitchell Art Gallery.

1) The FSK Auditorium is the most prominent exterior aspect of the building. Its facade, facing northeast, consists of a long, fully glazed wall surface, through which round concrete columns on the interior--the building's structural system--are clearly visible. These columns not only reveal the building's modern structural materials, but also provide the visual strength necessary to support the brick parapet wall above the lightweight and transparent glass surface. The corner entry porch stands out as a dominant feature of the facade, whose brick side wall and flat roof above it together break the building's glass wall to penetrate the interior space, fusing interior/exterior relationships. Although it appears to float in space, the canopy roof, flat and gravel-

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covered, is supported by square-in-plan metal columns and clearly identifies the entry (double glass doors in the glass wall surface). The importance of this entry corner is further emphasized by the several plate glass panes of glass that turn the corner of the building, along its southeast elevation, while double glass doors in this elevation offer an alternative entry point. After four modular panels, an unfenestrated brick wall abruptly interrupts the glass. Similarly, towards the northern end of the northeast facade, the glazed wall surface originally ended, while a plain brick surface carried the wall the remaining twelve or so feet to its north corner. The effect on both the northeast and southeast elevation was that of a painterly surface. Today, however, the flat, plain brick wall on the facade has been broken by the addition of a second entry, built to directly access the Elizabeth Myers Mitchell Gallery. This entry of glass projects from the brick wall and has a flat-roofed canopy entrance that is an unsuccessful attempt to imitate the original.

The southwest elevation of the building and the southern corner of the northeast elevation form the exterior walls of the auditorium. These walls, unfenestrated, are clad with a limestone veneer and rise to a tall double-story height, giving this corner of the building a cube-like effect.

The northwest side elevation, originally facing the enclosed courtyard, included a projecting wing housing the Conversation Room, and beyond the unfenestrated room, glazed panel walls of a narrow corridor leading to Mellon Hall. These glazed walls opened onto an exterior pergola and the open court. Today, this space, having been closed off by the administration wing (1989) is an enclosed and somewhat alienating space.

The interior of the building behind the facade corresponds with the entry vestibule and lobby area of the auditorium. The lobby is entered directly from the entry, and is raised several steps above the main lounge. This lounge space is a light-filled, open room with the glass windows ranging along the front wall of the room and providing a view of the old part of the campus. A wood partition wall at the back of the lounge separates the lounge from the auditorium behind it. Between the front wall and the lounge stands a single row of cylindrical concrete columns, evoking tree trunks, in a planting bed of natural shrubs and flowers.

At the opposite end of the lounge from the entry vestibule is the "Conversation Room." This space was originally reached by the same entry; today one is more apt to approach the Conversation Room via the new entry and vestibule of the Elizabeth Myers Mitchell Gallery, built in front of the projecting Conversation Room. The conversation room is an assembly room, able to hold 250 people, in which students and professors, lecturers, etc. convene to discuss various topics. The conversation room was completely renovated when the administration wing and art gallery were added in 1989.

The auditorium has "continental seating" with replacement seats, but retains its distinctive and original projection wall where openings for the projector lenses are arranged in an abstract fashion reminiscent of a Mondrian painting.

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2) The part of the building referred to as Mellon Hall corresponds with the long, northwestern and the shorter southwestern wings of the building. The northwestern wing forms one outside wing of the U-shaped footprint, while the southwestern wing is the connector wing, connecting the northwestern wing to the FSK Auditorium/Conversation Room wing. These two wings are divided into the Science wing and the Music and Fine Arts wing. Actually, the Music and Fine Arts Wing, which occupies a portion of the southwestern wing, are considered part of FSK, but are here discussed as part of Mellon Hall since they are architecturally part of the Mellon Hall wing.

Like FSK, Mellon Hall is long and low-lying as described above. However, the walls do not have solid panes of glass as in the facade of FSK. Instead, the surfaces have a more traditional arrangement of space, though still in a modern idiom. Divided into three parts, (base, shaft and cap), the walls of Mellon Hall generally consist of a brick base, a glazed shaft (with banks of aluminum awning windows), and a concrete parapet wall serving as capital. A concrete canopy floats over the windows forming a sort of cornice to the parapet above. This description was particularly apt for the inside northwestern elevation of the northwestern wing. Although a portion of this wall is still visible from the outside, the new administration wing, and its intended repetitious and modular effect, have cut it off.

The entry to Mellon Hall is located in the northeast end wall. Here, a single entry door is located on center of a brick wall surface. This brick wall extends slightly beyond the building's walls to either side, and given its lack of fenestration, was clearly meant to be a screen, or entry gate to the real building beyond. A covered concrete walkway connects this end of Mellon Hall to the planetarium.

The northwest elevation of Mellon Hall faces the playing field and is a long, uninterrupted wall extending almost the full length of the wing. Here, the wall lacks the concrete capital, and is thus divided into two distinct parts. The base is brick and the shaft consists of banks of aluminum shaft. Operable vertical louvers of aluminum create a sort of columnar effect the full length of the wing. Towards the western end of the wing, the wall abuts a large, cube-like segment of the building that rises three full stories. This tower, clad in brick on the northwest elevation, features a projecting glazed bay on the southwestern elevation, revealing an interior stair well. This corner block acts as a transition from the single-story wing on the northwest to the three-story wing on the southwest.

The southwestern elevation is similar to the northwestern one, though here, the banks of windows are double-story in height, with aluminum louvers spanning both stories. This wall continues, eventually abutting the limestone wall of the rear of the FSK.

The interior of Mellon Hall is divided into a series of rooms (labs, classrooms, prep rooms, etc.) arranged to either side of a central corridor in both wings. The corridors are lined with linoleum floors, metal wall panels, dropped acoustical tile ceilings and solid wood doors leading into the various rooms. The doors each feature classic 1950s-style lettering identifying the classroom name or number.

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The typical lab room features a full bank of windows on the exterior wall with radiators lining the window wall below the windows, a chalkboard on one interior wall, and built-in lab stations organized symmetrically in two rows. The ceilings are typically dropped with acoustical tile panels and hanging fluorescent lights.

In the Music and Fine Arts Wing, the studio art rooms lack the dropped ceilings and reveal the concrete frame of the building with skylights in the ceiling.

Beyond the typical classroom are the stair tower and Foucault pendulum. The hollow-newel stair features an open stringer with cantilevered concrete stairs and aluminum railings. The risers and treads have terrazzo cladding over the concrete structure. The Foucault Pendulum in the corner stair tower drops 40 feet and is a replica of one devised by a French physicist in 1851, to demonstrate the earth's rotation. The pendulum is no longer operational and has been partially dismantled, to prevent further abuse by students.

3) The McKeldin Planetarium is located at the northwestern end of Mellon Hall, projecting off of its end wall by a concrete canopy and walkway. The planetarium is an eight-sided metal structure with concrete buttresses and a dome roof of standing seam metal. Set into a well surrounded by concrete retaining walls, the planetarium was originally surrounded by a pool of water. A narrow well of water also originally enclosed the end wall of Mellon Hall, while the raised concrete walkway, and a transverse walkway crossing it, provided pedestrian access to the buildings and grounds to either side. This water element is no longer intact. Although no longer in use, the McKeldin Planetarium is an integral and functioning component of the larger building, complementing and completing this end of the science wing.

4) The administration wing, added to the building in 1989, effectively closed off the original courtyard of the building, profoundly changing the building's relationship to its site, and greatly compromising certain aspects of its original design. The new wing is designed in a historicist manner, whereby the low-lying wall employs brick surfaces and plate glass metal sash windows, but is clearly a modern intrusion. The interior features a non-descript central corridor with offices to either side.

5) The Elizabeth Myers Mitchell Art Gallery, built in 1989, is a modern cube-like space abutting the original exterior wall of the Conversation Room. Square in plan, the concrete frame structure rises a tall, one story in height and is covered with a flat roof with a parapet. Expansive planes of limestone blocks alternate with narrower planes of plate glass windows, forming the building's exterior walls. An entry, located next to the actual art gallery, was built to provide access not only to the gallery, but also to the interior of the original FSK and Mellon Hall. This entry, with its cantilevered canopy and glazed side walls leads into a vestibule that leads to either the auditorium lounge, the Conversation Room, the gallery entrance, or the administration wing of the building. This entrance is effectively the principal entrance to the building, while the original entry door is now strictly used for access to the auditorium.

8. Significance

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Period	Areas of Significance	Check and justify below		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> health/medicine	<input type="checkbox"/> performing arts
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> archeology	<input checked="" type="checkbox"/> education	<input type="checkbox"/> industry	<input type="checkbox"/> philosophy
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> engineering	<input type="checkbox"/> invention	<input type="checkbox"/> politics/government
<input checked="" type="checkbox"/> 1900-1999	<input type="checkbox"/> art	<input type="checkbox"/> entertainment/ recreation	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 2000-	<input type="checkbox"/> commerce	<input type="checkbox"/> ethnic heritage	<input type="checkbox"/> law	<input checked="" type="checkbox"/> science
	<input type="checkbox"/> communications	<input type="checkbox"/> exploration/ settlement	<input type="checkbox"/> literature	<input type="checkbox"/> social history
	<input type="checkbox"/> community planning		<input type="checkbox"/> maritime history	<input type="checkbox"/> transportation
	<input type="checkbox"/> conservation		<input type="checkbox"/> military	<input type="checkbox"/> other:

Significance dates	1956-1989	Architect	Richard L. Neutra and Robert E. Alexander; Cochran, Stephenson, and Wing of Baltimore Weller, Fishback and Bohl (1989 Addition)
Specific dates	1956-1959, 1989	Builder	Baltimore Contractors, Inc.

Evaluation for:

National Register Maryland Register not evaluated

Prepare a one-paragraph summary statement of significance addressing applicable criteria, followed by a narrative discussion of the history of the resource and its context. (For compliance reports, complete evaluation on a DOE Form – see manual.)

Francis Scott Key Memorial Hall and Mellon Hall at St. John's College was begun in 1956 and completed in 1958. Pioneer Los Angeles architect Richard Neutra and his partner of ten years, Robert E. Alexander, designed the building in the flat-roofed modern style for which Neutra was internationally known. The large complex as originally constructed included an auditorium and lobby denoted as the Francis Scott Key Memorial Hall (now referred to as Francis Scott Key Lobby and Auditorium), lecture halls and laboratories for the science and music departments (entitled Mellon Hall), and the McKeldin Planetarium. The dedication ceremony was held on May 22, 1959, with President Dwight D. Eisenhower as the primary speaker. The building was enlarged in 1989 by the construction of a one-story wing to the east elevation, an addition designed by the Annapolis firm of Weller, Fishback, and Bohl. Key Auditorium/Mellon Hall is one of the few buildings designed by Neutra on the east coast, and is considered by many scholars to be the best of his collegiate designs.

*For a detailed history of St. John's College, refer to Maryland Historical Inventory Form, McDowell Hall (AA-675).

History of the Francis Scott Key Memorial Hall and Mellon Hall

The building of a new science hall and auditorium in 1958 was the largest of several construction efforts undertaken during the thirty-year tenure of college President Richard Weigle (1949-1980). With the construction of Iglehart Gymnasium in 1910 and the heating plant in 1951, the open quadrangle created between McDowell Hall to the north and College Creek was asymmetrical. Thus, the unimproved site to the north of Campbell Hall and the Reverdy Johnson House, south the heating plant, was chosen as the location of the new science hall. The State of Maryland and Paul Mellon's Old Dominion Foundation, through matching grants, paid for the construction of the building, interior furnishings, scientific and musical equipment, and the architectural services of Neutra and Alexander. The construction firm, Baltimore Contractors, Inc, donated the building costs for constructing the McKeldin Planetarium. The auditorium and primary lobby were named in honor of Francis Scott Key (class of 1796), who was a distinguished attorney and author of "The Star-Spangled Banner." The remaining portions of the building, housing the science and music departments, were named for philanthropist Paul Mellon. Mellon, who had enrolled as a student in 1940 to study the "great books," had placed \$4.5 million in trust with his Old Dominion Foundation to provide an endowment for the college. The

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planetarium was named after former Governor of Maryland and Mayor of Baltimore, Theodore McKeldin, a longtime friend of St. John's.

The college's Board of Visitors and Governors solicited Richard J. Neutra and Robert E. Alexander of Los Angeles, California to design the science hall and auditorium.¹ The nature of the building's use as a modern science laboratory provided Neutra and Alexander with the challenge of creating a design that "unobtrusively harmonize[d] with the Georgian Colonial buildings already there."² Having previously lectured at St. John's College, Neutra was familiar with the school's red brick buildings set within the backdrop of historic Annapolis. In a 1957 article entitled, "The Shapes on a Campus are not Extracurricular," in *Architectural Record*, the architect asked if "the classical and the contemporary necessarily clash, or are they capable of gentle combination?"³ He elaborated further, "after going over the venerable [St. John's] campus, we explained first to ourselves and then to our friends there: You have had and used these dear old buildings, some of them since the 17th century, opposite the State House of Maryland, itself one of the monuments of early America. What are we going to do now with these new buildings? One cannot put imitation glass pearls into a bracelet of genuine ones without making even those suspect. Imitation would be merely a superficial flattery of the past, not a true and deserved honor to its lasting values."⁴

Respecting the setting, the new science hall and auditorium was to be faced in red brick and limestone, with a low-silhouette to underline the existing campus.⁵ The modernistic design connected a "cluster of structures housing the music department, a related auditorium, and the science department with laboratories and planetarium," forming "two-and-a-half sides of an open court that comfortably completed the older neighboring structures. Variations in scale of the cluster's various elements, framed and accented by familiar steel spiderlegs, gave to the structures a constructivist complexity missing from the relatively blander composition of the firm's other college buildings."⁶ Upon completion of the building in 1959, *Architectural Record* published their final ruling on the challenge undertaken by Neutra and Alexander. In an article entitled, "Science and the Arts in a Venerable Setting," the architects were applauded for designing a building that "seems to achieve a scale and character sympathetic to the older buildings, and does so without making any concessions to the ideology of modern architecture."⁷ Architect Alexander Cochran, whose Baltimore firm performed supervisory services, found the building to be "one of the finest pieces of architecture that this, our region, has been fortunate enough to possess."⁸ Paul Mellon told Neutra that the buildings exemplified "the contributions which

¹ There is no evidence to suggest Neutra and Alexander received the commission through competition.

