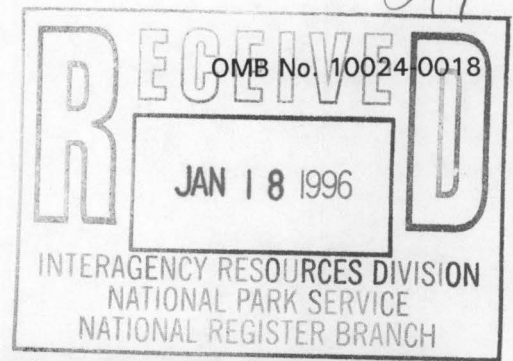


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determination for individual properties and districts. See instruction in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Tina Weedon Smith Memorial Hall

other names/site number Smith Hall

2. Location

street & number 805 South Mathews Avenue [NA] not for publication

city or town Urbana [] vicinity

state Illinois code IL county Champaign code 087 zip code 61801

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 nationally statewide locally.
(See continuation sheet for additional comments [].)

William L. Wheeler / SHPO 1-9-96
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
See continuation sheet [].
- determined eligible for the
National Register
See continuation sheet [].
- determined not eligible for the
National Register.
- removed from the
National Register
- other, explain
See continuation sheet [].

Signature of the Keeper	Date
<u>Beth Boland</u>	<u>2/29/96</u>
_____	_____
_____	_____
_____	_____

Tina Weedon Smith Memorial Hall
Name of Property

Champaign County, Illinois
County/State

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

Number of Resources within Property

(Do not count previously listed resources.)

Contributing	Noncontributing
1	0
buildings	
0	0
sites	
0	0
structures	
0	0
objects	
1	0
Total	

Name of related multiple property listing.

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

N/A

Number of contributing resources previously listed in the National Register.

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

Education/College

Current Functions

(Enter categories from instructions)

Education/College

7. Description

Architectural Classification

(Enter categories from instructions)

Beaux Arts

Materials

(Enter categories from instructions)

foundation Brick
walls Brick
Limestone
roof Metal
other N/A

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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Tina Weedon Smith Memorial Hall, Champaign County, Illinois

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Narrative Description

Tina Weedon Smith Memorial Hall, completed in 1920, stands among the buildings on the main quadrangle of the University of Illinois Urbana-Champaign. Located east of Foellinger Auditorium and directly south from its counterpart, the Foreign Languages Building, its front facade faces east towards Mathews Avenue in Urbana. The building rises two stories plus an attic and carries the qualities typical of the Beaux Arts Classical style. Overall, the materials used are consistent with those used in the buildings throughout the quadrangle, with local red brick and limestone being predominant exterior materials, and wood and plaster used throughout the interior. Classical detailing is common throughout all elements of Smith Memorial Hall, such as its double-hung windows with transoms, double door entries with full entablatures and surrounds, standing seam metal central gable roof with hip roof side aisles, and limestone ornamentation. A low wing, added in 1953 to the west elevation, maintains similar materials as the original structure. The nomination consists of one contributing building.

Exterior

A molded stone base and watertable rises from the ground plane with wide stone stairs and flanking large flat podiums rising to the main level on the front (east) facade. This face is comprised of three bays that reflects the building's interior basilica-type plan. The center pavilion projects out with a two-story fluted Ionic tetrastyle in antis stone portico and end piers with narrow pilasters extending from the brick. "SMITH MEMORIAL HALL" is inscribed in the frieze of the stone entablature with flanking garland wreaths over the outer columns and foliated scrolls with center wreaths over the piers. The attic story is flanked by decorative circles on top of squares within flanked pilasters; inscribed between the pilasters is the following phrase: THERE IS IN SOULS A SYMPATHY WITH SOUNDS AND AS THE MIND IS PITCH'D, THE EAR IS PLEAS'D WITH MELTING AIRS OR MARTIAL BRISK OR GRAVE SOME CHORD IN UNISON WITH WHAT WE HEAR IS TOUCHED WITHIN US AND THE HEART REPLIES, Cowper. A cornice with dentils and a pediment with recessed tympanum holding a center wreath with "MUSIC" inscribed in it, as well as acroteria plinths, caps the projecting pavilion.

Three double wood and glass doors with molded stone surrounds, bay leaf garland transom bars and transoms with metal grilles are recessed between the columns and topped by a plain frieze and flat egg and dart cornice. Directly above the doors are multi-light windows with tripartite screens sitting on stone carved sills and an entablature with anthemion and palmette frieze above. Set back on either side of the projected entrance are end bays with paired corner pilasters of brick. A broken string course of stone emphasizes the two separate floors and sits below blind stone panels outlined in brick. Horizontally connecting the three bays is a stone entablature with a three part architrave, frieze with "PALASTRINA" inscribed on the south and "BEETHOVEN" inscribed on the north side between flanking wreaths, and a cornice with dentils. Terminating the cornice is a decorative pressed metal parapet wall.

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The north and south facades are comprised of nine bays including, at the east end, a bay that projects with a two-story Ionic distyle in antis stone portico, and serves as the short axis entrances. Above these entrances and within the entablature that returns from the front facade are inscriptions of "HAYDN" on the south side and "BACH" on the north side; wreaths flank the inscriptions and scrolled foliated decorations are placed over the end piers. A stepped stone parapet caps these porticos with a center lyre in a circle and flanking torches. Recessed between the columns are wood and glass double doors with four-light sidelights and exterior metal grilles; a full classical entablature with a bracketed pediment is positioned over the doors, the frieze of which is embellished with musical symbols flanking a center "SMITH MUSIC HALL" inscription. Both the cornice and pediment have dentils and the center of the pediment is enlivened by a lyre. A large center multi-light window with sidelights is above the entryway and is surmounted by a decorative classically-inspired metal spandrel panel set below a ten-light window with sidelights. Both window sets provide light for interior staircases. An anthemion and palmette frieze crowns the recessed entry bay behind the Ionic columns. Large flat stone podiums with metal lamp posts decorated with classical and musical motifs are on either side of the stairs to these entrances.

The molded stone basement has recessed paired double-hung windows; those on the south side are below grade with a light well. Windows on the first story are paired double-hung with transoms accented with stone sills and stone keystones set in shallow brick Greek eared surrounds. The single second story windows are also double-hung but with one-light sidelights and three-light transoms with stone sills and paneled stone lintels. A stone entablature continues around the north, south, and west sides with an ornamental brick frieze inset with colored tiles in a rectangular pattern over each bay. The cornice with dentils and metal parapet from the east facade continues around the entire building above the frieze and stone architrave.

The west facade is made up of seven bays, with the five center bays projecting out, and the three middle bays set off by wide brick piers. Windows follow the same pattern as seen on the north and south facades, but with a center infilled blind first story opening. Within the second bays from the north and south are double door entries of wood and glass with large one-light transoms with metal grilles and stone Greek eared surrounds. Wide end piers with corner pilasters and center header brick circles inset in a rectangular marble panel are incorporated within the center three bay attic story. Triple one-light windows are found within the bays which are divided by pilasters. A simple stone cornice terminates the attic level. Approved by the Board of Trustees in 1953,¹ an addition was constructed to house a lecture room. Made of concrete and brick, this flat roof addition was constructed mainly below grade and unobtrusively projects from the basement level of this elevation.

Interior

Classical detailing embraces the ornamentation used freely throughout the four stories of rooms and corridors in the interior. Materials consist mainly of white molded plaster ceilings and walls accented with gold paint, wood doors and windows, and cork tile floors. An ornate foyer is located at the main or east

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entrance, with an intricate frieze and door surrounds. Curved stairways are located at the northeast and southeast corners. Hallways, originally lit with elegant chandeliers, wrap around the centrally located Recital Hall. Classrooms, studios, and offices throughout the building are simply decorated, but are well organized in this fireproof building to the outer edge of the hallways. The most distinctive room in the building is the Smith Memorial Room, located to the front (east) on the second floor.

