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The Architecture of
BOWDOIN COLLEGE

Patricia McGraw Anderson

Photographs by Richard Cheek



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The Architecture of
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Bowdoin College Museum of Art
Brunswick, Maine 1988

Published with the assistance of
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CONTENTS

PROLOGUE

FOREWORD

ACKNOWLEDGMENTS

THE FIRST WALK: <i>The Quadrangle</i>	I
Massachusetts Hall	9
Maine Hall	13
Winthrop Hall	17
Appleton Hall	19
The Chapel	23
Seth Adams Hall	29
Memorial Hall	33
Mary Frances Searles Science Building	39
Walker Art Building	43
Hubbard Hall	49
Hyde Hall	53
The Memorial Flagpole	57
Harvey Dow Gibson Hall of Music	58
Coleman Hall	61
Nathaniel Hawthorne-Henry Wadsworth Longfellow Library	63
Class of 1922 Fountain	67
The Visual Arts Center	69
THE SECOND WALK: <i>The Back Campus and Mall</i>	73
Heating Plant	85
Sargent Gymnasium and General Thomas Worcester Hyde Athletic Building	88
<i>The Polar Bear</i>	93
Dudley Coe Health Center	95
Curtis Pool	97
Moulton Union	101
Moore Hall	104
Sills Hall and Smith Auditorium	107
Parker Cleaveland Hall	109
Dayton Arena	111
Malcolm E. Morrell Gymnasium	113
<i>The Lineman</i>	115

THE THIRD WALK: <i>The Perimeter</i>	117
The President's Gateway	119
Rhodes Hall	121
Commons Hall	123
Class of 1878 Gateway	124
Getchell House	125
Ham House	127
The First Parish Church	128
Chamberlain House	133
Franklin Clement Robinson Gateway	135
Alpha Delta Phi House	137
Burnett House	139
Class of 1875 Gateway	141
Alpha Rho Upsilon House	143
Beta Theta Pi House	145
Theta Delta Chi House	147
Psi Upsilon House	149
Ashby House	151
Boody-Johnson House	153
Warren Eastman Robinson Gateway	156
Chi Psi House	158
Delta Sigma House	161
Delta Kappa Epsilon House	163
Little-Mitchell House	164
Coles Tower, Wentworth Hall, and Chamberlain Hall	167
Alpheus Spring Packard Gateway	171
Baxter House	173
Zeta Psi House	175
The Pickard Field Complex	177
Alpha Kappa Sigma House	181
Whittier Field, Hubbard Grandstand, and Class of 1903 Gateway	183
Pine Grove Cemetery and Pine Street Apartments	185
85 Federal Street and Marshall Perley Cram Alumni House	189
ENDNOTES	193
GLOSSARY	202
BIBLIOGRAPHY	209
INDEX	215
MAP	224


PROLOGUE

To walk through the Bowdoin campus is to walk through the history of American architecture. The Federal period, the Greek Revival, the Gothic Revival, the Victorian, and the modern—all are to be found here. Each age has left its imprint, and today the buildings of Bowdoin stand as a record of the changing tastes of our forebears. The student, who President Hyde hoped would learn “to count Art an intimate friend,” lives daily with that opportunity. The very campus is a part of the liberal arts experience at Bowdoin.

It is most appropriate, therefore, that a book heralding the architecture of the College be published and that it take the form of a series of walks. Not only may the uninitiated discover this remarkable world, but we who have grown too easily accustomed may have our senses quickened to the beauty that surrounds us.

Books, like buildings, do not simply grow. They result from visions, encouragement, hard work, and practiced skills. In the foreword that follows, Katharine J. Watson and Earle G. Shettleworth, Jr., have acknowledged many whose labors have made this particular book possible. Others are cited by Patricia M. Anderson. I would like to second their praise and gratitude. I would also like to thank Katharine Watson, Earle Shettleworth, and Patricia Anderson, for without their continuing concern this opportunity to rediscover the Bowdoin campus would not exist.

A. LEROY GREASON
President
Bowdoin College



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FOREWORD

The campus of Bowdoin College, especially the central quadrangle, is one of the most beautiful in America. That beauty has evolved from an interweaving of natural site and architecture with tradition. But the splendor of the architecture remains largely unsung, so familiar are the buildings to those who use them. They have served most often as a quiet backdrop to the human events of the College's history.

The publication of a book to celebrate the architecture began as the dream of John R. Ward '83, who developed a reverent attachment to the campus buildings. As an undergraduate, he began his research, sharing his findings with the Maine Historic Preservation Commission.

In 1983 and 1985, as the result of Mr. Ward's interest in the buildings and his considerable enthusiasm for the project, the Maine Historic Preservation Commission and the Department of the Interior, National Park Service, granted the Museum of Art funds sufficient to initiate publication and to insure fulfillment of Mr. Ward's dream.

With the guidance of an advisory committee, John Ward spent a year on research and writing; Richard Cheek was commissioned to take the photographs. After the initial year, Patricia McGraw Anderson, one of Maine's most distinguished architectural historians and preservationists, assumed authorship of the book.

With devotion and determination, Mrs. Anderson has pursued the difficult challenge of sifting through voluminous archival materials and separating fact from legend. In her text, she changes the traditional way of viewing the campus and awakens readers to the significance of the architecture. Deftly, she provides insight into the history of each building, placing Bowdoin's development within the larger context of campuses and curriculums across the country. With authority and delicacy, she traces the appearance of buildings and teaches her audience how to look.

KATHARINE J. WATSON

Director

Bowdoin College Museum of Art

EARLE G. SHETTLEWORTH, JR.

Director

Maine Historic Preservation Commission

ACKNOWLEDGMENTS

It is the College's buildings which give lasting substance to the history of the institution. Thus *The Architecture of Bowdoin College* becomes also a history of an educational institution founded nearly two hundred years ago. I am, therefore, delighted to acknowledge the help, support, and encouragement of my Bowdoin College colleagues and friends who played roles in the making of this book.

With pleasure I acknowledge the thoughtful leadership of Director Katharine J. Watson, whose vision of the museum's collections includes, always, the work of art in which they are housed, Charles Follen McKim's 1894 Walker Art Building. To the administrative assistant to the director, Roxlyn T. Yanok, I am indebted for her oversight of the complexities of this project and for her friendly counsel. I am grateful to Helen Semerdjian Dubé, who undertook the work of typing, provided research for the fraternity buildings, and offered assistance in countless ways. All the museum staff members deserve my hearty thanks for their support, their interest, and their enthusiasm.

It is always satisfying when a necessity becomes a pleasure; so it was working in the Hawthorne-Longfellow Library. Arthur Monke and his staff gave their help with unfailing good humor. Particular mention should be made of Dianne M. Gutscher, curator of Special Collections, and her assistant, Susan B. Ravdin '80, whose willing and patient involvement is deeply appreciated. I am also grateful to A. Laura McCourt and John B. Ladley, Jr., for their services, cheerfully rendered.

The cooperative nature of this institutional enterprise is reflected in the help of the Office of the Treasurer; the Department of Physical Plant; Janet B. Smith, assistant to the president; and William D. Shipman, Adams-Catlin Professor of Economics. Professor Shipman's own publications on early Bowdoin and Brunswick architecture were invaluable, as was his help during the course of the project.

I am grateful to Earle G. Shettleworth, Jr., director of the Maine Historic Preservation Commission, for his agency's support of this undertaking, for his own generosity and swiftness in providing help and information, and for his careful reading of the final manuscript. I wish to acknowledge John V. Goff's work on Felix Arnold Burton for the commission, and Greer Hardwick's work on Kilham and Hopkins, which came to my attention through the kind interest of Richard M. Candee, director of the Preservation Studies Program at Boston University.

In my quest for information on other college campuses, I am grateful for generous responses from Boston University, Dartmouth College, Middlebury College, Princeton University, Smith College, Trinity College, Wellesley College, Williams College, and Yale University.

John R. Ward '83, in his important preliminary research for this project, benefited, as do I, from the suggestions of Arthur Gerrier, of Strawberry Banke, Portsmouth, New Hampshire; Professor William Morgan, University of Louisville; Willard B. Robinson, Lubbock, Texas; Arlene Palmer Schwind, Yarmouth, Maine; Professors Damie M. Stillman and Bryant F. Tolles, University of Delaware; Paul Wade '54, Lexington, Massachusetts; and Edward F. Zimmer, Boston, Massachusetts.

I wish to express enthusiastic thanks to Lucie G. Teegarden, associate director of public relations and publications, Rachel D. Dutch, former assistant director of public relations and publications, and Susan L. Ransom, whose thoughtful editing and production coordination deserve heartfelt praise. I am also grateful to Pauline S. Greason and Robert M. Cross, secretary of the College, whose reading of the manuscript and suggestions were invaluable. Mrs. Greason was particularly generous in sharing her research on the Johnson and Chase families.

Richard Cheek's unfailing vision and patience have provided architecture photographs of excellence. Michael W. Mahan '73 has put text and photographs together to produce a book design of lively and enduring quality.

To President Greason and the Governing Boards goes my gratitude for their appreciation of architecture and wise stewardship of the buildings of Bowdoin.

PATRICIA MCGRAW ANDERSON

Bowdoin College,
Brunswick, Maine, en-
graved by J. W. White,
published by J. Griffin,
ca. 1860



THE FIRST WALK

The Quadrangle

HISTORICAL INTRODUCTION

THE General Court of Massachusetts granted the charter for Bowdoin College in 1794, concluding seven years of deliberations, petitions, and political maneuvering by citizens of the District of Maine who sought a college for their sons that would be more accessible than Harvard College in Cambridge. Those seven years had also been used to establish a location for the college and to find a patron whose donation could be combined with the grant of lands from the Commonwealth. Having received assurances from James Bowdoin III that land and money would be forthcoming if the college were named for his father, a former governor of Massachusetts, the legislature settled on the name. Maine members of the legislature selected Brunswick as the site over Portland, North Yarmouth, Gorham, and several other ambitious towns.

During the eight years between the granting of the charter and the arrival of the first students, the Governing Boards—trustees and overseers, a system of governance taken from Harvard’s—met regularly to secure land in the chosen town, to find a president, and to negotiate the sale of granted lands for the cash to build the college “house.”

The first college building, Massachusetts Hall, which was ready for use in 1802, required a compromise between the funds available and the trustees’ plan for a building one hundred feet long by forty feet wide and four stories high. The erection of Massachusetts Hall was followed by the building of two frame structures, a house for the president and a “building forty feet long, twenty five feet wide, and two stories high . . . , for the purpose of a chapel & place of deposit for the library & philosophical apparatus . . . ,” according to the Governing Boards’ minutes of May 15, 1805.¹ In 1808, Maine Hall was completed according to the original Massachusetts Hall plans.

The College at that time comprised twenty-nine students, a president, two faculty members, and five tutors; its two brick and two frame buildings provided living quarters, recitation spaces, and a combination chapel-library, all occupying less than one-quarter of a thirty-acre grant from the town of Brunswick. Massachusetts Hall defined the northern boundary of the original campus and Maine Hall the eastern; the chapel was on line with Maine Hall to the south and eventually (in 1818) was turned to face Massachusetts Hall; the president’s house fronted on Maine Street, defining the western boundary.

Only two buildings were added during the following thirty-one years, a span that included the presidencies of Joseph McKeen, Jesse Appleton, and



Winthrop Hall, ca. 1877

William Allen. Another dormitory, Winthrop Hall (1822), and Commons (1828–1829), then a dining facility and now the headquarters of the physical plant staff, were built to accommodate a student body that had grown to 135. Even with the completion of Maine and Winthrop Halls, many young men still took lodgings in Brunswick, and even after the building of Commons most found their meals in town.

THE SUBJECT of student accommodations appears with predictable regu-

larity in the minutes of the Governing Boards. The boards' concern illustrates a basic tenet of early American higher education. Colleges were residential, and the faculty acted *in loco parentis* insofar as they were able. Tutors could have more complete influence over the students' moral and intellectual lives when they were all housed together in dormitories.

College instruction in the early 1800s was based on a finite body of knowledge that generally had to be memorized. The curriculum comprised ancient languages, natural philosophy, physics, and mathematics. Mental and moral philosophy, modern languages, and rhetoric were not added until the 1820s. Studying consisted of memorization and translation; recitation was the apt name for class. Classrooms as we know them were not built until later; smaller, simpler spaces for recitation were all that was needed.

Although the library and its needs are constant themes during all of Bowdoin's history, the collection of books here, as at other colleges, remained of more symbolic than practical importance until after the mid-nineteenth century. Library hours were severely limited. Libraries clearly were not the place of study they have become. In Harvard's Gore Hall, for instance, as late as the 1840s there was no general index, and volumes were shelved by donor rather than by subject. Bowdoin's library was more progressive: the first printed catalogue was arranged by subject and appeared in 1821. A manuscript catalogue of 1819 lists books by subject and alcove.

At Bowdoin, as at other young American colleges, student literary societies were formed, each with its own library. For almost fifty years the Peucian Society (founded in 1805) and the Athenaeum Society (founded in 1808) provided intellectual stimulus and social focus for Bowdoin undergraduates. The societies' libraries of general literature and periodicals were admired: "The amounts contributed by undergraduates for the purchase of

books were not infrequently double that appropriated by the Boards for the increase of the college library,” commented George Thomas Little, college librarian, in 1894.²

Instruction, too, was not based on research. About 1812 one Bowdoin professor objected to the introduction of a second text, lest this muddle the student or lead to undue questions.³ Nevertheless, the many distinguished early graduates of Bowdoin suggest that educational methodology need not inhibit energetic and creative minds. The 1882 *History of Bowdoin College with Biographical Sketches of Its Graduates* devotes a full paragraph to each graduate from 1806 to 1879 and is illustrated with engravings made from daguerreotypes of the more renowned—college presidents; United States senators; Franklin Pierce, fourteenth president of the United States; and, of course, the two prodigies of the class of 1825, Nathaniel Hawthorne and Henry Wadsworth Longfellow.

THE PRESIDENCIES of Joseph McKeen (1802–1807), Jesse Appleton (1807–1819), and William Allen (1820–1839) were spent shepherding the young institution through economic and political crises while raising buildings, finding teachers, and overseeing student life. This was the period of the Embargo Act and the War of 1812. In the District of Maine, agitation for statehood became increasingly noisy until, in 1820, with the Missouri Compromise, Maine finally became the twenty-third state to enter the Union.

Joseph McKeen, a Congregational minister like many other New England college presidents, lived to see Maine Hall begun, but his health failed after only six years at Bowdoin, and he died in 1807. His successor, Jesse Appleton, also a Congregational minister, was Bowdoin’s president for twelve years until he died in 1819. The Reverend William Allen, who was recruited from Dartmouth, had the intricate job of establishing the College’s relationship with the new state and its first governor, William King. During Allen’s nineteen years as president, the Medical College of Maine was founded at Bowdoin, and Maine Hall was almost completely rebuilt after a disastrous fire. The faculty under Allen numbered five: Parker Cleaveland, Alpheus Spring Packard, William Smyth, Samuel Newman, and Thomas Upham, each of whom “served Bowdoin with honor to themselves and the college for an average of over forty-five years,” according to Louis C. Hatch.⁴

While Allen doubled the number of students, introduced modern languages, and saw the establishment of the Medical School of Maine in 1820, his relations with the Governing Boards were not always smooth. It was suggested that he was inflexible in his convictions.⁵ An attempt was made through the Maine legislature to remove him in 1831. After a legal trial, the relationship of the state to the College was clarified, and President Allen

was returned to his duties. By 1838, however, it was clear that Allen's presence created difficulties with the boards and with the students, although not with the faculty. Reluctantly, he decided to resign. His later years were spent in Northampton, Massachusetts, still in close touch with faculty colleagues from Bowdoin. Shortly after his departure from Brunswick, in 1839, the president's house, the second structure built by the College, burned down and was not replaced.

It was in the midst of the economic depression following the panic of 1837 that the boards sought to elect a new president. Leonard Woods was a thirty-two-year-old ordained Congregational minister and professor of Biblical literature at Bangor Theological Seminary when he agreed to be the fourth president of the College. A graduate of Andover Theological Seminary, he was a translator, editor, and writer of repute. His presidency of twenty-seven years brought the college to a young maturity. Architecturally Bowdoin College assumed a distinctive form under his administration as the developed campus area was doubled. By the time of the Chapel's completion in 1855, the number of students had increased. Appleton Hall, the dormitory completed in 1843, was full, and Bowdoin built Adams Hall to house science classes and the Medical School of Maine.

Plans for the construction of a new chapel began during President Allen's tenure, but it was Leonard Woods whose persistence saw the project to completion. A proper library and exhibition space for the art collection given by the Bowdoin family were also parts of the new chapel plan. Clearly, Woods sought a fine chapel as a needed symbol of the importance and mission of the College.

ALTHOUGH THE centrality of religion to education in the United States was assumed, the degree of sectarianism varied from college to college. From the beginning, Bowdoin was thought of as Congregationalist, although this notion is not even implicit in the charter. Congregational ministers served as Trustees and Overseers as well as presidents. Sectarian concerns became important during Woods's administration and were first apparent during fund raising for the new chapel. In response to solicitations in 1846, many of which were made to Congregational churches in Maine, an unofficial declaration of adherence to orthodox Congregationalism was signed by many members of the Governing Boards as an assurance against the liberalism of the Unitarians. Waterville, now Colby, College had recently raised needed funds from Baptist congregations.

In addition to money for building a new chapel, \$17,435 was subscribed to establish the Collins Professorship of Natural and Revealed Religion. This was the College's first endowed chair, but the duties required of the incumbent were not so much those of a teaching faculty member as they

were those of a chaplain and counselor. Even though the Collins Professor was required to be an ordained, orthodox Congregational minister, the Congregational churches did not officially support the College, nor did they look to it as a theological seminary.

Since religion, particularly among the various Protestant sects, was an issue of considerable political importance, dissension was inevitable in the Governing Boards. In 1858 Robert Hallowell Gardiner, a Trustee and a close advisor of Woods's, wrote to Charles S. Daveis, class of 1807, like Gardiner a diligent and enlightened Trustee, "I always determined to resign my seat at the Board of Trustees whenever the college should pass into the hands of narrow minded people and become a sectarian college. . . ."6 Gardiner, an Episcopalian, went on to object to recent changes on the Governing Boards which were much too conservative to his mind and which he saw as detrimental to the leadership of the president.

This crisis of sectarianism took place three years after the completion of the Chapel, which itself had taken eleven years. Leonard Woods, who had long expressed the plan of retiring to pursue scholarship when he reached sixty, saw the College through the Civil War and then resigned in 1866. At the 1866 Commencement he was given an honorary degree; he spent the twelve remaining years of his life in Brunswick.

BOWDOIN'S NEXT two presidents served during a post-war lull that included little building but much change in curriculum and student life. Samuel Harris, yet another ordained Congregational minister and professor at Bangor Theological Seminary, succeeded Leonard Woods in 1867 to be the fifth president of Bowdoin College. Harris was already a Trustee of the College when he was elected president. His four years in office were marked by attention to teaching methods and attempts to eliminate the practice of hazing. He resigned in 1871 to become professor of systematic theology at Yale.

Harris's successor was also a Trustee and had been a professor at the College. Joshua Lawrence Chamberlain, class of 1852, had risen to the rank of brevet major general during the Civil War and had served four terms as governor of Maine.

The post-Civil War period was a distinct phase in the development of American higher education. Most colleges were experimenting seriously with the essentially eighteenth-century classical curriculum. Chamberlain tried introducing a Bachelor of Science program in addition to the traditional Bachelor of Arts. Although his experiment failed, it did open up the sciences: laboratory work by students became an accepted learning technique in both the undergraduate and the medical school courses. At this time Massachusetts and Adams Halls furnished most of the classrooms and

*The Delta playing field
and Adams Hall, ca.
1890*



all of the laboratory spaces for graduating classes of between forty-four and sixty.

During the presidencies of Harris and Chamberlain, the number of students, including the medical school, remained at about 130. This represented a significant drop from an enrollment of almost 200 during the Civil War period and reflected Bowdoin's limited resources and a curriculum too narrow for the new era. At this time, other disciplines besides the sciences went through curricular changes, and athletic programs were begun. Baseball competition with Colby College (founded in 1813) was keen in the 1870s. Sports competitions with Bates College (founded in 1863) and the University of Maine (founded in 1865) were soon to follow.

Within the confines of a strict curriculum and strict living regulations, students found acceptable as well as questionable releases for their energy. Today the practices of hazing, pranks, and class battles survive in only vestigial form. The *Bugle*, the college yearbook, began publication in 1858; the student newspaper, the *Orient*, has been published weekly since 1871. In 1877 the *Dorics*, a dramatic society, was formed, although not without strict faculty guidance (in the earliest days, attendance at plays was specifically forbidden). Even during Woods's administration, the original literary societies, the Athenaeum and the Peucinian, faded, and fraternities were founded at Bowdoin.

The construction of Memorial Hall was begun in 1868 under President Harris and finished in 1882 under President Chamberlain. When it was finally finished, it held two classrooms, a lecture hall, and a large meeting room upstairs where the entire College could gather.

IN 1883, CHAMBERLAIN resigned to pursue other ventures. A college in the process of change was his legacy to William DeWitt Hyde, his successor. Hyde was a graduate of Harvard College and the Andover Theological Seminary, an ordained Congregational minister who guided the College for thirty-two years.

The presidency of William DeWitt Hyde signaled a coming of age in the development of educational philosophy and in the buildings that housed the business of the College. His administration began with the building of the first Sargent Gymnasium and ended, appropriately, with the building of Hyde Hall, the first new dormitory in almost seventy-five years. The Walker Art Building, the Mary Frances Searles Science Building, and Hubbard Hall—all built in the decade between 1892 and 1902—conferred shape and symmetry on the college yard, which became a quadrangle with impressive buildings on all four sides.

The conjunction of three factors—a young ambitious president; the faculty's desire to evaluate and move ahead educationally, however cautiously; and the unexpected generosity of several donors—resulted in a larger undergraduate body and expanded course offerings. The first *Report of the President* was printed and circulated by President Hyde for the academic year 1891–1892. In that report, he emphasized the increased number of elective courses as much as the gift by the Misses Harriet Sarah and Mary Sophia Walker of a building to house the art collection.

From the time of the completion of the Walker Art Building, a list of Bowdoin buildings was included regularly in the annual college catalogue. This gesture signals pride in the new buildings, underscores the improved scope of the College's educational offerings, and reflects an appreciation of architecture that persists today.

While the generosity of the Misses Walker was almost unexpected, building needs for the sciences and the library had been noted in boards minutes and in the *Report of the President* for several years. Hyde noted in the 1895–1896 *Report*: “Hardly a college in America that has celebrated its centenary, is destitute of a handsome library building. No one of the New England colleges, with a library of half the size of Bowdoin, is without a special structure for it. . . .” As he continues it is clear that libraries were no longer “ornamental treasure houses,” but had become structures for the pursuit of independent research, as well as guardians of the written word. The blossoming of curriculum is implicit in the expression of library needs.

It is tempting to equate the burgeoning of Bowdoin at the turn of the century with events in the country at large. To be sure, the emergence of significant private fortunes and a subsequent generosity to education were noteworthy. Stanford University in California was founded in memory of Leland Stanford, Jr., by his parents, and the University of Chicago by John

D. Rockefeller, while existing campuses were doubled by generous donors at Princeton and Yale.

In the same way, Bowdoin benefited enormously from the generosity of one donor, General Thomas Hamlin Hubbard, class of 1857. He gave the College Hubbard Hall and Hubbard Grandstand, he persuaded Edward F. Searles to fund the Mary Frances Searles Science Building, and he set a concerned and openhanded example for many other donors.

At a time when generosity on the scale of General Hubbard's was not unusual, it is important to note the conjunction of a farsighted president and a thoughtful Trustee. Hyde and Hubbard shared a perception of the College's needs and hopes for its future development. The *Report of the President* for 1914–1915 begins with the news of Thomas Hamlin Hubbard's death in May 1915. In the concluding paragraph, Hyde says:

He was the best friend Bowdoin College ever had. He carried its problems and interests constantly in his mind and heart, and his great benefactions, amounting to more than half a million dollars, came not in response to solicitation, but as the spontaneous expression of his intense devotion.

Only two years later, Hyde himself died. Some of the needs he had chronicled had been filled and other improvements were underway. In the meantime, he had led the College firmly into its role during World War I.