² "College Buildings: St. John's Science and the Arts in a Venerable Setting." *Architectural Record*, September 1959, p. 176.

³ Richard J. Neutra, "The Shapes on a Campus are not Extracurricular." *Architectural Record*, August 1957, p. 176.

⁴ Neutra, pp. 176-177.

⁵ "Science Buildings Key the New Campus," *Architectural Record*, August 1957, p. 169.

⁶ Thomas S. Hines. *Richard Neutra and the Search for Modern Architecture*. (New York, NY: Oxford University Press, 1982), p. 239.

⁷ "College Buildings: St. John's Science and the Arts in a Venerable Setting." *Architectural Record*, September 1959, p. 176.

⁸ Hines, p. 239.

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your great skills and taste have made to the American scene. From the outset, I [Mellon] was particularly happy with your choice as the architect...and the beautiful end result of your labors is a satisfaction to us all."⁹

Neutra professed he was "not really competent to describe the philosophy of St. John's, but it helped [his] design to understand that there are no professed specialized teachers or professors."¹⁰ Knowing the school's system of tutorials and seminars, Neutra designed the primary lecture hall with an adjacent discussion room that encouraged an informal and direct dialogue between questioning students and the off-campus lecturer. Furthermore, through collaborations with faculty, Neutra coupled seminar rooms and laboratories. He believed this presentation of spaces on the interior of the building was "in a way really the heart of the campus."¹¹

The music and fine arts wing of the building contained the auditorium, discussion room, main lobby, music library, and practice rooms. The Francis Scott Key Auditorium was designed to seat six hundred, with a system of movable wooden baffles for additional seating. The adjacent discussion or "conversation" room, where interested listeners met with speakers in a more informal setting, had a seating capacity of 250. An open lobby connected the two spaces. The first floor of projecting wing on the northwest corner of the building housed two music seminar rooms, the music library and workroom, and six practice rooms. The wing extended northward with a perpendicular projection to the east, housing the science department. The first floor of the science wing contained four physics labs, two preparatory rooms, four faculty offices, eight physics project rooms, two chemistry labs, three storage rooms, two dark rooms, three chemistry project rooms, one balance room, and the freestanding planetarium. In addition, the hollow newel plan of the two-story stair tower in the northwest corner of the building accommodated the Foucault pendulum. Dropping forty feet from the ceiling, the pendulum was a replica of the one devised by French physicist, Jean Bernard Foucault, to demonstrate the earth's rotation for the first time at the 1851 world's fair in Paris. The free-swinging device, one of just over sixty such pendulums installed around the world today, contained an internal electromagnetic drive system that kept it in motion without affecting the direction of the swing.

The new building, nearly doubling the size of the built-campus, opened with a series of lectures, concerts, seminars, movies, and performances. The celebration ended in a formal dedication ceremony on May 22, 1959, with United States President Dwight D. Eisenhower as the main speaker. Additionally, Paul Mellon and Mark Van Doren were made honorary fellows of the college.¹²

During the administration of college President William M. Dyal, Jr., Mellon Hall was enlarged by the construction of one-story addition to the east elevation. The Annapolis architectural firm of Weller, Fishback, and Bohl designed the new administration wing, completed in 1989. "This addition connected the lobby of the

⁹ Hines, pp. 239-241.

¹⁰ Neutra, p. 176.

¹¹ Neutra, p. 176.

¹² Emily A Murphy. *A Complete and Generous Education: 300 Years of Liberal Arts, St. John's College, Annapolis.* (Annapolis, MD, St. John's College Press, 1996), pp. 149-152.

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Francis Scott Key Auditorium with the laboratory side of Mellon Hall, and housed the administration offices, along with additional tutors' offices and a conference room. The relocation of the administration offices prompted the restoration of the original floor plan of McDowell Hall, which had been divided to create private offices and reception spaces.

At the same time the administration wing was built, the conversation room was also renovated, and a state-of-the-art gallery was constructed."¹³ The art gallery was established in 1989 to provide the college community as the citizens of Annapolis and Anne Arundel County with the only secure, climate-controlled fine arts facility in the county. The gallery's primary purpose was to establish possible connections between the visual arts and the liberal arts, while promoting exhibits of unique historical and regional interest. It was named in honor of philanthropist and art collector, Elizabeth Myers Mitchell, who served as a member of St. John's College Board of Visitors and Governors.

Richard J. Neutra

Richard Neutra (1892-1970) was considered a significant contributor to the development of the modern movement in architecture. He was born in 1892 in Vienna, Austria. During World War I, Neutra served as an artillery officer in the Balkans, returning to Vienna in 1917 to graduate from Technische Hochschule. Leaving his homeland in 1919, Neutra worked briefly in Switzerland for Gustav Ammann, the noted landscape architect, before moving to northern Germany in 1920. In 1921, Berlin architect Erich Mendelsohn employed him as a draftsman. Neutra immigrated to the United States in 1923, working briefly in New York before moving to Chicago. While working for the firm of Holabird and Roche, Neutra met Louis Sullivan, and through him, Frank Lloyd Wright. In 1924, Wright invited Neutra to work and study at Taliesin. Through his work with Wright, Neutra was exposed to the climate and topography of Los Angeles, where he established a practice with Rudolph Schindler. Neutra served in the 1930s and 1940s as a member and then as chairman of the California State Planning Board, and as a consultant to the U.S. Housing Authority. His Channel Heights housing project for California shipyard workers in 1941 influenced community planning nation wide. In the 1950s, Neutra and partner, Robert Alexander, provided planning and design work for many American cities and the new island government of Guam.¹⁴ The partnership with Alexander lasted from 1949 to 1958. For the last five years of his life, beginning in 1965, Neutra was in partnership with his son, Dion Neutra.

A member of the American Institute of Architects, Neutra was acclaimed for introducing "contemporary layout and design to the truly low cost house."¹⁵ In addition, he was recognized for his innovations in the design of furniture, light bolted steel construction and prefabricated and plywood construction. Examples of Neutra's Los Angeles work includes the Jardinette Apartments (1927), the Lovell Health House (1927-1929), Van Der Leeuw House (1932/rebuilt 1964), Corona Avenue School (1934), Plywood Model House (1936), Nesbitt

¹³ Murphy, p. 170.

¹⁴ Hines, p. introduction.

¹⁵ "Biographical Statistics: Richard J. Neutra." The American Institute of Architects Library and Archives, Washington, D.C.

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House (1942), and the Hall of Records in 1961. Projects outside Los Angeles, even California, were limited to such works as the 1937 Brown House on Fisher's Island in New York, the Price House in Bayport, New York (1951), the Lincoln Memorial Museum at Gettysburg, Pennsylvania (1959), and the Glen House, Stamford, Connecticut (1961). Prominent academic designs produced by Neutra and Alexander are the fine arts buildings at California State College, Northridge (1959) and the University of Nevada, Reno (1961), and the library complexes for Simpson College in Indianola, Iowa (1956-1961) and Adelphi University in Garden City, New York (1955-1963).¹⁶

As Thomas S. Hines explains in *Richard Neutra and the Search for Modern Architecture*, "Neutra's basic architectural structure was the simple, timeless post and beam, with cantilevered roof slabs extending into space. His favorite materials were steel, concrete, stucco, wood, and glass, which he valued for both its transparent and reflecting qualities. Above all, his architecture emphasized the interpenetration of inner and outer space.... Neutra studied the needs of each individual client and adapted his own ideas to those needs."¹⁷ Neutra's designs are often coined California Modern.

Robert E. Alexander

Following his graduation from the Cornell School of Architecture in the 1930s, Richard Alexander had moved to California. By 1936, he served as partner in the Pasadena office of Wilson, Merrill, and Alexander. The most notable achievements of Alexander during this tenure was Baldwin Hills Village, also known as Thousand Gardens. Designed in 1937 and built in 1942, Thousand Gardens was done in collaboration with Los Angeles architect Reginald Johnson, and East Coast planner Clarence Stein. In recognition of his contribution to the design of this planned community, as well as other planning achievements in California, Alexander was appointed in 1945 to the Los Angeles City Planning Commission, and in 1948, became its president. Unable to gain large-scale commissions, Alexander was forced to collaborate with well-known, established architects. This prompted him to solicit Neutra to assist in the designing of Chavez Ravine. Renamed Elysian Park Heights, the project was one of the largest planned community designs to be initiated following the establishment of the Housing Act of 1949. The project was ultimately never built, but established the two as partners. The relationship lasted until 1958.¹⁸

Quadrant and Ring

On the northeast side of Mellon Hall, between the art gallery and the science wing, stands a quadrant and

¹⁶ Hines, p. 239.

¹⁷ Hines, pp. introduction.

¹⁸ Hines, p. 16.

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bronze ring. Mounted on a granite plinth, these instruments are described by Ptolemy in his Almagest. The graduated quadrant measures the noonday altitude of the sun, and the ring in the plane of the equator identifies the moment of equinox. The quadrant and ring was originally located to the northwest of McDowell Hall, but has subsequently been moved to its present location.

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HISTORIC CONTEXT:

MARYLAND COMPREHENSIVE PRESERVATION PLAN DATA

Geographic Organization: Western Shore

Chronological/Developmental Period(s): Modern Period (1930-present)

Historic Period Theme(s): Architecture, Landscape Architecture, and Community
Planning
Social/Education/Cultural

Resource Type:

Category: Building

Historic Environment: Town

Historic Function(s) and Use(s): EDUCATION/College

Known Design Source: Richard L. Neutra and Richard E. Alexander
Cochran, Stephenson, and Wing of Baltimore
Weller, Fishback and Bohl of Annapolis (1989 Addition)

9. Major Bibliographical References

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- Boesiger, W., editor. *Richard Neutra, 1950-1960: Buildings and Projects*, London, England: Thames and Hudson, 1964.
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- "College Buildings: St. John's Science and the Arts in a Venerable Setting." *Architectural Record*, September 1959, pp. 176-179.
- Thomas S. Hines. *Richard Neutra and the Search for Modern Architecture*. New York, NY: Oxford University Press, 1982.
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- Murphy, Emily A. *A Complete and Generous Education: 300 Years of Liberal Arts, St. John's College, Annapolis.* Annapolis, MD, St. John's College Press, 1996.
- Neutra, Richard J. "The Shapes on a Campus are not Extracurricular." *Architectural Record*, August 1957, pp. 174-177.
- Riley, Elihu S. *The Ancient City, A History of Annapolis in Maryland, 1649-1887*. Baltimore, MD: Clearfield Company, Inc., 1995.
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- Tilghman, Tench Francis. *The Early History of St. John's College*. Annapolis, MD: St. John's College Press, 1984.

10. Geographical Data

Acreage of project area	<u>2 acres</u>	
Acreage surveyed	<u>33 acres</u>	
Quadrangle name	<u>Annapolis, MD</u>	Quadrangle scale <u>1:24,000</u>

Verbal boundary description and justification

The Francis Scott Key Memorial Hall and Mellon Hall are located on the campus of St. John's College, established at this site in 1784. The college is recorded on Tax Map 4-6, Parcel 458. It is bounded by College Avenue to the southeast, King George Street to the northeast, St. John Street to the southwest, and College Creek to the northwest.

11. Form Prepared by

AA-679

name/title Laura Trieschmann and Kim Williams, Architectural Historians April 10, 2000

organization E.H.T. Traceries, Inc.

street & number 5420 Western Avenue

city or town Chevy Chase, Maryland 20815

The Maryland Inventory of Historic Properties was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

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DHCD/DHCP
100 Community Place
Crownsville, MD 21032
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SCIENCE BUILDINGS KEY THE NEW CAMPUS

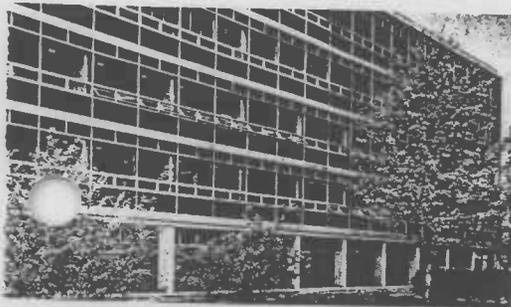
ACROSS THE COUNTRY in courses ranging from aeronautical engineering to zoology our colleges and universities are increasing study facilities in the sciences and their applications at a rate which far outruns any other of the established fields. Few need betatrons; all need bunsen burners and the work spaces in which to employ them. Highly specialized equipment and highly specialized spaces are required increasingly, but the proportion of these to standard spaces is small — just about the proportion of graduate and professional programs to undergraduate ones.

The real demand is for laboratory space and for immediately adjacent classrooms. Increasingly these are being coupled in administration, faculty, and architect thinking for two principal reasons. The first grows out of the desire to link up closely laboratory observational experience with immediate discussion — or pre-observation instruction. At St. John's College (*opposite*) the laboratories are organized to accommodate seminars in the middle of the work space. Elsewhere classroom and small lecture spaces are being located opposite laboratories on double-loaded corridors or alternately along single-loaded ones. The latter arrangement is particularly effective in achieving the second planning goal: flexibility.

Using modular planning — and often demountable partitions — a laboratory may be doubled in size over a weekend, or a classroom may become two, or either may be subdivided into several small project laboratories or offices or storage and preparation spaces. Of course to accomplish this desirable interchangeability it is mandatory that mechanical and electrical services be established in continuous patterns, and this is the order of the day. In the three examples that follow, such continuity is provided.

Equally important with the continuity of these services is that of fenestration, acoustical, and structural organization. It is only in our time that such flexibility in use or for expansion has become technically feasible, and it is only in our time that the need for it has developed to such a critical extent.

The satisfactory science building today must start with a structural pattern which can permit subsequent multiple choices and multiple additions. It cannot freeze spaces or combinations of them. And because of this it cannot possibly ape older campus styles with any measurable success, although some otherwise impeccable institutions are still trying. A thoughtful approach to the new science building may yet bring us thoughtful — and beautiful — campus architecture.



