ABSTRACT

A Select Study of Classical Inspiration In Baylor's Campus Architecture: Pat Neff Hall, Memorial, and the Baylor Science Building: Evaluating Primary Source Material

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My thesis is Baylor's architecture and the inspiration behind the classical elements seen in Pat Neff Hall, Memorial Dormitory and the Baylor Sciences Building. I have gathered my information from the Texas Collection, primarily. At this library, I discovered that Baylor President Samuel Palmer Brooks was an important factor in the classicism that the campus displays. From a paper detailing Birch Easterwood's life, the architect of Memorial and Pat Neff Hall, Brooks visited the New England area with Easterwood for the structure's inspiration. Furthermore, primary sources like an oral interview with Brooks' children and secondary sources such as newspaper articles revealed that inspiration also came from the University of Texas. Even the Baylor Sciences Building includes classical elements from this administrative building and Memorial Dormitory. I received an email from one of the architects on the project in which he told me, explicitly, the inspiration behind the design of the science building. The Baylor administration wanted the architectural firm of Harley Ellis to connect the science building to the other structures; thus uniting the entire campus.

A SELECT STUDY OF CLASSICAL INSPIRATION IN BAYLOR'S CAMPUS ARCHITECTURE: PAT NEFF HALL, MEMORIAL, AND THE BAYLOR SCIENCE BUILDING

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INTRODUCTION

I have always been into architecture. When I accompany my parents down Memorial Parkway in Houston, Texas, the street is lined on both sides by enormous houses that probably cover two foundations of land. I am mesmerized every single time we pass them. The size is a factor in my enjoyment, yet they all are architecturally beautiful. Some contain columns; others have balconies; other houses even have large glass windows that line the front of the house. Successively, when I was picking a topic for my thesis, I knew I wanted to research classicism in architecture. For me, classical elements featured in public or private buildings represent elegance and grace that other architectural styles do not have. Hence, Dr. Heidi Hornik suggested that I research periods in art that use classicism. Once I researched and returned days after my initial appointment and I had yet to pick a topic, she suggested Baylor University's architecture. I instantly agreed because Baylor is my university, the collegiate institution that I call home.

With regards to the research, I started developing my thesis at the Texas Collection located on Baylor's campus. It is known for having Baylor presidential and Texas historical information. I established the premise of my research upon four buildings: Pat Neff Hall, Memorial Dormitory, Alexander Hall, and the Baylor Sciences Building. From the exteriors, I could see that classicism impacted the design of the buildings.

Over the next two years, I focused on the primary sources within the Texas Collection. This primary source information included President Samuel Palmer Brooks' papers, or about 300 folders, vertical files associated with the varying structures, and even looked through Pat Neff's presidential files. I found the most information regarding Baylor's buildings while panning through letters upon letters of Brooks' papers. The most useful information defining the classical inspiration on these buildings was found in Brooks' letters to his dad, Reverend Brooks. Samuel Brooks wrote these letters while he was in New Haven studying at Yale University in 1893-1894. He tells his dad about his travels and his time at Yale. After Brooks became president of Baylor in 1902, he wrote many letters to the Board of Trustees describing his vision for Baylor's architecture. Another important piece of evidence that qualifies my research is an essay written by a student who spoke directly to the grandchildren of Birch Easterwood, the architect of Memorial, Alexander, and Pat Neff Hall. From this initial information, I knew that Brooks and his travels with Birch would be very important for my thesis.

After collecting informative research for Pat Neff Hall and Memorial Dormitory, I focused on consolidating research for Alexander Hall. This hall was primarily designed by Birch Easterwood's son, Kenneth, yet information seems to be sparse in regards to his biography. I went through the Texas Collections' online resources including *The Lariat* archival newspapers, but all I found was articles that mentioned his name. I found the American Institute of Architecture's database where biographical information such as birthdate, hometown, schooling, architectural companies' association, and the names of buildings he designed, but nothing regarding his inspiration or travels. I was becoming frustrated because I knew his life had to be accumulated somewhere. If I could find his

father who did not even attend architectural school, I believed that Kenneth would have even more information associated with his name. Though I found newspaper articles and letters written to Pat Neff about Catherine Alexander's donation for the hall, it would not be useful if I could not find *why* Kenneth designed the way he did. In an attempt to be determined and resourceful, I even tried to Google his name and find his children's names in hopes of contacting them. This search returned nothing for me. Consequently, I had to leave Alexander Hall out of my thesis.

Throughout my research I added and deleted structures in response to the information that I could find. The Baylor Sciences Building was added later in research because it contains elements seen on structures that were first constructed such as Burleson Hall. I saw the Baylor Sciences Building as a nice conclusion since it does contains features that define Baylor's architecture like the classical elements and the gothic elements. I confirmed the addition of the sciences building into my thesis after a receiving an email from one of the architects that was a part of the architectural firm. He told me the inspiration behind the design of the science building. In the end, I am pleased with the research that I obtained throughout my two years of collecting and consolidating information because no other research has been found that combines the evidence that I found. For me, this research has given me a greater respect for the presidents that defined Baylor University, especially Samuel Brooks and Pat Neff, as well as the structures that create this great university of mine.

CHAPTER ONE

Classical Architecture: It's Development in Greece and Stylistic Adaptations in Italy and America

To understand Baylor University's classical elements seen in Memorial Dormitory and Pat Neff Hall, insight into the development of the classicizing architecture is important. The background of the history of classicism will symbolize Baylor's reputation and the ideals that the Baylor administration wants to convey to its students, visitors, and others.

This chapter emphasizes various periods of art in which the Classical period thrived. The collection of inspiration from Augustus' reign during the Roman Empire to the Italian Renaissance to America showcases that ancient styles are still important to present-day architects. Baylor University in Waco, Texas, successively, designed its architecture with classical elements as a symbol of a powerful university with democratic values.

Origins in Greece

With the start of civilizations erecting monumental temples to gods, varying orders of architecture were established (Figure 1). Mainland Greece adopted the Doric order for their monuments. The Doric order contained simplistic elements. For instance, the Temple of Aphaia (Figure 2) was constructed with columns on all sides, or a peristyle

that include capitals.[1] The capitals at the top of the columns, though, do not incorporate sculptural details such as contours of leaves or geometric shapes. (It is important to note that temples like Aphaia used an even number of columns on the front and back or east and west, as well as on the sides - north and south. The even number of columns allowed the cult statue inside the temple to be seen without a hindrance.) Attached to the columns is the entablature[2] with the pediment[3] surmounted above. The entablature encapsulates the architrave[4] and the frieze.[5] Inside a Doric frieze are metopes[6] and triglyphs,[7] which give a summation of the ideals or history in response to the temple's construction. Metopes contain sculptural figures while triglyphs do not have any symbols relating to the temple. These ideals are further established on the pediments. The Temple of Aphaia's pediments on the east and west sides showcase the Greeks' hatred for the Persians or as the Greeks thought, the barbarians; Aphaia was part of mainland Greece and the people of Aphaia believed anyone who was not a Greek citizen to be an uncivilized barbarian.

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[1] Capitals are the detail above the column before the entablature.

[2] The entablature is the upper part of an order consisting of the architrave, frieze, and cornice.

[3] The pediment is a triangular structure above the columns and entablature.

[4] The architrave is the lowest of three parts of an entablature, which rests on the columns.

[5] The frieze is a central part of entablature between the architrave and cornice, sometimes decorated with sculptural figures.

[6] Metopes are square panels between two triglyphs in the Doric frieze, sometimes contains sculptural figures.

[7] Triglyphs are vertically grooved block between two metopes in a Doric frieze.

The Ionic order originated in the islands off the coast of mainland Greece. Some temples on Greece, however, used this style to associate it with the people of Ionia. The Treasury of Siphnians (Figure 3) was Ionic, though it is located in Delphi, Greece. As the Siphnians were affiliates in the Aegean Sea, their treasury was constructed in the Ionic architectural style. The columns were peripteral[8] in Ionic temples. Instead of simple capitals as seen in Doric temples, Ionic capitals contain volutes.[9] The Ionic order is similar to the Doric with respect to the structure above the columns. These temples have an architrave, frieze and pediment, though unlike the alternating triglyph-metope frieze, an Ionic frieze is continuous.

These orders were continued through the period that art historians and archaeologists now refer to as the Classical period in Greece. This classicism started in ancient Greece in Athens around 480 BCE. After the Persians attacked the Archaic Acropolis of Athens, the Delian League – a collection of city-states around Athens that also included Athens - wanted to be ready for the next attack. The Delian League allowed Athens to secure the money as long as the city promised to enlarge their army and the number of ships able to respond to an attack. Pericles realized after a quiet thirty years that the Persians were not going to attack any time soon.[10] Subsequently, he used the money from the Delian League to construct the new Acropolis buildings instead of creating an army that would protect Greece from future invaders. The money allowed Athens to supersede other cities in beauty and elegance with the construction of the monumental marble temples atop the Acropolis.

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[8] Peripteral is the adjective that describes a row of columns surrounding a building.

[9] Volutes are spiral scrolls on the corners of Ionic capitals.

[10] Pericles was the ruler of Athens during the classical period in Greece from about 450-429 BCE.

After 447 BCE, the classical style became known as High Classicism. One of the most famous temples in the world, the Parthenon, was built between 447-432 BCE as part of Pericles' reconstruction of the Acropolis (Figure 4). This temple began the rise of High Classicism for many reasons. Classical temples on the mainland used Doric columns. At the beginning of the classical era, Doric columns were wide and short, yet with the progression of time and architects becoming comfortable with column construction, the columns' height was proportional to the temple. Consequently, the Parthenon's columns were tall and thin, emphasizing that Classicism was at a peak. Eight Doric columns line the front, outer most peristyle[11] with a second colonnade designed in the Ionic order. This is unusual for a mainland Greek temple because Ionic columns were used only in the islands surrounding Greece. The addition of this order propagates the idea that the architect wanted to allude to the Delian League, which has members in Ionia. The continuous frieze, seen in the interior Ionic section, includes anatomically correct figures in proportion and physical motion. Sculptors of the period used contrapposto to naturally align the bones and muscles in the human body.[12] Subsequently, the figures on the Ionic frieze have more observed motion than Archaic figures' limited, balanced motion. Furthermore, the marble on the frieze is sculpted in higher relief than prior periods of sculpture. Thus the figures imitate freestanding sculptures that were common during the Classical and High Classical periods.

