

**United States Department of the Interior**  
 National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Trinity College Long Walk Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

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

## 2. Location

Street & number: 300 Summit Street

City or town: Hartford State: CT County: Hartford

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ 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 \_\_\_ 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 \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

_____ <b>Signature of certifying official/Title:</b>	_____ <b>Date</b>
_____ <b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
_____ <b>Signature of commenting official:</b>	_____ <b>Date</b>
_____ <b>Title :</b>	_____ <b>State or Federal agency/bureau or Tribal Government</b>

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>10</u>	<u>          </u>	buildings
<u>1</u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>1</u>	object
<u>11</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

EDUCATION/college

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

EDUCATION/college

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Gothic

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS/Late Gothic

Revival

OTHER

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stone/Brownstone, Limestone

Foundation	<u>STONE/Brownstone, Limestone</u>
Walls	<u>STONE/Brownstone, Sandstone, Limestone, Brick</u>
Roofs	<u>STONE/Slate</u>
Other	<u>STONE/Limestone</u>

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Trinity College Long Walk Historic District contains a portion of Trinity College's campus, located in Hartford, Hartford County, Connecticut. It is a roughly rectangular 11.4-acre area encompassing a group of adjoining late 19<sup>th</sup>- to mid-20<sup>th</sup>-century buildings, organized around three sides of a level, well-tended lawn known as the Quad. Constructed of brownstone, limestone, and brick, these buildings represent the High Victorian Gothic, Collegiate Gothic, and Late Gothic Revival styles. This district contains the academic, administrative, residential, and spiritual cores of the campus. All ten buildings are contributing resources; one building (Hamlin Hall) has an addition (Mather Hall), which postdates the period of significance and has been remodeled and expanded. One site, the Quad, is counted as contributing because it is integral to the master planning and siting of the Long Walk. One object, a bronze statue, is non-contributing because it is unrelated to the architectural significance of the district. The district retains a high degree of historic integrity.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

## Narrative Description

### Setting

Trinity College is a private liberal arts college in Hartford, Connecticut's capital city, located in the center of the state (Figure 1). Originally established on the site of the Connecticut State Capitol at 210 Capitol Avenue near Bushnell Park, the college relocated in 1878 to a visually prominent ridge south of downtown Hartford, with sweeping views of the city. The landform was known as "Rocky Ridge" in 19<sup>th</sup>-century guidebooks. It is composed of sedimentary red shale and sandstone overlaid with igneous traprock, and campus soils are predominantly Udorthents and urban soil types.<sup>1</sup> Summit Street, initially conceived of as a parkway by Frederick Law Olmsted, runs parallel to the Long Walk, along Rocky Ridge Park (1892-1911). The park is part of a continuous swath of greenspace around the college developed from the late 19<sup>th</sup> through the early 20<sup>th</sup> centuries that includes Pope Park (1894) and Zion Hill/Mt. Zion Cemetery (1840s) to the north; and Hyland Park (1892-1911) to the south. Slightly further south are the Cedar Hill Cemetery (1864; National Register-listed 1997) and Goodwin Park (1895-1905). College Terrace cuts through Rocky Ridge Park and ascends to Summit Street west of the Long Walk. Brick entrance-gate piers flanking College Terrace match piers present in multiple locations along Summit Street.

The college campus is roughly bounded by Allen Place to the north, Summit Street to the west, New Britain Avenue to the south, and Broad Street to the east, in the Barry Square neighborhood. The National Register-listed Frog Hollow Historic District is located immediately to the north and the Fairfield Avenue Historic District is to the south of the college. The Trinity College Long Walk was recognized in the Connecticut State Register of Historic Places when it was created in 1975; an expanded State Register form was completed in 1997. Saint Anthony Hall, on the campus north of the district, was listed in the National Register individually in 1985.

The Trinity College Long Walk Historic District consists of a series of attached buildings laid out around three sides of the Quad, roughly forming a "C" in their configuration (Figure 2). To the east, the Quad's flat lawn ends at a slope down toward the athletic fields, with views of downtown Hartford to the northeast. To the southeast is the 1952 library, which has been substantially altered and enlarged. Beyond the historic district's northern and southern boundaries are newer quadrangles with mostly modern campus buildings. Summit Street is the college's western property boundary, paralleling the original 19<sup>th</sup>-century buildings known as the Long Walk: Jarvis Hall, Northam Towers, and Seabury Hall. The Quad itself retains a historic tree planting plan developed by Frederick Law Olmsted (including one historic elm tree).

The following building descriptions are listed in counterclockwise order as they appear around the Quad, beginning with the Chapel, at the northeast corner of the connected buildings, and ending with the Martin W. Clement Chemistry Laboratory, at the southeast corner. Except for the Chapel,

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<sup>1</sup> Liz Sargent and Maeve Corcoran, "Cultural Resources Inventory: Trinity College." Hartford, CT: Department of Economic and Community Development/State Historic Preservation Office, 2021; Edward Leffingwell Troxell, *The Geology of the Trinity College Campus*. Hartford, CT: Trinity College, 3rd edition, 1950: 8-9.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

building dimensions are taken from the Hartford assessor's property record cards and should be regarded as approximate.<sup>2</sup>

North side of the Quad (east to west): Chapel, Downes Memorial Hall, Williams Memorial Hall.

West side of the Quad (north to south): Jarvis Hall, Northam Towers, Seabury Hall, Hamlin Hall, (with Mather Hall as an addition on Hamlin Hall's south side).

South side of the Quad (west to east): Cook Hall, Goodwin-Woodward Hall, Martin W. Clement Chemistry Laboratory.

### **Chapel (1932, Contributing Building)**

Located at the northeast corner of the Quad, the Chapel is set into a significant slope down to the east, exposing the undercroft on the east and north elevations (Figures 3 and 4; Photographs 1 to 8). Designed by Philip H. Frohman of Frohman, Robb & Little, the Collegiate Gothic-style Chapel is roughly cruciform in plan, almost 179 feet long and just over 110 feet wide at its widest point. The main section of the building is approximately 34 feet wide. The tower at the southwest corner is 163 feet high, about 100 feet taller than the roof ridge.<sup>3</sup>

The Chapel is built of solid masonry. The walls consist of brick cores faced in limestone blocks laid in coursed ashlar, with limestone trim. The cross-gable roof is slate. The north wing has a shallow-pitched copper roof, while the tower, the cloisters, and the south wing have flat roofs. The entire roofline is enlivened with pinnacles bristling with carved crockets. The tower contains a large belfry surmounted by a castellated parapet. The tower's corner turrets are crowned with four tall pinnacles adorned with crockets. The turrets are encircled by projecting rectangular limestone blocks. The belfry features a 49-bell carillon. At the base of the tower, at the southeast corner, is a polygonal outdoor pulpit. The pulpit's arched entrance has large uncarved blocks as label stops, and the base of the pulpit also has uncarved blocks at each angle.<sup>4</sup>

The Chapel's large Gothic-arch windows are generally composed of three or four lancets surmounted by traceries. Smaller windows are single lancets in form. Windows are typically protected by dripstones terminating in plain rectangular label stops. Most entrances have Gothic-arch doors made of vertical oak planks with ornamental cast-iron hinges. Their drip moldings have uncarved label stops.

The north Chapel entrance is protected by an L-shaped cloister, built in 1958, providing a covered passageway from the Chapel to Downes Memorial Hall's open archway (Figure 5; Photograph 8). Its openings are treated much like the windows, with traceries above the lancet openings. The north cloister is paved in herringbone red brick and has a ribbed vaulted ceiling. The south cloister is rectangular in form. Its openings are also lancets surmounted with traceries; they are separated by

<sup>2</sup> City of Hartford, "City of Hartford Property Viewer." [PropertyViewer \(hartford.gov\)](http://PropertyViewer(hartford.gov)).

<sup>3</sup> Chapel dimensions are from Remsen B. Ogilby and William J. Wolf; revisions by Gerald B. O'Grady Jr. and Robert M. Bishop, *The Chapel of Trinity College*. Hartford, CT: Trinity College, 1951: 62.

<sup>4</sup> "Label" is a term for a molding (sometimes also referred to as a drip molding or a hood molding) that deflects water from a window or door opening. Its ends, which range from uncarved horizontal molding segments to highly decorative sculptural elements, are called label stops.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

buttresses terminating in pinnacles at the crenated parapet, a treatment that continues around the perimeter of the south wing. The south cloister's openings have drip moldings terminating with label stops carved into a variety of human masks (Photograph 2). The south cloister is paved in slate, with a ribbed vaulted ceiling. Rather than carved bosses at the ceiling rib intersections, there are plain cylindrical limestone blocks. The north wall of the cloister is studded with a variety of carved stones, inscribed stones, and stones collected from international locations.

The Chapel's main entrance is in the tower at the southwest corner. The building plan (Figure 4) follows the Christian tradition of orienting the altar at the east end; the west end houses the organ (Photographs 4 and 5). In the north wing, opposite the tower, is the smaller Chapel of Perfect Friendship. The south wing (at the southeast corner) contains the sacristy. The Chapel ceiling is wood, and the floor is paved with square clay tiles. The architectural trim is limestone, and the plastered walls are plain white. The oak pews, with elaborately carved pew and kneeler ends, face the central aisle rather than the altar. Most windows in the main Chapel and in the tower have diamond-pane leaded glass, with a mix of translucent colorless and pale gray, yellow, pink, green, and blue glass. There is stained glass in the Great East Window, the Rose Window, and in the windows of the Chapel of Perfect Friendship, the Crypt Chapel, and several other locations throughout the building.

### **Downes Memorial Hall (1958, Contributing Building)**

Designed by Harold B. Willis of Collens, Willis & Beckonert, Downes Memorial Hall is a Late Gothic Revival-style building, with an L-shaped form, containing administrative offices (Figure 5; Photographs 6 to 10). The main section is about 67 feet long, 31 feet wide, and 2 ½ stories high, with a two-story wing (roughly 36 feet long and 32 feet wide) that connects to the three-story clock tower (about 32 feet by 19 feet). The cross-gable roof is sheathed in slate shingles. From ground level, the two-story section appears to have a peaked gable roof, but there is a flat section at its apex. A tall brick chimney rises from the east side of the roof ridge on the 2 ½-story building section. The tower has a flat roof with a crenelated parapet. It has polygonal turrets at each corner, also with crenelated parapets.

The building's red brick walls are laid in English bond with limestone trim, which has tabbed details resembling quoins at the building corners and the fenestration. The rounded Tudor-arch window openings are fitted with multi-pane metal sash with sections that open like awnings. Most windows are arranged in grids of four, six, and nine, and there are small single windows in the clock tower's turrets. The lintels are flat; some are trimmed with flat-topped hood moldings with plain horizontal label stops.

The clock tower has an open archway made of limestone, with a paneled wooden door inside. The archway is the north entrance to the Quad, paved with herringbone red brick, also leading to the Chapel's north cloister and entrances to Williams Memorial Hall. Oriel windows surmounted by small balconies with quatrefoil-panel railings are located on the north and the south sides of the archway. Above the archway, mounted on the oriels, are plaques with the Trinity College seal, flanked by plaques representing English heraldry. Above the oriels are circular bronze clocks with Arabic numerals.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Under the archway, most entrances have rectangular doors with wooden panels, including some with linen-fold panels. A stone inscribed “1845” is set into the western wall under the archway. A bronze plaque identifies it as the cornerstone of Brownell Hall, a dormitory that stood on the first Trinity College campus. The stone was installed on Downes Memorial Hall in 2008. On the eastern wall is a limestone plaque inscribed: “DOWNES MEMORIAL CLOCK TOWER, Gift of LOUIS WELTON DOWNES, 1865-1953, BS 1888, SCD 1913, TRUSTEE 1948-1953”.

Inside, the first floor of the building has a central north-to-south corridor with offices on either side. The second floor has a similar layout, with the addition of a large wood-paneled meeting room in the clock tower over the open archway. The primary staircase, adjacent to the clock tower, has stone flooring with a wrought-iron balustrade. Otherwise, most of the interior has modern finishes. Between Downes Memorial Hall and Williams Memorial Hall, there is one connecting paneled wood door on the first floor and a pair of paneled metal doors on the second floor. The date of these connections could not be determined; the doors appear modern. There is no interior connection between Downes Memorial Hall and the Chapel.

### **Williams Memorial Hall (1914, Contributing Building)**

Designed by Benjamin W. Morris of LaFarge & Morris, Williams Memorial Hall, which contains the college’s principal administrative offices, forms the northwest corner of the Quad, connecting Downes Memorial Hall to the east and Jarvis Hall to the south (Figure 6; Photographs 10 to 13). It was the first building added to the 19<sup>th</sup>-century Long Walk buildings along the west side of the Quad, and its construction included the open archway at the north end of Jarvis Hall. Williams Memorial Hall is Late Gothic Revival in style and matches the Long Walk buildings’ brownstone with light-colored trim. It is L-shaped in form and 2 ½ stories high. The main section, facing the Quad, is approximately 91 feet long and 38 feet wide, and the northwest wing is about 76 feet long and 38 feet wide. The cross-gable slate roof has copper ridge trim and limestone-trimmed parapets, with small, peaked dormers with wood trim on several sides of the building. The north wing has three-story octagonal corner towers, with octagonal-pyramid roofs topped with copper caps. The original stone finials at the gable parapets are missing, along with the decorative caps on the chimneys’ paired pots.

The building’s quarry-faced brownstone is laid in broken-range ashlar, with lighter stone trim, including the cornice with carved dentils, water table, broken belt courses, and fenestration trim, with tabbed details resembling quoins. The windows, with multi-pane leaded glazing, vary in size on each elevation and are arranged singly, in pairs, or tripled. Larger windows have rounded Gothic-arch transoms or upper sash. Secondary windows are rectangular, and many are set into trefoil arches.

On the Quad (south) side of the building, the entrances have vertical-board oak doors with leaded-glass panels and iron strap hinges (Photograph 12). Above are rounded Gothic-arch transoms with Doric columns dividing the leaded glass into three sections. The west entrance next to Jarvis Hall is embellished with columns supporting a carved foliate band set into the arch. Above is a window surmounted by a bas-relief profile portrait of the building’s eponym, set into an arched panel. Below the window is a panel inscribed “WILLIAMS MEMORIAL” and a pair of carved stone theatrical masks. The smaller east entrance to the right is similar, with simpler details.



Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

The building contains administrative offices, including the president's office, typically arranged along double-loaded corridors. The principal (west) entrance hall and adjacent stairway feature a combination of quarry tile, stone, and buff brick flooring, buff brick and plaster walls with plaster cornices, and stone stair railings. The east entrance has a vestibule with an interior leaded-glass door and sidelights and wood-paneled walls. On the second floor, the former college library space retains its vaulted wooden ceiling, supported by a series of wood trusses pierced with Gothic motifs. Otherwise, most of the interior has modern finishes. There is no connection between Williams Memorial Hall and Jarvis Hall.

### **Jarvis Hall (1878, Contributing Building)**

Designed by English architect William Burges & his U.S. counterpart Francis H. Kimball, Jarvis Hall, a dormitory, is a High Victorian Gothic-style building constructed of Portland brownstone with Ohio sandstone trim (Figures 7 to 9; Photographs 12 to 18). It has a rectangular form, roughly 288 feet long, about 35 feet wide, and 2 ½ stories high. Its central projecting tower is four stories high, with twin roof peaks. The cross-gable slate roof is trimmed with clay ridge tiles and features a series of large and small peaked dormers. The larger dormers have sandstone faces, slate sides, and slate roofs with clay ridge tiles. The smaller dormers, located in the building's entrance bays, have terracotta faces, slate sides and roofs, and clay ridge tiles and finials. The large brownstone chimneys have sandstone trim.

The building's quarry-faced brownstone is laid in broken-range ashlar. Smoother machine-tooled sandstone provides contrasting trim, including the cornice with simply carved dentils, belt courses, and fenestration trim, which has tabbed details resembling quoins. The tower's double cross-gable tympana are faced in sandstone, with a diaper pattern<sup>5</sup> of alternating circles and squares with lobed corners, inset with small narrow windows. There are several uncarved sandstone blocks on the tower, such as the fourth-floor windows' label stops and larger blocks below the "V" intersection of the twin roof peaks.

Jarvis Hall has a variety of Gothic-style windows with decorative multi-pane glazing in metal sash. On the Quad (east) side, the first-floor level features triple casement windows with square transoms set into trefoil arches. The second floor has triple casement windows with trefoil-arch transoms. Windows above the entrances are narrow casements set into trefoil arches.

At the top floor, the dormer windows are similar to the first-floor windows. On the Summit Street (west) side, the windows are paired but spaced apart (as if the middle windows are absent), and the dormers are smaller, with paired rather than triple windows.

On the Quad (east) side, the building has seven entrance doors with rounded Gothic arches. Several of the arches' tympana are blank, while others are carved with bas-relief panels (Photograph 16). Similarly, the entrance-arch drip moldings have a combination of uncarved and carved label stops such as human masks, lion masks, and heraldic lions. The entrances have vertical-board oak doors. There are no entrances on the west side of the building. The open archway at the north end of Jarvis Hall was added in 1914 during construction of Williams Memorial Hall.

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<sup>5</sup> A pattern of repeated geometric motifs set into a framework of squares or diamonds.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

On the first floor, the seven Quad entrances open to wood-paneled stairways flanked by suites of student living quarters on each floor (see Figure 9 for the original ground-floor plan). Some rooms have small plain fireplaces. The upper floors are similar. The finishes are modern; there are no interior connections between Jarvis Hall, Williams Memorial Hall, and Northam Towers.

### **Northam Towers (1883, Contributing Building)**

Designed by English architect William Burges & his U.S. counterpart Francis H. Kimball, Northam Towers is a High Victorian Gothic-style dormitory built of Portland brownstone with Ohio sandstone trim (Figures 8 and 10; Photographs 17 to 21). It has an H-shaped form, roughly 72 feet long, about 51 feet wide, and 4 ½ stories high, with a circular smokestack at the southwest corner. The slate roof has a complex form: the main section is cross-gabled, with clay ridge tiles and a large chimney at either end of the central section. The chimneys are brownstone with sandstone trim. The building has four corner towers with tapered pyramidal roofs crowned with slender copper finials.