Three separate double doors provide access from three square vestibules into the vaulted foyer space; pedimented ticket windows flank the entries. The foyer is defined by a marble baseboard below scored and painted plaster walls divided by pilasters; an egg and dart cornice with narrow frieze decorated with rondels caps the scored walls. Mirroring the entrance doors are three double leather-padded doors leading into the Recital Hall. Both sets of doors are embellished with transoms, plaster surrounds and classically-detailed swag plaques over the doors.

Three primary entrances from the foyer lead into the classical-style Recital Hall located on the main floor, with a balcony extending from the second and third floors. Wood, leather and cloth folding seats for 1100 persons cover the entire floor surface of both these levels, facing toward the front center stage. Wood paneled walls above a paneled dado make up the lower story of the walls, and lightly detailed tan colored plaster comprises the upper story, while plaster pilasters on tall wood pedestals rise through both sections. A wide elaborately detailed entablature encircles the entire auditorium. Ornamentation of festoons fills the frieze, while a row of triglyphs and musical ornamented bas-relief metopes and courses of egg-and-dart and dentil moldings follow above it. The ceiling includes a variety of classically-detailed moldings around three distinct bays of coffering. The center bay encloses a skylight (now blocked) and the two side bays have ornate globe chandeliers hanging from each. Secondary entrances address the cross axes of the auditorium and balcony with wood detailed double doors and surrounds. The stage is recessed and elevated with the wood paneling of the auditorium returning around the stage's lower section; cross axial entries are also found. Plaster coffering covers the upper side walls and ceiling of the stage, with organ pipes located within the rear wall.

The Smith Memorial Room on the second floor is decorated in the Italian Renaissance style. The walls are comprised of cream and tan marble pilasters, in combination with white plaster panels with delicate bas-relief ornamentation within a bead-and-reel border. Marble fireplaces in the center projecting bay are located along the two short north and south walls; wood paneled doors with marble surrounds capped by swag friezes below flat cornices are found in the recessed side bays. Each fireplace is flanked by ornamented pilasters holding a lintel with the "Smith Memorial Hall" insignia at its center and terminating with a cornice or mantel shelf. Three large bays of wood multi-light casements are located on the east wall, covered with drooping cream-colored drapery. A full entablature with a three-part architrave, frieze with anthemion and palmette reliefs, and cornice with dentils and modillion blocks join the walls to the ceiling. Every surface of the ceiling is covered with richly ornamented coffering of various classically detailed bands, including such detailing as egg-and-dart, guilloche, fret work, Egyptian, bead-and-reel, and dentils. White colored bas-relief rosettes, drop flowers, and other foliated elements are intermingled

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throughout all of the lavish detailing on the pink and apple-green plaster ceiling. Chandeliers, donated in 1984, now hang from the three main recessed bays.

Three-story open curved stairways are located in the northeast and southeast corners which are to the sides of the main foyer. Terrazzo stairs ascend from the main floor vestibule (with access from the main foyer and north and south facade entrances) to half-story landings with large center multi-light windows flanked by classically-detailed round arch corner niches. The staircase continues to the second story balcony foyer and upward to a second half-story landing with a smaller multi-light window; a smaller foyer at the upper balcony level terminates the staircase. A scored plaster dado with a guilloche molded cap and plaster panels above outlined in classical-detailed moldings ascends with the stairs; the open metal balustrade with classically-inspired details has a wood handrail. An ornate coffered ceiling with skylights (now blocked) and a modillion cornice covers the staircase and continues over the uppermost foyer.

Hallways wrap around the centrally located Recital Hall. The first story corridors have a marble baseboard and smooth plaster walls divided by a chair rail. A vaulted ceiling is located above a two-part frieze. Offices and practice rooms are located along the north and south outer edges and are entered through slightly recessed doorways with transoms, wood paneled surrounds and flat entablatures. Double door entries into the auditorium and stage area are found along the inner sides of the corridors as are two large square glass enclosed niches (for the fire suppression system and announcements); all of these openings have elaborate classically-detailed surrounds. A marble water fountain niche, with a shell background, is located on the south corridor near the main foyer while a modern elevator has been added to the same corridor to the rear of the stage entry. Located to the rear of the building, behind the stage is a small service hallway that is lit by the rear elevation windows. The original glass door elevator is located at the north end of this hallway and is encircled by a narrow service staircase that rises from the basement to the attic level.

The second story corridors are similar in design to those of the first, but have a flat ceiling and picture molding instead of a frieze. The balcony foyer is simpler in design than the main foyer with two recessed entrances to the auditorium to either side of the door to a small center projection/lighting room with flanking square windows. Plaster plaques with swag details are above the center three openings while paired pilasters flank the recessed entries which have egg-and-dart embellished flat entablatures. The Memorial Room is located to the east of this foyer and is slightly elevated from the main floor level. Small acoustically sound-proofed practice rooms are located along the north and south corridors of the upper attic level. Mechanical equipment and storage rooms are located to the rear of the upper balcony and are a half-level higher than the staircase's upper balcony foyer. The basement consists of practice and storage rooms as well as workrooms and mechanical equipment areas; access to the 1953 addition is found at the rear (west) end of this level.

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Aside from the addition of the 1953 rear wing and a modern elevator, the Tina Weedon Smith Memorial Hall is remarkably unchanged from its original condition. Structural and architectural integrity remain intact.

Tina Weedon Smith Memorial Hall

Name of Property

Champaign County, Illinois

County/State

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.)

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Periods of Significance

1920

Significant Dates

N/A

Significant Person(s)

(Complete if Criterion B is marked above).

N/A

Cultural Affiliation

N/A

Architect/Builder

White, James M., Supervising Architect

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository:

University of Illinois, Urbana-Champaign

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Narrative Statement of Significance

The Tina Weedon Smith Memorial Hall is eligible for the National Register of Historic Places under Criterion C, in the area of architecture. Erected between 1916-1920 to the plans of University of Illinois architect, James M. White, the building is an example of the Beaux Arts Classical style on a campus of primarily Georgian Revival structures. Integrity of design has been maintained over the years. Since its completion in 1920, the building has housed the expanding School of Music and was the School's only building during its formative period when hundreds of undergraduate and graduate students were influenced by its renowned faculty and visiting performers to the music department. As an integral part of the University of Illinois and of the Urbana-Champaign community, Smith Memorial Hall has local significance; its period of significance is 1920, the year the building was completed.

Introduction

"...To raise the general level of education of the people and to train leaders." This was the motto strongly promoted by Professor David Kinley during his tenure as president of the University of Illinois (1920-1930). He accomplished this vision by stimulating prospective benefactors among the alumni. Initiating this era of patronage, sprung the architecturally significant Smith Memorial Hall.² The Tina Weedon Smith Memorial Hall, completed in 1920, elegantly stands east of Foellinger Auditorium and just to the north of two National Historic Landmarks, the Morrow Plots and the Astronomical Observatory, a historically significant part of the main quadrangle at the University of Illinois at Urbana-Champaign.