Like many temples within the Greek world, the Parthenon's base stands atop a platform. The temple, therefore, includes steps around the structure. The closest step to

[11] Peristyle is the noun that describes a row of columns surrounding a temple.

[12] Contrapposto means "counterpose." The engaged leg, or the leg with the most weight, is balanced by the other leg being bent at the knee. In this position, the hips tilt upwards towards the engaged leg.

the ground is known as the stereobate while the step below the columns' base is referred to as the stylobate. There is a distinction between the various steps along the temple because the temple was sacred ground. So, priests, priestesses, and other visitors had to be cleansed from the outside world before entering the temple. The separation of the outside world and sacred ground continues into present day architecture.

These classical elements of the Parthenon and High Classicism in Greece inspired the Romans after their conquest of Athens. After the fall of Pericles' domination in 86 BCE, Athens fell to Rome, which had become a powerful, militarized state.[13] With the Romans starting an empire, Athens became inspiration for the creation of new cities in Italy, especially in Rome. Athens was a powerful city-state and it also represents beauty. Rome, as the heart of the empire, needed to be glamorous and original. The classical period of Greece started classicism in Rome with the adoption of the peristyle, the entablature and pediment. Since it was Roman and more civilized than the Greeks (in a Roman's mind), architects and builders changed various parts of the Grecian temple design.

In the first century CE under Augustus, the Maison Carrée was erected in Nimes, France (Figure 5). During his reign, Augustus created the first empire of the Roman world, which led to the construction of temples for Roman gods throughout Europe. Consequently, Maison Carrée shows Roman ideas with Greek elements incorporated. The Romans minimalized the entrances from Grecian Classical temples to their own structures, eliminating the congregation of citizens at the doors. The Maison Carrée

[13] David Watkin. *A History of Western Architecture.* 5th ed. London: Laurence King, 2011. Print. 58.

shows this new design with the enclosure of the interior with limestone walls instead of columns encircling the interior. This temple, however, also shows columns planted onto the exterior walls, which form a "pseudo-peristyle" around the sides and back of the temple. The front six columns of the Maison Carrée are freestanding Corinthian columns while the rest of the columns are pilasters.[14] Roman architects adapted the interior Corinthian columns in Greek temples and brought them to the exterior. Thus, the Romans' new location of the Corinthian columns created a new type of architecture. The Corinthian colonnaded architecture has dentils, 'little teeth,' that extend where the frieze would be located. The Corinthian order does not have the details of the Ionic or Doric such as the triglyphs, metopes, or sculptural figures inside the frieze. The most decorated area of the Corinthian order is the capital with the acanthus leaves and rosettes. Maison Carrée has a pediment on top the building like the Parthenon, but it is plain and without sculptural details.

Later in Rome's domination of the ancient world, Hadrian[15] memorialized Marcus Agrippa's name on the Pantheon (Figure 6).[16] The Pantheon, a temple dedicated to all of the gods of Rome, showcases the same elements seen in the Maison Carrée. For example, the inclusion of a portico, or porch, allowed the public to notice that this structure also had only one entrance. The portico in the Pantheon, like the Maison Carrée, contains Corinthian columns; however, the Pantheon's columns only occupy the front. The

[14] Pilasters are shallow decorative columns that project from the wall. They give the suggestion of a column without being a freestanding column.

[15] Hadrian was emperor of Rome in 117-138 CE.

[16] Marcus Agrippa was the second in command to Augustus.

invention of concrete in the first century CE made it possible for the Pantheon to be built with a rotunda attached to the portico. Concrete was lighter and cheaper, allowing workers to create any shape without worrying about the material's imminent destruction. The inclusion of a rotunda, also, dispelled the embedment of columns to the exterior walls, as it was circular in shape. Therefore, eight columns occupy the front only like the classical Greek temples. Like the Maison Carrée, the architect decided on a single portico so it was clear that was the entrance. Furthermore, the Pantheon established trends for future architecture – the creation of interior space, concrete construction, and usage of classical elements – that would be used in America, especially in Thomas Jefferson's buildings like his University of Virginia Library (Figure 7) or the Virginia Capitol building (Figure 8).[17]

Classicizing Elements in the Renaissance

With the fall of the Roman Empire and the rise of Christianity, classicism became a secondary style after the Gothic style, an architectural era adorned with pointed arches, stained-glass windows, and high towers. Then, classicism became a front-runner again as humanists started travelling and reading about ancient civilizations like the Roman Empire. With the rise of humanism[18] came the rebirth of classical ideals leading to the beginning of the Renaissance. Artists like Filippo Brunelleschi, Leon Battista Alberti,

[17] Watkin, 427.

[18] Humanists during the Italian Renaissance studied ancient texts and believed that Ancient Rome and Greece had the ideals and stories that individuals needed to be studying. Brunelleschi and Alberti were humanists.

and Andrea Palladio contributed, architecturally, to the Renaissance that would inspire future architects in their designs.

Filippo Brunelleschi was a highly skilled architect. After losing the competition for illustrating significant moments of the Old and New Testament onto the Florence Baptistery doors, Brunelleschi travelled to Rome to study ancient sculptures and architecture. He noticed the symmetry of ancient structures. He then proposed a design for the Duomo, also known as the Cathedral of Santa Maria del Fiore, in Florence (Figure 9). This design combined elements from past structures, such as the Pantheon and baptisteries. For example, his dome was assembled with horizontal boards similar to the dome atop the Pantheon. The Duomo also used a double shell inside of the structure as a relief for the weight of the brick. Brunelleschi wanted the exterior of the dome to match the Pantheon's dome in profile view; however, a more conical or pointed top allowed the dome to relieve stress upon the structure.[19] Brunelleschi was a visionary in architecture with new ideas just as Alberti would be.

Leon Battista Alberti was a humanist and like Brunelleschi, Alberti also studied ancient structures including the Pantheon as well as other classical buildings. Alberti designed the façade of the Palazzo Rucellai (Figure 10). On the exterior of this façade, Roman elements are seen like the semicircular arches, pilasters, and the entablature above the three stories. Each story's columns of the palazzo vary in order. The lowest level uses the Tuscan, similar to the simple Doric of Greece; the middle is a Renaissance order with the top story in the Corinthian order, yet very simplistic. The combination of all three of these orders suggests the detail on the Coliseum (Figure 11). The Coliseum used the

[19] Watkin, 212.

simple Doric on the bottom level, the Ionic on the second and the Corinthian order on the top level. Alberti was influential to future architects as a humanist, but his architecture books also were inspirational. His books allowed architects to gain the knowledge that Alberti believed was important in regards to architectural design.

Like Alberti, Andrea Palladio also wrote books about architecture. His *Four Books of Architecture* illustrates the classical orders and the harmony that should be seen in exteriors. His visual harmonies are based upon musical harmony. Musical harmonies like 1:2, 2:3 or 3:4 are pleasant to hear, which is why Palladio used them in his designs. One of the villas he designed was the Villa Barbaro at Maser in 1560, created for a duke (Figure 12). The façade in the front is crowned with a pediment like many classical buildings before, yet the entablature is broken by a window. Palladio reinvented the façade using Roman features of columns such as the inclusion of pilasters.

Classicizing Elements in America

While Andrea Palladio's classicism or Palladianism dominated Europe during the 17th and 18th century, Thomas Jefferson was a contributor to the classicism in America. He became ambassador to France after the American Revolution. When he journeyed to France on business, he toured Europe. While there, not only did he travel to the Roman temples constructed in France during Augustus' reign, but also to the public buildings of Rome and Greece. In France, the Maison Carrée inspired Jefferson in creating the unique American architecture style that symbolized America's newly formed republic. In 1785 Jefferson designed the Virginia State Capitol building based on the Maison Carrée. The

Virginia State Capitol building is the earliest neoclassical building in the United States. The capitol building has one entrance and sits on top of a pedestal like the Maison Carrée.[20] An element that differs from Maison Carrée and the Virginia Capitol building, though, is the columns' capitals' details. The Maison Carrée uses Corinthian capitals while the capitol building uses Ionic capitals. During Augustus' reign, sculpting was a common skill for low class citizens while sculptors were few in America's infancy. Therefore, Jefferson used a less detailed capital, which allowed less relief to be sculpted. Thomas Jefferson was instrumental as well in the establishment of the present-day plan of universities. His university blueprint subjected new ideals upon the American society. Thus, his design formed an academic village where colonnades connected buildings. In the middle of the campus connecting both sides is the library. With Benjamin Latrobe's help, Jefferson constructed the library similarly to the Pantheon.[21] It was a circular plan with a dome and a portico attached to the front. The University of Virginia library was the epitome of Jefferson's federal style classicism. Federal classicism not only contained Palladian influences such as ratios related to musical harmony but also neo-classical features like curved projections. Jefferson's inclusion of European classicism into American architecture developed American classicism even further into present day.

Jefferson relied heavily on Roman classical elements rather than Greek elements because he believed that Roman architecture was more adaptable to present-day, modern

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[20] A pedestal is a slab of a material that allowed the temple to not become damaged when floods occurred. The Etruscans started using pedestals since their temples were constructed of wood.