The first walk begins at Massachusetts Hall, the College's oldest building, and continues around the quadrangle to its most recent building, the Visual Arts Center. The text is arranged chronologically, which is the general order of the buildings as well.



Massachusetts Hall

1799-1802 AARON AND SAMUEL MELCHER III

It was two full years after the signing of the charter for Bowdoin College before documents appeared proposing the first building. During those two years, the specifications changed four times. The most significant modification, made under economic pressure, was to build a structure one-half as long and one story lower than had been planned. This first Bowdoin building answered all the earliest college needs: quarters for the president, quarters for students, and spaces for recitation and chapel.

... 15th:day of May 1798... There shall be erected on some part of the above thirty acres of land, as to the Committee, hereafter shall be judged to be most suitable, a building fifty feet long & forty feet wide, three stories high, with a cellar



*The 1873 addition to
Massachusetts Hall*

under the whole, for the use of the College; before the large building or hall mentioned in said vote shall be erected; the expense thereof to be defrayed from such donations as have or may be made. . . . And it is further voted that John Dunlop Esq^r Benjamin Jones Porter, Esq^r & Doc^r Charles Coffin be a Committee to solicit & receive donations, procure materials, & erect the said building as soon as possible. . . . The building aforesaid to be either of wood or brick as the Committee shall judge best, according to the material given. . . .

And one year later, May 15, 1799:

Voted, that the Committee, for building a house, for the use of the College, proceed with said building with all due speed . . . a sum be appropriated, not exceeding twenty-four hundred dollars. . . . That the first story of the house . . . be ten feet in the clear, the second story nine feet, and the third story seven and a half, in the clear. . . . That there be two pediments on said building; and that its entry be ten feet in width. . . .

The building committee, with Captain John Dunlap (or Dunlop), a prosperous Brunswick merchant, as its chairman, hired Samuel Melcher III and his brother Aaron, busy and reputable Brunswick housewrights, to erect the new building.

Although neither a contract with the Melcher brothers nor more detailed notes on the building design have come to light, there is clear proof of Melcher participation. The accounts of Dr. Charles Coffin, a member of the building committee and clerk of the works for the project, mention payments to the Brunswick housewrights. (The accounts also note regular payments for large quantities of rum.) Comparison of Massachusetts Hall with more fully documented Melcher structures, such as John Dunlap's own house, finished in 1800, Winthrop Hall of 1822, or other Melcher structures in Brunswick reveals stylistic and technical characteristics typical of the Melchers' work.

Samuel and Aaron Melcher were gifted and practical builders. Their answer to the needs of the fledgling College proves their ability to work within a tight budget, yet rise above its limitations. In fulfilling the College's requirement for three floors, their plan bears a resemblance to high-style Federal houses in Portland, Boston, and Salem designed in the period 1796 to 1807 by Alexander Parris, Samuel McIntire, and Charles Bulfinch. Massachusetts Hall, however, has never had a domestic air: it is austere and monumental. The brick block is uninterrupted by decorative stringcourses or other devices to mark the stories; the relatively small size of the simple Federal entranceway, the restrained cornice, and the hipped roof also emphasize the imposing bulk of the building. Lest this structure seem only

blocky, the well-proportioned doors and windows outlined by white moldings are of such appropriate width that the facades are enlivened. The depth of the structure, four bays, would be unusual for a domestic three-story elevation.

Massachusetts Hall was formally named in 1802 at President McKen's inauguration. Changes were made almost immediately, the most dramatic being the addition of a belfry cupola. The cupola remained until 1830, although the bell had been moved to the College's first chapel in 1818. The roof had suffered from the added weight. Over the years the original hipped roof has been changed slightly. It is now of a steeper pitch and the peaks are flattened. The chimneys today are shorter than old views show.

In 1803 Massachusetts Hall served as president's house, students' residence, chapel, library, and classroom. The president moved to a newly built residence, approximately where Searles Science Building now stands, within the year; a frame chapel and library was built by 1805; and by 1808 the first dormitory, Maine Hall, was completed.

Massachusetts Hall then served as general classroom space. Science experiments were conducted by Professor Parker Cleaveland in the former kitchen. In 1820 the building was turned over to the Medical School of Maine, providing classroom and laboratory space until the school outgrew its quarters and was moved to Adams Hall in 1860. Cleaveland had died in 1858, leaving to the College an extensive collection of minerals and natural science specimens.

As Massachusetts Hall was in need of repair, Cleaveland's son-in-law, Peleg W. Chandler, class of 1834, hired the Boston architect Abel C. Martin to remodel the upper floors into a natural history museum. The Cleaveland Cabinet, as the collection was called, was built by Richard T. D. Melcher, son of Samuel Melcher III. Martin raised the easterly porch to its present two-story height and united the second and third floors into balconies surrounding a central well.

It is clear from the opening remarks for the new Cleaveland Cabinet in 1873 that Massachusetts Hall was regarded as a historic landmark that should remain unchanged at least on the exterior.¹ In 1936 and in 1941 extensive interior renovations were carried out to accommodate, variously, the college administration, faculty offices, and classrooms. It now houses offices of the Departments of English, Philosophy, and Religion. Faculty meetings are held in the Faculty Room on the third floor.



Maine Hall

1837 ANTHONY COOMBS RAYMOND

There must have been relief and pride when the original Maine Hall was ready for students in 1808. It was the building that had been projected in college documents of 1796, before the depressed value of land had forced the Governing Boards to start with a smaller structure, Massachusetts Hall. To the original specifications in the boards' votes—brick, one hundred feet long by forty-two feet deep and four stories tall—had been added a reference to "Hollis Hall in Cambridge." There is a resemblance to Harvard's dormitory building of 1762 in the projecting pedimented section on the long campus facade.

Just as the College had determined to build a third "college," fire struck Maine Hall in March 1822. The day after the fire, various agents of the College set out to seek funds for the rebuilding. At the same time, an article appeared in the Portland newspaper reporting the fire, describing the great need of the College, and thanking residents of Brunswick for their prompt aid in housing students. A few days later this advertisement appeared: "Proposals for rebuilding the college lately destroyed by fire will be received. . . ." The advertisement specified the size of the glass panes, "10 x 8 inches"; the price of a "stone window cap and sill," \$3.25; the addition of a fire wall, "the partition wall, now terminating in the 4th story is to be carried 4 feet above the roof"; and, finally, "finishing plain, neat, and substantial, with a mop board and strip above. No woodwork around the chimney,—hearth all around the chimney."¹ A floor plan from this rebuilding indicates that some of the first-story rooms were to be devoted to recitation, a change from the former interior arrangements.²

Samuel Melcher III, designer and builder of the burnt structure, submitted the appropriate bid for rebuilding; he was paid \$6,409.53 between June and September 1822. Once again Melcher's grasp of simple but well-proportioned construction gave distinction to a Bowdoin building.

A painting of the early campus by J. G. Brown shows the rebuilt Maine Hall. It had doorways like those that still serve Winthrop Hall (built in 1822), but they were placed on the principal elevation, facing the campus. The stylistic importance of the hundred-foot-long facade was assured by a center projecting bay, crowned by a triangular pediment in which was cut a semicircular fanlight. A balustrade similar to the one formerly on Winthrop Hall surrounded the roof. The disposition of the chimneys, however, was different from Winthrop's. Winthrop's chimneys are exterior.



*A Maine Hall doorway.
Photograph by Richard
Cheek.*

The interior plan of Maine Hall put fireplaces on the south and north ends—the short walls—an arrangement consonant with the placement of the entries on the long flank.

When the Reverend William Allen became president in 1820, he arrived at a college of four buildings, two of wood and two of brick, set upon a sandy plain. Tying together the campus were a fence and plank walks; providing sanitation and water were “necessaries,” cisterns, and wells, and of course there were woodsheds. On September 4, 1816, the Boards had:

voted to elect an agent to take charge of and superintend the lands and buildings belonging to Bowdoin College, and that John Abbott Esq. be the said Agent . . . the sum of six hundred dollars be allowed and paid to John Abbott, Esq. annually, as compensation for his services and personal expences in the offices of Treasurer, Librarian and Agent for the superintendence of the College Lands and Buildings.

The lightning rods and the special roof coating referred to in purchase orders were of no avail in 1836, when once again Maine Hall suffered a devastating fire. A sophomore of the class of 1838, Edward Daveis, wrote to his father, the Honorable Charles Stewart Daveis of Portland, class of 1807, an Overseer since 1816, elected Trustee in 1836:

the Peucinian library was saved with very little injury, losing only those books which were in students' rooms in the north-western end. The Athenaeon library containing over three thousand volumes, many very valuable, was entirely destroyed with the exception of such as are out.³

The two rival literary societies, upon petition in 1828, had been allowed to use the first floor recitation spaces in Maine Hall for their libraries and collections, as well as for meetings. Among the members of the Peucinian were Charles S. Daveis and Henry Wadsworth Longfellow, class of 1825; the Athenaeon roster included Franklin Pierce, class of 1824, and Nathaniel Hawthorne, class of 1825. In the second rebuilding of Maine, special rooms were provided for the societies and for their scientific offspring, Phi Alpha and Caluvian.

For reasons not clear, a contract for the second rebuilding of Maine Hall, in 1837, was signed with Anthony Coombs Raymond, rather than with the original builder, Samuel Melcher III. In 1828 Raymond had finished the Tontine Hotel in Brunswick, a frame Greek Revival structure on Maine Street. Later he was to design the Winter Street Church in Bath and other structures in both towns. Raymond, perhaps upon advice of the president and the Boards, followed Melcher's design for Winthrop Hall, thus not

repeating the most prominent features of the first Maine Hall design.

The length and depth of the present Maine are the same as Winthrop, but Maine Hall is taller. The granite block basement rises higher, hence there are several steps leading to each door. The entranceways, placed now at either end, mark this stylistically as a later building. In place of the slender, arched, and only slightly recessed portals of Winthrop, the new Maine Hall has deeply indented openings that are twice as wide and arched elliptically. Although the arrangement of the windows is the same in the two buildings, the lintels are different. Maine Hall has plain rectangular blocks rather than the more lightly proportioned splayed shape of the Winthrop lintels. As the Federal style gave way to the Greek Revival, the swing to more solid proportions was widespread and always occurred somewhat later outside urban centers.

Other improvements were also slow to reach Bowdoin. Running water was not installed in Maine Hall until 1892. President Hyde wrote in his report for 1891–1892:

Preparations have been made for a thorough reconstruction of Maine Hall the coming summer. New floors, new windows, new partitions, with steam heat and electric light in every room, and water and water closets on every floor will be provided.

The interior refurbishment of 1892 cost \$10,000; Anthony Raymond's whole building in 1836 had cost only \$10,800. Although the exterior has remained the same since 1837, the interiors of this, Winthrop, and Appleton halls have been completely rebuilt within recent years.



Winthrop Hall

1822 SAMUEL MELCHER III

The Governing Boards had already determined to build a “new college” when fire struck the “old college,” as Maine Hall was called, in March of 1822. Despite the financial drain of work on two structures at once, the new building, which was to become Winthrop, was begun as planned in April, although it was not completed until August of 1823. Melcher’s accounting for Winthrop came to \$9,553.16, a mere \$173.16 over his contract.

In the meantime, Samuel Melcher III rebuilt Maine Hall—so named in April in anticipation of the new building—for about \$6,200, and it was ready for use in the fall of 1822.

Winthrop is critically important because it is the only extant reflection of the first Maine Hall, and because it became the prototype for future Bowdoin dormitory buildings. The similarity of the two end doors of Winthrop to the entrance of Massachusetts Hall is noteworthy. In both structures the doors are tall and slender, capped by a semicircular fanlight. The wooden moldings on Massachusetts Hall emphasize the flat plane of the principal facade, but the design on Winthrop Hall is quite different. Melcher set the door into the depth of the brick, thus visually penetrating this larger building.

Melcher had another design strategy for enlivening the two ends: the three windows rising above the doors are tripartite, establishing a strong central focus that is reinforced by the use of keystones in the door’s arch and on the three successive lintels.

The doorways, keystones, and outward splayed lintels on the single windows impart a certain linear delicacy to Winthrop Hall. This effect, in combination with the verticality of the four-story elevation, identifies this as a late Federal structure.

Among the first students to occupy Winthrop (then called North or New College) was Henry Wadsworth Longfellow, class of 1825. He wrote on October 12, 1823:

My Dear Sister,

... The room we occupy at present, is situated in the North Eastern corner of the North College—but I forget myself!—from such a description, you, who have never seen the colleges, can form no idea of its situation. . . . the bedroom window looks towards the village and Professor Cleaveland’s,—the two other windows afford a delightful prospect,—no less so than the charm of an extensive woodland scenery of—pine trees, . . . But within!—How shall I describe it! *yellow floor! Green fireplace Mantel and window-seats, blueish white,*—and three great doors, *mabogany color*.¹



A Winthrop Hall doorway. Photograph by Richard Cheek.

On October 26, he wrote another sister, Anne, asking her for a “set of card racks to decorate my chimney piece” and a “pair of green curtains 4 feet 7 inches long and 3’ 3” wide.”² Such specific references, especially to color, are seldom found. Henry “chummed” with his brother Stephen in No. 27 on the third floor of the new building for their last two years. The addition of Winthrop made a dramatic change in the number of students who could live under close college supervision. Nathaniel Hawthorne, also class of 1825, was one of a small minority who lived off campus.

The two ends of the building were separated by a brick fire wall. Within each end were four floors, each containing four suites. In 1825, two years after New College was occupied, space in the south end of the first floor was converted to a freshman recitation room; later a lecture room with “proper seats” was created.

Winthrop did not receive its name until 1847, when the Governing Boards voted that: “the name of Winthrop Hall be conferred on the North College building in honour of the former Governor of Massachusetts.” Pressure to affix a proper name after twenty-five years came with the completion of a third dormitory, to be known as Appleton Hall.



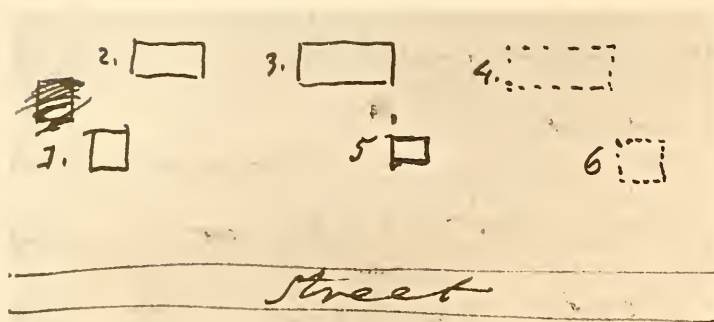
Appleton Hall

1843 SAMUEL MELCHER AND SONS

Early in his tenure President Allen had turned his mind to planning for the development of the young campus. In 1825, after the establishment of the medical school, the building of Winthrop Hall, and the first rebuilding of Maine Hall, Allen wrote a letter to Trustee Reuel Williams in which he discussed the College's need for a chapel. Williams, who received an honorary degree from Bowdoin in 1855, served in the Maine Senate from 1826 to 1828 and in the United States Senate from 1837 to 1843. Allen enclosed a sketch plan of the campus which includes the site for "a future college."¹

In another letter to Williams, Allen referred to:

a plan adopted by the Boards some years ago, [in which] there are ultimately to be three colleges in a line (two of which are built), and the chapel is to be at the south



*Plan of Bowdoin campus
by President Allen, 1825,
in a letter to Renel
Williams*

The intention is described in the 1835 report by President Allen to the Visiting Committee:

[Let us] . . . alter the . . . three college plan to include four or five . . . on the eastern line . . . that all the land in front may ultimately be open to the street . . . 300 feet south of Maine Hall, leaving room for a central *chapel* with a space of 100 feet on either side of it. The uniformity of the arrangement would be grateful to the eye, and the security against fire is not to be overlooked.³

The idea of planning sites for buildings and landscaping was implicit in the placement of the earliest buildings. There are boards votes to retain the services of a surveyor on one occasion and to follow “No. 2 plan” prepared by Alexander Parris on another.⁴ The plan by the young Parris is lost, although it may have directed itself more to the landscape than to buildings.

Many of the pre-revolutionary colleges provided plans—building orientations seems a more apt phrase—that inspired the new colleges of the next several decades. The old Brick Row of Yale facing the New Haven Green is certainly close to the scheme evolved at Bowdoin. Brunswick, like New Haven before it, had competed to become home to a newly-chartered college. Did not this open face to the town in the early years of the nineteenth century demonstrate for each institution a similar relationship?

One of the first signs of the vigor of Leonard Woods, Bowdoin’s fourth president, was a printed solicitation from him, dated December 1841, designed to raise \$50,000 for buildings, grounds, equipment, and faculty positions. The appeal was addressed to “Alumni of the College, and to all the friends of learning and religion.”⁵ Four-year pledges were sought by the committee, which was composed of the “executive government,” that is, the president and faculty. By September 7, 1842, the boards voted to proceed on the new college hall the following year for a sum not to exceed ten thousand dollars.

On December 1, 1842, a contract was concluded between “Samuel Melcher 2nd, Richard T. D. Melcher, Robert D. Melcher and William H. Melcher, Housewright, and Carpenters, commonly styled Samuel Melcher & sons . . . and the President and Trustees of Bowdoin College, acting by

end of the line of colleges, a few rods to the west, fronting the Massachusetts Hall on the north.²

During the first ten years of what was to become an almost twenty-year discussion of building needs, Allen’s symmetrical but spatially limited scheme gave way to an outright row plan that prevailed for over forty years.

Leonard Woods, Joseph McKeen and Ebenezer Everett, their committee.”⁶ This document is rich in information about schedules, materials, design, bonding, and architectural intention. The schedule of payments indicates planned progress: materials would be assembled during the winter, and brick work would be completed by July 1, 1843, with the implied finish date in time for fall classes. For \$8,550 Samuel Melcher and Sons contracted to complete their sixth project for the College according to a plan designed by them twenty years earlier for Winthrop Hall.

The contract makes repeated reference to Maine Hall, including interior finish work that had not been satisfactory. The intention was to bring coherence to the three halls. No balustrade was planned, but the shingled roof was repeated (today it is metal). The balustrades on Maine and Winthrop Halls had proved a nuisance. Students climbed the fire wall parapet to retrieve balls caught in them, and they were difficult to maintain.

Appleton is distinguished from its predecessors by the form of the two end entranceways. The broad elliptically-arched Maine Hall portal has been replaced by a forthright Greek Revival straight three-part stone molding. The broader members and deeper recess confer greater substantiality on the door; its importance is further stressed by the procession of stairs, all but one exterior to the door. Thus the opening itself is placed higher on the facade and is, correspondingly, more impressive.

The fall of 1843 brought 150 students. The completion of the new hall provided dormitory space for nearly everyone, thus accomplishing a goal of American colleges of the time, the self-contained scholarly community where student behavior could be monitored. Referred to briefly as South College, the new building was named in 1847 for Bowdoin’s second president, the Reverend Jesse Appleton.



The Chapel

1844–1855 RICHARD UPJOHN

Although a permanent chapel had been discussed, voted on, and sent to committee regularly during President Allen's tenure, the project gained the force of conviction only under the leadership of Leonard Woods, Bowdoin's fourth president.

Ambitious and expensive, the program for the Chapel from the very beginning required unusual talent, untiring efforts, and enormous patience. The architectural ideas that Leonard Woods must have gathered in Europe in 1840 required more than a Brunswick builder to carry out. As it happened, a Trustee, Robert Hallowell Gardiner, found the appropriate architect. In 1835 the young English emigré Richard Upjohn had designed Oaklands for the Gardiner family in Gardiner, Maine. One of the first Gothic Revival structures in America, the stone house still confers a romantic aura on its grounds.

Gothic and stone were key ingredients in Woods's mind for giving substance to the needs of a combination chapel, library, and picture gallery. And, as Woods, Gardiner, Joseph McKeen (the college treasurer and son of Bowdoin's first president), and Charles S. Daveis exchanged letters, the program began to take shape. Woods to Daveis in March 1844 mentions that there is a preliminary plan from Richard Upjohn that should fall within the \$15,000 budget, that the Chapel should be in the Gothic or Romanesque style "imposing and pleasing, though plain and simple," but that they cannot afford granite.¹

Never before in Bowdoin College's fifty-year history had such documents included the word *style*. The symbolic as well as the physical importance of this new building were immense, and the decision to use the Romanesque rather than the Gothic turned on two factors, one religious and one financial. Richard Upjohn was a devout Anglican who had by traditional association and modern predilection equated Gothic architecture with Anglican practice. Upjohn had some difficulty reconciling Gothic design with the less formal liturgical demands of the Protestant sects that he encountered in the United States. He suggested the Romanesque alternative, following from a similar solution for the Congregational Church of the Pilgrims in Brooklyn, New York, on which he was already working when he accepted the Bowdoin commission. (Three years later he developed a similar scheme for a Romanesque chapel at Harvard that was never constructed.) Both Upjohn and Woods were earnest thinkers and ardent medievalists who knew the difference between Romanesque and Gothic



and who recognized the significance of introducing a Romanesque vocabulary into the United States.

The other deciding factor was cost. Upjohn was not indifferent to the College's fund-raising problems. During the busy year of 1844 he suggested to Woods that the Romanesque would be "within your means."² When the practical president realized the expense of appropriate Gothic articulation, he was ready to accept a change to Romanesque. He did not, however, need to concede on stone, although earlier there had been talk of brick.

The chapel project was beset by funding problems. The initial amount of \$15,000 was raised in two years by the president, faculty, boards, and alumni. Additional funding came in 1843 with the settlement of a lawsuit in favor of the College, owing in no small part to the perseverance of the president. Bowdoin College was residuary legatee to the estate of James Bowdoin III, the College's original benefactor. When Bowdoin died, he left

his estate to his nephew, James Bowdoin Temple, on the conditions that Temple change his surname to Bowdoin and that he live in the United States. Should he or his issue die childless, the estate would go to the College. Although James Temple Bowdoin had a son, his having chosen to live in England for most of his life made the College's claim legitimate. In a settlement, a little over thirty-one thousand dollars was secured for the College, some of which was spent on the Chapel.

Upjohn was engaged in 1844, and by 1845 the need for more money was apparent. It was decided to approach former Governor William King, a Trustee and resident of Bath, who pledged \$6,000.

By 1846, when the exterior had been completed up to the clerestory windows, another fund-raising effort was made. Professor Thomas Upham approached the Congregational churches on the grounds that Bowdoin had always had an essentially Congregational character, "as Yale and Trinity are known respectively as the College of the Episcopalians [Trinity] and Congregationalists [Yale] of Connecticut."³ Most of the members of the Boards signed a document declaring that Bowdoin College "has been and still is of the Orthodox Congregational denomination."⁴ About \$70,000 was raised for the Chapel and other college needs by Upham and his helpers, most of it in private donations from New England Congregationalists.

However, the Chapel was not a Congregational church. In his dedication speech, Charles Daveis made reference only to the lines in the charter stating the College's mission of "the advancement of virtue and piety, as well as learning."⁵

By the end of 1848 almost \$32,000 had been spent. Drives undertaken in 1850 and in 1854 garnered many gifts, among them \$3,100 from Mrs. Sarah Hale, in whose father's honor Banister Hall, the library section of the Chapel, was named; and \$1,000 from Theophilus Wheeler Walker, whose mother's name, Sophia Walker, was given to the new picture gallery. In all, \$44,600 was raised for the Chapel; the total cost was \$46,790. Upon Governor King's death in 1852 it became apparent that his estate could not pay the \$6,000 pledge. Faculty members, including Thomas Upham, signed notes for as much as \$1,500 against donations they hoped to secure to make up the deficit.

