1. NAME OF PROPERTY

Historic Name: University Heights Campus (Bronx Community College of The City University of New York)

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior, October 16, 2012.

2. LOCATION

Street & Number: West 181st Street & University Avenue Not for publication:

City/Town: Bronx Vicinity:

State: NY County: Bronx Code: 005 Zip Code: 10453

3. CLASSIFICATION

Ownership of Property	Category of Property
Private:	Building(s): X
Public-Local: X	District:
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	5	buildings	0
sites	1	sites	0
structures	0	structures	0
objects	0	objects	0
Total	6	Total	0

Number of Contributing Resources Previously Listed in the National Register: 4 (Hall of Fame Complex: Gould Memorial Library, Hall of Fame, Hall of Philosophy, Hall of Languages) NRIS# 79001567

Name of Related Multiple Property Listing: n/a

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Education	Sub: College
Historic: Recreation & Culture	Sub: Museum
Current: Education	Sub: College
Current: Recreation & Culture	Sub: Museum

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th & 20th Century Revivals
- Beaux-Arts

MATERIALS:

Foundation:	Concrete
Walls:	Brick (yellow and buff-colored Roman brick with iron-spotted surface)
Roof:	Terra Cotta
Other:	Stone: Limestone (buff-colored Indiana)
	Granite (Milford Pink)
	Marble
	Terra-Cotta (ornament with buff- and brown-colored glazing)
	Stucco
	Wood
	Metal: Copper
	Bronze

Summary

The University Heights Campus is a tour-de-force of Beaux-Arts influenced American Renaissance architecture. Stanford White of the renowned firm of McKim, Mead & White designed the campus for New York University in a bucolic setting on a bluff in the Bronx overlooking the Harlem River. NYU's desire for a more spacious and architecturally unified campus followed important design trends for academic institutions of higher learning at the end of the nineteenth century and the beginning of the twentieth. Although White's master plan was never fully realized, the strength and importance of the design still reads clearly in the centerpiece rotunda and flanking buildings, completed between 1894 and 1912, that were the core of its conception.

The genius of White's design lay both in the exquisitely detailed architecture and in the interplay between the formal and natural landscapes. Situated on the west side of the main quadrangle, the Gould Memorial Library, Hall of Languages, Hall of Philosophy, and Havemeyer Laboratory comprise an ordered, axial, and hierarchical ensemble that was an expected and essential part of contemporary campus design. The land drops down dramatically toward the river behind these buildings and White planned the Hall of Fame for Great Americans, the first facility of its kind in the United States, to take advantage of the steep topography. The open colonnade on the top of the Hall of Fame provides a permeable connection between Gould Library, Hall of Languages, and Hall of Philosophy, heightening the interplay between the formal, built environment and the natural environment beyond. White's handling of the architecture and the landscape at the University Heights Campus stands in clear and pleasing contrast to his partner Charles McKim's concurrent design for Columbia University, which was both more subdued architecturally and more rigorously ordered on its Morningside Heights site. Facing severe financial troubles in the 1960s, NYU sold the campus to The City University of New York in 1973 and the White-designed ensemble continues to serve as the architecturally distinguished centerpiece of the Bronx Community College campus. The buildings comprising the University Heights Campus and their siting on the main quadrangle at the edge of the bluff maintain a high degree of integrity and clearly convey the significance of the design.

Describe Present and Historic Physical Appearance.

Overview

The University Heights Campus is dramatically sited on the highest point in the Bronx overlooking the Harlem River and the Palisades beyond. The nationally significant complex includes Hall of Languages (1894), Havemeyer Laboratory (1895), Gould Memorial Library (1900), the Hall of Fame for Great Americans, the nation's first such facility (1900), and Hall of Philosophy (1912). Stanford White also designed the Gould Residence Hall (1896), which is located to the east of the complex on the far side of the athletic field. The hall was the only building in a secondary quadrangle completed and no longer functions as a residential building and is considered a noncontributing resource. The complex is formally arranged and its location at the extreme western edge of the campus provides contrast with the natural beauty and dramatic topography of the surrounding landscape.

Gould Memorial Library

The Gould Memorial Library (1900) stands as one of the finest examples of the work of Stanford White and McKim, Mead & White and was the focus of the overall campus scheme. The large, domed building is designed in an eclectic classical revival style and features an impressive portico on the main entry façade (east façade) with six Corinthian columns of Indiana limestone. The exterior elevations of the building have Corinthian pilasters of limestone, set against yellow Roman brick and Milford pink granite used in the walls. Windows are set into the bays created by the pilasters and are detailed with moulded jambs and full entablatures. By creating shallow side and rear wings and a deep front wing, Stanford White relieved the grandeur of the design, allowing

it to more fully engage, rather than dominate, the natural landscape.[1] The cornice on the dome is detailed with a terra-cotta frieze of garlands and pendants. The roof of the dome rises from the cornice, covered in copper tiles, to the richly decorated oculus. The classical forms of the exterior of the library are freely interpreted to make a bold architectural statement while simultaneously blending with the romantic setting.

The exuberance of the building's exterior is far surpassed by the dramatic spaces and sumptuous detailing of the interior. The building is centrally planned with a modified Greek cross plan. A large round, domed reading room occupies the center of the plan with shallow arms extending outward encompassing offices and other support spaces on the north, south, and west, and the top landing of the monumental stairway on the east rising from the entrance portico up to the reading room. The space containing the stair extends to the east of the centrally planned building and is opulently finished with a coffered barrel vaulted ceiling, Renaissance Revival architectural details rendered in marble, and massive wall sconces. Stained glass, marble stair treads, and bands of red, yellow, black and white mosaic floor tiles add to the material richness of the entrance hall. The upper stair landing (east arm of the Greek cross plan) features a shallow dome featuring a round piece of green Tiffany stained glass from which a glass globe lamp hangs. From the landing, one can catch a tantalizing glimpse of the reading room beyond. The expansiveness of the rotunda reveals itself slowly as visitors pass through the stair hall doorway. The original administrative offices are located on either side of the stairway and contain handsome wood paneling and fireplaces.

The rotunda is a magnificent and dramatic Beaux-Arts interior, rising four stories to the spring line of a coffered dome. The dome is supported by sixteen green Connemara Irish marble columns, which rise from bases of white Vermont marble that are capped by Corinthian capitals covered in a gold-colored metal applied by the Tiffany Decorating Company. The columns support a full entablature, ornamented by a Greek fret band, a bracketed cornice, and a carved frieze. Above the entablature of the colonnade is a balcony with plaster railings in a classical openwork pattern set between plaster pedestals. Each pedestal supports a classical female statue, aligned with the columns below. The back wall of the balcony features Tiffany glass mosaic panels and forms the drum of the low coffered dome. The coffers diminish in size as they move towards the central oculus. On the rotunda floor, directly below where the original stained glass oculus sat, a glass panel floor serves to allow light down into the auditorium below. Each of the Corinthian columns that decorate the rotunda is echoed by an engaged fluted column at the wall. The floor between the two colonnades is laid with panels of white, yellow, and black marble. Bookcases line the bays, behind which are seminary rooms and book stacks entered from "book doors" on hinged sections of the bookcases.