Northam Towers' quarry-faced brownstone is laid in broken-range ashlar. Smoother machine-tooled sandstone provides contrasting trim, including belt courses and fenestration trim, which has tabbed details resembling quoins. The building has a variety of Gothic-style windows with decorative multi-pane glazing in metal sash.

The Quad (east) elevation has more extensive ornamentation than the Summit Street (west) side of the building (Photograph 17). On the Quad side at ground level, buttresses flank an open archway. Above the arch is a frieze of quatrefoil panels; the central seven panels are inscribed with letters spelling "NORTHAM." At the second-floor level is a composition of five rounded Gothic arches. The central three arches have narrow casement windows with arched transoms, flanked by blind arches. At the third- and fourth-floor levels are triple-arch windows. Above, the cross-gable's tympanum is faced with a diaper pattern of alternating circles and squares with lobed corners, inset with three small narrow windows; the tympanum's peak contains uncarved rectangular blocks. At the apex, crockets spring from the gable's parapet. The corner towers are simpler in design. Their first and fourth-floor windows are narrow casements set into trefoil arches, while the second and third-floor windows are narrow casements with trefoil-arch transoms. Above the fourth-floor windows are corbelled bands of sandstone trim that incorporate a gutter system, with uncarved stone waterspouts at the tower corners.

The Summit Street (west) elevation is similar but has less sandstone ornamentation and simpler treatment of the fenestration (Photograph 18). The smokestack has several sandstone belt courses and a series of narrow openings trimmed in sandstone near the top, set into rounded-arch panels.

Northam Towers contains two stairways, one on either side of the open archway, which lead to suites of student living quarters on the upper floors. Some rooms have small, plain fireplaces. The finishes are modern; there are no interior connections between Jarvis Hall, Northam Towers, and Seabury Hall.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

### **Seabury Hall (1878, Contributing Building)**

Designed by English architect William Burges & his U.S. counterpart Francis H. Kimball, Seabury Hall originally contained the college's lecture rooms, laboratory, library, chapel, museum, and professors' offices (Figures 8 and 10 to 12; Photographs 17 to 23). Today its lecture halls remain in use, while other spaces house academic offices. Built concurrently with Jarvis Hall, it is a High Victorian Gothic-style building constructed of Portland brownstone with Ohio sandstone trim. It has a rectangular form, roughly 304 feet long, about 35 feet wide, and 2 ½ stories high. Near the south end of the Summit Street (west) side, there is a full-height semicircular bay that housed the librarian's office in the original college library (Photograph 20). The central projecting tower is four stories high, with twin roof peaks. The cross-gable slate roof is trimmed with clay ridge tiles and features a series of alternating large and medium-sized peaked dormers. Both sizes have sandstone faces, slate sides, and slate roofs with clay ridge tiles. There are also smaller dormers, located in the building's entrance bays, which have terracotta faces, slate sides and roofs, and clay ridge tiles and finials. The building's large brownstone chimneys have sandstone trim.

The quarry-faced brownstone is laid in broken-range ashlar. Smoother machine-tooled sandstone provides contrasting trim, including the cornice with simply carved dentils, belt courses, and fenestration trim, which has tabbed details resembling quoins. The tower's double cross-gable tympana are faced in sandstone with a diaper pattern of alternating circles and squares with lobed corners, inset with small narrow windows. There are several uncarved sandstone blocks on the tower, including the fourth-floor windows' label stops and larger blocks below the "V" intersection of the twin roof peaks.

Seabury Hall has a variety of Gothic-style windows, including decorative multi-pane glazing in metal sash and both colorless and stained leaded glass. On both the Quad (east) and Summit Street (west) sides, the raised first floor has a series of large, rounded Gothic arches. Within the arches are triple casement windows with a single stained-glass sexfoil window above the casements. The sexfoil windows are set into circular panels within the arches' tympana, surrounded by a diaper pattern of alternating circles and squares with lobed corners. Above the entrances on the Quad side are small, paired casement windows, with decorative multi-pane metal sash, set into trefoil arches.

The basement windows (set in window wells) are typically triple windows with quarry-faced brownstone trim.

The five entrances on the Quad (east) side have rounded Gothic arches with blank tympana (Photograph 22). The entrance-arch drip moldings have a combination of uncarved and carved label stops, e.g., human masks and a mask of the doubled-faced Roman god Janus, depicted with both male and female faces and inscribed 1969 (the year that Trinity became coeducational).<sup>6</sup> The entrances have vertical-board oak doors.

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<sup>6</sup> Peter J. Knapp and Anne H. Knapp, *Trinity College in the Twentieth Century: A History*. Hartford, CT: Trinity College, 2000: 376.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

The open archway at the south end of the building was added when Cook Hall and the adjoining Cook Commons (now Hamlin Hall) were built in 1931.<sup>7</sup>

Seabury Hall's five entrances on the Quad (east) side open to wood-paneled stairways leading to lecture rooms and offices on the upper floors and offices on the lower level (see Figure 12 for the original ground-floor plan). Some lecture rooms retain original stone fireplaces and vaulted ceilings supported by wooden trusses; many have modern woodwork as well. The original library space has been subdivided into smaller rooms. There is no interior connection between Seabury Hall and Hamlin Hall.

### **Hamlin Hall (1931, Contributing Building)**

Designed by James Kellum Smith of McKim, Mead & White, Hamlin Hall is a Late Gothic Revival-style building containing a dining hall and offices. It is roughly L-shaped in form, roughly 119 feet long and about 39 feet wide along most of its length (Figure 13; Photographs 23 to 26). It is 2 ½ stories high except for the single-story section with the high-ceilinged dining hall (Photograph 24). On the Summit Street (west) side of Hamlin Hall, the gable end extends about 22 feet west of Seabury Hall (Photograph 23). It features a two-story angled bay window with a third-floor balcony above it. The south end of the building is embedded in the kitchen located in the building's addition, which is known as Mather Hall (Photograph 24).

Hamlin Hall's slate roof is cross-gable in form, with copper trim at the ridgeline. A large stone chimney pierces the ridgeline just north of the cross gable. The buttressed quarry-faced brownstone walls are laid in broken-range ashlar. Smooth brownstone trim has tabbed details resembling quoins at the building's fenestration.

Typical windows are triple casements with multi-pane leaded glass, stacked three high; the top row with Gothic arches. Smaller windows are double casements with flat heads. All windows are set into flat window hoods. The main Hamlin Hall entrance is located under Cook Hall's open archway; it has a Tudor-arch wood paneled door. The entrance at the building's southeast corner, next to Mather Hall, has a plain vertical-board door (Photograph 26).

The principal interior space in Hamlin Hall is the large dining room with a vaulted wooden ceiling, which is supported by wooden trusses pierced with Gothic motifs. The walls have high wood-paneled wainscoting. The stairway has stone steps and a metal balustrade. The upper levels have office space with modern finishes. Inside Hamlin Hall, there is no connection to Seabury Hall; a second-floor door leads to the Cook Hall dormitory.

Mather Hall was built in 1960 as an addition to Hamlin Hall, connected through the shared kitchen. A red brick building with limestone trim, it serves as the college's main dining hall, student center, store, and post office (Figure 14; Photographs 24 to 28). Roughly 238 feet long and 153 feet wide, it has an irregular form and sections that are one, two, and three stories high. The basement level

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<sup>7</sup> Cook Commons was renamed Hamlin Hall in 1947. Since the name Hamlin Hall came into use during the district's period of significance, it is used in this nomination. The boundary between Cook Hall and Hamlin Hall used in this nomination follows nomenclature on current building signage.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

is exposed on the east side, which opens to a semicircular concrete-paver patio. The roof combines asphalt cross-gabled forms with flat sections. A large exterior chimney, trimmed in limestone, rises along the south wall.

Stylistically, the building references two post-World War II red brick dormitories on campus to the south (outside the district), Elton Hall (1948) and Jones Hall (ca. 1953), while also paying homage to Hamlin Hall with strategic use of Gothic-inspired detailing. The south entrance's segmental arch has tabbed limestone details resembling quoins, a treatment that is repeated at the principal window compositions on the north and east walls (Photographs 26 and 28). Windows are typically metal casements in a variety of configurations; an exception is the one-story section facing Summit Street, which has double-hung wood windows. Mather Hall has been expanded and extensively renovated several times.<sup>8</sup>

### **Cook Hall (1931) (Contributing Building)**

Designed by James Kellum Smith of McKim, Mead & White, this Late Gothic Revival-style dormitory at the southwest corner of the Quad is a roughly rectangular building that adjoins Hamlin Hall to the west and Goodwin-Woodward Hall to the east (Figure 13; Photographs 25, 29 to 31). It is 3 ½ stories high, about 38 feet wide, and approximately 117 feet long. The slate roof is cross-gable in form, with copper trim at the ridgeline. There are hipped-roof slate dormers with paired casement windows on both the Quad (north) and south sides of the building. On the Quad side, they alternate with peaked-roof brownstone dormers, also with paired casement windows. Three large stone chimneys pierce the roof ridge. The quarry-faced brownstone walls are laid in broken-range ashlar; the exception is a cross gable on the south elevation, faced with stucco (Photographs 30 and 31). Smooth brownstone trim has tabbed details resembling quoins at the building's fenestration. The flat-headed casements are typically composed in groups of two, three, and four windows (one bay on the Quad side has single windows). On the south wall, the sloping grade accommodates basement-level windows set in window wells.

At its west end, Cook Hall's cross gable has an open segmental archway providing access to the Quad to the north and to Mather Hall to the south, as well as an entrance to Hamlin Hall. On the Quad side, the two Cook Hall building entrances have vertical-board oak doors with glass vision panels. The western door has a Tudor arch while the eastern door is rectangular (Photograph 29). Both doors have flat hood moldings terminating in rectangular label stops carved with floral motifs.

Inside, the two Quad entrances open to short hallways and stairways with buff-colored glazed concrete-block walls, which lead to suites of student living quarters. Some rooms have fireplaces. Most of the interior finishes are modern. A second-floor door leads to Hamlin Hall.

### **Goodwin-Woodward Hall (1940, Contributing Building)**

Designed by James Kellum Smith of McKim, Mead & White, this Late Gothic Revival-style dormitory is a rectangular building that adjoins Cook Hall to the west and the Martin W. Clement Chemistry Laboratory to the east (Figure 15; Photographs 31 to 34). It is 3 ½ stories high, about

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<sup>8</sup> Knapp 2000: 311, note 23.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

38 feet wide, and approximately 80 feet long (with seven bays of windows, ranging from single to quadruple bays). The slate roof is cross-gable in form, with copper trim at the ridgeline. The hipped-roof slate dormers have paired casement windows. There is also one peaked-roof dormer, faced in brownstone, at west end of the Quad elevation, to match the adjoining dormers on Cook Hall. Two large stone chimneys pierce the roof ridge. The quarry-faced brownstone walls are laid in broken-range ashlar. Smooth brownstone trim has tabbed details resembling quoins at the building's fenestration. The flat-headed casements are composed in groups of two, three, and four windows. On the south wall, the sloping grade provides space for basement-level windows set in window wells.

At the east end of the dormitory is an open Tudor archway set into a large cross gable (Photographs 33 and 34). Doors within the archway lead to the dormitory as well as to the chemistry building. Along the Quad (north) elevation, the Goodwin-Woodward entrance has a flat hood molding ending with rectangular label stops carved with floral motifs. The vertical-board oak door has a glass vision panel.

Inside Goodwin-Woodward Hall are short corridors and stairway with buff-colored glazed concrete-block wainscoting, which lead to student living quarters. There is no connection to Cook Hall or to the Martin W. Clement Chemistry Laboratory. Most of the interior finishes are modern.

### **Martin W. Clement Chemistry Laboratory (1936, Contributing Building)**

Designed by James Kellum Smith of McKim, Mead & White, this Late Gothic Revival-style building has a steel-frame structure with stone veneer curtain walls, (Figure 16; Photographs 32, 34 to 37).<sup>9</sup> It has an irregular form, with an overall length of approximately 171 feet and an overall width of about 88 feet. Its south wing is roughly 70 feet long and about 51 feet wide. The grade slopes down on the east and south sides, and those elevations are three stories high. The building's cross-gable roof has a large, flat-roofed, five-story square tower at the gable intersection. On the Quad elevation, the slate roof has a combination of gabled dormers, faced with brownstone, and hipped dormers faced with slate, set low on the roof, with ventilation louvers in lieu of windows. Large rectangular brownstone chimneys straddle the ridgelines of each section of the building. On the Quad side, the auditorium section (now the Cinestudio movie theater) has a flat roof.

The building's quarry-faced brownstone veneer is laid in broken-range ashlar. Smooth brownstone trim has tabbed details resembling quoins at the building's fenestration. The original casement windows have multi-pane leaded glass. On the main building's south and east walls, the windows are arranged in single, triple, and quadruple bays; on the south wing, windows are paired. Some windows have been replaced with modern insulated glass. On the east wall and on the south wing, wooden panels, featuring a linen-fold motif, span the vertical spaces between the second and third-floor windows bays (some are missing on the east wall). Almost all the windows have flat tops; an exception is the Tudor-arch triple window adjacent to the Cinestudio entrance (Photograph 34). The building's Quad entrances have Tudor arches with paired wood-paneled doors and transoms of leaded glass with Gothic detailing.

<sup>9</sup> Sanborn Map Company, *Insurance Maps of Hartford, Connecticut*. New York, NY: Sanborn Map Company, 1950.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Above the Cinestudio entrance is a stepped parapet with a central peak (Photograph 34). Below it is a bas-relief shield with a four-columned temple on a field of stars, set over crossed keys and surmounted by a crown, flanked by scrolls inscribed “Pro Ecclesia” and “Pro Patria” (for the church, for the country). Below, the doorway is protected by a hood molding terminating in tapered, carved label stops.

Inside the building, hallways with terrazzo floors and buff-colored glazed concrete-block wainscoting lead to chemistry laboratories and academic offices. The main stairway near the Quad entrance is metal and terrazzo, with a metal balustrade with Gothic motifs. The south stairway is similar but simpler, with a plain metal balustrade and vertical-board wood wainscoting. Cinestudio’s first-floor entrance hall has a terrazzo floor, Gothic Revival-style woodwork, and a timber-beam ceiling. The 485-seat movie theater is on the lower level, with a sloped floor and balcony. Its large screen is concealed behind an Austrian (swagged) house curtain.

### Long Walk Quad (Contributing Site)

The Quad is the graded level green space enclosed by the C-shaped configuration of Long Walk buildings on its north, west, and south sides. On the east side, its boundary is formed by the slope down toward athletic fields. The Quad is counted as a contributing site because it was integral to the historic campus master planning process and siting of the Long Walk buildings. It retains a historic plan for trees planted along the west side from Jarvis Hall to Seabury Hall, as well a row of trees extending east, perpendicular to Northam Towers. Many are ash trees planted to replace the original elm trees. One English elm tree, a designated Connecticut state champion tree, stands in the row perpendicular to Northam Towers.<sup>10</sup>

At the north end, Williams Memorial Hall, Downes Memorial Hall, and the Chapel are arranged around a small courtyard serving as a gateway to the Quad from the north. Outside the Chapel’s south cloister is a sunken garden (1964), which provides a transitional space between the Chapel and the Quad (Photograph 2). The garden is paved with square stone blocks laid in a scalloped pattern. It contains two planting beds, shaped like quatrefoils with pointed lobes, along with a small bronze fountain attached to the cloister wall flanked by raised planted beds. The garden is furnished with a free-standing bronze cross and an antique polyhedral sundial.

The Quad also has several minor features, including a sundial, two plaques, and a flagpole.<sup>11</sup> A bronze sundial stands at the southeast corner of the Williams Memorial Hall. A plaque identifies the sundial as a gift of the class of 1888, which was presented to the college in 1919 (Photograph 13).<sup>12</sup> A rectangular stone plaque, set into the modern concrete-paver walkway in front of Northam Towers, commemorates the 1918 commencement address delivered by President Theodore Roosevelt (Photograph 39).<sup>13</sup> A circular granite plaque commemorating President Dwight

<sup>10</sup> The recently established Trinity College Arboretum maintains an extensive interactive tree inventory. [Trinity College Arboretum - The Trinity College Arboretum \(trincoll.edu\)](http://trincoll.edu)

<sup>11</sup> Two naval canons from Admiral Farragut’s ship *Hartford* were placed on the Quad in 1950, but they are not associated with the architectural significance of this district and are outside of the district boundary.

<sup>12</sup> Knapp, 2000: 49.

<sup>13</sup> It is inscribed with the initials “TR—FSL” (for Theodore Roosevelt and Trinity president Rev. Dr. Flavel Sweeten Luther) and “NE GLORIETVR ACCINCTVS AEQVE VT DISINCTVS, MCMXVIII (from 1 Kings 20:11,

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Eisenhower's visit to the college on October 20, 1954, is set in a triangular patch of lawn in the small courtyard between Williams Memorial Hall and the Chapel (Photograph 40).<sup>14</sup> An aluminum flagpole (1961) stands south of Downes Memorial Hall (Photograph 1). It replaced an 1894 wooden flagpole that stood on the Quad in front of Northam Towers.<sup>15</sup>

### **Bishop Thomas Church Brownell Statue (1869, 1 Non-Contributing Object)**

On the east side of the Quad, opposite Northam Towers, stands the 1869 bronze statue of college founder Bishop Thomas Church Brownell (1779-1865) (Photograph 38). The work of American neoclassical sculptor Chauncey Bradley Ives (1810-1894), the statue was cast in Munich, Germany. It was a gift to the college from Brownell's son-in-law Gordon W. Burnham; it was moved to the present campus in 1878.<sup>16</sup> While the sculpture is historically important to the college, it does not contribute to the architectural significance of the district.

### **Integrity**

The Trinity College Long Walk Historic District's buildings and their setting on the Quad are intact and well maintained, contributing to the district's integrity of location and setting. There are no significant modern alterations or intrusions, resulting in integrity of design, materials, and workmanship. The district clearly conveys the feeling of a late 19<sup>th</sup> to early 20<sup>th</sup>-century college campus; that association is especially notable when the Chapel's carillon is played, reflecting the college's religious heritage. Most of the buildings retain their original uses.