[21] Latrobe was an architect. He believed that classic forms "offered a spacious pathway out of the dullness of an outworn Baroque tradition."
Talbot F, Hamlin. "The Birth of American Architecture." *Parnassus* 10.6 (1938): 8-12. *JSTOR*. Web. 17 Dec. 2014, 9.

nations.[22] However, Greek revival surfaced at the end of the Neo-classical period and continued until the mid 1800s. The Greeks connoted democracy and ideal of liberal culture, thus Greek elements were used on public buildings. Just like Jefferson considered Roman details to be appropriate for governmental and collegiate buildings, Greek revivalists associated Greek elements with citizens' responsibilities to the state. Hence, architects designed public and governmental buildings with the ancient Greek influence. The Old Patent Office in Washington D.C. is considered a Greek revival building (Figure 13). Like mainland Greek temples, the patent office contains Doric order columns on the portico adjoined to an entablature and a pediment. The entablature encompasses the architrave, the blank continuous horizontal band below the frieze with metopes and triglyphs. The Patent Office is a simple Doric order structure since the portico does not comprise any sculptural detailing in the pediment or entablature. Unlike ancient Greek temples, this office uses Roman features like the "pseudo-peristyle" where the columns are outlined from the exterior wall without being free-standing.

The Old Patent Office in Washington D.C., described above, is an example of the eclecticism that was common during the 19th century. Eclectic architecture assembled features from many varying styles in designing a single structure. Eclecticism was an innovation brought about by earlier art periods. Architects started to travel as archaeologists discovered ancient works or civilizations that had been previously lost. As artists journeyed through Europe, works of art like *The Last Judgment* by Michelangelo, which displays elements of the Renaissance as well as Mannerist colors, could be seen by explorers in the Vatican (Figure 14). This Michelangelo work is a prime example of

[22] Marcus, Whiffen. *American Architecture Since 1780: A Guide to the Styles*. Cambridge: MIT Press, 1969. Print. 34.

eclecticism, inspiring others to connect two different traditions into one work of art. Subsequently, architects brought elements from Greece, Roman, Renaissance, or Thomas Jefferson's classical canon, the Federal Style, and combined them to produce a distinctive building that still showcased classicism.

Classicism lost its primary position in architectural design until Charles McKim, with Stanford White and William Mead, opened an architectural practice that re-affirmed classical architecture as a prominent style from 1870 to 1920.[23] All three men agreed that classicism expressed the "grandeur, stability, and joy in most civilizations from Greek onwards."[24] With Charles McKim opening a new firm after his job with H.H. Richardson, Stanford White, also an associate of Richardson's firm, and William Mead joined White and McKim at the new company.[25]

Travel inspired these three architects in their designs. McKim studied at the Ecole des Beaux Arts School in Paris while Mead learned about classicism at the Academia de Bella Arte School in Florence.[26] Together, they ventured to the New England area to sketch the colonial architecture.[27] Inspiration from this area and Europe allowed the firm to construct designs that imitated Italian Renaissance, Roman, and Colonial Georgian architecture. For public buildings, the architects used High Renaissance elements or

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[23] Jeffrey, Howe. "Styles in American Architecture." *A Digital Archive of American Architecture*. Boston College, 1998. Web. 24 Feb. 2015.

[24] Moore, 526.

[25] Henry Hobson Richardson opened up his firm in New York City first. He used the Romanesque style in his work. He, however, changed the Romanesque to include continuity; a dynamic interior, as well as massive stonewalls. Howe, 3.

[26] Charles, Moore. *The Life and Times of Charles Follen McKim.* Cambridge: Houghton Mifflin Company, 1929. Print. 40.

[27] Moore, 41.

ancient Roman details. High Renaissance details used ancient Roman features like columns and semi-circular arches, but it added a vaulted ceiling as seen on the Boston Public Library (Figure 15). The firm reserved the Colonial Georgian style for educational structures as well as houses. Harvard Union and Garrett Hall display aspects of Georgian architecture. McKim, Mead and White started the trend of classical architecture in domestic, collegiate and public buildings, but other architects, such as Horace Trumbauer, continued this practice.

The American Georgian first came to the South when Shepley, Rutan, and Coolidge designed Atkins (Clements) Hall (Figure 16) for Southern Methodist University (SMU) in 1915 in Dallas. Atkins Hall has two protruding wings attached to the main hall. Shepley, Rutan, and Coolidge used the red brick and white trim common in the American Georgian. The firm, though, designed the hall with pilasters instead of freestanding columns. Atkins Hall, now known as Clements Hall, imitates Georgian houses constructed during the time of the thirteen colonies. Atkins has a portico attached only to the door. This portico uses Ionic columns rather than Corinthian or Doric columns.

Georgian architecture became synonymous with collegiate architecture due to the high level of students entering universities during the 1920s.[28] This amassment of students required colleges to expand the number of buildings on campus. Not only did Harvard University see the expansion of student structures and academic buildings, but other academic institutions around the nation like Duke University, Southern Methodist University, and the University of Virginia experienced this growth. Duke University employed the office of Horace Trumbauer to design Friedl Building, East Campus Union

[28] Kathleen M, Drowne and Patrick Huber. "Architecture and Design." *The 1920s.* Greenwood Publishing Group, 2004. Print. 81.

and Lilly Library in 1927.[29] Friedl Building is an academic building filled with offices and classrooms (Figure 17). It is similar to McKim, Mead and White's Harvard Union on the front since Trumbauer looked to them for inspiration.[30] East Campus Union (Figure 18) and Lilly Library (Figure 19) are very similar. They both use Ionic columns on their facades. Unlike many classicizing buildings, East Campus Union and Lilly Library do not cover the porticoes with a pediment. Instead these structures feature only an entablature with a continuous frieze and dentils above the columns. Nevertheless, Trumbauer's buildings for Duke University use the red brick and white trim, usually connected to the Georgian style. The University of Virginia's architecture also displays the Georgian style in Cobb Hall by Walter Blair (Figure 20). This hall was designed with a portico that encompassed Ionic columns and a pediment.

However, Gothic architecture, aligned with tall spires, pointed arches and tracery connected to the exterior of the windows, was also revitalized during the 1920s.[31] Gothic details between 1885 and 1930 were seen on college structures. The University of Chicago showcased this style of architecture in Cobb Lecture Hall (Figure 21), Joseph Bond Chapel (Figure 22), as well as Rockefeller Memorial Chapel (Figure 23). Cobb Lecture Hall, designed by Henry Cobb, is reminiscent of Oxford University in England.[32] This academic building has pointed arches and intricate window details over the glass.

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[29] Horace Trumbauer was a successor to McKim, Mead and White. He continued their collegiate architectural designs in his buildings. Sandra L, Tatman. "Horace Trumbauer." *Philadelphia Architects and Buildings*. American Architects and Buildings, n.d. Web. 23 Mar. 2015.

[30] Ibid.

[31] Howe, 4.

[32] "Cobb Lecture Hall." *Architecture*. University of Chicago, n.d. Web. 20 Dec. 2014.

Since Joseph Bond Chapel and Rockefeller Memorial Chapel are both places of worship, Coolidge and Hodgdon, and Bertram Goodhue, respectively, used Gothic details like pointed towers and intricate details on the windows. In 1921, James Gamble Rogers designed Harkness Quadrangle (Figure 24), the first Gothic building to be constructed on Yale University's campus. Memorial Chapel at Harvard University replaced a previous chapel, which would accommodate more attendees on Sunday. As it is a church, Gothic features were added as to display its interior use. The chapel, however, includes a façade built by Shepley, Bulfinch and Abbot architectural firm in 1932 as to mirror Widener Library that stands across from the chapel. This chapel was dedicated at the time of its completion to the World War I fallen soldiers, but remains a memorial to soldiers who have since lost their lives (Figure 25).

While the 1920s were defined by success and unlimited possibilities, the 1930s, of course, introduced a period of hardship due to the stock market crash and the Great Depression. Therefore, the architecture had to display strength and vitality, so the public still had hope. Hence, the Colonial Revival aimed to display the "wistful, reassuring nationalism"[33] that accompanied this movement. Nevertheless, styles of art always come from other sources, just as classicism was reinvigorated during the Renaissance after the discovery of Emperor Nero's Golden House. In turn, the Colonial Revival continued as well during the 1930s due to the fact that Dr. William A. R. Goodwin wanted to revitalize the town of Williamsburg after it became a "sleepy commercial and cultural backwater" to the Virginia state government building in Richmond.[34]

[33] Ibid., 353.

[34] Ibid.

The 1920s, 30s, and 40s saw many different styles constructed throughout the United States. Traditional style architecture like classicism was mainstream until the end of the Second World War, which explains the details of skyscrapers, public and educational buildings. As new technology was created to end the war, Americans saw the impact that modernity can have on society. This impact forever changed the architecture of the century. Cities became more economical with their spaces in building skyscrapers higher, but there is still contrast between types of businesses. Gothic architecture is still used in churches as Classicism is still used in governmental buildings. Although the styles that documented the early twentieth century were not as popular as modernism's impact increased, the architectural styles were never gone forever. Architects, with the help of the client, help define the style of a certain building, as Baylor's architects and architecture define the university.

CHAPTER TWO

Memorial Dormitory at Baylor University

Samuel Palmer Brooks was a major influence for the classical elements associated with the new structures built between 1920 and 1940. Samuel Brooks was asked to be president of Baylor College after President Cooper resigned in 1902.[35] He was chosen partly because of his extensive knowledge of Baylor and the leadership skills he exhibited as a member of Baylor's debate team. Throughout his 29 years as president, he transformed Baylor from a college to a university: he procured endowments and increased the enrollment, which resulted in the growth of the number of university buildings.[36]

President Brooks had a significant influence on the university. The structures built during his presidency contain architectural elements from other cities and colleges. Brooks traveled around the New England area in 1894 while on a break from Yale.[37] During this time he visited New Haven, Boston, Chicago and New York where the styles varied from building to building.[38] This was due, in part, to the date of construction, the

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[35] Eugene W, Baker. *To Light the Ways of Time: An Illustrated History of Baylor University 1845-1986.* USA: Baylor UP, 1987. Print. 149.

[36] "Samuel Palmer Brooks." *Brooks Residential College*. Baylor University, n.d. Web. 19 Sept. 2014.

[37] Samuel P., Brooks. Letter to Reverend Brooks. 21 June 1894. MS. Grand Union Hotel, New York City,
New York.