The project was delayed by lack of funds, but it also suffered the delays of any major architectural endeavor. The architect's office was in New York City, and the correspondence reveals the College's reliance on his direction during what must have seemed long periods of waiting. Upjohn had to dispatch supervising masons and roofers to oversee the local workers. While Upjohn did not have to oversee the framing and carpentry carried out by Samuel Melcher, the local housewright often had to suspend his

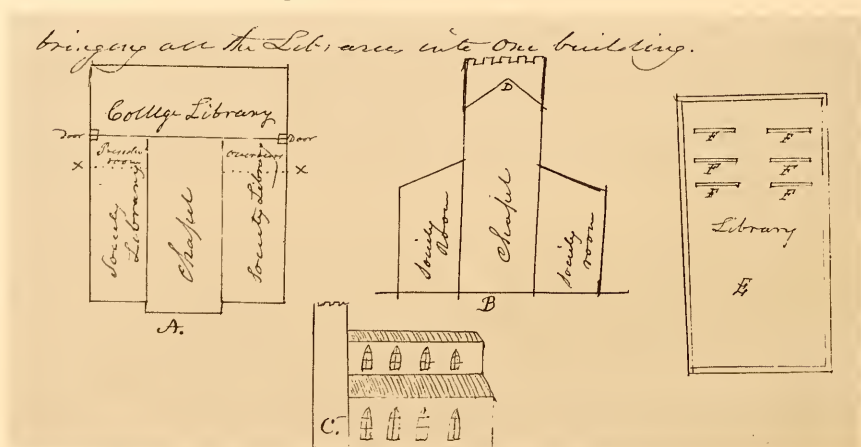
work while waiting for the other builders to complete their tasks.

The design, a joint effort of Leonard Woods and Richard Upjohn, was complex in function and in symbolism. In particular, it solved the College's spatial problems while providing Bowdoin with a monumental structure that became the focal point of the quadrangle. In light of their success, it is interesting to note a letter of 1844 from Joseph McKeen to Robert Gardiner expressing a concern for the difficulty in designing a building large enough to appear respectable between the "great college halls."⁶

Woods was wise to insist upon stone and Upjohn well advised to find a way to provide it. The large, irregular grey blocks create an insistent strength that is impossible in brick. If there was negotiation over the number of towers, Upjohn again carried the day. With ample nineteenth-century precedent for a single, central tower or an offset tower, the choice was made for twin towers to echo the German Romanesque style of the eleventh and twelfth centuries and its nineteenth-century successor, the German Romanesque Revival. For the Bowdoin campus the twin towers are indeed impressive; they rise 120 feet, almost twice as high as the peak of the nave. Nothing mitigates the upward thrust: a vertical row of four tall, narrow, round-arched windows leads the eye to the larger, two-part, louvered openings in the belfries. Above these, the tower walls pull up into gables terminated by stepped corbels, a strong molding with finials on each point. Rising from behind the gables are the four-faced stone spires whose summits are crowned by pointed finials.

In order to accommodate chapel, libraries, and art gallery, Upjohn relied on the Latin cross plan of many medieval cathedrals; his adaptation created, however, a new set of proportions. The nave (which is the chapel) is flanked by two doors which appear to lead into side aisles. In fact, they lead to rooms designed for the Peucinian and Athenaeum libraries which have no direct access to the Chapel.

Plans and elevations of proposed chapel by Joseph McKeen, 1844, in a letter to Robert H. Gardiner



The side elevations suggest a transept, the crossing of the T of the nave to separate the high altar of medieval times. Closer examination reveals that Upjohn did not extend the transept vertically to the height of the nave, nor did he use the full length to the east wall for the Chapel. The east end, called Banister Hall, was the College's library, with the upper floor housing a meeting room, a study for the president, and the art collection. To signal the separate function of the east end, Upjohn changed the rhythm of the first-story fenestration: the large two-part window is flanked by tall, narrow lights like those of the lower.

The new proportion created by a shorter transept has a distinctly classical, rather than medieval cast, typical of the German Romanesque Revival. These lateral projections do not soar as the towers do; they have a rational scale. This effect is enhanced by the strongly profiled basement, the projecting bracketed window sills, and the finials. Upjohn's decision to make the lateral spaces a relatively low story, instead of bringing them higher on the nave, allowed for large clerestory windows to light the Chapel. This decision also influenced the proportion of side windows to wall height. And, while the side doors are nicely scaled, the central portal is rather conservative for the height of the nave.

The interior of the Chapel, and to a lesser extent that of Banister Hall, were freighted with Woodsian romanticism. Through his reading and through his observations in Europe, Woods was convinced of the importance of color, design, and texture. A more complete departure from the prototypical New England meeting house cannot be imagined. As much as his forebears mistrusted delighting the eye, Woods seems to have felt that visual stimulation and pleasure aided exalted thoughts and religious contemplation.

The correspondence confirms the care with which each element was planned. The strong influence of the English collegiate chapel is most obvious in the lateral ranks of seats, set up to face each other rather than the chancel end. Woods concerned himself with finding the appropriate wood for the wainscoting; designing the chancel screen; adjusting the stained glass colors in the clerestory to allow enough light for reading Scripture; deciding on plaster rather than wood for the corbel table; and, finally, eliciting a design for the painting of the ceiling, the trusses, and the walls above the murals.

The painting of the interior caused considerable tension between architect and client. Gervase Wheeler, another English emigré, recently arrived in New York, had experience designing polychrome walls and ceilings. He



*The Sophia Walker
Gallery in the Chapel,
ca. 1889*



*Banister Hall, then the
college library, 1889*

was a persuasive speaker for the new form of decoration and was not above outlining Upjohn's deficiencies in this field.⁷ In fact, Wheeler designed the painted decoration for Banister Hall as an experiment. By the time the Chapel was ready, Wheeler was in disfavor, and William H. Pierson, Jr., feels that the plans for the chapel decoration were made by Upjohn.⁸ The actual painting was done by German decorators between summer 1852 and January 1854. Before Wheeler left Brunswick, however, he designed the Boody-Johnson House (included in the Third Walk).

It was sixty years before the fourteen murals were completed. In a letter to Woods, art critic William J. Hoppin advised him that: "We cannot obtain pictures which will be perfectly satisfactory. There is too much ignorance, I am sorry to say, even among the artists themselves."⁹

Thus, a decision was made to commission copies of great religious paintings from the past. Those on the north wall are from the New Testament, on the south wall from the Old Testament, and on the chancel or east wall, two angels after Fra Angelico. Two of the murals are from Michelangelo, and five are from Raphael, including the *Transfiguration*. Some were painted directly on the wall, while others were painted on a support that was glued to the wall. To Woods, the experience, however filtered, of known masterpieces, would educate the worshippers.

The Bowdoin College Chapel is secure in the continuing authority of its design and its effect on the rest of the College and the town of Brunswick. Upjohn and Woods created a medieval chapel-library that served both formal and utilitarian purposes and was capable of striking awe in the beholder.

Upjohn's work in Maine was not limited to Gardiner's Oaklands and the Bowdoin College Chapel. Two houses and a now-destroyed church in Bangor predate Oaklands, and there are a number of frame board-and-batten Episcopal churches built according to plans published by Upjohn for the use of modest parishes. The First Parish Church in Brunswick (included in the Third Walk) was designed by Upjohn for the local Congregationalists while he was working on the Chapel. St. Paul's Episcopal Church on Pleasant Street in Brunswick was also designed by him.



Seth Adams Hall

1861 FRANCIS H. FASSETT

The frontispiece of the Bowdoin College catalogue for the fall of 1862 is a steel engraving of the campus showing the Chapel, Appleton, Maine, and Winthrop Halls; a partially obscured Massachusetts Hall; and, behind it, the newest building, later to be named for Seth Adams of Boston, who received an honorary degree from Bowdoin in 1858. The medical school section of the catalogue proudly mentions the new facility but advertises no changes in the medical curriculum.

Although Leonard Woods had long recognized the needs of the medical school, he could not address them before the completion of the Chapel. The death of Parker Cleaveland in 1858 after his fifty-three years at Bowdoin allowed a reevaluation of the medical and science curriculums. The venerable science professor had found Massachusetts Hall entirely adequate for

both the Medical School of Maine and undergraduate science courses. His successor, however, fresh from Williams College, proposed at least one expansion plan before the concept of a new building was agreed upon. Paul A. Chadbourne, professor of chemistry and natural history, was at Bowdoin only from 1858 to 1865, yet his influence was extensive. In an undated letter to President Woods, Chadbourne described and diagrammed space needs for departments of chemistry and natural science.¹ (In 1858 chemistry, mineralogy, natural philosophy, and mathematics made up the science curriculum at Bowdoin. By 1868 there were courses in chemistry, zoology, geology, natural science, botany, mineralogy, natural philosophy, physics, and mathematics.) Chadbourne's first tactic was to urge the conversion of Commons Hall, a brick structure on Bath Street built at the end of the 1820s. In 1859, undoubtedly with impetus from Chadbourne, and with the help of Governing Boards members and the Maine medical community, the College persuaded the state legislature to grant one-half of a township toward the construction of a new building. Cash from the sale of the land was to pay for the building.

The proposed building was envisioned as both the primary medical school facility and the laboratory for undergraduate science courses. For traditional believers in a sound classical education, a medical school must have been a practical concession, as its site demonstrates. Adams Hall is not in the quadrangle, nor is it in line with any buildings or at a calculated distance from other buildings. In fact, the New College (as Adams was called until 1866) was built on a triangle of land bounded by Bath Street and Harpswell Street. It was conveniently located but clearly not wholly integrated into the College.

Both the site and the dual purpose influenced the architect's placement of entrances. One occupies the long facade toward the College and originally led to a staircase to the medical school; the other faces what was once the apex of the Delta and led to the science facilities for undergraduates. Chosen as architect was Francis Henry Fassett of Bath, at thirty-eight already an experienced designer of frame and masonry Greek Revival, Gothic Revival, and Italianate structures.

The contract between the College and the principal contractors, James Pouliard and James Haley of Bath, stipulates the use of plans and drawings already made by Fassett and contains a construction timetable.² Pouliard was responsible for all masonry work and plastering; Haley for carpentry, joining, plumbing, painting, iron work, and finishing. Together they were to be paid \$11,576. No record of payment to Fassett has been discovered, nor are there documents about the choice of style for the building.

What is quite clear is the timeliness of Fassett's choice of the Italianate style. Coincident with the need for new and larger institutional and com-

mercial buildings in this country was the emergence of the style derived from Italian Renaissance urban palaces and rural villas. By way of early Victorian England, a stylistic vocabulary of pediments, cornices, columns, pilasters, quoins, consoles, and arched openings furnished the imaginative architect with the makings of a robust, often sculptural style. Fassett had combined the new elements into a now-demolished high school in Bath. After Adams Hall, he designed the Sagadahoc County Courthouse on High Street in Bath in the same style.

Adams Hall is a three and one-half-story brick rectangle topped by a pitched roof whose end peaks were once finished in tall finials. The exterior is divided visually by a strong projecting brick belt course between the first and second stories: the first assumes the role of the basement story, while the second becomes the *piano nobile*. The second and third floors are combined on the exterior into one very tall area by shallow, two-story segmental arches which create something of the rhythm of a colonnade. Above each entranceway was originally a balustraded balcony supported by carved consoles; the south one reached across all three central bays. In addition, the semi-octagonal east end bay bore a crowning balustrade. Thus, although the building is quite simple in overall silhouette, the original embellishments imparted a more strongly sculptural appearance.

The quoins which mark the corners and the round segmental arches which cap the doors and windows were originally painted or covered with mastic. Probably the color matched the sandstone keystones. The cornices and window moldings were probably a similar color and not the present bright white.

The new canon of proportions that accompanied Italianate details called for ceilings at least twelve feet high. The height of each story is emphasized on the exterior by the tall, narrow, paired windows and the chimney stacks. Although there may be some argument for the practicality of these proportions for lecture halls, libraries, and dissecting rooms, the fact is that in domestic Italianate buildings, drawing rooms and kitchens had equally lofty ceilings.

Paul Chadbourne probably also influenced the design of the interior. He was a member of the building committee, and President Woods praised his contribution in the address at the opening. The semi-octagonal projecting bay on the east facade provided Chadbourne with the only private study for



*Fred L. Varney,
Herbert W. Hall,
Magnus G. Ridlon,
Roland B. Moore,
Alfred L. Sawyer,
and Karl B. Sturgis
dissecting a body at the
Medical School of Maine
in 1905. All except
Hall graduated from the
Medical School of Maine
in 1907; Hall graduated
in 1908.*

a professor on the campus, according to the recollection of Clement F. Robinson '03, son of Professor of Chemistry Franklin C. Robinson, class of 1873.³

Shortly after the construction of Adams Hall, Fassett moved to Portland, where his prolific career continued until his death in 1908. There he designed the former Portland Public Library and the Maine General Hospital. Ironically, this last institution was an important factor in the decision to disband the Medical School of Maine in 1920. Among the considerations was the distance between Brunswick and the city of Portland, with its technical and medical resources. But at the time it was built, Seth Adams Hall offered modern spaces, modern equipment, and a totally modern philosophy of teaching sciences. It was also the first solely instructional building at Bowdoin.

At the July 31 and August 1, 1866, meeting of the Governing Boards, three matters of particular significance were discussed. A vote was made to name the "new college" for Seth Adams, a Boston sugar refiner whose contribution had aided the construction; the resignation of President Leonard Woods was regretfully accepted; and deliberations were recorded over a site for a new building, Memorial Hall.



Memorial Hall

1867–1882 SAMUEL D. BACKUS; WILLIAM G. PRESTON

Pickard Theater

1955 MCKIM, MEAD AND WHITE

The construction of Memorial Hall generated more meetings, minutes, votes, and printed material than that of any of Bowdoin's other nineteenth-century buildings. It was a project plagued with difficulties. During the seventeen years from its conception to its dedication, it was the only building project on the campus, and with good reason, for the post-Civil War decades were financially difficult.

Despite fiscal stress, there was a widespread urge in New England to build Civil War memorials. For colleges the task was to invent suitable buildings, while towns simply raised statues or mounted cannons. Yale held a competition in 1866 for a needed chapel. The result was Russell Sturgis's Battell Chapel, which still stands on the corner of Elm and the Green.



Memorial Hall, 1884

Wesleyan also built a memorial chapel, and Colby College's Memorial Hall, dedicated in 1869 but no longer standing, was the first college war memorial to be finished.

Harvard's Memorial Hall had a history similar in one respect to that of Bowdoin's Memorial Hall. At both Harvard and Bowdoin the alumni undertook, for the first time, major fund raising and a major building project. At Harvard as at Yale, an architectural competition was held.

William Smyth, class of 1822, was professor of mathematics at the College and an active citizen of Brunswick, where he concerned himself with the public schools and the First Parish Church. His home on College Street was a stop on the underground railroad. This man of conviction dedicated himself to the building of Memorial Hall. Between 1865 and 1867 he raised twenty thousand dollars toward its construction.

The choice of the site was considered carefully during 1866.¹ It was to be west of Massachusetts Hall and on a line with the north end of Winthrop Hall. This decision meant the abandonment of the row concept and the beginning of the quadrangle.

During 1867, a three-way correspondence among Nehemiah Cleaveland, class of 1813, Samuel D. Backus, a New York architect, and Smyth reveals a persistent problem encountered in this extended building campaign.² Smyth wanted an architect to design an impressive exterior, while he himself would act as contractor, clerk of the works, and designer of the interior. Smyth maintained control by disposing of the architect chosen by Dexter Hawkins, class of 1848, the first president of the alumni, and eliminating Leopold Eidlitz, another architect, who had submitted preliminary sketches. Smyth's own choice was Samuel Backus, an associate of Cleaveland's son.

The correspondence for this planning period deals with the delicate problem with Hawkins and reveals a growing tension with Backus. On February 17, 1867, in a letter to Cleaveland, Backus wrote:

I think the Professor's ideas of proportion are a little heterodox . . . one and a half widths is little enough for the length it seems to me—and more length in proportion I have always supposed to be considered by all critics as desirable. . . . I believe our American ideas of fronts came in part from shallow town lots and in part from a characteristic spirit of ostentation—The white house with red brick style of building. I mean that our habits of thinking come in this way. . . .³

Smyth wished "to combine in Memorial Hall the qualities of a picture gallery and an auditorium."⁴ His plan for the building, which was to con-

tain classroom space as well, prevailed. Although he died in 1868, with only the foundation dug, his original impetus continued to 1870, when the walls and roof were in place. During the next ten years the construction stood still.

General Joshua Chamberlain became president in 1871 and brought to his alma mater a number of new ideas including military drill. Physical training had become an organized part of college life shortly before the Civil War. In 1873 both gymnasium and President Chamberlain's military drill were moved into the unfinished Memorial Hall.

The building still had only walls and a roof and window openings.⁵ Professor of Engineering George Vose, when asked how to increase the heat in a building with cloth stretched over the openings, replied that they had better remove the fabric and heat the out-of-doors. A disappointed alumnus wrote to the *Orient* in 1876: "A visitor to Brunswick reports that the windows of Bowdoin Memorial Hall have pine boards for panes and that within all is incompleteness."⁶

At Bowdoin, the history of Memorial Hall's construction mirrors the early vicissitudes of the newly formed alumni group. Throughout this period the alumni organization was becoming a force in college affairs. The alumni owned the building and rented it to the College for the physical training classes. In 1877 the recently incorporated Bowdoin Alumni Memorial Hall Association voted to give the structure to the College. The Boards refused the offer. In the meantime individuals had undertaken part of the debt. Finally, deliverance came in 1879 when the alumni learned of the generous gift of twenty thousand dollars from Valeria G. Stone of Malden, Massachusetts. Mrs. Stone, a benefactor also of newly founded Wellesley College, specified that the Boards must accept the structure, that part of her gift should finish the building, and that the rest of her gift should go to establish the Stone Professorship of Intellectual and Moral Philosophy.

Finally, serious attention could be given to completing the building. Francis Fassett, architect of Adams Hall, was called in to consult with Professor Vose. In addition to the creation of the necessary interior spaces, there was also remedial work to be done. Several architects in Boston were asked to bid as well: N. J. Bradlee, Carl Fehmer, William G. Preston, and the firm of Peabody and Stearns. It is not clear who was chosen, although interior plans and elevations by Preston dated 1880 have recently emerged.⁷ Exterior changes were made to Backus's original plan. The *Orient* reported in 1881, "the great windows of the main story are to be cut down two feet, for the better effect of the interior."⁸ Interior reinforcing of the stone walls was also necessary, and for this Mrs. Stone added five thousand dollars to her original gift.

The building was dedicated in 1882. It contained two classrooms and a large lecture hall on the first floor. The second floor was a large meeting hall that could hold the entire College. Seven years later, General Thomas H. Hubbard, an alumnus who was a member of the Board of Overseers and was to become a benefactor of great importance to Bowdoin, gave the bronze memorial plaques dedicating the building to those who had served during the Civil War.

Memorial Hall was called, during its construction, "French Gothic," a romantic rather than a specific descriptive phrase. While there are rather general Gothic details and medieval inspiration, the building reflects a variety of nineteenth-century ideas.

Where Harvard had reluctantly substituted brick for stone in its Memorial Hall, Bowdoin stood firm. The visual identification with the Upjohn Chapel and the symbolic attributes of stone were two important reasons for Smyth's choice of granite. The pointed Gothic door and windows echoed Upjohn's First Parish Church only sixty yards away. The Mansard or double-pitched hipped roof sits uneasily on the Gothic details below. Perhaps that roof form was an inexpensive way to get a full third story. The entranceway, with the projecting towerlike area reaching up into the roofline, appears to be derived from Italianate villas of the sort shown in Andrew Jackson Downing's *The Architecture of Country Houses*, but for Downing's round-arched opening and flat tower roof, Backus substituted pointed forms.⁹ Originally the entranceway was deep and shadowy, with dark wooden doors recessed behind the plane of the pointed portico. The entranceway was one of the handsome features of the building. As the trees around it grew and Memorial gained its share of ivy, it had, for a while, the romantic air of collegiate Gothic.

The entranceway, window mullions, and roof were darker than they are now, adding a play of light and shade, if not actual color, to a rather simple building.

The Gothic here, however, has never been soaring. A lingering classicism, present also in the Chapel, is responsible. The strongly projecting bracketed stringcourses above the first and second stories emphasize the horizontal and lessen the vertical thrust. Memorial Hall is a reminder that tastes for Gothic, Mansard, and Italianate existed concurrently in the United States.

The handsome stained glass window to the left of the entranceway of Memorial Hall is a testament to a well-known Maine family. Writer Sarah Orne Jewett was given an honorary Doctor of Letters in 1901, the first woman so honored by Bowdoin College. Her father was Dr. Theodore H. Jewett, of the class of 1834, and a former member of the Medical School of Maine faculty. In 1902, Miss Jewett's good friend Sarah Whitman designed,

made, and gave the window, which is dedicated to the memory of Dr. Jewett.

The most significant change to Memorial Hall came in the 1950s, when the building was converted into a theater. In the early years of the College plays were forbidden; after the ban was lifted there was still an attempt at censorship. But from 1909, with the founding of the Masque and Gown, the student drama group, there was a need for a proper stage. One notion was to finish Memorial's third story, and another was to take over Commons. In 1934, President Kenneth Sills, recognizing and encouraging theater production, hired George H. Quinby '23 to return to his alma mater as a member of the Department of English in charge of dramatic productions.

The enthusiasm and dedicated work of Quinby and his students resulted in successful productions, wherever they had to be held, and in serious student playwriting. By 1952, a generous donor, Frederick W. Pickard, class of 1894, had made possible the complete remodeling of Memorial Hall into a theater with rehearsal rooms and all the spaces necessary for theatrical productions.

McKim, Mead and White, which had provided a drawing for a separate theater building in 1946, became the architects for the remodeling, which was dedicated in 1955. Memorial was rehabilitated chiefly because the College would have been "forced to maintain a [new] building which would be rarely occupied" if a special building had been built.¹⁰ There seems never to have been talk of demolition. In any event, the remodeling of Memorial Hall resolved some of the interior problems inherited from its difficult inception. The bronze plaques are now in the lobby, although the foliated borders are inexplicably covered by paneling. The Jewett window continues to reward the careful observer. It is regrettable that the reworking wrought such changes on the entranceway, which had been the most successful element of Backus's design.



Mary Frances Searles Science Building

1894 HENRY VAUGHAN

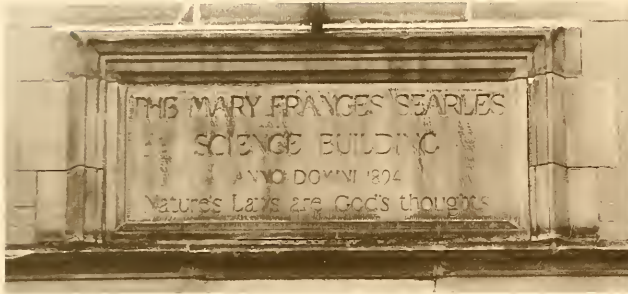
The story of Bowdoin's third medieval revival building could not provide greater contrast with that of its immediate predecessor, Memorial Hall. The Mary Frances Searles Science Building was completed in one building campaign, it was designed by one architect, and it was given by one donor.

The science building's relatively uncomplicated history began in 1892 in the first printed *Report of the President to the Trustees and Overseers* to be issued by Bowdoin College. In his report covering the academic year 1891-1892, President Hyde not only described specific needs for chemistry, physics, and biology, but further suggested that the three departments be housed in one building. Eighteen days later, on June 21, 1892, President Hyde received a letter outlining the gift of a science building to Bowdoin College.¹

General Thomas H. Hubbard, Trustee and donor of the memorial plaques which had recently been installed in Memorial Hall, offered the gift on behalf of his client, Edward F. Searles. Searles married the widow of railroad tycoon Mark Hopkins in 1887, after four years of acquaintance. The building was to be named in honor of Mr. Searles's wife, who had died in 1891. When she left her considerable fortune to Mr. Searles, the will was contested, and General Hubbard successfully defended Searles's right. Surely Hubbard suggested Bowdoin's need; Searles, in any event, was generous with his wealth.

The letter of gift specified three conditions: the construction should begin immediately and proceed without delay; the project was to be done in consultation with Mr. Searles or an architect appointed by him; and the total cost was to be about sixty thousand dollars.

Henry Vaughan, an architect already known to Searles, had plans ready for inclusion in the *Report of the President*; the building was dedicated in September 1894. Keeping within the budget, however, proved difficult. Woodbury and Leighton of Boston, the successful contractors, reduced their original bid by twenty-three thousand dollars. They urged Vaughan to "omit moulded brick, except on the terret [sic] corners."² Vaughan submitted new elevations that reduced the stone work around the windows. The agreement finally reached, however, called for almost twice the amount originally stated in the letter of gift.



Above the principal entrance, Mary Frances Searles Science Building. Photograph by Richard Cheek.