The rooms located in the alcoves surrounding the rotunda are notable for their functional innovation: each academic department was assigned one and an adjoining section of book stacks. This allowed the head professor more access to available books on the subject and provided a home base for the students of the department.[2] Above the first level in each alcove are book stacks with floors having glass panels set in a cast iron armature, allowing light to filter down to the lower levels of the alcoves.

Although it no longer functions as a library, Gould Memorial Library retains its original configuration and much of its original historic fabric. It houses perimeter and first floor offices, a lower level auditorium and the main rotunda space. Library functions were relocated to a new campus facility in 1968, so the main spaces remain mostly vacant. The existing conditions of the upper levels include detaching paint, broken glass ceiling panels, broken and/or missing cast glass floor panels in the book stack areas and the mezzanine, wood decay and rot, deterioration of steel framing members, large scale plaster deterioration and deflection of leaded glass panels wrapping the rotunda at the mezzanine level. Ongoing water infiltration through the roofing and wall

[1] New York Landmarks Preservation Commission (NYLPC), "Gould Memorial Library Interior," LP-1087 Designation List 146, August 11, 1981.
[2] Ibid., 6-7.

assemblies and deterioration of wood window frames are common throughout the entire building. In addition, some original flooring materials have been covered with vinyl tile, sheet flooring, and/or carpet.

Previous repair, restoration, and conservation projects include: partial rehabilitation and replacement of gutters, downspouts and leaders, rehabilitation of drains, repointing of select areas of masonry, exterior sheet metal repair, heating and mechanical elements repairs, cleaning of marble rotunda columns, restoration of the lower level auditorium interior to its original design (following a fire by arson in 1969, which resulted in a modernist renovation of the auditorium by then campus architect Marcel Breuer in 1970), provisions for an accessible bathroom, rehabilitation and restoration of the ceiling above the entry hall staircase including cleaning, stabilization and plaster repair, rehabilitation of the coffered rotunda ceiling including cleaning, stabilization, plaster repair, and statuary conservation, repair of Tiffany glass in the entry hall, installation of lighting fixtures in the rotunda, and installation of new exterior entry stair handrails.[3]

The ornate "Stanford White Memorial Bronze Doors" at the main entry under the portico were added in 1921 as a memorial to Stanford White, replacing the original bronze doors. Lawrence Grant White, Stanford White's son, was the designer. Each door contains four panels in relief, the work of eight artists who were friends of the architect, including: Andrew O'Connor, Philip Martiny, Herbert Adams, Adolph A. Weinman, Ulysses Ricci, and Janet Scudder.[4]

In 1919, a group of artists and patrons was organized to memorialize Stanford White. The committee was headed by architect Thomas Hastings. It was decided that the memorial should be a pair of bronze doors to be placed at the entrance to Gould Memorial Library. White's son Lawrence Grant White designed the door with eight panels, each with a symbolic figure cast in relief to represent aspects of Stanford White's life and career. The panels were cast by sculptors who had worked with Stanford White in his lifetime. Andrew O'Connor created panels with the themes "Inspiration" and "Generosity," Philip Martiny created panels with the themes "Architecture" and "Decoration," Herbert Adams created panels with the themes "Painting" and "Sculpture," and Adolph A. Weinman created panels with the themes "Mosaic" and "Drama." The decorative lion's heads on the doors were created by artist Ulysses Ricci, and the door pulls were created by artist Janet Scudder.[5]

Hall of Fame for Great Americans

A desire to cover Gould Memorial Library's exposed concrete retaining walls along the steep hill of the rear façade led to the development of the Hall of Fame for Great Americans. Stanford White's semicircular arcade design for the Hall of Fame (1900) makes dramatic use of the site drop-off, hugging against the rear of the Gould Memorial Library. The structure is unified by its eclectic Roman style and monumental scale, featuring a promenade from which commanding views unfold. The open-air colonnade contains the bronze busts of noted scientists, writers, educators, and other leaders who contributed significantly to American culture. Below the busts sit bronze tablets designed by Louis Comfort Tiffany, containing the name, birth and death dates, and a memorable quote from the person commemorated. The Hall of Fame is constructed of Milford pink granite and Indiana limestone with a ceiling of segmented, vaulted Guastavino tile carried on columns and piers. It is 630 feet in length and approximately ten feet wide. Wrought iron gates were added to the colonnade of the Hall of Fame in 1929 by the Philadelphia artist Samuel Yellin.

[3] Easton Architects, "Getty Campus Heritage Grant Application," 2004, "History Question #2"

[4] Joan Olshansky, "Hall of Fame Complex," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1979), section 8, 3.

[5] NYLPC, "Gould Memorial Library Interior."

Below the exterior open-air colonnade sits the Hall of Fame museum, a series of gallery spaces for exhibitions on the honored Hall-of-Famers, unified by a semicircular passageway. The corridors leading from the galleries to the auditorium feature buff-colored brick walls and Guastavino ceiling tiles.

Today, the Hall of Fame exists much as it did when first constructed, remaining true to its original design intentions. The lower-level gallery is mostly vacant, occasionally used for movie sets. The colonnade's northern end was extended to terminate in line with the front of Hall of Philosophy, an alteration to Stanford White's symmetrical original layout. Recent repair, restoration, and conservation projects include repair and select area replacement of the Guastavino tile vaulted ceilings, harsh cleaning of the Guastavino tile vaulting, reconstruction of roof eaves, abatement of roofing materials, reconstruction of drainage components, repointing of select areas of masonry, sheet metal repair, temporary pigeon repellent and environmental cleanup, and the conservation and cleaning of select bronze busts.[6]

Hall of Philosophy and Hall of Languages

Although completed eighteen years apart, Hall of Languages (1894) and Hall of Philosophy (1912) were designed by Stanford White as a matched pair of flanking buildings for the library, the former to the south and the latter to the north. They are identical in design and symmetrical in plan. The two buildings have simple rectangular masses, approximately double-cubes, with low-pitched hipped roofs and skylights in the attics. They are both clad with a distinctive yellow Roman brick and trimmed with Indiana limestone and terra-cotta finishes. Copper alloy and bronze detailing articulate the roofs, cornice lines, and main entrances to the buildings. Ground-level windows are set upon a Milford pink granite belt course with brick arches at their headers. Second-floor windows have stone sills in place of the belt course. Third-floor windows are set on a stone belt course with brick arches at the headers, similar to the ground level, however here the windows are framed in stone and embellished with terra-cotta garlands. The cornices on both halls are decorated with two rows of dentils and elaborate cresting of antefixae. Both buildings feature Ionic porticos over their main entrances with full entablatures rising to the height of the third floor belt courses. Behind the portico columns are porches with three arches on the rear wall framing the main entry doors and side windows. Both halls are approached from a series of grand stairs.

When Hall of Philosophy was built eighteen years after Hall of Languages, some alterations in construction were made. For example, the roof of Hall of Philosophy was designed as a steel structure as opposed to the wood trusses used in Hall of Languages. In addition, the floor structure is composed of concrete arches, not hollow terra-cotta as in the earlier building.