While the Long Walk Historic District remains intact and visually distinct as the historic core of the campus, the diverse architecture of subsequent quadrangles (Figures 23 and 24) reflects Trinity's growth and vitality as an institution of higher learning.

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translated as 'Let not him that girdeth on his harness boast himself as he that putteth it off', 1918. Ware S. Curran, "Trinity and the Story of Two Presidents." Hartford, CT: Trinity College, 2008. "[Trinity and the Story of Two Presidents](#)" by Ward S. Curran ([trincoll.edu](http://trincoll.edu)), accessed 5/03/2023.

<sup>14</sup> The plaque's Greek inscription reads, "The Leader in War and Peace At This Place Was Present As A Mark Of Friendship." The initials at the top of the plaque, A. C. J. and D. D. E. represent Trinity president Albert C. Jacobs and Dwight D. Eisenhower, who became friends at Columbia University while Eisenhower was the university's president and Jacobs was its provost (Knapp 2000: 216; Curran 2008: 1).

<sup>15</sup> Knapp 2000: 239.

<sup>16</sup> Public Art of Connecticut, Thomas Church Brownell. [Explore Thomas Church Brownell | Public Art CT](#), accessed 5/03/2023.



Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

The following inventory summarizes information for each resource. Buildings are listed alphabetically. C= contributing resources; NC = noncontributing resources.

Name	Date	Architect/Artist	Description	C or NC	Photograph Number
<b>Sites (1)</b>					
Quad	1878			C	1, 21, 32-34, 38
<b>Buildings (10)</b>					
Chapel	1932	Philip H. Frohman of Frohman, Robb & Little	Collegiate Gothic; limestone	C	1-8
Martin W. Clement Chemistry Laboratory	1936	James Kellum Smith of McKim, Mead & White	Late Gothic Revival; brownstone	C	32, 34-37
Cook Hall	1931	James Kellum Smith of McKim, Mead & White	Late Gothic Revival; brownstone	C	25, 29-31
Downes Memorial Hall	1958	Harold B. Willis of Collens, Willis & Beckonert	Late Gothic Revival; red brick and limestone; clock tower	C	6-10
Goodwin-Woodward Hall	1940	James Kellum Smith of McKim, Mead & White	Late Gothic Revival; brownstone	C	31-34
Hamlin Hall	1931	James Kellum Smith of McKim, Mead & White; (Mather Hall 1960 addition, O'Connor & Kilham)	Late Gothic Revival; brownstone with brick addition	C	23-28
Jarvis Hall	1878	William Burges & Francis H. Kimball	High Victorian Gothic; brownstone	C	13-18
Northam Towers	1883	Francis H. Kimball & William Burges	High Victorian Gothic; brownstone	C	17-21
Seabury Hall	1878	William Burges & Francis H. Kimball	High Victorian Gothic; brownstone	C	17-23
Williams Memorial Hall	1914	Benjamin W. Morris of LaFarge & Morris	Late Gothic Revival; brownstone	C	10-13
<b>Objects</b>					
Bishop Thomas Brownell Statue	1869	Chauncey B. Ives	Bronze sculpture on granite base; moved from old to new campus in 1878.	NC	38

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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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.

### Criteria Considerations

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

- 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

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING & DEVELOPMENT

**Period of Significance**

1878-1958

**Significant Dates**

1878: Jarvis Hall and Seabury Hall are completed

1883: Northam Towers is completed

1914: Williams Memorial Hall is completed

1931: Cook Hall and Hamlin Hall are completed

1932: Chapel is completed

1936: Martin W. Clement Chemistry Laboratory is completed

1940: Goodwin-Woodward Hall is completed

1958: Downes Memorial Hall is completed

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Burges, William

Frohman, Philip H. of Frohman, Robb & Little

Kimball, Francis H.

Morris, Benjamin of Lafarge & Morris

Smith, James Kellum of McKim, Mead & White

O'Connor & Kilham

Olmsted, Frederick Law

Trowbridge, Samuel B. P. of Trowbridge & Livingston

Willis, Harold B. of Collens, Willis & Beckonert

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Trinity College Long Walk Historic District possesses local significance under Criterion C for Community Planning and Development and for Architecture. Founded in 1823 as Washington College, in association with the Episcopal Church, Trinity College was the second college established in Connecticut.<sup>17</sup> It was moved from its first campus (now the site of the Connecticut State Capitol) to its present location in 1878. The district is a coherent assemblage of high-style buildings that represent acclaimed English and U.S. architects and architectural firms of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, including some alumni of the college. In particular, the original Long Walk buildings (Jarvis Hall and Seabury Hall, both 1878, and Northam Towers, 1883) are exceptional examples of High Victorian Gothic college architecture, and the 1932 Chapel is a notable example of a Collegiate Gothic church. The district encompasses three sides of the verdant Quad, the campus's organizing principle laid out by William Burges and Francis Kimball in the 1870s. Burges and Kimball's conception of the Quad and the Long Walk configuration were part of an initial campus master planning effort that remained mostly unbuilt but was adapted by others in the 20<sup>th</sup> century. The district's period of significance is 80 years, beginning in 1878, when the first buildings on the campus were completed, and ending in 1958, when the last connected building on the Quad was completed.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

This historic district is significant under Community Planning and Development, as well as under Architecture, as an intact example of a U.S. college campus plan with a quadrangle layout, representing an early adaptation of English college planning. Designed by English architect William Burges in collaboration with U.S. architect Francis Kimball, the campus plan was designed for a site atop a prominent escarpment, with a linear arrangement of quadrangles following the ridgeline. The Trinity College Long Walk Historic District (Trinity's only historic quadrangle) is visually distinct, delineated by both topography—including the ridge to the west, the Quad's level green turf, and the grade drop at the Quad's eastern edge—and its architecture. Erected over a period of 80 years, the district's buildings enclose the Quad on three sides, defining its presence on the landscape and framing the view toward the east, overlooking the city of Hartford to the northeast and the lower campus. The buildings represent variations on a Gothic design theme, from the High Victorian Gothic of the original 1878 buildings to the Late Gothic Revival and Collegiate Gothic buildings added through the mid-20<sup>th</sup> century. All are executed with high-quality materials, workmanship, and design details that complement the original buildings and form a cohesive composition.

<sup>17</sup> Charles F. Richardson and Henry A. Clark, eds., *The College Book*. Boston: Houghton, Osgood and Company, 1878.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

## Criterion C: Community Planning & Development (Campus Design)

### Trinity College 1823-1872

The history of Trinity College is well documented.<sup>18</sup> It was established in Hartford in 1823 under the name Washington College, and its principal founder Thomas Church Brownell (1779-1865), served as the first college president. Washington College was Connecticut's second college after Yale, founded in 1701.<sup>19</sup> Its campus was on the south side of Bushnell Park (now the site of the Connecticut State Capitol). The first two buildings were completed in 1825: Jarvis Hall (a dormitory) and Seabury Hall (lecture rooms, library, museum, and chapel), and Brownell Hall (a second dormitory) was built in 1845. The separate buildings were aligned in a row much like Yale's buildings, a plan type referred to as "Yale Row".<sup>20</sup> Seabury Hall was named in memory of Samuel Seabury (1772-1796), the first American Episcopal bishop, and Jarvis Hall was named after Abraham P. E. Jarvis (1739-1813), the second American Episcopal bishop. In 1845, Washington College changed its name to Trinity to avoid confusion with other schools named Washington.<sup>21</sup> Reverend Dr. Abner Jackson (1811-1874; class of 1837) was appointed college president in 1867, and he quickly became involved with fundraising for new campus facilities.<sup>22</sup>

A rival co-capital city with New Haven since 1701, Hartford began to make plans in 1871 for a new state capitol building in anticipation of becoming Connecticut's sole capital. As the city searched for a new capitol building site, it identified the Trinity campus as an ideal location, as suggested by *Hartford Times* owner/editor Alfred E. Burr (1815-1900). In March 1872, Trinity College trustees agreed to sell the campus for \$600,000 for the land and the cost of rebuilding the campus elsewhere.<sup>23</sup>

### Campus Planning 1872 and 1873: William Burges

The decision to move the college gave Trinity president Jackson a blank architectural slate, and he traveled to England in the summer of 1872 to find an appropriate designer for the new campus. Why Jackson did not turn to a U.S. architect is unclear, but it may have been related to his witnessing of Hartford's difficulties with selecting an architect for the new Connecticut state capitol. Through his friendship with Episcopal bishop Arthur Cleveland Coxe (1818-1896),

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<sup>18</sup> S. B. Bixby, *Trinity College Long Walk*. Connecticut State Register of Historic Places Inventory Nomination Form. Hartford, CT: Connecticut Historical Commission, 1973; Samuel Hart, "Trinity College, Hartford," *The New England Magazine and Bay State Monthly*. Volume 1, No. 5, May 1886: 393-408; Knapp 2000; David F. Ransom, *Trinity College Long Walk Extensions*. Connecticut State Register of Historic Places Inventory Nomination Form. Hartford, CT: Connecticut Historical Commission, 1997; Glenn Weaver, *The History of Trinity College, Volume One*. Hartford, CT: The Trinity College Press, 1967.

<sup>19</sup> Paul Venable Turner, *Campus: An American Planning Tradition*. Cambridge, MA: The MIT Press, 1984: 17.

<sup>20</sup> Knapp 2000: 16; Turner 1984: 46.

<sup>21</sup> Samuel Hart, "Trinity College, Hartford." *The New England Magazine and Bay State Monthly*. Volume 1, No. 5, May 1886: 397-398; Hartford Board of Trade, *Hartford, Conn. as a Manufacturing, Business and Commercial Center*. Hartford, CT: Hartford Board of Trade, 1889: 182.

<sup>22</sup> Christopher Drew Armstrong, "'Qui Transtulit Sustinet': William Burges, Francis Kimball, and the Architecture of Hartford's Trinity College." *Journal of the Society of Architectural Historians* Vol. 59, No. 2 (June 2000): 199.

<sup>23</sup> Armstrong 2000: 194-196.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Jackson brought a letter of introduction to Coxe's friend John Henry Parker (1806-1884), a publisher and architectural historian whom he met at Oxford. Parker referred Jackson to his architect friend William Burges.<sup>24</sup> Born in London and the son of a wealthy marine engineer, William Burges (1827-1881) was not only a preeminent Gothic Revival architect but also an archaeologist and designer of decorative arts. Heavily influenced by English architect and writer Augustus Pugin (1812-1852),<sup>25</sup> Burges referred to himself as an "art-architect," emphasizing his focus on architecture not just as an art unto itself but also as a vehicle for monumental art, particularly sculpture.<sup>26</sup>

Jackson's meetings with Burges were fruitful, and he returned to Connecticut in October 1872 with a conceptual L-shaped three-quadrangle plan, prepared before the new campus location was chosen. After much consideration, the new "Rocky Ridge" site was selected in February 1873 and purchased for \$300,000.<sup>27</sup> It had about 80 acres set on a ridge of traprock (with a west-facing escarpment that represented the wall of a former quarry), overlooking the city of Hartford to the northeast.<sup>28</sup> Jackson returned to London to meet with Burges again from July to September 1873, arriving back in Hartford with a new linear plan of four quadrangles, lined with French Gothic Revival buildings, which was better suited to the site (Figure 17). It was a master plan for the entire campus—a visionary idea at the time—and one that undoubtedly aided in Jackson's fundraising.<sup>29</sup> The college building committee agreed to have Burges prepare drawings for about half of the proposed buildings for the first construction phase, and to hire a local architect to assist Burges.<sup>30</sup> Ultimately, only the west side of one of the Burges quads was built; the north and south sides were completed in the 20<sup>th</sup> century. Land outside of the historic district on the present-day campus was developed later on what was mostly athletic fields.

### **The Revised Campus Plan and the Long Walk 1873 to 1883: William Burges and Francis Kimball**

Francis Hatch Kimball (1845-1919) was the architect selected to work with Burges to bring the Trinity College plans to fruition. Kimball had come to Hartford in 1869 for the Boston architectural firm of Bryant & Rogers during construction of the Charter Oak Life Insurance Building on Main Street. He was also involved with the design of the new Connecticut Mutual Life Insurance Company at that time. Kimball's first task for Trinity College was developing cost estimates for Burges's four-quadrangle plan. He was engaged as a college architect by late 1873, and he traveled to work in Burges's London office from December 1873 to October 1874.<sup>31</sup>

While Kimball was in London, Trinity president Jackson died suddenly in April 1874. It was not until November that Thomas Pynchon (1823-1904; class of 1841) was appointed as the new

<sup>24</sup> Armstrong 2000: 197-199.

<sup>25</sup> Joseph Mordaunt Crook, *William Burges and the High Victorian Dream*. Chicago: University of Chicago Press, 1981, 38, 40-43.

<sup>26</sup> Armstrong 2000: 206-207.

<sup>27</sup> Knapp 2000: 31.

<sup>28</sup> Armstrong 2000: 201-203; Knapp 2000: 4; Troxell 1950: 10.

<sup>29</sup> Crook 1981: 243; Montgomery Schuyler, "Architecture of American Colleges VII." *Architectural Record* February 1911: 158.

<sup>30</sup> Armstrong 2000: 202-203; 208.

<sup>31</sup> Armstrong 2000: 208.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

president, just after Kimball's return from London with drawings for the four-quadrangle plan. In the absence of Jackson's strong leadership, the college administration began to reevaluate the ambitious plan. Pyncheon was able to garner trustees' support, but he worked closely with Kimball to reduce the plan to a more realistic scale.<sup>32</sup>

Kimball moved his Hartford office to Seabury Hall on the original Trinity campus, where in 1875 he and his staff revised the four-quadrangle plan into a linear three-quadrangle plan (Figure 18) and developed working drawings and a model for the Long Walk buildings of Jarvis Hall, Seabury Hall, and Northam Towers (Figures 8, 9 and 12). Throughout this process, which continued until Burges died in 1881, Kimball consulted with him and maintained many of Burges's details. Groundbreaking for Jarvis Hall and Seabury Hall took place in July 1875 and the buildings were completed by the fall of 1878. The construction of Northam Towers was delayed because of costs; work ceased after the foundation was begun in 1878. In 1881 college trustee Colonel Charles H. Northam (1797-1881) provided the funding to complete the building. The cornerstone was laid in 1881 and the building was finished in 1883, completing the Long Walk row on the west side of the Quad.<sup>33</sup> These three buildings were restored between May 2007 and August 2008.

Burges's 1874 plan for Trinity College was the first of its kind in the United States, with four quadrangles enclosed on all sides, recalling the plan of St. John's College at Cambridge, England (although Trinity's plan was larger).<sup>34</sup> The Long Walk buildings, originally containing the college's classrooms, chapel, dining room, dormitories, library, and museum, represent a portion of the western side of Burges's quadrangles. As the only part of the Burges plan to be implemented, the Long Walk ironically reproduced (though with connected rather than freestanding buildings) the typical early American college plan of a linear range of buildings, typified by the "Yale Row"<sup>35</sup> that was replicated at early 19<sup>th</sup>-century colleges throughout the Northeast (e.g., Amherst, Bowdoin, Brown, Colby, Dartmouth, Hamilton, Hobart, and Wesleyan).<sup>36</sup>

Though the Burges plan was only partially executed, it was discussed and published throughout the late 19<sup>th</sup> and early 20<sup>th</sup> centuries<sup>37</sup> and it influenced plans for other colleges, such as Stanford University and the University of Chicago.<sup>38</sup>

### **Campus Planning and Landscape Architecture 1872-1890s: Frederick Law Olmsted**

Frederick Law Olmsted (1822-1903) was the preeminent American landscape architect in the 19<sup>th</sup> century, perhaps best known for New York City's Central Park (1858-1876) designed in partnership with Calvert Vaux. Born and raised in Hartford, Olmsted and his firm were involved

<sup>32</sup> Armstrong 2000: 208-209; Knapp 2000: 5.

<sup>33</sup> Armstrong 2000: 209-211; Knapp 2000: 31-34; Peter J. Knapp, "*They Should Stand for Ages*": William Burges, Francis Kimball, and Trinity's Long Walk Buildings. Hartford, CT: Trinity College Watkinson Publications, 2008.

<sup>34</sup> Turner 1984: 217, 219.

<sup>35</sup> "Yale Row" refers to an aligned, linear row of campus buildings; at Yale in the 18<sup>th</sup> century, they were not attached.

<sup>36</sup> Turner 1984: 40-42.

<sup>37</sup> E.g., Chetwood, "The New Buildings for Trinity College." *The American Architect and Building News*. July 14, 1877: 225-226; Richardson, 1878; Schuyler 1911.

<sup>38</sup> Turner 1984: 217-220.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

in projects throughout Connecticut and the United States, as well as international work.<sup>39</sup> As the recent *Olmsted in Connecticut Landscape Documentation Project* illustrates, Olmsted's approach to his work was deeply influenced by the Connecticut countryside, and his firm completed almost 300 projects in his home state, including parks, parkways, educational campuses, cemeteries, and grounds of private estates, institutions, and commercial buildings.<sup>40</sup> Olmsted advocated for a ring of parks around Hartford in 1870 and worked with the city on park planning.<sup>41</sup> Olmsted's work at Trinity College began in 1872, when he was hired as a consultant to identify possible new campus locations in Hartford. He recommended ten potential parcels, all of which the college rejected.<sup>42</sup>

Trinity engaged Olmsted again in 1875 for his advice on siting the Long Walk buildings, and he also developed plans for the elm trees planted in 1881 along the Quad in front of Jarvis Hall and Seabury Hall.<sup>43</sup> Following Olmsted's recommendation, elm trees were also planted perpendicular to that row, extending east from Northam Towers, intended to line a future drive leading to Broad Street (the drive was never built). Viewed aerially, the trees appear to form the letter "T" (Figure 19). Many of the elm trees had succumbed to Dutch elm disease by the mid-20<sup>th</sup> century, and the College decided to replace them with ash trees at the recommendation of landscape architects Skidmore, Owings & Merrill.<sup>44</sup> Olmsted was also involved with the college entrance design at Summit Street.<sup>45</sup> Trinity hired Olmsted again in the 1890s for consultation on site grading, circulation, and plantings. Surviving remnants of Olmsted's work at Trinity include the Summit Street roadway geometry, intersections, and streetscape at the college entrance, as well as the Long Walk alignment, the arrangement of the trees on the Quad, and probably the graded hillside on the east side of the Quad.<sup>46</sup> Today, Olmsted's Trinity designs retain limited integrity.<sup>47</sup>

### **The Second Campus Master Plan 1923: Trowbridge & Livingston**

In 1923, Trinity's centennial year, college president Remsen Brinckerhoff Ogilby (1880-1943) an Episcopal clergyman, commissioned architect Samuel B. P. Trowbridge to prepare a new master

<sup>39</sup> Witold Rybczynski, *A Clearing in the Distance: Frederick Law Olmsted and America in the 19th Century*. New York: Scribner, 1999.