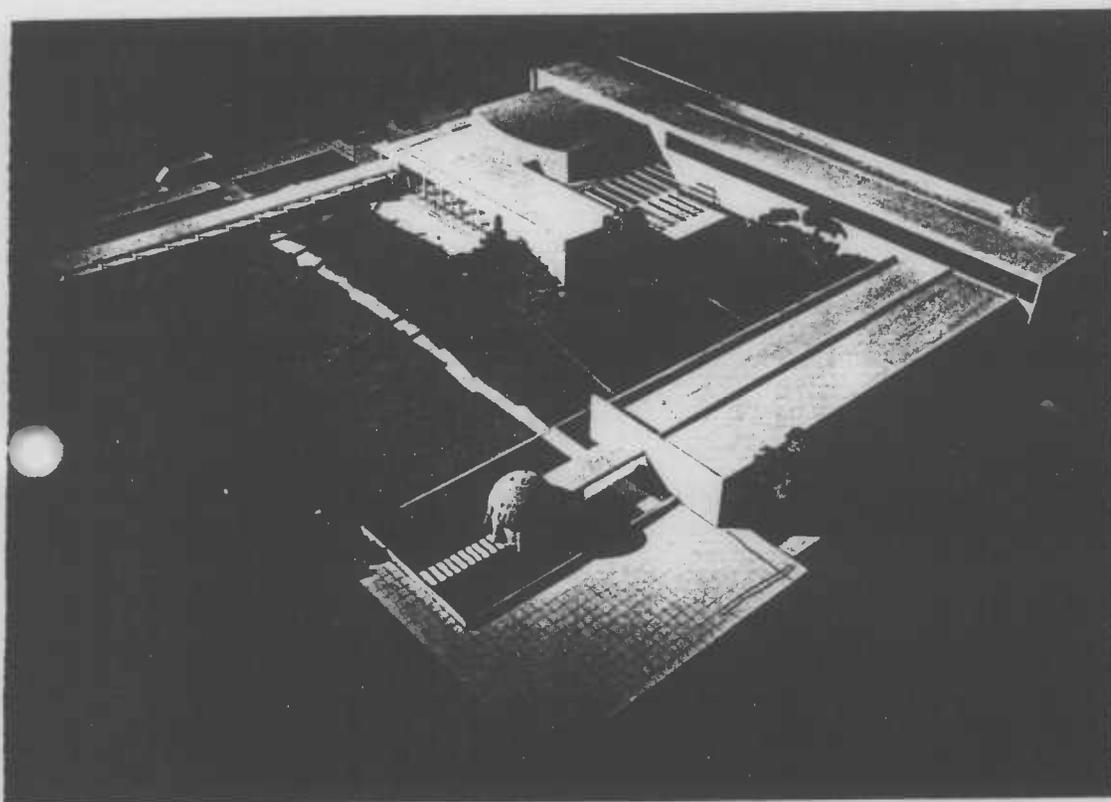
Lawrence H. Miller



to right: Karl Taylor Compton Laboratories, Massachusetts Institute of Technology, Cambridge, 1957, by Anderson, Beckwith Haible; Porter Hall, Carnegie Institute of Technology, Pittsburgh, 1905, by Henry Hornbostel

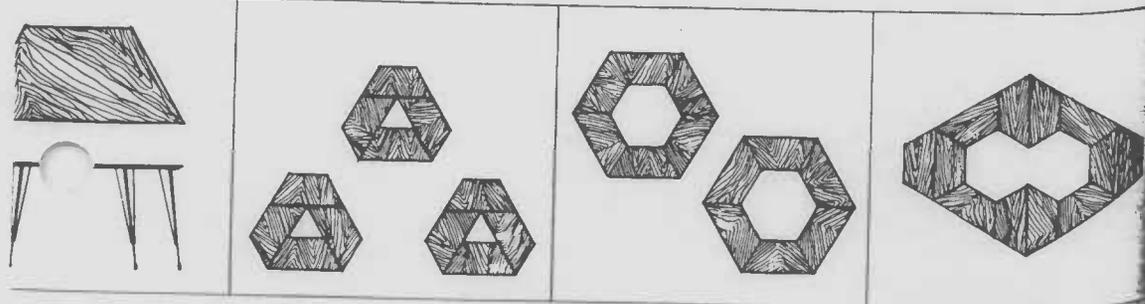
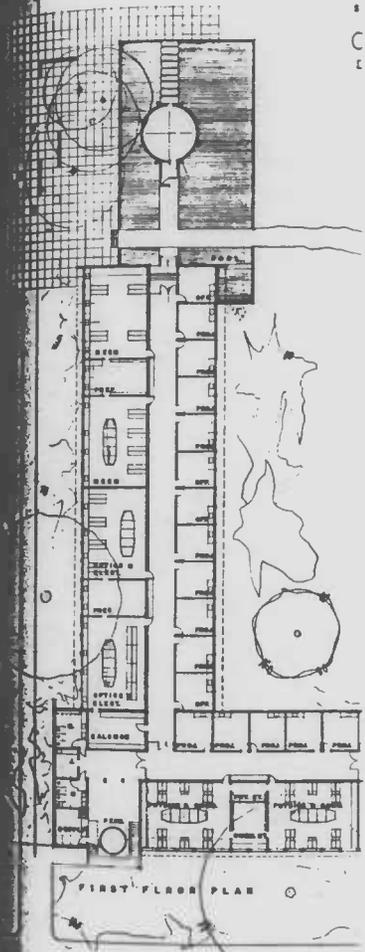
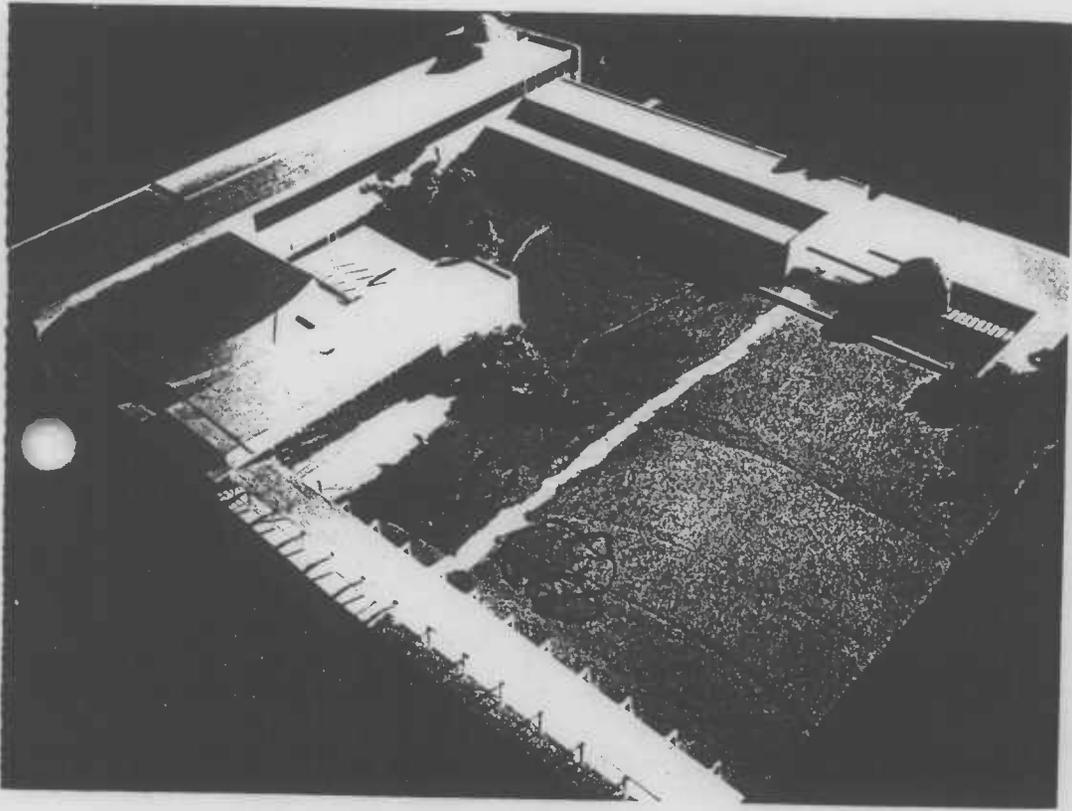


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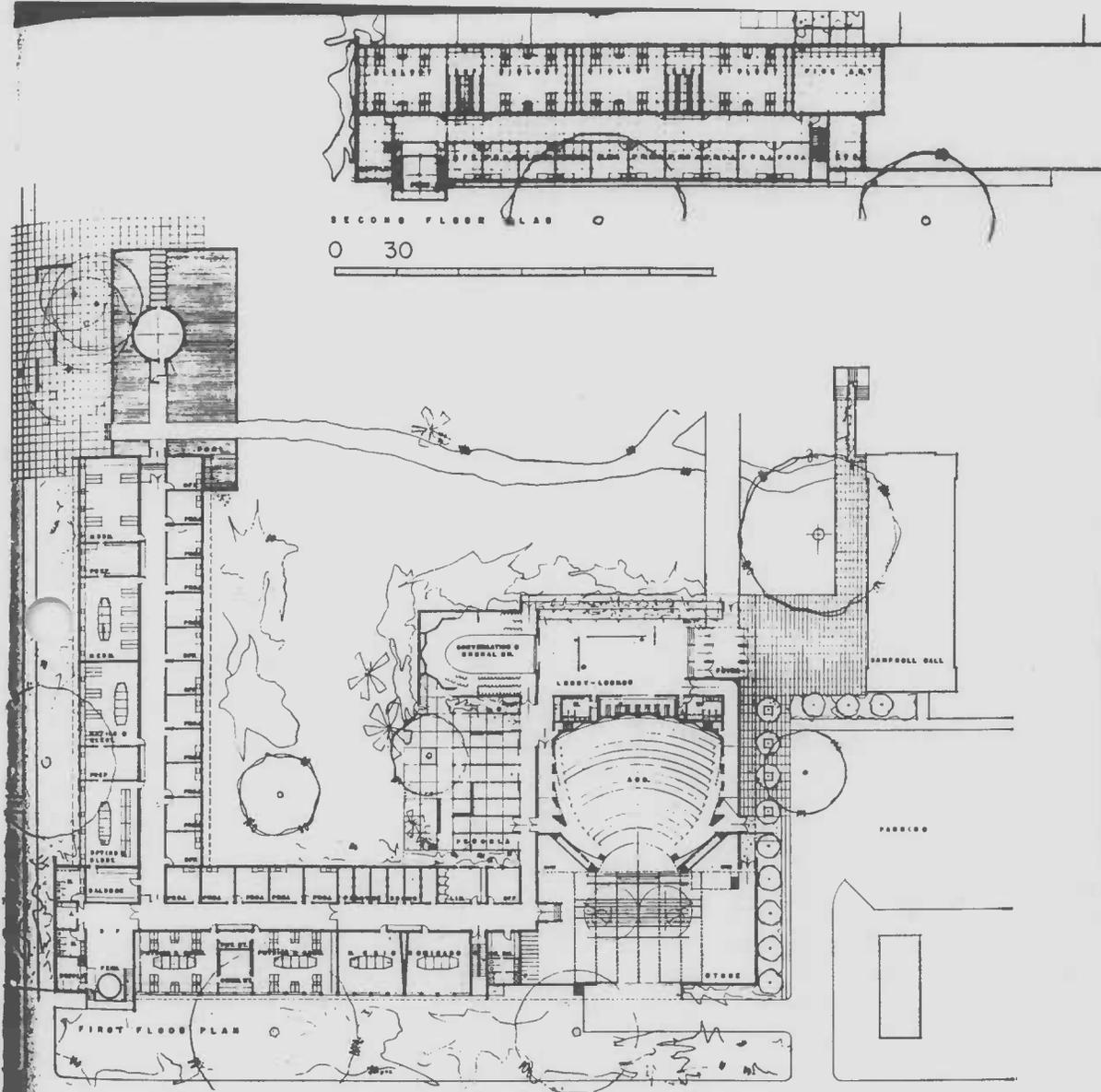


UNIQUE CURRICULUM GENERATES EXCITING BUILDING

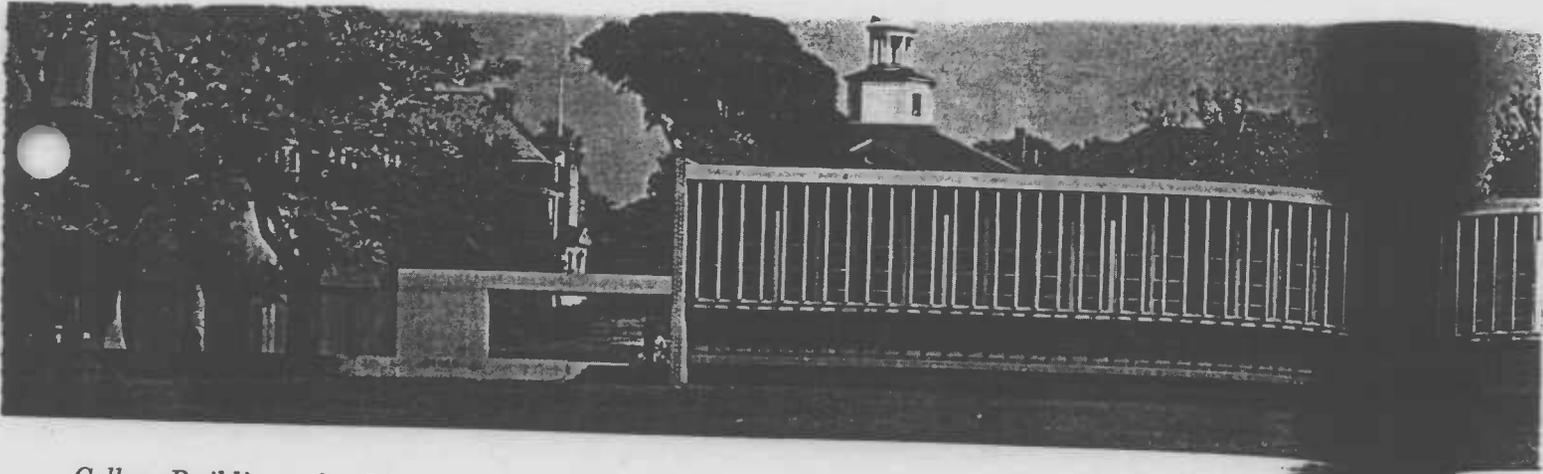
ST. JOHN'S COLLEGE, in Annapolis, is venerable and unique. It is the possessor of "red and white" buildings in a lush, green landscape and an unusual curricular philosophy. In planning to triple the enrollment to 300 students the college chose architects who believe that building form must develop from detailed study of activities to be accommodated. In visits to the campus totaling a month the architects and their wives studied the curriculum and talked at length to students and faculty, with whom they formulated a thoughtful program. The first new building of the few that will be necessary houses science facilities, a fine arts unit, and an auditorium carefully planned for the traditional Friday night visitor's lecture, as well as dramatic, choral, and convocational uses. Adjoining its lobby is the "conversation" room where shape and variety of seating arrangements have been developed as