Hall of Philosophy and Hall of Languages remain true to their original purposes, housing classrooms, offices, computer laboratories, a faculty lounge, and a conference room, with centrally located stair halls for vertical access. Select interior spaces in the halls are detailed in a variety of fine materials. Recent repair, restoration, and conservation projects include repair and select area replacement of the roofs, abatement of roofing materials, reconstruction of drainage components, repointing of select areas of masonry repair, and sheet metal repair.[7]

Havemeyer Laboratory

Havemeyer Laboratory, designed by Stanford White, was completed in 1895, and is situated to the southeast of Hall of Languages on the south side of the quadrangle. The materials mirror those of Hall of Philosophy and Hall of Languages, with straw-colored Roman brick façades accented with terra-cotta, limestone, and marble.

[6] Olshansky, section 8, 3.
[7] Ibid.

The building is rectangular in massing, seven bays wide and four bays deep with a low hip roof embellished by a denticulated cornice. The main set of double doors are surmounted by a transom having a decorative grille; the doors and transom are contained within a tabernacle frame. Today, Havemeyer Lab contains language emersion classrooms and offices.

The "Havemeyer Annex," which abuts, but is not connected to the Havemeyer Laboratory to the west, is located outside the NHL district boundary. The Havemeyer Annex is a modern addition to the campus, having a standing seam metal roof and buff-colored stucco walls. Because of the steep topography, the Annex's gable roof sits just below the first floor level of Havemeyer Laboratory and the building does not compete with the laboratory.

Gould Hall and the Athletic Field (noncontributing resources located outside the NHL boundary)

Stanford White's design for the University Heights Campus was divided into three parts: on the west, a group of buildings facing a rectangular quadrangle with the library at the center; in the middle, an athletic field; and on the east, a smaller, closed and irregularly shaped residential quadrangle. Completed in 1896, Gould Hall was the only building constructed in this eastern quadrangle. The residence hall is constructed of light-colored "Staten Island brick" and sandstone with a Spanish tile roof. The long façade on the four story (plus basement) building is accentuated with three-story height pilasters framing the north and south entries. While the building remains in good condition, it no longer serves a residential function and, as part of an unrealized portion of White's design, is not considered a contributing resource. While the athletic field is positioned in roughly the same location as White planned, it constitutes an entirely modern facility. Furthermore, the original grandstand for the field was removed in 1953 with the construction of the Roscoe C. Brown Student Center, which also divided the original campus in half, fully isolating the modern field and historic residence hall from the rest of White's campus.

District Integrity[8]

The NHL boundary for the University Heights Campus focuses on the centerpiece buildings on the western edge of the campus—the Gould Memorial Library, Hall of Languages, Hall of Philosophy, and the Hall of Fame for Great Americans—and the formal lawn onto which they front. These elements ably convey White's vision for the campus. As designed, the lawn was to be almost entirely lined with buildings. Only Havemeyer Laboratory on the south side of the lawn was ultimately constructed during the period of significance based on a design by White, and is included within the NHL boundary. The grouping consisting of the Gould Memorial Library, Hall of Languages, Hall of Philosophy, and Hall of Fame, was the intended focus of the campus and ably convey the formality of White's design as well as its relationship with viewsheds to the west over the river. The NHL boundary includes only the lawn and its adjacent White-designed buildings. The buildings and landscape maintain a high degree of integrity to the period of significance.

The continued importance and primacy of the main quadrangle, and its centerpiece buildings, to Stanford White's composition has been reinforced over time by its full enclosure by later buildings. Meister Hall stands to the east of the Havemeyer Annex, slightly back from the quadrangle. It was constructed in 1967 and was part of Marcel Breuer's expansion of the campus to the south in the late 1950s and 1960s of grouped, sculptural concrete buildings, some of which are identifiably Brutalist in execution. Except for Meister Hall, they are located a grade slightly below the Stanford White complex and include: the Colston Residence Hall (1957-61), Begrisch Hall (1964), and Polowczek Hall (1964).

[8] Statements of integrity for the contributing resources are found in the individual building descriptions.

The Roscoe C. Brown Student Center (1953, Eggers & Higgins, architects) and Annex extend along the east side of the quadrangle. It was intended that two buildings on the eastern side of the main lawn would frame an open space opposite the library, establishing a dominant east-west axis between the library and the second, smaller quadrangle at the eastern end of the campus. Except for Gould Hall, the smaller quadrangle was not constructed. As there was no longer an obvious need for a unifying east-west axis, in 1953, NYU constructed a single building across the east side of the principal quadrangle. Originally a symmetrical composition, the main entrance of the student center aligns with the entrance of Gould Library, reinforcing the dominant axis of this quadrangle. A compact, nearly square Annex was later added to the north end of the building.

The North Instructional Building and Library, located along the north side of the quadrangle, has recently been completed by Robert A. M. Stern Architects. The design of the building utilizes materials and design elements similar to those in White's campus buildings. The building steps back at its western end, forming a wing that echoes the scale and position of Havemeyer Laboratory on the south side of the quadrangle.

While of varying ages and scales, the buildings on the south, east, and north sides of the quadrangle reinforce the centrality of White's Gould Memorial Library and flanking buildings as the architectural focus of the campus and White's sophistication as a designer.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A__B__C__D__

Criteria Considerations (Exceptions): A__B__C__D__E__F__G__

NHL Criteria: 4

NHL Theme(s): III. Expressing Cultural Values
5. architecture, landscape architecture, and urban design

Areas of Significance: Architecture

Period(s) of Significance: 1894–1912

Significant Dates:
1894 Heights Campus opens
1894 Hall of Languages
1895 Havemeyer Laboratory
1896 Gould Hall
1900 Gould Memorial Library
1900 Hall of Fame
1912 Hall of Philosophy

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Stanford White (McKim, Mead & White)

Historic Contexts: XVI. Architecture
M. Period Revivals (1870–1940)
6. Beaux-Arts (1890–1915)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

Stanford White's design for New York University's "University Heights Campus" is a nationally significant example of Beaux-Arts architecture in the United States, and is among the most important works by White, partner in McKim, Mead & White, the preeminent American architectural firm in the decades bookending 1900. The location of the campus, on a picturesque bluff in the Bronx in what was then a rural setting outside of dense Manhattan, exemplifies an important period trend in campus planning: the push to abandon older hemmed-in urban campuses and construct spacious new ones in bucolic, pastoral settings. The dramatic site for NYU's new campus was soon matched by a stunning plan conceived by renowned architect Stanford White of McKim, Mead & White. The University Heights campus is a significant showcase of White's work within the Beaux-Arts tradition exemplified by McKim, Mead & White.

NYU retained McKim, Mead & White in 1892 to devise an overall plan and component academic buildings for its undergraduate school. The campus is situated on the highest natural point in the Bronx. While having a formal arrangement of buildings typical of the period, White's design did not overpower the landscape. The loose grouping of primary buildings framed views out into the landscape that took advantage of the natural topography and beauty of the bluff-top site. The campus is anchored by the Gould Library, which references Thomas Jefferson's Rotunda at the University of Virginia. Coincidentally, McKim, Mead & White was engaged by the University of Virginia in 1898–1907 to rebuild Jefferson's Rotunda after a serious fire. White was the designing partner for that rebuilding as well. Hence the model of Jefferson's domed library was very much on the minds of the architects during this period. The exquisitely detailed building sits on a high podium along the top of which runs the Hall of Fame for Great Americans, a colonnade containing busts of those elected, the first of its kind in the United States. The colonnade provides a terminus to the physical campus, but a permeable one that underscores White's desire to integrate the natural and built environments. Although White's plan was never fully implemented, the core of his University Heights Campus retains its principal buildings and essential, character-defining features that are an important demonstration of the flexibility of Beaux-Arts design and of Stanford White's prowess as an architect.