<sup>40</sup> Lucy Lawless, Liz Sargent, Kevin Klosterwill, and Carolyn Bracket, *Olmsted in Connecticut Landscape Documentation Project*. Hartford, CT: A Joint Project of Preservation Connecticut and the Connecticut State Historic Preservation Office, implemented by the Red Bridge Group, 2022: 4-5, 18-32.

<sup>41</sup> Land on the west side of Summit Street (south of the Long Walk Historic District) was traded from Trinity College to the City of Hartford in 1892 as the city acquired land for new parks. Hartford City Park Superintendent Theodore Wirth (1863-1949) designed Rocky Ridge Park in 1903 on land including the former Trinity parcel, along with a former quarry, and the park opened in 1911. The Rocky Ridge project was part of Wirth's development of a collection of parks that almost encircled the city of Hartford, including Elizabeth Park (Barlow, W. Phillips. *Historic Municipal Parks Survey Form: Rocky Ridge Park & Hyland Park*. Hartford, CT: Connecticut Historical Commission, ca. 1995; Lawless 2022: 49, 191.

<sup>42</sup> W. Phillips Barlow and Elena Pascarella, "Frederick Law Olmsted in Connecticut." *Connecticut Explored*, Spring 2018; CT ASLA, "Trinity College," [Olmsted Legacy Trail | Institute of Living](#); Lawless 2022: 99; Olmsted Archives, Frederick Law Olmsted National Historic Site, National Park Service, Job #601; Sargent 2021; Trinity College, [Job #601, Trinity College, Hartford, CT \(plans\) | Flickr](#).

<sup>43</sup> CT ASLA, "Trinity College," [Olmsted Legacy Trail | Institute of Living](#); Knapp 2000: 33.

<sup>44</sup> Knapp 2000: 34, 237.

<sup>45</sup> CT ASLA, "Trinity College," [Olmsted Legacy Trail | Institute of Living](#);

<sup>46</sup> CT ASLA, "Trinity College," [Olmsted Legacy Trail | Institute of Living](#); Sargent 2021.

<sup>47</sup> Sargent 2021.



Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

plan for the campus as an update to the Burges and Kimball plan (compare Figures 18 and 20). Ogilby served as Trinity's president and chaplain from 1920 to 1943, and many new buildings were constructed during his tenure.

Samuel Breck Parkman Trowbridge (1862-1925; class of 1883) was a New York City architect of the firm Trowbridge & Livingston; his partner was Goodhue Livingston (1867-1951). After attending Trinity, Trowbridge went on to study at Columbia, the American School of Classical Studies in Athens, and the Ecole des Beaux-Arts in Paris. As a firm, Trowbridge & Livingston was known for its Beaux-Arts and Classical Revival-style civic, institutional, and commercial buildings, including the St. Regis Hotel (1904) on Fifth Avenue in New York, J. P. Morgan's banking headquarters on Wall Street (1913), and the Oregon State Capitol (1936-1938).<sup>48</sup>

The Trowbridge & Livingston birds-eye view of the campus depicted a plan with three connected quadrangles that remained partially open. The central quadrangle included the Long Walk buildings, with openings on the north and south sides connecting to smaller quadrangles, and fully open on the east side. Along the north side of the Long Walk quadrangle, it showed a chapel at the northeast corner, opposite Williams Memorial Hall, with these buildings forming the southern corners of a smaller quadrangle that featured a crenellated clock tower. On the south side of the Long Walk quadrangle was another smaller quadrangle, with dormitories, a dining hall, and an assembly hall.<sup>49</sup> As Ogilby preferred Gothic Revival architecture, the proposed buildings were illustrated in that style. Trowbridge died in 1925, before any aspect of his plan could be implemented. Ogilby adhered to the spirit of the Trowbridge plan, though not the details, for the buildings added along the Quad between 1931 and 1940. The Trowbridge plan also inspired the design of the 1958 Downes Memorial Hall.<sup>50</sup>

### Criterion C: Architecture

#### **The Long Walk 1873 to 1883: Jarvis Hall, Seabury Hall, and Northam Towers by William Burges and Francis Kimball**

In architectural historian Henry-Russell Hitchcock's estimation, Burges's Long Walk buildings were "perhaps the most satisfactory of all his works, and the best example anywhere of Victorian Gothic collegiate architecture."<sup>51</sup> His counterpart J. Mordaunt Crook had less enthusiasm for the Long Walk buildings but argued that "the importance of Trinity College, Hartford, lies not in its subsidiary place in Burges's *oeuvre* but in its key position in the development of late nineteenth-

<sup>48</sup> New York Architecture, "Trowbridge & Livingston," [New York Architecture Images- Trowbridge and Livingston \(nyc-architecture.com\)](http://nyc-architecture.com).

<sup>49</sup> Knapp 2000: 72; Peter J. Knapp, "Three Master Plans for Trinity Campus: Burges, Kimball, and Trowbridge," *Trinity Reporter* 27 (February 1997): 10-11.

<sup>50</sup> While neither the Burges and Kimball plan nor the Trowbridge & Livingston plan were fully realized, their organizing principles have proven supple and adaptable as the college campus expanded throughout the second half of the 20th century (Figure 23). The most recent campus master plan was prepared in 1997 by Cooper, Robertson Ltd. and a consultant team (Figure 24) (Cooper, Robertson Ltd. et al. 1997).

<sup>51</sup> Hitchcock, Henry-Russell, *Architecture: Nineteenth and Twentieth Centuries*. Baltimore, MD: Penguin Books, 1958: 187.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

century American architecture. Through Kimball . . . and—most of all—through H. H. Richardson, not a little of Burges’s genius lives on across the Atlantic.”<sup>52</sup>

There is no evidence in the Burges design drawings for the quarry-faced treatment of the brownstone; Burges worked in smoother stone finishes. The Long Walk buildings’ rugged texture was probably Kimball’s contribution. Kimball, in turn, was likely inspired by the work of Henry Hobson Richardson (1838-1886), such as the Buffalo (NY) State Asylum for the Insane (1872-1896) and, locally, the Cheney Building (1875-1876) on Main Street in Hartford.<sup>53</sup> Trained at the Ecole des Beaux-Arts, Richardson developed a personal interpretation of the High Victorian Gothic style, with asymmetrical forms that expressed building function, massive proportions, boldly articulated details, and roughly textured, often polychromatic stonework. The influence went both ways: Richardson owned photographs of Burges and Kimball’s work, including of the Long Walk buildings.<sup>54</sup> Architectural historian Christopher Drew Armstrong argues that, in Kimball’s capable hands, Burges’s French Gothic designs were “skillfully adapted to emphasize their affinity with the most advanced aesthetic ideals then emerging in American architecture.”<sup>55</sup>

#### **Long Walk Extension 1914: Williams Memorial Hall by Lafarge & Morris**

Williams Memorial Hall (1914) was designed by Benjamin Morris of the New York City firm Lafarge & Morris (Figure 6), and its placement followed the Burges and Kimball plan. Benjamin Wistar Morris III (1870-1944) graduated from Trinity College, Columbia University, and the Ecole des Beaux-Arts.<sup>56</sup> He worked with Carrere & Hastings, opened his own office in New York City in 1900; and joined with Christopher Grant LaFarge to form LaFarge & Morris (active 1910-1915), later forming practices with other architects. Morris had designed the Colt Memorial at the Wadsworth Atheneum (1906) and the Connecticut State Arsenal and Armory (1906), and he went on to design the Cunard Steamship Building in New York and dormitories at Princeton University, among many prominent commissions. Morris was married to Alice Fenwick Goodwin (daughter of the well-known Rev. Francis Goodwin of Hartford).<sup>57</sup> His partner at the time of this project was Christopher Grant LaFarge (1862-1938), son of stained-glass artist John LaFarge. Christopher LaFarge was a graduate of the Massachusetts Institute of Technology (MIT) who worked in H. H. Richardson’s practice before establishing the firm Heins & LaFarge with his MIT classmate George Lewis Heins. They designed many notable churches as well as secular commissions, including the U.S. Naval Hospital in Brooklyn and New York City subway stations.<sup>58</sup>

<sup>52</sup> Crook 1981: 244.

<sup>53</sup> Armstrong 2000: 212-213.

<sup>54</sup> Armstrong 2000: 213; Hitchcock 1958: 193, 196, 221-222, 239, 267.

<sup>55</sup> Armstrong 2000: 194.

<sup>56</sup> Columbia University, “Benjamin W. Morris Architectural Drawings.” ([Benjamin W. Morris architectural drawings, 1893-1936 | Avery Drawings & Archives Collections | Columbia University Libraries Finding Aids](#); David F. Ransom, *State Arsenal and Armory, Hartford, Connecticut*. National Register of Historic Places Inventory Nomination Form. Washington, DC: National Park Service, 1995.

<sup>57</sup> Cedar Hill Cemetery Foundation, “Benjamin Wistar Lewis 1870-1944, Architect,” [Benjamin Wistar Morris - Cedar Hill Cemetery Foundation \(cedarhillfoundation.org\)](#); Ransom 1995.

<sup>58</sup> Public Art of Connecticut, “Wadsworth Atheneum: Morgan Memorial Building,” [Explore Wadsworth Atheneum: Morgan Memorial Building | Public Art CT](#); Anne Crofoot Kuckro, *Hartford Architecture Volume One: Downtown*. Hartford, CT: Hartford Architecture Conservancy, 1978: 62.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Morris's design for Williams Memorial Hall complements the Long Walk composition, continuing its quarry-faced brownstone and lighter stone trim, High Victorian Gothic details, and sculptural elements. The building was dedicated in 1914 in memory of Rt. Rev. John Williams (1817-1899; class of 1835), who served as college president from 1848 to 1853 and as the Episcopal bishop of Connecticut from 1865 to 1899. The building contained administrative offices, including the president's office, with the college library on the second floor. Several years after the library collection was moved to the 1952 library building, William Memorial's library became additional administrative space.<sup>59</sup>

### **Southern Long Walk Extensions 1931-1940: Cook Hall, Hamlin Hall, Martin W. Clement Chemistry Laboratory, and Goodwin-Woodward Hall by McKim, Mead & White**

These four brownstone buildings were added to the south side of the Quad between 1931 and 1940, all designed by James Kellum Smith of McKim, Mead & White to complement the Long Walk buildings (Figures 13, 15, and 16).<sup>60</sup> Founded in 1879 by Charles McKim (1847-1909), William Mead (1846-1928), and Stanford White (1853-1906), it was a prominent American architectural firm known primarily for its excellence in Beaux-Arts architecture, such as the Bank of Montreal (1904), New York's branch libraries (1900-1912), and Pennsylvania Station (1906-1910).<sup>61</sup> While McKim, Mead & White did its most acclaimed work before 1930, it remained in business with a nationwide practice for several more decades, keeping its original name until about 1961.<sup>62</sup> James Kellum Smith (1893-1961) joined the firm in 1920 and was best known for his academic buildings. His last major commission was the National Museum of American History in Washington, DC, completed in 1964.

#### **Cook Hall and Hamlin Hall**

Cook Hall and its dining hall, Cook Commons, were completed in 1931 (Figure 13; Photographs 25, 29 to 31). Cook Hall was named for Charles W. Cook (1850-1912), a college benefactor. Cook Commons was renamed Hamlin Hall in 1947 in memory of Albert Church Hamlin (1864-1939; class of 1887), another college donor.<sup>63</sup> The east wall of Cook Hall was left blank, likely in anticipation of a future adjoining building (Figure 21). Hamlin Hall's addition, Mather Hall (1960), was designed by O'Connor & Kilham, the successor firm to LaFarge & Morris, architects of Williams Memorial Hall (Figure 14).<sup>64</sup>

#### **Martin W. Clement Chemistry Laboratory**

The Martin W. Clement Chemistry Laboratory (1936) was sited on the south side of the Quad as a freestanding building east of Cook Hall (Figures 16 and 21; Photographs 32 to 37). The building was considered state-of-the-art at its completion, and other colleges came to tour it as they planned

<sup>59</sup> Knapp 2000: 48, 183, 196.

<sup>60</sup> Knapp 2000: 74-75.

<sup>61</sup> Hitchcock 1958: 399.

<sup>62</sup> Ransom 1997.

<sup>63</sup> Knapp 2000: 72, 110.

<sup>64</sup> Benjamin Morris's son-in-law was Robert T. O'Connor (class of 1916), a college trustee who had designed Ogilvy Hall (1941) with Clinton B. F. Brill (class of 1919) and the college library (1952). O'Connor & Kilham later designed additional dormitories at the south end of campus (Knapp 2000: 75, 182; Cooper, Robertson Ltd., William Rawn Associates, and Berridge Lewinberg Greenberg Dark Gabor Ltd., Trinity College Campus Master Plan. Hartford, CT: Trustees of Trinity College, October 1997: 2).

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

their own new chemistry facilities. The building's major donor was Walter Patten Murphy, a Chicago businessman who was a friend of trustee Martin W. Clement (1881-1966; class of 1901), and who named the building after his friend. Its large auditorium was named for Vernon E. Kriebel, a chemistry professor who developed the industrial adhesive Loctite in 1953. By the mid-1950s, the auditorium was used by the college's Cinema Club for feature film screenings. The Cinema Club evolved into the Trinity Film Society, and in 1970 it became Cinestudio. Shortly thereafter, the auditorium was renovated as a movie theater and Cinestudio remains in use today, serving the greater Hartford area.<sup>65</sup>

### **Goodwin-Woodward Hall**

Goodwin-Woodward Hall (1940) is a dormitory built in the gap between Cook Hall and the Martin W. Clement Chemistry Laboratory (Figure 21; Photographs 31 to 34). It was named for two former college trustees, James J. Goodwin (1835-1915) and P. Henry Woodward (1833-1917) who were college benefactors, along with their sons.<sup>66</sup>

### **Northern Long Walk Extension 1932: The Chapel by Frohman, Robb & Little**

The Chapel (1932) was designed by Philip H. Frohman (1887-1972) of the Boston firm Frohman, Robb & Little (Figures 3 and 4). Frohman was also the chief architect of the Washington (DC) National Cathedral, with which he was involved from 1921 to 1971.<sup>67</sup> Other partners in the firm were E. Donald Robb and Harry B. Little; Little was also one of the architects for the Cathedral of St. John the Divine in New York City. The Chapel builder was R. G. Bent Company of Hartford, who had previous building experience at the college.<sup>68</sup> The cornerstone was laid in 1930 and the Chapel was consecrated in 1932.<sup>69</sup>

Funding for the Chapel was provided by trustee William G. Mather (1857-1951; class of 1877), who was the president of the Cleveland-Cliffs Iron Company in Cleveland, Ohio.<sup>70</sup> Mather was involved in the selection of the architect and the craftsmen involved in construction. Beyond his stated preference for the Gothic Revival style, Mather participated less in the Chapel design than college president and chaplain Remsen Ogilby. Architecture was of great interest to Ogilby, who observed that an institution's architecture "reflects not only its history but also its aspirations and its very soul."<sup>71</sup> Accordingly, he was intensively involved in the Chapel's design and construction, and he worked closely with the college trustees throughout the project.<sup>72</sup> Founded in the "Christian spirit," Trinity College was associated with the Episcopal church but was not under church control. Ogilby referred to Trinity as a "church college" even though it admitted students of varied religious

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<sup>65</sup> Knapp 2000: 74, 257, 289.

<sup>66</sup> Knapp 2000: 75.

<sup>67</sup> Richard T. Feller and Marshall W. Fishwick, *For Thy Great Glory*, 2nd ed. Culpeper, Virginia: The Community Press of Culpeper, Virginia, 1979: 92; Ty Harrington, *The Last Cathedral*. London: Prentice Hall International, Inc., 1979: 11.

<sup>68</sup> Peter Grant, *The Chapel of Trinity College*. Hartford, CT: Trinity College, 2007: 16, 23.

<sup>69</sup> Knapp 2000: 72-73; Remsen B. Ogilby and William J. Wolf, *The Chapel of Trinity College*. Hartford, CT: Trinity College, 1942.

<sup>70</sup> Grant 2007: 15.

<sup>71</sup> Knapp 2000: 53.

<sup>72</sup> Grant 2007: 15-16.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

backgrounds, stating that “we put before them without apology or compromise the conception of Christianity which our Church holds dear . . .”<sup>73</sup>

While the Chapel’s structure is solid masonry, it is not solid stone; limestone blocks are used as facing for the walls’ brick cores. The reasons for this construction type are not clear in the historical record, but it is the same type that Frohman, Robb & Little used at the Washington National Cathedral.<sup>74</sup> There was much debate among Trinity trustees about the selection of the Chapel’s stone facing. Some favored Portland brownstone to match the Long Walk buildings, but brownstone was considerably more expensive than limestone, and less well suited to delicate details such as window traceries. Moreover, the Portland quarry did not appear able to fulfill an order for the Chapel. In the end, “Rustic Buff” limestone from the Bloomington Limestone Company in Bloomington, Indiana was chosen.<sup>75</sup>

Inside, the Chapel’s ceiling material was also subject to considerable debate. The tower ceiling is stone, with rib vaults. While stone was the more stylistically correct choice for the Gothic Revival building, wood from Oregon fir trees was selected instead for the main Chapel ceiling for its warmth and “charm,” as Ogilby commented, though presumably it also cost less than stone.<sup>76</sup>

William Mather’s fortunes declined precipitously after the stock market crash of 1929, and by March 1932 he had no funds available to continue the work. R. G. Bent’s workmen donated much of the labor needed to complete the structure, including the tower, so that the Chapel could be put into service.<sup>77</sup> The western elevation was left as brick, without limestone facing, below the Rose Window (Figure 22). At that time, there was no stated plan to finish the west wall or to build a connecting structure to Williams Memorial Hall, and the brickwork was eventually concealed with ivy.<sup>78</sup> Many exterior and interior details were also left unfinished, such as the gargoyles intended for the base of each tower’s pinnacle (which Frohman had planned to donate to the college). Those rectangular stones remain uncarved today, along with the uncarved blocks on the outdoor pulpit (Photographs 1 and 2).<sup>79</sup> At the south cloister ceiling and inside the tower, plain cylindrical blocks of stone remain at the intersections of the ceilings’ vault ribs, undoubtedly awaiting carving into ornamental bosses. The uncarved blocks are poignant reminders of the Great Depression.