[38] Samuel P., Brooks. Letter to Reverend Brooks. 27 March 1894. MS. Providence, Rhode Island.

type of building and who the architect was. Brooks had a wealth of styles in which to refer. In a letter to his father, Brooks recounted seeing the Metropolitan Museum of Art, Faneuil Hall, Harvard, Boston University, Old State House and the Old Christ Church at Cambridge.[39] In addition, he also visited Vanderbilt University, in Tennessee. In Brooks' letter he recounted that he decided to visit a friend in Tennessee because it was cheaper to go elsewhere than to go home to Texas.[40]

With the longest presidency, Brooks' legacy was creating a unified university in its student body as well as in Baylor's buildings. Enrollment increased, the size of campus doubled, and Baylor College became a university with the establishment of nursing school in Dallas among others, the law school's re-emergence, the organization of the college of arts and sciences as well as the school of education.[41] President Brooks employed the architectural firm of Birch Easterwood to construct the new buildings on campus. At the beginning of Easterwood's alliance with Baylor University, he was hired due to his low employment rates.[42]

During his tenure as president, Brooks traveled extensively with organizations in which he had membership. He traveled to London in 1905 to attend the First Baptist World Congress.[43] Brooks toured Germany, France, Switzerland and Italy. Italy had a lasting impact on Brooks, more than the other countries. In a speech given, President

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[39] Ibid.

[40] Ibid.

[41] "Samuel Palmer Brooks." *Brooks Residential College*. Baylor University, n.d. Web. 19 Sept. 2014.

[42] "Oral Memoirs of Neill Coker Morris." Interview by Rufus B. Spain. *Texas Collection*. Baylor University, n.d. Web. 15 Feb. 2015. 76.

[43] "Oral Memoirs of Sims Palmer Brooks and Aurelia Brooks Harlan." Interview by Kent Keeth and Tab W. Lewis. *Texas Collection*. Baylor University, 19 Jan. 1982. Web. 2 Jan. 2015. <http://www.baylor.edu/lib/texas/>., 138.

Brooks talks about the art of Florence. He went to the Pitti art gallery, the Uffizi gallery, as well as the Duomo and the Sistine Chapel.[44] He visited all of the places that are iconic to Florence including the Campanile, the Baptistery of San Giovanni, and Saint Peter's Basilica.[45] He reveals in his speech that everything harmonizes together. This visit was important not only for the details of the Renaissance structures, but also for the red-tile buildings that Brooks mentions in his speech. Although it is not known for sure, this trip to Europe may have played an important role in creating the Baylor campus that students see today.

In addition to being active in the role of Baylor's president, Samuel Brooks was involved in Woodrow Wilson's campaign for presidency in 1912.[46] At this time, he journeyed around the United States, mostly in the North and East campaigning on behalf of Woodrow Wilson. His visit to these New England's cities further inspired his vision for Baylor's campus. After Brooks' return, he hired an architect to design a new boys' dormitory, named for the president, years after the structure was completed. Birch Easterwood, the architect of every building constructed during Brooks' presidency, accompanied President Brooks to the East in 1913.[47] During their travels, they viewed many buildings that provided them with inspiration for the construction of a new Baylor dormitory. It is possible that Brooks and Easterwood visited the campuses of Yale and Harvard, while in the New England area. Upon returning from their trip, Brooks revealed

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[44] Samuel P., Brooks. "Essay on the Art of Florence." Speech.

[45] Ibid.

[46] Joseph Martin, Dawson. *Brooks Takes the Long Look.* Waco: BU Press, 1931.

[47] Leigh, Stanley. *Rendering Across Texas: A Narrative of the Life of Birch D. Easterwood.* History of Texas Semester Research Paper for Dr. Thomas Charlton, April 1996. Print. 4.

his architectural preferences to Easterwood, providing direction for the future of Baylor's campus.

Brooks Hall, like the other dormitories constructed during Brooks' term as president, included the stairway plan (Figure 26). This atypical element, while common among the New England Colleges, which modeled their buildings after Oxford and Cambridge, was relatively new in the South. What made the stairway plan unique was the inclusion of long hallways, an element intended to help students study without getting distracted. Brooks Hall was not the only dormitory constructed in this style. Both Alexander Hall and Woman's Memorial Dormitory also follow this Ivy League model. However, Easterwood did not receive any recognition for his work until 1921.

Upon the completion of Brooks Hall in 1921, Birch Easterwood was recognized by the Waco City Directory as an "architect, specializing in high-class work."[48] A picture of the newly constructed hall accompanied his information. With his renown, Easterwood again found himself working for the university. When it came time for the Woman's Memorial Dormitory to undergo construction, he was hired upon the recommendation of President Brooks, as well as the Board of Trustees.[49] President Brooks wanted consistency across the campus, and, as a result, he wrote a letter to the Board, insisting future buildings should imitate, or take inspiration from, the buildings already on campus.[50] Choosing Easterwood as the architect for the Woman's Memorial

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[48] "Architects" (n.d.): n. pag. Rpt. in *Waco City Directory*. Waco: n.p., 1924. Print.

[49] Samuel P., Brooks. Letter to Mr. Birch D. Easterwood. 11 Oct. 1928. MS. Waco, Texas.

[50] Samuel P., Brooks. Letter to Board of Trustees. 22 Dec. 1919. MS. Waco, Texas.

Dormitory ensured a uniform look across the campus (Figure 27). Since Easterwood and Brooks had already worked together, Easterwood knew exactly what Brooks wanted in order for the building to fit in with the buildings already present.

With the election of Easterwood as architect, the dormitory committee visited Austin and Georgetown, Texas to survey dormitories for Woman's Memorial Dormitory's architectural elements, including the interior as well as the exterior.[51] While in Austin, the committee viewed the Alice Littlefield dormitory, located at the University of Texas. The Alice Littlefield dormitory was constructed in Spanish Style architecture with the exterior consisting of limestone and a light brown brick (Figure 28).[52] The roof consisted of various red tiles evoking the Spanish Mediterranean architecture. Since the exterior was not designed in the same style as Brooks Hall, the interior appealed more to the committee. As a result, the drawing room, library and hallways were included in the design of Woman's Memorial Dormitory's interior. The committee noted the bracket lighting within the Littlefield dormitory and opted to include it in the Woman's Memorial Dormitory. This lighting system seemed, to them, conducive to studying. This lighting system is still in use today.

During their visit to the University of Texas, the dormitory committee also visited the Scottish Rite Dormitory (Figure 29). There are some similarities between this hall and Woman's Memorial Dormitory. Scottish Rite Dormitory and Woman's Memorial Dormitory exhibit the Georgian style, an element that dates back to the Thirteen

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[51] "Women Get Ideas for Dorm on Trip." *The Daily Lariat* [Waco] 24 Oct. 1928: n. pag. Print.

[52] "Littlefield- Women's Residence Hall." *Live Here - Communities*. University of Texas at Austin, n.d. Web. 30 Jan. 2015. <http://www.utexas.edu/student/housing/index.php?site=1&scode=4&id=115>.

Colonies, as well as Europe. Georgian architecture's dominant material is brick, another common element between the Scottish Rite Dormitory and Woman's Memorial Dormitory. This, however, is not where the similarities end. Both dormitories have the same number of floors, and, have windows above the third floor, atop the roof. There are also some key differences. Woman's Memorial Dormitory has a portico, complete with a pediment, frieze, and columns. The Scottish Rite Dormitory, on the other hand, only possesses multiple Corinthian pilasters, columns extending from the wall, between each doorway and window. This dormitory sits off-campus at the University of Texas; thus, the architect responsible for this dormitory did not have a hand in designing the Spanish-style buildings found on the University of Texas campus. Baylor University was originally founded by a mason. As such, some of the buildings on campus contain masonic elements. The Masonic Order invested in the Scottish Rite Dormitory at the University of Texas. The Order often procured jobs for its members, making it important that professionals get involved with the masons. Herbert Greene acquired the Scottish Rite Dormitory job because of his connection to the ancient Order.

Woman's Memorial Dormitory not only has influences from Texas' colleges, it also possesses influences from colleges in the east. Harvard Union, designed by the firm McKim, Mead and White, contains similar elements to these found in the Woman's Memorial Dormitory. President Brooks attended the 1893 World's Fair in Chicago while he was a student at Yale, introducing him to the architectural style he would later incorporate into the dormitories on the Baylor campus.[53] In fact, he was so enchanted by

[53] "Oral Memoirs of Sims Palmer Brooks and Aurelia Brooks Harlan." Interview by Kent Keeth and Tab W. Lewis. *Texas Collection*. Baylor University, 19 Jan. 1982. Web. 2 Jan. 2015. <http://www.baylor.edu/lib/texas/>. 191.

the World's Fair; he attended it several times over the six-month period in which it was held. Charles McKim helped create and design the World's Fair along with other architects such as Richard Hunt, a Gothic revivalist, and David Burnham. Due, in part, to Charles McKim's influence, the fair became a dedication to previous classical styles like the colonial or early Republican.[54] While visiting the fair, Brooks took notice of the harmonious architecture, thus, providing him with inspiration for the design of Baylor's campus. For instance, in one of McKim's designs, a portico extends out from the structure. This element is prevalent across the Baylor campus, and can be seen most prominently with the Woman's Memorial Dormitory.

Northeastern universities have followed the precedent set by the 1893 World's Fair and, later, Harvard University, in the sense that the medium used to construct the various campus buildings is standard. However, it is not just the Northeastern universities that have chosen to unify the construction medium. McKim, Mead and White did not solely work on buildings throughout the Northeast. Stanford White himself designed Cabell Hall; the firm, Garrett Hall (Figure 30). Both of these buildings have a portico; though the buildings differ in types of columns used. Cabell Hall has Ionic columns while Garrett Hall utilizes Doric columns. Like the Woman's Memorial Hall, the halls at the University of Virginia have facades that extend from the roof to the grounds. The porticos both have a pediment and a frieze atop the columns. There is a distinct difference between the columns at the two buildings: Cabell Hall's pediment contains a sculpture, making it more ornate (Figure 31). The "pseudo-columns" placed in

[54] The "City Beautiful" movement was set in motion by Charles McKim's belief that the architecture of the World's Fair should exhibit continuity.
Charles, Moore. *The Life and Times of Charles Follen McKim.* Cambridge: Houghton Mifflin Company, 1929. Print.

front of Woman's Memorial Hall, inside the portico, provide room for comparison between this dormitory and Cabell Hall. As Baylor University continued to grow, more buildings exhibiting this style were constructed.