The correspondence that remains reveals much about the confrontation between the design process and the budget, the negotiating between architect and client and between architect and contractor.³ The documentation is fragmentary, for Vaughan's office records are gone. One thing is clear: Vaughan, whatever changes he had to make from

his original plans, produced an unusually interesting building. This design displays the same careful thought—a sort of design patience—as do the best of his works. Although architects, like musicians, are likely to quote their own felicitous phrases, the balance of massing and details is uniquely solved.

Vaughan was born and trained in England. When he left England for America in 1881, he was chief draughtsman for George Frederick Bodley, a leading architect of collegiate structures and Anglican churches. Like Upjohn before him, Vaughan was an Anglican in architecture and religion. He belongs to the later group of Ecclesiologists in England and fits comfortably with the Boston Gothicists in America. Among the church and chapel commissions carried out by Vaughan is the Cathedral Church of St. Peter and St. Paul, the National (Episcopal) Cathedral in Washington, D.C., which he worked on with his former mentor, George Bodley.

Although Vaughan already had completed designs in Maine (St. Andrew's Church and the John Glidden House, Newcastle; the pulpit and chancel rail for the Cathedral Church of St. Luke in Portland; and, contemporaneously with Searles Science Building, St. James Church in Old Town), his selection as architect for the Bowdoin College building was the result of his well-established professional friendship with Edward Searles, for whom he continued to design structures of various sorts.

Vaughan was an excellent choice. While the majority of his work was ecclesiastical, his sure grasp of architectural massing and his encyclopedia of appropriate details make Searles, his first science building, an outstanding success. In spite of budgetary constraints, a clear sense of monumentality and a controlled taste for textural richness distinguish Vaughan's work on Searles.

Although each department—biology, chemistry, and physics—had its own entrance and interior rooms, the tripartite division is not the main design motif. It did provide the inspiration for a building of picturesque complexity with a ground plan that requires the observer to circle the building to appreciate its intricacy. The dominant horizontal extension on the quadrangle side gives way on the street side to a service courtyard



*Mary Frances Searles
Science Building under
construction, 1894*

enclosed by the building on three sides. Vaughan evolved this plan in order to provide the two laboratory-lecture hall rear wings with maximum daylight.

Vaughan composed the principal facade, on the quadrangle, in several interlocking sections. The central portion incorporates two narrow octagonal towers that extend the full height into the projecting gable. To either side is a recessed area four bays wide, each terminating in a straight-sided gable lower than that of the central position. On either side beyond is a projecting four-bay mass, narrower than its neighbor but capped by a generous curved Dutch gable. In turn, these sections are flanked by octagonal crenellated turrets.

These substantial and picturesque elements also create a handsome transition to the north and south facades, which contained, respectively, entrances to the Departments of Physics and Chemistry. (The Department of Chemistry is now in Cleaveland Hall. The Departments of Physics and Biology are in Searles.) The end pieces terminate in the broadest of the gables. The observant visitor will see that the north and south facades are not mirror images, nor did Vaughan choose to put the entranceway in the center, as he had on the principal facade. A close look at the cupola from the west, or rear, facade will show that the wings are not centered. The cupola, with its forthright classical forms and white paint, may look out of place, crowning a neo-Gothic structure.

The rear gables and windows are as neoclassic as the front gables are Gothic. When he was forced to eliminate much of the proposed stone window "trimmings" (his word) from the principal facade, Vaughan commented that this would make less contrast between the front and the rear.⁴ He meant, of course, decorative, not stylistic difference. Jacobethan is Henry-Russell Hitchcock's term for this totally successful hybrid, a transitional phase of English architecture which includes lingering Gothic and nascent Renaissance elements.⁵ As this style influenced late nineteenth-century design, particularly in college buildings and country houses, it was gradually transformed into the picturesque asymmetry of the Queen Anne style.

The significance of Vaughan's work here is in the ease and grace of his combinations. He chose Amherst sandstone to outline the gables, turrets, principal entrances, and adjacent windows, to mark the stringcourses, and to make decorative reliefs and finials. The original brick was painted red in the 1950s, the better to harmonize with both the oldest and the newest Bowdoin buildings. The contractors had suggested to Vaughan that he change his specification for brick, but he kept to a yellow or buff brick with stone trim, a combination he had used elsewhere. One thing he surely did not want was a bland surface. All of his work shows a lively interest in texture and color, and Searles is no exception, as is convincingly demonstrated by the staccato rhythms of the roofline.

The donor and the College were content with the finished building. It put Bowdoin in the forefront of the construction of new science facilities for expanded curricula, and it was a thoroughly collegiate building, as that word was understood on campuses in much of the country in the 1890s. Henry Vaughan was given an honorary degree in 1894, as was Charles Follen McKim, whose Walker Art Building had been under construction during the work on Searles. President Hyde could, indeed, celebrate the beginning of the College's second hundred years.



Walker Art Building

1894 McKIM, MEAD AND WHITE

In April 1891 President Hyde's mind was firmly fixed on science facilities for Bowdoin. Also in April of 1891 the minds of the Misses Harriet Sarah and Mary Sophia Walker were firmly fixed on giving a building to Bowdoin College exclusively for art. On August 1, 1891, President Hyde informally and graciously accepted their gift. The Governing Boards met September 17 to vote acceptance formally. President Hyde would have almost a year to wait for a science building.

The Misses Walker had turned to William Northend, class of 1848, a lawyer of Salem, Massachusetts, and an Overseer of the College. Mr. Northend was a friend of Henry Johnson, class of 1874, professor of modern languages at Bowdoin from 1877 until his death in 1918. Johnson also served as librarian from 1880 to 1885, as curator of the art collection from 1881 to 1887 and from 1892 to 1914, and as director of the art museum from 1914 to 1918. As early as 1885, Northend had expressed to Johnson



*The original door of the
Walker Art Building*

his interest in the collection and his abiding concern for the welfare of the College. Northend, whose notes are sprightly and always written in haste, corresponded also with George T. Little, Henry Johnson's assistant librarian from 1883 to 1885 and his successor as librarian until 1915, curator of the art collection between 1887 and 1892, and a friend of Northend's son.

The art collection was a source of both pride and anxiety from the earliest days of the College. James Bowdoin III had left the College European and American paintings and copies of paintings as well as a rich deposit of European drawings. Later, Bowdoin family portraits painted in America were added. Rarely was there a boards meeting or any other official gathering at which the collection, its care and possible exhibition, were not mentioned. The collection went from Massachusetts

Hall to the old Chapel and then into the new Chapel. During its lengthy construction, Memorial Hall was frequently mentioned as yet a fourth site for the collection.

President Woods charged Richard Upjohn with providing space for the collection in the new Chapel. Old photographs of the chapel gallery reveal the walls covered with paintings at least three deep and floor space given over to plaster copies of Greek and Roman sculpture.

In 1885 Professor Henry Johnson published a list of the drawings in the collection. This list was the first part of a catalogue of the collections. President Hyde sent a copy to Charles Eliot Norton, an influential professor of art history at Harvard, who graciously responded to Johnson.¹ The catalogue was doubtless a preliminary move in the campaign to get an art building for Bowdoin.

Northend had been trying to find funding for an art building for many years. In a letter to Johnson of July 14, 1891, he says:

I probably differ from many in regard to the *utility* of the work. I believe the future will prove that the building and contents will be of great practical use to the College besides adding much to its attractions. It has been a hobby of mine for many years and I am delighted that the work, almost Providentially, is to be completed. It must be more than ten years ago I first suggested it to Mr. Walker, and have never forgotten it when I met him.²

Theophilus Wheeler Walker was a first cousin of Leonard Woods and the donor of \$1,000 for the completion of the Chapel. He was a successful merchant, shipper, and entrepreneur, in business with his younger brother, Nathaniel. He never married and left a large share of his fortune and his house, Gore Place, in Waltham, Massachusetts, to two of his nieces, Harriet

Sarah and Mary Sophia Walker. It was not many months after his death in 1890 that the Misses Walker were corresponding with Mr. Northend.

The knowledge and taste of the Walker sisters is evident; their education and lives are still mysterious. They lived part of the year on Beacon Street, they collected paintings and objects of various sorts, and they knew exactly whom to choose as architect for the new building.

Before writing to Charles Follen McKim of the architectural firm McKim, Mead and White, the Misses Walker and Mr. Northend came to Brunswick, where they met President Hyde, George Little, and Henry Johnson. Clearly the purpose was to confirm the site already suggested by George Little in an early April 1891 letter to William Northend: "Build on the rise near the south end of the campus a structure that would be *the* architectural feature of the college grounds."³ The site was chosen with as much care as that of the Chapel. It is difficult to ignore either the symbolic importance of the rising ground or the isolation from other buildings. Searles followed quickly, but was still set apart from the art building. Had there been any question about the configuration the campus was to assume, the quadrangle was settled in 1891.

Harriet and Sophia Walker were equal partners in this extraordinary project. Harriet wrote to McKim in July of 1891 outlining the program they wanted:

My sister and I wish to carry out our uncle's thought by erecting and dedicating to his memory a building which shall be entirely devoted to art. Most of the Art Galleries in this country seem most unhappy in their treatment, not in the least in harmony with the treasures they contain. Our idea is a building that shall be not only appropriate as a memorial, but will also show the purpose for which it is to be used—We thought of a fireproof building of one story, of course upon a raised foundation or basement. The effect in color to be light—. ⁴

McKim was delighted to accept the commission. He wrote on August 10 from the steamer *City of Paris*:

I have never been to Bowdoin nor do I remember to have heard its buildings described but assuming them to be similar in character to those of other early New England Colleges, it is pleasant to reflect that, however simple, *a balanced and symmetrical design* will be more likely to be at home amongst them, than any other.⁵

August 27 found George Little sending photographs of the college buildings and the First Parish Church "so that Mr. McKim may have an idea of the styles of architecture already represented."⁶ It is useful to reflect on the sophistication and sense of historical distance implicit in that remark. America's centennial had made retrospection possible; shortly Bowdoin's centennial would be crowned by the dedication of two new buildings.

Interior of the Bowdoin Gallery, Walker Art Building, ca. 1900.

Photograph courtesy Bowdoin College Museum of Art.



The choice of McKim illustrates that the Walker sisters were well informed and that they were willing to pay for what most considered the best architecture available. Charles Follen McKim, by this time forty-four years old, had studied in Paris at the Ecole des Beaux-Arts and had worked in Boston for Henry Hobson Richardson. Early independent McKim work reveals his debt to Richardson's aesthetic in both stone and shingle. Both Richardson and the Ecole des Beaux-Arts influenced McKim's evolution of a personal style that brought other arts into architectural planning. But McKim moved away from Richardson's palette and asymmetry to evolve an endlessly inventive classical vocabulary.

During the design and construction of the Walker Art Building, the firm was working on the Boston Public Library, the Rhode Island State House, Low Library at Columbia University, the Brooklyn Museum, and the World's Columbian Exposition in Chicago. They were, in effect, creating the Classical Revival in American architecture, drawing upon ancient, Renaissance, and eighteenth-century forms and plans to raise imposing structures. When Harriet Walker stipulated a light colored building and McKim responded with "*a balanced and symmetrical design*," all had been said.

The Walker Art Building is smaller than it looks. The facade extends one hundred feet; the height to the cornice is thirty-three feet and to the top of the dome fifty-three feet or just over one-half the length. For comparison, Searles Science Building is one hundred seventy-two feet across the facade and about seventy feet high at the gables.

McKim magnified the slight rise of the site by resting the building on a terrace, and he used the broad steps to widen, visually, the central recessed loggia that shades the entrance. With a dome narrower than the loggia, he

crowned the strong central axis. Nowhere did he allow sheer mass to substitute for careful articulation. His strong stone basement rests on the terrace; above it the tripartite facade is divided by a stone stringcourse into *piano nobile* and attic areas. In the absence of windows, the flanking areas—the Boyd and Bowdoin galleries on the inside—are defined by inscribed plaques and rectangular niches for bronze sculptures. In the loggia the architrave above the columns continues the vertical division, while the area above holds rondels aligned with the inscribed tablets.

All accounts during construction of the building are quite specific about the materials used: the Indiana limestone, “selected brick of dark color,” and the Freeport granite of the terrace. The color difference between the cold grey granite and the warmer sandy limestone was very important. Whether McKim chose brick in deference to Bowdoin’s earliest buildings or in deference to the budget, he made an inspired choice. The materials—brick, limestone, granite, copper, and bronze—become decorative elements in their own right. The result is one of McKim’s more decoratively restrained buildings, which bears its formality with a certain lightness.

There are many details to note: the sensuous carved volute that crowns the Palladian arch, the exterior shape of the dome with its copper crest, the clarity of the quoins, the careful shaping and fluting of the columns, and the glimpse of skylights over the galleries. In appreciating these details, the observer realizes the strong sculptural quality of this building. The recessed loggia with its play of light and shade best demonstrates McKim’s sense of plasticity. In this as well as in other details, he seems more indebted to Palladio than to any other single source. McKim’s is not an exact quotation, but rather displays a similar sense of proportion and a similar sense of the interaction between the structure and its surroundings.

The design of the art building included sculpture and painting as well as architecture: this integration of the arts is seen as well in the Walker Art Building’s closest architectural relative, McKim’s Pierpont Morgan Library in New York.

The colors McKim used on the exterior reappear in the loggia. This area was painted in a deep terra cotta with gold borders by Elmer E. Garnsey. Inside, the rotunda contains lunette murals by four of the best-known painters of the time: Elihu Vedder, Kenyon Cox, Abbott Thayer, and John La Farge. The murals are allegorical representations of Rome, Venice, Florence, and Athens, the centers of art. On the floor of the rotunda, the pavement of brick and stone continues themes begun on the exterior.

Sabatino de Angelis, a Neapolitan sculptor, made the bronze copies of the antique Sophocles on the left and Demosthenes on the right for the facade niches. The sculptors of the lions (taken from those in the Loggia dei Lanzi in Florence although placed in reverse directions) and the rondel

busts (the Hermes of Praxiteles on the left, a Dionysus on the right, and Homer over the door) are unrecorded. A profusion of plaster casts originally filled the Sculpture Hall, as the rotunda was called when it was first built. This central space opens on the right to the Bowdoin Gallery and on the left to the Boyd Gallery. Directly across from the entrance is the oval Sophia Walker Gallery, where a bronze bas-relief portrait of Theophilus Wheeler Walker by Daniel Chester French, a friend and collaborator of Charles McKim's, is installed in the wall. The new building, of course, attracted gifts from other donors; the 1885 catalogue was followed by another in 1903. After only a few years, Henry Johnson added two recurring themes to his annual report: the necessity for thoughtful, planned growth of the collections and the need for an art history curriculum.⁷ The catalogue for the academic year 1912–1913 lists the first course in art history, putting Bowdoin among the first colleges to develop a curriculum for the history of art.

The dedication of the building was held in June of 1894, the College's centennial year. Plans were as careful for this event as for the whole enterprise. Martin Brimmer, longtime president of the Boston Museum of Fine Arts, was invited to make the principal speech. He spoke at length about architecture and the question of styles, referred to the Puritan mistrust of art, and said: "Art is not a mere illustration of history; it is history itself in its authentic form of original documents."⁸

This building is a document of taste and thought that has remained virtually unchanged on the exterior. Inside, the rotunda has been repainted in close to the original color after a period of pale green, and the plaster casts are gone. The galleries are painted, lighted, and hung in the taste of today. Extensive renovations to the underground floor were carried out as part of the construction of the Visual Arts Center.



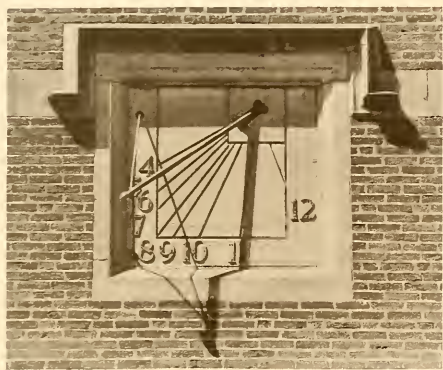
Hubbard Hall

1903 HENRY VAUGHAN

A drawing of Hubbard Hall was reproduced as the frontispiece of the *Report of the President* for 1900–1901. President Hyde wrote:

In planning this structure, now in the process of erection, the donor, General Thomas H. Hubbard, and his architect, Henry Vaughan, Esq., of Boston, have spared neither time nor money to secure every material facility for making the library the true center of the institution, a rendezvous for both instructors and undergraduates, a place for study, for investigation, for instruction, and for literary recreation; They have striven to complete the quadrangle with a building that in its character as a memorial would not compare unfavorably with its fellows, and at the same time would supply ample fireproof accommodation for the largest and most valuable collection of books in the State.

President Hyde's enunciation of the library's role in the educational process was a declaration of a clean cut with the past. The classical education with its timeless certainties in which early Bowdoin took pride had given way to a curriculum that recognized an expanding body of knowledge. The new library was the physical embodiment of an educational philosophy that



A sundial on Hubbard Hall. Photograph by Richard Cheek.

owed much to the sciences and to the influence of the German universities. Other colleges were building additions and redesigning interiors: the Widener Library at Harvard was not built until ten years after Hubbard Hall, but Harvard did enlarge the library in Gore Hall in the meantime. Reserve books for course assignments had been used since 1871, and elective courses became widespread in the 1880s. At Yale by this time two buildings had been joined to the Old Library (today Dwight Hall) of 1842. Columbia College, shortly to become a university, moved its campus during the 1890s, and its new

library, Low, was designed by Charles Follen McKim.

McKim and Henry Vaughan had both received honorary degrees at Bowdoin's centennial commencement.¹ The choice of Vaughan rather than McKim to design the new library surprised no one. General Hubbard had worked with him, of course, during the building of the Searles Science Building.

There are many letters from Hubbard and Vaughan in the Bowdoin College library's Special Collections. Most frequently the donor and the architect were writing to George Little. Little most certainly worked long and hard with President Hyde to evolve the plan for the new library. It fell to him to make plans and to oversee the construction.

Hubbard was no less involved with the project. Thomas Hamlin Hubbard, class of 1857, had been brought up in Hallowell. His father, a physician, was twice governor of Maine. After a distinguished career in the Civil War, General Hubbard returned to the practice of law in New York City. His interest in railroads included numerous business ventures with Collis P. Huntington and led to his friendship with Edward Searles. His donations to his alma mater had first taken form in the bronze tablets for Memorial Hall, then in the new science building, and now in the new library. To judge from his letters, he was as enthusiastic about the educational program the library plans represented as he was about the construction of a relatively monumental building. His concern with detail was as great as his wish that the building not be stinted by lack of money.

The site of the building had been chosen as early as 1896, in President Hyde's *Report*: "The southern portion of the campus is the only suitable site for a new library building, since future growth may cause that structure to eventually form a quadrangle." The gift was announced in 1900, and for the next fifteen months plans were drawn, revised, changed, and discussed. The building was sent to bid in May 1901, begun that autumn, and dedicated almost two years later. The low bid was \$217,699; the reported final cost was \$300,000.

The site President Hyde had in mind was well south of the completed building; Hubbard wrote George Little in 1901 on this point.² The choice of an area farther north (which, in any event, had to be filled and graded), made the quadrangle almost complete, while there remained land on the southern edge for future use.

Vaughan and Little were also preoccupied with the expense of the building. Numerous suggestions for saving money were made; eliminating one story was tried. Hubbard appears to have had difficulty convincing the others that he was willing to pay to make the building sufficiently commodious and aesthetically pleasing. In his own words the building “need not have embellishment that is merely for show; but it should have appropriate ornament.”³ The one-story elevation with steep roof quite simply did not look agreeable to Hubbard.

Vaughan returned to his original scheme, a T-shaped building with a basement and two full stories surmounted by a steeply pitched roof. The long (176 feet) northern facade is punctuated in the center by a square tower 100 feet tall, while the stacks extend behind. The new library was quite unlike Searles Science Building, and no other structure designed by Vaughan is comparable. Distinct aspects of this design are familiar Vaughan forms: he frequently used the square tower, often, as here, with crenellations, in churches and chapels, although invariably with pointed-arched openings. The steep pitch of the roof was an idea Vaughan borrowed from English country churches and used to great effect, often with a square tower, in his picturesque, asymmetrical American churches. But for education buildings he eschewed the picturesque, using instead the symmetry seen on this campus, in a Methuen, Massachusetts, high school, and in the Upper School building at St. Paul’s School in Concord, New Hampshire.

Vaughan described the style in 1901 in a letter to George Little.

The architecture of the new Library is 17th century Gothic. It was the last age of Gothic in England and was followed by the Renaissance. Many of the College buildings of Oxford and Cambridge are in this composite style, as you might call it.⁴

And composite it is. Note the classically balustraded oriels that project so handsomely on the east and west beside the tower. The Gothic gables above the windows are crowned by baroque curved pediments. The finials of the gables keep wry company with the bosses and crockets that adorn the tower along with one lone gargoyle. The mixture, however, is comfortable. It was Vaughan’s special talent to balance mass and surface successfully. The specific stylistic heritage of the building and its details is of less importance than the success of the ensemble.

Vaughan must have known that a visual relationship with McKim’s



A gargoyle on Hubbard Hall. Photograph by Richard Cheek.

Walker Art Building would only enhance his building. He chose a similar brick (called Harvard brick in the documents), Indiana limestone, and local granite, the same components as those used to build the art building.

In Searles, Vaughan had been forced to give up stone trim around the windows. Here, on Hubbard, he used it around windows, in corner quoins, on the tower's pier buttresses, and in details, creating a richly-colored surface and contrasting the texture of brick with the carved stone surfaces and the slate roof.

That Vaughan was successful in dealing with simple volumes is amply demonstrated in the stack area. In President Hyde's words:

The architect has given a pleasing unity to the five long rows of necessarily narrow windows, by capping them with two large symmetrical gables; while in the rear he has converted the several platforms required for a prosaic part of library administration, the dusting of books, into balconies with beautiful wrought iron work.⁵

While the exterior of the stack area unfolds with stylistic consistency from the quadrangle facades, the interior of the stacks is more structurally revealing than the rest of the interior. The glass floors (a late nineteenth-century invention to enhance light), the metal shelving, and the six large piers testify to the mechanics of the building. In the reading and office areas, structure (including several impressive barrel vaults) was carefully concealed as a matter of course.

As the building phase drew to a close, Hubbard, Vaughan, and Little were still engrossed in details of woodwork, furniture, lighting, and exterior finishing. A motto was chosen for the principal entrance—"Here seek converse with the wise of all the ages"—and cut into a handsome ribbon fold. The observant visitor will find a shield bearing the Bowdoin sun, another with the coat of arms, and Mr. and Mrs. Hubbard's monograms on two more. The sundials on the east and west ends were also part of the original scheme.

The College took sixty years to outgrow a library designed to serve the needs of an indefinite future. When the Hawthorne-Longfellow Library was completed in 1965, the former main library room of Hubbard Hall, to the left of the large lower hall, was turned into the Peary-MacMillan Arctic Museum. Thomas Hubbard would have been pleased, for he was president of the Peary Arctic Club from 1908 until his death in 1915.



Hyde Hall

1917 ALLEN AND COLLENS

The *Reports of the President* written by William DeWitt Hyde from 1885 to 1917 clearly reveal his priorities for the College. For several years it had been clear that campus housing resources were inadequate and in some cases antiquated, but Hyde's principal concern was for buildings that served the curriculum.

The building of Hyde Hall did not come at a happy or optimistic time. The months of planning and fund raising coincided exactly with the months of submarine attacks on American ships. The United States declared war on Germany in April 1917. President Hyde was not well, and his young dean, Kenneth C. M. Sills, was sharing his work. In May of that year, President Hyde withdrew from his duties and on June 29 he died.



A Hyde Hall doorway.
 Photograph by Richard
 Cheek.

As soon as Sills was named acting president, work began on Hyde Hall, although enrollment had already dropped dramatically because of the war in Europe. The decision to name the new hall after President Hyde had been made with his agreement in January of 1917. The March 5, 1918, issue of the *Orient* includes a photograph of the just-completed building with the remark that "all the bedrooms have heat and light," an interesting commentary on the older halls.

Besides having heat, light, and abundant plumbing, the new dormitory signaled an interesting development of taste in the College. Although it might have been natural to ask the architects, Allen and Collens, to design the new building in the image of the older dormitories, a campus style was by no means established. There is no hint that such a concept existed at the time, and the evidence of Searles, Walker, and Hubbard, indeed of the Chapel, suggests that variety was not unwelcome.