### ***Chapel’s Outdoor Pulpit, Cloister, and Garden***

The Chapel’s construction incorporates a collection of stones and building fragments brought from locations around the world. The brown granite book desk at the outdoor pulpit is from Kozi

<sup>73</sup> Knapp 2000: 52-53, 55. Mandatory chapel attendance for students continued well into the 1960s (Grant 2007: 10).

<sup>74</sup> Grant 2007: 15; R. Mark, R. Richards, Jr., and C. Mark, *Geomechanics of Large Stone Structures: A Case History from the Washington National Cathedral*. Pittsburgh, PA: National Institute for Occupational Safety and Health, n.d.: 2.

<sup>75</sup> Grant 2007: 24-25.

<sup>76</sup> Grant 2007: 61-62.

<sup>77</sup> The Chapel builders were a dedicated and tightly knit group. The Chapel Builders Alumni Association continued to meet throughout its members’ lifespan, and they donated several carved wood kneeler ends to the college (Grant 2007: 36).

<sup>78</sup> Knapp 2000: 238.

<sup>79</sup> Grant 2007: 26-27.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

Hradek, a ruined castle in Czechoslovakia. Other stones were brought from Canterbury Cathedral in England, the Great Wall of China, and many other countries. Some are embedded in the south cloister wall, along with a variety of carved stones, at Frohman's suggestion; others are incorporated throughout the building.<sup>80</sup>

There are five "prize" carved stones embedded in the walls of the building. These stones were designed and carved by Chapel workmen in response to an invitation from Ogilby to submit works of their own design and craftsmanship, as many were personally invested in the Chapel building and welcomed the opportunity to contribute to its decoration. The five stones chosen from fourteen submissions include a Latin cross, the Angeus, a young girl seated on a bridge, a bust of Ogilby, and a cluster of leaves.<sup>81</sup> The south cloister openings' drip moldings have label stops carved into portraits of academics as well as caricatures of Chapel workmen (Photograph 2).<sup>82</sup>

The Chapel garden was completed in 1964, a gift of G. Keith Funston (1910-1992; class of 1932), college president from 1945 to 1951 (Photograph 2). A quiet, reflective space between the Chapel and the Quad, it was designed by New York landscape architects Zion and Breen Associates (active 1957-2001). Robert Zion (1921-2000) and Harold Breen (1923-1995) were Harvard classmates, joined in 1962 by Donald Richardson as a firm principal. The company was well known for public parks as well as their work for colleges and universities, museums, and private clients.<sup>83</sup> The garden's polyhedral sundial has a plaque identifying it as a late 18<sup>th</sup>-century sundial from the abbey at Storrington in Sussex, England. The circumstances under which the sundial was brought to Trinity College are unclear, but it was evidently an original or early component; it appeared on a ca. 1966 postcard of the Chapel garden.

### *Chapel's Carillon*

The Plumb Memorial Carillon in the Chapel tower began with 30 bells, installed in 1932, as a gift from the Rev. and Mrs. John F. Plumb in memory of their son John Landon Plumb (1905-1924; class of 1926). In 1979 more bells were added, and the carillon now features 49 bells, all cast by the John Taylor & Co. bell foundry in Loughborough, England.<sup>84</sup>

The Chapel is significant not only because of its exceptional design, quality, and the stature of its architect, but also for its fine collection of stained glass and wood carvings.

### *Chapel's Stained Glass*

Almost all the stained glass in the Chapel was designed by artist Earl Edward Sanborn (1890-1937) and executed between 1930 and 1937. Sanborn was a Massachusetts painter who trained

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<sup>80</sup> Grant 2007: 93-95.

<sup>81</sup> Grant 2007: 83, 85, 93, 122, 123.

<sup>82</sup> Grant 2007: 96. Lifelike and idealized human faces can be seen in Gothic Revival architecture of the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries as well as on Gothic cathedrals, e.g., the faces of master masons (Phillipa Lewis and Gillian Darley, *Dictionary of Ornament*. New York: Pantheon Books, 1986: 199).

<sup>83</sup> Cultural Landscape Foundation, "Zion & Breen Associates." [Zion & Breen Associates | TCLF](#); Grant 2007: 96.

<sup>84</sup> Grant 2007: 99; Knapp 2000: 209.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

with stained-glass artist Charles Connick.<sup>85</sup> As a stained-glass artist who favored the Gothic style, Sanborn was well known for his work in the Washington National Cathedral and at Boston

College, as well as the Trinity College Chapel. Sanborn's work is incorporated throughout the building, including the Chapel of Perfect Friendship, the sacristy, and the Crypt Chapel.<sup>86</sup>

Sanborn's two principal windows were the Rose Window and the Great East Window (Photographs 4 and 5). The Rose Window (1931-1932) faces west, above the organ. The traditional theme of Mary for a western rose window was modified by way of its dedication to mothers of Trinity students, executed with Marian symbolism in a 13<sup>th</sup>-century style. The Great East (Te Deum) Window (1932) is above the altar. Christ is depicted in the central of seven lancet windows, surrounding by the "glorious company of the faithful"<sup>87</sup> including saints and other figures, such as Bishop Brownell, Bishop Seabury, and Abraham Lincoln. The Mather family is represented in the lower right corner, and the Ogilby family is depicted in the lower left corner. The tracery windows above the lancets portray angels with musical instruments and other Christian symbols.<sup>88</sup>

Four stained-glass windows designed after Sanborn's death were the work of Rowan LeCompte (1926-2014). LeCompte was a renowned stained-glass artist, best known for his work in the Washington National Cathedral and other buildings designed by Frohman.<sup>89</sup> His stained glass in the Chapel includes the 1942 baptismal window over the font, the 1945 Ogilby window in the Chapel of Perfect Friendship, and two 1985 lancet windows at the north vestibule near the chancel.<sup>90</sup>

Six contemporary stained-glass windows were installed in the choir practice room on the crypt level. The windows were designed and fabricated by Timothy Szal (class of 2006) in memory of Andrew J. Clancy (1985-2004; class of 2007) and in honor of college organist John C. Rose.<sup>91</sup>

### *Chapel's Wood Carvings*

The Chapel interior includes an extensive collection of fine wood carvings. Seventy-eight pieces comprise the collection of carved pew and kneeler ends (Photographs 4 and 5). Sixty-six of them were designed and carved by J. Gregory Wiggins (1890-1956) of Pomfret between 1932 and 1956. Another twelve were designed by Professor John C. E. Taylor (1902-1985), an American realist painter, and carved by Erwin A. Dressel (1904-1983) from C. H. Dresser and Son, Inc. The collection also includes Wiggins' ambon (1932; the two-sided lectern), chancel panels, and chancel frieze. The carvings' subject matter is an eclectic mix with no predetermined program, including life at Trinity College (especially between 1880 and 1960), events in U.S. history, and people who have been associated with Trinity. Most of Wiggins' work is in churches and schools,

<sup>85</sup> "Earl Edward Sanborn Artist Biography," [Earl Edward Sanborn - Biography \(askart.com\)](http://askart.com).

<sup>86</sup> Sanborn's ashes are interred under a floor slab in the Crypt Chapel (Ogilby 1951: 36).

<sup>87</sup> Grant 2007: 67.

<sup>88</sup> Grant 2007: 69-71.

<sup>89</sup> Grant 2007: 101; Peter Swanson et al., *Rowan LeCompte: Master of Stained Glass*. Woodbridge, Suffolk, England: ACC Art Books, 2022.

<sup>90</sup> Grant 2007: 101, 105-106, 108.

<sup>91</sup> Grant 2007: 90.

Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

rather than in public collections. The Chapel's collection of his work is an important one due to its size, length of execution period, and wide range of subject matter. The two carvers' styles were different: Wiggins incorporated tool marks into his designs, while Dressel's are smoother, with very few visible tool marks. The last pew end was installed in 1968.<sup>92</sup>

The woodwork in the chancel and sanctuary (1937) was designed by architect E. Donald Robb in collaboration with Wiggins.<sup>93</sup> Mather was able to fund this work as his financial situation had improved by 1936. This collection of woodwork is very fine, especially the carved frieze depicting New Testament and post-Biblical processions in the woodwork cresting, the bestiary (a collection of circular panels with bas-relief depictions of real and mythical animals), and misericord seats, which provide support to standing occupants.<sup>94</sup>

Additional woodwork was incorporated in the Chapel throughout the second half of the 20<sup>th</sup> century, such as the pulpit with its linen-fold pattern (1953), the organ (1972), the choir gallery (1982), the organ case (1986), and the presiding stalls (1989) that facilitate services conducted from the south-central bay of the choir. The 1980s woodwork was designed by Charles L. Nazarian (class of 1973); the woodcarvings surmounting the organ case were designed by Morgan Fields Pike, the first female artist with permanent work in the Chapel. Nazarian also designed the iron-and-glass vestibule (1988) at the Chapel's tower entrance.<sup>95</sup>

The Chapel has a timeless yet lively character resulting from generations of designers, artists, and craftsmen refining the building over time, a quality that Ogilby himself anticipated. When asked when the building would be completed, he would reply, "Never."<sup>96</sup> The Chapel is currently undergoing roof repairs and selected areas of interior restoration.

### **Northern Long Walk Extension 1958: Downes Memorial Hall by Collens, Willis & Beckonert**

Downes Memorial Hall (1958) was based on a design concept developed by college trustee Louis Welton Downes (1865-1953; class of 1888), who also funded its construction. Downes was trained as an engineer, and he provided numerous design sketches for a clock tower to the college. His work was undoubtedly inspired by the 1923 Trowbridge & Livingston campus plan, which depicted a crenellated clock tower at the north end of the Quad (Figure 20). In 1951, the Trustees selected a plan for a brick and limestone clock tower and building connected to Williams Memorial Hall.

The final design was prepared by Harold B. Willis of Collens, Willis & Beckonert (active 1946-1962), a Boston architectural firm. Harold Buckley Willis (1890-1962) was a graduate of Harvard's school of architecture who worked in New York after serving in World War I. The firm's predecessors Allen & Collens (active 1904-1931), Allen, Collens & Willis (active 1930-1935) and Collens, Willis & Hubbard (active 1936-1940) were known for their proficiency in the

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<sup>92</sup> Grant 2007: 29, 33, 51, 60.

<sup>93</sup> This woodwork was designed by Robb and not Frohman because the architectural firm had split in 1934, and Frohman stayed in Washington, DC to continue his work on the National Cathedral.

<sup>94</sup> Grant 2007: 72-81.

<sup>95</sup> Grant 2007: 62-64, 71, 123.

<sup>96</sup> Grant 2007: 117.



Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

Gothic Revival style and for their churches and college buildings such as the Hartford Seminary (1923-1929) on Elizabeth Street, now the University of Connecticut Law School.<sup>97</sup> Chapel architect Philip H. Frohman served as a design consultant on the building's connection to the Chapel with a new cloister (Figure 5). The limestone facing on the Chapel's west wall was also completed as part of the project.<sup>98</sup>

With the construction of Downes Memorial Hall, the buildings of the Long Walk Historic District were complete. The district is a significant early example of a High Victorian Gothic college campus, with later buildings continuing Burges' design theme with a variety of Gothic detailing. The exceptions to the brownstone buildings—the brick Downes Memorial Hall and the limestone Chapel—enliven the composition with contrasting materials, yet it still constitutes a unified Gothic Revival quadrangle. The Gothic Revival style remained popular with college architects for decades, as seen at the College of the City of New York, designed entirely in the Collegiate Gothic style, and in the Gothic Revival quadrangles of Princeton University in New Jersey, Reed College in Portland, Oregon, the University of Pennsylvania in Philadelphia, Washington University in St. Louis, and at the Yale University's Harkness Quadrangle in New Haven, to name a few prominent examples. Gothic Revival quadrangles at U.S. colleges reflected American academia's admiration for cloistered elite English colleges, while accommodating their own building programs and modern interpretations of the medieval style.<sup>99</sup>

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<sup>97</sup> Public Art of Connecticut, "Harold Buckley Willis," [Learn About Harold Buckley Willis, architect, designer | Public Art CT](#); Historic New England, "Residence for C. Richardson at Temple, N.H. Collens, Willis & Beckonert, Boston, Mass." [Residence for C. Richardson at Temple, N.H. Collens, Willis & Beckonert, Boston, Mass. | Historic New England](#); Ransom 1997.

<sup>98</sup> Knapp 2000: 238-239.

<sup>99</sup> Merrill Hesch, *College of the City of New York*. National Register of Historic Places Inventory Nomination Form. Washington, DC: National Park Service 1983; Turner 1984: 220-226; 238-245.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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Hartford County, CT

Name of Property

County and State

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Name of Property

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County and State

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Hartford County, CT

Name of Property

County and State

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Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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**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 (State Register Nomination, Landscape Inventory Form)
  - Other State agency
  - Federal agency
  - Local government
  - University (Trinity College archives)
  - Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

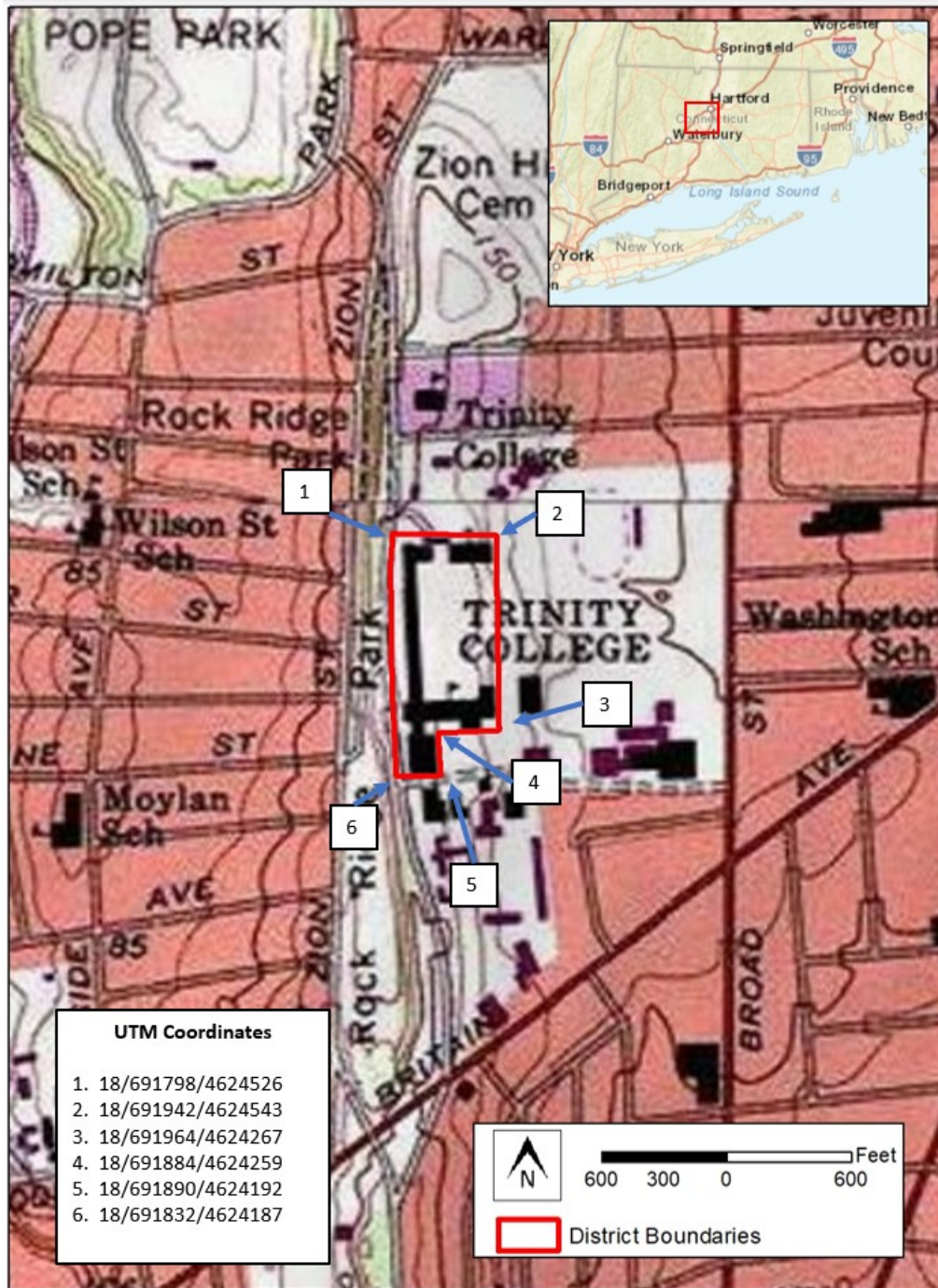


Figure 1. Trinity College Long Walk Historic District Location Map.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