McKim worked on the World's Fair; however, as a prior student and athlete of Harvard University, he received a nomination to design Harvard Union with the help of his partners, Stanford White and William Mead, in 1900. In 1902, Samuel Brooks traveled back to the northeast for obtaining his master's degree, and during this time, he saw Harvard Union (Figure 32). The design of Harvard Union included red brick with a white trim. This was also key element found in the Woman's Memorial Dormitory. There are similarities between the two structures, such as the roof design and the materials used to construct them. In addition, the windows extending past the roof is a significant similarity between the Harvard Union and Woman's Memorial Dormitory. Although Harvard Union does not have a façade like Memorial, the columns used on the rotunda share the details on the front of Woman's Memorial Dormitory; both sets of columns are within the Doric order, which do not comprise any decoration seen in the capitals. While these two structures are not exact replicas of each other, there are details that potentially were influential to Samuel Brooks in creating a unified campus.

While Woman's Memorial Dormitory was being designed, the Women's Missionary Union, also known as the WMU[55] was raising funds for the hall. The

[55] "Woman's Missionary Union challenges Christian believers to understand and be radically involved in the mission of God." "Although many Southern states had a missions organization for women, there was no central body to provide unity or coordinate efforts. The time had come for the women to organize and the founding mothers of WMU established an organization that has been supporting Baptist missions for over a century."
"About WMU." *WMU: Missions for Life*. N.p., 1998. Web. 15 Mar. 2015.

Women's Missionary Union was committed to helping those who could not help themselves. The university could not hold all of the new influx of students; therefore, President Brooks, Mrs. Brooks and the Women's Missionary Union raised money for the girls that had been previously turned away due to a housing shortage. The WMU was instrumental in the establishment of the Woman's Memorial Hall by raising $350,000, which by today's standards would equal $4,714,864.16. Woman's Memorial Hall officially opened on October 15, 1930 at 10:45 A.M. for all of the female students who did not have a place to live on campus. A dedication ceremony was held to honor the Women's Missionary Union as well as others that had contributed to the construction of Woman's Memorial Hall.

For Baylor University and the Women's Missionary Union, it required perseverance, determination, and campaigning to open Memorial Dormitory. None of the administration was going to give up because the dormitory symbolizes the equality that Baylor gives to its students. With Samuel Palmer Brooks as president of Baylor during the construction of Memorial, the university started becoming a school that could match the Ivy Leagues. Baylor was already connected to Yale at this time because students could study further in New Haven after graduating from Baylor. Brooks decided that in designing a unified, more New England architectural style, Baylor would be able to compete with the top-tiered universities in the country. Since Baylor is the oldest university in Texas, Easterwood and Brooks enabled a similarity between the historical Ivy Leagues like Yale or Harvard and Baylor.

After the completion of Memorial Dormitory, Birch Easterwood worked for his architectural firm for a few more years, then he went to Fort Worth to work for the Taylor

Architecture Company. Easterwood's son, Kenneth Vester, took over the firm, which then became Easterwood & Son. Kenneth designed many buildings for Baylor, including the administration building that would be dedicated to President Brooks' successor.

CHAPTER THREE

Pat Neff Hall at Baylor University

By the time that Memorial Dormitory was completed in 1930, President Brooks had only a couple of years left in his life. He was out of the office for most of the year in 1930, travelling around Europe with the Armstrong Educational Tour. He then died on May 14, 1931, days before the graduation ceremony.[56] The Board of Trustees elected Pat Neff, who was already familiar with Baylor University. (He was a member of the board of trustees during Brooks' presidency as well as being former governor of Texas.[57]) Not only was Pat Neff a supreme candidate for the position due to his past experience with leadership, he was also a longtime friend of Brooks, first meeting Brooks at Baylor.[58] Pat Neff and Samuel Brooks were roommates for Brooks' first year at Baylor; after Samuel graduated he and Pat Neff remained friends. Neff even visited Brooks while he was in the hospital before his death.[59] Pat Neff accepted the presidency and continued the tradition of excellence that Brooks started at Baylor University in many ways, including the construction of Pat Neff Hall.

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[56] "Samuel Palmer Brooks." *Brooks Residential College*. Baylor University, n.d. Web. 19 Sept. 2014.

[57] "Pat Morris Neff." *About Baylor.* Baylor University, n.d. Web. 20 Sept 2014.

[58] Guy B., Harrison. *The Baylor Bulletin.* (Waco: BU Press). Print. 2.

[59] Ibid.

President Brooks' legacy was creating the unified campus in its student body and its buildings. He doubled the size of the university while he was president, with the help of the architect Birch Easterwood. Baylor University flourished during Brooks' twenty-nine years in office from 1902-1931, for the first time since Baylor's beginnings in 1845. He created a university not by the erroneous addition to the name, but to the campus life and education. When President Neff was inaugurated into office, the Great Depression was in effect. To maintain university while the nation struggled with economic challenges, Neff cut professors' salaries and rearranged Baylor's finances.[60] Once the Depression ended, construction re-surfaced upon Baylor's campus. One of the buildings that was constructed after the Depression was the administrative building. Pat Neff was searching for an appropriate place to house the Texas Collection; he "turned to the picture of a beautiful Georgian building and said 'there is the new home of the Texas Collection.'"[61] After President Neff chose a Georgian style structure, he hired the firm of Birch D. Easterwood & Son.

Pat Neff Hall, as later to be named in honor of former President Neff, is associated with the heart of Baylor's campus.[62] The administrative building encompasses the offices of the president as well as other officials, yet it also contains items from Independence, Texas, Baylor's initial location. Thus this building is important to Baylor's history and its present. Pat Neff Hall's assembly started in 1938 with completion ending

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[60] "Pat Morris Neff." *About Baylor.* Baylor University, n.d. Web. 20 Sept 2014.

[61] Harrison, 9.

[62] Eugene W., Baker. *To Light the Ways of Time: An Illustrated History of Baylor University 1845-1986.* USA: Baylor UP, 1987. Print. 179.

eighteen months later in the fall of 1939.[63] At the time of construction, the hall cost $250,000, which today would equal about $4.1 million.[64] Pat Neff Hall extends 144 feet into the air with four stories and an amalgamation of a dome and a lantern that rises about fifty feet.[65] Attached to the building are facades with thirty-four foot tall columns.[66] Columns are attached to the facades on the north, south, east, and west sides. Like the implementation of the classical elements first established during the 5th century BCE in Athens, the columns are mounted upon a stylobate with a stereobate at the bottom. These steps distinguish the structure from the earthen ground. All of these features establish Pat Neff Hall as the powerful, central structure on Baylor's campus. Though Memorial Dormitory has Georgian architectural elements associated with the exterior, Pat Neff Hall is considered the first truly Georgian building on Baylor's campus.

During the climax of the Georgian style from 1890-1915, the architecture was divided into two sub-styles. Pat Neff Hall's style is considered a Neo-Adamesque style or a part of the Federal Style of the classical Georgian style. Elements connected to this style are complex ornamented details such as the inclusion of pilasters, angular pediments, and a Doric order entablature that contains metopes and triglyphs.[67] The

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[63] Ibid.

[64] Baker, 179.

[65] Kenneth V., Easterwood. *Administration Building [Pat Neff Hall]*. Digital image. *Architecture Collection*. Baylor University, 7 Mar. 2014. Web. 14 Mar. 2014.

[66] Baker, 179.

[67] Marcus, Whiffen. *American Architecture Since 1780: A Guide to the Styles*. (Cambridge: MIT Press, 1969).

columns, also, rise two or more stories as seen on Pat Neff Hall. As McKim, Mead and White revitalized this architectural style, it required time for Southern architects to design buildings using this style. One of the first buildings in the South to use this Georgian style was Atkins Hall at SMU by Shepley, Rutan and Coolidge.[68]

Thomas Jefferson implemented classicism, as discussed earlier, into the American architectural community. He believed that Roman classicism, as seen on the Maison Carrée, applied the ideal classical characteristics for architecture. As America had just become a newly formed republic, Jefferson designed an architectural style that rejected the British Georgian style and embraced the democratic style constructed during the Roman Republic.[69]

Republican Rome comprised many different designs that could be positioned within the American "academic village" that Jefferson was planning.[70] For governmental buildings such as the Virginia State Capitol, designs were implemented from the Maison Carrée. This temple was formed during the Roman Empire under the first emperor, Augustus. He overthrew a group of people that took the power into their own hands. Augustus' imperial dominion organized an empire that connected and conquered much of Europe. Thomas Jefferson wanted to embrace the democratic and reformed ideals that civilizations like Rome established to rid itself of past leaders. After the erection of the Virginia Capitol building in Richmond, Roman features were included in many future

[68] Previously discussed in Chapter One: Architectural Styles

[69] "Jefferson and the Politics of Architecture." *Thomas Jefferson: The Architect of a Nation*. Ed. Julian Boyd. University of Virginia, 3 Mar. 1996. Web. 12 Apr. 2015.

[70] University of Virginia is the academic village that Jefferson designed for the public.

governmental buildings. Jefferson established an architectural design for a building with a designated purpose like Roman classical details for governmental structures.