The first notion of organizing the campus by architectural style as well as by placement of buildings came from William J. Curtis, class of 1875, a Trustee of the College and a lawyer. In his reply from New York to Franklin C. Payson, class of 1876, a lawyer in Portland, Curtis agrees the new dormitory is "extremely necessary." In this letter, dated January 30, 1917, he continues:

There are two subjects in this connection which I would like very much to urge, and if possible to secure your co-operation. One is the architect. It seems to me that in all matters of this kind we should have a college architect, one who ranks among the best in the profession, such as McKim, Mead & White, or Cram, or Goodhue or Ferguson, men of that type who are doing the very best artistic work in the country, in order that the standards, type, and artistic value of the buildings shall be uniform and of the highest grade. Second, it seems to me we should now plan not only for the location of this building but for any possible additions in order that the buildings may not be scattered, producing the loose and irregular effect presented by the campuses of a number of colleges, Harvard seems to me to be the worst and Yale second.¹

Curtis was reflecting, quite accurately, the progressive architectural thinking enunciated by Montgomery Schuyler in his *Architectural Record* articles. Between 1909 and 1912 Schuyler had written a series on American campus planning. For Schuyler, architectural style was less important than the thoughtful disposition of buildings according to a plan.²

In the absence of specific documents, it seems that the site and the "conformity with that [exterior treatment] of the present dormitory buildings,"

as President Hyde said in his 1916–1917 *Report*, were careful choices. Allen and Collens, a Boston architectural firm, specialized in college buildings. They were busy at Williams College, among others, at the time. They worked well in the Richardsonian Romanesque, Gothic Revival, and Colonial Revival styles.

The contract and specifications, which name Felix Arnold Burton '07 as associate architect, refer to the granite lintels and the brick color of the older buildings. Allen and Collens were faithful to the earlier models in spirit and in economy of means, but they did give the building an individual stamp. The basement level is all brick, unlike the granite bases of the earlier buildings. A soldier course of molded brick terminates this area. Originally there were two doors on the quadrangle side, as well as one on each end. The entrances to Hyde, unlike those to the older three dormitories, are set at ground level. Perhaps the decision for a brick basement was dictated by the placement of these entranceways. In any event, a totally different rhythm was established by the doors and the fenestration above. Rather like ragtime syncopation, the sizes and dispositions of openings in the wall enliven an otherwise sober composition. This introduction of Queen Anne style was also evident in the original one-over-one glazing of the windows. The six-over-six is a very recent (1981) change.

Curtis and Payson raised money for the building of Hyde Hall as alumni, not as trustees. Curtis, in the name of the class of 1875, gave \$20,000. He was generous here as he was in numerous ways, often in the name of his class. He gave to the town of Brunswick, his birthplace, the Curtis Memorial Library, which he named for his father. His wife and daughter were instrumental in founding the Society of Bowdoin Women in the early 1920s.



*President Sills as the
Memorial Flagpole is
removed from the
Chapel, 1930*



The Memorial Flagpole

1930 McKIM, MEAD AND WHITE

Immediately after the Armistice in 1918, a committee from the Alumni Council met to make recommendations for a suitable war memorial. Suggestions ranged from a window in Memorial Hall to a swimming pool. The final decision was to erect a monument. Early drawings favored a sort of rostrum to be placed on the quadrangle midway between Appleton Hall and the Museum of Art.

In 1919 the College named as the architect McKim, Mead and White, who were already responsible for the Walker Art Building and the Class of 1875 Gate and who would soon design the Curtis Pool and the Moulton Union. The architect's model for the rostrum was displayed in the Museum of Art in 1923, when fund raising began in earnest.

By April 1930 the memorial had taken the shape of a flagpole, to be erected where lines from Hubbard Hall and the Walker Art Building would intersect in the quadrangle. One Saturday night the yet-to-be-erected flagpole was moved into the Chapel by a group of students. The pole more than filled the length of the Chapel, and college employees had great difficulty removing it. A debate ensued, and—unusual for that time—the students prevailed. The site was changed to the present location between the Walker Art Building and Gibson Hall. Dedication was held the following November on Alumni Day.

The square base of the flagpole incorporates a granite seat on all four sides and an area for incised inscriptions with the names picked out in gold of the twenty-nine Bowdoin men who died in World War I. A circular bronze base supports the pole, which is surmounted by a gilded eagle.



Harvey Dow Gibson Hall of Music

1954 McKIM, MEAD AND WHITE

An early and prophetic mention of Harvey Dow Gibson '02 occurred in a letter from William J. Curtis to Franklin C. Payson in which plans for Hyde Hall were laid: "Gibson, to whom you refer, is a young alumnus who is making great strides in the business world. He has just been elected president of Liberty Bank, one of the best in the city and a Morgan institution, which means a good deal."¹

Gibson was a member of the New York fund-raising committee for Hyde Hall, which was built in 1917. By 1924 he was a Trustee and three years later chairman of the Finance Committee, a responsibility he retained until his death in 1950. A memorial fund was established that year, seeded by the Manufacturers Trust Company, of which Gibson had been president. The fund grew to \$250,000 through the generosity of friends and of Mrs. Gib-

son and their daughter, Mrs. Whitney Choate. By fall 1952 plans were underway, and a dedication in 1954 was announced for the Harvey Dow Gibson Hall of Music. James Stacy Coles had succeeded Kenneth C. M. Sills as Bowdoin's president in 1952; Gibson Hall bespeaks the gracious end of the Sills era.

Gibson Hall was calculated to harmonize with the Walker Art Building. The brick and the Indiana limestone used for lintels, sills, and stringcourse repeat colors and textures from both the art building and Hubbard Hall. Gibson, like Walker, has a high basement and is set on a terrace. Originally the terrace formed a gentle slope, with a simple, broad flight of stairs from the walkway level and another flight to the main entrance. The sharp vertical cut of the undressed stone retaining wall was a modification made in 1968 at the time of the installation of the Class of 1922 fountain.

It is not the similarities but the differences between the earlier McKim, Mead and White work and this structure of sixty years later that are instructive. By this time, of course, the three original partners had died: Stanford White was murdered in 1906, McKim died in 1909, and Mead retired in 1919. The firm continued under the same name until 1961, the year of the death of James Kellum Smith, the last partner chosen by the original three.

Where the art building is formal and monumental, the music building is informal and of a domestic scale. The art building is pulled upwards visually by the columns, arch, and dome; the music building is extended horizontally by its wings, so the second story over the central block is visually subordinated. As if to emphasize the earth-bound nature of this structure, the principal windows are lengthened by deep panels.

Gibson Hall encourages the careful reading of details. There is a tripartite rhythm established on the lower floor by the arch-enclosed Palladian windows on the wings and the arched entranceway. The crowning wooden parapet is pierced by three openwork panels. The tripartite window over the entranceway is a motif taken from the "ends" of the earliest dormitories.

Especially with the planting that was done when the retaining wall was devised, this building takes on the aspect of late eighteenth-century garden architecture. It is not the imposing main house, but an airy, delicate outbuilding where wooden trim joins brick and limestone. This effect is enhanced by the carved walnut paneling of the reception room inside, opposite the entrance, designed in 1724 by Jean Lassurance for the music salon in the Hôtel de Sens in Paris.

It is to the credit of the latter-day McKim, Mead and White partners that this design does not try to copy or to compete with the Walker Art Building. Gibson Hall creates its own aesthetic.



Coleman Hall

1958 McKIM, MEAD AND WHITE

Four years after the construction of Gibson Hall, the final neo-Georgian commission at Bowdoin was completed. Coleman Hall was given by Jane Coleman Pickard, who, with her husband Frederick William Pickard, class of 1894 and a member of the Governing Boards from 1923 until his death in 1952, had already given Pickard Field, Pickard Field House, Pickard Theater, and a chair in chemistry named for Mr. Pickard's father.¹

Mrs. Pickard was acting in the spirit of Mrs. Gibson in giving substantially to Bowdoin after her husband's death. The need for a dormitory was well known, as it had been for each preceding one, but dormitories seem never to be built until the need is dramatic. Whereas the earliest dormitories were built for around \$10,000, \$450,000 was required to build, furnish, and landscape Coleman.

Although McKim, Mead and White again used red brick with white trim and a granite foundation, this building is less monumental and more graceful than, for instance, its neighbor Hyde Hall.

A number of factors account for Coleman's graceful proportions: the entranceways are placed on the long side (in this case the quadrangle side), punctuating the long rows of windows. The fenestration above the doors, which illuminates the stairways, extends two stories in an unbroken expanse of small panes. This area is further defined by a recessed panel. Just below the flat roof is a short brick parapet. Below this a strongly profiled cornice and a granite stringcourse mark off the attic story from the rest of the floors. On both Gibson and Coleman this device serves to further the illusion of delicacy so that the two buildings are comparable in their informal scale. This delicacy did not impress an editorial writer from a Portland newspaper, who commented on the published plans for Coleman Hall on September 21, 1957:

We are repelled by the excessive modernism of the planned Air Force Academy campus [Eero Saarinen architect], but are certain that somewhere between Bowdoin's squat cubes and the jazzy spires of Colorado Springs there is a middle ground on which the design of future Bowdoin could rest.²

Mrs. Pickard had placed in each entryway the inscription "that the boys who live in this house will have a happy memory of it all their lives is the wish of their friend, Jane Coleman Pickard."



Nathaniel Hawthorne- Henry Wadsworth Longfellow Library

1965 STEINMAN, CAIN AND WHITE

1983 addition by Shepley Bulfinch Richardson and Abbott

When Hubbard Hall was built as a library in 1903, the College felt sure it would be adequate for the foreseeable future. Although finding shelf space for new books took resourcefulness and was ever a subject for complaint, it was not until after World War II that the situation again became acute. In 1953 shelving for 25,000 volumes was built in the Chapel basement. The need for an addition was first articulated in 1958 in a simple ground plan drawing that transformed the original T-shaped building into an H, thought by some to be in tribute to General Hubbard.

The faculty library committee and the boards' library committee were both of long standing. The faculty committee was particularly active and made proposals from time to time, but progress by neither body was swift. Then, in January 1960, the Boards authorized an *ad hoc* library committee consisting of one Trustee, two Overseers, two faculty members, and the librarian. By July the committee was in consultation with an architect; in August, a library consultant was involved; and by March 1961, the decision was made to build a new, separate structure.

In the period before the Civil War, funds for the Chapel were raised piecemeal over a ten-year period. Often construction had to be halted. Hubbard Hall, at the turn of the century, was built expeditiously by the generosity of a single donor. But by the early 1960s the day of the single-donor building was over. Funds were raised by capital campaigns and from foundation and government grants.

President Sills's Sesquicentennial Fund, which raised over \$3.75 million between 1947 and 1952, was Bowdoin's first comprehensive capital fund-raising drive. In his 1956-1957 *Report*, President Coles laid the groundwork for the modern perennial development effort, and in 1962 he began a special capital campaign with a goal of ten million dollars. It was with money from this campaign and with the aid of a federal grant under the Higher Education Facilities Act that the new library was built. In fact, groundbreaking was delayed until the United States Senate voted on this measure. Almost four hundred thousand of the two and one-half million dollar cost of the new library came from this new source. The swiftness of change in higher

education and the growing complexity of its economics are made apparent by a remark of President Sills in his *Report* of 1948–1949:

I happen to be strongly opposed to federal aid for higher institutions of learning. I am not so anxious about the possibility of federal control, but I do believe that the strength of education in this country has come from the variety of institutions of higher learning and from the competition that has thereby resulted.

In the ten years between the end of the Sesquicentennial Fund and the beginning of Coles's Capital Campaign, government funding for education had grown enormously, and significant tax incentives to private giving, yet another form of federal subsidy, were about to be enacted. During President Coles's Capital Campaign a new source of funding, the matching grant, was introduced. The Ford Foundation matched new donations 1:3.

Three considerations determined the site of the new library. One was proximity to Hubbard Hall, the second was nearness to the proposed Senior Center (now Coles Tower), and the third was the possible obscurity of building in the shadow of Hubbard Hall.

The *ad hoc* committee turned to the college architect, McKim, Mead and White, for some drawings. McKim, Mead and White underwent changes in the partnership between August 1960 and March 1961, and the firm became Steinman, Corrigan, Cain and White. By the time of the completion of the library, the firm was Steinman, Cain and White, and by 1971 it was Walker O. Cain and Associates. They designed the Casco Bank and Trust Company Building in Portland in 1970 and the Maine State Museum in Augusta in 1971.

Architect John Faron suggested that the firm should work with a library consultant. Keyes Metcalf, librarian emeritus of Harvard University, who had done some consulting on the modernization of Hubbard in 1953, returned to Bowdoin in 1960 to urge the erection of a separate structure that would be, in the words of the *ad hoc* committee's report, "functional and attractive, but not monumental." Metcalf also argued against undue "architectural space," while studying carefully the library's needs for study carrels, shelf space, and processing areas.¹

Economy, modernist aesthetics, and an aesthetic of accommodation shaped this building. The architects were skilled at "fitting in" between Gibson and Hubbard Halls. Whereas Hubbard dominates its own space and the whole quadrangle, Hawthorne-Longfellow can only with difficulty be seen as a discrete volume. From the quadrangle the long side, seven bays across, forms the focus of a vista. The three arched ground floor windows are reflective and inviting at the same time.

The program worked out by committee, consultant, and architect called for eighty thousand square feet, with sixty thousand to be used for library needs immediately. The remaining twenty thousand, divided among three

floors and the basement, were for the college administration to use until the space was needed for the library. Hence the building has two principal entrances on the short sides, the one for the library facing east, the one for the college administration facing west.

The red brick with limestone trim, begun with the Walker Art Building and carried out in Hubbard and Gibson Halls, is repeated here. The forms, however, are strikingly different. Instead of walls punctuated by openings, as in the older buildings, the library gives the impression of being a glass box to which are affixed, as punctuation, thin brick panels and ribbons of stone. Where Hubbard Hall depends on a variety of intersecting masses to lend it visual interest, its successor depends on a planar and linear balancing of horizontals and verticals. The three arched bay projections on the north and south sides also read as planes rather than as volumes. The notion of lightness is enhanced by the generously glazed entranceways and is rhythmically repeated in the vertical window strips. The new library is neither a monumental building nor a competitive one. In these respects it has fulfilled its planners' intentions.

Without an individual donor to lend a name to the new library, the Committee to Memorialize Buildings chose Nathaniel Hawthorne-Henry Wadsworth Longfellow in honor of the two men of letters of the class of 1825. In addition, they named various sections of the interior for graduating classes, benefactors, faculty members, and other Bowdoin notables.

The interior is visually straightforward and physically comfortable. Richard B. Harwell, the librarian who saw the building to completion, described the interior in the *Library Journal* for December 1965.

The chief architectural features of the Hawthorne-Longfellow Library are two reading bays set out to the north and south of the building midway its length; two wells extending from the main floor to the ceiling of the second floor at the circulation area and the card catalog; an informal reading area at the east end of the second floor; and an elaborate special collections suite at the east end of the third floor.²

The idea that architectural features are flourishes rather than fundamentals is repeated with regularity in the negotiations for most of Bowdoin's buildings. This attitude stems from both real and fancied economy; it also reflects a strong current in higher education that first surfaced in the 1870s and then was strengthened after World War II by International Style aesthetics. A philosophical mistrust of collegiate Gothic by academics in the earlier period reflected the strong emergence of science curricula, while the architects themselves later promoted mistrust of buildings that masked structure.

In reality, there are fundamental architectural features in this building, not the least of which is the frankly curtain nature of the brick panels.

Ultimately, the pervasive architectural feature is the library's expansion, in which Hawthorne-Longfellow was joined to the Hubbard stacks underground. The decision to build underground rather than to erect a joining building seemed fairly well agreed upon by the time an architect was chosen, although an April 19, 1982, *Bowdoin Orient* article still mentions the possibility of extending the Hubbard stacks westward toward Hawthorne-Longfellow.

Of the half-dozen architects interviewed, the Boston firm of Shepley Bulfinch Richardson and Abbott, college architect to Harvard University from 1900 through the 1930s, was retained. The addition they designed, which cost almost as much as Hawthorne-Longfellow had in the first place, was six times as costly as Hubbard Hall.

The work consisted of three parts: 1) conversion of some of the Hubbard Hall stacks, 2) creation of a reading room, and 3) extension of the library underground. The stacks in Hubbard Hall were done first. Some shelf space on five levels was converted into an elevator, stairs, and faculty studies. The sixth, the topmost level, was transformed into a reading and study area named for Albert Abrahamson '26, George Lincoln Skolfield, Jr., Professor of Economics Emeritus, who contributed generously to the library expansion project.

During the academic year 1982-1983 library users entered through the administration's door, for the eastern excavation began at the other entrance. An extension of the existing basement of Hawthorne-Longfellow to the east has provided shelving for government documents, many more reading and study areas, and a reserve book desk. On the surface the architect has punctuated the paved plaza with a pyramidal skylight. A larger skylight in the shape of a gabled rectangle abuts the exterior, rear staircase of Hubbard Hall. The underground path from one building to another is thus expressed on the surface, and daylight is allowed into the basement. The end of the larger skylight is stepped to echo the shapes of the Hubbard Hall steps and granite trim.



Class of 1922 Fountain

1968

In the fall of 1968, three years after the opening of Hawthorne-Longfellow Library, the courtyard between the library and Hubbard and Gibson Halls was created. The Class of 1922 Fountain, the cobbled area, the retaining wall in front of Gibson Hall, and the new plantings were contributed by Irene Stones Pickard, widow of John Coleman Pickard, class of 1922, in the name of her husband's class. The fountain and courtyard designs were by André R. Warren, then assistant superintendent of grounds and buildings, and the project was carried out by college employees.



The Visual Arts Center

1975 EDWARD LARRABEE BARNES

"Originally I was expected to hook the new building onto the McKim, Mead and White structure. I insisted that it had to be one more separate building and not a wing, to respect the open-close, open-close perimeter of the Quadrangle."¹ Edward Larrabee Barnes's decision as well as his rationale are typical of the architect of the 1970s. Such architects had a studious respect for the past that was expressed in a curious blend of academic and artistic styles. Many of them were splendid lecturers and dazzling theoreticians. The country was in a historical mood—the Bicentennial was celebrated the year the Visual Arts Center was dedicated.

But Bowdoin needed no reminder of her architectural heritage. President Roger Howell wrote in his *Report* of 1968–1969: "Not only must a building placed in close proximity to the Walker Art Building be architecturally of superior construction, but it must also be flexible enough in interior design to meet changing needs and methods of instruction."

Even before the construction of Hawthorne-Longfellow library in 1965, McKim, Mead and White had submitted drawings of proposed additions to the Walker Art Building. The 1894 building did not have spaces for instruction in either studio art or the history of art. Yet these disciplines had grown at Bowdoin, as had the collections and the consequent development of museum programs as distinct from, but complementary to, academic programs. During the twenty years of deliberation and planning and building, the staff grew from two to eight. But until the fall of 1975 all academic and museum programs were run from the lower floor of the art museum. Parts of the art collection were stored in quite unconventional places around the campus, and art instruction took place on the top floor of Adams Hall and in other temporary locations.

Thus, although the need had been acknowledged (as in the earliest days, the boards still voted to erect structures *when the money shall be forthcoming*), it was not until the admission of women as undergraduates in 1970 and the launching of the 175th Anniversary Campaign Program that planning for the new building began in earnest. After five years of work, a clear enough idea of needs had been formulated. A model and plan of a proposed solution to visual art needs was produced by Walker O. Cain and Associates (the new name of McKim, Mead and White) at the request of the College. The firm proposed a new gallery wing added at the rear of the Walker Art Building, a separate building to the north, and underground connections.

Shortly thereafter a special Committee to Select an Architect for the Art



Building was formed. The committee chose eighteen architecture firms from which to request proposals.

In April of 1972 the committee chose to meet with eight of the original list. In June, having chosen Barnes as architect, the committee was formally discharged, and a building committee was constituted to oversee construction. The fall issue of the *Bowdoin Alumnus*, which announced the inauguration of the 175th Anniversary Campaign Program,

included a special supplement, a handsome color brochure with drawings of the proposed art instruction building.

In March 1974, two years after the architect had been chosen, the excavation was begun. That same fall there was a much-publicized delay of structural steel, and a year later, in the fall of 1975, there was another controversial delay. In October of 1975 the building was open for use, and that same month the 175th Anniversary Campaign Program made its goal of \$14.5 million. The formal opening ceremony was in April 1976, at which time the name was settled. The Walker Art Building, which had been closed for a year, reopened at the same time.

Two considerations guided the process of choosing the architect for the Visual Arts Center. The first was the existence of McKim's Walker Art Building, considered a treasure even though appreciation for the Beaux-Arts tradition was then at its lowest point. The second was the building's use: the study and practice of fine art. These factors put more than a little pressure on the choice of architect.

Edward Larrabee Barnes was trained at Harvard University, where he studied with Marcel Breuer and Walter Gropius. After World War II Barnes opened his own practice in New York City. During this early period he also acted as design critic and lecturer at the Pratt Institute and Yale University. In 1962 he designed the Haystack Mountain School in Deer Isle; from 1965 to 1974 he created both a master plan and several buildings for the State University of New York at Potsdam; and in 1973 he designed the Crown Center in Kansas City. At the time of his Bowdoin commission, he had just completed the new museum for the Walker Art Center in Minneapolis.

Barnes's problem in designing the new building was to provide space for history of art and studio classes, a library, slide storage, picture study, exhibitions, and offices above ground as well as to create underground exhibition, auditorium, studio, storage, and office spaces; and to remake the

entire lower floor of the Walker Art Building.

Barnes did not have to design a museum, but he did find himself in competition with McKim, Mead and White next door, and in avoiding a direct confrontation, put himself in competition with the Class of 1875 Gateway and Richard Upjohn's Chapel. These two influences on the site challenged him to work out rather complex solutions.

The size and shape of the Visual Arts Center are echoes of the neighboring museum. Its brick walls are defined by narrow, horizontal channels as those of the older building are articulated by moldings. A broad and shadowy entrance area on the quadrangle side and a projection on the roof are also attributes the two buildings have in common. But whereas the museum rises gracefully, elevated first by a terrace and then by a high basement, the Visual Arts Center rises severely from the ground, anchored by the unrelieved corner cubes.

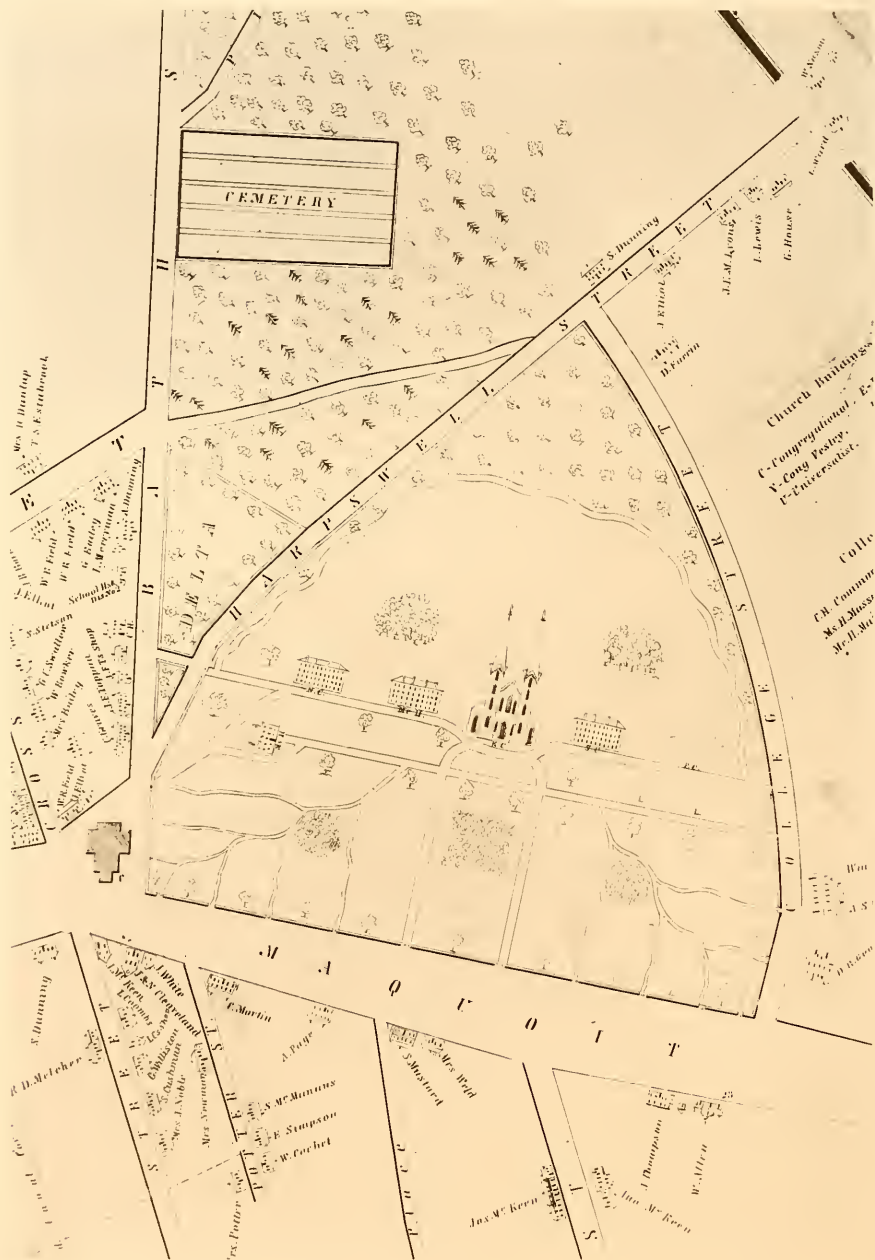
The museum building, in good nineteenth-century fashion, has only one principal aspect—the entrance facade. The twentieth-century architect does not hesitate to provide two different but equally compelling facades. Barnes has made the building itself a gateway. The obvious method for achieving this is the central portal, which allows pedestrians to walk through the center. A more subtle method is the very large studio window, placed directly above and of the same proportions as the portal itself. This creates a monumental vertical accent, one that he has used in other buildings.