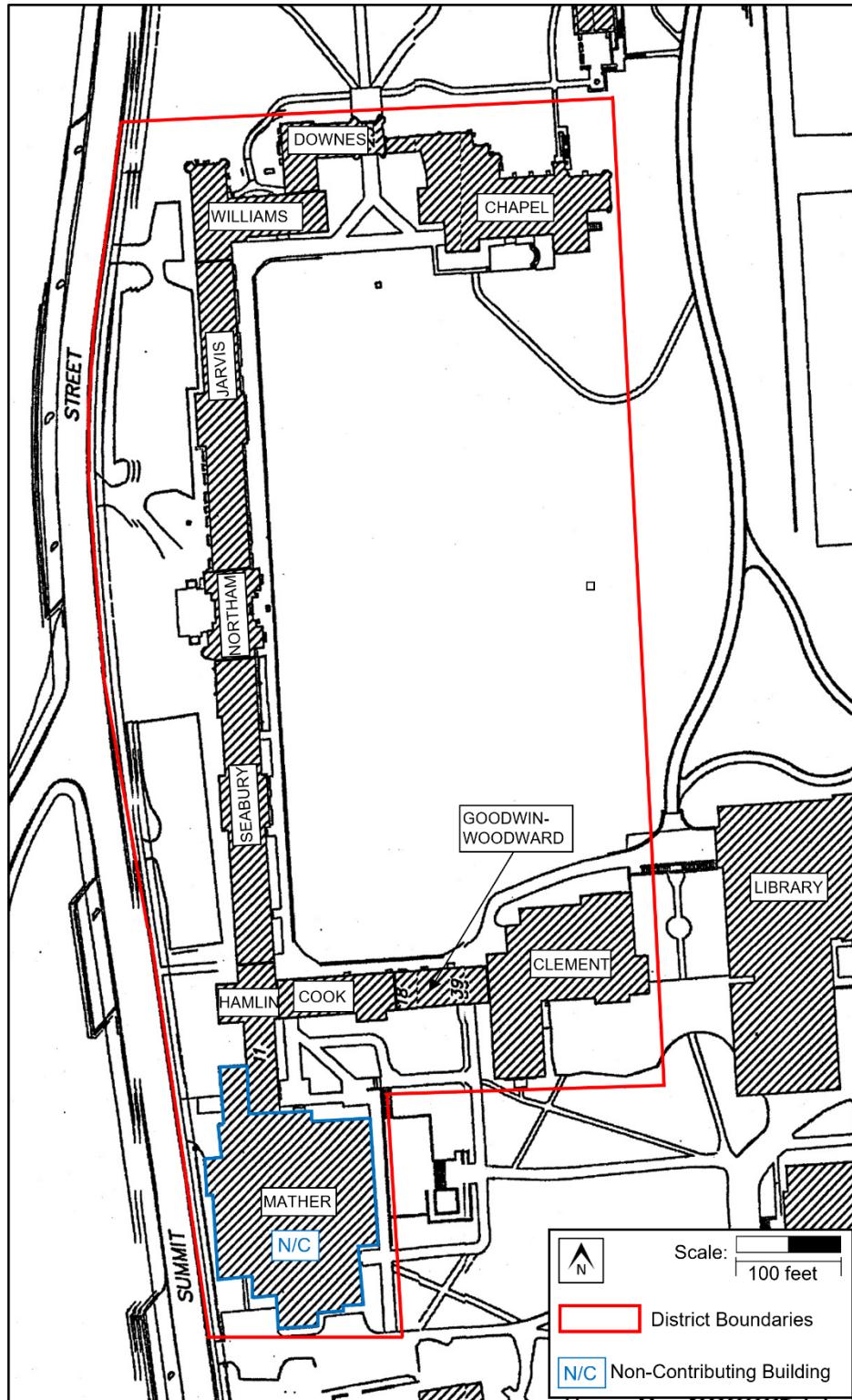


Figure 2. Trinity College Long Walk Historic District Boundary Map.



Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



Figure 3. Blueprint of Chapel south elevation and sections, by Frohman, Robb & Little (from Trinity College Watkinson Library and College Archives).

Trinity College Long Walk Historic District  
 Name of Property

Hartford County, CT  
 County and State

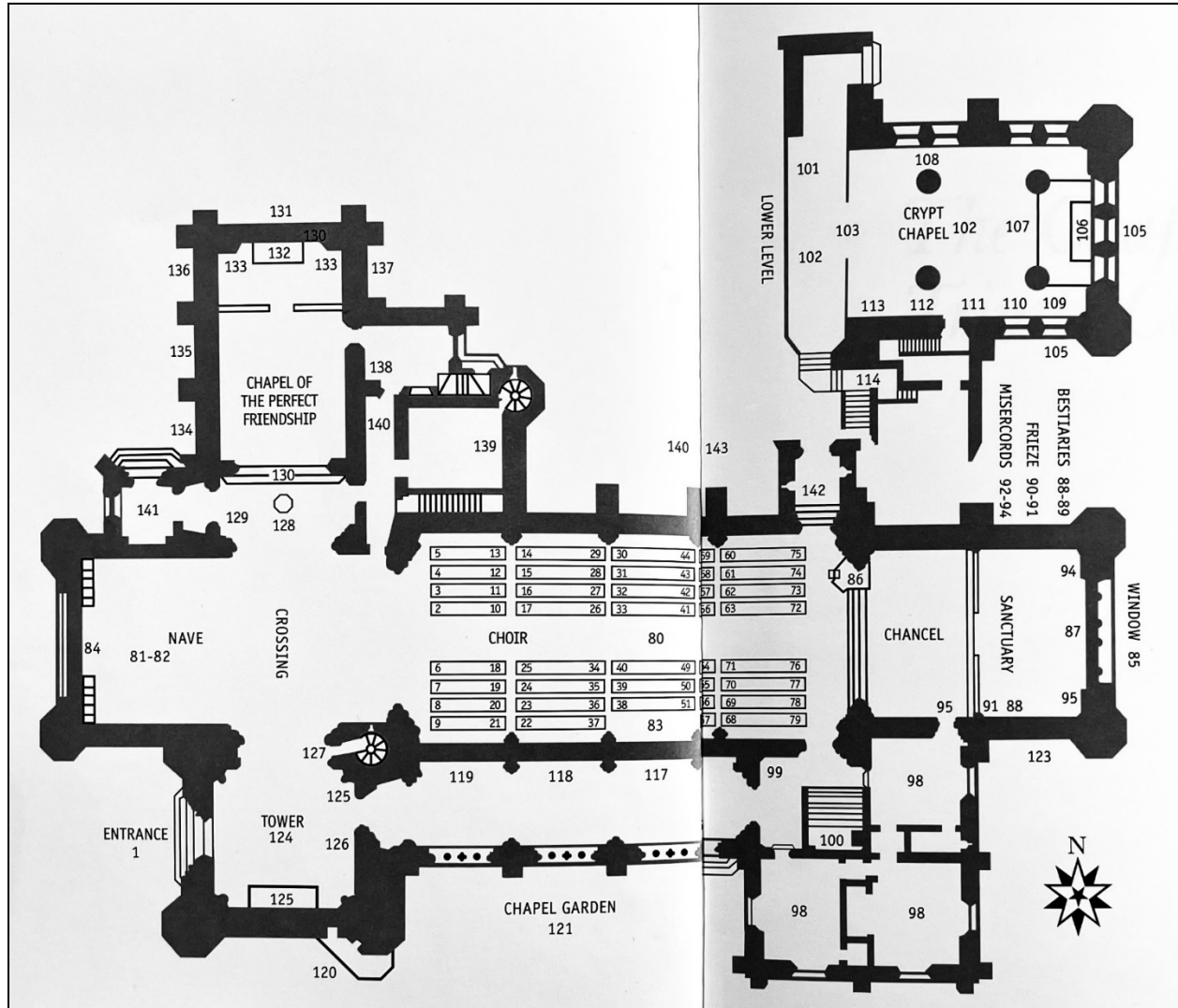


Figure 4. Chapel floor plan from Grant's *The Chapel of Trinity College* (2007), page 2.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 5. View of Downes Memorial Hall and the Chapel's north cloister, ca. 1958, camera facing north (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 6. Williams Memorial Hall, camera facing northwest, ca. 1914. The archway adjoining Jarvis Hall was added when William Memorial Hall was built (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

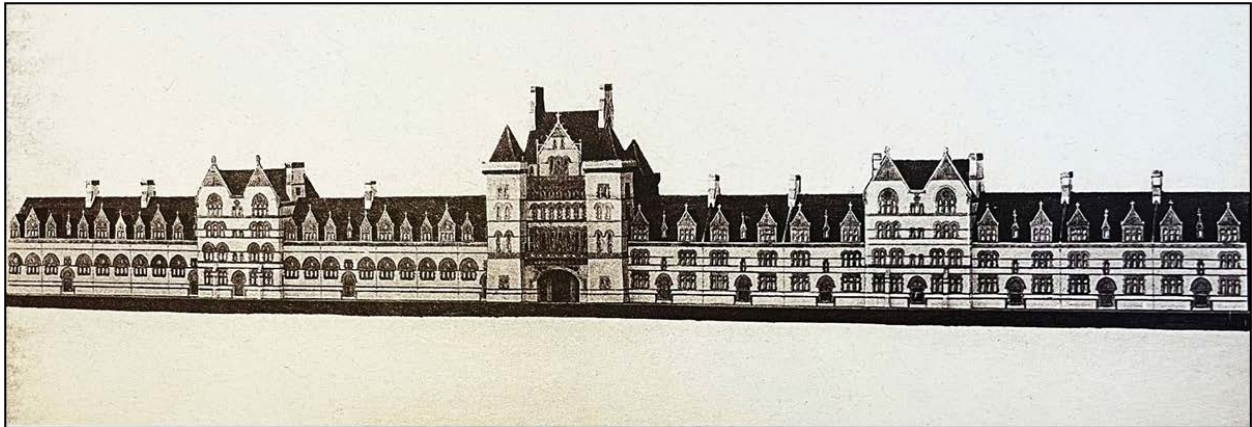
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**Figure 7. Long Walk view of east (Quad) side, camera facing southwest. Left to right: Seabury Hall and Jarvis Hall in 1878, before construction of Northam Towers (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

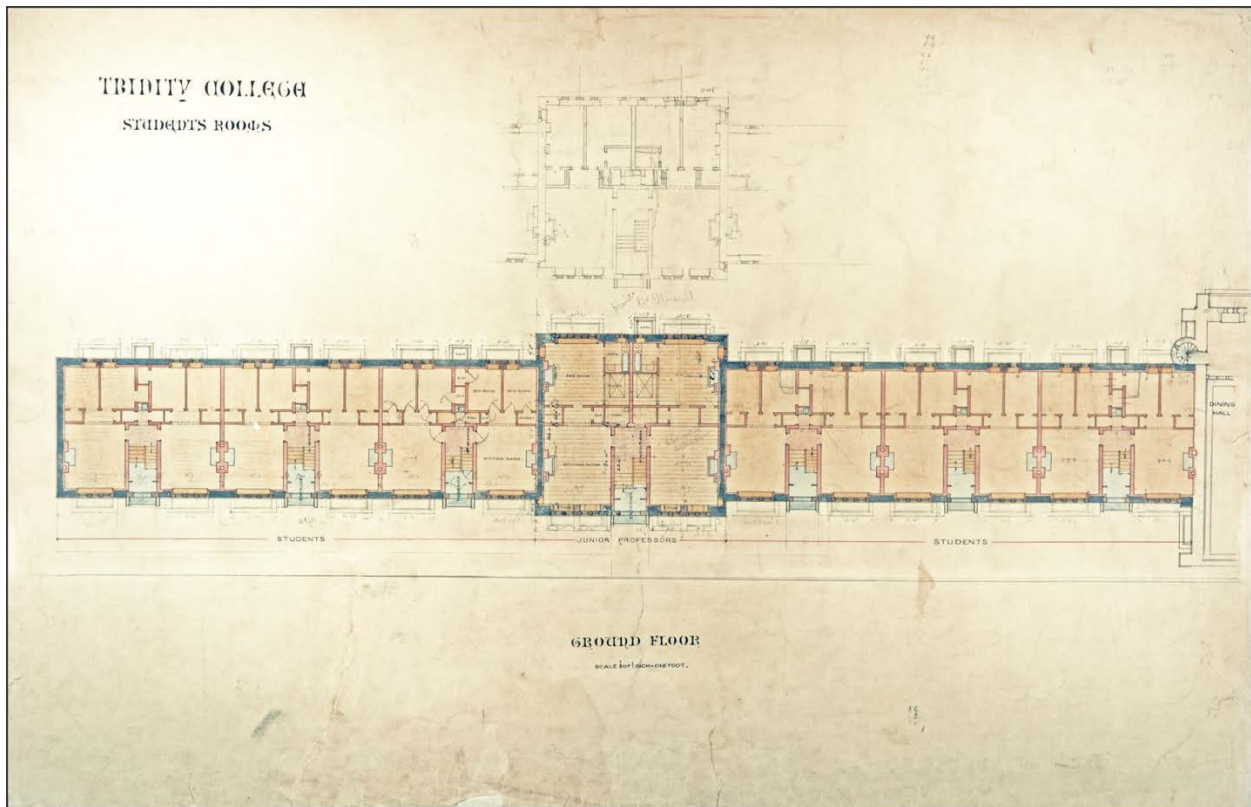
Hartford County, CT  
County and State



**Figure 8. Photograph of architects' model of the Long Walk buildings, published in Richardson et al.'s *The College Book* (1878), after page 272.**

Trinity College Long Walk Historic District  
Name of Property

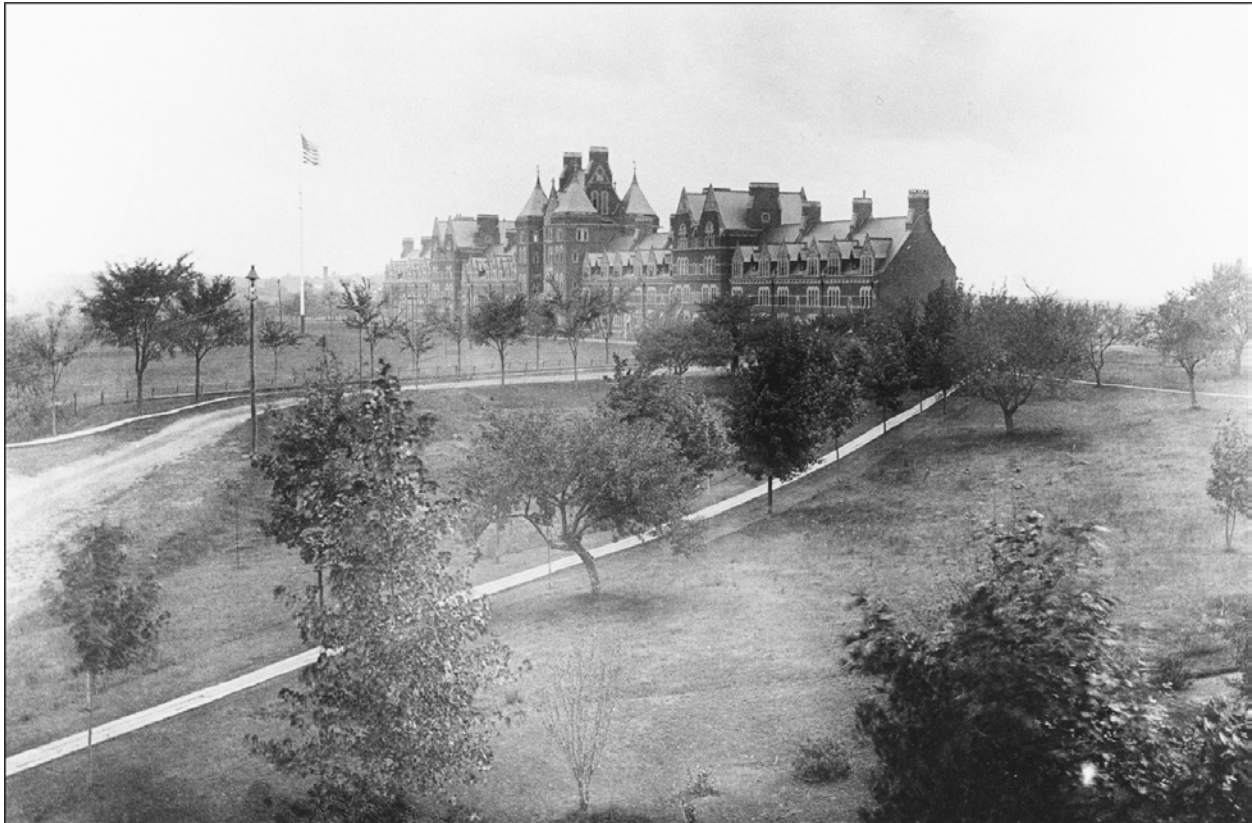
Hartford County, CT  
County and State



**Figure 9. Trinity College Students Rooms, Jarvis Hall, Long Walk, Ground Floor (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

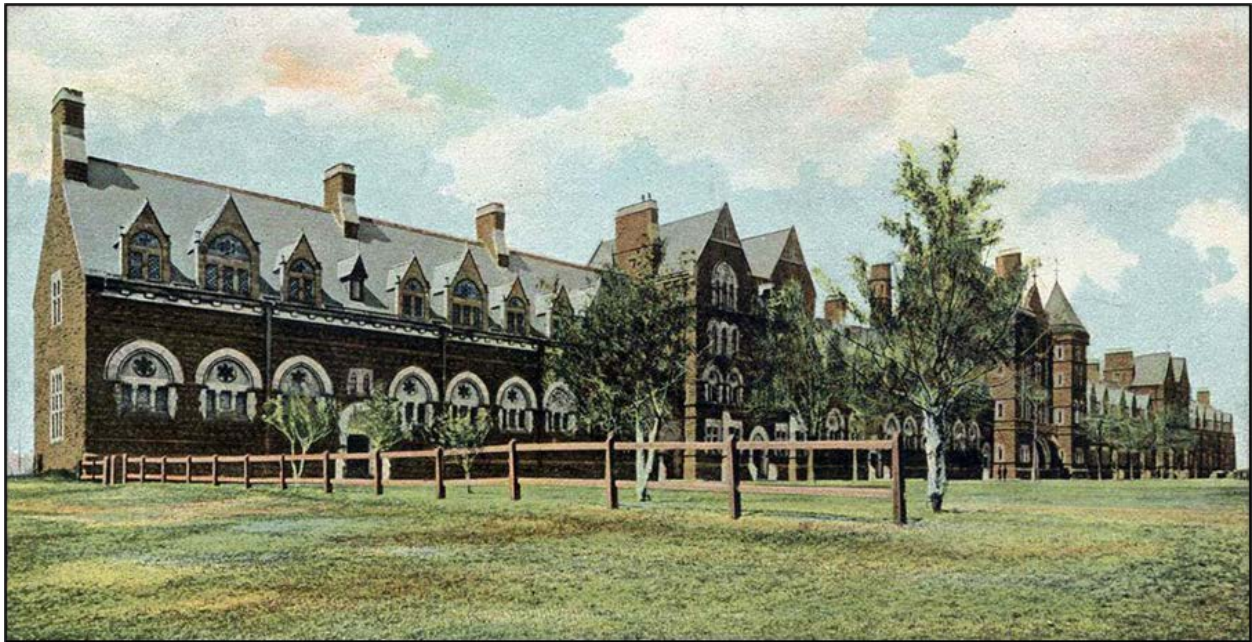


**Figure 10. View of Long Walk, east (Quad) side, ca. 1895-1900, camera facing southwest. Left to right: Seabury Hall, Northam Towers, and Jarvis Hall (from Trinity College Watkinson Library and College Archives).**