New York University and the Genesis of the University Heights Campus

New York University's (NYU) University Heights Campus is integrally related to New York City's northward drift of development. NYU was founded in 1831 as the University of the City of New York by a group of prominent residents desiring to create a university where access to quality education was based on merit, not status or class. The original campus was located inside an old almshouse near City Hall, which the school occupied for free in exchange for a handful of scholarships.[9] NYU relocated to a new Gothic Revival building by Town & Davis facing Washington Square in Greenwich Village in 1835. At the time, the neighborhood was a fashionable residential area outside of the bustling city center located further downtown. For the first fifty years, the university remained a relatively small institution with fewer than 100 students.

The appointment of Henry Mitchell MacCracken (1840-1918) to lead NYU set the stage for the transformation of the university.[10] MacCracken was a Presbyterian minister and writer who, in 1881, became professor of philosophy and chancellor of the Western University of Pennsylvania at Pittsburgh (now the University of Pittsburgh). During his three years as chancellor, MacCracken moved the school from an urban location in

[9] Thomas J. Frusciano and Marilyn H. Pettit, *New York University and the City* (New Brunswick, NJ: Rutgers University Press, 1997), 4.
[10] Olshansky, "Hall of Fame Complex," section 8, 1.

downtown Pittsburgh northward across the river to a more pastoral location in Allegheny (merged with the City of Pittsburgh in 1907), an event that anticipated his later actions at NYU. In 1884, NYU offered MacCracken the chair of philosophy at NYU, but he refused the job until the administrative position of vice chancellor was created for him.[11]

By November 1890, the university, under the influence of vice chancellor MacCracken, was seeking a new site for expansion of its programs. MacCracken believed the growth of commerce in the Washington Square area was detrimental to the advancement of education, and that the undergraduate school should be moved to an undeveloped area easily accessible to the downtown campus. In the time since NYU's move to Washington Square, New York City had grown significantly, with a mid-century population around 800,000 in Manhattan alone. The developed portions of the city now stretched beyond 42nd Street, and wealthy residents continued to drift northward to escape the noise and congestion, leaving the once elegant neighborhood around NYU crowded with tenements and slums.[12] NYU was also hamstrung by weak finances. As a relatively young institution without any religious affiliation (for example, Columbia's association with Trinity Church), NYU lacked funding sources available to other schools, making expansion in the increasingly expensive Washington Square neighborhood virtually impossible. Furthermore, MacCracken believed a move by NYU further uptown "would fulfill more nearly the American ideal of college."[13] With the new campus, MacCracken wanted to emphasize physical training and athletics, and wanted space for residence halls, libraries, and laboratories. He felt students should "enjoy a country environment yet be able to study close at hand the great city."[14]

The creation of an independent educational community close enough to enjoy the benefits of town and city, yet buffered from its bustle, distraction, diseases, and filth underpinned college and university location and design in the United States since the colonial period. Thomas Jefferson's establishment of an "academical village" at the University of Virginia (1817-26), where students and instructors lived and studied within an architecturally self-contained complex, provided one of the first strong models for American campus design, not the least of which was placing the library, not a chapel, at the center of the complex.[15] The collegiate model of a separate community of learning was rooted in medieval traditions, but in the late nineteenth century the institution took on a peculiarly American character that, in addition to residential and academic functions, needed to support extracurricular activities, such as social clubs, student unions, and athletics. At the turn of the twentieth century, a rural setting with a collegiate landscape, yet close enough to a city or town for students in technical studies to have access to offices, factories, warehouses, and hospitals for practical, hands-on experience, became the ideal for tertiary campuses. MacCracken's choice of a Bronx location fit the ideal, being located just nine miles from the Washington Square campus where the graduate school would remain.

When MacCracken became the chancellor of NYU on June 11, 1891, he immediately took an option on a 40-acre property in the Bronx owned by merchant and NYU alumnus H. W. T. Mali. The choice of land was highly praised by the local press with *The Morning Advertiser* noting, "no college in the country will command a more interesting landscape," and the *New York Herald* observing that the choice of land was "unequalled for picturesqueness."[16] The lofty site contained a fort during the Revolutionary War, controlled alternately by the American and British forces, which allowed easy oversight of traffic on the Harlem River.[17] After the war, the Archer family acquired and farmed the land until 1857, when it sold the northern portion to H. W. T. Mali and

[11] Ibid.
[12] Frusciano and Pettit, *New York University*, 39.
[13] Ibid.
[14] Ibid., 29.
[15] Paul Venable Turner, *Campus: An American Planning Tradition* (New York: Architectural History Foundation, 1984), 3.
[16] *Morning Advertiser*, April 8, 1894, n.p., and the *New York Herald*, May 25, 1895, quoted in McKim, Mead & White Scrapbook, New York Historical Society, New York.
[17] "The Campus of the Heights," vertical file folder for "Bronx Community College," The Bronx County Historical Society, New York.

the southern portion to Justus Schwab.[18] During 1891 and 1892, MacCracken focused on fundraising for the establishment of a new campus on the Mali tract. Among the many people he lobbied was Helen Miller Gould Shephard, daughter of Jay Gould and an NYU alumna, and she became the primary donor. In 1892, NYU bought the first eighteen acres of the Mali estate, and later purchased the additional tracts of land northeast of the campus.[19]

Around the time of the initial land purchase, NYU retained McKim, Mead & White to design the campus and primary buildings with Stanford White as the principal for the project. White's early design ideas for the University Heights Campus included a symmetrical group of buildings flanking a central library rising at the western edge of the site, an arrangement used in the final design.[20] When the University Heights Campus opened on October 1, 1894, the plant included the Hall of Languages, the first completed component of White's design; Butler Hall, a residence hall occupying an existing house on the former Mali estate; a gymnasium converted from the stables on the estate; and an athletic field, and a scattering of temporary buildings.

Stanford White of McKim, Mead & White

Stanford White (1853-1906), a native of Manhattan and son of music and drama critic Richard Grant White, began his architecture career as the principal assistant to renowned American architect Henry Hobson Richardson from 1872 to 1878. White subsequently studied architecture informally in France and upon his return to the United States in 1879, joined Charles McKim and William Rutherford Mead to form McKim, Mead & White. By the 1890s, the firm became the preeminent Beaux-Arts practitioners in the United States. Charles McKim served as the principal style-setter for the firm. His work can be classified as monumental and academic, with a strong focus on organization.[21] William Rutherford Mead was known for his practical manner and office managerial role. Stanford White, the best known of the three, was famous for his love of the good life, and his tremendous energy, producing more work than either of his partners.[22] His social adroitness also landed the majority of the firm's commissions for private houses from Rhode Island to New York's Fifth Avenue.[23]

White's approach to design style was exuberant and romantic, not as refined or strict as colleague Charles McKim. In Richard Guy Wilson's *McKim, Mead and White, Architects*, Wilson describes Stanford White's design style in comparison with Charles McKim's, who also began his career under Richardson, stating:

> While White stayed longer with Richardson than did McKim, he seemed to have been less affected; his personal style never attained the solidity and consolidation that united McKim and Richardson. It may be the common Beaux-Arts background that directed both McKim and Richardson towards an architecture of weight and gravity. White, on the contrary, remained tied to a pictorial vision of architecture, dazzling surface effects of light, texture, color and ornament.[24]

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[18] Ibid.

