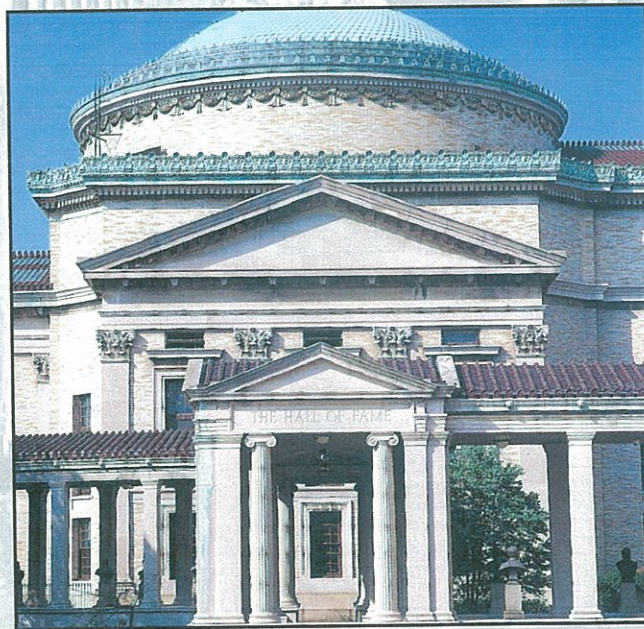


Volume 1

CONSERVATION MASTER PLAN
for the
STANFORD WHITE COMPLEX

located on the Campus of
Bronx Community College of The City University of New York



December 30, 2005

EXECUTIVE SUMMARY

The scope of this project is to prepare a **Conservation Master Plan (CMP)** for the Stanford White Complex located on the campus of Bronx Community College of The City of New York, formerly the uptown campus for New York University. The complex of buildings and landscape designed in 1892-96 by McKim, Mead and White includes Gould Memorial Library, the Hall of Fame for Great Americans, Language Hall and Philosophy Hall. Various repair campaigns including roof repairs, drainage repairs, infrastructure repairs and select interior finish repairs have been performed over the years with no holistic methodology for the overall restoration, conservation and preservation of the buildings and site. Bronx Community College has limited funds available for the maintenance of the buildings, let alone their much needed conservation and restoration. The college has been extremely thorough in their preparation and approach to stabilizing and upgrading certain areas of the buildings with the limited funds made available for emergency work. However, the state of deterioration of the complex is at a point where a restoration methodology and a conservation program must be put in place to ensure the buildings' integrity, stability and ultimate use as publicly accessible campus buildings again.

This complex is listed on the State and National Register of Historic Places and has been designated a local New York City Landmark. Any rehabilitation, restoration and conservation work must be very sensitive to the complex's National, State, local and community landmark significance.

The buildings are clad with a distinctive yellow Roman brick trimmed with limestone and terra cotta; copper alloy and bronze detailing articulate the roof, cornice lines and main entrances of all the buildings. Gould Memorial Library (GML) is modeled on the Pantheon in Rome and is crowned with a distinctive Guastavino tiled dome. The open-air Hall of Fame structure is capped with a vaulted ceiling of Guastavino tiles. The interiors of GML, the Hall of Fame lower level, the connecting corridors and select interior spaces in Philosophy Hall and Language Hall are rich in detail and articulated in a variety of materials. The entire interior of Gould Memorial Library - plasterwork, decorative painting, gilding, stencil work and stained glass were the work of the Tiffany Glass and Decorating Company. The GML interiors represent a rare and exceptional collection of artistic and architectural expression that embody Stanford White's original design intention of spatial transparency achieved through manipulation of light surface treatments and materials.

The materials and components that comprise the exterior building envelopes and interior spaces all define the character of this distinctive complex, and are all suffering ongoing deterioration from water infiltration, failure of building materials, and highway and industrial pollution. Serious leaking and deterioration has been observed throughout the buildings and has compromised the integrity of the historic fabric and the structures' stability. The buildings retain much of the original fabric, identity and planning layout, but are underutilized and in the case of GML this is due to the severe state of deterioration (both interior and exterior), potential life safety hazards, and code and egress deficiencies.

PHILOSOPHY AND METHODOLOGY

The purpose of the Bronx Community College **Conservation Master Plan** is to provide a comprehensive restoration and conservation strategy for the maintenance and preservation of this exceptional collection of landmark structures and landscape. The analysis and recommendations of the CMP were based philosophically on accepted and established preservation theory and practice as advocated by the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings; the National Trust for Historic Preservation and the American Institute of Conservation of Artistic and Historic Works, where as much

EXECUTIVE SUMMARY *Cont'd*

original material as possible shall be maintained, intervention shall be the minimum necessary to ensure the extended life of all building and landscape features and components, all intervention shall be accurately recorded and all restoration procedures shall be proven reversible where possible.

The philosophy behind the conservation methodology is influenced by the AIC code of ethics and standards by which treatment procedures have been devised to cause the least interference with the original historic fabric and the natural patina of time. Where conservation treatments are prescribed they are the gentlest means of treating the historic fabric and if they are not reversible they are retreatable.

The cultural landscape component of the CMP was undertaken based on accepted practice for a Cultural Landscape Report, Part 1: History, Existing Conditions, Analysis and Part 2: Preservation Treatment Plan and established preservation theory and practice as part of the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes.

The team of consultants performed extensive existing conditions and field survey work of the building envelopes, infrastructure and landscape. Site visits were made on November 17, 2004, April 14th and 18th, May 3rd, 17th and 25th, June 21st, July 21st, 22nd and 28th, August 3rd, 4th, 11th, 12th, 18th, 20th and 25th, September 16th, October 5th and 31st and November 1, 2005. The conservation testing program was developed and implemented including mortar and exterior building materials testing, Guastavino tile cleaning, graffiti removal and finishes analysis for both the interiors and exteriors of all four buildings. Probes were performed at the Gould Memorial Library to reveal structural conditions, framing members and also identify the causes of material and detail failures observed in areas of the building.

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Our methodology included research at the archives of Bronx Community College, New York University, New York Historical Society, Avery Library and the drawing and archive collection of Avery Library, the Frederick Law Olmsted National Historic Site Archive, the New York Public Library and the Library of Congress Photo Collection. The team found original drawings, specifications and correspondence between client, architect, designers and contractors. All copies of archival information have been catalogued and will become the property of Bronx Community College and properly housed on the campus at the conclusion of our research. We have incorporated our findings into Section II History and Background and have included a complete archival listing in Section XII Appendix B.

CONSERVATION MASTER PLAN MISSION AND VISION

Bronx Community College has initiated a long-term **Conservation Master Plan** for the restoration and conservation of the Stanford White Complex of buildings and has engaged a team of restoration and conservation professionals under the direction of Easton Architects, a New York City architectural firm specializing in historic preservation, along with Robert Silman Associates (Structural Engineers), Becht Engineering (Mechanical, Electrical and Plumbing Engineers), Jablonski Berkowitz Conservation Inc. (Architectural Conservators), Heritage Landscapes (Cultural Landscapes specialists), G2 Project Planning (Cost Estimator), and Tiffany stained glass expert Julie Sloan to prepare a Comprehensive Conservation Master Plan (CMP). The CMP has been funded by a Campus Heritage Grant from the Getty Foundation. The grant, awarded in 2004, is part of the Getty's nationwide effort to preserve historic campus buildings, sites and landscapes.

EXECUTIVE SUMMARY *Cont'd*

Our team understands the historic, cultural, social and architectural significance of the Stanford White complex, and supports the development of a holistic restoration and preservation approach that comprises the **Conservation Master Plan** for the complex and its landscape. Today the complex is the focal point of the Bronx Community College campus. The College understands the importance of initiating an effort to investigate the conditions of all four structures and their grounds; after more than 100 years and many repair campaigns.

The major objective of the CMP was to prepare a Conservation Master Plan to analyze all components of the buildings' envelopes and infrastructure, develop a comprehensive conservation testing program, provide recommendations for the most appropriate and effective watertight solution for the exteriors while retaining and maintaining as much of the original historic fabric as possible, develop a restoration methodology for interior finishes and character-defining features, and develop a landscape conservation plan that will appropriately balance history, use and maintainability while framing a vision for the future of the historic campus core. It is our intention that the original character-defining features of the complex and its landscaping be preserved when possible and rehabilitated or restored when preservation is not possible. The Conservation Master Plan will be used to assist in making informed capital expenditures and act as a road map for future conservation, restoration and rehabilitation work on the buildings and site. All work done will reflect the Secretary of the Interior's Standards for the Treatment of Historic Properties and the Treatment of Cultural Landscapes.

The Comprehensive Conservation Master Plan has been separated into 3 components:

PART 1) Existing Conditions and Testing Report

The team identified all conditions, evaluated materials and performed probes, the findings are incorporated into Section III Existing Conditions Analysis. The results of the conservation testing program are included in Section V Conservation Testing and Investigative Analysis. Life safety and code deficiencies have been identified in Section IV. Recommendations have been developed and organized by discipline for each building and are detailed in Section VI. Egress and accessibility requirements have been examined and the findings incorporated into Section VII. Section VIII consists of the Cultural Landscape Report complete with treatment recommendations for the historic core campus.

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PART 2) Construction Phasing Strategy

Detailed cost estimates have been prepared for all aspects of the CMP, complete with a phasing strategy. The cost estimates have been compiled and organized three ways: (1) overall building/landscape costs (all disciplines); (2) by discipline (all buildings) and (3) prioritized by phase. Work items have been prioritized by Immediate Life Safety Hazards, Code Violations, Stabilization, Improvements and Long-Term Restoration components. The phasing recommendations, cost estimates and sources of funding comprise Section IX.

PART 3) Development of a Conservation Education Program/Curriculum

An education program was developed and occurred simultaneously with the first two components of the project. It established an interactive program for graduate students, architects, historians and conservation professionals to gain exposure to and learn from the methodology and practice of architectural conservation employed during the project. The program will now seek potential funding through various sources including institutions, organizations and individuals interested in furthering the goals of preservation, conservation, and research.