Trinity College Long Walk Historic District  
Name of Property

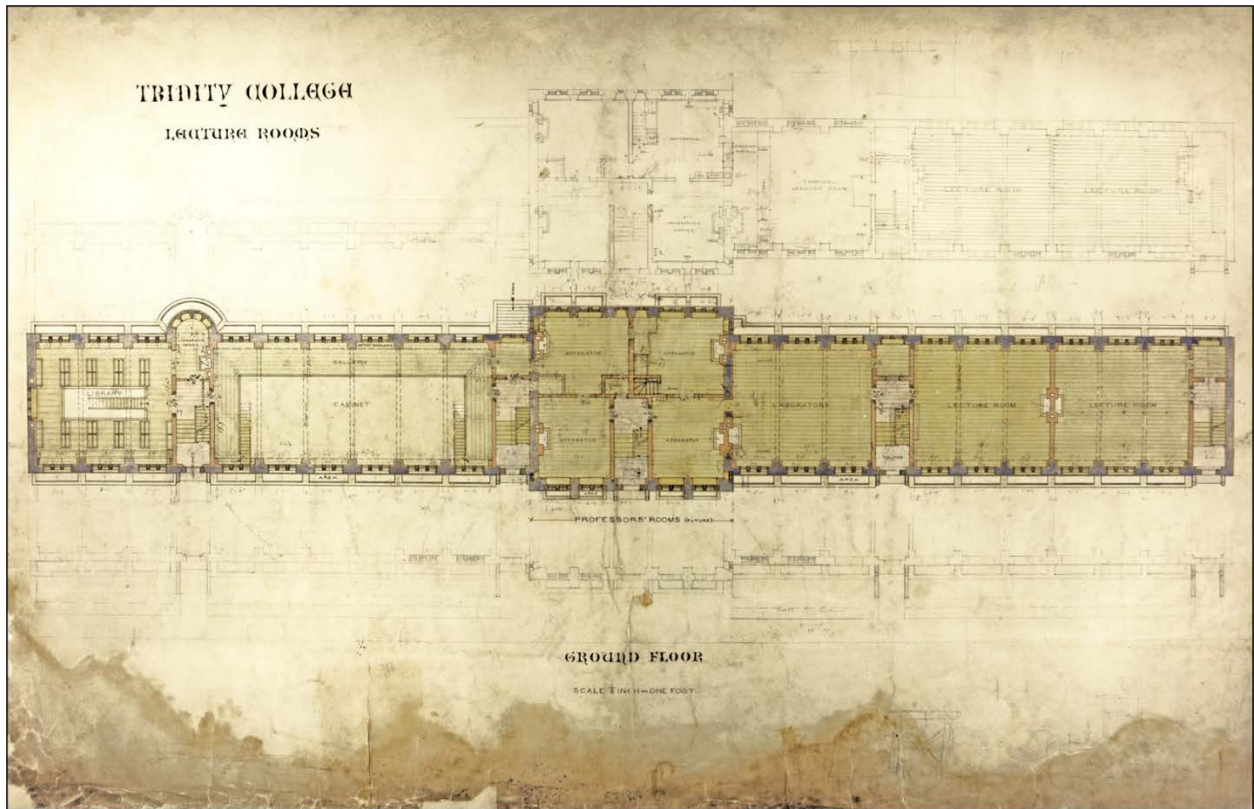
Hartford County, CT  
County and State



**Figure 11. Postcard of the Long Walk as seen from the Seabury Hall (south) end, ca. 1905, camera facing northwest. The southern end of Seabury Hall contained the library (from private collection).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 12. Trinity College Lecture Rooms, Seabury Hall, Long Walk, Ground Floor (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

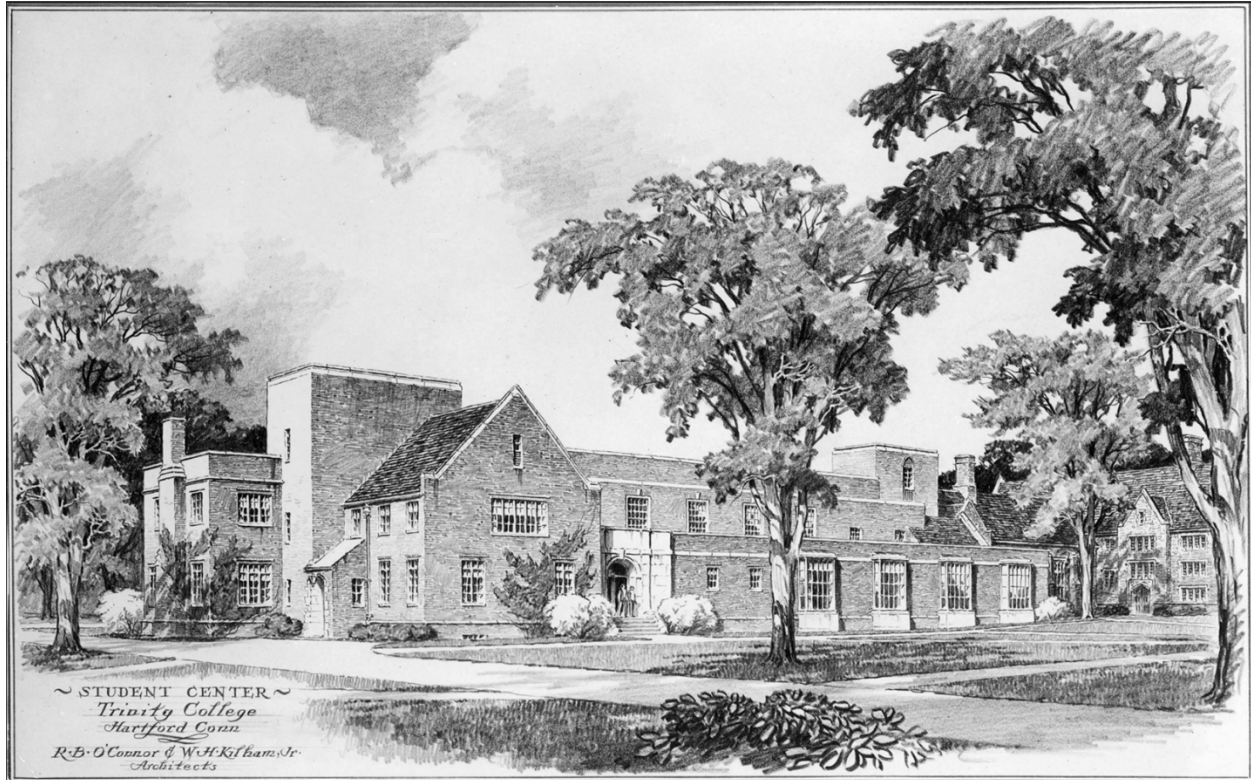
Hartford County, CT  
County and State



**Figure 13. View of Hamlin Hall (formerly Cook Commons; at left) and Cook Hall (at right), ca. 1946, camera facing northwest (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 14. ca. 1960 Rendering of Mather Hall by R. B. O'Connor & W. H. Kilham, Jr. Architects. The building has been remodeled and enlarged several times (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 15. View of Cook Hall (at left) and Goodwin-Woodward Hall (at right) ca. 1940s, camera facing northeast (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

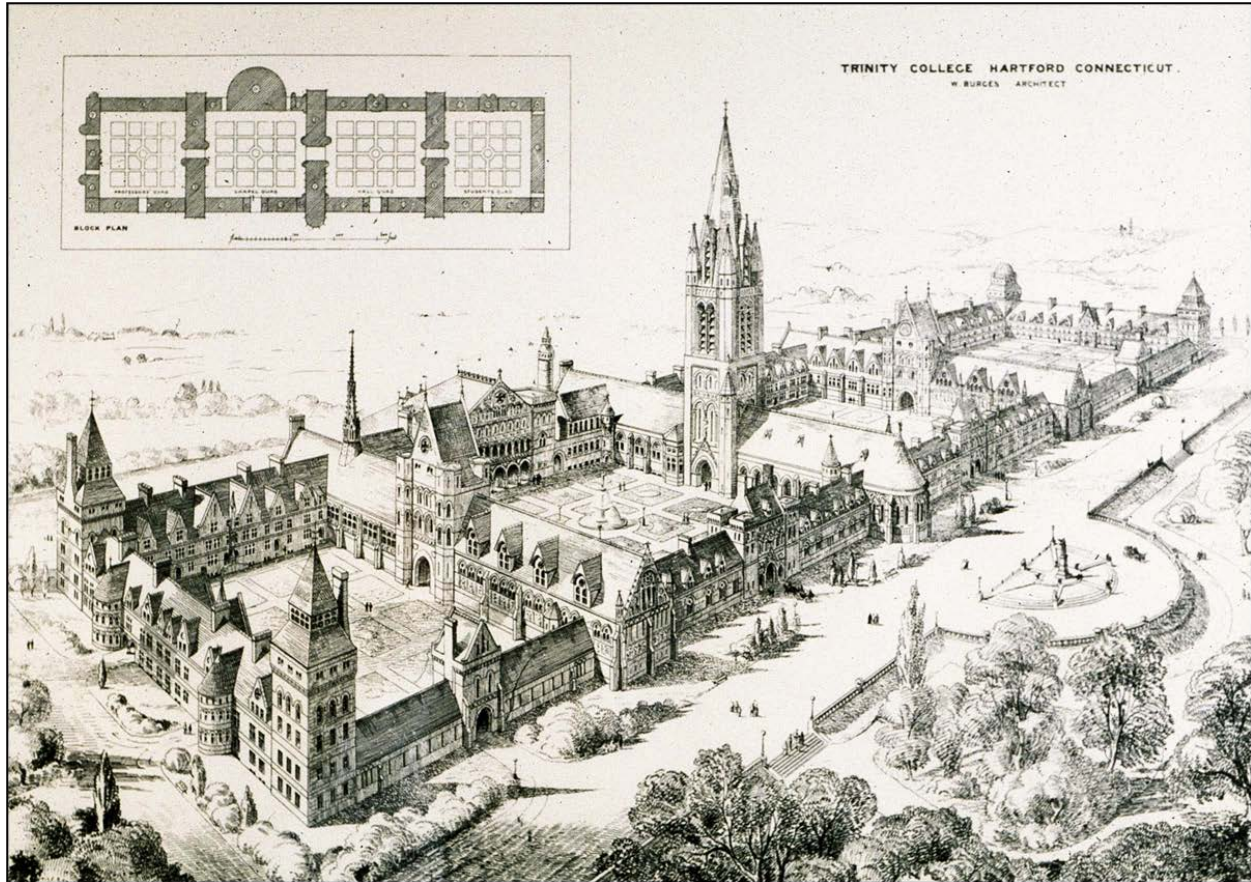
Hartford County, CT  
County and State



**Figure 16. View of the Martin W. Clement Chemistry Laboratory, ca. 1945, camera facing northwest (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

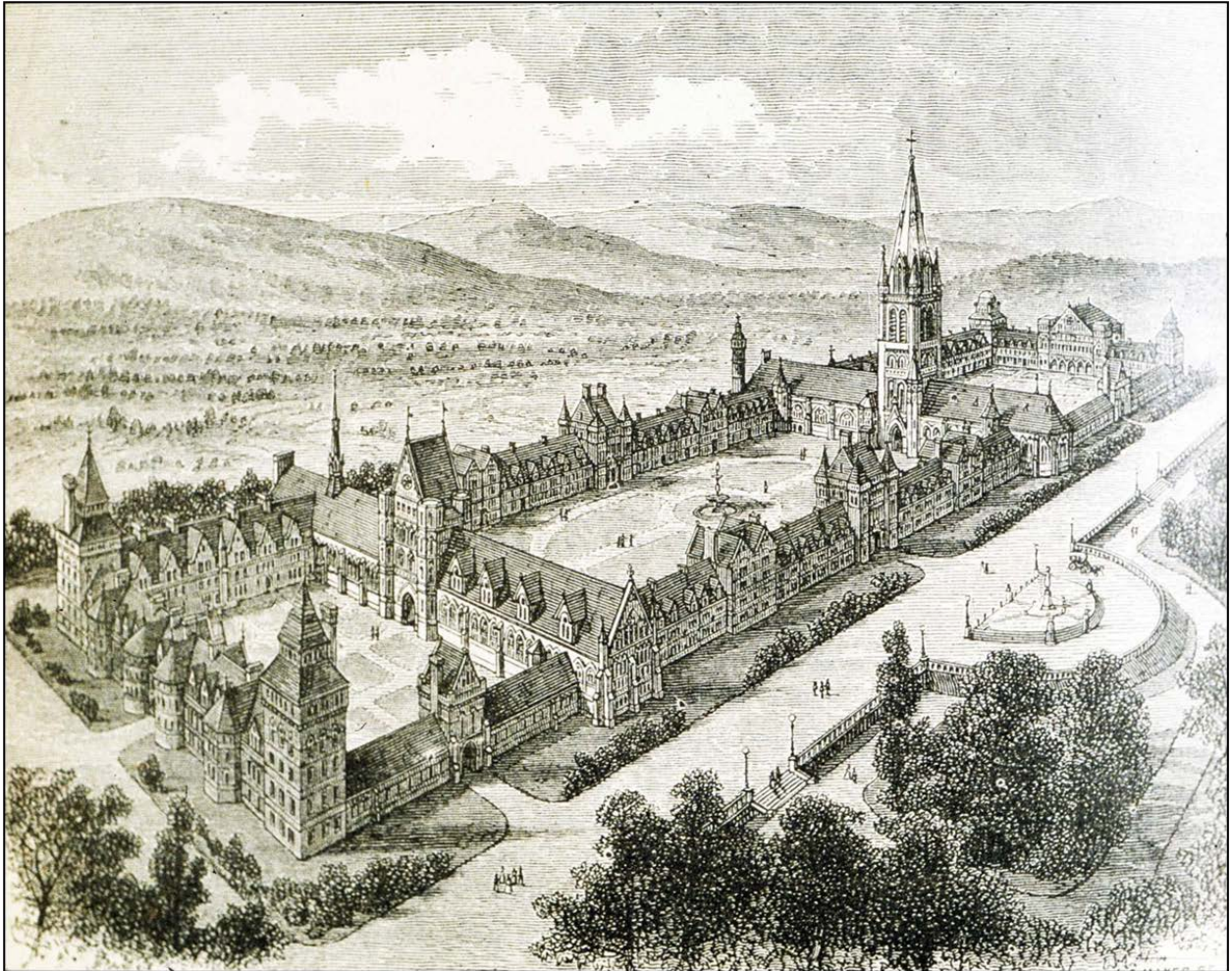
Hartford County, CT  
County and State



**Figure 17. Burges' conceptual plan for Trinity College, 1874 (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 18. Burges Plan for Trinity College, modified by Francis Kimball (from Trinity College Watkinson Library and College Archives).**



Trinity College Long Walk Historic District  
Name of Property

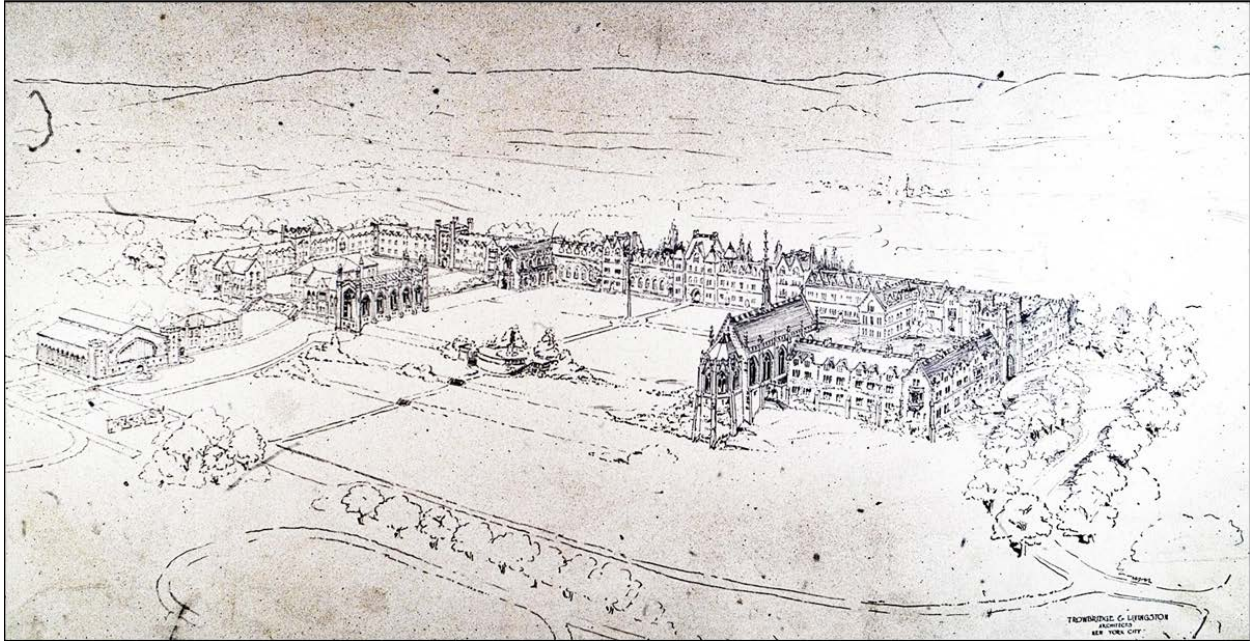
Hartford County, CT  
County and State



**Figure 19. Aerial view of Trinity College ca. 1920, camera facing east (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 20. Trowbridge and Livingston's 1923 campus master plan perspective drawing, facing southwest (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 21. View of Quad in the late 1930s as seen from the gap between 1931 Cook Hall (left) and 1936 Martin W. Clement Chemistry Laboratory, camera facing north. The gap was filled by Goodwin-Woodward Hall in 1940 (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 22. View of the north end of the Quad in the late 1930s as seen from the gap between Williams Memorial Hall (1914) and the Chapel (1932). The gap was filled by the 1958 Downes Memorial Hall. Note the exposed brick on the Chapel's west wall (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