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painstakingly as the flexibly arranged laboratories and the interchangeable project rooms and offices. Each of these types has evolved from the particular study methods used here (example: seminars in labs) as well as from basic concern with acoustics, glare, ventilation, and easy communication (a dozen or so table groupings for seminars and tutorials can be achieved). A small planetarium (*upper left*), an observatory, and a 40-foot-pendulum shaft will afford opportunities for astronomical and measurement observations. Faced in brick and limestone, the low-silhouette building has been designed to underline the campus scene. *Architects: Richard J. Neutra and Robert E. Alexander; Associate Architects: Dion Neutra, Robert R. Pierce, C. Howard Miller, Richard R. Stadelman, Immanuel Levin, assisting; Engineers: Parker, Zender and Associates, Structural: Boris M. Lemos, Mechanical: Earl L. Holmberg, Electrical: Dr. Vern Knudson, Acoustical*



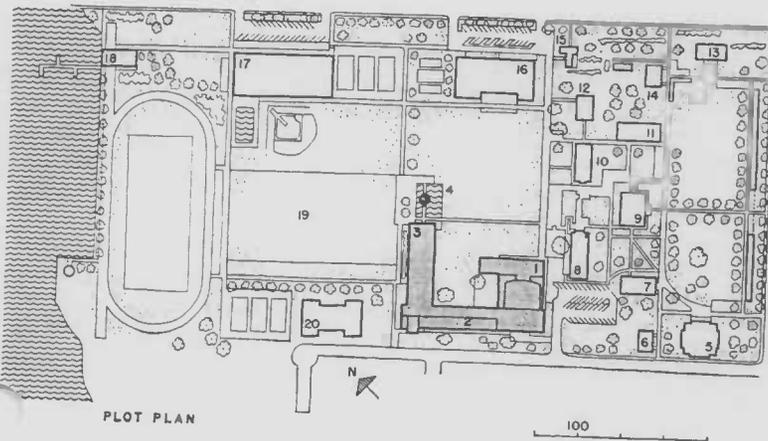
College Buildings: St. John's

SCIENCE AND THE ARTS IN A VENERABLE SETTING

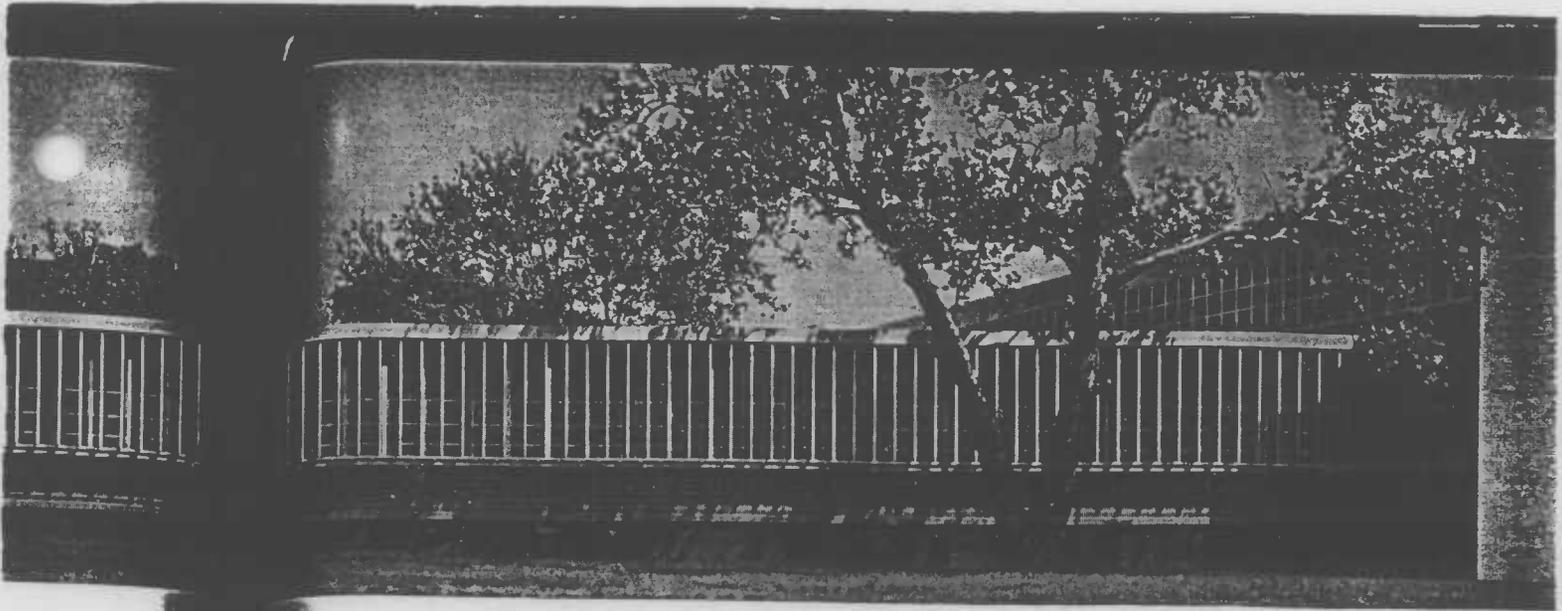
The architects were presented here with the challenge of designing an auditorium, music department, and science laboratories for St. John's College (a new bulk almost double that of existing campus construction) in such a manner that the new, large structure would not "take over" the campus and would unobtrusively harmonize with the Georgian Colonial buildings already there. St. John's, with a present enrollment of 300, was founded in 1696, and is a neighbor of the U. S. Naval Academy. Appropriately enough, the new red brick and flagstone building seems to achieve a scale and character sympathetic to the older buildings, and does so without making any concessions to the ideology of modern architecture.

Architect Neutra says, "There is great stimulation in meeting the most advanced thinkers of the day in old colleges, and in witnessing them teaching modern science which is far removed from the horizons of former centuries in buildings constructed in those bygone days. We have discussed and tried to grasp and express this faith in values that transcend mere historic or modish relativities."

The Francis Scott Key Auditorium, the Mellon Laboratory, the McKeldin Planetarium, St. John's College, Annapolis, Md. Richard J. Neutra & Robert E. Alexander, Architects; Cochran, Stephenson & Wing, Resident Architects. Parker, Zehnder & Associates, Structural Engineers; Boris M. Lemos, Mechanical Engineer; Earl L. Holmberg, Electrical Engineer. Baltimore Contractors, Inc., General Contractors.

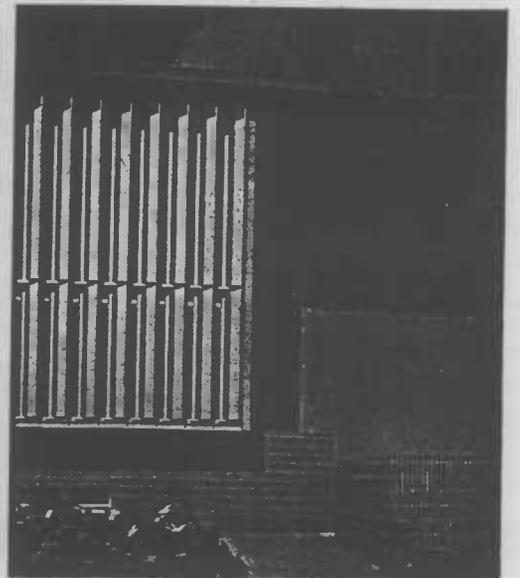
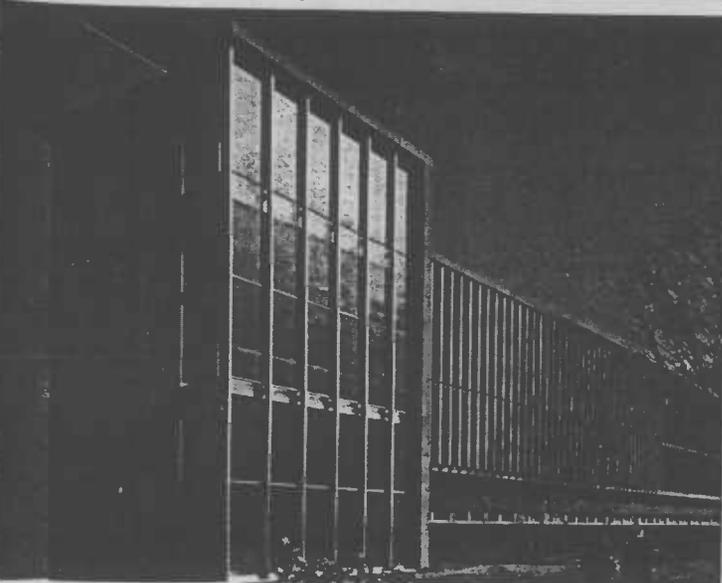
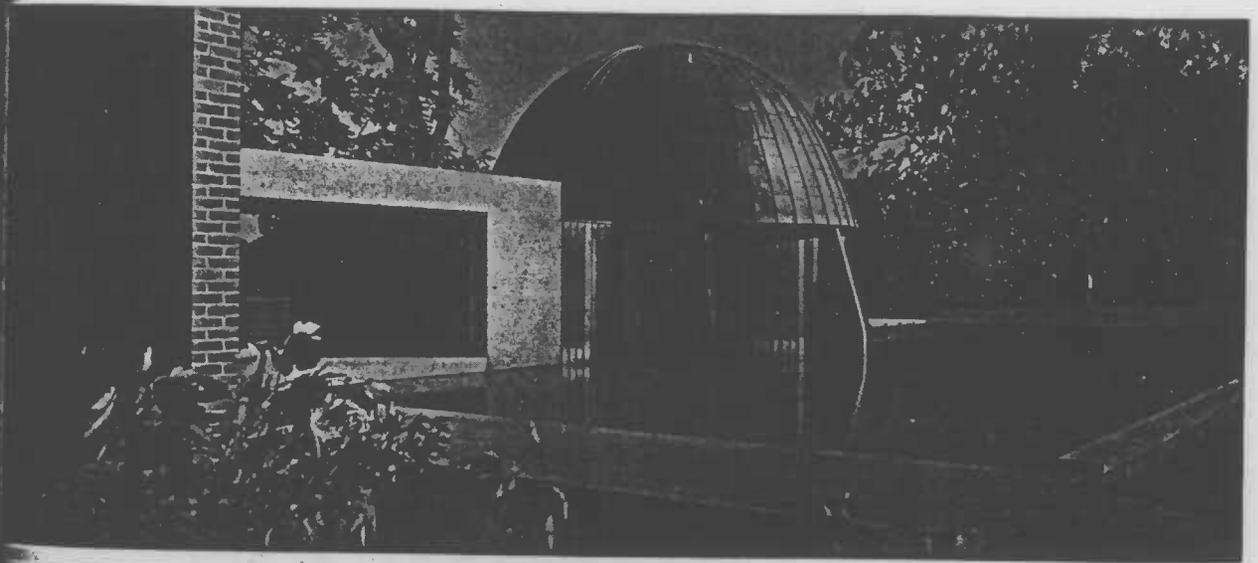


1. Francis Scott Key Memorial Hall
2. Music and Fine Arts
3. Science
4. Planetarium
5. Hall of Records
6. Carroll House—Dormitory
7. Humphreys Hall—Present Science
8. Campbell Hall
9. McDowell Hall—Main Building
10. Randall Hall—Dining
11. Pinkney Hall—Dormitory
12. Future Dormitory
13. Woodward Hall—Library
14. Chase Stone House—Dormitory
15. Davis House
16. Iglehart Hall—Present Gym
17. New Gymnasium
18. Boat House
19. Playing Fields
20. Steam Plant



SETTING

Above: the science wing, which terminates in the planetarium at the far left, shown also in the picture immediately below. Below: two views of interesting exterior texture patterns, showing the play of light and shade on louvers, brick, glass, etc.