II. History and Background

HISTORY AND BACKGROUND

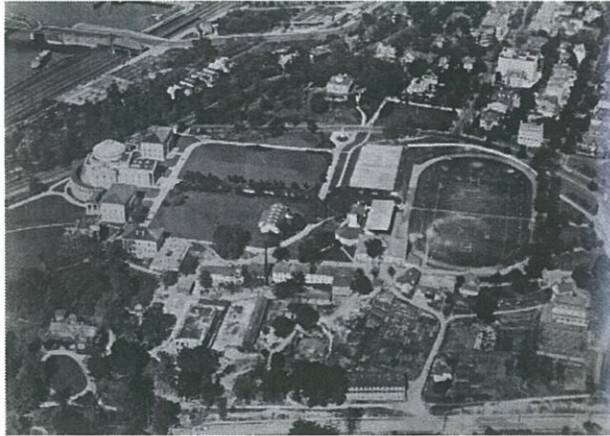


fig. II-1 Aerial Photo University Heights, (1920-1922), Courtesy of New York University Archive-Bobst Library

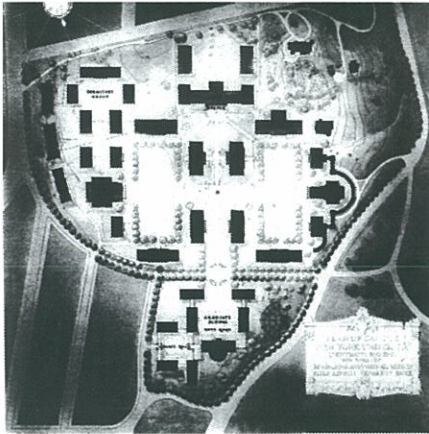


fig. II-2 Early Campus plan, Courtesy of New York University Archive-Bobst Library



fig. II-3 1912 topographical map, Courtesy of New York Historical Society Archive Collection

HISTORY: GENERAL BACKGROUND

The Stanford White Complex is the focal point of the Bronx Community College campus, formerly the uptown New York University campus. The complex of buildings designed in 1892-96 by McKim, Mead & White includes the Gould Memorial Library, the Hall of Fame, Philosophy Hall, and Language Hall. Dramatically sited on the highest point in the Bronx overlooking the Harlem River and the Palisades beyond, the Stanford White complex stands as one of the triumphs of late nineteenth-century American architecture. The Gould Memorial Library and the Hall of Fame for Great Americans are listed on the New York State and National Registers of Historic Places, and are also designated New York City landmarks.

The site of the campus was originally used as a fort during the Revolutionary war. The vista provided by the high elevation created an ideal lookout point for the American Army. On campus today there remains a cannon and flagpole which mark the site of the fort.¹ In 1892, New York University decided to move its undergraduate school from the dense Washington Square site in Manhattan to a more rural location in the Bronx. The Mali estate, a 40-acre parcel of land, was purchased in 1891 to become the site of the undergraduate campus of New York University.²

Henry Mitchell MacCracken was vice Chancellor of New York University at the time of the move from the Washington Square location to the new Bronx campus. MacCracken was central to the decision to hire the architecture firm of McKim, Mead & White. The firm, under the direction of Stanford White was retained for the new New York University campus plan and primary academic structures. MacCracken also established communications with Helen Miller Gould, daughter of Jay Gould, as a donor for the project. Between 1892 and 1897, McKim, Mead & White designed the buildings and developed numerous campus plans. Vaux & Company, under the direction of Calvert Vaux, noted architect and landscape architect played a role in laying out the campus. There is also

II-1

HISTORY AND BACKGROUND



fig. II-4 View of Stanford White Complex c. 1914, Courtesy of New York University Archive-Bobst Library

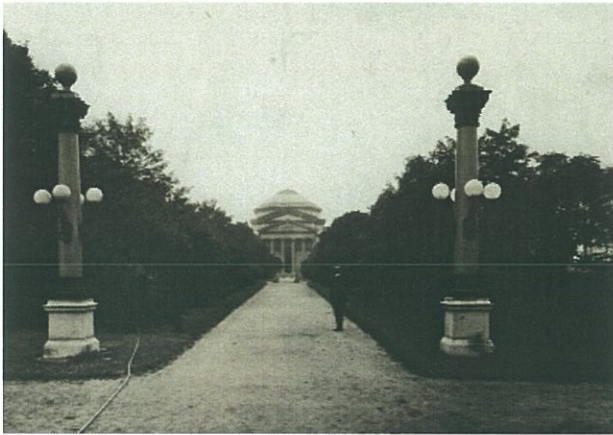


fig. II-5 Walkway 1909, Courtesy of New York University Archive-Bobst Library

GENERAL BACKGROUND

indication that the Olmsted Brothers, Landscape Architects provided professional services in the early twentieth century.³

The New York University campus utilized Renaissance inspired buildings laid out in a formal arrangement accentuated by the natural topography of the surrounding landscape. The new campus plan also stimulated development in the surrounding neighborhood. One advertisement selling land for development proclaimed the area as "... rapidly developing into a high-class residential section and within a few years will rival Morningside Heights in the neighborhood of Columbia University, in value and attractiveness."⁴

New York University held the campus until 1973, at which time it was acquired by The City University of New York and became the home of Bronx Community College of The City of New York, the present day occupants of the campus.

HISTORY AND BACKGROUND



fig. II-6 Gould Memorial Library, (1904), Courtesy of the Library of Congress.

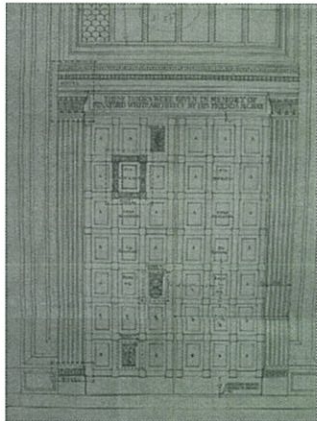


fig. II-7 Gould Memorial Library Bronze Memorial Doors drawing c. 1920, Courtesy of New York Historical Society Archive Collection

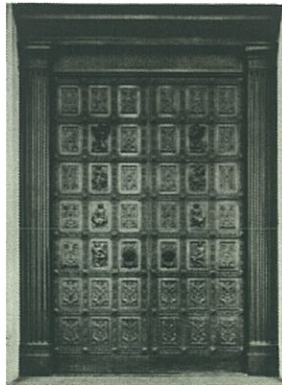


fig. II-8 Gould Memorial Library Bronze Door, Courtesy of New York University Archive-Bobst Library



fig. II-9 Gould Memorial Library Auditorium, Courtesy of New York University Archive-Bobst Library

BUILDINGS OF THE STANFORD WHITE COMPLEX: GOULD MEMORIAL LIBRARY

The Stanford White complex is composed of four buildings; Gould Memorial Library, Hall of Fame, Language Hall and Philosophy Hall. The Gould Memorial Library, modeled on the Pantheon in Rome, has long been recognized as among the supreme examples of Stanford White's work. The library was the physical and symbolic center of the campus and was an icon in the surrounding community. The library was laid out in a Greek cross with a circular central reading room wrapped with sixteen Connemara Irish green Marble columns and crowned with a coffered dome. The interior spaces were richly detailed in an array of materials including marble, decorative plaster, ornamental metals and Tiffany glass. The entrance façade had a slight alteration in 1921 when Lawrence Grant White designed the bronze front doors as a memorial to his father Stanford White.⁵ Although no longer used as a library, the building retains its original configuration and much of its original historic fabric and houses perimeter offices, assembly space, a lower level auditorium and the main rotunda space, currently unoccupied.

The Gould Memorial Library book collection outgrew the space of the building and was moved in 1968 to the new Engineering Library on campus. The Gould Memorial Library auditorium fell victim to attack by Vietnam War protesters and was destroyed by a Molotov cocktail. The fire and smoke destroyed the central glass oculus of the auditorium that was also the floor to the main rotunda level and the three part Tiffany window on the west wall behind the stage. The fire also destroyed the Tiffany laylight in the main rotunda oculus. The auditorium was rebuilt the next year "...perhaps designed by the campus architect of the time, Marcel Breuer."⁶

Two major restoration projects were completed on Gould Memorial Library; a restoration of the roof and auditorium and an interior plaster restoration of the coffered dome ceiling and stairhall ceiling. The Gould Memorial Library began the roof and auditorium restoration process in 1996 with one-

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HISTORY AND BACKGROUND



fig. II-10 Gould Memorial Library Auditorium Balcony reading alcove, Courtesy of New York University



fig. II-11 Gould Memorial Library Rotunda, Courtesy of New York University Archive-Bobst Library



fig. II-12 Gould Memorial Library Rotunda Level Study Room, Courtesy of New York University Archive-Bobst Library

BUILDINGS OF THE STANFORD WHITE COMPLEX: GOULD MEMORIAL LIBRARY

third of the funding of the 1.4 million dollar project from the Bronx Borough President Fernando Ferrer. The remainder of the funding was provided by the City Council.⁷ William A. Hall Partnership was hired for the Roof Restoration Project and the architectural firm Platt Byard Dovell was selected for the restoration of the auditorium. The restoration won a Preservation Honor award from the Municipal Arts Society in 1998.⁸

The interior of Gould Memorial Library underwent stabilization and restoration of the plaster in the Lower Entry, Grand Stairway and Upper Hall ceilings. The report was completed in August 2002 and was prepared by Historic Plaster Conservation Services Limited. The restoration was undertaken to address the potential life-safety hazards due to the deteriorated condition of the Gould Memorial Library interior.⁹ Many of the ornamental plaster details were detaching from the ceiling. The following work was completed:

- The plaster was cleaned with a dry process that uncovered all as-yet-unseen structural faults and removed all unstable paint finishes and left the plaster ready for conservation and repainting.
- The plaster end panels, coffers and background plaster and detached ornamentation was stabilized by consolidating with the injection of acrylic adhesive.
- The cracks and other disfiguring damage to the plaster was repaired.
- The missing ornamentation was replicated and replaced
- The background plaster was primed and repainted in its entirety.
- The gold ornamentation was touched up and repainted in the dome.

Today, the Gould Memorial Library maintains its original layout with no significant alterations. As previously mentioned, the library functions were relocated to a new facility on campus in 1968. With the primary function no longer present in the building the main spaces remain vacant.