Jefferson's vindication for classical Roman architecture continued with his competition for the design of the Capitol building in Washington, D.C. (Figure 33). Throughout the construction of the Capitol, five main architects were hired to design certain parts of the building. George Hadfield replaced Stephen Hallet after only two years; James Hoban succeeded Hadfield; Benjamin Latrobe succeeded Hoban, and Charles Bulfinch completed the building.[71] Charles Bulfinch was influential in the design of the Capitol, yet he was even more instrumental with the establishment of Boston's architecture. He was well educated, studied the classics at Harvard, and then traveled to Europe in 1785 by suggestion from Thomas Jefferson.[72] As he toured Europe, seeing France and Italy as Jefferson had, he was more interested in London. Bulfinch brought London inspiration to Boston upon his return in 1787. London was designed by Christopher Wren[73] and the overall architectural style was English Georgian. Bulfinch wanted to replace the medieval structures seen in Boston with a more updated style. Bulfinch, like Wren, implemented a city plan for Boston with his architectural style. Thus, Bulfinch was the main architect and city-planner for Boston after the American Revolution.

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[71] "Evolution of the Capitol." *U.S. Capitol Visitor Center*. US Government, n.d. Web. 11 Apr. 2014.

[72] Marcus, Whiffen and Frederick Koeper. *American Architecture Vol. I: 1607-1860*. Cambridge: MIT, 1981. Print.

[73] Christopher Wren designed London after the fire of

About ten years after his travels to Europe, he designed the Massachusetts State House (Figure 34). His English-inspired architecture used the red brick and white detail that he had viewed in London. Bulfinch, however, was inspired as well by Jefferson and his Federal Style that he had implemented in America. Therefore, Bulfinch instigated a dome and lantern atop the state house in response to America's freedom and democratic ideals. Furthermore, the dome is covered in gold sheet to symbolize the power that Boston as well as the United States has.[74] Jefferson and Bulfinch imitated the Pantheon's dome in their designs because it is the epitome of the Roman Republic and the dominion that Rome had over other civilizations.

Whether Birch Easterwood saw the Massachusetts State House or not while visiting the New England area with President Brooks in 1913, it would have been a precedent and a source for Pat Neff Hall due to the fact that it was a governmental building. Easterwood oversaw his son's design, Kenneth Easterwood, for Pat Neff Hall, thus the Massachusetts State House could have been inspiration. The Massachusetts State House includes white Corinthian columns attached to a façade while the structure was constructed using the English red brick of London. The façade, unlike many governmental buildings, is not crowned with a pediment; rather the pediment sits in front of the dome. The Massachusetts State House contains an even twelve columns, with four placed in the middle of the façade, and Pat Neff Hall, similarly, uses four single freestanding columns as a part of its portico. In addition, Pat Neff Hall's columns are stylized in the Corinthian order. Both of these governmental structures, also, were planned the same. Pat Neff Hall and Massachusetts State House have a central structure

[74] M, Kramer. "Exterior Gilding." *Gilders' Studio*. N.p., n.d. Web. 10 Apr. 2015.

with two wings, one on each side. This central-wing plan is also exhibited in the United States Capitol in Washington D.C. The Capitol, though, was not constructed in the red brick tradition that both Pat Neff Hall and the Massachusetts State House were. It is, rather, cast iron and marble.[75] Pat Neff Hall mimics the Capitol building with the inclusion of two entrances. One side of the Capitol includes a portico with a pediment, while the other side has a façade with only an entablature above the columns. This asymmetry varies from Pat Neff Hall, as its façades are symmetrical on both sides with a pediment and an entablature above the columns. The Capitol building has ten columns with pairs on the left and right sides and two single columns in the middle. As mentioned, Pat Neff Hall only has four columns spaced evenly across the portico. Pat Neff Hall and the Capitol building both are detailed with a tower and dome covered by a lantern. Pat Neff Hall does not use a traditional tower and dome because rather than being a cylindrical tower like the Capitol, it is hexagonal in shape. The time periods when these structures were created are important in the discussion of their designs and of Pat Neff Hall's design, as well. The United States Capitol building and the Massachusetts State house were designed and constructed in the latter 18th century while McLennan County Courthouse was designed and built in 1897-1901 (Figure 35).[76] As stated previously, Jefferson and Bulfinch, among other architects of the time, were focusing on the classical style due to the inspiration from their travels to Europe. McLennan County Courthouse's design mirrors previous governmental buildings, including the courthouse of

[75] "Evolution of the Capitol." *U.S. Capitol Visitor Center*. US Government, n.d. Web. 11 Apr. 2014.

[76] "McLennan County Courthouse." *Texas Escapes*. N.p., Feb. 2005. Web. 23 Feb. 2014.

Massachusetts and the US Capitol, in terms of layout and overall architecture, but details are different. This variance occurs because the courthouse is rendered in the Beaux-Arts style. This Beaux-Arts style draws on classical elements due to the fact that architects looked to French and Italian structures like St. Peter's Cathedral in Rome.[77] The Beaux-Arts style flourished because many American architects were educated at the Ecole de Beaux Arts school in Paris. Therefore, architects were seeing the Italian Renaissance and other classicizing structures, first hand. McLennan County Courthouse and St. Peter's Cathedral contain much more ornamentation on the exterior. Therefore, the inclusion of a greater number of sculptural details present on the exterior of the McLennan County Courthouse dates to this more ornate period. This courthouse incorporates a more massive portico than Pat Neff Hall's because of the addition of the Doric frieze within the entablature (Figure 36). Pat Neff Hall only includes an architrave underneath the pediment. Both structures include a window and sculptural relief within the pediment. The courthouse imitates an actual Doric frieze with the metopes and triglyphs. Instead of incorporating sculptural figures within the metopes, the metopes comprise windows. With these structures in the same town within close proximity, Birch and Kenneth Easterwood were inspired by the McLennan County Courthouse.

Classical elements seen in Pat Neff Hall as well as in the McLennan County Courthouse, the Capitol building in Washington D.C., and the Massachusetts State House symbolize America and its unique system of government. The dome, columns, and the portico are all representative of the "Republican self-government."[78] This idea, as stated

[77] Ibid.

[78] Jay C. Henry. *Architecture in Texas: 1895-1945.* Austin: UT, 1993. Print. 27.

earlier with Thomas Jefferson's inspiration, is in part due to the influence of Rome that produced structures that still exist today. The courthouse is a part of the eclectic style of architecture that enveloped the nation in the later 19th century; hence, James Riely Gordon added a tower, first used during medieval times, to represent the "communal independence" of the community or the nation.[79] Successively, Birch and Kenneth Easterwood integrated these features into Pat Neff Hall, or the administrative building on Baylor's campus, as a sign of community and self-government within the university.

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[79] Ibid.

CHAPTER FOUR

The Conglomeration of Styles: Baylor Sciences Building

As visitors follow University Parks Drive towards I-35, Baylor University appears on the left with the Baylor Sciences Building (BSB) in the foreground (Figure 37). This building embodies the architecture on campus. It showcases the classic elements seen in Memorial Dormitory or Pat Neff Hall with features from Gothic structures as Old Main, Draper, or Burleson. Thus, the BSB is the culmination of the classical architecture seen in the other buildings as previously discussed, though in the post-modern style of architecture.

Baylor University contains about 12,000 undergraduates each year, with about 3,000 students registering as science majors, the most students in one college. Therefore, the architects - Mark Hieber, Gary Skog, and Louis Hartman - created four floors, so each classroom could accommodate the students in any discipline, even at the lowest level of classes.[80] Since this building is the largest academic structure on campus and it had to accommodate 3,000 students, the exterior had to make an impression on students and visitors just as the interior's technological advancements would. Baylor University The architectural firm of Harley Ellis created a grand exterior with the use of the Corinthian columns connecting the wings and the inclusion of towers. These elements allow the

[80] "Sciences Building, Baylor University." *Harley Ellis Devereaux*. N.p., 2004. Web. 15 Sept. 2015.

structure to be seen from afar. This aspect is important as the sciences building is in proximity to the entrance of the university. Baylor's administration wants the horizon to point to the school, thus with the addition of this architectural innovation, Baylor becomes prominent to guests of Waco.

The BSB was constructed in 2004 at the cost of 103 million dollars.[81] This new building would allow the science and pre-health majors that were dispersed between the Marrs McLean Science building and Sid Richardson to be consolidated to one structure.[82] The consolidation of the sciences into one building allows all of the professions to interact, creating the "beauty of science" as students intermingle and compose conversations. Therefore, the architects of Harley Ellis created a 508,000 square foot building that would enclose all of the lab rooms as well as the 200 or more seat auditoriums for each course. Furthermore, the science building splits the majors into wings, according to type of science. Specifically, the left wing encompasses the life sciences such as biology, neuroscience and psychology. The right wing is reserved for physics, chemistry and geology. The central wing includes overlapping science professions in which a student needs life sciences as well as the natural sciences. These professions comprise pre-health, molecular bioscience, drug discovery, and water studies such as environmental science.[83]

Like the other buildings such as Memorial Dormitory and Pat Neff Hall, the BSB incorporates the same red brick and white stone for the details seen on the columns and

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[81] Lori Fogleman. "Baylor Breaks Ground On $103 Million Sciences Building." *Media Communications* (17 May 2002): n. pag. Baylor University. Web. 20 Feb. 2015.

[82] Ibid.

[83] Ibid.

towers. Attached to either side of the building between the three wings are the Corinthian columns that were also used on Pat Neff Hall. Attached above the Corinthian columns is a continuous frieze that dictates a saying. The frieze on the east side facing University Parks Drive contains the statement "By Him all things are made, in Him all things are held together." This statement not only alludes to the religious foundation of Baylor University, but also references the use of the building. Comparatively, Pat Neff Hall's friezes above its columns reference God and Baylor's background. Pat Neff Hall is at the heart of the campus while the science building is at the edge of campus, welcoming new students and guests. Thus, whichever part of the campus an individual is seeing, he will see the glory that Baylor gives to God. Baylor University was founded on a Baptist charter; it remains a key part of the uniqueness of Baylor.