[19] Olshansky, "Hall of Fame Complex," section 8, 1. In 1925, portions of the Schwab estate were purchased and incorporated into the campus as well.

[20] Ibid.

[21] Leland M. Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, 1983), 57-65; Richard Guy Wilson, *McKim, Mead and White, Architects* (New York: Rizzoli, 1983), 12.

[22] McKim, Mead & White, *McKim, Mead and White: The Architecture of McKim, Mead and White in Photographs, Plans, and Elevations* (New York: Dover Publications, 1990), ix-xii.

[23] Mosette Broderick, *Triumvirate: McKim, Mead & White, Art, Architecture, Scandal, and Class in America's Gilded Age* (New York: Alfred A. Knopf, 2010), passim.

[24] Wilson, *McKim, Mead and White, Architects*, 13.

With McKim's skillful restraint, White's controlled flamboyance, and Mead's overarching pragmatism, the firm held the recipe for extreme success in American design.

McKim, Mead & White played a major role in the creation and popularization of American Renaissance design, an architectural style rooted in Beaux-Arts tradition. Proponents of American Renaissance design believed that the United States was experiencing a cultural awakening and sought to convey that through buildings inspired by earlier periods of monumental classicism and neoclassicism. The 1893 World's Columbian Exposition in Chicago firmly declared the relevance and validity of the American Renaissance for contemporary architecture and planning as twenty-seven million visitors experienced the wonder of the White City. Involved with the development of the World's Columbian Exposition and having already established their prowess for monumental Beaux-Arts design with the Boston Public Library in Boston, Massachusetts (1888-95; NHL, 1986), the firm was well positioned to be leaders in the dissemination of American Renaissance architecture. "By the turn of the 20th century," so writes Samuel White and Elizabeth White in *McKim, Mead and White: The Masterworks*, "McKim, Mead and White occupied collectively, and individually, the pinnacle of the architectural profession."[25] The firm's work was extensively published—for example, *Architectural Record* devoted entire issues to the firm in 1895 and 1906. The 1906 issue noted a kinship between the ideals and arts of the Italian Renaissance and McKim, Mead & White's accomplishments.[26] The firm's design aesthetic focused on the use of quality materials, and components scaled perfectly to the human form, organized into rhythms. Their values of urbanism, artistic collaboration, and a commitment to classicism modified to accommodate modern American life established the firm as the most important in America at that time.[27]

White and MacCracken's Design Collaboration

The choice of Stanford White for the University Heights Campus design demonstrated NYU's aspirations, but also the confidence of chancellor MacCracken. During the design and construction, MacCracken took an extremely hands-on role in overseeing the project, working directly with Stanford White to ensure his personal vision for the campus was executed. Not surprisingly, MacCracken's close involvement resulted in tension with the architect. However aggravating the process, as is often the case, such tension bore rich and satisfying results. White expressed his frustration over MacCracken's involvement in an 1898 letter, stating:

> …it would be a detriment to the building, and cause confusion, to have any of the details controlled by other hands than its designers…we beg that you will kindly advise us first, and that we ourselves be allowed to call them in consultation, as any other action necessarily places us in an unprofessional and unpleasant position.[28]

MacCracken was particularly interested in the design of the Gould Memorial Library, frequently making suggestions for improvements and rejecting some of White's ideas. In a 1901 letter, MacCracken provided White a list of his many ideas to incorporate into its design, including the removal of column supports on the balconies, the use of disguised book doors to access the rooms behind the stacks, the installation of Tiffany panels as partitions between the reading room and the alcove rooms, and the enlargement of windows in the skylight of the dome. MacCracken further observed:

> During several years I gave a great deal of time and labor towards making your work in this library more successful than it would have been if your original plans and

[25] Samuel G. White and Elizabeth White, *McKim, Mead & White: The Masterworks* (New York: Rizzoli, 2003), 9.
[26] McKim, Mead & White, *McKim, Mead and White*, ix-xii.
[27] White and White, *McKim, Mead & White*, 9.
[28] Stanford White to Henry Mitchell MacCracken, January 11, 1898, box 19, folder 3, Personal Papers of Henry Mitchell MacCracken (hereafter cited as MacCracken), New York University Archives, New York (hereafter cited as NYU Archives).

> specifications had been allowed to remain…enlarging the window of the skylight in the dome from thirteen feet to twenty-three feet, without this change, for which I may claim credit, the library to-day would be an utter failure.[29]

Another example of the collaboration between White and MacCracken occurred when an issue arose regarding the visibility of the massive retaining walls supporting the west side of the library. White suggested creating a terrace and colonnade to conceal the walls, and MacCracken responded with a proposal to use the colonnade as a "Hall of Fame for Great Americans."[30] Though not originally intended in the scope of the university campus design, the Hall of Fame brought much importance to the University Heights campus and was a particularly fruitful result of White and MacCracken's teamwork.

Beaux-Arts training emphasized the importance of tradesmen and artisans in the development and implementation of a complex master plan, and White's background allowed him to orchestrate the fabrication of the many architectural elements and pieces of artwork from windows, lamps, and interior details by Tiffany to bronze sculptures by Augustus Saint-Gaudens. This type of management also extended to innovative structural components, such as the vaulting by Rafael Guastavino. Spanish builder Rafael Guastavino introduced and popularized a centuries-old vaulting technique common to Spain that utilized self-supporting arches composed of interlocking terra-cotta tiles in offset layers using a very tenacious cement to form a thin shell. The resulting shell was both lightweight and fireproof, and, with its elegant and graceful spans, also attractive. Guastavino's arrival in New York coincided with the beginning of the Beaux-Arts-inspired American Renaissance style of architecture, and McKim, Mead & White quickly included Guastavino in many of their most prominent commissions.[31] Guastavino tilework is found in some of New York's most prominent Beaux-Arts buildings: Grand Central Terminal, Grant's Tomb, and Carnegie Hall. McKim, Mead & White created the initial master plan for the campus and saw its partial realization. After Stanford White's death in 1906 and MacCracken's retirement in 1910, NYU secured the services of the famed landscape architecture firm, Olmsted Brothers, and architects Frank Miles Day and Charles Klauder to assist in the continued implementation of the master plan.[32]

Charles McKim's Columbia University and Stanford White's University Heights Campus Design

Shortly after NYU publicly revealed its intention to purchase the Mali estate, Columbia University announced its plan to acquire a tract in Morningside Heights and move the entire institution uptown. Like NYU, Columbia's new campus was located in an undeveloped area with dramatic rural views north of Manhattan's commercial center. The financial strain of having two major New York educational institutions simultaneously constructing entirely new campuses led to discussions by their respective administrations about a merger in order to better utilize donation monies.[33] The two options initially considered were a federation and a merger with NYU preferring the former, where control would be divided between the two universities, and Columbia desiring a full merger. Tension between the two universities grew until MacCracken suspended communication

[29] MacCracken to White, October 17, 1901, box 19, folder, 3, MacCracken, NYU Archives.