HISTORY AND BACKGROUND

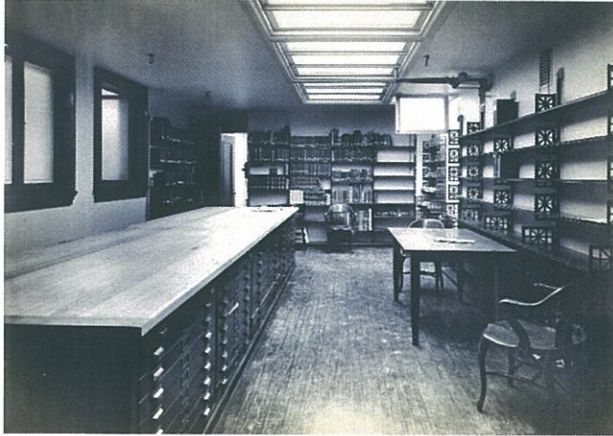
BUILDINGS OF THE STANFORD WHITE COMPLEX:
GOULD MEMORIAL LIBRARY

fig. II-13 Gould Memorial Library Map Room, Courtesy of New York University Archive-Bobst Library



fig. II-16 Gould Memorial Library Book Request Desk, Courtesy of New York University Archive-Bobst Library



fig. II-14 Gould Memorial Library Book Stacks, Courtesy of New York University Archive-Bobst Library



fig. II-17 Gould Memorial Library wall of bookshelves with pivoting door to stacks, Courtesy of New York University Archive-Bobst Library

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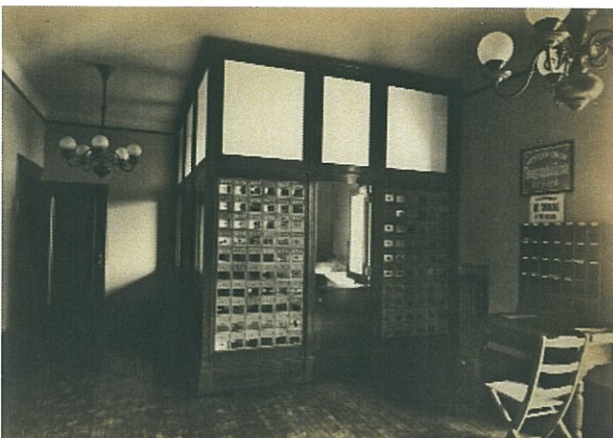


fig. II-15 Gould Memorial Library Telegraph Office, Courtesy of New York University Archive-Bobst Library



fig. II-18 Gould Memorial Library Balcony level study Room, Courtesy of New York University Archive-Bobst Library

Easton Architects LLP
Preservation Architect

December 30, 2005

**Conservation Master Plan for the
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located on the Campus of Bronx Community College
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HISTORY AND BACKGROUND

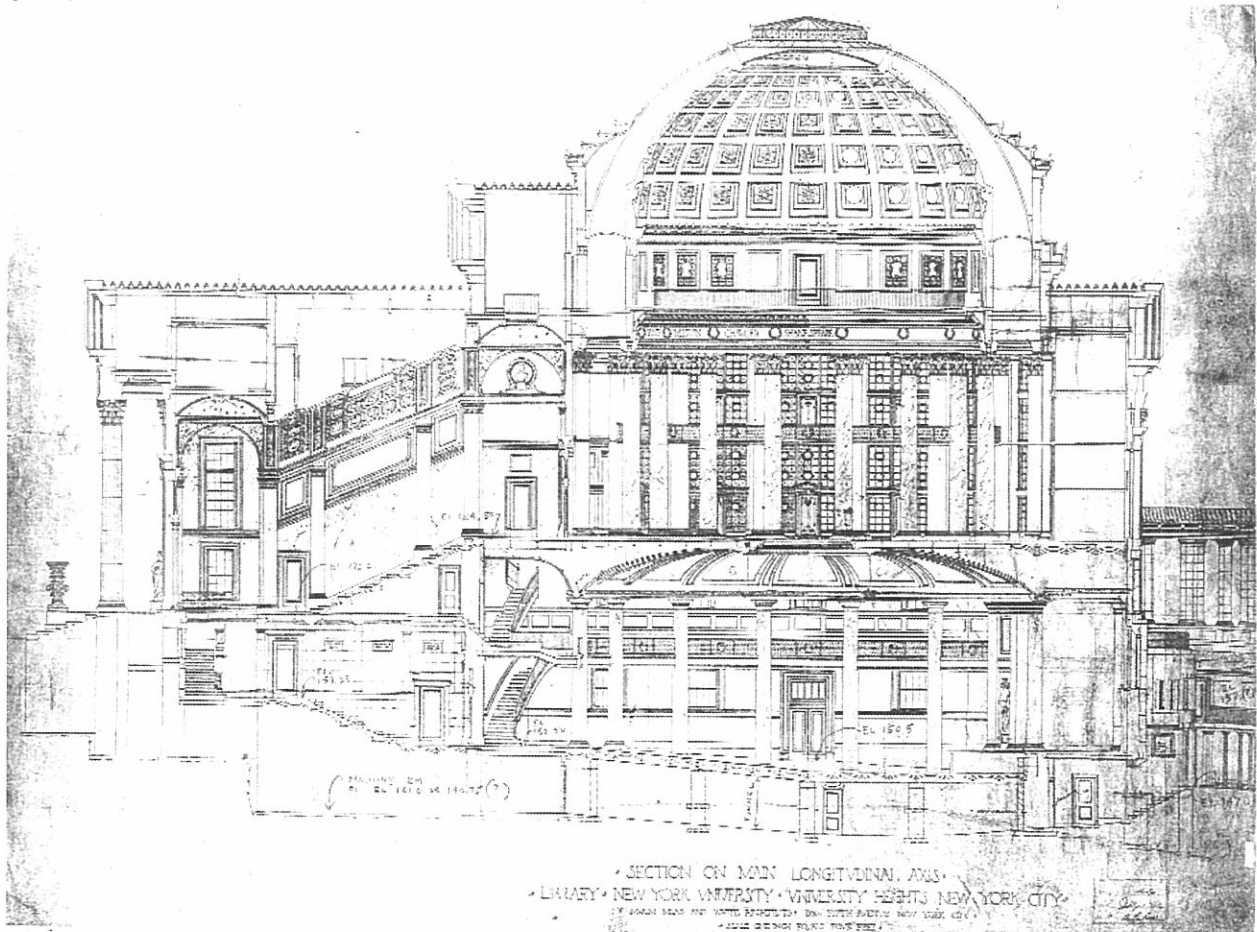
BUILDINGS OF THE STANFORD WHITE
COMPLEX: GOULD MEMORIAL LIBRARY

fig. II-19 Gould Memorial Library Section on Main Longitudinal Axis, Drawing No. 46, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

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BUILDINGS OF THE STANFORD WHITE COMPLEX: GOULD MEMORIAL LIBRARY



CROSS SECTION THRO' ENTRANCE HALL
 LIBRARY, NEW YORK UNIVERSITY, UNIVERSITY HEIGHTS, NEW YORK CITY
 * MCKIM, MEAD AND WHITE ARCHITECTS * 160 FIFTH AVENUE, NEW YORK CITY *
 * SCALE ONE INCH EQUALS FOUR FEET *

Drawing No. 48
 Date July 1898
 Made by E. D. Crow

fig. II-20 Gould Memorial Library Cross Section Thro' Entrance Hall, Drawing No. 48, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

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Preservation Architect

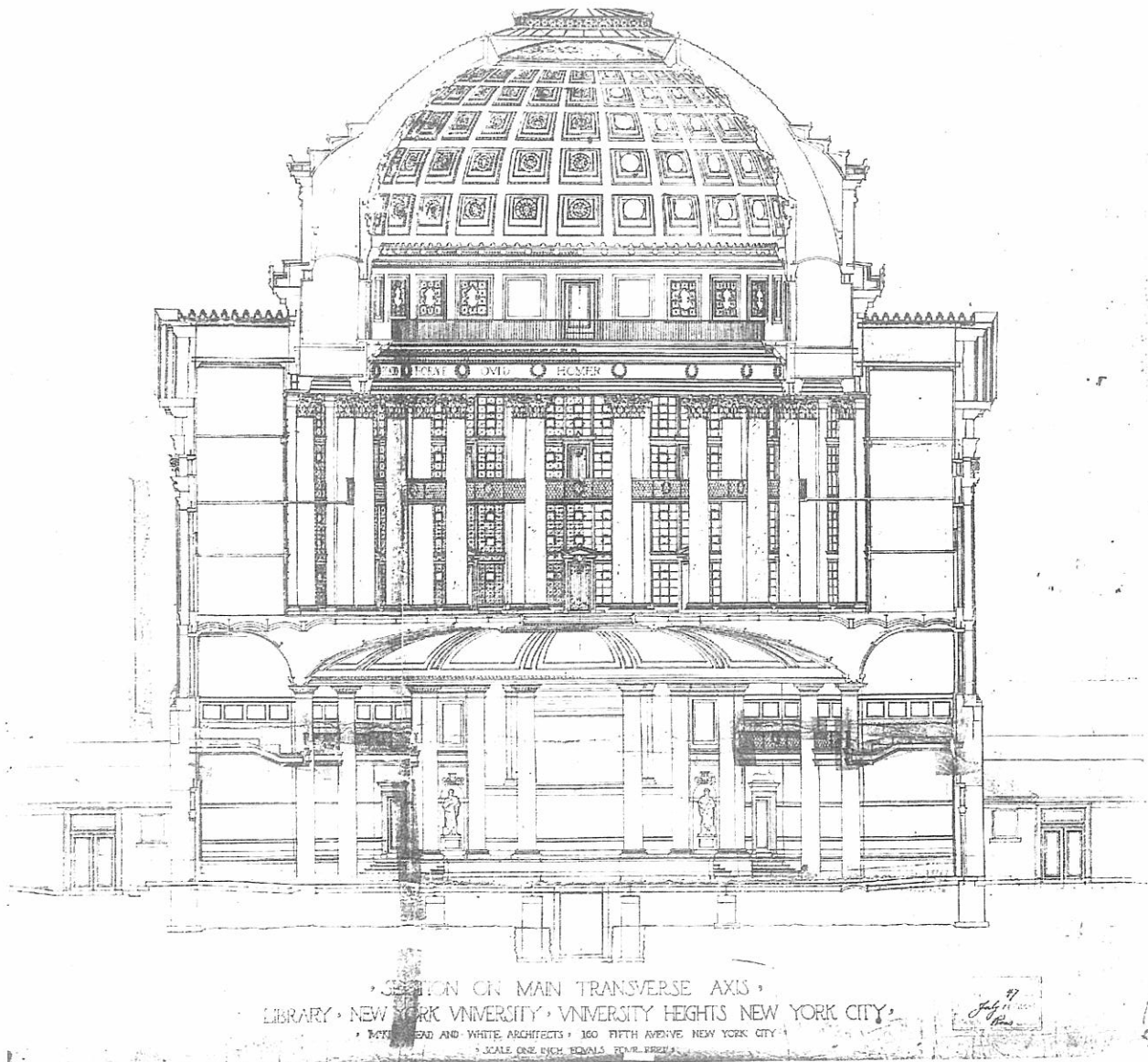
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HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: GOULD MEMORIAL LIBRARY