The street facade offers no preparation for the quadrangle facade, where the central half is hollowed out beneath the third floor. The angled walls focus the pedestrian into the opening while exposing a gallery for student work.

What might seem like a severe brick box is a complex building. Its sharp, clean, and sometimes unexpected angles and measured surfaces announce an architecture of the plane. It is not sculptural, and in many ways it appears more fragile than the Walker Art Building. The Visual Arts Center relies on visual tensions in much the same way as non-representational painting and sculpture do. The shape of the hollowed quadrangle facade and the studio window are cases in point.

This controversial building is quite typical of Barnes's canon. Its visual and intellectual demands challenge even the dedicated student of architecture.

Detail from a map of the
town of Brunswick,
September 1846



THE SECOND WALK

The Back Campus and Mall

ALTHOUGH very few buildings at Bowdoin College are not within sight of the quadrangle, those of the second walk were built outside the quadrangle, behind the Chapel and the row of dormitories, facing, for the most part, toward the west. The development of this part of the college acreage began in 1885 with the first gymnasium (now the heating plant). The Observatory (built in 1891 and moved to Pickard Field after 1927) was followed by another gymnasium in 1912 and the infirmary in 1916, all done during the time of President Hyde.

During the thirty-two years (1885–1917) that William DeWitt Hyde guided the College, the campus took its definitive form from the addition of key buildings that still delight and inform the eye. President Hyde was privileged to take an active part in the affairs of an era when the American economy was buoyant and higher education was stabilized and beginning to mature. It was the crucial time for colleges and universities to sort themselves out, declare their intentions, and develop either as undergraduate liberal arts institutions or as universities.

Bowdoin changed its entrance and graduation requirements in 1910, the year Kenneth Charles Morton Sills became the College's first dean. The issue was Latin. (The Greek requirement had been compromised five years earlier). The faculty, the president, and the new dean, a classicist, asked the Governing Boards to approve the candidacy for a Bachelor of Science degree. Latin was required neither for entrance nor for earning the degree. The Bachelor of Arts degree remained untouched. Bowdoin was not, of course, the only private institution granting two undergraduate degrees: Yale and Harvard had led the way a half-century earlier. The new degree signified a realistic reaction to public high school curricula and a recognition of the importance of science and practical affairs for graduates.

The Bachelor of Science degree was not a hint that Bowdoin planned to become a university. The College was to remain a college; the same choice was made at Williams, Amherst, and Dartmouth. The only outward suggestion that Bowdoin might develop graduate schools was the presence of the Medical School of Maine, opened at the College in 1820. There was also, during Chamberlain's presidency, a move to add a law school; and a few Bachelor of Science degrees were granted between 1875 and 1883.

By World War I, however, the medical school was falling behind in equipment and teaching methods, and to President Sills fell the unhappy lot of presiding over its dissolution. When the accreditation committee of the American Medical Association advised them that the school would shortly lose its class A rating, Sills and the boards set about to raise money to

ensure a sound financial base for the medical school. The plan was announced at the school's centennial celebration; a year later, in 1921, the effort had failed and the school was dissolved. To President Sills goes the credit for handling a difficult situation with such tact and evenhandedness that proponents and opponents alike appreciated his efforts.

The rhythm of the College had begun to change during the time of President Hyde. From the staccato of the first hundred years, Hyde's thirty-two years made the transition to adagio. The quadrangle was enclosed, save for Gibson, and the back campus was well on its way when Sills began an even longer tenure, thirty-four years, which gave the College sixty-six years of relatively uninterrupted development and consolidation.

Sills was the son of the dean of St. Luke's Cathedral in Portland, a classicist, and an Episcopalian. He was also a Democrat. He upheld the central importance of Latin and Greek, and he believed in God; he ran for the United States Senate and served on commissions for Franklin Delano Roosevelt.

After taking his degree in 1901 from Bowdoin, Sills studied at Harvard and Columbia before returning to his *alma mater*, first as instructor, then as dean from 1906 to 1917, when he was named acting president during Hyde's last illness. In May of 1918 he became president.

Sills presided during remarkable events: World War I, the stock market crash, the Depression, World War II, and the changes of the postwar period. His style of leadership in no way reflected the manic-depressive state of the world. He felt that the proper role of a college was learning and teaching, not making headlines. In the late 1940s he objected strongly to the establishment of a public relations office on the grounds that "no news is good news" and that another administrative office would take money from teaching.¹ The administration in 1920 included eleven people, some of whom were also faculty members. By 1950 there were twenty-four, including an alumni secretary and a director of admissions. Despite Sills's objections, it had become impossible to operate even a medium-sized college without a non-teaching staff.

During the 1920s the management of alumni affairs became more sophisticated, with the 1924 institution of Alumni Day (now Homecoming) in the fall and with the appearance in 1927 of the *Bowdoin Alumnus* (now the *Bowdoin Magazine*).² In the early days of Homecoming, the alumni had luncheon in Memorial Hall, while their wives were entertained at the First Parish Church. The Society of Bowdoin Women was organized in 1922 by Mrs. William J. Curtis and her daughter, Mrs. Henry H. Pierce. Kate Douglas Wiggin Riggs in 1904 was national president. This hardworking group, still active today in support of various college activities, raised substantial sums and provided comfort and entertainment for visiting women.

Alumni Day coincided with the Bowdoin-Bates football game, a yearly event since 1889. Intercollegiate baseball has an even longer history, but it was football that decisively changed college athletics. The spectators as well as the players became major forces in college affairs. The presence of women spectators turned football games into social events, a fact that provided added emphasis to alumni gatherings but gave pause to college presidents. In a letter to Harvey Dow Gibson '02, President Sills said: "I suppose that intercollegiate athletics were invented to keep every college president in a state of humility. They certainly furnish more trouble than all the rest of the College put together."³

A good part of the trouble was the patchwork of coaches and physical training instructors. The Athletic Council, composed of alumni and undergraduates, made decisions and paid some salaries as late as 1935. The College paid some other salaries, and some were paid jointly by the council and the College. During almost three-quarters of the nineteenth century the struggle had been to establish physical training and sports programs. The new problem was how to control the appeal of athletics and how to maintain a healthy balance between exercising the body and exercising the mind.

Also extracurricular, but no less central to the life of the College, were the fraternities. The note of ambivalence that rises from time to time in official records echoes the ambiguity of the situation. Like athletics, fraternities were to some extent independent of the College. The chapter houses were and still are owned by the fraternity corporations. The fraternities provided an organized extracurricular and social life. They also provided housing for a college where many students still rented rooms in Brunswick. On the other hand, the fraternities sometimes commanded stronger alumni loyalty than did the College. The whole college community was increasingly preoccupied in the postwar years with debate over the fraternities' exclusion of minority group members. These issues were seldom mentioned before World War II, although the Thorndike Club, a social organization for men who had not been pledged to fraternities, was formed in 1937.

At Bowdoin, the classical tradition in education was not threatened by the educational upheavals experienced elsewhere. While large universities like Harvard and Yale were seeking to create smaller internal units, Bowdoin in the 1920s and 1930s maintained a student population of under 600. And where large institutions sought to correct the buckshot effect of the elective system by general education schemes, Bowdoin inaugurated comprehensive examinations in the major field. The freshman requirement of a course in Latin, Greek, or mathematics was abolished only by President Coles in 1956-1957. Sills, however, made one interesting compromise with

an otherwise purist curriculum. He continued the traditional president's course for undergraduates but did not choose to teach Latin. Instead, in 1919-1920 he inaugurated a comparative literature course which met just before lunch for thirty-three years. Perhaps the only time Sills allowed himself to think in vocational terms was during the Depression, when his *Report of the President* for 1933-1934 stresses a curriculum that would encourage resourcefulness and the flexibility to change jobs to "meet changing conditions."

President Sills made sure that programs in the arts were strengthened and expanded during the Depression. Robert Peter Tristram Coffin '15, Pierce Professor of English; George H. Quinby '23, professor of English and director of theater; Philip C. Beam, Henry Johnson Professor of Art and Archaeology and director of the Museum of Art; and Frederic E. T. Tillotson h '46, professor of music, were appointed to the faculty. And if there were no startling changes in the basic curriculum at Bowdoin, there was a well-organized effort to bring contemporary thought and outstanding practitioners to the campus through the semi-annual Institutes which began in 1923 and continued into the 1950s.

Attendance at college chapel for a prescribed number of daily and Sunday services was still required of undergraduates as late as 1966, although there were no courses in Biblical literature or in religion until after 1934, nor was there a college chaplain. President Sills, an active layman in the Episcopal church, conducted Wednesday morning chapel, where he often, according to his biographer, Herbert Ross Brown h '68, professor of English and Edward Little Professor of Rhetoric and Oratory, spoke of the history and government of the College. Far from neglecting religion, Sills listed the chapel speakers and tallied the student body by religious preference every year in his report, a practice not abandoned until 1961.

While Sills was president, the quadrangle remained as it had been since 1917, and the back campus and Pickard Field were developed. In 1938 an Overseer from the class of 1886, Walter V. Wentworth h '46, gave \$1,500 to prepare a comprehensive map of the campus. The college architect, McKim, Mead and White, not only indicated buildings, paths, and plantings, but also outlined ideal future development. The notion of a college architect and the choice of the firm that had already designed the Walker Art Building, the Class of 1875 Gateway, the Curtis Pool, the Moulton Union, and the Memorial Flagpole bespeaks both conservatism and an interest in harmonious vistas.

In 1948 the most dramatic campus change took place. Harpswell Street was rerouted through the Pines to connect with Federal Street at the Bath Road. The Delta, an eight-acre triangle of land containing Adams Hall and a baseball diamond, was thus united with the rest of the campus. Bath Road

now formed the northern boundary. In negotiating with the town of Brunswick, President Sills had offered to make the new road at the College's expense. At first the stretch of Harpswell Road from College Street to Federal Street through the Pines was called Delta Drive; later it became Sills Drive.

The impact of World War II on men's colleges cannot be overestimated, either in its immediate effect or in its implications for the future. Overnight the male college student population became the armed services population. Bowdoin's regular enrollment dropped in 1943 to a little under 150. The armed forces, to be sure, used campuses for various training programs: Army meteorology and Navy radar were two such programs at Bowdoin. In 1942, the academic calendar was drastically changed for the first time in order to allow students to earn their degrees in three instead of four years. The resulting trimester system continued through 1948 and was resumed briefly during the Korean War. Comprehensive examinations were suspended and only one foreign language was required, but freshmen still had to choose between Greek, Latin, and mathematics until 1957.

In reading presidents' reports it is often necessary to use some imagination to grasp the underlying concerns. One issue that was quite clear, however, was President Sills's disappointment at postponing the Bowdoin sesquicentennial celebration until after the war. The year 1944 was auspicious neither for a capital campaign nor for elaborate festivities. Bowdoin's first capital campaign began in 1947 and ended in 1952, the sesquicentennial of the College's opening.

The Sesquicentennial Fund was partly earmarked for buildings, long needed and further delayed by the war. Two were finished before Sills retired: Sills Hall/Smith Auditorium and Parker Cleaveland Hall. Gibson Hall, Dayton Arena, and Pickard Theater were started by Sills, who died in 1954, and completed by James Stacy Coles, Bowdoin's ninth president, whose election was announced in President Sills's final *Report of the President* in 1952.

Coles had studied chemistry at Mansfield State College and Columbia University and had received his Ph.D. from Columbia in 1941. He was associate professor of chemistry and acting dean at Brown University before becoming president of Bowdoin. Like Sills, Coles was thirty-nine when inaugurated as president. But unlike his eight predecessors at Bowdoin, Coles was a scientist. If a mellow paternalism was the tone of President Sills's reports, the tone of President Coles's reports was often briskly businesslike.

One of his first projects was a self study, paid for by the Fund for the Advancement of Education. The Report of the Committee on Self Study, entitled *The Conservative Tradition in Education at Bowdoin College*, was pub-

lished in 1956. The value of a periodic self study is inestimable—Sills had followed the same course in the 1920s—but it seemed a particularly wise move for Coles so soon after he was elected, for the study allowed the faculty, alumni, and students to describe their educational assumptions and goals. The document described a college confident of the rightness of its past but still undecided on the course of its future. The extraordinary increase in the numbers of college-bound students after World War II became an important topic for study and debate, especially since the impact and the duration of these changes were not yet clear.

The central issue facing all colleges and universities was size: size of the student body, size of the faculty, and size of the campus in numbers of buildings. Once Bowdoin decided to increase the number of undergraduates to 925, certain other steps had to follow. What Coles did for the next several years, it appears from his reports, was to ease the College into regarding itself as a more sophisticated and complex institution than it had been in the first half of the twentieth century. In 1959 President Coles wrote in his report:

The President's task of administering a college has become one of tremendous complexity. The comments in the press and magazines on the resignations of several of the ablest college presidents at an early age attest to this. Full and competent administration is a necessary part of the modern college and it should be as efficient as possible.

His remark would never have been made ten years earlier. In the spirit of what were to become drastic changes, the word "men" in this report once and for all replaced "boys."

At the end of Coles's tenth year, in place of the *Report of the President*, the College issued *A Decade of Progress*, written by Professor Melvin T. Copeland '06, Trustee Emeritus. It recapitulated the state of the College in the measured tone of an earlier era but contained plans for significant change. During the decade, the quadrangle had gained the Harvey Dow Gibson Hall of Music and Coleman Hall; Pickard Theater had been created in Memorial Hall; and in the back campus Dayton Arena had been added to the athletic complex of Sargent Gymnasium, Hyde Athletic Building, and Curtis Pool. Copeland's summary seems to say that the house is in order, but it is time for change.

A new capital campaign, seen as necessary to support the expansion of the College, began in 1962. When it ended in 1964, over ten million dollars had been raised. What followed was astounding to the Bowdoin community and of national note as well. In 1964 and 1965 the Senior Center (now Coles Tower, Wentworth Hall, and Chamberlain Hall), Hawthorne-Longfellow Library, and Morrell Gymnasium were built. Not since the period 1894–1903, when the Walker Art Building, Searles Science Building, and

Hubbard Hall were finished, had architecture so changed the campus. Coles Tower was then the tallest building north of Boston, and these new buildings were all modern. The revivalism of the final McKim, Mead and White buildings—Gibson and Coleman—had been superseded by a progressive “new” style.

These three buildings embodied profound changes in curriculum, in life, and in the way students were regarded. The Senior Center program was an ambitious undertaking based on two premises: the maturity of college students and the validity of their self-determination. Beyond solving a housing problem, beyond transferring some loyalty from the fraternities back to the College, the new program recognized the individuality of students. It was discovered, for instance, that sophomores and juniors could run the fraternities perfectly well—fraternities which had as members 95 percent of the student population.

The Senior Center program supplemented the still rather chaste curriculum with new areas of study, notions of the interdisciplinary, and topics which could be explored in a semester in a seminar environment. The only prerequisite was that the seminars—each senior chose one each semester—be outside the student’s major field. By 1979, when the Senior Center ceased to function according to its original guidelines, the regular curriculum of the College had absorbed its lessons and had been transformed in its requirements, course offerings, grading system, and independent study possibilities.

During the 1960s at Bowdoin there was a persistent move toward diversity and a concomitant move away from tradition. Thus, for example, 1965–1966 finally saw the establishment of an undergraduate major in religion and saw Commencement moved out of the First Parish Church. In this same year were the beginnings of Project 65, an undergraduate effort to recruit minority students, and of Upward Bound, a summer study program for high school students from rural Maine.

The administration was reorganized, as were the committees of the Governing Boards, and the president strongly urged the adoption of systems analysis and program budgeting. In his 1966–1967 *Report of the President*, Coles wrote:

In generations past, education in the Liberal Arts has been considered the education of gentlemen . . . essentially a means of acquiring culture. It was assumed that any practical value . . . would be peripheral in nature. To meet the contemporary needs of society and the needs of each individual student, practically all formalized education today has become vocational in its end objective, as well as in the motivation with which the student approaches it. No college student seeks merely to become a liberally educated gentleman. [His] end goals and motivation are career oriented.

It is symptomatic of the rapidity of change that he felt confident expressing a view of the liberal arts college so at odds with the traditional understanding.

This was President Coles's final report. In the academic year 1967–1968 he took a sabbatic leave, and Athern P. Daggett, class of 1925 and William Nelson Cromwell Professor of Constitutional and International Law and Government, was made acting president. In Daggett's report two issues are emphasized: minority recruitment and coeducation. When James Stacy Coles resigned late in 1967, Bowdoin once more looked within to find a president.

Roger Howell, Jr., class of 1958, was fortunate to inherit a College more receptive to change than the Bowdoin of 1952 had been, since change and upheaval were to characterize the years of his presidency. Indeed, college presidents in the next decade were required to face intellectual, political, and social turmoil and successfully balance revolution and tradition. President Howell had returned to the College as assistant professor of history after receiving his advanced degrees from St. John's College, Oxford, where he was a Rhodes Scholar. In 1968 he had become a full professor and acting dean of the College during the sabbatic leave of Dean A. LeRoy Greason.

Although Bowdoin presidents of the nineteenth century kept a sharp eye out for undergraduate unrest, they would have had no reason to anticipate a strike nor the negotiations necessary among administration, faculty, and students to settle it. The strike at Bowdoin in May 1970 occurred in an atmosphere charged by the Vietnam War, similar strikes across the country, the deaths at Kent State, and the extension of the right to vote to eighteen-year-old men and women. Traditionally, graduation from college and attaining one's majority had been roughly synonymous. In one stroke the balance shifted so that most students entered college as, nominally, adults. Although this legislation is a handy symbol for the revolution of the student, it had come from a complex of political and sociological changes.

What occurred at Bowdoin during the next nine years had much more to do with individual human beings than with building programs. Roger Howell presided during a time of new role definitions for women, college students, and faculty members. Bowdoin was profoundly changed by admission of women in 1970 and the decision in 1973 to enlarge the student body—an increase of 400 between 1968 and 1977. A greater adjustment, however, was to the self-created “new” student who was politically active, wanted to study independently, was involved in social programs, took leaves of absence, preferred to live a less-than-collegiate life off campus, and wanted an active role in major college decisions. In 1970 students were invited to participate on Governing Boards committees, distribution

requirements for the degree were abandoned, College Entrance Examination Board scores became optional for admission, the Afro-American Center was established, and a counseling office was begun. The faculty began to include women and was invited to send members to sit on boards committees. The familial nature of Sills's era was transformed by numbers of students, by growing specialization within traditional departments, and by the postwar mobility of academic scholars.

President Howell began each *Report of the President* with "The Financial Situation." He had to deal with high inflation and the 1973 Arab oil embargo, a forceful reminder of the vulnerability of the United States. The effect on the College was profound, as it became apparent that the energy crisis was a permanent situation. It is not surprising that there was so little building during those years. The Pine Street and Harpswell Street apartments were finished in 1973; though they were not designed to be energy-efficient, they answered a new sort of housing need in their plan and in their locations. The Visual Arts Center, with its enormous windows, had been years in the planning but was also completed before the development of post-embargo architectural solutions.

When Roger Howell resigned as president to return to full-time teaching, research, and writing, the College had just been reaccredited by the New England Association of Colleges and Secondary Schools, which "commended [it] . . . for offering a traditional education excellently."⁴ Computers had assumed new prominence; security, as elsewhere, was a concern.

Roger Howell served as president for nine years. Willard Finley Enteman, his successor, was inaugurated in 1978. He came to Bowdoin from the position of provost and professor of philosophy at Union College. A graduate of Williams, he had received an M.B.A. from Harvard and a Ph.D. in philosophy from Boston University. During his two and one-half years he dealt with the problem of finances, which had been exacerbated by the rise in the cost of energy, from \$100 to \$800 per student per year in a decade. During Enteman's tenure the Senior Center was renamed Coles Tower in honor of its instigator and in recognition that the original senior program had finished a long and useful life.

At Enteman's behest, Plan for the Year 2000, a comprehensive plan for the campus, was prepared by Saratoga Associates, the first such plan to be made since 1958. Campus planning had two distinct phases in the United States. The first phase, early in the twentieth century, tried to impose order on the welter of the eighteenth and nineteenth centuries, but it was a visual order and was most often enhanced by landscape design, especially ivy. Depending upon the age and development of the institution, the classical ideal could be realized in a new set of buildings as at Columbia and Sweet

Briar. Although Bowdoin did not appoint McKim, Mead and White the college architect until 1919, in fact all but one new building from 1912 through 1958 had in common red brick and classical details, whether designed by McKim, Mead and White or by Allen and Collens. The exception is Dayton Arena, built in 1956. Even Pickard Field House (1937) is, in its own way, Classical Revival. To this first phase belong the two campus plans by McKim, Mead and White, one of 1949–1950 and another of 1958.

The earlier plan was prepared for the spate of post-World War II building planned under President Sills and included Sills Hall/Smith Auditorium and Parker Cleaveland Hall.

The McKim, Mead and White plan of 1958 indicates proposed changes: an addition to the stacks in Hubbard Hall; an addition to the rear and sides of the Walker Art Building; an addition to Smith Auditorium and to the Sargent Gymnasium; and an added wing on the south of the Moulton Union. By 1965 President Coles and the Capital Campaign had built a new library, added a new gymnasium connected to Sargent Gymnasium, enlarged the Moulton Union, and provided seminar rooms as well as a totally new living unit in the Senior Center. James Kellum Smith, a McKim, Mead and White partner, had remarked prophetically in 1949 that it is “unwise to prepare designs too far in advance. . . .”⁵ And, indeed, the bold new Bowdoin buildings were not designed by McKim, Mead and White, although Hawthorne-Longfellow came from the successor firm, Steinman and Cain.

The second sort of comprehensive campus planning followed World War II. During the 1950s and 1960s campus planning consultants, societies, and periodicals appeared. By this time there was a need for new colleges as well as a need to enlarge existing institutions. Richard Dober included a drawing of Hugh Stubbins’s proposed Senior Center at Bowdoin in his 1963 *Campus Planning* as an example of vertical planning. The new college planning sought economy of materials and of land, and flexibility for present use and future additions. Bowdoin has by and large avoided additions. The Moulton Union and the Dudley Coe Health Center have been enlarged without noticeable visual impact. In order to preserve the classical exterior, the Museum of Art was renovated and linked to the Visual Arts Center underground. The recent library addition is also underground.

Some lessons from the 1960s were applicable, and the Saratoga Associates plan of 1979 addresses the problem of the automobile as well as providing for library, science, and gymnasium expansion. The plan has been useful although it has not always been followed exactly.

The first Saratoga plan showed an above-ground building joining Hawthorne-Longfellow to the Hubbard stacks, but the decision to retain the



open area by building underground prevailed. The new athletic facility is located on Pickard Field rather than adjacent to Curtis Pool, preserving the open space in front of the Dudley Coe Health Center.