History

As an officer in the federal army in the Civil War, Captain Thomas J. Smith halted the company he was commanding on March 6, 1863 during a march in pouring rain outside a home in Woodbury, Tennessee. Smith's men entered the house devouring all the food they could find. After being informed by the owner, Mrs. Weedon, of the invasion, Smith ordered the men out when, for the first time, he laid eyes on Miss Tina Weedon. The following year, Captain Smith struggled through enemy lines to marry Miss Weedon, whereupon he reestablished himself in Champaign, Illinois with his new bride.³

Mr. Smith practiced law and was an active member of the University of Illinois Board of Trustees from 1897-1903, where he became a vocal proponent of music education. Mrs. Smith was a light-hearted and high-spirited woman, with a particular fondness of music. On August 22, 1903 Tina Weedon Smith died.⁴

In memory of his beloved wife, Captain Thomas J. Smith donated real estate holdings totaling \$250,000 for the construction of a music building for the University of Illinois Department of Music. Never before had the University been so honored in accepting such a generous gift that was not state appropriated.⁵ In Smith's own eyes he noted, "While I am in no sense a musician, there is nothing nearer to my heart than the development of music. It is the greatest thing in the world and contributes more to the happiness and

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pleasure of people than anything within my knowledge, aside from the necessary living expenses of human beings."⁶

James McLaren White, university architect and professor, was chosen to be the supervising architect for the project. White was the supervising architect of the University of Illinois for almost a quarter of a century, proving his participation as a great contributor to at least eighty of the major buildings on the campus. His first major building project was the old Library (Altgeld Hall) designed with Nathan C. Ricker in 1896. Prof. White was stated to have been more influential than any other man on the material development of the campus during his 43 years on staff at the University.⁷ As Rev. H. Clifford Northcott addressed at James White's funeral, "Here's to the man who plans things- Builds things- Makes things- Who prates not of wonders of old, Nor seeks to acquire treasures of gold, But takes off his coat, and takes ahoid, And *does* things."⁸

Smith was asked by Edmund J. James, President of the University of Illinois, to examine the plans carefully and give his opinion. The reply was as follows: "I have gone over again with the Supervising Architect and his assistants the plans of the Music Building and I can see no grounds for criticism whatever. They are so completely satisfactory to me that I hardly need to say anything more except that I hope all possible dispatch will be made use of in getting a start and continuing until completion." With this, White was authorized to proceed with the excavation and the construction of the foundation of Smith Memorial Hall.⁹

"This is the happiest moment of my life," said Captain Smith, as he took the beribboned spade in his trembling hands and broke the sod as the formal signal for excavation to begin on October 24, 1916.¹⁰ Not only was Mr. Smith excited, but also the many students and faculty who would be able to be a part of the new and expanded School of Music. In James White's opinion this added one more piece to his master plan, begun as early as January 1912, for the University of Illinois. His modified plan of 1919 consisted of the development of a main quadrangle, an engineering quadrangle to the north, and an agricultural quadrangle to the south.¹¹ Complying with this idea, the University campus has developed according to the pattern planned by this architect.

As construction of the new music building progressed it was evident that Smith's health was deteriorating. Efforts by the Board of Trustees helped in the financial security, so that the structure might be completed before Smith's death.¹² Despite all of the efforts, Captain Thomas J. Smith died at the age of 82, two years prior to the completion of Smith Memorial Hall. Shortly before his death, he so beautifully expressed his thoughts when he wrote: "From the commencement of business in Champaign, Illinois, I have lived a life that is free from harm or evil as well as was in my power and now at this stage of my career, I want to say before my departure from this life that I bear no evil thoughts nor harbor no evil mind against any human being and feel at this time that if I had my life to repeat, I doubt whether I could have improved it or not."¹³ Completed in 1920 and dedicated on April 27, 1922, the Tina Weedon Smith Memorial Hall

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was a proud reminder of the Smith family and their generous donation to the School of Music at the University of Illinois.

While a new home was being erected to house the growing School of Music enrollment, renowned organist Frederic Benjamin Stiven became director. The new and needed space that the Smith Memorial Hall brought allowed Stiven to expand interest in music education through changes in music curricula with the addition of theory, conducting, and instrumentation courses. By the time of his death in January 1947, he had established graduate programs, recruited excellent faculty, organized the departmental library, and had instituted much that was to characterize the school for the next half-century.¹⁴

Starting in the 1920s, distinguished performers and faculty have been an integral part of the University of Illinois School of Music. Among the renown faculty were the following. Russell Hancock Miles was a composer, choral conductor, and organist for Illinois from 1922-1963, whose best known work is the cantata, *The Chambered Nautilus*, based on a poem by Oliver Wendell Holmes. Velma Kitchell Wilson, appointed to the faculty in 1928, was a pianist and choral director, who emphasized music appreciation and music education. Her 1939 music appreciation class had 171 students enrolled, one of the largest enrollments of the time. She also advocated using radio programs as part of a music teacher's curriculum. Viennese immigrant Hubert Kessler began teaching in 1930 and was the author of a number of textbooks based on music theory and philosophy. He did much to promote an understanding and appreciation of Heinrich Schenker's theory of music analysis. William G. Hill, the school's first musicologist, was a major contributor to the development of the music library. Under his auspices, the library expanded to fill the needs of the school's graduate programs.¹⁵

Bruce Foote, an accomplished singer and familiar voice to radio audiences, became a faculty member in 1933. Foote performed on WGN radio's "Theatre of the Air" and in many opera and oratorio programs. Duane Branigan, appointed to the piano faculty in 1936, became the highly successful twenty-year director of the School of Music in later years. Pianist Stanley Flatcher was a well-known interpreter of Chopin and continued to tour after his faculty appointment, including two Town Hall concerts in New York City. He also contributed significantly to the Festival of Contemporary Arts.¹⁶ The Godfather of Brass, John Philip Sousa, conducted concerts here in the 1930s. Upon his death, he left his library to the University of Illinois for continued use by the School of Music.¹⁷ Luminaries such as Igor Stravinsky, Sir Leopold Stokowski, John Cage, Harry Partch, Leonard Rose, Joseph Szigeti, Georges Enesco, and Aaron Copland were among the many who visited the School of Music to perform and teach in the early decades of the 1900s.¹⁸

The Recital Hall continues to enlighten the delicate space with inspiring music. A Champaign local and renown singer, William Warfield, headed a combination of talents for a fund-raising performance April 1, 1990. Warfield is known internationally for his singing in productions like "Showboat" and in concerts and on records.¹⁹ On January 22, 1990, pianist Ian Hobson performed Beethoven's *Fantasy for Piano Chorus*

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and Orchestra with an orchestra of University of Illinois faculty and students, for a fund-raising campaign.²⁰

Architecture

In addition to the history which made Smith Memorial Hall possible and the talents that have since kept the auditorium full of breathtaking sounds, the actual architectural "symphony" which was composed is here also significant to this memorial building. Identifying features of the building comprise the Beaux Arts Classical style. Based on academic principles expounded by France's famed architectural school, the Ecole des Beaux-Arts, the style was quickly adopted by America's leading architects. This formal, academic style was well suited to the monumental buildings built in the early twentieth century and quickly became the style of choice and symbol of the City Beautiful movement in the United States.²¹ Inspired by classical Renaissance architecture, the Beaux Arts Classical style has an exuberance of surface decoration that is seldom found in other classical styles.²² This style is characterized by bilateral symmetry; the use of Greek and Roman idioms, often freely mixed; smooth masonry walls accented by quoins or rusticated stonework; figure sculpture and cartouches, especially at the roofline; one-over-one or multi-paned windows, paired columns flanking large barrel- and round-arched vault openings; flat, low-pitched, or low hipped roofs with balustrades and foliated brackets; grand stairways and lavish interiors.²³ Entry porches with roofs supported by classical columns are common as are cornice lines accented by elaborate moldings, dentils, and modillions. Wall surfaces are decorated with garlands, floral patterns, and shields; and elaborate window and door surrounds are typical.²⁴

Smith Memorial Hall possesses a most striking temple facade and basilica-type plan unlike any other campus building. Classical tetrastyle Ionic columns have been placed in antis to strongly address its main entrance, while distyle in antis side elevation porticos echo the facade. Made of fireproof construction, the building is comprised of red brick laid in English bond above a high stone foundation accentuated with limestone ornamentation of elegant craftsmanship. Symbolic musical detailing is arranged throughout the entire building, both exterior and interior, emphasizing the musical strength intended for the memory of Mrs. Tina Weedon Smith. This ornamentation includes the inscribed names of famous composers (Haydn, Palestrina, Beethoven, Bach) in the frieze, lyres in the stepped stone parapet, musical symbols in the entryway entablatures, and even the metal lamp posts have musical symbols embossed thereon. The frieze of the Recital Hall is greatly embellished with different musical instruments including cymbals, flutes, xylophones, horns, and string instruments.