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fig. II-21 Gould Memorial Library Section on Main Transverse Axis, Drawing No. 47, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

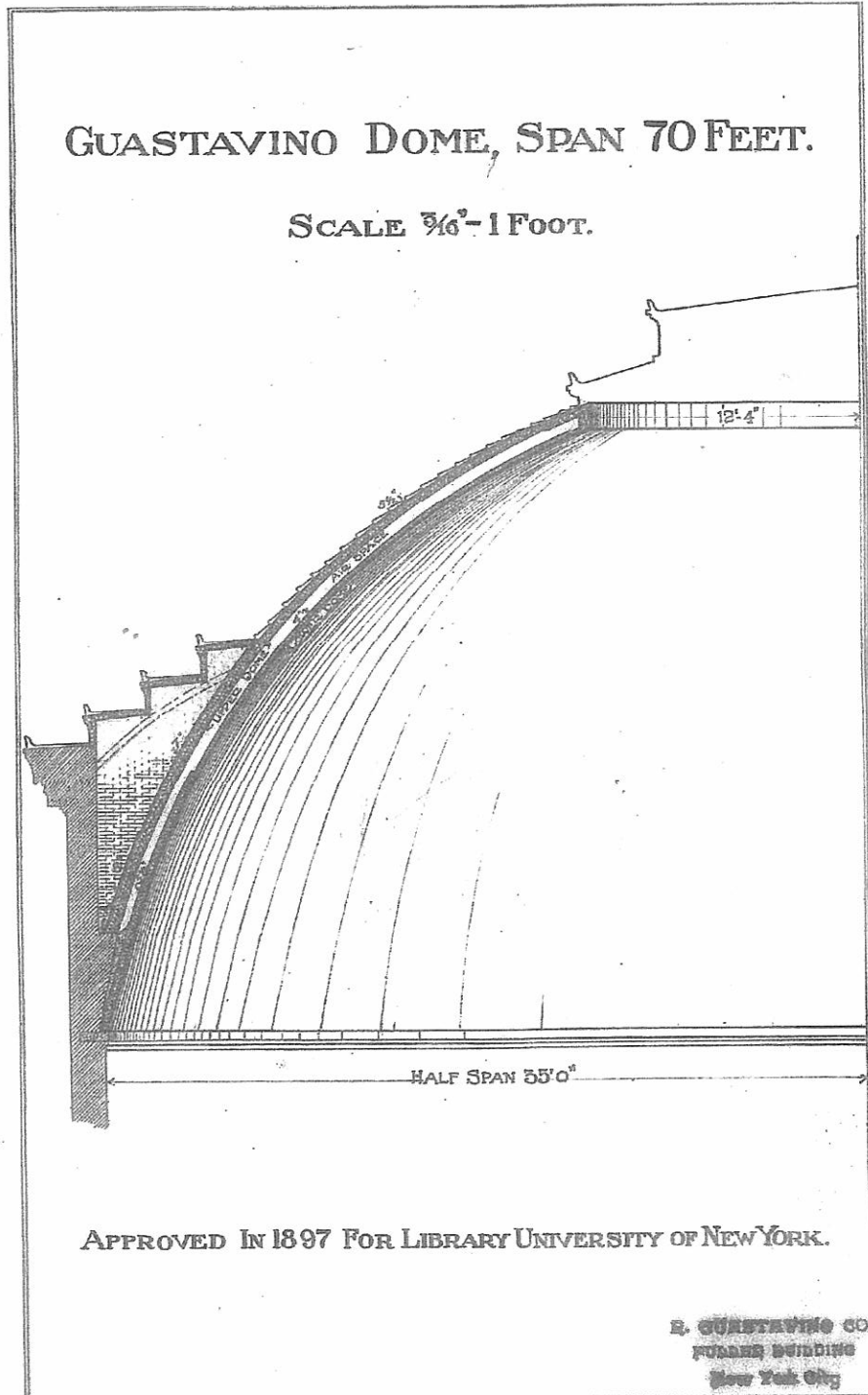
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BUILDINGS OF THE STANFORD WHITE
COMPLEX: GOULD MEMORIAL LIBRARY

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fig. II-22 Gould Memorial Library Guastavino Dome

HISTORY AND BACKGROUND

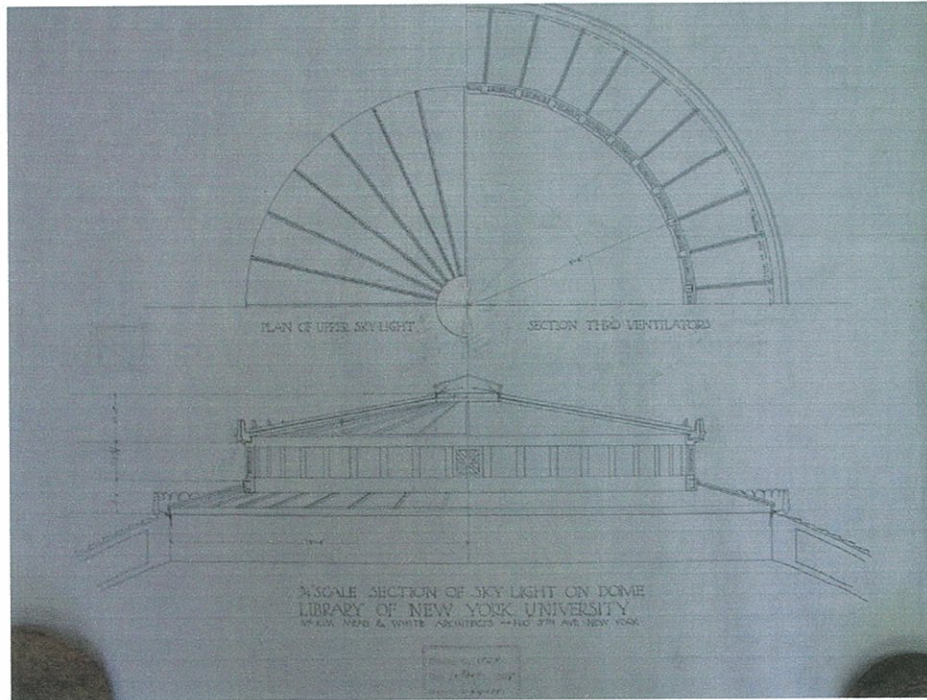
BUILDINGS OF THE STANFORD WHITE
COMPLEX: GOULD MEMORIAL LIBRARY

fig. II-23 Gould Memorial Library 3/4" Scale Section of Skylight on Dome, Drawing No. 328, McKim, Mead & White November 1, 1898, Courtesy of New York Historical Society Archive Collection

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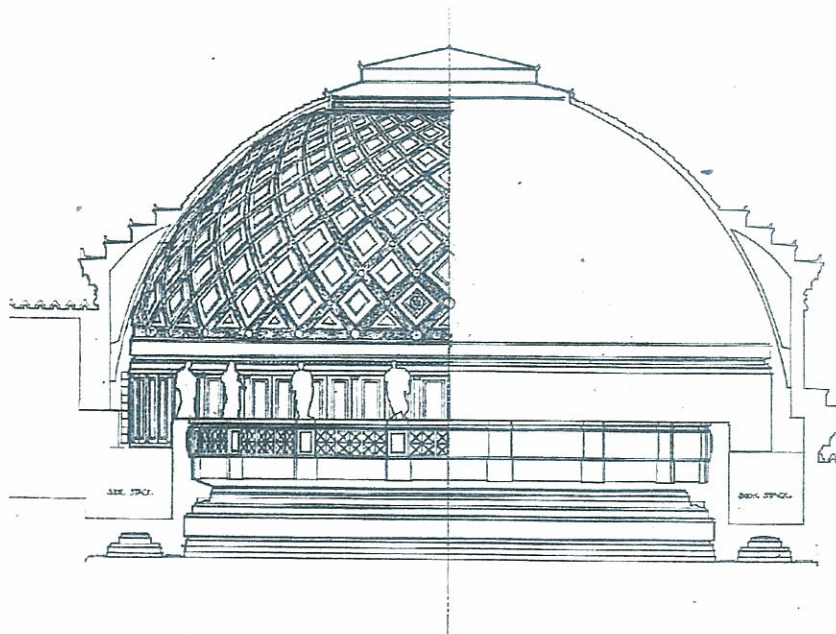


fig. II-24 Gould Memorial Library Drawing/Dome Section, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

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**Conservation Master Plan for the
Stanford White Complex**

located on the Campus of Bronx Community College
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HISTORY AND BACKGROUND



fig. II-25 Hall of Fame Installation, (1924), Courtesy of New York University Archive-Bobst Library

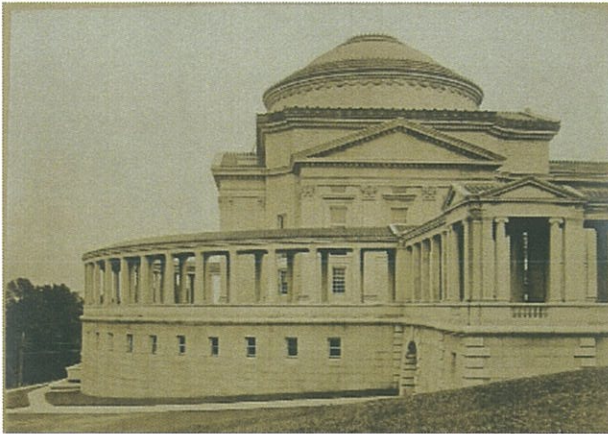


fig. II-26 Hall of Fame, (1901), Courtesy of the Library of Congress.