[30] Olshansky, "Hall of Fame Complex," section 8, 2.

[31] Janet Parks and Alan G. Neumann, *The Old World Meets the New: The Guastavino Company and the Technology of the Catalan Vault, 1886-1962* (New York: Avery Architectural & Fine Arts Library and the Miriam & Ira D. Wallach Art Gallery, Columbia University, 1996), 11.

[32] Stanford White's infamous murder also impacted the implementation of another campus design, that of the University of Nevada in Reno. In 1906, Clarence H. Mackay—whose father was made rich through his involvement with the "Comstock Lode"—began communicating with Stanford White about the development of the university's campus. The first building completed was the Mackay School of Mines (1908), which was designed by White's principal assistant, William Symmes Richardson. The Mackay School of Mines was envisioned as one of the centerpiece buildings for a new quadrangle conceived by McKim, Mead & White in conjunction with the San Francisco firm of Bliss & Fayville. Although only one building by McKim, Mead & White was constructed, the master plan that the firms created became the basis for many decades of development at the university.

[33] Theodore F. Jones, ed., *New York University 1832-1932* (New York: New York University, 1933), 151.

with Columbia for seven months, before finally deciding that NYU should remain a separate entity. He argued that the city could maintain two separate and competing facilities with "zeal and friendly rivalry."[34] Throughout the deliberations between NYU and Columbia, McKim, Mead & White had continued with the design of the two campuses as it was thought that any merger would be administrative rather than physical.[35] The resulting campuses—White as the principal for NYU, and McKim for Columbia—are distinct masterpieces of Beaux-Arts planning and design.

The design of both campuses focused on a domed, centrally planned library. While the high-profile construction of the Library of Congress in Washington DC (Smithmeyer & Pelz, 1873–97; NHL, 1965), a domed, centrally planned building, was nearing completion around the time of McKim, Mead & White's twin campus commissions as a monolithic individual composition it would have not had much direct influence on the design of the university libraries. Rather, it was likely the Rotunda (1817–26; NHL, 1965), Thomas Jefferson's library and centerpiece building at the University of Virginia (1817–26; NHL, 1971), that provided the general inspiration for the projects, although White's library for NYU was more clearly derivative.[36] The Rotunda was undoubtedly on White and McKim's minds even before it burned in 1895 and, intriguingly, the firm was hired in 1896 to rebuild the Rotunda and construct three additional buildings at the end of Jefferson's lawn. White was the principal for the UVA project and his concept for the reconstructed interior of the Rotunda (1896–99; demolished in a 1973–76 restoration of the Jeffersonian interior)—a single two-story space open to the dome—was in form and detail very similar to the NYU library.

Jefferson's Rotunda library and campus at UVA provide the most obvious starting point for the NYU and Columbia projects, but another notable influence was Joseph Jacques Ramée's plan for Union College (1813), which was only partially implemented, but well known as a campus design. The plan called for a large central court with buildings on three sides. Near the court's center, Ramée envisioned a round "pantheon," which was realized much later in 1876 as Nott Memorial Hall, a High Victorian Gothic confection (NHL, 1986). With buildings flanking three sides of a courtyard, White's campus for NYU echoed the plan for Union College. An open-ended court also replicated Jefferson's Lawn at UVA, which, in an interesting turn of events, the university instructed White to close off with three new buildings constructed at the same time as the Rotunda restoration.[37]

As at UVA, both the Gould Memorial Library and Low Memorial Library (1895–97; NHL, 1987) were the centerpieces of their respective campuses, but engage with them in very different ways. White's University Heights campus was a pastoral one with the principal buildings grouped at the western edge of campus where the land dramatically drops, providing stunning views of the Hudson River and the Palisades. Although they were intended to architecturally define the campus's open spaces, the organization of buildings was also subservient to the stunning natural landscape. Charles McKim's Columbia University campus was much more austere and urban than White's design. It was a denser collection of buildings linked by terraces and plazas much of which were hardscaped. Where the exquisite detail of White's Gould Library exhibits classical splendor, the restraint and ponderousness of McKim's Low Library evokes neoclassical grandeur. Indeed the two libraries are good representations of the design character of their two respective designers: Columbia's library sedate and severe in its monomaterial (limestone) as compared to the subtly varied colors and greater delicacy of White's Gould Library. As the campuses were the output of a single firm, neither of them were likely conceived in a vacuum. Indeed, White once remarked in an interview, "No member of our firm is ever individually responsible for any design which goes out from it."[38] Still, the campuses simultaneously produced

[34] Ibid.
[35] Roth, *McKim, Mead & White*, 186.
[36] NYLPC, "Gould Memorial Library Interior," 5.
[37] Roth, *McKim, Mead & White*, 195-99.
[38] McKim, Mead & White, *McKim, Mead and White*, ix-xii.

by McKim, Mead & White for NYU and Columbia are as much testimony to the individual brilliance of Stanford White and Charles McKim as project principals as the collective skill of the renowned and versatile Beaux-Arts firm. And the two libraries are illustrative of the influence of the two respective dynamic university presidents: Seth Low of Columbia and Henry Mitchell MacCracken of NYU.

Hall of Fame for Great Americans

The Hall of Fame for Great Americans, located in the colonnade behind the Gould Memorial Library, played an important role in American culture for many decades after its dedication in 1901. Tapping into a special moment in the adolescence of America, the Hall of Fame was the first of its kind in the United States, and provided Americans with a tangible symbol of the distinguished men and women of their country. The purpose of the Hall of Fame was:

> not to mourn the passing of heroes, but to inspire the living by encouraging a deeper understanding of those American men and women who had made significant contributions to human welfare. Not only were political leaders and military heroes to be acclaimed, but also artists, scientists, humanitarians, and others deserved of enduring recognition for their achievements.[39]

A writer for *The Atlantic* mused in 1997 about the impetus behind the Hall of Fame, stating: "The Hall of Fame promised, for the first time, to launch Americans into the orbit of Universal Immortality. In a sense, it was the vehicle of our validation, and people took it very, very seriously.... For a while, the term 'Hall of Famer' carried greater cachet than 'Nobel Laureate' and a hilltop in the Bronx seemed, to many, the highest spot in the country, if not the world."[40]

When the Hall of Fame was created, a set of rules was established for the process of electing the nominees. The university invited suggestions for eligible nominations from the general public. Names were chosen from the suggestions every three years by a college of electors consisting of approximately one hundred men and women of distinction representing all sections of the country. The original electoral council included twenty-five college presidents and educators; twenty-four professors of history or science; twenty-three publicists, editors, or authors; and twenty-eight justices.[41] Election to the Hall of Fame required an affirmative vote by the majority of the electors. Dedication of the inductees occurred every five years, with a bronze tablet with the name, date of birth, date of death, and a notable quote for each inductee set into the Hall of Fame at the dedication ceremony. It was not until 1914 that nominee qualifications were extended to include foreign-born Americans.[42]

Twenty-nine people were elected to the first selection of the Hall of Fame. Among those named were: John Adams, John James Audubon, Ralph Waldo Emerson, Benjamin Franklin, Abraham Lincoln, and George Washington. These were commemorated in the Hall of Fame with bronze tablets by the Tiffany Studios.