Classical details are used liberally on the building and are not limited to the monumental classical Ionic order with full entablature used at the entrances. The frieze is enlivened with garland wreaths and foliated scrolls, the cornice has dentils and the pediment is topped by acroteria plinths. The entrance doors have classically molded surrounds with bay leaf garland transom bars and egg-and-dart flat cornices. An entablature using anthemion and palmette moldings is above the second story multi-light windows. The side axis entrances are also classically detailed with full pedimented surrounds with dentils and classical

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Tina Weedon Smith Memorial Hall, Champaign County, Illinois

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moldings; the metal spandrel panels above are heavily ornamented with foliated swags and shields. Although the side elevations west of the side axis entrance porticos are simpler in design than the main facade, Beaux Arts style elements are still found in the grouped one-over-one double hung windows with transoms, stone keystones and paneled lintels, and stone entablature with ornamental brick frieze.

In plan, the circulation is incorporated through a corridor which wraps around the interior's periphery leading to studios, offices, and classrooms. Elaborate three-story corner staircases provide vertical circulation and continue the Beaux Arts style with corner niches, classically-detailed plaster walls, and highly detailed coffered ceilings. Within the center core lies the acoustically designed Recital Hall whose walls are highly decorated with classical ornament above the first story wood paneled dado. Among the classical elements found are highly ornamented pilasters; a full entablature with festoons, triglyphs and metopes (with bas-relief musical instruments); and egg-and-dart and dentil moldings among others.

Smith Memorial Hall possesses most importantly the Memorial Room, used from 1940-1972 as the music library. It is a most glorious Italian Renaissance room, one of the most ornate on the entire campus. Located on the second floor directly behind the large columns of the main facade is a cornucopia of cream and tan marble and richly detailed designs of cream, pink, and apple-green plaster.²⁵ Two marble fireplaces address the two short walls, while pilasters make up the long sides. The room is a virtual symphony of classical ornament as found on the marble pilasters, fireplaces and door surrounds and as applied to the plaster walls, full entablature and coffered ceiling. Every surface is covered with richly ornamented classically-detailed moldings including the use of egg and dart, guilloche, anthemions, palmettes, acanthus, fret work, Egyptian, bead and reel, and dentils. Full-length portraits of Mr. and Mrs. Smith hung triumphantly in this room at one point in time, but have now been moved to either end of the corridors. An oriental rug, donated to the University by President John Corbally and his wife, covers the floor. Chandeliers donated in 1984, in memory of Professor Dorothy Clark Gunsalus (1916-81) & Professor Grace Elizabeth Wilson (1918-82), now hang from the coffered ceiling. This intricately detailed room enhances the meaning which Smith Memorial Hall bears.

Although the main architectural style of the University of Illinois Urbana-Champaign campus is Georgian Revival, two other buildings sited close to Smith Memorial Hall have some elements of the Beaux Arts Classical style. Foellinger Auditorium is closely related to Smith Memorial Hall both in its history and in its architectural style. Located to the west of Smith Hall, the Clarence Blackall designed Auditorium was dedicated in 1907. The original appropriation for the building was to be \$200,000 and accommodations for the School of Music were to be built to the rear of the auditorium. However, the final amount appropriated for the building was half the original amount so that the stage house and the School of Music section were eliminated. In addition, use of the building was severely compromised by its extremely poor acoustics. Restoration and completion of the stage house of Foellinger Auditorium was undertaken in 1984. Like the majority of campus buildings, the Auditorium is of brick construction with limestone detailing. Columns in antis address the quadrangle entrance and restrained Classical detailing enhances the exterior. In contrast to the almost exuberant classical and music-related detailing of Smith Hall, the Auditorium is quite restrained

United States Department of the Interior
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Tina Weedon Smith Memorial Hall, Champaign County, Illinois

Section number 8

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and its style is characterized as Georgian Revival rather than Beaux Arts.²⁶ In plan, it is also quite unlike Smith Hall's basilican-type plan, as the Auditorium is essentially a circular structure with a vestibule to the front and, since 1984, a rear stage house area.

Davenport Hall, to the northwest of Smith Memorial Hall and facing the quadrangle, was designed by Joseph C. Llewellyn and completed in the fall of 1900. Its five bay facade has little detailing aside from its projecting portico with terra cotta Ionic columns in antis, brick pilasters and simple entablature; its attic story has three terra cotta cartouches above a restrained secondary attic cornice and name plaque. Although monumental in scale, the restrained nature of its Classical detailing and linear facade speak more to the Renaissance Revival architectural style than to the Beaux Arts.

A number of commercial and public buildings in Champaign and Urbana display characteristics of classical architecture but only one has the bold textures, bilateral symmetry and complex rhythms of the Beaux Arts Classical style. This is the U.S. Post Office/Federal Building in downtown Champaign which was listed on the National Register of Historic Places in 1975. This one-story over raised basement building is of brick construction heavily ornamented with stone and terra cotta detailing. The central pavilion is defined by four pairs of deeply fluted and banded Ionic pilasters with capitals embellished with tassels, egg-and-dart moldings and rosettes on the echinus. Quoins delineate the building's corners and a balustraded parapet above an entablature defines the upper facade.²⁷ Although a good example of the Beaux Arts style, the governmental use and downtown Champaign location make the Federal Building totally unrelated to the University of Illinois affiliated Smith Memorial Hall.

Conclusion

The Tina Weedon Smith Memorial Hall is most importantly a memorial to Captain Thomas J. Smith's wife. In concordance, the auditorium has held many significant events which continue to enlighten the space with beautiful music, as Mr. Smith so intended. As Captain Smith so elegantly said, "...this is a beautiful structure that will ere long stand forth as a fitting memorial of love and devotion to the memory of as pure a character as has ever lived in this world."²⁸ Significant treasures as this should be cherished and admired for its character that is rarely found today.

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1. University of Illinois Board of Trustees, Record of Transactions, 25 March 1953, 591.
2. Carl Stehens, Illini Years: A Picture History of the University of Illinois (Urbana: University of Illinois Press, 1950), 76-80.
3. The Champaign-Urbana News Gazette, "Love story crescendoed in beauty" 2 November 1979, T-8 & 9.