In answer to the problems generated by automobiles, one suggestion from the Saratoga plan was followed. By the spring of 1982 the Campus Mall had been created, closing off the cross-campus access road, which had become a traffic and parking hazard. Now a series of low platforms and benches behind the Chapel, in front of Sargent and Curtis, restrains traffic and provides the first easy physical link between the quadrangle and the back campus.

The inauguration of Arthur LeRoy Greason, Jr., as president in the fall of 1981 followed a short period in which he served as acting president. Like President Sills, President Greason also had been dean of the College. A 1945 graduate of Wesleyan University, Greason holds advanced degrees from Harvard, where he was a teaching fellow before joining the Bowdoin faculty in 1952 as an instructor in English.

Under President Greason's leadership, a new capital campaign, the Campaign for Bowdoin, has been launched, and another period of building has begun. Whereas the introduction to the first walk ended on a note of finality, this preface to the second walk ends, happily, without conclusion. The campus will change in the next few years, although, if the past still informs the present, it will retain its fine proportions, maintain the rhythms of its structures, and continue to assert a powerful identity.

Wintthrop Hall, the Chapel, and the first Sargent Gymnasium in the late nineteenth century



Heating Plant

formerly *Sargent Gymnasium*

1885–1886 ROTCH AND TILDEN

Of all the Bowdoin College buildings, this is the only one to have been altered substantially on the exterior. Built in the mid-1880s as the College's first gymnasium, it is now the central heating plant.

It is difficult for a culture addicted to strenuous exercise and demanding sports to imagine a time when physical endeavors were considered ungentlemanly and antithetical to academic pursuits. All of America's earliest colleges passed from absolute prohibition of athletics to a system of German gymnastics in the 1820s. Outdoor activities, especially gymnastics and gardening, were emphasized in the 1850s, but it was not until the 1870s and 1880s that gymnasium structures were built. Harvard's Hemenway Gymnasium, designed by Peabody and Stearns, was reputedly the largest until it was surpassed by Princeton's gymnasium in 1903. Physical education, physical culture, and hygiene entered the college curriculum, became requirements, and received credit toward the degree during the last three decades of the nineteenth century.

Bowdoin had tried German gymnastics in the 1820s under the tutelage of John Neal of Portland, a maverick writer, art patron, and Liberal. In the early 1860s, space in Commons (now part of the Department of Physical Plant) was found for gymnastics and physical training. The program was directed by William C. Dole until he left for Yale in 1870, whereupon Dudley Sargent was recruited from a visiting circus.

In 1872 physical training became compulsory; in 1873 the unfinished Memorial Hall began to serve as a gymnasium. In 1875 Sargent, who had just received a Bowdoin degree, left for Yale. Eventually he ran the program at Harvard and established the Sargent School of Physical Education in Cambridge, Massachusetts.

At Bowdoin, in the meantime, the program suffered from lack of funds. After the completion of Memorial Hall, space in Winthrop Hall was used for physical training under the direction of three short-term instructors. It was clear that a proper building was necessary, but it was only after five years of votes by the boards and largely unsuccessful fund raising that in 1885 progress was discernible.

The appointment of President Hyde in 1885 emboldened the College to push ahead. Additional incentive came from Dudley Sargent, now at Harvard, who promised to furnish the gymnastic apparatus for the new building. In November 1886 the structure was completed at a cost of



The first Sargent Gymnasium, ca. 1890, now the Heating Plant

\$11,786.08. The *Orient's* note that the building was lighted by electricity is important, for winter's early sunset had always hampered physical training at Bowdoin.¹

By 1889, when the building was named for Sargent, the required program had been established by Frank N. Whittier, class of 1885, who was to serve Bowdoin for thirty-eight years as director of physical training and college physi-

cian. Each student was examined and given an individual regimen. In addition, each class did group and squad work for one-half hour four afternoons a week from November through April. The program included Indian clubs and fencing as well as boxing, wrestling, weights, and apparatus. This was a regular part of the curriculum, required for the degree, as was the freshman course in hygiene.

The long-awaited building opened up a new area of the campus. The choice of a site was delegated (as had usually happened in the past) to the treasurer of the College, at this time Stephen Jewett Young, class of 1859, who had taught modern languages at the College from 1862 to 1876. Although no documents have been found, it is unlikely that a site on the quadrangle was considered. In the hierarchy of college buildings, a gymnasium does not occupy a position consonant with its importance to undergraduate life. The College did require that the site afford a clear view between Winthrop and Maine Halls. Thus, though the Sargent Gymnasium stood alone behind the college row, it, like the row, faced west.

The architects chosen for the College's eighth permanent building were Rotch and Tilden of Boston. Arthur Rotch and George Tilden were both trained at Massachusetts Institute of Technology (formerly the Lowell Institute) and in Paris at the Ecole des Beaux-Arts and in the Atelier Vaudremer. Their partnership of almost fifteen years produced a large number of substantial buildings and lasted until Rotch's early death in 1894. Wellesley College, Williams College, and the City of Cambridge have education structures designed by Rotch and Tilden, and there are many large, ingeniously designed summer cottages of theirs in Bar Harbor, Maine, and Lenox, Massachusetts. It is unfortunate that so many of their works on Mt. Desert Island were lost in the 1947 fire; at least photographic documentation remains.

Like many other architecture firms active in the last twenty years of the nineteenth century, Rotch and Tilden were accomplished in more than one style. Richardsonian Romanesque, Queen Anne, Shingle, and Colonial Revival details inform their work. But underlying their domestic structures are the prevailing picturesque ground plan and silhouette common to the

best dwellings of the era. Their institutional buildings—done in stone or brick—are appropriately more compact, broad, and earthbound.

Although it is not easy to imagine the original appearance of Bowdoin's first gymnasium, there remain in the present heating plant almost enough clues to make a visual reconstruction. The broad arched upper window areas; the deeply cut, grouped lower windows; the strongly modeled belt course between lower and upper sections; the slit windows at the upper corners; and the molded brick cornice are remnants of the building's original aspect. Imagine a broad hipped roof with boldly projecting eaves supported by brackets and enlivened by a broad, shallow dormer and a projecting wide skylight at the ridgepole.

The original main entrance was in the same place as the present door, which is barely distinguishable from the lower windows. It began in a flight of five exterior steps and was a square cut into the wall and elongated by a deep stone architrave or lintel block above which were eight slit windows like those at the corners. The stairs continued inside this shadowy hollow to reach the main floor. The brick arches surrounding the main floor windows were rounded, not straight-sided, and the strongly-profiled sash consisted of a group of three, the center topped by another small light.

Only ten years, perhaps fewer, after this building was finished, two factors made it obsolete—the need for a central heating plant, and the greatly increased enrollment. Both these pressures resulted from the gifts of the Mary Frances Searles Science Building and the Walker Art Building—to be followed shortly by Hubbard Hall. Although originally Searles and Walker had individual furnaces, the need for central heating and lighting was quite clear by 1900. That year the lower floor and an addition to the back of the Sargent Gymnasium were given over to the new heating plant. The great smokestack rises on the rear building.

The rest of the building was used as a gymnasium until the present Sargent Gymnasium and Hyde Athletic Building went up in 1912. The old building was remodeled into a student union in 1915 and then converted to its present use in 1920, after a fire in the upper part necessitated changing the roof windows and entrance. Both redesigns were by Felix Arnold Burton '07. Of the latter, Burton said his design was “along the lines of a modern power and lighting station.”²

One of the problems faced by designers of gymnasiums is creating an interesting “container” for large, open interior spaces. Even what remains of the original Sargent Gymnasium proves Rotch and Tilden's ability to mitigate sheer bulk. The proportions of roof to principal floor to lower level, the window groupings, and the strong horizontal divisions articulate the exterior in a way both pleasing and prophetic of the work of the next generation of architects.



Sargent Gymnasium and General Thomas Worcester Hyde Athletic Building

1913 ALLEN AND COLLENS

In a disarmingly frank talk in June 1913 at the dedication of the new gymnasium, the architect, Charles Collens, said:

Now I am a great devotee of Gothic and wherever conditions are right, I know of nothing that is so pliant and well adapted to the various services and requirements of a college group as Collegiate Gothic . . . but with the traditions that Bowdoin has behind her, it would seem most fitting that her future development should follow along the simple Colonial lines that our New England forebears knew so well how to employ. As you look this new building over we hope that you will find something that resembles Colonial in spots although I cannot recall that our forefathers employed monitors to light their buildings, or were ever bothered with quite such an unwieldy problem.¹

Collens drew together many educational strands in his remarks, not the least of which was the importance of historical clothing to the success of academic buildings. Colonial Revival was joining Collegiate Gothic as a favored style. Allen and Collens was only one of many firms that could design in a variety of historical styles. They were in the business of dressing function in stylish and evocative garb.

The first Sargent Gymnasium was only ten years old when the doubled student body taxed its confines. President Hyde began a long and energetic campaign for a new facility, using his annual report as a prime public vehicle.

In private correspondence with Trustee William L. Putnam in 1900, President Hyde pursued the need for a central heating plant and a new gymnasium:

I have found that the gentleman to whom I referred as likely to give a gymnasium and heating station is not to be counted on at present, for either. His son, while a special student here, was so dissolute that we had to remove him from College, and while I had the pleasantest talk with his father about it, and he professed himself as heartily approving our action in the matter, yet, naturally what we did, did not particularly endear the institution to him . . . Hence the way is open for your friend to provide, say a gymnasium and heating station . . . I wish your friend could appreciate how vital a matter this is to us, and how much more valuable such a Gift would be within the next two months, than it would be at any later time.²

Judge Putnam, in reply, felt that attracting the gift of a heating station was unlikely. Yet by late summer, contracts had been signed to convert the lower story of the first gymnasium into a central heating plant, while a new gymnasium was still a dozen years away.

During the decade of planning, three schemes were drawn and published. As early as 1902 Rotch and Tilden prepared ground plans and an elevation for a new athletic facility, their preliminary work paid for by subscription from the alumni. These plans were published in Hyde's *Report of the President* in 1909, when the general financial situation had improved, but by the report of 1910–1911 Rotch and Tilden's plans had been replaced by some drawn by Henry Bissell Alvord, the College's instructor in surveying, mechanical drawing, and geology, and some by Frank N. Whittier, director of physical training and college physician. In 1912, the plans and elevation of Allen and Collens were published in the *Report of the President*, along with a lengthy list of contributions to what was called "the new Gymnasium and the General Thomas Worcester Hyde Athletic Building."

Charles Collens, in his talk at the dedication, said:

I am afraid my appearance before you as architect of this building is somewhat unwarranted under the circumstances. The fact is that the real architect is present in



*The Bowdoin Sun,
entrance to Sargent
Gymnasium. Photograph
by Richard Cheek.*

the form of Dr. Whittier, who so carefully prepared the general scheme for the Gymnasium, as to leave small chance for any originality, or the opportunity of startling the College world with some new architectural freak.³

The compelling reasons for engaging Allen and Collens were their experience in collegiate architecture and the fact that their young associate for this commission was Felix Arnold Burton '07. The exterior details of the plans prepared earlier by Rotch and Tilden and now by Allen and Collens are not markedly different. Both firms ignored the style of the first Sargent Gymnasium and used instead classical details derived from Renaissance and Georgian repertoires. Whittier's plan alone had echoed the lines of the older, Romanesque Revival structure.

The catalyst in this building project was a major gift from Overseer John Sedgwick Hyde, president of the Bath Iron Works and eldest son of its founder, General Thomas Worcester Hyde, class of 1861. General Hyde had become a brigadier general when he was not yet thirty. Like Generals Hubbard and Chamberlain, he had served courageously and with intelligence during the Civil War. Upon his return to his native Bath, he put together companies to manufacture steel ships and windlasses.

Donors encouraged by the generosity of Hyde and of George Sullivan Bowdoin, a descendant of the Bowdoin family who had contributed \$25,000, gave gifts of from five dollars to five thousand dollars. Nine thousand dollars came from undergraduates and medical students. It is not difficult to understand the importance of athletics to students, and already sports and gymnastics were extremely popular with alumni and friends.

Allen and Collens did collegiate work in the Gothic Revival, the Romanesque Revival, and the Colonial Revival styles at Brown, Middlebury, Williams, Mount Holyoke, Harvard, and Vassar, as well as at the Cloisters and Riverside Church. In Brunswick the firm also designed the columned Colonial Revival Maine National Bank on Maine Street. In the new athletic facility at Bowdoin, the problem for the architects was to pull together two quite different and equally unwieldy spaces. The gymnasium is three stories at the west, or entrance, facade and two stories in the main body of the building; its dimensions are 80 by 140 feet. The Hyde Athletic Building (known as the Cage) is one enormous space 160 by 120 feet.

Perhaps the best element of the design is in the monumental entrance pavilion. The central projecting bay comprises a frieze and a triangular pediment supported by brick pilasters and framing an arched window over

a classically inspired door. Inscribed within the pediment is the Bowdoin sun. While the door is reminiscent of the Greek Revival, the window above is Federal. The effect is Imperial and bears comparison with McKim, Mead and White's Army War College of 1908 in Washington, D.C.

The granite frieze, door frame, lintels, and sills of the projecting pavilion are smooth; the remaining stone moldings have been left rough. Behind the entrance pavilion is a three-story block, two bays at the corners. The next major division, which corresponds to the gymnasium inside, is articulated by seven bays, each of which consists of an upper arched window, a panel, and paired lower windows set into an arched opening. Thus a rhythm is established, and the brick wall plane is enlivened by the recessed portions. A hipped roof leads up to the ample monitor, which also supplies light to the gymnasium.

What has become less obvious with the passage of time, the growth of trees and ivy, and the addition of buildings, is the awkward relationship between the two parts of this building. Collens chose to articulate the lateral facades:

Thereby we broke the fundamental law of Architecture, which teaches that the exterior of every building must express the interior, and we are now fooling the onlooker by exhibiting a combination of gables and other details to produce the impression of smaller units within.⁴



*The present Sargent
Gymnasium, ca. 1913*



The Polar Bear

INSTALLED 1938 F. G. R. ROTH

Shortly after their twentieth reunion, the Class of 1912 began to plan for its twenty-fifth. Most of the energy and enthusiasm came from "the Portland Boys," as they styled themselves. Seward Marsh, class agent, summarized the developing plans for a class gift in a letter of June 1935 to William MacCormick, class secretary.¹ By this time the group had decided not to give money, but rather a tangible, visible gift to the College. The result of the class's deliberations and their fund raising was the *Polar Bear* by Frederick G. R. Roth. Unfortunately, a strike at the Westerly, Rhode Island, quarry and the sculptor's illness delayed the installation for more than a year after the reunion, until November 5, 1938, Alumni Weekend.

The choice of the College's mascot, the polar bear, was especially important to this class because Admiral Robert E. Peary's final assault on the North Pole had occurred during their freshman year. The mascot was chosen in 1913, at the forty-third annual banquet in New York of the Bowdoin College Alumni Association. Present were Admiral Donald B. MacMillan, class of 1898, and Thomas H. Hubbard, class of 1857, president of the Explorer's Club, who outlined plans for a forthcoming polar expedition. Five years later, MacMillan gave the College the stuffed polar bear now in the lobby of the Morrell Gymnasium.

Architect John Calvin Stevens, who worked with his son, John Howard Stevens, and his grandson, John Calvin Stevens II, planned the undertaking in consultation with the college architect, McKim, Mead, and White. The latter would have been familiar with Roth's work, as his studio was in Englewood, New Jersey. Roth already had done a life-sized group of polar bears for the city of Brussels, as well as the Columbia University *Lion* and the Princeton University *Tiger*. Roth engaged Frank Camolli of Westerly, Rhode Island, to block and carve the white granite.

After the *Polar Bear*'s unveiling, the fountain that stands between Sargent Gymnasium and the Curtis Pool was dedicated to Harry H. Cloudman, M.D. '01. The inscription reads in part: "First Athlete of His Time—Gift of His Associates 1897–1904." Cloudman had been a three-letter man, having excelled in track, football, and baseball as an undergraduate.

The Campus Mall, which extends from Sargent Gymnasium south to Curtis Pool and west to the Chapel, was completed in 1982 as designed by Saratoga Associates in their 1979 campus plan. The mall makes an ideal setting for the *Polar Bear* and the fountain, knits together the quadrangle and the back campus, solves a serious traffic problem, and provides a gathering space of fine proportions.



Dudley Coe Health Center

formerly *Dudley Coe Memorial Infirmary*

1917 ALLEN & COLLENS

Bowdoin did not lag behind the most progressive institutions in the decision to build an infirmary to provide systematic and centralized care to students. Not until just before the turn of the century was a need felt for sequestering and treating sick students. The need for an infirmary at Bowdoin was first formally voiced in President Hyde's *Report* for 1912–1913, and was repeated with more urgency in the following two years in the reports of Dean Sills. An open letter from students urging that an infirmary be built was reprinted in the *Report of the President* of 1915–1916.

In the same year the gift for building and endowing an infirmary was announced. The donor was Thomas Upham Coe, class of 1857. After graduating from Bowdoin, Coe had received a degree from Jefferson Medical College and practiced medicine in Bangor from 1863 until 1880. That year he turned his attentions to “timberlands development, real estate, and financial affairs.” He was a nephew of Thomas C. Upham, Bowdoin professor of mental and moral philosophy from 1824 to 1867.

Dr. Coe, like John Sedgwick Hyde only a few years earlier, wished to cover the total expense of the construction rather than share it with other donors. He asked that the building be named for his only son, Dudley, who had died when he was fourteen.

The chairman of the building committee was, once again, Franklin C. Payson, lawyer and Trustee from Portland. He was joined by Overseer Ernest B. Young, class of 1892 and a Boston physician, and Dr. Frank N. Whittier, class of 1885. Dr. Whittier had been the first director of the first gymnasium. He had received his medical degree from Maine Medical School, where he also taught, in addition to supervising undergraduate physical training and health at Bowdoin. The committee selected the architectural firm of Allen and Collens, with Felix Arnold Burton '07, associate. This firm had done the Sargent Gymnasium and Hyde Athletic Building complex, and they were also designing the newest dormitory, to be named Hyde Hall. Six years earlier, Allen and Collens had completed Thompson Infirmary at Williams College, where they had also designed a number of other buildings.

While the Thompson Infirmary at Williams is a larger building, it is like Bowdoin's in that both are built on sites removed from the center of campus, and both are domestic in scale and exterior elevation. Aside from considerations of infection, an infirmary needed quiet, but it was also an ancillary service to the real occupation of learning and scholarship. Presi-

dent Hyde had, in his *Report of the President* of 1913–1914, referred to the needed building as a “cottage hospital.” This view of the home as a place of retreat during illness persisted at colleges, if not at universities, for many years.

If the exterior suggested a dwelling, the interior did not. The kitchen, laundry, and nurses’ dining room were in the basement. Operating and consulting rooms, reception areas, wards, and a wide sleeping piazza were on the first floor. The second floor was designed to be divided into two separate wards for infectious diseases like diphtheria and scarlet fever. Not only was there a separate exterior entrance to the second floor, to the right of the principal door, but there were also two staircases to the third-floor nurses’ suite.

The architects described the exterior as “severely Colonial,”¹ but like most Colonial Revival designs it drew inspiration from many sources. The three-story elevation is typical of Federal period dwellings. The crowning cornice and parapet and the central second-story tripartite window are also Federal period details.

The entranceway has been changed significantly since 1917. In place of the present double door, the center opening was originally a single six-panel door flanked to the left and right by sidelights and crowned by the present elliptical fan light. What are now windows in the entranceway projection were at one time also six-panel doors, narrower and recessed slightly from the central door and with access steps. Only the door that led directly to the second floor was operable. The doors and the shutters were a dark color, making the effect of the building as originally planned more felicitous.

The sun porch was enclosed in 1936; a wing to the north and an endowment for maintenance were donated in 1958 by Mrs. Sherman N. Shumway in 1962, whose husband had been a member of the class of 1917. The rear wing was added in 1974.

In the early days, the infirmary staff treated infectious diseases, did emergency appendectomies, and nursed students through prolonged convalescence. From its opening in 1917 until 1962, infirmary reports and statistics formed part of the *Report of the President*, chronicling the advent of widespread immunizations, drugs to control infection, and the growth of sports medicine. (By whatever name, there was always what Daniel F. Hanley ’39, college physician emeritus, diagnosed as “Bowdoinitis.”) Today the building is called the Dudley Coe Health Center and houses the Counseling Service as well as the medical staff.



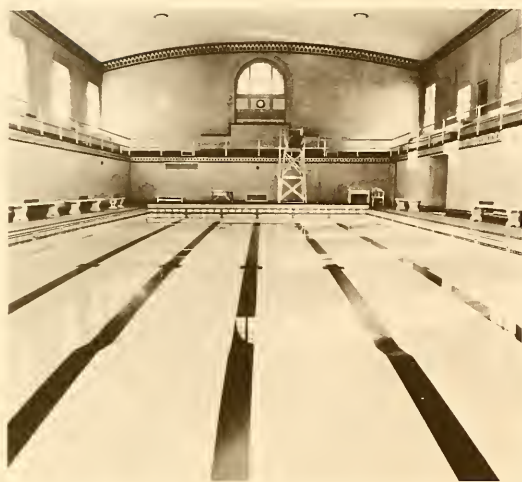
Curtis Pool

1927-1928 MCKIM, MEAD AND WHITE

During the years of planning and fund raising for the Sargent Gymnasium and Hyde Athletic Building, the College reluctantly decided to forego a swimming pool. After World War I, a swimming pool began to figure prominently in the yearly list of priorities in the *Report of the President*.

There was ambivalence in the president's wish to build a swimming pool, for the administration of athletic programs was complicated, and the president had yet to organize to his own satisfaction this increasingly important part of student life. Some funds, for instance, were generated and controlled by the Athletic Council, an autonomous group composed of alumni and undergraduates.

The building of a swimming pool introduced to Bowdoin an unusual and extraordinarily generous person, Cyrus Hermann Kotzschmar Curtis. The founder of the Curtis Publishing Company in Philadelphia had been born in Portland and later spent his summers in Camden. Curtis had left school when he was sixteen. His first publishing venture the year before had been destroyed by Portland's great fire of 1866.



Curtis Pool

In 1913 Curtis was awarded an honorary Master of Arts degree. A letter to President Hyde explains why he was not there to receive it:

To confess to you, I thought degrees were only conferred upon graduates. My ignorance has cost me the satisfaction of being present at a time such as never will, in all probability, happen to me again . . . I am particularly proud to have it come from Bowdoin—the college of my native state and located in my mother's native town.¹

The College did give him another honorary degree in 1927, and he served as a Trustee from 1930 until his death in 1933. Although no one seems to know exactly why Cyrus Curtis was

interested in Bowdoin, William John Curtis, class of 1875, Trustee and benefactor of the College for many years, also had a summer home in Camden and was a native of Brunswick. He was not a relative of Cyrus Curtis but may have been known to him. In any event, in 1926, Cyrus Curtis telegraphed President Sills his intention to give Bowdoin a swimming pool and a new organ for the Chapel. The Kotzschmar organ in the Portland City Hall was also a gift from Curtis in memory of his father's friend, the Portland organist Hermann Kotzschmar.

Curtis's benefactions to Bowdoin continued in the form of gifts to the faculty retirement fund and a substantial gift for faculty salaries. In the 1940s his generosity was compared to that of Thomas Hubbard and of Charles Potter Kling, who had given a generous donation of European silver and drawings to the Museum of Art. Curtis gave to other educational institutions in Maine and Pennsylvania and to many worthwhile projects in Portland, Camden, and Philadelphia.

The task of choosing an architect he left to the College. The building committee of two Trustees and two Overseers was chaired by Franklin C. Payson, class of 1876, a lawyer in Portland. Meetings were held late in 1926. The decision to choose McKim, Mead and White was made in December. Construction began, as was customary before the advent of wintertime construction, in April 1927.