Prior to 1922, only two bronze busts were executed for inductees: Horace Mann, placed in 1907, and Robert Fulton, placed in 1909. In 1922, a campaign was launched to create busts for the remaining inductees, and all future ones. These have been designed by many of the nation's outstanding sculptors including Daniel Chester French, Frederick MacMonnies, and Augustus Saint-Gaudens. There are ninety-eight busts total in the Hall of

[39] Jerry Grundfest, "A Proposal for Saving the Hall of Fame for Great Americans in the Bronx" (unpublished report, unpaginated, undated), Bronx Community College Archive, New York.
[40] Richard Rubin, "The Mall of Fame," *Atlantic Monthly* 280 (July 1997): 14-18.
[41] "Judges for Hall of Fame," *New York Times*, May 9, 1900; Olshansky, "Hall of Fame Complex," section 8.
[42] "Hall of Fame Now Admits Alien Born," *New York Times*, November 15, 1914.

Fame. Franklin Delano Roosevelt is the most recent and was dedicated during the 1992 Democratic Convention.[43]

The Hall of Fame quickly achieved incredible popularity, with newspaper publishers all over the country using their editorial pages to lobby for or against nominees, while groups like the American Bar Association and the Daughters of the Confederacy waged campaigns to get "their" candidates elected. Over time, the popularity of the Hall of Fame waned and funding to maintain the Hall of Fame and to continue the election and induction process decreased; however, it is a significant, integral part of White's design and remains so in the twenty-first century campus.

Conclusion

The University Heights campus exemplifies the finest of the Beaux-Arts influenced American-Renaissance tradition and is an exceptional illustration of Stanford White's work at McKim, Mead & White. The Gould Memorial Library, Hall of Fame for Great Americans, Hall of Languages, and Hall of Philosophy, along with Gould Hall and Havemeyer Laboratory, form a unique architectural ensemble. The project provides a compelling comparison of the design styles, and interpretation of the American Renaissance style, of the principals of McKim, Mead & White, as Charles McKim's design of Columbia University occurred simultaneously with Stanford White's design for NYU. Additionally, with the push to move the NYU campus to the Bronx, the University Heights Campus exemplifies the trends of early-twentieth-century campus planning. Moreover, the Hall of Fame for Great Americans at NYU's University Heights campus retains its own significance due to its importance to American culture of the period.

[43] Olshansky, "Hall of Fame Complex," section 8; Easton Architects, "Getty Campus Heritage Grant Application," 2004.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register. "Hall of Fame Complex," NR# 7901567, September 9, 1979
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
X Other (Specify Repository): New York University Archives
New York Historical Society
Bronx County Historical Society

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 7.1 acres

UTM References:	Zone	Easting	Northing
A	18	591440	4523490
B	18	591650	4523470
C	18	591600	4523290
D	18	591440	4523290

Verbal Boundary Description: Beginning at a point located at the southeast corner of the main quadrangle continue along the southern edge of the quadrangle to the point in line with the eastern edge of the party wall between the Havemeyer Laboratory and Havemeyer Annex, proceed south along this line to a point 10' beyond the rear wall of Havemeyer Laboratory. Then proceed west to a point 10' beyond the west wall of Havemeyer Laboratory and then proceed north to a point 10' from the south wall of the Hall of Languages. Then proceed west along a line 10' from the south wall of the Hall of Languages before turning north on a line 10' from the west wall of the Hall of Languages to a point 10' from its connection with the Hall of Fame. Turn west follow a line running parallel to the Hall of Fame for its entire length at a point 10' beyond its foundation wall. Proceed to the northern terminus of the Hall of Fame and then turn south at a point located 10' beyond the east (front) façade of the Hall of Philosophy, then stopping and turning east at the northwest corner of the main quadrangle. Continue along the north side of the quadrangle and turn south at its northeast corner to the point of origin at the quadrangle's southeast corner.

Boundary Justification: The boundary includes all of the Stanford White-designed buildings and the quadrangle lawn in the northwest portion of the Bronx Community College campus. The boundary excludes the following: the buildings bordering the quadrangle that were constructed after 1912; the post-1953 athletic field constructed roughly in the location of the original to the east of the student center; and the single White-designed building (Gould Hall) located to the east of the athletic field at the edge of campus along University Avenue, which was part of an unrealized second quadrangle included in White's original master plan.

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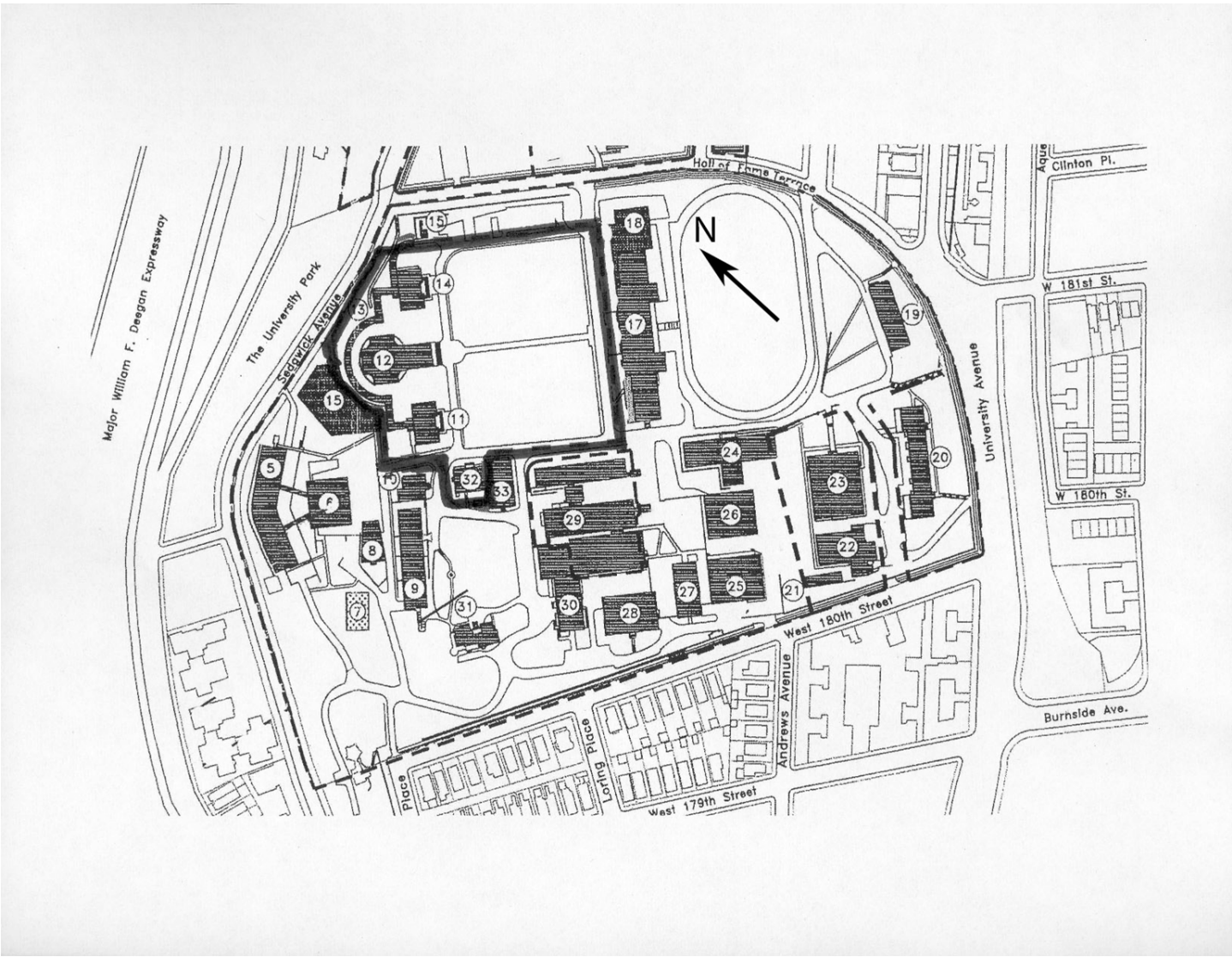
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DESIGNATED A NATIONAL HISTORIC LANDMARK