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Tina Weedon Smith Memorial Hall, Champaign County, Illinois
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4. Exercises on the Occasion of the Laying of the Corner Stone of The Tina Weedon Smith Memorial Building (Urbana: University of Illinois, 9 November 1917).
5. Alan S. Weller, 100 Years of Campus Architecture at the University of Illinois (Urbana: University of Illinois Press, 1968), 14.
6. Illini Week, "Smith Hall: A gift of love to the UI," 25 August 1988, 1.
7. Carl Stephens, "Professor J.M. White, '90, Campus Builder, Dies Suddenly" in James McLaren White (Illinois Alumni News, March 1933), 1.
8. Clifford Northcott, "Professor White's Life and Activities" in James McLaren White (Illinois Alumni News, March 1933), 5.
9. Transactions, 18 October 1916, 129-130.
10. Alumni Quarterly and Fortnightly Notes, "Tina Weedon Smith Memorial Music Building," 1 November 1916, 78.
11. Leon Tilton and Thomas O'Donnell, History of the Growth and Development of the Campus of the University of Illinois (Urbana: University of Illinois Press, 1930), 85.
12. Transactions, 28 August 1917, 513.
13. News Gazette, T-8.
14. Ann L. Silverberg, A Sympathy with Sounds: A Brief History of the University of Illinois School of Music to Celebrate Its Centennial, (Urbana: School of Music, 1995), 29-56.
15. Ibid, 38-40.
16. Ibid, 38-40.
17. The Champaign-Urbana News Gazette, "A century of making music" 3 March 1995, 13.
18. Silverberg, *ix*.
19. The Champaign-Urbana News Gazette, "Lending his talents: Warfield heads list in benefit for chorus" 16 March 1991, 3.
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21. Stephen C. Gordon, How to Complete the Ohio Historic Inventory (Columbus, Ohio: Ohio Historical Society, 1992), 97.
22. Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1994), 379.
23. Gordon, 97.
24. McAlester, 379.
25. News Gazette, "Love", T-8.
26. Walker C. Johnson, "Copper Dome and Cornice Restoration and Reconstruction, Foellinger Auditorium, University of Illinois, Urbana, Illinois," Association for Preservation Technology, Bulletin, XXI:1 (1989), 38.
27. U.S. Post Office/Federal Building, Champaign Illinois, National Register nomination, 1975.
28. Alumni Quarterly, 80.

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Tina Weedon Smith Memorial Music Building, Champaign County, Illinois
Section number 9

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-----". "Love story crescendoed in beauty." 2 November 1979.

-----". "Notes for dollars." 23 January 1990.

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Silverberg, Ann L. A Sympathy with Sounds: a Brief History of the University of Illinois School of Music to Celebrate Its Centennial. Urbana: School of Music, 1995.

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-----". "Professor J.M. White, '90, Campus Builder, Dies Suddenly" in James McLaren White. Illinois Alumni News, March 1933.

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Tina Weedon Smith Memorial Music Building, Champaign County, Illinois

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University of Illinois Board of Trustees. Record of Transactions. 1914 - 1953.

United States Post Office/Federal Building, Champaign, Illinois. National Register Nomination, 1975.

Weller, Alan S. 100 Years of Campus Architecture at the University of Illinois. Urbana: University of Illinois Press, 1968.

Verbal Boundary Description

Starting at a point at the southwest corner of the structure the boundary line follows a line eleven feet from the edge of the building walls.

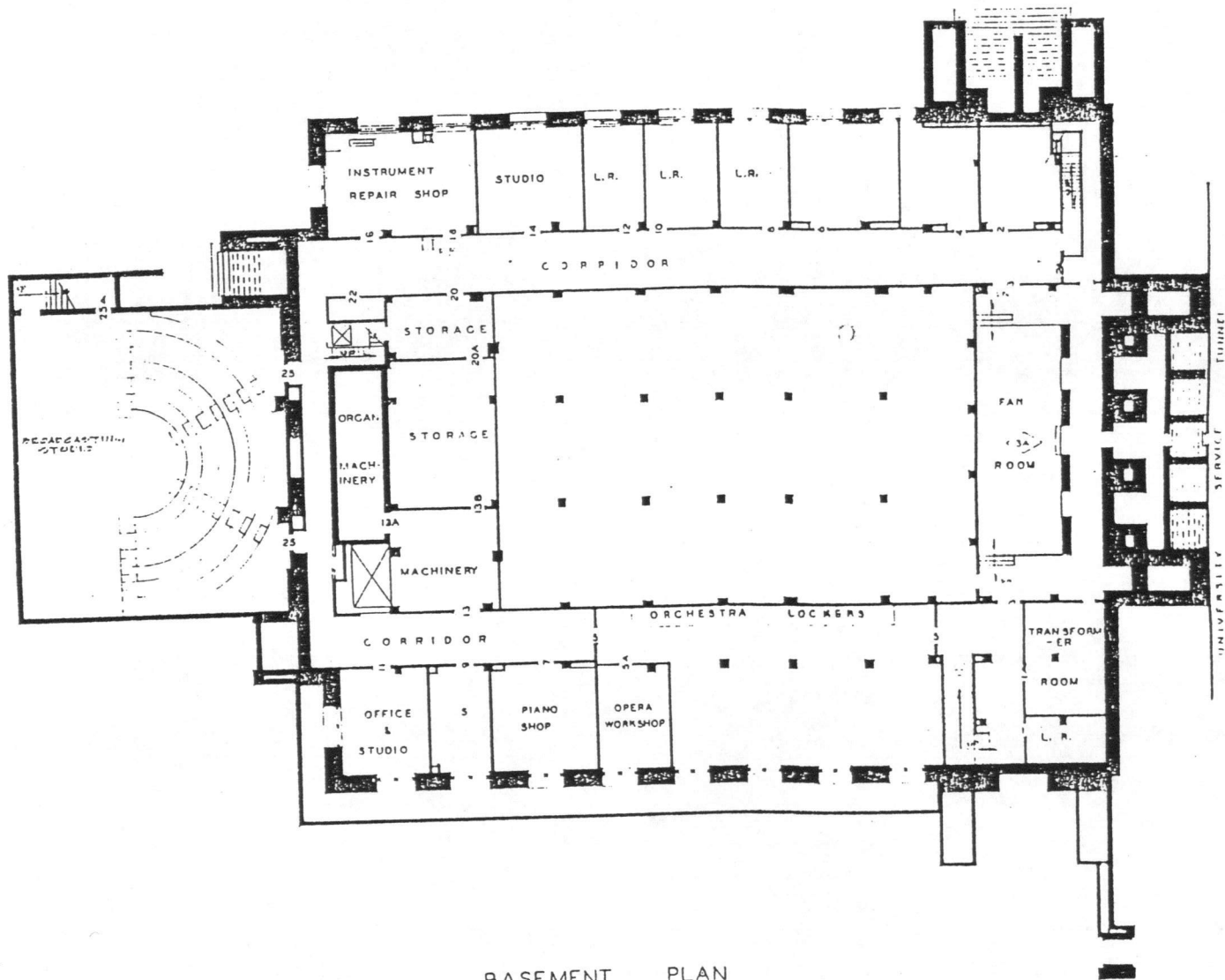
Boundary Justification

The nominated property includes only the Smith Memorial Hall and its immediate environs.

Form Prepared By

Amy Lamb
Intern, The Preservation & Conservation Association

Karen Lang Kummer/Architectural Historian
Executive Director, Preservation and Conservation Association