Old Main and Burleson were constructed in the late nineteenth century around 1886 and 1887. Along with the Neo-classical style that was implemented at the last quarter of the century, the Gothic style re-emerged. The towers located on these buildings at each section in the building are seen in the BSB's "book-ends", or clock towers. When Old Main was built, it was the only academic building on campus (Burleson at the time was a women's residential hall). Thus, Old Main represents Baylor University's progress.[84] The inclusion of these towers in the Baylor Sciences building not only connects it to the rest of campus, but also displays Baylor's progress as a main component in the science and other higher education departments.

The science building's construction was part of Baylor's Ten Year Vision, which would increase every part of the university. All aspects of the university life would grow,

[84] Kirsten Pasha. "Baylor's Foundation Rooted in Old Buildings." *The Lariat* [Waco] 10 Feb. 2004: n. pag. *Lariat Archives*. Baylor University. Web. 8 Apr. 2015.

allowing Baylor to be compared to the nationally ranked, academically excellent universities like Duke University or Vanderbilt. In response to this vision, the architects- Hieber, Skog, and Hartman- designed a structure that used Baylor's oldest buildings' iconography to symbolize Baylor's growth and progress. The consolidation of all of the science departments into one building permitted the students majoring in the sciences to increase as well as improving Baylor's status in the science world.

The science building also incorporates the cupola of Pat Neff Hall on the top of each of the three wings of the structure. The middle dome varies slightly from the two domes on the outer wings. The middle dome imitates the Pat Neff Hall in all details except for the gold plated dome. The other two domes, however, are much smaller domes that rise the same distance as the middle dome. The domes similarly designed as Pat Neff Hall display Baylor's unity in the campus, yet the incorporation also signifies the university's communal independence.

In addition, the science building integrates Pat Neff Hall's Corinthian columns into the design. The BSB, however, only uses the columns on the east and west sides where the plazas are situated. These plazas were added to the exterior as a way to engage students and foster new ideas. Successively, the tables underneath the porticoes generate an area for "intellectual collisions" where new ideas can form.[85] Baylor University prides itself on its liberal education where students learn every core discipline, whether that is science, art, English, or mathematics. Since students are familiar with every subject while studying a major discipline, graduating from college permits them to think about problems in many different ways. Medical professionals will discuss challenges based

[85] Mark Hieber. "Baylor University Thesis." Message to the author. 4 Aug. 2014. E-mail.

upon varying ideas, not just science; therefore rooting Baylor's educational system in the liberal arts allows graduates to "address those tough ethical issues."[86]

Unlike Pat Neff Hall, the science building only designated the columns for the plazas rather than creating a peristyle around the entire building. This variance is a part of the post-modern movement. As the Baylor sciences building was constructed and designed in the 21st century, the design is a part of the post-modern movement that erupted after artists and architects believed that modernism was dull and out of style. Post-modernists reacted against the modernist's philosophy of ideal perfection and harmony of form and function.[87] Consequently, post-modernist architects assimilated "surface ornament, reference to surrounding buildings in urban architecture, [and] historical reference in decorative forms."[88] Architecture subjected to the post-modern movement compiled all of the historical styles into one building, creating an "empirical, chaotic, and heterogeneous" structure.[89] With this, the Baylor Sciences building combines the towers of Old Main and Burleson near Burleson Quadrangle, the lantern, and Corinthian columns of Pat Neff Hall. These features along with the post-modern structure form the BSB.

A pediment does not sit atop the porticoes as in the other classicizing buildings seen on Baylor's campus like Memorial dormitory or Pat Neff Hall. This building was

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[86] Lori Fogleman. "Baylor Breaks Ground On $103 Million Sciences Building." *Media Communications*. Baylor University, 17 May 2002. Web. 10 Sept. 2014.

[87] Bhasker A., Shukla. Modernism and Post Modernism. Jaipur, IND: Sunrise Publishers and Distributors, 2008. ProQuest ebrary. Web. 15 April 2015.

[88] Ibid.

[89] Fredric Jameson. "Chapter 1." *Postmodernism: The Cultural Logic of Late Capitalism*. N.p.: Duke UP, 1991. N. pag. Print.

designed in the twenty-first century when modernism and post-modernism had already been established. Modernism only uses the details that are important to the structure. Thus, the pediment atop the portico was not needed. Another difference between this science building and Memorial or Pat Neff Hall is the number of columns. While the residential halls and the administrative building were built with an even number of columns on the front like Ancient Greek or even Roman temples, the BSB uses seven columns as a connection between the wings. Seven columns were used with reference to the bays[90] and their spacing. Nevertheless, these seven columns could also relate to Baylor's religious history.

Since Baylor University was founded upon Judge Baylor's idea that Texas needed a religious university, Christianity is still a major part of Baylor's identity. The Baylor Sciences Building adheres to this Christian foundation with two quotes from the Bible: "By Him, all things are made" and "In Him, all things are held together". These quotes refer to Christianity, but they also reference that science is rooted in religion. Evolution and physics or any subject in science could not exist without God. The addition of these quotations could also allude to Pat Neff Hall. Pat Neff included Biblical verses as well as two of his favorite statements on the friezes in the entablature. "Wisdom is better than rubies" and "thy word is a lamp unto my feet", which indicate the desire of Baylor's students to find the real truth based upon a Christian heritage. Further establishing Baylor's primary purpose of education are quotes from Pat Neff's chapel speech as well as a statement by Benjamin Disraeli, who Pat Neff admired – "the preservers of history are as heroic as its makers" and "the youth of a nation are the trustees of posterity,"

[90] Bays are spaces between elements such as between columns.

respectively.[91] These four statements on Pat Neff Hall's frieze connect to the Baylor Sciences building statements on the frieze above the columns, which reminds students and visitors that Baylor structures were designed with unity in mind.

President Samuel Palmer Brooks turned a college into a university with the buildings mirroring each other in many exterior features. The unification could not have been accomplished without the help of Birch Easterwood, the architect of Memorial Dormitory and Pat Neff Hall with the help of his son, Kenneth Easterwood. Since the time these buildings were constructed, Baylor's design has skewed from the original red brick design and portico due to the emergence of other architectural styles. Nonetheless, the Baylor Sciences building brings in some of the details featured on other halls in accordance with the post-modern movement that swept the nation during its 2004 construction.

All of the buildings on Baylor's campus allude to a certain image or period of time, depending on their construction. Pat Neff Hall as the governmental or administrative building represents the democratic ideas and power that Baylor has in accordance with Jefferson's architectural style. Memorial Dormitory, though, not as ornate in exterior as Pat Neff Hall, symbolizes the power and similarities with Ivy League schools such as Yale or Harvard that Baylor is trying to exude. The science building suggests a connection to the preceding structures on Baylor's campus while emphasizing that the science education is exponentially increasing. As the largest academic structure on campus, the science building connects to northern schools and their supremacy in the professions of science. Baylor University and its expansions throughout the 170 years of

its existence want to be compared to the universities that have existed much longer and have a much higher status.

Conclusion

In conclusion, the classical features exhibited on Baylor University's Woman's Memorial Dormitory, Pat Neff Hall, and the Baylor Sciences Building summarize Baylor's connection to the great powers of the ancient and collegiate societies. 5th century Greece included details such as the columns or frieze as supports and an emphasis on the ideals of the community. Greek city-states, additionally, employed a democracy with boundaries and rules. In today's society, individuals believe that Ancient Greece was the beginning of a republic, democratic government that fostered civilizations thereafter, including America. The Romans conquered Greece, enveloping Greece's ideas and subjugating those philosophies to Roman viewpoints. Both of these civilizations designed cities and governments based upon necessity and a conglomeration of individuals' opinions. Subsequently, America's architecture includes elements associated with these two great communities as a connection and a symbol. America's development and growth subsisted upon the fact that no one citizen has all of the power. This division of power between the different governmental levels and the people has allowed the United States of America to flourish. Hence, collegiate architecture compiles the ideas associated with classicism and thus, universities like Baylor are seen as powerful, autonomous, and foster students to grow and utilize campus resources.

As Baylor University has defined its new statement *pro futuris,* in 2012, as an extension of Baylor's motto, *pro ecclesia pro texana,* it is important to remember that

growth of a university, much like a nation, defines success and popularity. Baylor University has entered an age in its history in which the administration is no longer focused on acknowledgement from outsiders, but motivated to create an university that allows any student to become successful within and after Baylor. Classicism is a tradition as *pro futuris* that stands for its citizens and dedicates the style to members of the community. Thus classical features included in Memorial Dormitory, Pat Neff Hall, and the BSB symbolize the past, but also represent the future. Classicism was never forgotten; it came to the forefront when a society wanted prestige and dominance over others. Baylor University, successively, wants to be seen not as a southern private university, but as a university that equals or dominates any other school, even an Ivy League institution.

All of the information provided throughout this thesis has opened my eyes to the success and dedication of Baylor University's presidents and employers. The research I gathered about Baylor's architecture, my collegiate campus, has enlivened within me newfound respect for all of the individuals involved with the growth of the university. However, I believe that President Samuel Palmer Brooks had the greatest impact on the university because he was president for longer than any other president, 29 years in office. He saw great potential for Baylor and he knew that Baylor could achieve the goal of prestige and honor within the United States and internationally. There have been buildings that break the classical style, but overall the architects, Birch and Kenneth Easterwood, with the help of President Brooks turned a college with only a small number of buildings in a town into a well-known university with colleges in Dallas and Houston, Texas. I rejoice that I picked Baylor University's architecture as my topic. It may have

been a long road with constant obstacles, especially regarding Alexander Dormitory, yet I would not change my topic if I had to go back. This research has guided me to a path of architecture as a possible career. Without this thesis and historical background of Baylor and its architecture, I would have never fully realized my longing to become an architect.