University Heights Campus site plan with NHL boundary (in solid bold)



Gould Memorial Library looking northwest across the athletic field, ca. 1904
Detroit Publishing Company, Library of Congress



Gould Memorial Library, east elevation, ca. 1904
Detroit Publishing Company, Library of Congress



Havemeyer Laboratory, Hall of Languages, Gould Memorial Library, looking southwest, ca. 1904
Detroit Publishing Company, Library of Congress



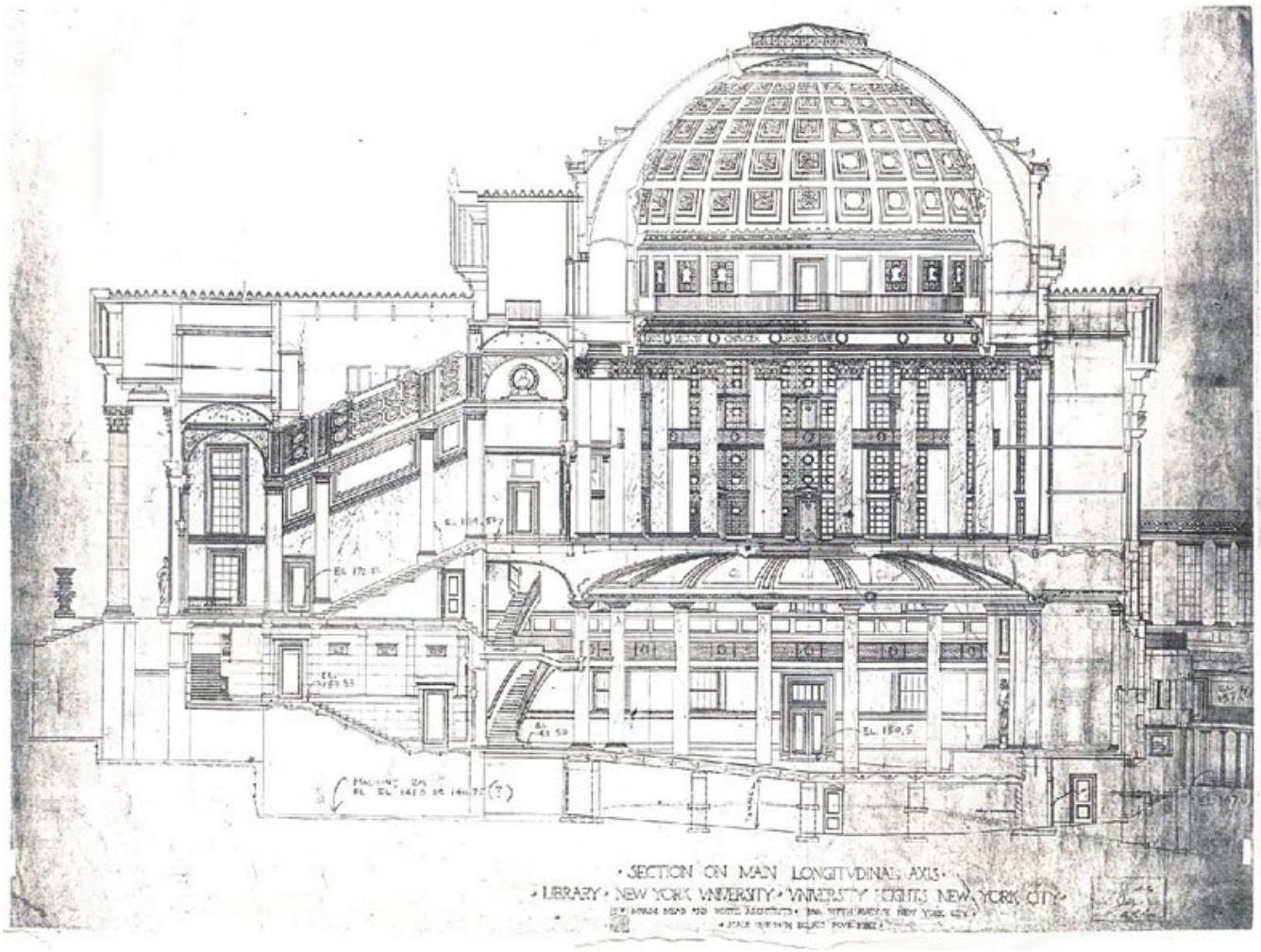
Hall of Languages, Gould Memorial Library, and Hall of Philosophy, looking west, 2009
Easton Architects



Gould Memorial Library, looking north, 2004
Easton Architects



Gould Memorial Library, cornice detail, 2004
Easton Architects



Gould Memorial Library, longitudinal section, 1898
New York University Archive-Bobst Library



Gould Memorial Library, rotunda interior, 2004
Easton Architects



Gould Memorial Library, column detail, rotunda balcony, 2005
Easton Architects



Hall of Languages, east elevation, 2004
Easton Architects



Hall of Philosophy and the Hall of Fame, looking west across lawn, 2004
Easton Architects



Hall of Philosophy, detail of entrance portico, looking west, 2004
Easton Architects



Havemeyer Laboratory, north elevation, 2009
Easton Architects



Hall of Fame, view looking east from Sedgwick Avenue, ca. 1904
Detroit Publishing Company, Library of Congress



Hall of Fame roof, looking southwest, 2005
Easton Architects



Hall of Fame, entrance on north side, looking west, 2004
Easton Architects



Hall of Fame, detail showing Guastavino tile in ceiling, 2004
Easton Architects



Hall of Fame, looking southwest, 2004
Easton Architects



Hall of Fame, detail of Abraham Lincoln bust, 2009
Easton Architects