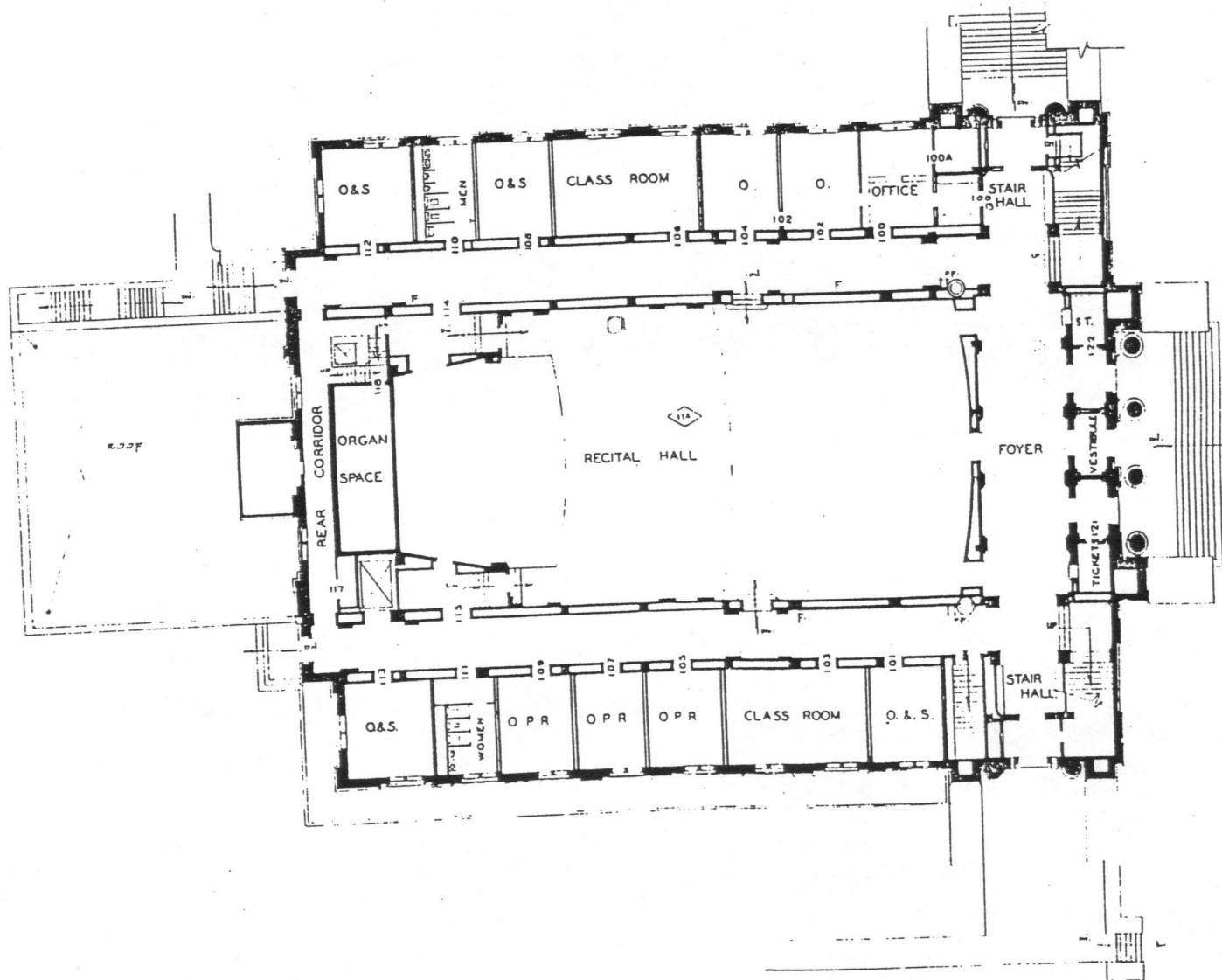


- KEY
- O. OFFICE
 - J. JANITOR
 - R.E. RADIO EQUIPMENT
 - L.R. LISTENING ROOM
 - S. STUDIO
 - O.P.R. ORGAN PRACTICE ROOM

BASEMENT PLAN
SCALE 1/16" = 1'-0"

BUILDING NO. 60
SMITH MEMORIAL HALL
UNIVERSITY OF ILLINOIS
URBANA ILLINOIS

UNIVERSITY ARCHITECT'S OFFICE
605 E. GREEN ST. CHAMPAIGN, ILLINOIS

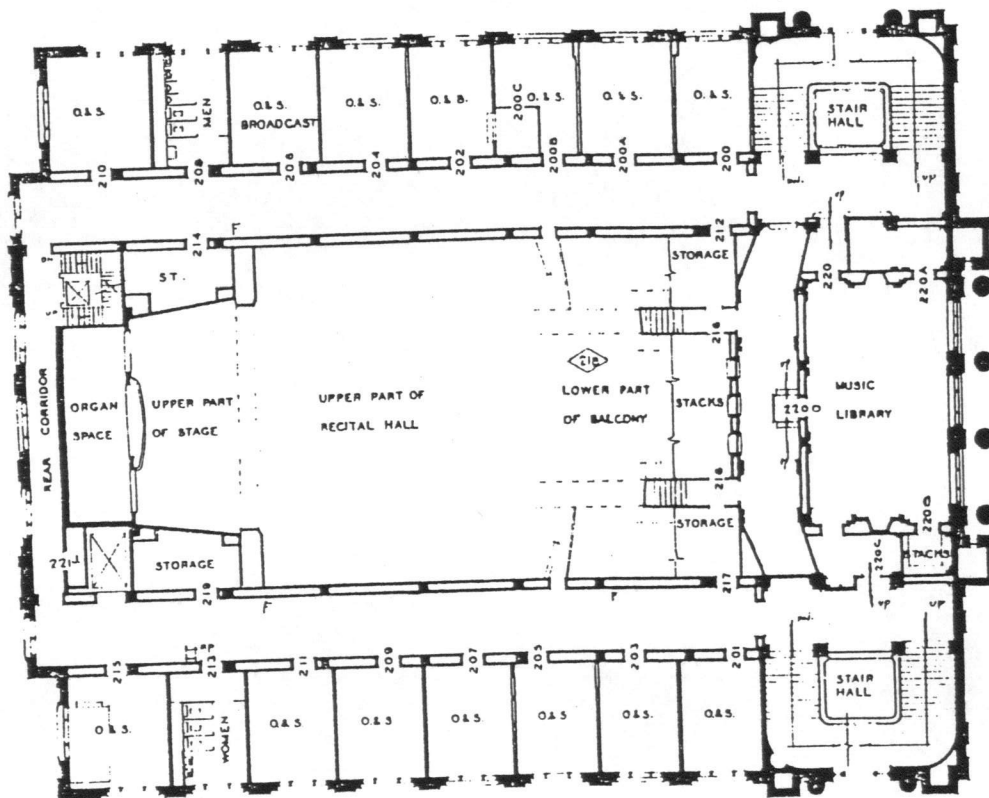


KEY
 O OFFICE
 J JANITOR
 S STUDIO
 O.P.R. ORGAN PRACTICE ROOM

FIRST FLOOR PLAN
 SCALE 1/16" = 1'-0"

BUILDING NO 66
 SMITH MEMORIAL HALL
 UNIVERSITY OF ILLINOIS
 URBANA ILLINOIS

UNIVERSITY ARCHITECT'S OFFICE
 609 E. GREEN ST., CHAMPAIGN, ILL.