APPENDIX

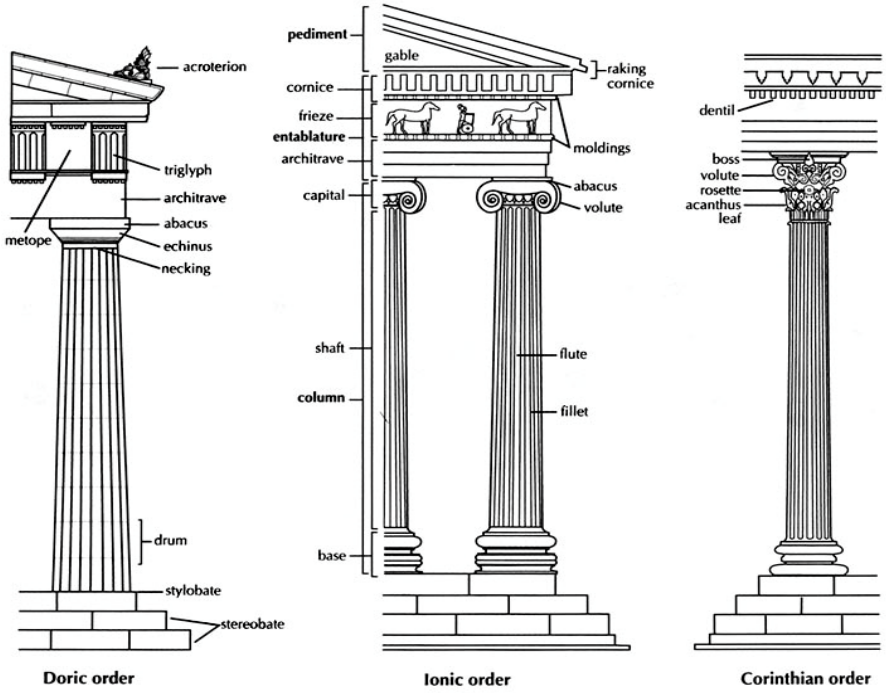

Figure 1: Architectural Orders, www.google.com

Figure 2: Temple of Aphaia, Aegina, Greece, 475 BCE, Early Classical, www.google.com

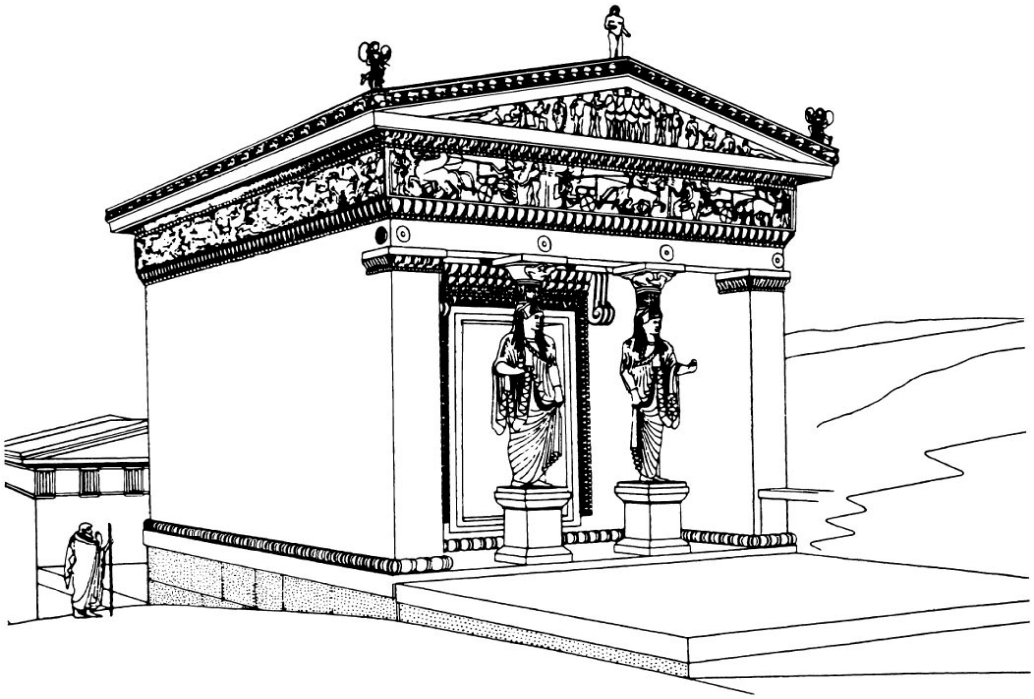

Figure 3: Treasury of Siphnians, Delphi, Greece, 530 BCE, Archaic, www.google.com

Figure 4: Ictinus and Kallikrates, Parthenon, Athens, Greece, 447-432 BCE, http://ancient-greece.org/architecture/parthenon.html

Figure 5: Maison Carree, Nimes, France, 20 BCE, http://www.sacred-destinations.com/france/nimes-maison-carree

Figure 6: Pantheon, Rome, Italy, 126 CE, www.google.com

Figure 7: Thomas Jefferson, University of Virginia Rotunda, 1826, Charleston, Virginia, www.google.com

Figure 8: Thomas Jefferson, Virginia Capitol Building, 1785, Richmond, Virginia, http://www.virginiacapitol.gov/index.php?p=time

Figure 9: Filippo Brunelleschi, Duomo or Cathedral of Santa Maria del Fiore, Florence, Italy, 1420-1436, www.visitflorence.com/florence-churches/duomo.html

Figure 10: Leon Battista Alberti, Palazzo Rucellai, Florence, Italy, 1446-1451, www.khanacademy.org

Figure 11: Colosseum, Rome, Italy, 70-72 CE, www.google.com

Figure 12: Andrea Palladio, Villa Barbaro, Maser, Italy, 1560, www.google.com

Figure 13: Robert Mills, Old Patent Office, Washington D.C., 1838-1868, www.google.com

Figure 14: Michelangelo, The Last Judgment, Sistine Chapel, Florence, Italy, 1535-1541, www.google.com

Figure 15: McKim, Mead and White, Boston Public Library, Boston, Massachusetts, 1887-1895, www.google.com

Figure 16: Shepley, Rutan and Coolidge, Atkins (Clements) Hall, 1915, Southern Methodist University, Dallas, Texas, www.smu.edu

Figure 17: Horace Trumbauer, Friedl Building, 1927, Duke University, Durham, North Carolina, www.opendurham.org/sites/default/files/images/2010_8/science_friedl_082510.jpg

Figure 18: Horace Trumbauer, East Campus Union, 1927, Duke University, Durham, North Carolina, www.opendurham.org/sites/default/files/images/2010_8/union_082510.jpg

Figure 19: Horace Trumbauer, Lilly Library, Duke University, Durham, North Carolina, 1927, www.opendurham.org

Figure 20: Walter Blair, Cobb Hall, University of Virginia, Charleston, Virginia, 1915-1917, www.virginia.edu

Figure 21: Henry Cobb, Cobb Lecture Hall, University of Chicago, Chicago, Illinois, 1892, http://architecture.uchicago.edu/locations/cobb_lecture_hall/

Figure 22: Coolidge and Hodgdon, Joseph Bond Chapel, 1926, University of Chicago, Chicago, Illinois, http://architecture.uchicago.edu/locations/bond_chapel/

Figure 23: Bertram Goodhue, Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois, 1928, http://architecture.uchicago.edu/locations/rockefeller_memorial_chapel/

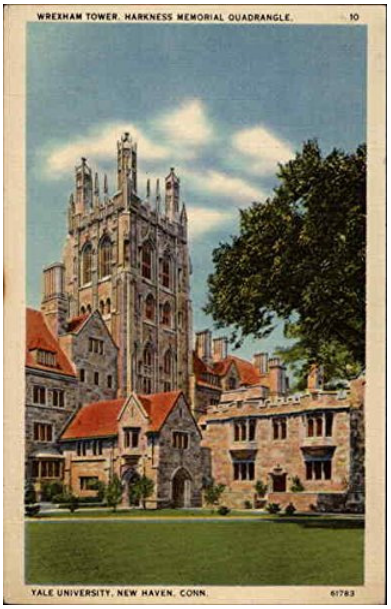

Figure 24: James Gamble Rogers, Harkness Memorial Quadrangle, Yale University, New Haven, Connecticut, 1921, www.google.com

Figure 25: Shepley, Bulfinch and Abbot, Memorial Chapel, Harvard University, Cambridge, Massachusetts, 1932, http://mass.historicbuildingsct.com/wp-content/uploads/2008/07/memorial-church.jpg

Figure 26: Birch Easterwood, Brooks Hall, Baylor University, Waco, Texas, 1919, www.baylor.edu

Figure 27: Birch Easterwood, Memorial Dormitory, 1929, Baylor University, Waco, Texas

Figure 28: CH Page, Alice Littlefield Dormitory, 1910, University of Texas, Austin, Texas, www.utexas.edu

Figure 29: Herbert Greene, Scottish Rite Dormitory, University of Texas, Austin, Texas, http://www.simplyinternational.com/images/tx/austin/common/properties/srd/entrance_cropped.jpg, 1922

Figure 30: McKim, Mead and White, Garrett Hall, 1907, University of Virginia, Charleston, Virginia, http://www.cville.com/Image/((2343)/Grounds_Summer_11_26_CG.jpg

Figure 31: Stanford White, Cabell Hall, 1898, University of Virginia, Charleston, Virginia, https://www.bluffton.edu/~sullivanm/virginia/charlottesville/uvacabell/front.jpg

Figure 32: McKim, Mead and White, Harvard Union, 1900, Harvard, Cambridge, Massachusetts, www.google.com

Figure 33: Charles Bulfinch, Capitol Building, Washington, D.C., begun 1793, www.google.com

Figure 34: Charles Bulfinch, Massachusetts State House, 1787, Boston, Massachusetts, www.google.com

Figure 35: James Riely Gordon, McLennan County Courthouse, 1897-1901, Waco, Texas, http://www.texascourthousetrail.com/mclennan/McLennan-County-Courthouse-007.jpg

Figure 36: Easterwood & Son, Pat Neff Hall, 1939, Baylor University, Waco, Texas

Figure 37: Gary Skog, Louis Hartman, and Mark Hieber of Harley Ellis architectural firm, Baylor Sciences Building (BSB), 2004, Waco, Texas

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