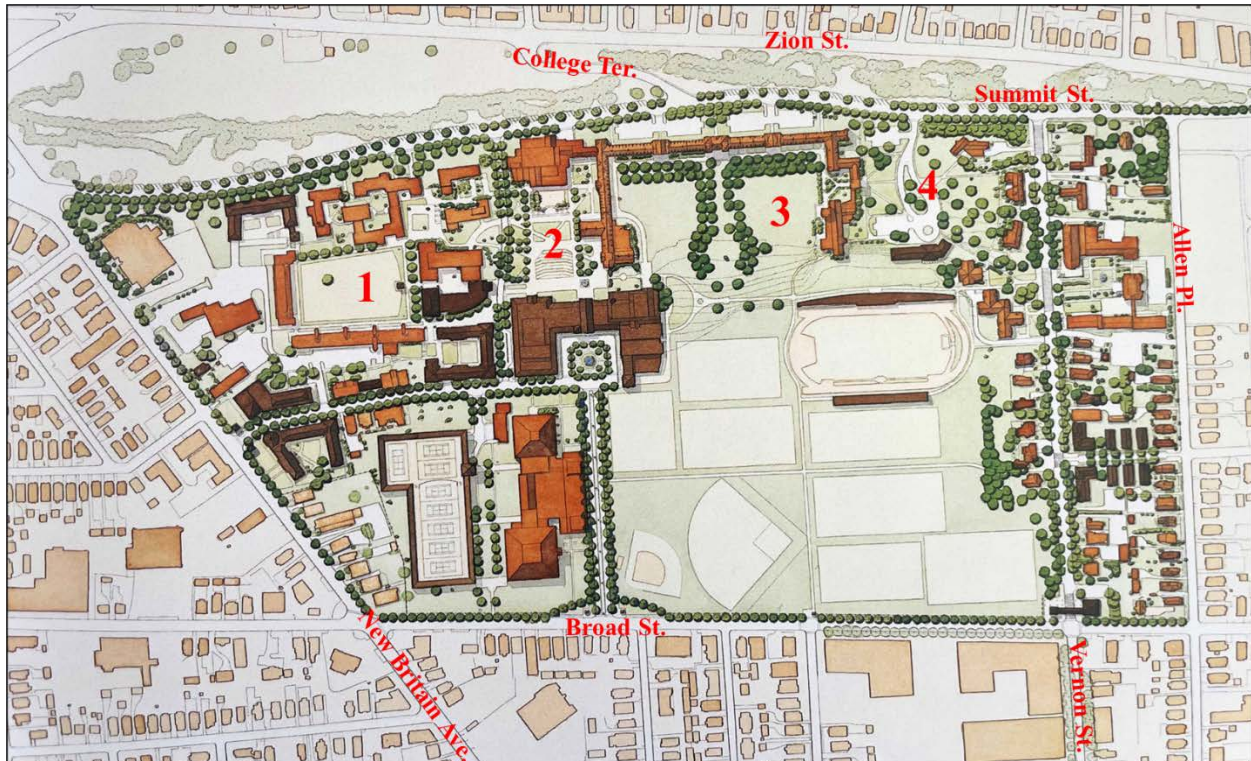
Hartford County, CT  
County and State



**Figure 23. Excerpt of Trinity College aerial view, camera facing northeast, after 1960 (from Trinity College Watkinson Library and College Archives).**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



**Figure 24. Annotated Trinity College master plan developed for the year 2020 in the 1997 master plan (from Cooper, Robertson Ltd, 1997, page vii). Quad 1 is the Math and Sciences Quad; Quad 2 is the Central Quad; Quad 3 is the Long Walk Quad; and Quad 4 is the Chapel Quad.**

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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## 10. Geographical Data

**Acreage of Property** 11.4 acres

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

**Or**

### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |             |                 |                   |
|-------------|-----------------|-------------------|
| 1. Zone: 18 | Easting: 691798 | Northing: 4624526 |
| 2. Zone: 18 | Easting: 691942 | Northing: 4624543 |
| 3. Zone: 18 | Easting: 691964 | Northing: 4624267 |
| 4. Zone: 18 | Easting: 691884 | Northing: 4624259 |
| 5. Zone: 18 | Easting: 691890 | Northing: 4624192 |
| 6. Zone: 18 | Easting: 691832 | Northing: 4624187 |

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

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

The northern boundary is a line of convenience north of Williams Memorial Hall, Downes Memorial Hall, and the Chapel. The western boundary is the eastern side of Summit Street. The southern boundary is a line of convenience south of Mather Hall, Cook Hall, Goodwin-Woodward Hall, and the Martin W. Clement Chemistry Laboratory. The eastern boundary is a straight line of convenience along the Quad extending from the chemistry building to the Chapel.

**Boundary Justification** (Explain why the boundaries were selected.)

The northern and southern district boundaries are lines of convenience that encompass the connected historic-period buildings that enclose the Long Walk Quad to the north and the south. Beyond them are other quadrangles (developed much later), whose architectural character is unrelated to the district. The western district boundary of Summit Street is historically the western limit of the college property, a short distance west of the original Long Walk buildings of Jarvis Hall, Northam Towers, and Seabury Hall, lining the west side of the Quad. The eastern boundary is a line of convenience that aligns with the east ends of the Chapel and the Martin W. Clement Chemistry Laboratory. Beyond this line to the east, the grade slopes down toward a modern concrete-paver walkway and athletic fields beyond. At the southeast corner of the Long Walk Quad stands the 1952 college library, about 85 feet east of the chemistry building. The library is excluded from the district because it has been substantially altered and expanded, with numerous renovations and a five-story 42,000 square-foot addition completed in 1979.

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**11. Form Prepared By**

name/title: Marguerite Carnell  
organization: Public Archaeology Survey Team, Inc. (PAST);  
(Edited by Jenny Scofield, CT SHPO)  
street & number: 569 Middle Turnpike  
city or town: Storrs state: CT zip code: 06268  
e-mail: mcarnell@ahs-inc.com  
telephone: 860-429-2142  
date: August 7, 2023

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.



Trinity College Long Walk Historic District

Name of Property

Hartford County, CT

County and State

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Trinity College Long Walk

City or Vicinity: Hartford

County: Hartford

State: CT

Photographer: Marguerite Carnell

Date Photographed: April 16-27, 2023.

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

Photograph 1 of 40. Williams Memorial Hall (left), Downes Memorial Hall (center), and Chapel (right), camera facing north.

Photograph 2 of 40. Chapel's south cloister, south wing, and garden, camera facing east.

Photograph 3 of 40. Chapel's east end, camera facing southwest.

Photograph 4 of 40. Chapel interior, camera facing east toward the altar.

Photograph 5 of 40. Chapel interior, camera facing west toward the Rose Window and the organ.

Photograph 6 of 40. Chapel (left), Downes Memorial Hall (center), and Williams Memorial Hall (right), camera facing south.

Trinity College Long Walk Historic District

Hartford County, CT

Name of Property

County and State

- Photograph 7 of 40. Chapel's north cloister wall (left) and Downes Memorial Hall (right), camera facing southwest.
- Photograph 8 of 40. Downes Memorial Hall (left and center) and Chapel's north cloister (right), camera facing north.
- Photograph 9 of 40. Downes Memorial Hall, camera facing southeast.
- Photograph 10 of 40. Downes Memorial Hall (at left) and Williams Memorial Hall (center and right), camera facing south.
- Photograph 11 of 40. Williams Memorial Hall, camera facing east.
- Photograph 12 of 40. Jarvis Hall (left) and Williams Memorial Hall (center and right), camera facing north.
- Photograph 13 of 40. Jarvis Hall (left) and Williams Memorial Hall (right), camera facing west.
- Photograph 14 of 40. Jarvis Hall, camera facing southeast.
- Photograph 15 of 40. Jarvis Hall, camera facing northeast.
- Photograph 16 of 40. Jarvis Hall, camera facing southwest.
- Photograph 17 of 40. Seabury Hall (left), Northam Towers (center), and Jarvis Hall (right), camera facing west.
- Photograph 18 of 40. Jarvis Hall (left), Northam Towers (center), and Seabury Hall (right), camera facing east.
- Photograph 19 of 40. Northam Towers (far left), Seabury Hall (center), Hamlin Hall (right), and Mather Hall (far right), camera facing southeast.
- Photograph 20 of 40. Northam Towers (far left) and Seabury Hall (center and right), camera facing northeast.
- Photograph 21 of 40. Seabury Hall (left) and Northam Towers (right), camera facing northwest.
- Photograph 22 of 40. Seabury Hall, camera facing north.
- Photograph 23 of 40. Seabury Hall (left) and Hamlin Hall (right), camera facing southeast.

Trinity College Long Walk Historic District

Hartford County, CT

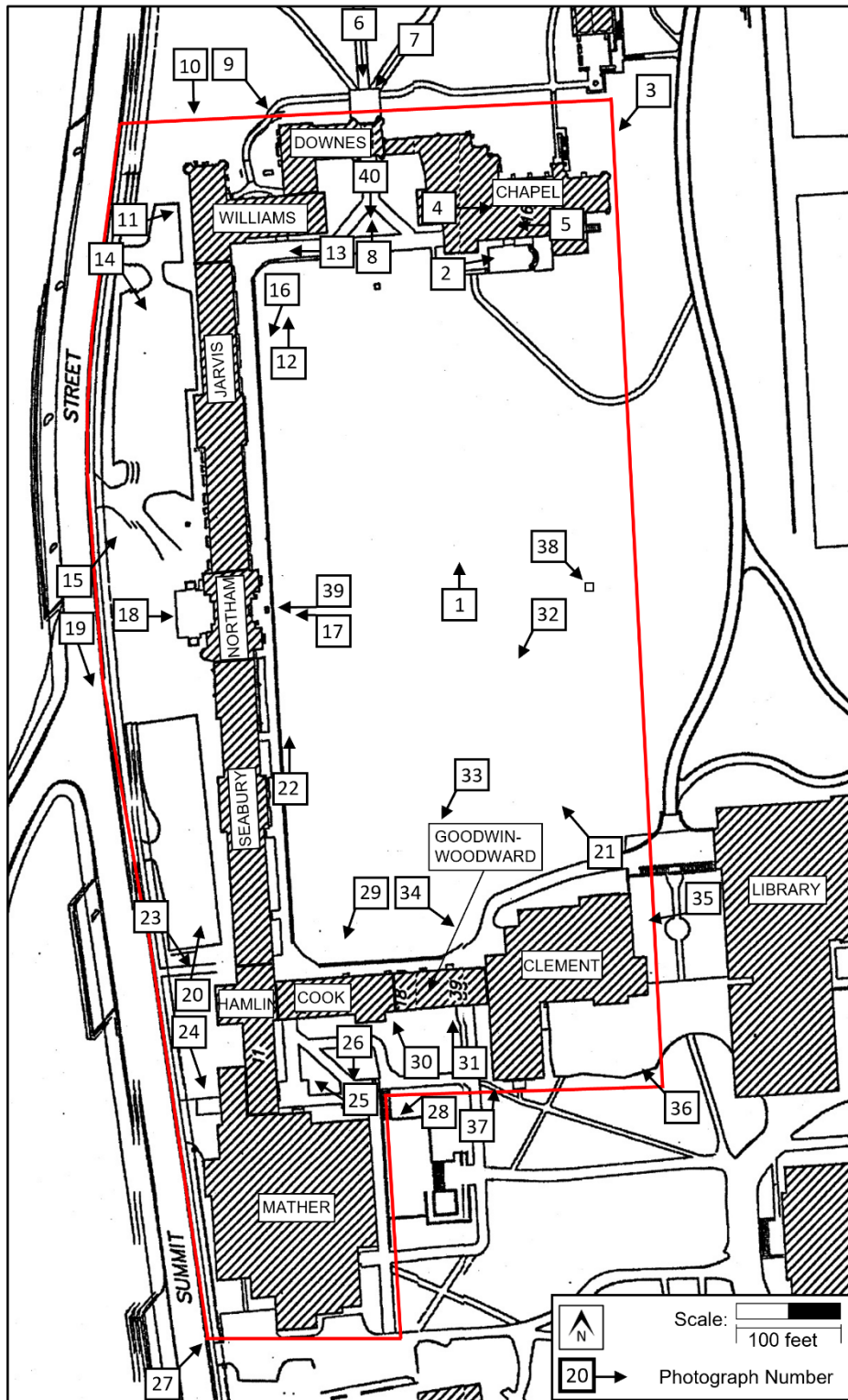
Name of Property

County and State

- Photograph 24 of 40. Hamlin Hall (left) and Mather Hall (right), camera facing southeast.
- Photograph 25 of 40. Mather Hall (far left), Hamlin Hall (center), and Cook Hall (right), camera facing northwest.
- Photograph 26 of 40. Mather Hall (left) and Hamlin Hall (far right), camera facing southwest.
- Photograph 27 of 40. Mather Hall at Summit Street, camera facing northeast.
- Photograph 28 of 40. Mather Hall, camera facing southwest.
- Photograph 29 of 40. Cook Hall, camera facing southwest.
- Photograph 30 of 40. Cook Hall, camera facing north.
- Photograph 31 of 40. Cook Hall (left), Goodwin-Woodward Hall (center), and Clement Chemistry Building (far right), camera facing north.
- Photograph 32 of 40. Martin W. Clement Chemistry Laboratory (left), Goodwin-Woodward Hall, and Cook Hall (right), camera facing south.
- Photograph 33 of 40. Goodwin-Woodward Hall (left) and Cook Hall (right), camera facing southwest.
- Photograph 34 of 40. Martin W. Clement Chemistry Laboratory (left) and Goodwin-Woodward Hall (right), camera facing southeast.
- Photograph 35 of 40. Martin W. Clement Chemistry Laboratory, camera facing west.
- Photograph 36 of 40. Martin W. Clement Chemistry Laboratory, camera facing northwest.
- Photograph 37 of 40. Martin W. Clement Chemistry Laboratory, camera facing northeast.
- Photograph 38 of 40. Bishop Thomas Brownell statue, camera facing southeast.
- Photograph 39 of 40. Luther-Roosevelt Long Walk Inscription east of Northam Towers, camera facing east.
- Photograph 40 of 40. Plaque commemorating Eisenhower's 1954 campus visit south of Downes Memorial Hall, camera facing south.

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State



College Long Walk Historic District Photograph Key.

Trinity

Trinity College Long Walk Historic District  
Name of Property

Hartford County, CT  
County and State

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



Williams Memorial Hall (left), Downes Memorial Hall (center), and Chapel (right), camera facing north.

Trinity College Long Walk Historic District  
Hartford County, Connecticut



Chapel's south cloister, south wing, and garden, camera facing east.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Chapel's east end, camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut





Chapel interior, camera facing east toward the altar.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Chapel interior, camera facing west toward the Rose Window and the organ.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Chapel (left), Downes Memorial Hall (center), and Williams Memorial Hall (right), camera facing south.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Chapel's north cloister wall (left) and Downes Memorial Hall (right), camera facing southwest. Photograph 7 of 40  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Downes Memorial Hall (left and center) and Chapel's north cloister (right), camera facing north. Photograph 8 of 40  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Downes Memorial Hall, camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Downes Memorial Hall (at left) and Williams Memorial Hall (center and right), camera facing south.

Trinity College Long Walk Historic District

Hartford County, Connecticut

Photograph 10 of 40



Williams Memorial Hall, camera facing east.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut





Jarvis Hall (left) and Williams Memorial Hall (center and right), camera facing north.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Jarvis Hall (left) and Williams Memorial Hall (right), camera facing west.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Jarvis Hall, camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Jarvis Hall, camera facing northeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Jarvis Hall, camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Seabury Hall (left), Northam Towers (center), and Jarvis Hall (right), camera facing west.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Jarvis Hall (left), Northam Towers (center), and Seabury Hall (right), camera facing east.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Northam Towers (far left), Seabury Hall (center), Hamlin Hall (right), and Mather Hall (far right), camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut





Northam Towers (far left) and Seabury Hall (center and right), camera facing northeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Seabury Hall (left) and Northam Towers (right), camera facing northwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Seabury Hall, camera facing north.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Seabury Hall (left) and Hamlin Hall (right), camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Hamlin Hall (left) and Mather Hall (right), camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Mather Hall (far left), Hamlin Hall (center), and Cook Hall (right), camera facing northwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Mather Hall (left) and Hamlin Hall (far right), camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Mather Hall at Summit Street, camera facing northeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut





Mather Hall, camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Cook Hall, camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Cook Hall, camera facing north.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Cook Hall (left), Goodwin-Woodward Hall (center), and Clement Chemistry Building (far right), camera facing north.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Martin W. Clement Chemistry Laboratory (left), Goodwin-Woodward Hall, and Cook Hall (right), camera facing south.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Goodwin-Woodward Hall (left) and Cook Hall (right), camera facing southwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Martin W. Clement Chemistry Laboratory (left) and Goodwin-Woodward Hall (right), camera facing southeast.

Trinity College Long Walk Historic District  
Hartford County, Connecticut



Martin W. Clement Chemistry Laboratory, camera facing west.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut





Martin W. Clement Chemistry Laboratory, camera facing northwest.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Martin W. Clement Chemistry Laboratory, camera facing northeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Bishop Thomas Brownell statue, camera facing southeast.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Luther-Roosevelt Long Walk Inscription east of Northam Towers, camera facing east.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut



Plaque commemorating Eisenhower's 1954 campus visit south of Downes Memorial Hall, camera facing south.  
Trinity College Long Walk Historic District  
Hartford County, Connecticut

Photograph 40 of 40