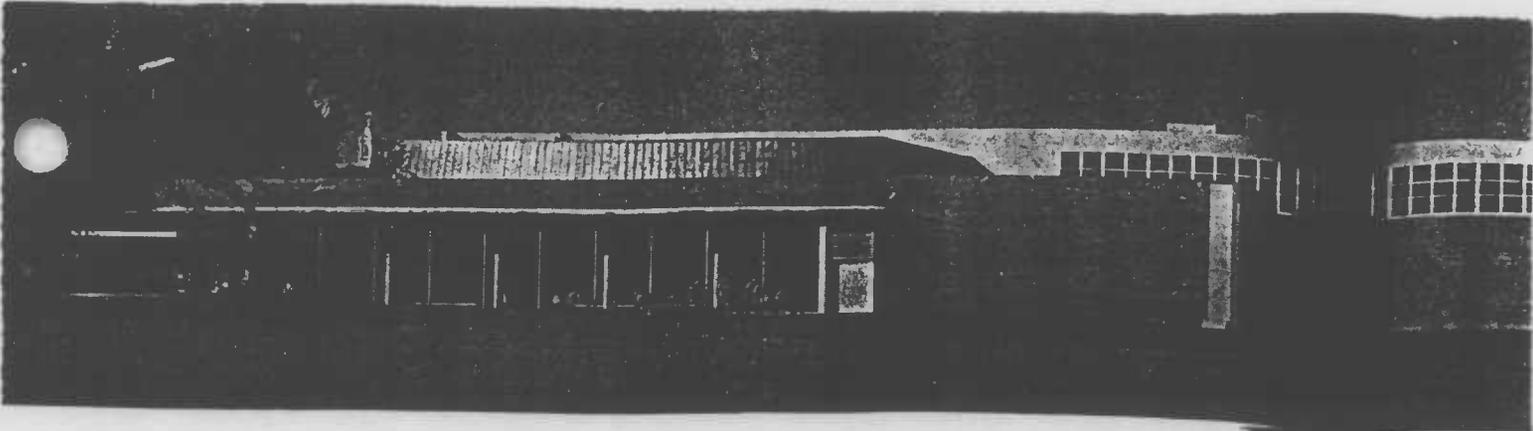
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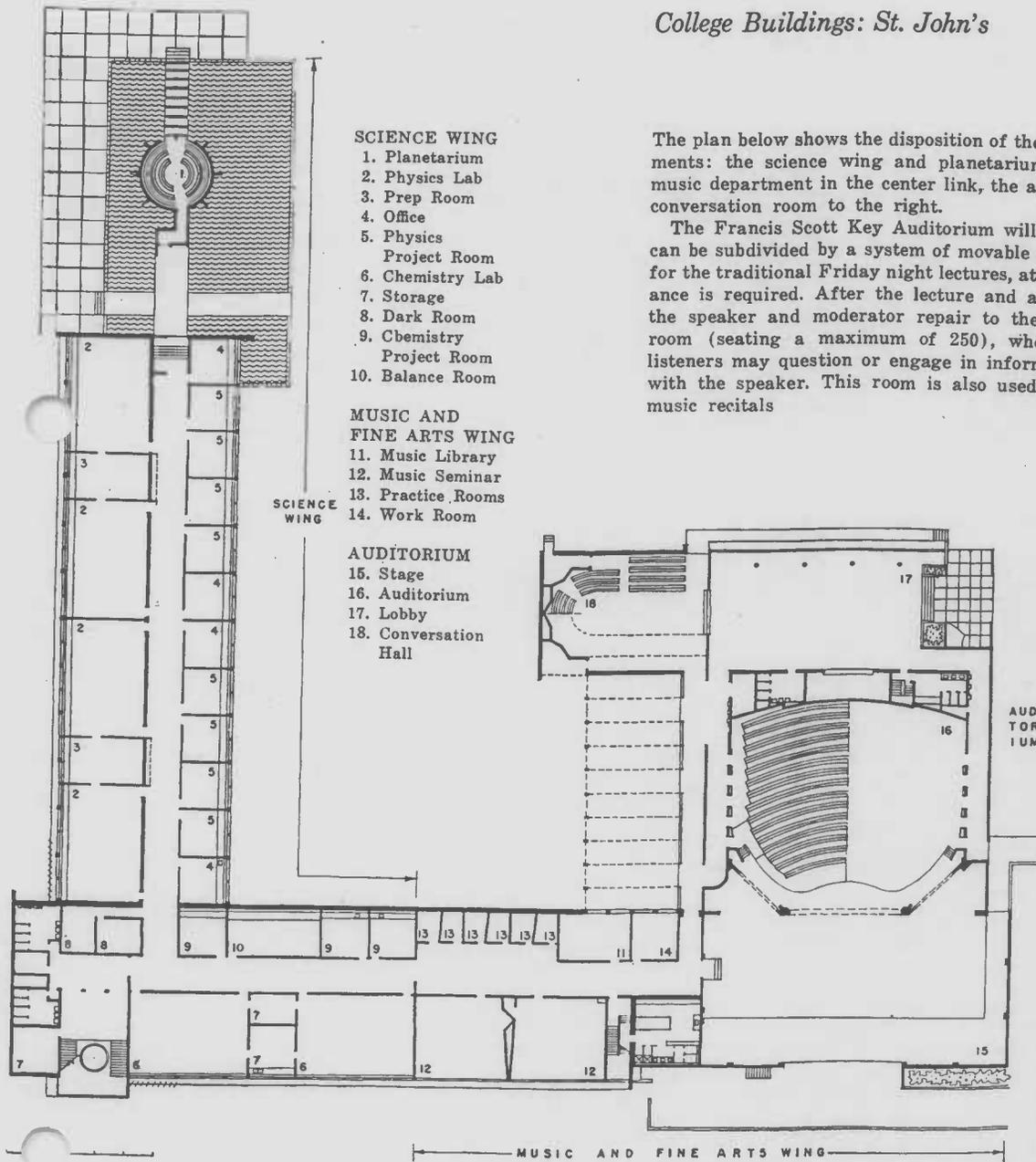
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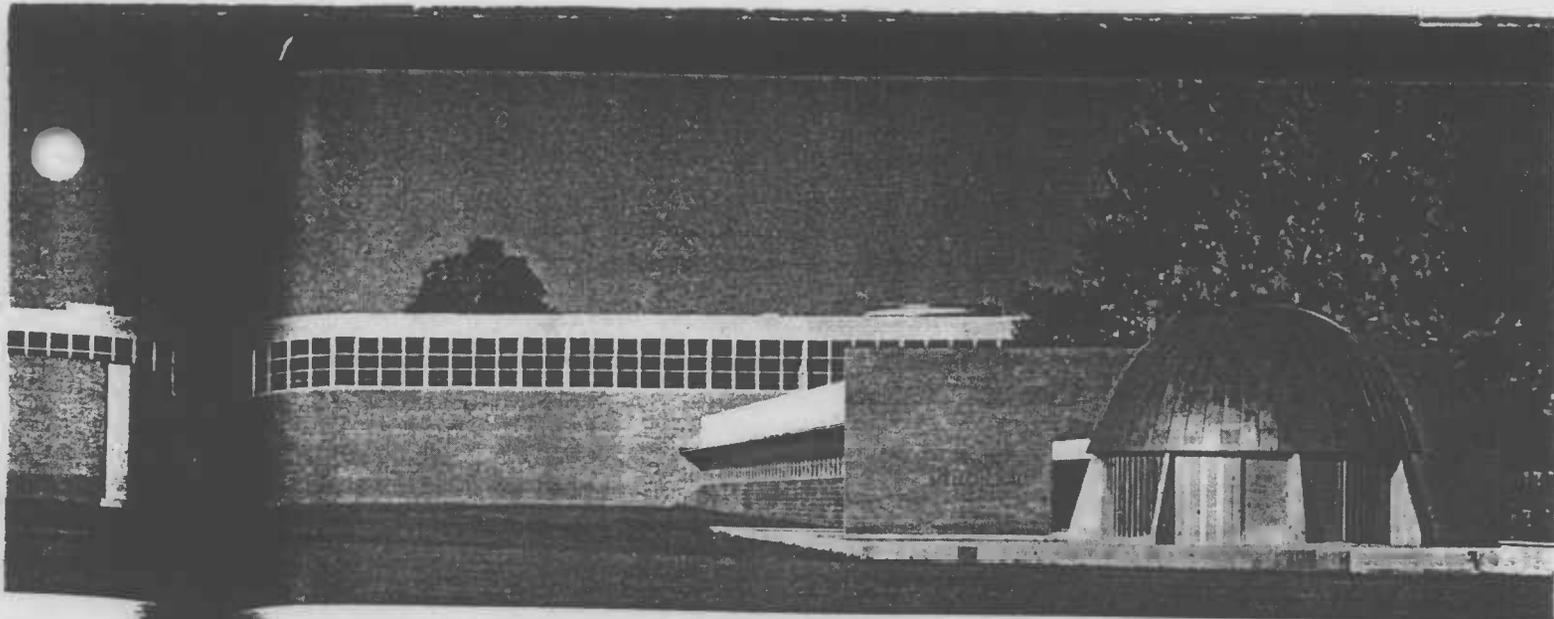


College Buildings: St. John's



The plan below shows the disposition of the principal elements: the science wing and planetarium at left, the music department in the center link, the auditorium and conversation room to the right.

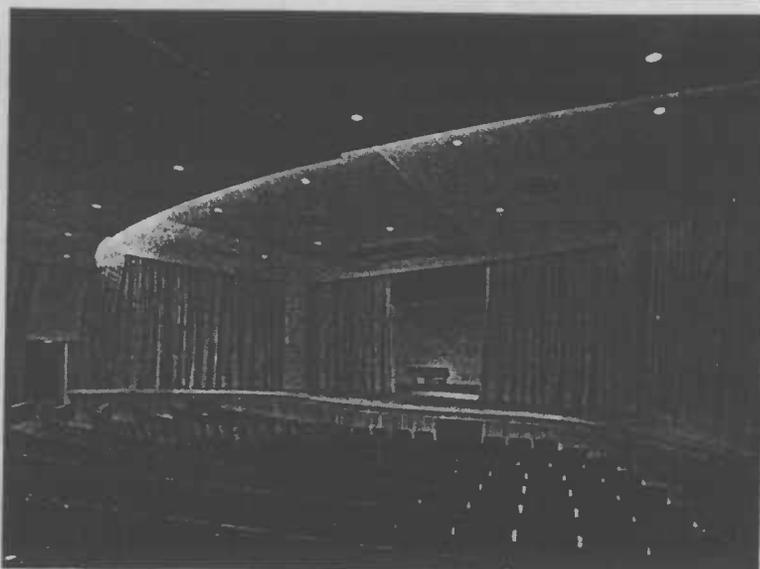
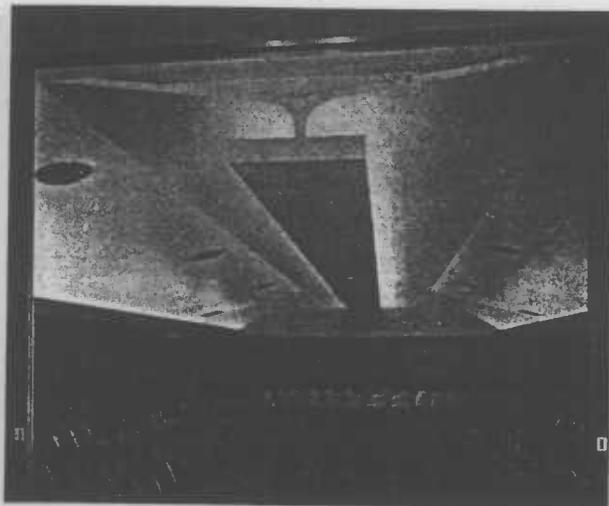
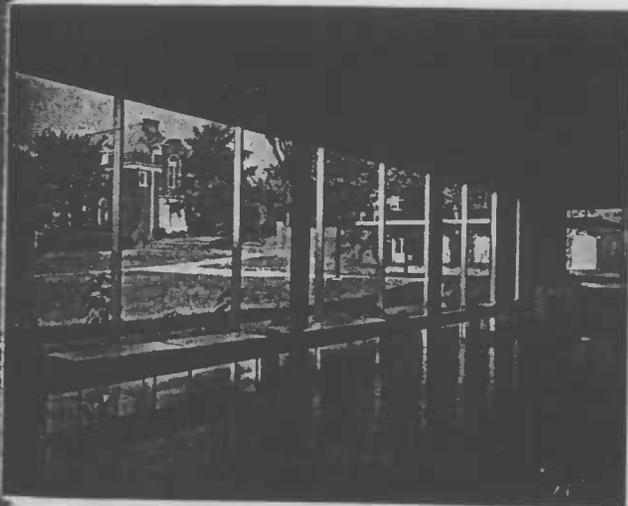
The Francis Scott Key Auditorium will seat 600, but can be subdivided by a system of movable wooden baffles for the traditional Friday night lectures, at which attendance is required. After the lecture and a coffee break the speaker and moderator repair to the conversation room (seating a maximum of 250), where interested listeners may question or engage in informal discussion with the speaker. This room is also used for chamber music recitals.



Above: Elevation from the northeast, showing the auditorium entrance at left, planetarium at right. Below, top left: the auditorium lobby, with a view of the old campus through the glass. Top right: the conversation room. Bottom left: The Foucault Pendulum, dropping 40 ft., is a replica of one devised by that French physicist in 1851 to demonstrate the earth's rotation. Bottom right: the auditorium has continental seating

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HISTORIC AMERICAN BUILDINGS SURVEY BLUE

HISTORIC AMERICAN BUILDINGS SURVEY
Historian's Work Sheet for "Photo-data Books" (Part I)

Name of Structure Francis Scott Key Memorial Hall-Mallen Hall-McKeldin Planetarium

Address Maryland, Anne Arundel Co, Annapolis, St John's College Campus
State, county, township, locality, street address or location

Present Owner (give address) St John's College

Present Occupant St John's College faculty and students

Present Use auditorium, science and music classrooms and laboratories

Brief Statement of Significance (historical): The architects were presented with the challenge of designing a building that would not take over, but harmonize with the Georgian campus. The building is successfully of a scale and character sympathetic with the other buildings and yet does not make concessions to the ideology of modern architecture.

PHYSICAL HISTORY (All statements shall be documented)

Original and subsequent owners
St John's College

Date of Erection began 1956, completed 1958, dedicated May 22, 1959

Architect Richard L. Neutra, Robert E. Alexander, Los Angeles
Associate Resident Architects: Cochran, Stephenson, & Wing of Baltimore
Builder, suppliers, etc. Baltimore Contractors, Inc.

Original plans, construction, etc. Information concerning plans and construction may be obtained direct from the architects. Reference plans may be seen at the Alumni Office, St John's College. The August 1957 & September 1959 issues of Architectural Review contain articles on the building, including comments on plans and construction.

Record

HISTORICAL EVENTS CONNECTED WITH STRUCTURE

May 22, 1959: President Eisenhower dedicated the new building

Important old views
(with location) **Picture Files, Alumni and Registrar's Offices, St John's College, Annapolis**

Sources of information
(with location) **Buildings Files, Alumni And Registrar's Offices, St. John's College, Annapolis**
Architectural Record, New York City, August 1957 & September 1959

Likely sources not yet investigated
Baltimore and Washington newspapers, 1957 - 1959

Prepared by Florence T Dunbar **Research Staff, Historic Annapolis, Inc.**
Date October 1964

INSTRUCTIONS FOR DOCUMENTATION

- Published references:** Give author's full name, exact title from title page (underlined), publisher, place of publication, date, page references.
- Manuscript references:** Give location of manuscript and note if long-hand or typed. Cite "from," "to," date, etc.
- Interviews:** If information came from a personal interview, give complete name and address of informant.

CONTINUATIONS: Any of the above entries may be continued on additional sheets. Exact transcripts in quotes from pertinent documents are especially welcomed as appendices or otherwise.

THE SHAPES ON A CAMPUS ARE NOT EXTRACURRICULAR

By RICHARD J. NEUTRA*

WHAT EDUCATION WILL LOOK LIKE in the future, and therefore what the college of the future might look like, is a fascinating mystery to all of us.