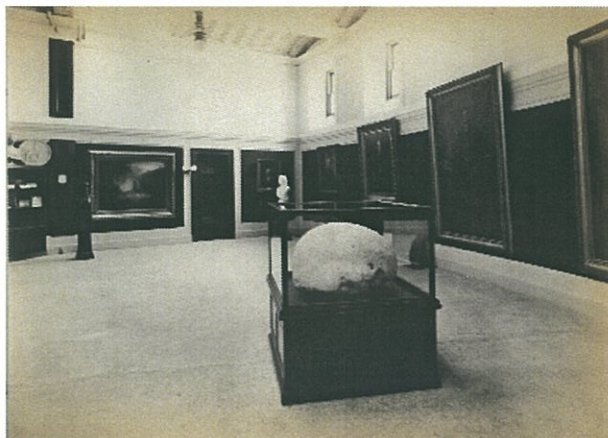


fig. II-27 Hall of Fame Gallery, Courtesy of New York University Archive-Bobst Library

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

The Hall of Fame for Great Americans was the synthesis of ideas between Stanford White and Henry Mitchell MacCracken, Chancellor of New York University at the time of the design and construction. The Hall of Fame was the first building of its kind at the opening in 1900.¹⁰ The Hall of Fame was used to recognize significant Americans. There were specific qualifications for a person to be nominated into the Hall of Fame. The elected winner would be immortalized by a bronze bust in their likeness and a Tiffany bronze tablet with their name, date of birth and death and a notable quote from them. White designed a semi-circular arcade that embraced the Gould Memorial Library and made dramatic use of the site drop-off. Below the colonnade, a series of gallery spaces for exhibitions were unified by a semi-circular corridor. The structure was unified by its eclectic Roman style and was monumental in scale and provided a promenade from which commanding views unfolded.

In total, one hundred and two people have been nominated to the Hall of Fame. The open air colonnade has acquired over the years ninety-eight busts of noted scientists, writers, educators and great thinkers who have significantly contributed to American culture. The north end of the colonnade was extended to terminate in line with the front of Philosophy Hall, an alteration that alters White's original symmetrical layout. The wrought iron gates were also added to the colonnade of the Hall of Fame in 1929 by the Philadelphia artist Samuel Yellin. It was funded by a gift from Mrs. Charles B. Alexander in memory of her late husband.¹¹

In 1967 New York University's Design Office Department of Plant and Properties made changes and repairs to the Hall of Fame.¹² The repairs included repointing the masonry and cleaning graffiti from the base level of the exterior. All interior mortar was also noted to have been repointed. The balustrade level limestone pedestals for the busts and columns were checked for cracks and repaired. On the walkway of the Hall of Fame, the skylights

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HISTORY AND BACKGROUND

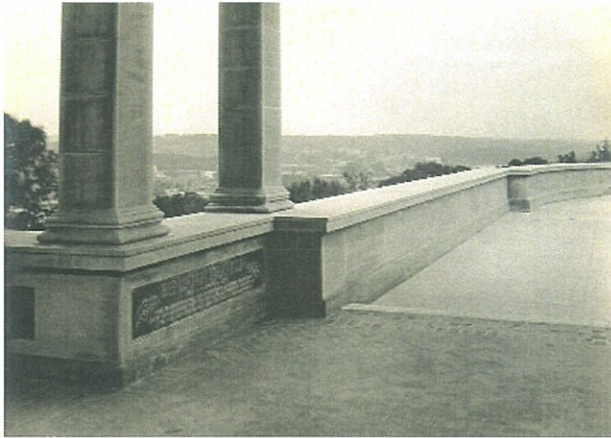


fig. II-28 View from Hall of Fame (1901), Courtesy of New York Historical Society Archive Collection



fig. II-29 Hall of Fame Booker T. Washington Installation (1945), Courtesy of New York University Archive-Bobst Library



fig. II-30 Hall of Fame Installation (1923), Courtesy of New York University Archive-Bobst Library

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

that penetrated through to the lower galleries were all removed. Many of the steel beams were replaced and those that could be salvaged were exposed and cleaned. New waterproofing and flashing and roof drains were installed.

Though the Hall of Fame was immensely popular at the time of its opening, subsequent years did not yield as high an interest. Though New York University had sold the Bronx Campus including the Hall of Fame to Bronx Community College in 1973, NYU continued to pay for the insurance and financial support of the busts until 1976. In 1977, a coalition to save the Hall of Fame was created. The Hall of Fame had reported "Only 10,000 or 15,000 viewed the great ones in recent years, compared with 30,000 to 50,000 a year in the 20s and 30s."¹³ The original elections for the Hall of Fame candidates also slowed in later years. The cost of erecting new bronze busts in the Hall of Fame had become too costly.

The Hall of Fame underwent rehabilitation again in 1983 by the architecture firm James Polshek and Associates and the construction was completed by FJE Construction Corporation. The funding was provided for by the Dormitory Authority-State of New York (DASNY) for a total cost of \$1,900,000.¹⁴ Work included new brick paving of gallery roof; repair and replacement of some of the terra cotta tile roof; new copper gutters, insulation and battens; pediment repairs; areas of replacement marble; replacement of loose Guastavino tiles; electrical work in vaulted ceiling was replaced; soil stabilization under the Hall of Fame was completed (by the engineers Ammann and Whitney Engineers) and included aligning the super structure and making it plumb for the cost of \$175,000.¹⁵ The busts and plaques of the Hall of Fame were also restored at this time.

The main issue for engineers was the corrosion of the two feet deep steel beams that supported the colonnade and walkway of the Hall of Fame. The failure of these beams combined with drainage

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HISTORY AND BACKGROUND

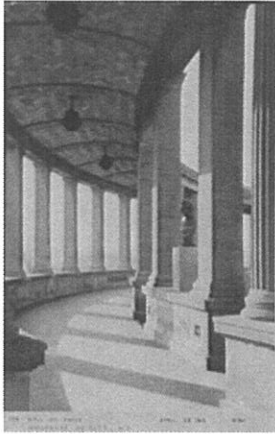


fig. II-31 Hall of Fame, (1912), Courtesy of the Library of Congress

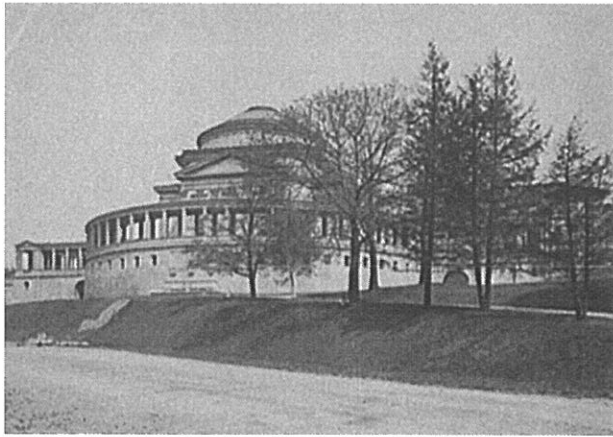


fig. II-32 Hall of Fame, (1904), Courtesy of the Library of Congress

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

problems resulted in severe leakage which had become so bad the ceiling was collapsing in. To resolve these issues, engineers installed an additional drainage system around the colonnade and removed and replaced the brick walkway that acts as a roof over the galleries, replaced the roof slab with concrete on metal deck with a rubberized asphalt waterproofing system and new brick terrace pavers.¹⁶

Today, the Hall of Fame remains true to its original design intentions. The most recent and last bust addition to the Hall of Fame was of Franklin Delano Roosevelt, unveiled during the Democratic

HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

Names Honored in the Hall of Fame for Great Americans by Year of Election, following are the original election procedures:

"The names to be inscribed in the Hall of Fame are chosen every three years by a College of Electors consisting of approximately one hundred American men and women of distinction representing all sections of the country and several professions. Election to the Hall of Fame requires an affirmative vote of a majority of the entire body of Electors. Following, in order of selection, are the names of the 102 persons honored to date:"¹⁷

Inductee

1900

John Adams
 John James Audubon
 Henry Ward Beecher
 William Ellery Channing
 Henry Clay
 Peter Cooper
 Jonathan Edwards
 Ralph Waldo Emerson
 David Glasgow Farragut
 Benjamin Franklin
 Robert Fulton (replica)
 Ulysses Simpson Grant

Asa Gray
 Nathaniel Hawthorne
 Washington Irving
 Thomas Jefferson
 James Kent
 Robert Edward Lee
 Abraham Lincoln (replica)
 Henry Wadsworth Longfellow
 Horace Mann
 John Marshall
 Samuel Finley Breese Morse
 George Peabody
 Joseph Story
 Gilbert Charles Sturt
 George Washington (replica)
 Daniel Webster
 Eli Whitney

Sculptor

John Francis Paramino
 Stirling A. Calder
 Massey Rhind
 Herbert Adams
 Robert Aitken
 Chester Beach
 Charles Grafly
 Daniel Chester French
 Charles Grafly
 Robert Aitken
 Jean-Antoine Houdon
 James Earle Fraser with
 Thomas Hudson Jones

Chester Beach
 Daniel Chester French
 Edward McCartan
 Robert Aitken
 Edmond T. Quinn
 George T. Brewster
 Augustus Saint-Gaudens
 Rudolph Evans
 Adolph A. Weinman
 Herbert Adams
 Chester Beach
 Hans Schuler
 Herbert Adams
 Laura Gardin Fraser
 Jean-Antoine Houdon
 Robert Aitken
 Chester Beach

HISTORY AND BACKGROUND**BUILDINGS OF THE STANFORD WHITE
COMPLEX: HALL OF FAME****Inductee****1905**

John Quincy Adams
James Russell Lowell
Mary Lyon
James Madison
Maria Mitchell (replica)
William Tecumseh Sherman (replica)
John Greenleaf Whittier
Emma Willard

1910

George Bancroft
Phillips Brooks
William Cullen Bryant
James Fenimore Cooper
Oliver Wendell Holmes
Andrew Jackson
John Lothrop Motley
Edgar Allan Poe
Harriet Beecher Stowe
Frances Elizabeth Willard

1915

Louis Agassiz
Daniel Boone
Rufus Choate
Charlotte Saudners Chushman
Alexander Hamilton (replica)
Joseph Henry
Mark Hopkins (replica)
Elias Howe
Francis Parkman

1920

Samuel Langhorne Clemens
(Mark Twain)
James Buchanan Eads
Patrick Henry
William Thomas Green Morton (replica)
Alice Freeman Palmer
Augustus Saint-Gaudens