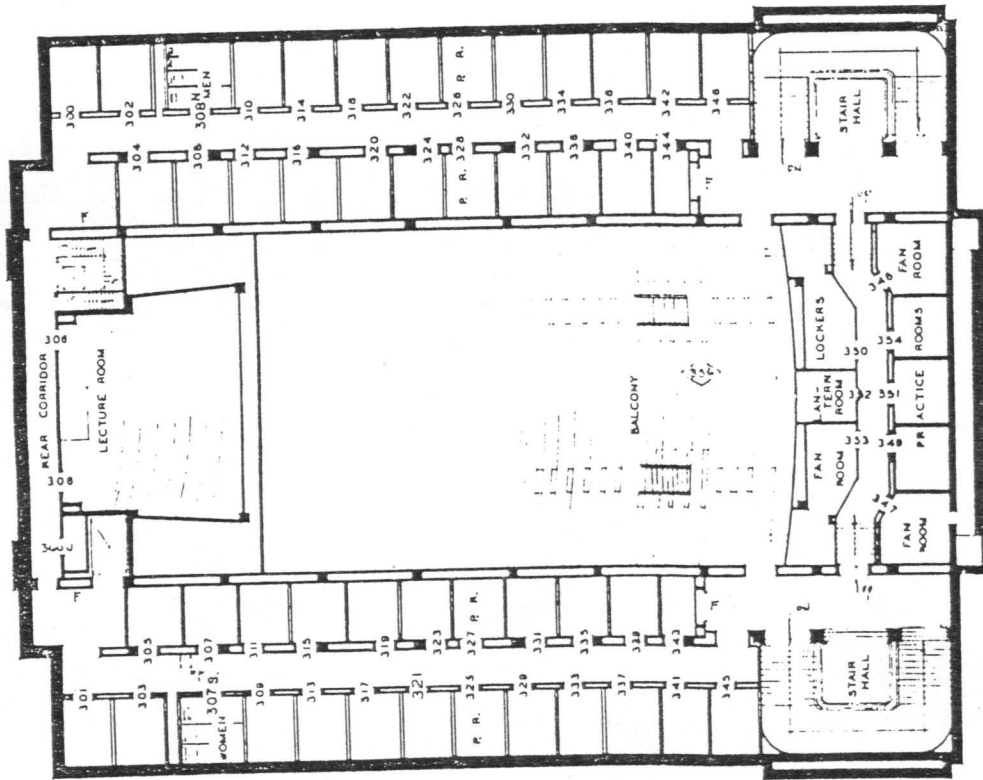


- KEY
 O. OFFICE
 S. STUDIO
 B. BROADCAST
 J. JANITOR

SECOND FLOOR PLAN
 SCALE 1/16" = 1'-0"

BUILDING NO. 60.
 SMITH MEMORIAL HALL
 UNIVERSITY OF ILLINOIS
 URBANA ILLINOIS

UNIVERSITY ARCHITECT'S OFFICE
 605 E. GREEN ST. CHAMPAIGN, ILL.



KEY
P R PRACTICE ROOM

THIRD FLOOR PLAN
SCALE 1/16" = 1'-0"

BUILDING 4536
SMITH MEMORIAL HALL
UNIVERSITY OF ILLINOIS
URBANA ILLINOIS

UNIVERSITY ARCHITECTS OFFICE
605 E. GREEN ST., CHAMPAIGN, ILL.

Tina Weedon Smith Memorial Hall
Name of Property

Champaign County, Illinois
County/State

10. Geographical Data

Acreeage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

A. Zone	Easting	Northing	B. Zone	Easting	Northing
16	395520	4439980			
C. Zone	Easting	Northing	D. Zone	Easting	Northing
			[]	See continuation sheet	

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title see continuation sheet
organization Preservation and Conservation Association date August 1995
street & number P.O. Box 2555, Station A telephone (217) 328-7222
city or town Champaign state IL zip code 61825

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Board of Trustees of the University of Illinois at Urbana-Champaign
street & number 352 Henry Admin., 506 S. Wright telephone 217/333-1920
city or town Urbana state Illinois zip code 61801

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 96000097

Date Listed: 2/29/96

Property Name Smith, T. W. Mem. Hall County Champaign State IL

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

for Both Boland

Signature of the Keeper

4/1/96

Date of Action

=====
Amended Items in Nomination:

Both the narrative description and the photos indicate that the building has a stone basement. Therefore, the list of materials in Section 7 should list stone for the foundation.

This correction was approved by Ann Swallow of the IL SHPO staff.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Smith, Tina Weedon, Memorial Hall

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Champaign

DATE RECEIVED: 1/18/96 DATE OF PENDING LIST: 1/31/96
DATE OF 16TH DAY: 2/16/96 DATE OF 45TH DAY: 3/03/96
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 96000097

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER:

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept - C

REVIEWER Boland

DISCIPLINE Historian

TELEPHONE _____

DATE 2/29/96

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



Tina Weedon

Smith Memorial HALL

Champaign, IL

Karen Kummer

March, 1995

Preservation Assoc.

east facade

#1



KIBBEN
AUDITORIUM

Tina Weedon
Smith Memorial Hall Bldg

Champaign County, IL

Karen Kummer

March, 1995

Preservation Assoc.

North elevation

#2



Tina Weedon Smith Memorial Hall
Champaign, IL

Karen Kummer

March, 1995

Preservation Assoc.

West elevation

#3



Ting Weedon Smith Memorial Hall

Champaign County, IL

Karen Kummer

March, 1995

Preservation Assoc.

east + south elevations

#4



HAYDEN

SMITH MEMORIAL HALL

Tina Weedon Smith Memorial Hall

Champaign County, IL

Karen Kummer

March, 1995

Preservation Assoc.

South elevation, entry detail

#5

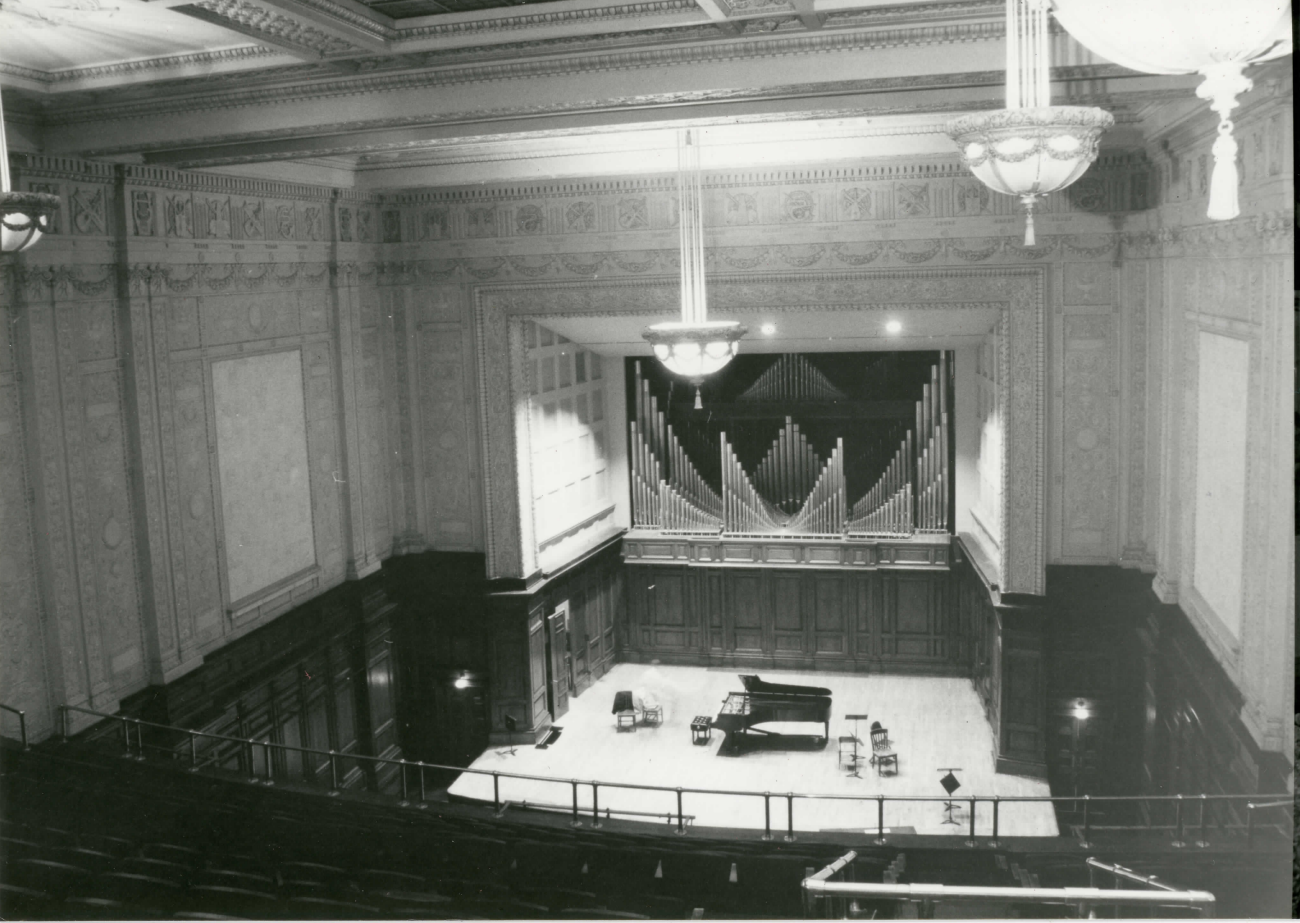


Tina Weedon Smith Memorial Hall
Champaign County, IL

Amy Lamb
May, 1995

Preservation Assoc.
foyer

#6



Tina Weedon Smith Memorial Hall

Champaign County, IL

Amy Lamb

May, 1995

Preservation Assoc.