Ample predictions have been made by authentic specialists concerning 1980. Many of our forecasts seem to relate in one way or another to what I would call "progress pride." We are living in an age undoubtedly very proud of progress. Not in all the ages in which education occupied minds were people as proud of progress as in ours. Never has so much of grand statistical material been gathered and collected and put to so many immediate uses. It seems always that it is large quantities to which we like to refer when we speak of our glorious time and the still more glorious future. But our information and our knowledge have characteristics that are somewhat different from the wisdom of the ages. Our sort of knowledgeable consciousness is extremely numerical. It is based on the quantitative approach. It is statistical and "specialistic" and analytical. It is very hard to imagine that from all these figure-rich specialistic approaches there will emerge universalistic wisdom — and yet it seems that the root of the conception of *university* connects with some universal cosmopolitan attitude. Are we cosmopolitans?

Young people, in the ages before the jet and the flying constellations were invented, could transfer from Salerno to the Sorbonne or to Salamanca without losing an hour's credit. But I have three sons whom I found it very difficult to have transferred from any place to any other place, even from USC to UC in the one state of California, not to speak of neighboring Mexico. It wasn't difficult to do such things in those dark ages. To be sure, the scholars traveled on foot, but they got there to sit at a master's feet. On the way, traveling as lowly pedestrians, they were fed and put up in haystacks. Everybody respected learning and contributed good will for the studious.

We are perhaps too proud of our age; too proud that we have shrunk the globe.

* All who know Mr. Neutra's work and writings are aware of his long-continuing concern with the physiological and psychological determinants of form. In this paper — whose substance was originally presented to the convention of the Association for Higher Education in Chicago this year — he relates this approach to problems of campus design.

We architects have been trying to explain progress in architecture to the lay person in about this way: "You see, we are surrounded in our days by these new materials, the startling technical novelties, these new installations and new gadgets and new construction, and so, you understand, we must have also an architecture of the new day."

Unfortunately, there is a new day every twenty-four hours. The problem then is not to get dizzy while the earth is spinning on. Campus architecture needs less the "quick-turnover type of fabulous future" than does the seasonal fashion business of the ladies' apparel trade.

Yes, we have emerged from the horse-and-buggy stage into the age of electric transmission, and from electric transmission to the atomic age — and there is one age after another. They follow each other fast, and the devil takes the hindmost. Man surely is run over by this fast and faster traffic he has conjured. But why is man getting under the wheels in this wonderful progressive world? What has it to do with the colleges and with the breeding of thinking men, and with the architects' housing of college activities?

At the outset we must recognize that not all the needs of organic man have really been studied objectively. All the mechanical forces we have harnessed are not necessarily or automatically favorable to the subtle human relations of teacher to student and *vice versa*. These precious relations have had some other and less mechanical origin.

What is technically feasible and commercially desirable from an inventor's standpoint is not necessarily desirable for you. And if his technological development is in the field of lighting, for example, it can come so fast that a biological adaptation, such as the eyes underwent for thousands of years to fit the natural scene, is out of the question. Whether the whole thing is humanly tolerable in the long run is not primarily in the mind of the inventor and his backer.

Technological and commercial fireworks illuminate our scene while we teach and train our young. Progress is all well and good. But unless we develop some biological checks and balances, you can see under what determining circumstances we would have to design a campus such as that for the University of California at Los Angeles, where officials predict 41,000 students in about fifteen years. They must plan in the near future for 17,000 cars. They will have to run over an immense

aggregate of concrete paving to scattered parking areas, because you cannot put a metallic herd of 17,000 on one stamping ground. You decentralize and figure the intricate geometry of placement, so that every student can reach his classes conveniently from this or that parking place. His scholarship may well be impeded by the traffic engineer's mistakes.

I may say these 41,000 day students we are going to have in twelve or fifteen years on this particular campus are based on only 12 percent of the high school graduates. That is a conservative percentage, as percentages may run. If we figure that some more young people become ambitious and capable, how many students will we have then? If one tentatively multiplies that current percentage by about eight to get a full quota, we might have 320,000 students; for perhaps no one will want to take a back seat in a world that produces fifty times as much as the clever time of Voltaire and Benjamin Franklin. And we go on multiplying. We merrily multiply with the factor of projected car ownership, and you see we have more and more general commotion around departmental, specialistic parking places, while less and less universal wisdom emerges.

But while we are producing so mightily what we are progressing into seems really not anything but chaos — the terrible thing that frustrates us and has frustrated the human mind, even in mythology. It is the horrid thing man has hoped he had behind him; hoped that deity had abolished in an orderly, lovely creation.

The Greeks called the universe *cosmos*. It is the same word for *jewel* in Greek, universal jewel, order, harmony. That was God's gift, the jewel, the universal jewel. They thought chaos had been in the beginning but that it was happily over and ended after the gods had taken up planning.

In principle, Babylonian astrologers were quite right, believing that there was an environmental, a universal influence active in our lives. It surely is not as stupid as it may have looked on the first "non-superstitious" glance. The universe with its cosmic rays, its electricity, its solar light and heat, has some-

thing to do with us, and our very chemistry and physiology. The impact exists on an adult, and even more on a growing person. A student on the campus and a child in the home are surely marked by biological individuality, but the designer of environment must not think those ancients ignorant, who intuitively felt how deeply man with his innate and evolving sensitivities is integrated into the universal landscape. What a terrible responsibility the most ignorant architect has for our lives and for our ability to flower and bear fruit in the future — at least over the amortization period. It takes so much decision and time to tear down buildings firmly built the wrong way.

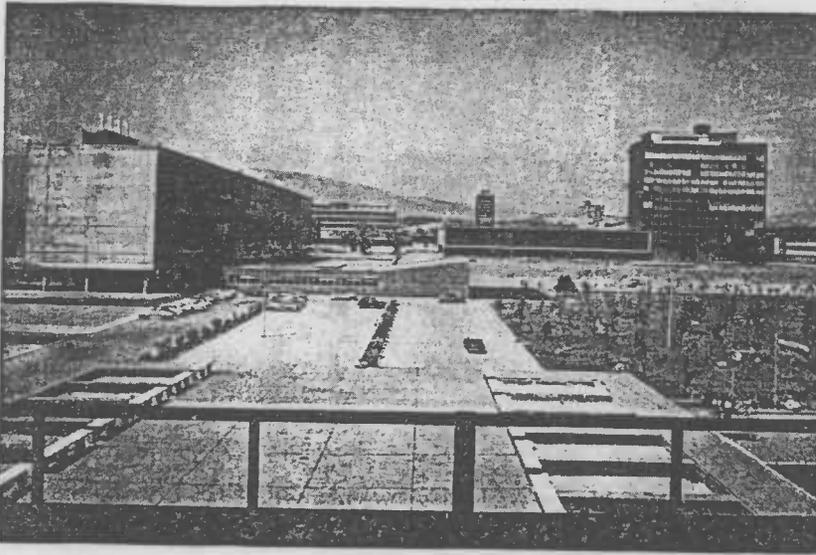
When the University of Paris or Vienna, or any of the medieval universities were founded, it was quite clear in those days of expressive architecture that form was of the essence, that it was a vital human concern. Architecture was not just an assortment of cubic feet and dollars and cents and tons per square foot of ground pressure and kilowatts, and what-have-you. It had a *shape*, a *Gestalt*. The attitude in creating it had a family resemblance to the original attitude that created the cosmos, the beautiful supreme shape. People at that time were not overcome, as we are, by the enormous decimal numerology of the statistical, quantitative approach that started to become popular in the 18th century. Since the "great revolution" democracy has depended on counting noses, votes, and everything else, as a method leading to decisions. I would like to suggest that we have gained much, but we have also lost something while we were "figuring," and architecture, *shaped environment*, has been discredited, since all faith has been put in figures.

Comprehensive shape disappeared while quantities began to loom in significance. Strangely, the word "figure" means in English both number and shape. Plato used and cherished the word "idea." He deemed it to be at the bottom of everything. In the Hellenic language and culture it happens that the word *eidōs* means both idea and shape. For architects this has great import.



"When the University of . . . Vienna, or any of the medieval universities were founded, it was quite clear . . . that form was of the essence . . ."

Ewing Galloway



Ewing Galloway

In Mexico "I saw the second oldest university of the hemisphere go modern in its building"

As architects for new work at St. John's College in Annapolis, where Socrates is said to have crossed the Delaware, we tried hard to understand its approach to learning — to get the shape from the idea. I am not really competent to describe the philosophy of St. John's, but it helped our design to understand that there are no professed specialized teachers or "professors." They have no courses or classes in the general sense. They have tutorials and seminars. There is one lecture given on Friday evening which everyone attends. After coffee, there follows a dialogue between questioning students and the off-campus lecturer. We have designed, and there are under construction, both the lecture hall and the adjacent discussion room — in a way really the heart of the campus.

While we were working on this, I came to think tentatively that there are two ways of advancing wisdom. One is based on dialectical curiosity. Probably Socrates would have agreed. The face-to-face group is fertile and productive, if dialogue is guided in a masterly fashion. Socrates would find what is truth, what is dignity, what is virtue, by just talking with people in the market place. A wonderful method, and by certain means of design one can accommodate it architecturally. But we have also to deal with other kinds of mind-advancement than the dialectic ones. There is another approach to wisdom. There is *observational curiosity*, comparable and parallel to *dialectical curiosity*. Both will have to be accommodated in a full curriculum.

At St. John's we tried to plan these two curiosities together. This was worked out in long and careful sessions with the collaboration of the faculty. We attached seminar rooms to every laboratory. Guided discussion by the student group tests the validity and logic of experimental observation. We worked very hard and with great interest to find out how all this functions. It was extremely instructive and fascinatingly determinative of layout and shape.

I have been talking about old universities which had shape, like the *cosmos*. I would say shape is not only a *sequitur* of function, as the masterful H. L.

Sullivan would have said. I have thought over this matter of "form follows function" again and again. First of all, *shape* is not lifeless and static; it is *itself functioning* — and further it is the *cause* of function. You have only to look at the colorful and beautifully shaped birds who are shaped, at least in part, so that the species will be propagated by means of this attraction.

Manmade shapes are surely not all mechanical in origin and motivation. To explain the human world in terms of use, technique, and material, as the great 19th-century architect Gottfried Semper did, is now belated materialism which had its philosophical heyday a hundred years ago when educated people glibly used the word "matter," and believed they knew what it was and meant. Those were also the days when industrial technology was a promising teen-ager. I do not propose, like Jean Jacques Rousseau, to return to nature, but I do propose as true progress one that is physiologically tolerable. We have completely lost sight of what can be organically sustained under the conflicting impact, not of progress, but of the millions of progresses which the patent office in Washington has in its mounting records and methodically files in a new wing to be built every year.

I propose that instead of looking with exaggerated emphasis on either today or yesterday, we should give up flavoring them with either technocratic or archeological awe or accents. We should in no case dress up romantically. Are the classical and the contemporary necessarily clashing, or are they capable of gentle combination? At St. John's, after going over the venerable campus, we explained first to ourselves and then to our friends there: You have had and used these dear old buildings, some of them since the 17th century, opposite to the State House of Maryland, itself one of the monuments of early America. What are we going to do now with these new buildings? One cannot put imitation glass pearls into a bracelet of genuine ones without making even those suspect. Imitation would be merely a superficial flattery of the past, not a true and

deserved honor to its lasting values. Since I have visited all the leading universities of this and other countries on this side of the Iron Curtain, I can testify that a campus lasts at least one hundred years longer than any Hallowe'en party.

When President Aleman and the late Carlos Lazo of Mexico imported me as a sort of honorary consultant, I saw the second oldest university of the hemisphere go modern in its building, although some of its original teaching and construction had started before the middle of the 16th century. In the oldest university of the Americas, in Santo Domingo, which had its beginning when Christopher Columbus hardly had ended the middle ages, there is an entirely contemporary campus under the gorgeous live-oak trees. Being short of manifest tradition, we in our country have been prone to adopt conspicuous revivalism. I have been a guest in one Gothic graduate center where we put on black gowns every time we went to dinner, and the students, especially the architectural students, did it with tongue in cheek. I have never understood how they could eat, chew, and assimilate with tongue in cheek.

Our procedure and design decisions should be guided by realism, yes, but not by the realism of dollars and cents; not by that realism which recognizes that the donor has given the money and therefore has the divine right to decide what to do, even if it is against human biology. Actually, a donor has no wish to be remembered as ridiculous. His chief concern must always be the living student and the living faculty. These are the inhabitants, the users, of whatever we build on the campus.

Like children leaving a family the graduating student will carry the impressions of his home all his life, one way or another, as a grievous burden or as a cherished image. The environment in which he develops may be a perennial anchorage for his soul. The harbor we hope for and hold in our memory as alumni is mostly a shape or an integration of shapes and not an accumulation of figures.

I want to accept my share of responsibility for all the sins that have been committed by modern architecture, whether I was definitely connected with it as architect, or as a consultant, or perhaps only gave it support by the nod of a privileged guest. I cannot and do not claim to be a sweetly innocent bystander. Collectively our fraternity of architects is responsible not only for leaking roof flashings and for wrong "guesstimates" or blowing up budgets, but above all, for much of these surrounding shapes that are life determinants.

We are housing educational activities and accommodating educational aspirations. We must help educators with sympathetic understanding and particularly the top administrators who labor hard to coordinate all these specialties so characteristic of our life today, on the campus and off it. We must house the education of the future so that in a manner of speaking it develops toward the partition-less, not the over-departmentalized. It may be profitable to reflect on the ideal of one big room, so people can hear and see each other, as in the open colonnade where Aristotle taught, or somewhat after the fashion in which Raphael placed the informal groups of philosophers in his colossal canvas, "The School of Athens." There were no partitions, no equipment, no plumbing to worry about, no hermetical laboratories or fume hoods, but a good deal of clinical contact with the universe and plenty of fresh air.

In any event, a human being is one whole at all times, and the architect must recognize this and shape the campus environment according to this truth. Man, like fish and birds and beasts of all kinds, is shape-motivated. Form-consciousness is as little extracurricular as our need for physiognomic contact which relates to it. A campus can more satisfy by offering opportunity to be face to face, than fender to fender. No king-size, two-tone progress should be allowed to overcome the thoughtfulness that now withers in our massive rush. The campus of the future must honor and salvage the ancient tradition of human biology and, I hope, become a valid model of other human communities to come.