Roger Williams

Sculptor

Edmond T. Quinn
Allan Clark
Laura Gardin Fraser
Charles Keck
Emma F. Brigham
Augustus Saint-Gaudens
Rudolph Evans
Frances Grimes

Rudolph Evans
Daniel Chester French
Herbert Adams
Victor Salvatore
Joseph Kiselewski
Belle Kinney
Frederick MacMonnies
Daniel Chester French
Brenda Putnam
Lorado Taft

Anna Hyatt Huntington
Albin Polasek
Hermon A. MacNeil
Frances Grimes
Giuseppe Ceracchi
John Flanagan
Hans Hoerbst
Charles Keck
Hermon A. MacNeil

Albert Humphreys

Charles Grafly
Charles Keck
Helen Farnsworth Mears
Evelyn Longman
James Earle Fraser with
Thomas Hudson Jones
Hermon A. MacNeil

HISTORY AND BACKGROUND**BUILDINGS OF THE STANFORD WHITE
COMPLEX: HALL OF FAME****Inductee****1925**

Edwin Booth
John Paul Jones

1930

Matthew Fontaine Maury
James Monroe
James Abbott McNeill Whistler
Walt Whitman

1935

Grover Cleveland
Simon Newcomb
William Penn

1940

Stephen Collins Foster

1945

Sidney Lanier
Thomas Paine
Walter Reed
Booker T. Washington

1950

Susan B. Anthony
Alexander Graham Bell
Josiah Willard Gibbs
William Crawford Gorgas
Theodore Roosevelt
Woodrow Wilson

1955

Thomas Jonathan "Stonewall"
Jackson
George Westinghouse
Wilbur Wright

1960

Thomas Alva Edison
Edward Alexander MacDowell
Henry David Thoreau

Sculptor

Edmond T. Quinn
Charles Grafly

William F. Sievers
Hermon A. MacNeil
Frederick MacMonnies
Chester Beach

Rudolph Evans
Frederick MacMonnies
Stirling A. Calder

Walker Kirtland Hancock

Hans Schuler
Malvian Hoffman
Cecil Howard
Richmond Barthe

Brenda Putman
Stanley Martineau
Stanley Martineau
Bryant Baker
Georg Lober
Walker Kirtland Hancock

Bryant Baker

Edmondo Quattrocchi
Vincent Glinsky

Bryant Baker
Paul C. Jennewein
Malvian Hoffman

HISTORY AND BACKGROUND**BUILDINGS OF THE STANFORD WHITE
COMPLEX: HALL OF FAME****Inductee****1965**

Jane Addams
 Oliver Wendell Holmes, Jr.
 Sylvanus Thayer
 Orville Wright

1970

Albert Abraham Michelson
 Lillian D. Wald

1973

*Louis Dembitz Brandeis
 George Washington Carver
 Franklin Delano Roosevelt (replica)
 John Philip Sousa

1976

*Clara Barton
 *Luther Burbank
 *Andrew Carnegie

*No bust installed to date

Sculptor

Granville W. Carter
 Edmond T. Quinn
 Joseph Kiselewski
 Paul Fjelde

Elisabeth Gordon Chandler
 Eleanor Platt

Richmond Barthe
 Jo Davidson
 Karl H. Gruppe

HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

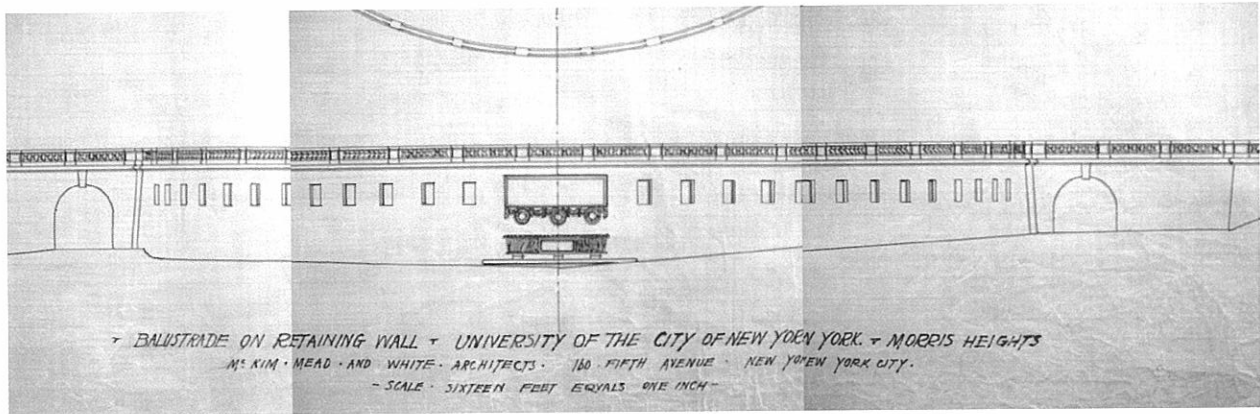


fig. II-33 Hall of Fame Balustrade on Retaining Wall, Drawing No. 383, McKim, Mead & White June 22, 1899, Courtesy of New York Historical Society Archive Collection

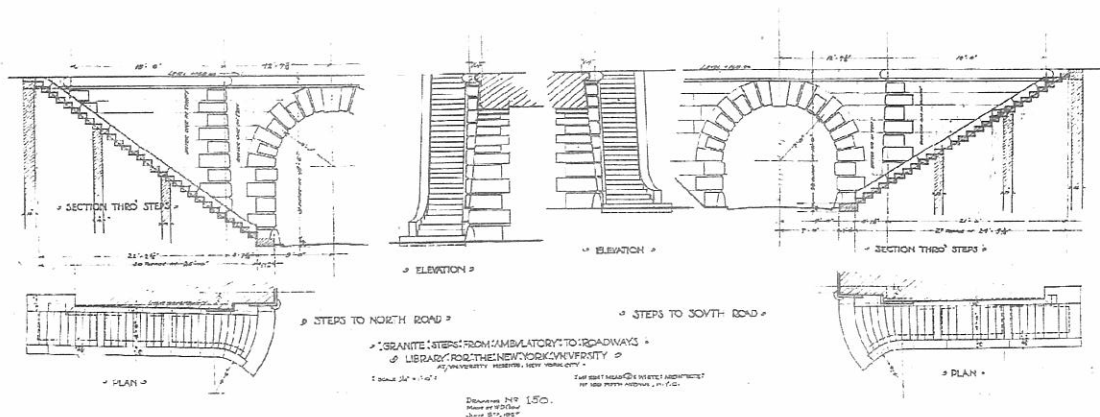


fig. II-34 Hall of Fame Granite Steps from Ambulatory, Drawing No. 150, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: HALL OF FAME

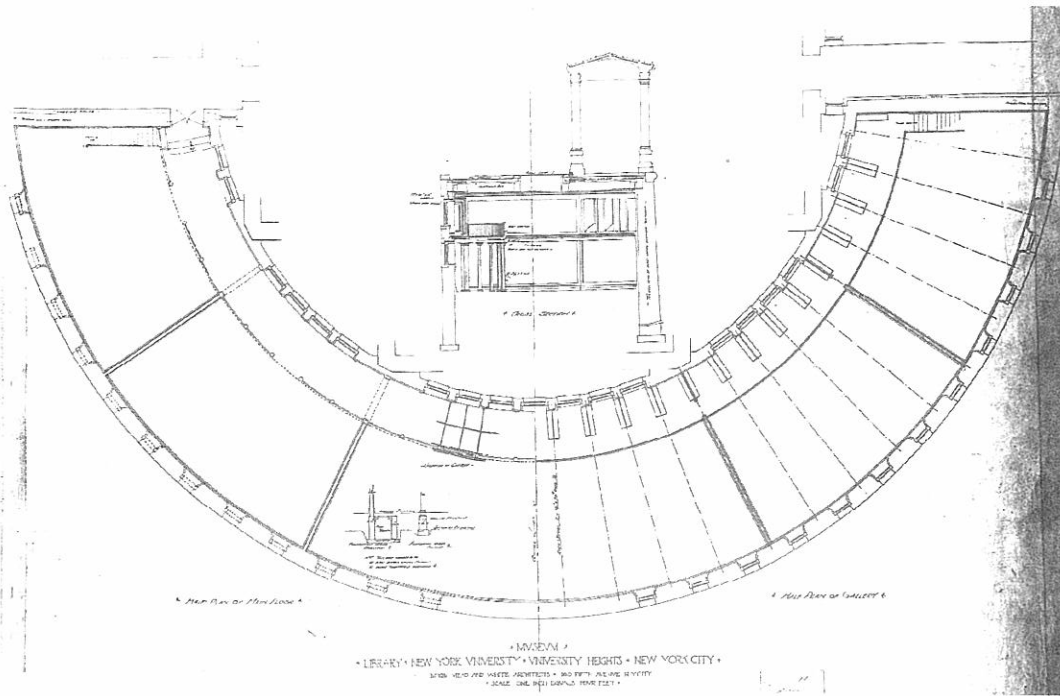


fig. II-35 Hall of Fame Museum, Drawing No. 19, McKim, Mead & White 1898, Courtesy of New York University Archive-Bobst Library