Recital Hall, stage

#7



Fina Weedon Smith Memorial Hall
Champaign County, IL

Amy Lamb

May, 1995

Preservation Assoc.

Recital Hall, seating

#8



Tina Weedon Smith Memorial Hall
Champaign County, IL

Amy Lamb

May, 1995

Preservation Assoc.

Recital Hall, ceiling detail

#9



Tina Wooden Smith Memorial Hall

Champaign County, IL

Amy Lamb

May, 1995

Preservation Assoc

Memorial Room

#10



Tina Weedon Smith Memorial Hall
Champaign County, IL

Amy Lamb
May, 1995

Reservation Assoc.
Memorial Room

#11



Tina Weedon Smith Memorial Hall

Champaign County, IL

Aring Lamb

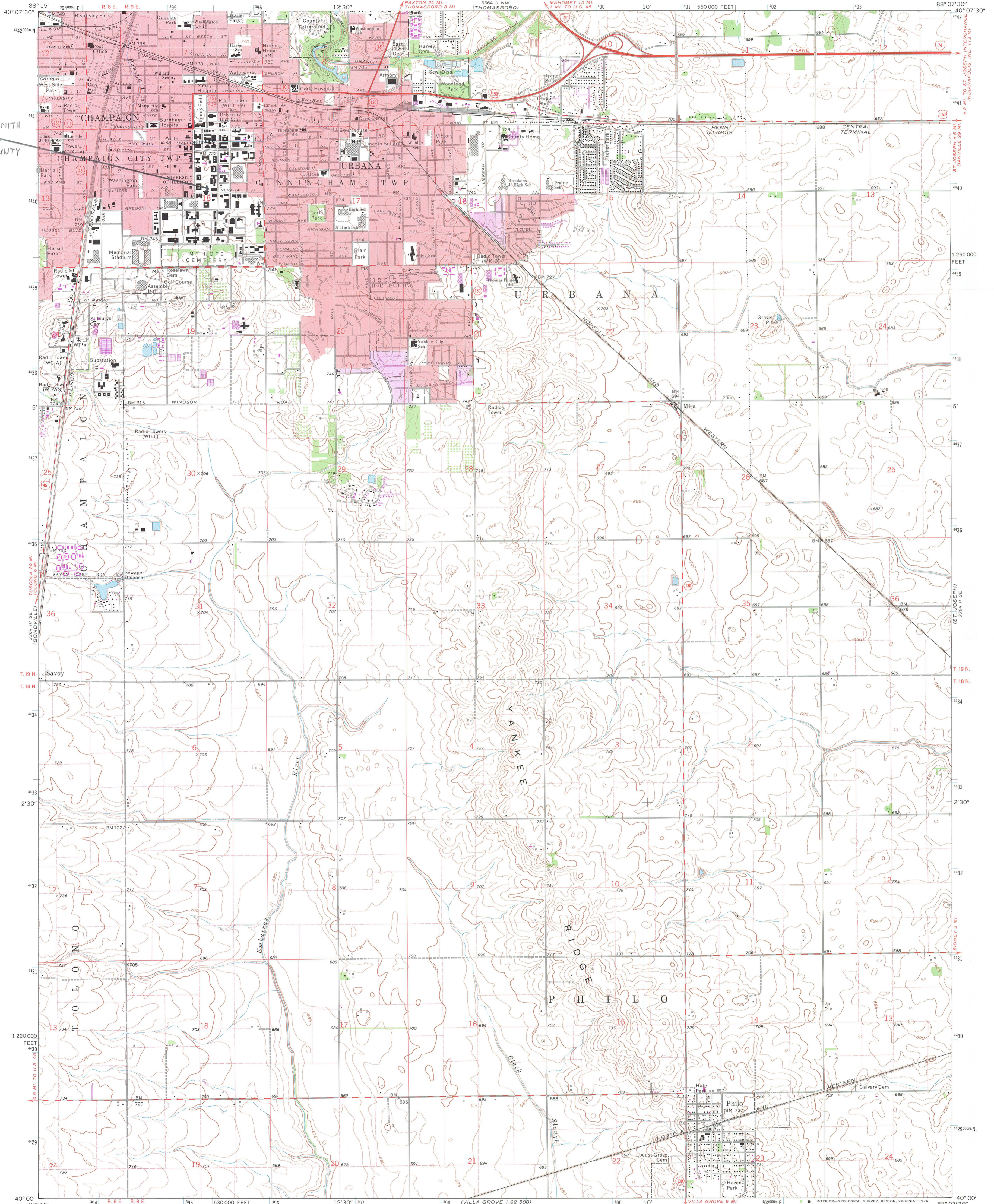
May, 1995

Preservation Assoc.

Memorial Room, ceiling detail

#12

TINA WEEDON SMITH
MEMORIAL HALL
CHAMPAIGN COUNTY
ILLINOIS
ZONE 16
E 395520
N 4439980



Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

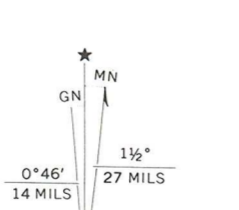
Planimetry by photogrammetric methods from aerial photographs taken 1955. Topography by planetable surveys 1949-50 and 1957. Revised from aerial photographs taken 1969. Field checked 1970

Polyconic projection. 1927 North American datum
10,000-foot grid based on Illinois coordinate system, east zone
1000-metre Universal Transverse Mercator grid ticks,
zone 16, shown in blue

Red tint indicates area in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked

Revisions shown in purple compiled from aerial photographs
taken 1975. This information not field checked

Purple tint indicates extension of urban areas



SCALE 1:24 000

CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

ROAD CLASSIFICATION

- Primary highway, all weather, hard surface
- Secondary highway, all weather, hard surface
- Light-duty road, all weather, improved surface
- Unimproved road, fair or dry weather
- Interstate Route
- U.S. Route
- State Route



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
AND BY THE STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

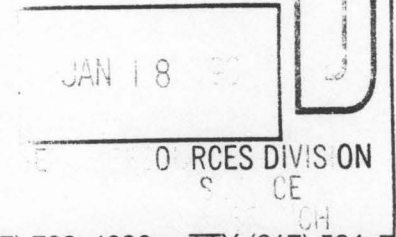
URBANA, ILL.
SW/4 URBANA 15' QUADRANGLE
N4000-WB807.5/7.5

1970
PHOTOREVISED 1975
AMS 3364 II SW—SERIES V663



Illinois Historic
Preservation Agency

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128



January 10, 1996

Ms. Beth Boland
National Register Program
National Park Service
Department of the Interior
P. O. Box 37127
Washington, D.C. 20013-7127

Dear Beth:

Enclosed please find the National Register nomination materials for the following properties that were recommended for nomination by the Illinois Historic Sites Advisory Council and nominated by the State Historic Preservation Officer:

- ✓ Tina Weedon Smith Memorial Hall, Urbana
- Morton, Asher, Farmstead, Paris vicinity
- Chicago Great Western Railroad Depot, Elizabeth

Thank you for your attention to this matter.

Sincerely yours,

Ann V. Swallow
Survey & National Register
Coordinator

encl.