“ . . . after the fashion in which Raphael placed the informal groups of philosophers in . . . 'The School of Athens' ”

BIOGRAPHICAL STATISTICS

1. Nominee's full name **Richard J. Neutra**
2. Nominee is a ~~natural~~ naturalized citizen of **U.S.A.**
3. Nominee's legal residence **2300 Silverlake Blvd. Los Angeles 26**
4. Nominee's firm name **Richard J. Neutra**
5. Nominee's principal place of business, address **2300 Silverlake Blvd. Los Angeles 26**

2. Strike out in-appropriate word and write in name of Country.

6. Type in "N.C. A. R. B." or name of State Board, as case may be.

6. Nominee is registered or licensed to practice architecture by
Board of Architectural examiners State of California

7. Strike out in-appropriate words.

7. Nominee is engaged in practice of architecture as a practicing architect—~~teacher in architecture~~
~~teacher in science of construction~~—~~public official~~—~~retired~~.

8. Type in date of birth and city and Country.

8. Born **April 8 1892** . Place of birth **Vienna Austria**

9. Nominee's schools, colleges and universities:

	Location	No. of Years	Year of Graduation	Degree
High School	Arch-Duchess Sophia	8	1910	<u>Bachlaureat with distinction</u>
Private School				
College or University	University of Vienna Polytechnical college	5	1918	<u>Diplomated architect-engineer with distinction</u>
College or University				
Post Graduate at	Polytechnical College University of Zuerich Switzerland			one year of post-graduate work.
Scholarships held				

10. Type in important experiences during employment or additional statistics of importance in nominee's record.

10. Other data concerning nominee's record.

Associated with	Adolph Loos	1919
" "	Erich Mendelsohn	1921-23
" "	Holabird & Roach	1923-25
" "	Gordon B. Kaufmann	1925-26

Nominators should read "Principles Underlying the Bestowal of Fellowships", Institute Document No. 9, before completing this nomination. Additional sheets may be inserted to supplement any page, 3 to 7, inclusive. Use typewriting only.

NOMINEE'S ACHIEVEMENT IN ARCHITECTURAL DESIGN

1. Works

Type (a) Commercial (b) Monumental (c) Domestic (d) Special	Identification of Work	Location of Work (City)	(State)	Completed Construction Work (Year)	Photographs Drawings, or Sketches Submitted	Under column headed "Type" type in (a), (b), (c), or (d), the case may be.
Commercial:	Universal Picture Corp. Store-restaurant Bldg.	L.A.	Calif.	1931	photo	
"	Phil. Wrigley					
"	Catalina Ticket office Scholtz Advertizing Bldg.	L.A. L.A.	Calif. Calif.	1934 1935	photo photo	Type in last column to right of number submitted in each case.
Domestic	Maxwell Residence	Brentwood	Calif.	1937	photo	
	Van Cleef residence	Westwood	Calif.	1940	2 photos	
	Bonnet residence	Hollywood	Calif.	1939	1 photo	
	Brown residence	Fishers Island	N.Y.	1938	1 photo	
	Nesbit residence	Brentwood	Calif.	1942	2 photo	
Schools	Corona Avenue school	Bell	Calif.	1935	1 photo	
"	Emerson Junior highschool	Westwood	Calif.	1936	1 photo	
Housing project	Channel Heights	San Pedro	Calif.	1941	4 photos	

2 Describe nominee's notable work in design, to bring out the particular achievements the nominators believe have notably contributed to the advancement of the profession.

Introduction of contemporary layout and design to the truly low cost house of \$ 3000.00 and up, individually executed with all built-in furniture.

Innovations in design of housing projects, including community center facilities and a type of site planning of advanced type in the period up to and during world war II.

Early and successful experimentation with light bolted steel construction, welded, prefabricated and plywood construction. See page 4

Design of furniture of marked functional and structural innovation. (Patented spring support chairs, Patented dual purpose table etc.)

NOMINEE'S ACHIEVEMENT IN SCIENCE OF CONSTRUCTION

1. CONSTRUCTION WORK

Type of Work Constructed	Identification of Work	Location of Work	Completed Construction Work (Year)	Photographs, Drawings, or Sketches Submitted
Systematic & successful use of shop fabricated, screwed & bolted standard steel dhassis	Residence Dr. Philip Lovell	Los Angeles	1927-29	2 photos
First successful use of Gunite for residence construction.	" " " "	" " " "		1 photo
Prefabricated steel residence	Mr. Grant Beckstrand	Palos Verdes	1938	3 photos

Type in last column to right the number submitted in each case.

2. BOOKS, TREATISES, OR ARTICLES WRITTEN

Subject Title	Where Published	Date Published
2 books	see page 5	
Hundred of articles	written from 1924 -1946 in national and international magazines.	

3. Describe nominee's notable work in the science of construction and any recognition thereof by other societies, to bring out the particular achievements the nominators believe have notably contributed to the advancement of the profession.

Systematic and successful application of sheet steel bearing wall construction to various uses.

Gold Medal Better Homes in America Competition 1935	Wm Beard House	Altadena	1935	2 photos
	Military Academy	Los Angeles	1936	1 photo
	Von Sternberg residence			1 photo

Systematic & successful use of wood construction and its application to the contemporary house and other types

V.D.L. Research house	Los Angeles	1932	2 photo
-----------------------	-------------	------	---------

Systematic & successful use of Plywood & at least one of its first uses as exterior skin

Model house	Los Angeles	1936	2 photos
Lebanon office building	Lebanon Oregon	1939	1 photo

First use of radiating floor and wall heating.

Wm. Beard house awarded Gold medal 1935

NOMINEE'S ACHIEVEMENT IN EDUCATION AND LITERATURE

1. EDUCATION WORK

(List the degrees and the educational positions held by the nominee, and bring out clearly the nominee's signal work and its particular force and influence which the nominators believe to be a notable contribution to the advancement of the profession, and state evidences of recognition of such work by pupils, the profession, other societies, or the public.)

1932 Planning courses at the Academy of Modern Art. A practical course in modern building art. First instruction in Los Angeles in contemporary design.

1936 USC summer course

1944-45

Planning seminar Bennington College Vermont

Lecturer at Harvard, Princeton, Columbia, Ann Arbor, Carnegie Tech. Illinois Tech Texas A. & M. Stephens College Mo. Universities of California, New Mexico, Mills College, School of Social Research N.Y. Universities of Mexico City, Vancouver B.C. Havana Cuba, Santo Domingo Dominican Republic.

Museums: San Diego, Portland, San Francisco, Chicago Art Institute. Ass. of Federal Sub-Committee for Housing Washington D.C.

Lectures in Tokio, Osaka, Japan 1930

" " Zuerich, Basel Switzerland, Koeln, Berlin Germany, Vienna Austria 1930

" " Rotterdam, Utrecht, Amsterdam Holland, 1930 Brussels Belgium 1930

Series of Lectures in Frankfurt Germany 1930

" " " Bauhaus Dessau 1930

Sent by U.S. Department of State Washington D.C. 1945 on a consultation and lecture trip to Peru, Bolivia, Argentina, Uruguay and Brazil; lectured at the universities of these countries.

Competitions: see attached sheet

2. LITERARY WORK

(List the original written works of the nominee and state clearly the particular force and influence of that work which the nominators believe to be a notable contribution to the advancement of the profession, and state evidences of recognition of such work by other societies, the profession, educational institutions or the public.)

Book, Treatise or Article	Subject	Name of Book or Periodical Containing Work	Year Work Published
"HOW AMERICA BUILDS"	Textbook on american planning methods, particularly dealing with traffic problems.	1926 Stuttgart	Germany
"AMERICA NEW BUILDING IN THE WORLD",	similar subject including housing.	Book	1929 Vienna Austria
Co-Author: CIRCLE	Routes of Housing Advance	Book	1937 Faber & Faber London England
" "	NATIONAL PLANNING METHODS OF MASS HOUSING	Book	1930 edited by the International Congresses of New Building
" "	PROBLEMS OF BUILDING IN HOUSE & HOME	College text book on household economics.	1936
" "	PREFACE TO A MASTER PLAN	1942 L.A. Haynes Foundation	
Co-editor	AMERICAN DICTIONARY OF ARTS & ARCHITECTURE		
Contributor:	NEW ARCHITECTURE & CITY PLANNING BOOK	1944	Philosophical library

NOMINEE'S ACHIEVEMENTS IN SERVICE TO THE INSTITUTE

1. State fully the nominee's signal service to The Institute, his chapter, or his state association, or to the profession, which the nominators believe has notably contributed to the advancement of the profession, and list the offices in architectural organizations occupied by the nominee and the period of each.

In past years:

Member nomination Committee	One year
Chairman Public Relations Committee	" "
Chairman Regional and City Planning Committee	" "
Acted to receive foreign guests for the chapter	" "
Member Pan American Committee	" "

insert the name

Competition:

1 prize Business center Haifa	1922
Collaborator with Erich Mendelsohn	
1st special prize House Beautiful Comp.	1935
Only gold medal Better Homes in America Competition	1935
2 first prizes " " " "	1935
2nd prize General Electric Competition	1935
1st prize House Beautiful "	1936
2nd " " " "	1937
4 honor awards Pittsburgh Glass Competition	1937
Honor Award House and Garden Competition	1938
Honor Award Wheaton College Competition	1939
2nd prize Ladders Home Journal Competition	1939
1st prize House Beautiful Competition	1938
Honor medal French Gov.t's World exhibition	1938
2 honor awards Pittsburgh Glass Competition	1939
Honor award National theater competition	1939
Honor award So. California chapter A.I.A.	1939
Honor award Smithsonian Institute Competition	1939
Honor award House and Garden Competition	1939
Honor member in hall of Fame New York World exposition	1940
Honor award republic of Uruguay	1940
Honor award House and Garden	1940

Under the auspices of the Museum of Modern Art New York a national jury selected two of Neutra's works among the fifty outstanding examples of american architecture of the last decade. 1944

Honor award 5th Triennale Milano Italy 1933

Major publications of his work have appeared in italian, french, dutch, swiss, german, spanish, argentine, chechoslovakian, belgian, austrian, russian, south african periodicals,

Principal comprehensive publication in Tokyo, Buenos Aires, Paris
L'Architecture d'Aujourd'hui 1946

Recognition of other Societies:

Honorary member	Society of Architects	Mexico
" "	" "	Bolivia
" "	" "	Cuba
" "	Faculty University of Havana	Cuba

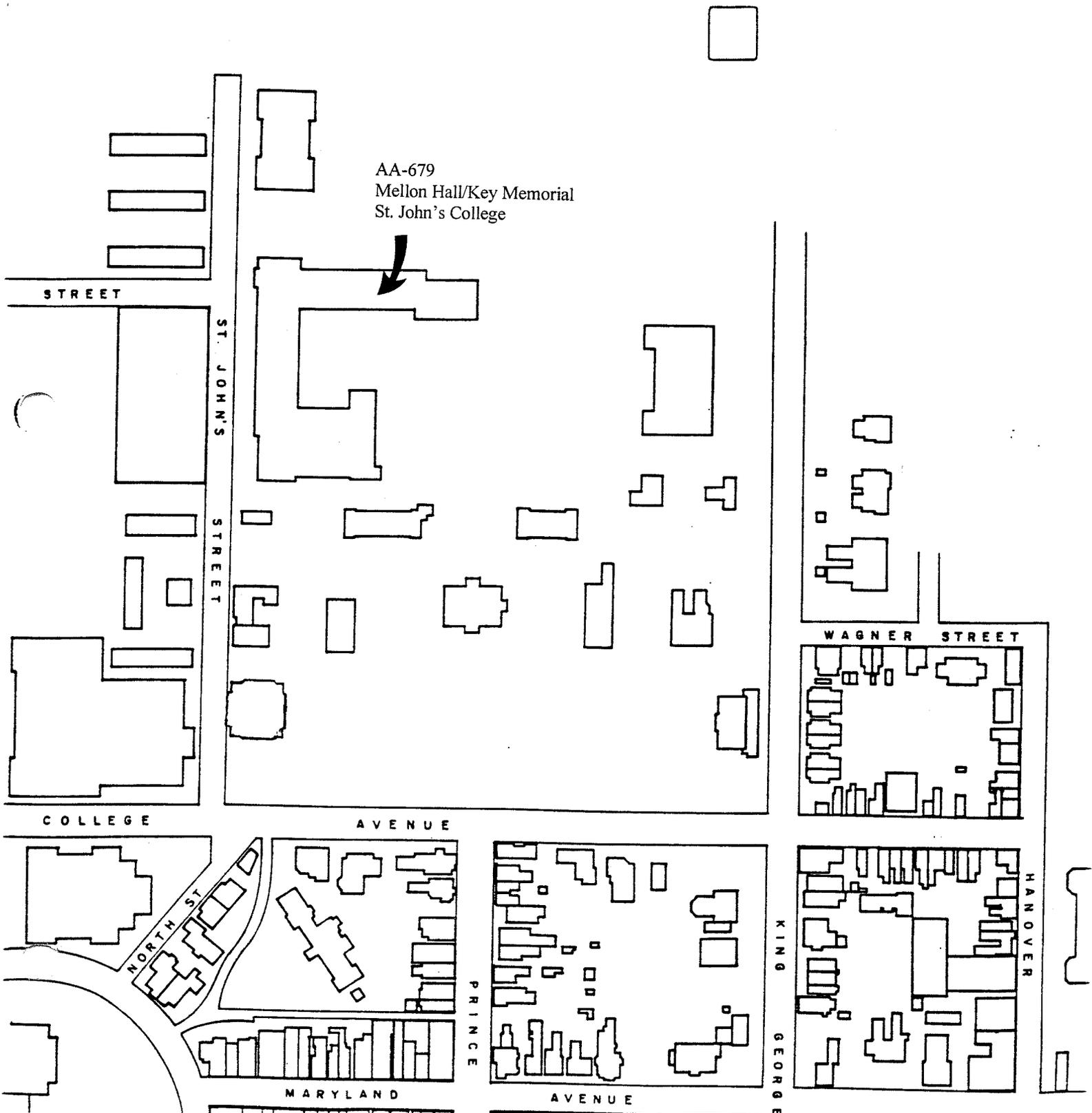
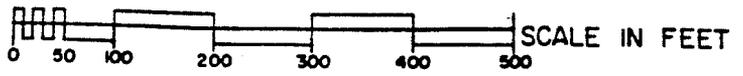
NOMINEE'S ACHIEVEMENT IN PUBLIC SERVICE

1. List the public offices held by the nominee and the positions of trust held by him in recognition of civic leadership, and state clearly his notable work in public service and the particular influence of that work which the nominators believe to be a notable contribution to the advancement of the profession.

most of the years

- Appointed on Committee for the national competition on U.S. Post Offices Treasury Department Washington D.C. 1
- " National consultant for U.S. Housing Authority Washington D.C. 1
- " " " Schoolhouse planning Washington D.C. 1
- " " " National Youth Administration 1
- " Member California State Planning Board. Later Chairman 1
- " Member Board of Architectural Examiners 1

Since 1923 american delegate of the International Congresses for new building(Congres Internationaux d'Architecture Moderne)
 Since 1944 president of this organization's New York chapter for relief and reconstruction.





AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

KEY AUDITORIUM, EAST CORNER, LOOKING WEST

1 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

EAST CORNER LOOKING WEST

2 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

SW ELEVATION, LOOKING NORTH

3 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

WEST CORNER, LOOKING EAST

4 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS

TRAILERIES

1/00

MARYLAND SHPO

NW ELEVATION LOOKING SE

5 OF 24



AA-679
MELLON HALL
ST. JOHN'S COLLEGE
ANNAPOLIS, MD
TRACERIES

1/00

MD SHPO

NW ELEVATION, LOOKING EAST

6 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

PLANETARIUM, LOOKING SOUTHEAST

7 OF 24



AA-679

MELLON HALL
ST. JOHN'S COLLEGE
ANNAPOLIS, MD
TRACERIES

1/00

MD SHPO

NE ELEVATION, LOOKING WEST

8 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

MODERN ADDITION LOOKING NORTH

9 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

ROOF, LOOKING NW

10 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

2/00

MD SHPO

QUADRANT AND RING, EAST OF MELLON HALL,

LOOKING WEST

11 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

ENTRY, FIRST FLOOR, LOOKING EAST

12 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

FIRST FLOOR, LOOKING SOUTH

13 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

FIRST FLOOR, CONVERSATION ROOM, LOOKING WEST

14 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

AUDITORIUM, LOOKING SOUTH

15 OF 24



AA-679

MELLON HALL
ST. JOHN'S COLLEGE
ANNAPOLIS, MD
TRACERIES

1/00

MD SHPO

AUDITORIUM, LOOKING NORTH

16 OF 29



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

PROJECTION ROOM, SECOND FLOOR, LOOKING SOUTH

17 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

STAIR AND PEDULUM LOOKING WEST

18 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

SECOND FLOOR HALL LOOKING NW

19 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

SECOND FLOOR, LABORATORY, LOOKING SOUTH

20 OF 24



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

SECOND FLOOR, ART STUDIO,

LOOKING WEST

21 OF 24



RESIDENT

AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

FIRST FLOOR, MODERN ADDITION HALL,

22 OF 24^{LOOKING NW}



AA-679

MELLON HALL

ST. JOHN'S COLLEGE

ANNAPOLIS, MD

TRACERIES

1/00

MD SHPO

BASEMENT, LOOKING NW

23 OF 24



AA-679

MELLON HALL
ST. JOHN'S COLLEGE
ANNAPOLIS, MD
TRACERIES

1/06

MD SHPO

BASEMENT, LOOKING SW

29 OF 24

MARYLAND HISTORICAL TRUST
 21 STATE CIRCLE
 SHAW HOUSE
 ANNAPOLIS, MARYLAND 21401

HISTORIC SITES SURVEY FIELD SHEET
 Individual Structure Survey Form

SURVEY NUMBER: <u>AA-679</u>
NEGATIVE FILE NUMBER:
UTM REFERENCES: Zone/Easting/Northing
U.S.G.S. QUAD. MAP:
PRESENT FORMAL NAME: Francis Scott Key Aud/Mellon Hall
ORIGINAL FORMAL NAME:
PRESENT USE: Auditorium/Labs
ORIGINAL USE:
ARCHITECT/ENGINEER: Neutra & Alexander
BUILDER/CONTRACTOR:
PHYSICAL CONDITION OF STRUCTURE: Excellent () Good (x) Fair () Poor: ()
THEME:
STYLE: Contemporary
DATE BUILT: 1958

COUNTY: Anne Arundel
TOWN: Annapolis
LOCATION: St. John's
COMMON NAME: Francis Scott Key Aud & Mellon Hall
FUNCTIONAL TYPE: Map 31 Par 20
OWNER: St. John's College ADDRESS: College Ave. Annapolis, MD 21401
ACCESSIBILITY TO PUBLIC: Yes (x) No () Restricted ()
LEVEL OF SIGNIFICANCE: Local () State () National () <input checked="" type="radio"/>

GENERAL DESCRIPTION:

Structural System

1. Foundation: Stone () Brick () Concrete () Concrete Block (x)
2. Wall Structure
 - A. Wood Frame: Post and Beam () Balloon ()
 - B. Wood Bearing Masonry: Brick () Stone () Concrete () Concrete Block (x)
 - C. Iron () D. Steel () E. Other:
3. Wall Covering: Clapboard () Board and Batten () Wood Shingle () Shiplap ()
 Novelty () Stucco () Sheet Metal () Aluminum () Asphalt Shingle ()
 Brick Veneer (x) Stone Veneer () Asbestos Shingle ()
 Bonding Pattern: Common Other:
4. Roof Structure
 - A. Truss: Wood () Iron () Steel (x) Concrete ()
 - B. Other:
5. Roof Covering: Slate () Wood Shingle () Asphalt Shingle () Sheet Metal ()
 Built Up (x) Rolled () Tile () Other:
6. Engineering Structure:
7. Other:

Appendages: Porches () Towers () Cupolas () Dormers () Chimneys () Sheds () Ells ()
 Wings () Other:

Roof Style: Gable () Hip () Shed () Flat (x) Mansard () Gambrel () Jerkinhead ()
 Saw Tooth () With Monitor () With Bellcast () With Parapet () With False Front ()
 Other:

Number of Stories: 3

Number of Bays: NA

Approximate Dimensions: 340 x 180

Entrance Location: NA

THREAT TO STRUCTURE: No Threat (x) Zoning () Roads () Development () Deterioration () Alteration () Other:
--

LOCAL ATTITUDES: Positive () Negative () Mixed () Other:

ADDITIONAL ARCHITECTURAL OR STRUCTURAL DESCRIPTION:

AA-679

Massive brick structure with two story louvers in library section, limestone curb at parapet wall.

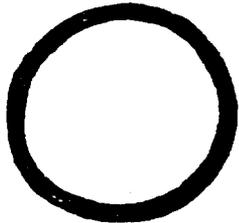
RELATED STRUCTURES: (Describe)

STATEMENT OF SIGNIFICANCE:

Probably the only true example of the International Style in Annapolis, designed by Richard Neutra and one of the few structures by this important architect on the east coast. Important as a representative of its style and architect, compatible with campus, especially as it closes one side of lawn.

REFERENCES:

MAP: (Indicate North In Circle)



SURROUNDING ENVIRONMENT:

Open Lane()Woodland()Scattered Buildings()
Moderately Built Up(✓)Densely-Built Up()
Residential()Commercial()
Agricultural()Industrial()
Roadside Strip Development()
Other:

RECORDED BY:

Russell Wright

ORGANIZATION:

Historic Annapolis, Inc

DATE RECORDED:

Aug. 1983

Form 10-445
(5/62)

1. STATE Annapolis, Maryland COUNTY TOWN VICINITY STREET NO. St. John's Campus ORIGINAL OWNER St. John's College ORIGINAL USE class/lecture/planetarium PRESENT OWNER St. John's College PRESENT USE class/lecture/planetarium WALL CONSTRUCTION brick NO. OF STORIES one	HISTORIC AMERICAN BUILDINGS SURVEY INVENTORY	
	2. NAME Key Memorial Hall DATE OR PERIOD 1958 STYLE Modern ARCHITECT Richard C. Neutra BUILDER	3. FOR LIBRARY OF CONGRESS USE

4. NOTABLE FEATURES, HISTORICAL SIGNIFICANCE AND DESCRIPTION OPEN TO PUBLIC **Yes**

Francis Scott Key Memorial Hall (and Mellon Hall and McKeldin Planetarium) named in honor of St. John's famous alumnus and dedicated by President Eisenhower, St. John's newest building, a complex including library, lecture halls, and a planetarium, was designed by Richard Neutra the distinguished California architect who was important in the early phases of the introduction of the International Style in the U.S. One of his few buildings on the east coast, Key Hall fits in well into the St. John's Campus.

SUPPLEMENTAL INFORMATION AND PHOTOGRAPHS MAY BE ADDED ON SHEET OF SAME SIZE



5.

Exterior



6. LOCATION MAP (Plan Optional)

Sources:
I. M. Pei, Bruce Preston
 7. PHOTOGRAPH

8. PUBLISHED SOURCES (Author, Title, Pages)
 INTERVIEWS, RECORDS, PHOTOS, ETC.

9. NAME, ADDRESS AND TITLE OF RECORDER
William D. Morgan
Columbia University
New York City
 DATE OF RECORD **August 22, 1967**

MHT FILE: AA-679

FRANCIS SCOTT KEY MEMORIAL HALL

RICHARD NEUTRA, ARCHITECT.

PHOTOGRAPHS:

NEGATIVES & PRINTS OF EXTERIORS
AND INTERIORS AVAILABLE FROM:

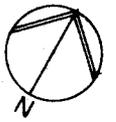
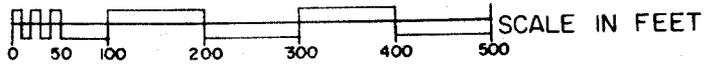
(MR) MARION E. WARREN
1935 OLD ANNAPOLIS ROAD
ANNAPOLIS —
(301) 974-0444

ALSO, AT ST. JOHN'S COLLEGE ANNAPOLIS — 21404

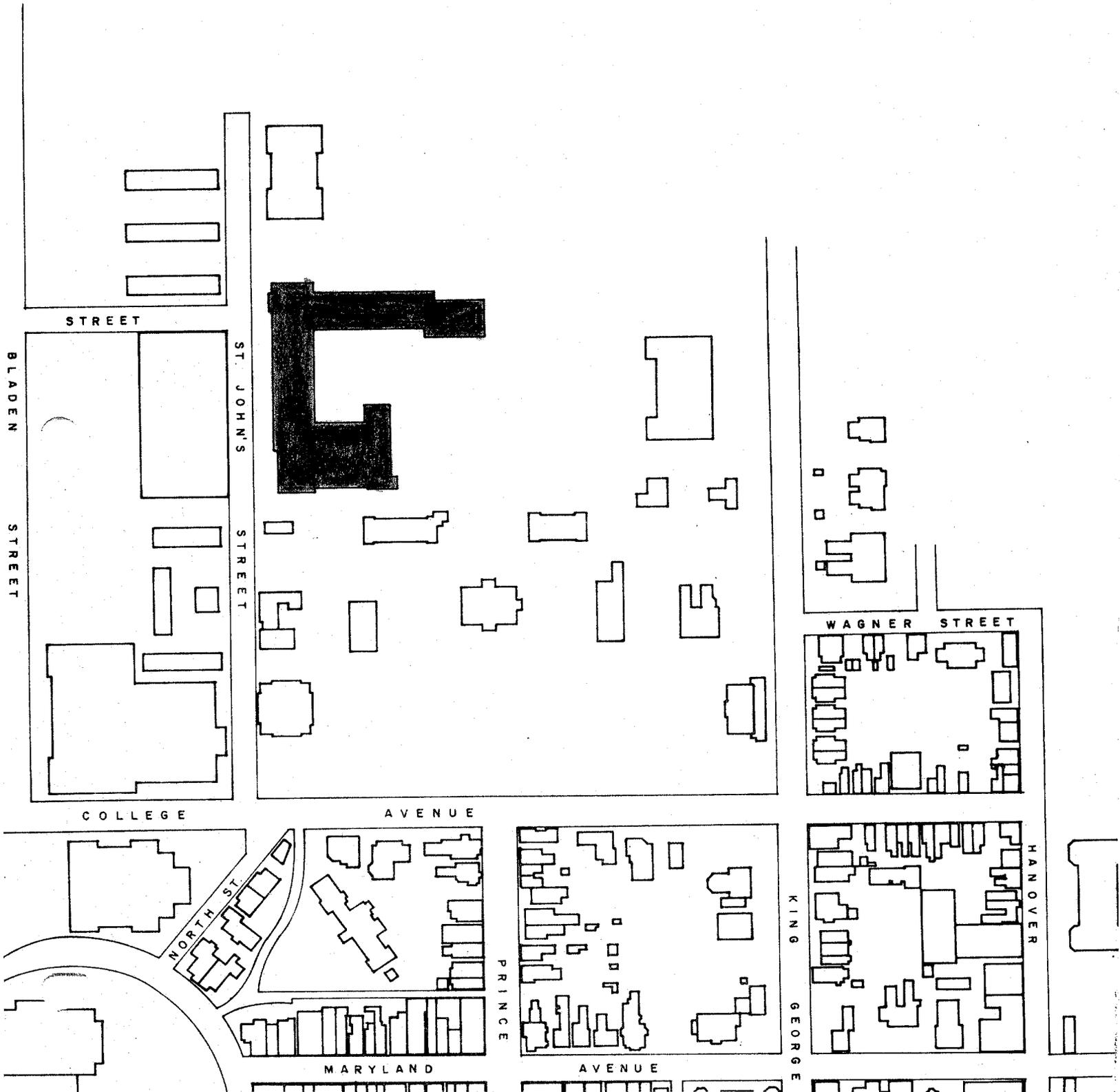
LIBRARIAN
(MS) KATHRYN
KINZER

{ IN ARCHIVES AT LIBRARY —
FOLDER CONTAINING EXTERIOR &
INTERIOR VIEWS (PHOTOS) —
AS WELL AS PHOTOS OF ARCHITECT'S
MODEL AND COPY OF GROUND FLOOR
(SITE) PLAN .

INFO: KEN STUART
SCH. OF ARCH.
U.M.D. — COLL. PK.



AA 679
ANNAPOLIS HIST. DIST.





F. Scott Key Mem Bldg.

St Johns

AA679

Annapolis, Anne Arundel County

Russell Wright

July, 1985

Maryland Historical Trust, 2

Annapolis, Maryland

SE Elevation/camera facing NW

OLMS