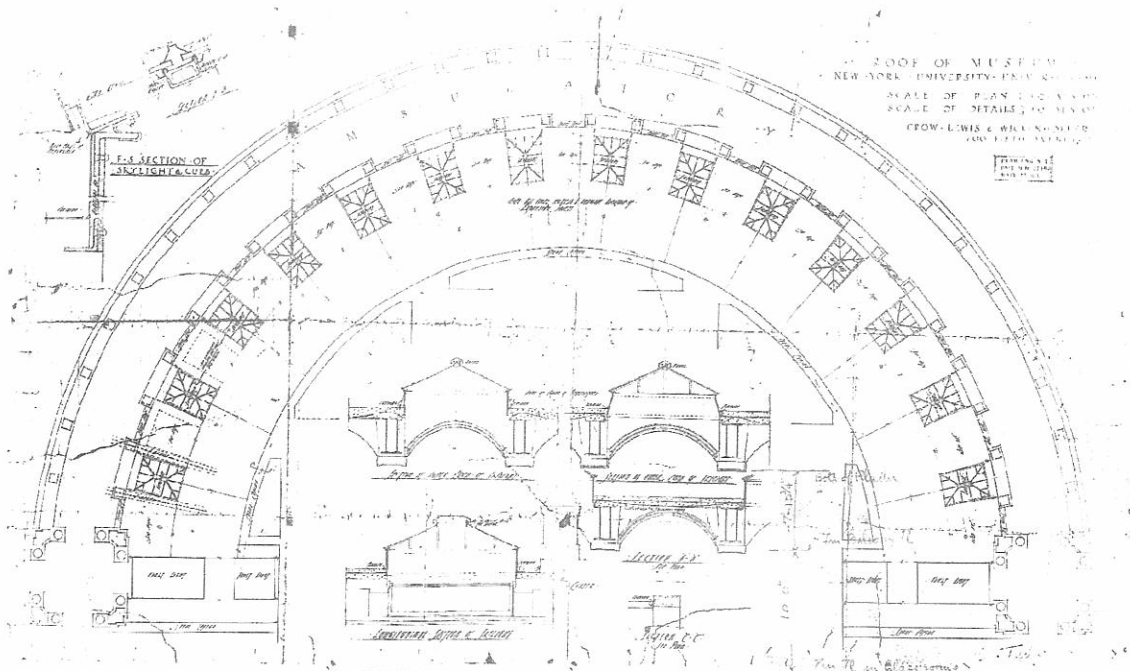


fig. II-36 Hall of Fame Roof of Museum, Drawing No. 1, Crow, Lewis & Wickenhoefer June 22, 1914, Courtesy of New York University Archive-Bobst Library

HISTORY AND BACKGROUND



fig. II-37 University Heights Campus, (1901), Courtesy of New York University Archive-Bobst Library



fig. II-38 Gould Memorial Library, (1904), Courtesy of the Library of Congress

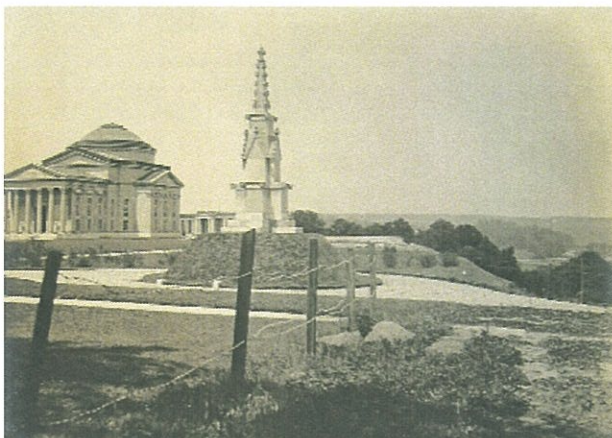


fig. II-39 Gould Memorial Library and Monument to the Founders, (1901), Courtesy of New York Historical Society Archive Collection

BUILDINGS OF THE STANFORD WHITE COMPLEX: LANGUAGE AND PHILOSOPHY HALLS

Convention in 1992. The gallery spaces below the colonnade are no longer used for exhibitions, but have been used for recent movie sets.

Philosophy Hall and Language Hall, although completed seventeen years apart, are two classroom buildings that complete the western portion of the original plan designed by Stanford White for the campus. Symmetrically flanking the Gould Memorial Library and connected by the Hall of Fame, the two buildings were simply detailed and offered a visual balance and continuity to the western edge of the campus. Language Hall was completed first as part of the preliminary Stanford White design. Seventeen years later, Philosophy Hall was completed "...as a memorial of Mrs. Kennedy's father, who was one of the founders of the New York University, and it is to be known as the Cornelius Baker Hall of Philosophy"¹⁸ Philosophy Hall was meant to be similar to Language Hall and specified as "... a three-story fireproof building of brick and stone in the classic Renaissance style, measuring about 100 by 60 feet. It is to contain lecture rooms for the departments of philosophy, history, and economics...Its cost will be in the neighborhood of \$90,000."¹⁹

Philosophy Hall was constructed differently from Language Hall in that the roof was designed as a steel structure as opposed to wood trusses and the floor structure was concrete arches not hollow terra-cotta.²⁰ Even though McKim, Mead & White made the preliminary designs for all four buildings of New York University, Philosophy Hall was completed under a different architect. As a letter from William F. Havameyer, affiliated with New York University, corresponds to McKim, Mead & White explains "...one of your old employees, who is now connected with another firm of architects, appears to have obtained the confidence of the two Mac Crackens [sic], and he no doubt will do the work."²¹ The architecture firm Crow, Lewis & Wickenhoefer was employed to do the design for Philosophy Hall but the credit is given to McKim Mead & White. The former employee of McKim Mead & White, Crow indicates in a letter to William

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HISTORY AND BACKGROUND

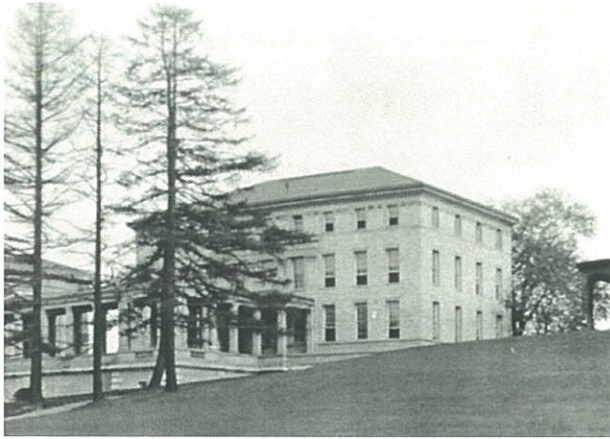


fig. II-40 Language Hall, (1909), Courtesy of the Library of Congress



fig. II-41 Language Hall, (1906), Courtesy of the Library of Congress

BUILDINGS OF THE STANFORD WHITE COMPLEX: LANGUAGE AND PHILOSOPHY HALLS

Mead, "...your firm really does not want the commission to build this building, because of the large amount of more important work in your office, but that you do want credit for the design, and I assure you that we shall do all we can to meet your wishes in this regard."²² The name "McKim, Mead and White" was used on the drawings of Philosophy Hall which were done by Crow with the approval of William Mead.

Today, Philosophy Hall and Language Hall remain true to their original purpose and are used as classroom buildings with additional program functions including offices, lecture hall, conference rooms, computer labs and faculty lounge.

HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE
COMPLEX: LANGUAGE AND PHILOSOPHY HALLS

fig. II-42 Language Hall North Elevation, Mead & White, Courtesy of Bronx Community College Archive

II-22



fig. II-43 Language Hall Longitudinal Section, Drawing No. 8, McKim, Mead & White 1894, Courtesy of Bronx Community College Archive

Easton Architects LLP
Preservation Architect

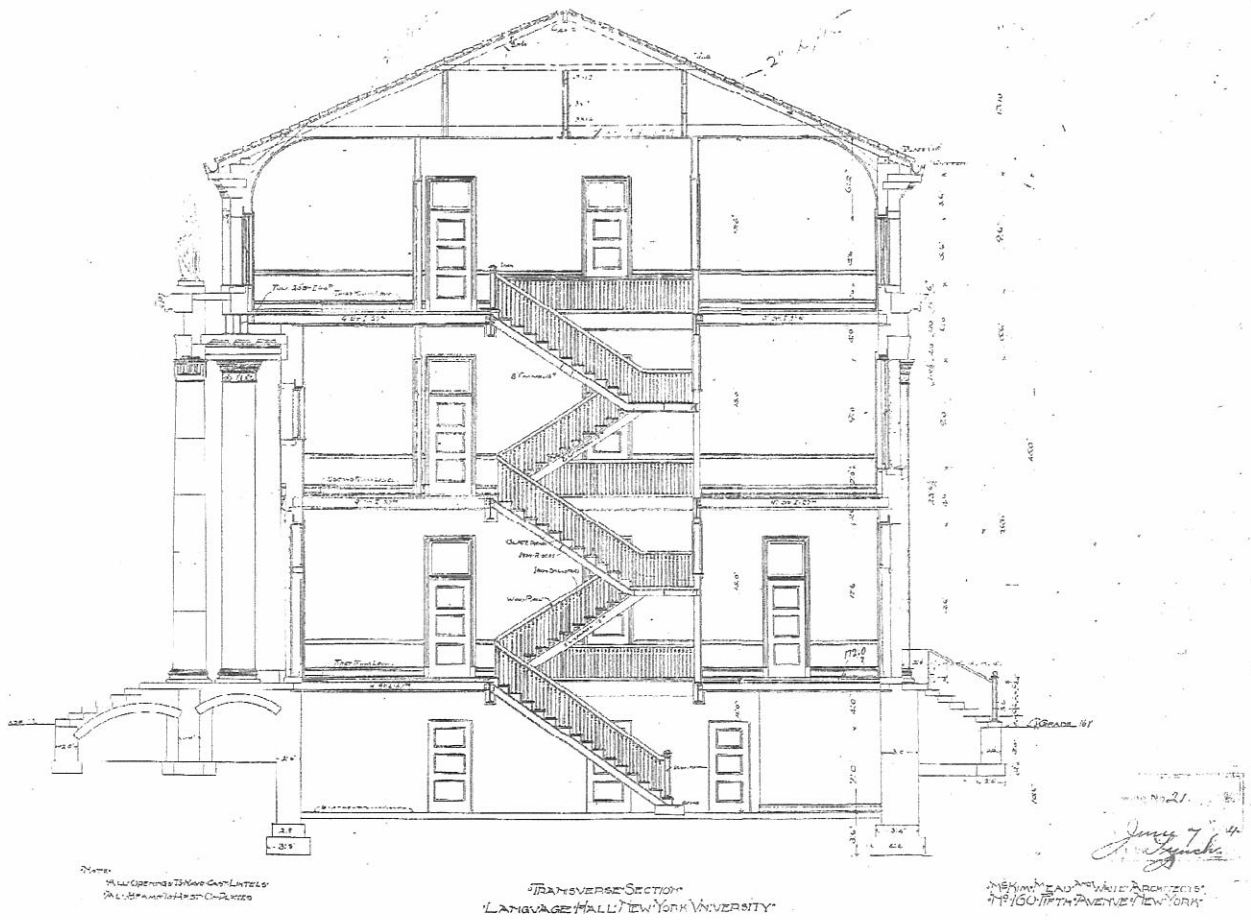
December 30, 2005

**Conservation Master Plan for the
Stanford White Complex**

located on the Campus of Bronx Community College
of The City University of New York

HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: LANGUAGE AND PHILOSOPHY HALLS



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fig. II-44 Language Hall Transverse Section, Drawing No. 21, McKim, Mead & White 1894, Courtesy of Bronx Community College Archive

Easton Architects LLP
Preservation Architect

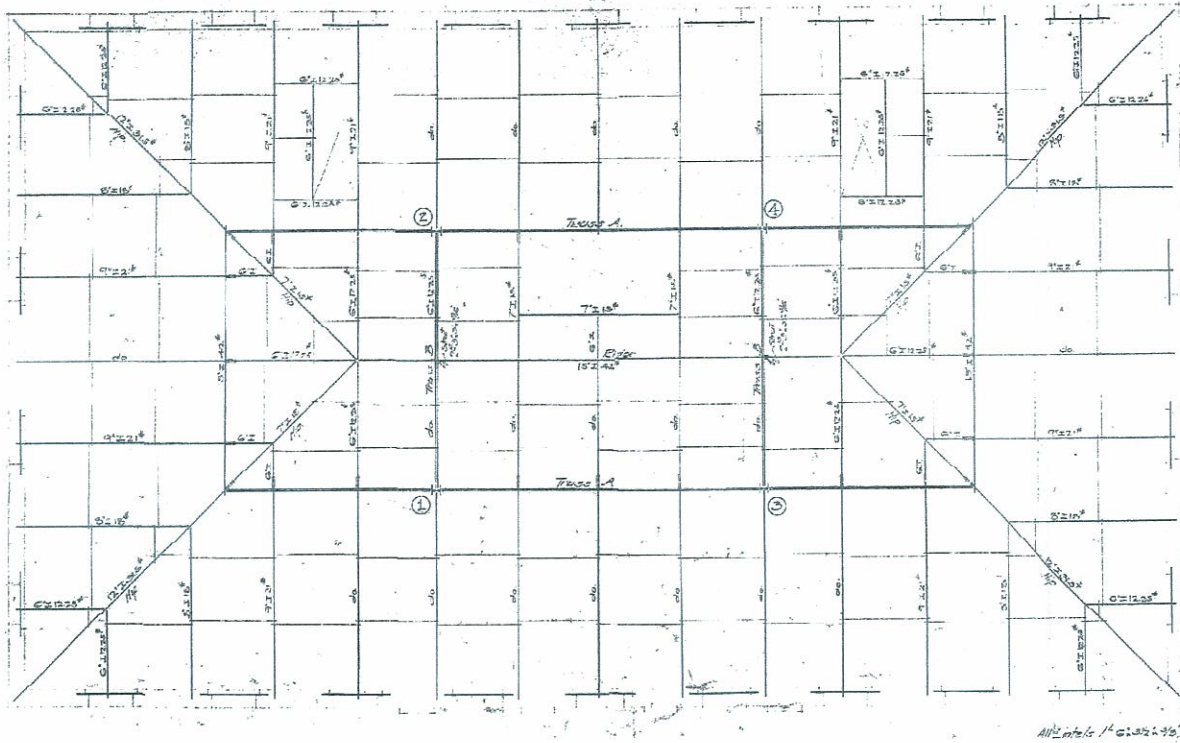
December 30, 2005

Conservation Master Plan for the
Stanford White Complex

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HISTORY AND BACKGROUND

BUILDINGS OF THE STANFORD WHITE COMPLEX: LANGUAGE AND PHILOSOPHY HALLS



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fig. II-45 Philosophy Hall Framing Plan of Roof, McKim, Mead & White, Courtesy of Bronx Community College Archive

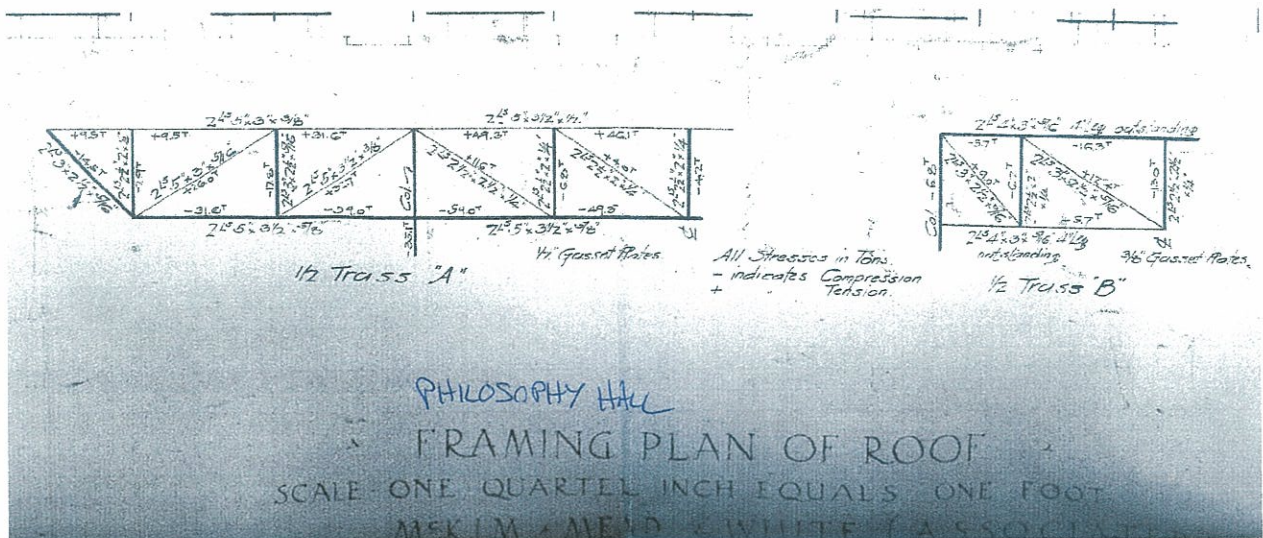


fig. II-46 Philosophy Hall Framing Plan of Roof, McKim, Mead & White, Courtesy of Bronx Community College Archive

Easton Architects LLP
Preservation Architect

December 30, 2005

Conservation Master Plan for the
Stanford White Complex

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The City University of New York

HISTORY AND BACKGROUND



fig. II-47 Gould Memorial Library, (1901), Courtesy of the New York Historical Society Archive Collection



fig. II-48 Gould Memorial Library Rotunda, Courtesy of New York University Archive-Bobst Library



fig. II-49 Hall of Fame Unveiling Ulysses Simpson Grant Bust, Courtesy of New York University Archive-Bobst Library

BRONX COMMUNITY COLLEGE: CONTEMPORARY TIMES

Gould Memorial Library, The Hall of Fame, Language Hall and Philosophy Hall were designated local landmarks by the New York City Landmarks Preservation Commission on February 15, 1966. Additionally the interior of the Gould Memorial Library was designated a local landmark by the New York City Landmarks Preservation Commission on August 11, 1981.

The Hall of Fame Complex, consisting of the Hall of Fame, the Gould Memorial Library, Philosophy Hall and Language Hall were listed on the New York State and National Registers of Historic Places in 1979. The complex holds the highest designation of national significance on the National Register listing. Bronx Community College of The City of New York recognizes the importance of this significant complex of buildings and landscape features as part of the fabric and identity of the campus, the Bronx community, and the national landscape, and will therefore pursue listing as a National Historic Landmark.

Today the campus plan has been filled in with structures of various architectural styles and configurations built to the south and east ends of the campus defining the edges of Stanford White's open quad. Landscaping elements have been added and lost over time, however evidence of the original design and planning intent remain today.

Handicapped accessibility and egress requirements present the greatest challenge to the continued uses the buildings and modifications to the historic fabric. However through thoughtful and creative vision these magnificent structures will be repaired, restored and rehabilitated to accommodate the services required to fulfill the mission of Bronx Community College.

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HISTORY AND BACKGROUND

HISTORY: GENERAL BACKGROUND
ENDNOTES

ENDNOTES

¹ Morton Rosenstock, Four Decades of Achievement: Bronx Community College of the City University of New York. (Bronx, New York: Bronx Community College of the City University of New York, 1999) 98.

² Samuel G. and Elizabeth White, McKim, Mead & White: The Masterworks. (New York, New York: Rizzoli International Publications, Inc., 2003) 148.

³ Heritage Landscapes, *Landscape Report*.

⁴ 1922 Map of 134 Lots at University Heights (Cover).

⁵ Samuel G. and Elizabeth White, McKim, Mead & White: The Masterworks. (New York, New York: Rizzoli International Publications, Inc., 2003) 154.

⁶ Christopher Gray. 1996, "A Spectacular Interior Designed by Stanford White", (New York: Times) 24 March 1996.

⁷ Christopher Gray. 1996, "A Spectacular Interior Designed by Stanford White", (New York: Times) 24 March 1996.

⁸ "Preservation Honors for Five", (New York: Times) 13 December 1998.

⁹ Historic Plaster Conservation Services. "Plaster Conservation Report Gould Memorial Library Bronx Community College", August 2002.

¹⁰ "Famed Hall Needs Aid" Beacon, N.Y. News Daily, 5 Dec. 1977.

¹¹ "New Hall of Fame Insignia Adds Artistic Memorial Detail", (New York: Herald Tribune) September 1929.

¹² Job No. 67-33 Sheet D-1. July 15, 1967. Design Office Department of Plant and Properties. Hall of Fame

¹³ "Famed Hall Needs Aid" Beacon, N.Y. News Daily, 5 Dec. 1977.

¹⁴ William R Sunderland. Letter to Mr. Giorgio Cavaglieri. 15 December 1983.

¹⁵ William R Sunderland. Letter to Mr. Giorgio Cavaglieri. 15 December 1983.

¹⁶ "Repairs renew historic colonnade", 7 October, 1982.

¹⁷ "National Register of Historic Places Inventory--Nomination Form", *Hall of Fame Complex*. (United States Department of the Interior July 10, 1979) Appendix I.

¹⁸ "Mrs. Kennedy Gives Building to N.Y.U." (New York: Times) 19 May 1912: p.6.

¹⁹ "Mrs. Kennedy Gives Building to N.Y.U." (New York: Times) 19 May 1912: p.6.

²⁰ W.D Crow. Letter to William Mead. 22 May 1912.

²¹ W.D Crow. Letter to William Mead. 18 October, 1912.

²² W.D Crow. Letter to William Mead. 18 October, 1912.