A number of architects, among them John P. Thomas of Portland and Harry Coombs '01 of Lewiston, expressed interest in the project. In his reply to Coombs, Franklin Payson wrote: "several years ago the Boards voted unanimously to employ Messrs. McKim, Mead and White of New York as the College Architects."²

Documents reveal that in 1919 the firm agreed to act as "consulting architect" to the College.³ This was still the optimistic era of campus plan-

ning that had begun as a self-conscious Beaux-Arts-inspired effort at the turn of the century and was to become a major though not faultless tool for dealing with the immense growth of colleges and universities in the years following World War II. At this still innocent moment in Bowdoin's history, McKim, Mead and White replied:

Inasmuch as it appears at the present time unlikely that such an appointment would make very serious demands upon our time, it will be entirely agreeable to us to waive any retainer and to charge for our time on a per diem basis.⁴

Although the college architect was content to review the plans of a local architect for the swimming pool, the committee voted to award the commission to them. The supervising partner was James Kellum Smith.

Unlike the Sargent Gymnasium and Hyde Athletic Building, the Curtis Pool structure is not pretentious. McKim, Mead and White designed a graceful rather than monumental entranceway. In the projecting pavilion the door is flanked by white Doric columns supporting an entablature; above is a semicircular fanlight. The scale of the other openings is as pseudo-domestic as the use of a fanlight. The two-story elevation and hipped roof also disguise the bulk and the intention of the building. The joining to its predecessor building, the Sargent Gymnasium, is handled with tact. The Curtis Pool building is gracious; its ample and well-proportioned fenestration conveys a lightness appropriate for swimming.

In January 1928 the new pool was dedicated, and the first dip was taken by the governor of Maine, R. Owen Brewster '09. The *Orient's* editorial expressed thanks to Cyrus Curtis for the chapel organ and for the pool, with particular gratitude because he had no direct ties to the College.⁵



Moulton Union

1928 McKIM, MEAD AND WHITE

The new union building was in its first year when the donor, Augustus Freedom Moulton, class of 1873, wrote to Donovan D. Lancaster '27, new director of the Moulton Union:

I have been since my Freshman days impressed with the need of a place for assemblage of all the students to promote general acquaintance and association.¹

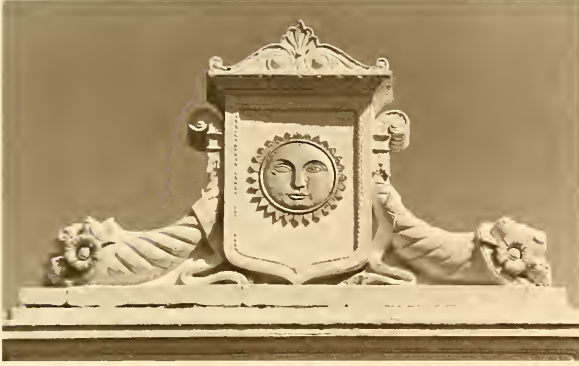
Bowdoin was not alone in lacking spaces for undergraduate gatherings; the movement to build student unions began only in this century, with Harvard and Dartmouth among the first. At Bowdoin the dormitories provided no common rooms, and the eleven fraternity houses provided no spaces for common college use. It was, in addition, of concern to President Sills to provide for the 10 percent of college men who did not join fraternities. Although Bowdoin was not nearly as large as Yale or Harvard, the Moulton Union was created at the same time those two universities were building their college and house systems for similar reasons.

While the Moulton Union was not primarily a commons, it did have a large kitchen, a cafeteria, and a smaller dining room. For the first time in its history, Bowdoin had a place where visitors, faculty members, staff members, students, and Governing Boards members could meet and eat informally. Dining arrangements for students had been a matter of concern almost from the beginning. Certainly by 1828 it was clear that board in Brunswick was uneven in quality and price. When Commons was built on Bath Street in 1828, it was run by students. This arrangement continued more or less successfully until the Civil War.

In his *Report* of 1893–1894, President Hyde explained the advantages of a common dining hall and added:

in connection with the dining hall there should be a reading room where the daily papers and popular weeklies and magazines could be kept on file and suitably cared for . . . The proper time for such reading is in the odd minutes before and after meals; and the proper place is in immediate proximity to the dining hall . . . The site of the old commons affords an admirable location for such a hall.

Twenty years later the *Orient* urged the College to transform the “old gym” into a union.² By 1916 the first Sargent Gymnasium (now the Heating Plant) had become the Bowdoin Union, designed by Felix Arnold Burton '07, and converted with the help of a generous contribution from William J. Curtis in the name of the Class of 1875. The new union was



*Sun detail,
Moulton Union.
Photograph by
Richard Cheek.*

an attractive and well-used space, although without dining facilities, but a fire in February 1920 destroyed it.

For the next seven years, a union figures prominently on President Sills's annual list of needs. Augustus F. Moulton, class of 1873, h '28 made his gift of a new union building in 1928, the same year that the Tallman Lectureship was given; the Bowdoin Prize was instituted by Mrs. William J. Curtis; Pickard Field was given by Frederick

William Pickard, class of 1894; and the Class of 1903 Gateway to Whittier Field was presented.

Space was wanted for undergraduate activities: the *Orient*, the YMCA, and the student government; there was need of places to read, listen to the radio, play pool, dance, have meetings, buy textbooks, listen to lectures and music, and eat. The building committee was chaired by Trustee Franklin C. Payson, class of 1876, h '11, who had seen to successful completion the building of Hyde Hall in 1917 and the flowering of the back campus in Sargent Gymnasium and Thomas Hyde Athletic Building (1912), Dudley Coe Memorial Infirmary (1916), and Curtis Swimming Pool (1927). The project of designing the union was given to the college architect, McKim, Mead and White. Ground was broken before the Curtis Swimming Pool was finished.

A description of the building, furnished by the architect, explains that it was: "inspired by the traditions of Colonial and early Republican work which to such an unusual extent constitute the architectural heritage of Bowdoin College."³

Since the completion of Hubbard Hall in 1903, all college buildings had subscribed to the Classical Revival canon, which became, in the first half of the twentieth century, an effective planning tool for college and university campuses. The position of the new building is as revealing as the style. The Moulton Union is on line with the athletic buildings to the north, and it faces squarely into the quadrangle between Appleton and Hyde Halls, a reminder that Bowdoin's campus is more formal than informal, more rational than romantic.

Of all the the twentieth-century Classical Revival buildings at Bowdoin, this is the most successful. It is not unusual or innovative in style or material, but it is well and handsomely designed. The scale, appropriately, is domestic. The two-story building is set on a small rise on a moderately high basement. Although the facade is 121 feet across, the tripartite organization of masses mitigates the expanse and creates a sculptural ensemble. The

forecourt provides a leisurely entrance, and its balustrade makes a visual link with the wings and echoes the roofline balustrade.

This upper crowning, as much as any other feature, assures the domestic scale while suggesting a certain luxury of design. The arch motif of the entranceway is repeated in the central lower window of each wing; its central prominence is echoed in the white marble panel incised *Moulton Union* and the Bowdoin sun that crowns the balustrade above. The inspiration for the entranceway proper comes, not from “Colonial and early Republican” architecture, but from fifteenth-century Florentine sculpture, specifically from quasi-architectural tombs designed for niches in churches and cathedrals. The sculptural quality is quite effective here, worked out in painted wood and played off against red brick.

At the time of the great building campaign under President Coles, which included the Hawthorne-Longfellow Library, Coles Tower (then the Senior Center) and Morrell Gymnasium, it was decided to expand the Moulton Union. The faculty and boards committees met for two years to redefine the purpose of the union. They reaffirmed the original intent, which specifically excluded use for academic classes, and added the functions of reception, information, and switchboard, so that today the Moulton Union offers hospitality to visitors. Although there were changes in the interior—the cafeteria moved downstairs into expanded quarters and the bookstore moved from what is now the cloakroom on the lower level to the rear addition on the first floor—the exterior is little changed, and the principal facade not at all. The McKim, Mead and White successor firm, Steinman and Cain, did the conversion in 1965 at the same time as they were working on the new library.



Moore Hall

1941 McKIM, MEAD AND WHITE

One of the most interesting and important events to chronicle during the past year is the erection of Moore Hall, the fifth dormitory of the College. This munificent gift of Hoyt Augustus Moore, of the class of 1895, is also a mark of confidence, built as it is in this year of doubt, but built not for the next decade but for the next century.

President Sills, in whose May 1941 *Report of the President* this announcement was made, had also, as dean and acting president, supervised the erection of the last dormitory, Hyde Hall. In 1939 one-fifth of Bowdoin students were still obliged to live off-campus, while the number in dormitories and in chapter houses was roughly equal. President Sills favored a dormitory for seniors that would be somewhat more comfortable, but his wish did not prevail. Harold L. Berry '01, who had replaced Franklin C. Payson as chairman of the Moulton Union building committee, was chairman for the new dormitory. McKim, Mead and White was the architect, and James Kellum Smith the partner in charge.

The donor, Hoyt Augustus Moore, was a lawyer in New York at what was to become, in 1944, Cravath, Swaine, and Moore. He had been an Overseer and, from 1933, a Trustee of the College. Since 1937 he had been giving about \$25,000 a year to Bowdoin. His numerous other benefactions included the Hoyt A. Moore Scholarship Fund. The new dormitory was named for his father, Augustus E. Moore.

Although the original row—Winthrop, Maine, the Chapel, Appleton, and Hyde—was “full,” there was still space across the quadrangle where the Visual Arts Center and Gibson Hall now stand. Perhaps by 1940 the College had come to see the rest of the quadrangle as academic, so the new building was placed behind it. The site, behind the Moulton Union at a distance that allows for easy access, is pleasant and reasonable. The handsome planting was included in the donor’s gift. The original road onto the campus at this point, an extension of Coffin Street, had to be closed because the building intruded nine feet onto the road. Until at least 1965 the area in front of Moore Hall was grassy.

The entrances to Moore Hall are not on the ends but on the facade facing the Moulton Union, indicating that Moore was planned as a companion to the union. The heavy cornices and pilasters of Moore support the tall stair landing windows which extend almost two stories. The arched form surrounded by a broad white margin repeats the original back entrance of the Moulton Union, part of which can still be seen inside the union on the landing to the second floor. Its top can be seen outside from the third and fourth floors of Moore Hall.

The new dormitory is a mass of red brick organized, unlike its predecessors, by the white stringcourse that sets off the fourth, or attic, floor, crowned by a molding and white parapet. This formula was repeated in 1958 by McKim, Mead and White when the firm designed Coleman Hall.



Sills Hall and Smith Auditorium

1950 McKIM, MEAD AND WHITE

Attention to the campus and buildings had been delayed by World War II; because of the war, the Sesquicentennial of 1944 was a modest celebration. After the war the Sesquicentennial Fund was launched, and plans were made for new college facilities. The most dramatic outcome of this activity was the 1948 rerouting of Harpswell Street which led it through the Pines to Federal Street. The old Delta where Adams Hall and the baseball diamond stood was united with the rest of the campus. What is now Sills Drive was built by the College with the approval of the town of Brunswick. This bold move made it possible to develop a new area of the campus. The President's Gate was moved and placed to allow automobiles access to the new cross-campus road.

No new classrooms had been built since 1894. In December 1948 the faculty committee for a new classroom building was appointed, as was the committee of the Governing Boards, chaired by Harold L. Berry '01. It was natural, by now, to turn to McKim, Mead and White for designs for the classroom building and the new chemistry building.

Ground was broken for Sills Hall in October 1949 after a several-months' delay to rework the plans. The following September the new building was dedicated, and in May 1951 James Kellum Smith, the architect for McKim, Mead and White, was given an honorary degree for his work on this and other buildings at Bowdoin and at other colleges. It was not until two years later that the building was named for Kenneth Charles Morton Sills, who had announced his retirement.

During the early planning stages the *Orient* reported: "In view of the importance of visual education, and as a provision for larger classes, the committee also hopes that an annex may be added to the new building as soon as possible, containing a two hundred seat auditorium."¹ The final plans did include the Smith Auditorium.

President Sills had once remarked that money tended to come from unexpected sources. Such was the case with the Francis, George, David, and Benjamin Smith Fund, left to Bowdoin from the estate of Dudley F. Wolfe in 1941. Mr. Wolfe, who died scaling K-2 in the Himalayas, was from Rockland and a graduate of Harvard. The fund honors his grandfather, Benjamin Smith, and his great-uncles, Francis, George, and David Smith. The sum of \$150,000 came to the College in 1941 with the stipulation that it

be used for a building or kept as a fund. The war intervened, so that an appropriate building was not built until 1950.

With the new space acquired by rerouting Harpswell Street and the strong axis provided by the campus drive, the architect planned another, smaller, quadrangle for the new classroom building and the new chemistry building. It was decided to run Sills Hall parallel to Bath Street and place Smith Auditorium at a right angle, making an L-shaped building. One entrance faces Adams Hall, and the second is on the south flank. The Sills building block is two stories high, while the Smith block is one story. The transition is handled by the recessed, arched entranceway on the south side. Tall, round-arched windows recessed in the brick wall line the first stories of each block, providing visual continuity.

The western entranceway is also arched, a stylistic feature often repeated in the work done for Bowdoin by McKim, Mead and White. A parapet, rather than the more sculptural balustrade of the Moulton Union, crowns the roofline. The tripartite window over the entranceway and the splayed lintels argue for some Federal influence, while the door itself is difficult to place. This facade owes something to the oldest dormitories but lacks two stories.

The south flank is more interesting, with some generosity of proportion and courting of light and shade, its original effect now rather obscured by trees.

It was reported in the *Orient* that the architect wanted to lower Adams Hall to make it conform with the new building.² This must have been the time when the trim on Adams was painted white and the grey-brown paint of the quoins and window surrounds was allowed to weather and almost disappear.

Today Sills houses the Departments of Classics, Education, German, Romance Languages, and Russian. The Language Media Center, a speech center, and the film library are also here.



Parker Cleaveland Hall

1952 McKIM, MEAD AND WHITE

A new chemistry building was an important item on the Sesquicentennial Fund list, and the building committees were working on plans well before Sills Hall/Smith Auditorium was finished. A handsome brochure with photographs of the construction of Sills/Smith concluded with a perspective drawing of the redevelopment of the old Delta, including the new chemistry building.¹

Two factors were responsible for the importance at Bowdoin of the sciences in general and chemistry in particular: the reputation and longevity of Parker Cleaveland, and the presence of the Medical School of Maine. Cleaveland was instructor, then professor at Bowdoin from 1805 to 1858. During that time he taught all the sciences in Massachusetts Hall. After Adams Hall was built, the science faculty doubled. When Cleaveland Hall was built, there were three faculty members just for chemistry. Today there are eight faculty members, four fellows, and a director of laboratories for chemistry alone. The history of science since the days of Parker Cleaveland's natural philosophy reveals the gradual classification of areas of knowledge and inquiry. It was not until 1882 that separate departments of chemistry, physics, and biology were organized at Bowdoin. By that time Adams Hall was no longer adequate, shared as it was with the medical school, and the old Commons on Bath Street had been appropriated for an analytical laboratory. Searles Science Building answered the need for space as well as up-to-date equipment in 1894.

When ground was broken for the new chemistry building in March 1951, there had been at least three sets of plans and three different proposals for the principal facade. For the faculty building committee and its chairman, Samuel E. Kamerling, Charles Weston Pickard Professor of Chemistry, the challenge was to provide the latest and safest laboratories as well as storage spaces, faculty offices, private laboratories, a library, classrooms, and a large lecture room. The three-member chemistry department was probably more concerned with the interior disposition of spaces than with the exterior style. The three different proposals for the exterior, however, suggest considerable discussion about the visual impact of the building on the Bowdoin campus.

The first drawing, signed by James Kellum Smith of McKim, Mead and White, was included in a fund-raising brochure entitled *Science for the Common Good*.² The design can best be described as Art Deco Georgian: the first and second story windows are organized in tall strips separated by decorative panels; the entranceway is very tall and surmounted by a tripartite window; and the roofline contains a white parapet decorated with horizontal panels.

The second drawing, which was published in a later fund-raising brochure, shows an exterior closer to the final plan but with the central bay projecting rather than recessed and the entranceway arched instead of trabeated.³

The final solution, while in no way daring, is far more agreeable. The masses of the facade assert themselves, and the projecting portico becomes a sculptural element. This facade is reminiscent of the Moulton Union, but the placement of the building on a considerable rise and its broad expanse make it imposing and aloof. The architect seems to have been trying to maintain a domestic scale, though, for he hid the third full story by elaborate banking on the front.

The stern face this building shows the world comes as close to symbolizing science as any architecture has done. College and university science buildings are usually indistinguishable from other academic structures. Even when the spare, clean, technological lines of modernism came to the college campus, they served science, humanities, and dormitories equally.

Searles Science Building, which is equally neutral iconographically, was reworked on the interior by McKim, Mead and White at this time, too. The brick was painted in an effort to Georgianize Vaughan's handsome collegiate Gothic. It should be noted that other campuses, in Maine and elsewhere, acquired buildings like Sills/Smith, Cleaveland, Moore and Coleman, the Moulton Union, and Gibson. And other campuses, too, saw older buildings reworked to confer a spurious homogeneity.



Dayton Arena

1956 BARR, GLEASON, AND BARR

The only building dedication at Bowdoin that was deliberately planned for cold weather was held on November 10, 1956, in the new arena. With the indoor temperature at about 45 °F, the remarks were brief and were followed by a figure skating demonstration by members of the Skating Club of Boston. After the demonstration, the warmly-clad audience was invited to try the ice.

An indoor skating arena had been on lists of college needs since 1928. Although an arena and an addition to the library were included in the Sesquicentennial Fund plans, neither project was undertaken as a result of the campaign. The students organized their own fund drive for a new arena, as they had done for Sargent Gymnasium, raising almost six thousand dollars.

With the impetus of the student fund drive, the remainder of the money was raised by the alumni, but not easily, only a few years after the close of the Sesquicentennial Fund. In one clever appeal brochure the alumni are reminded that they have not been solicited for an athletic facility for over forty years: "Construction has begun BUT . . . to complete the new skating rink, \$100,000 must still come in!"¹

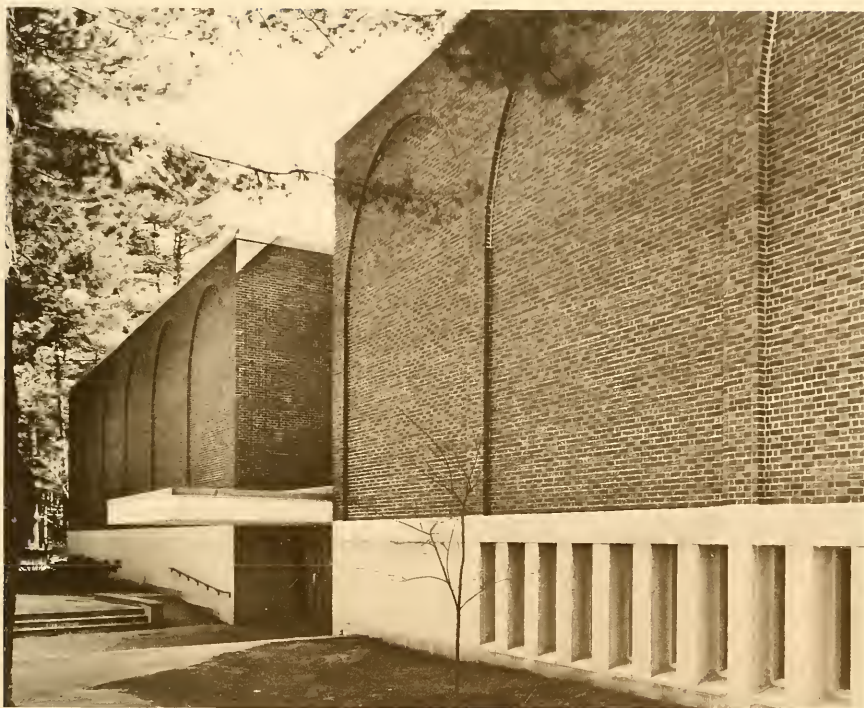
In such a mood of fiscal constraint, it is not surprising to discover a structure of modest materials and conservative design. An early proposal made by the architecture firm of Alonzo Harriman and Associates of Auburn, done during the Sesquicentennial Fund, was more elaborate, particularly in its extensive fenestration, including a clerestory. The final design was made by Barr, Gleason, and Barr, engineers and contractors of New York City. The Creamery Package Manufacturing Company of Boston, a refrigeration firm, was their most important collaborator. There are also blueprint drawings in the Office of Physical Plant entitled "Proposed changes to Hockey Rink Design" by McKim, Mead and White, dated March 28, 1956. In the same drawer is a landscaping scheme for the entranceway prepared by Vincent Cerasi of McKim, Mead and White.

Fundamentally the three schemes are similar, for they are all based on the Quonset hut. An invention of World War II based on the longhouse of the Iroquois, the Quonset hut design can span large interior spaces without intermediate supports. In its purest form it also eliminates the juncture of roof and walls, as does its popular successor, the A frame. The design problem was apparent in the earlier athletic facilities: how to enclose vast interior space while maintaining an exterior that has some sensible visual relationship to its surroundings. With Sargent Gymnasium and Curtis Pool, the classical revival facades on the narrow ends work well, leaving the mass behind to be articulated by fenestration and trees.

The curves of the Quonset hut relate to few other kinds of buildings except airplane hangars. On the other hand, more fanciful solutions to the ice arena problem have had their share of detractors: the Ingalls rink in New Haven, designed by Eero Saarinen, was called "the whale." The rinks at Dartmouth and the University of Maine at Orono look like medieval encampments, with tent shapes of varying heights making up the roof.

The Bowdoin arena is not a true Quonset hut because there are side walls. The principal material is concrete block painted red, the entrance facade is finished in stained clapboards, and the trim that surrounds the projecting area is wood painted white.

A rededication of the arena took place on the ice on January 22, 1976, between the first and second periods of a game with Williams. The structure was named in honor of Daniel Lacy Dayton, Jr. '49, an enthusiastic spectator who frequently made the trip from New York to Brunswick during hockey season. Dayton, who died in 1974, had been president of the New York Bowdoin Club. In addition to giving scoreboards, a public address system, and lighting, he had established the Daniel L. Dayton, Jr., Fund for the arena.



Malcolm E. Morrell Gymnasium

1965 HUGH STUBBINS AND ASSOCIATES

Although there was no new building at Bowdoin between 1958, when Coleman Hall was finished, and the fall of 1963, when Coles Tower was begun, that five-year period was a time of intense planning for educational innovations and the facilities to house them. Bowdoin had made a commitment to expand the number of students to 925, and for this were needed a “necessary supplement for Hubbard Hall . . . additional dormitories . . . [and] enlargement of the gymnasium,” according to President Coles in his 1958–1959 *Report of the President*. While the gymnasium was a less glamorous project than the Senior Center, it had the advantage of the same architect, Hugh Stubbins and Associates of New York.

As early as 1945, Alonzo Harriman and Associates had prepared a rendering of a building for squash courts, to be placed to the north of Sargent/Hyde and to repeat exactly the facade of the Curtis Pool. The hockey arena was destined for land in the Pines across the former route of Harpswell

Street. By 1964 a decision had been made to abandon the Georgian Revival and work in a more contemporary idiom.

The greatest difference between Stubbins's design for the new facility and the older gymnasium structures was fenestration. Sargent, Hyde, and Curtis depended upon windows for interior light and air; the windows enlivened and articulated the exterior surfaces. New building technology and air-conditioning presented the architect with different options for lighting the Morrell Gymnasium, although there is a row of office windows in the granite basement level on the north and west facades.

The entrance is on the north. The west flank, which is partially obscured by the heating plant, is set back from the facade of Sargent. On the south, the new gymnasium is subtly attached to the old, so that each building maintains its own exterior integrity.

On the principal facade, the architect exercised considerable ingenuity to create a transition from the outdoors to the interior. A paved courtyard three steps down from sloping sides accommodates the crowds attending games, commencements, and other large gatherings. It was an important part of the architect's program to provide seating for 3,000, and in 1966, for the first time, awarding of degrees was held in the gymnasium rather than in the First Parish Church.

The simple massing of three parts reinforces the sense of entrance in an asymmetric plan. The narrow block with doors and cantilevered canopy is set back from the planes of the two wings. The east wing, six bays wide, houses the basketball court, and the west wing, which holds offices, is three bays. To weight the narrower wing, the architect designed its blind arches just a fraction wider than those to the east.

The materials are red brick laid in Flemish bond set upon a granite basement. An earlier perspective by Hugh Stubbins of the entrance facade shows the west block divided into thirds by vertical channels and the east block articulated by projecting vertical piers. At some point the decision was made to echo the arched openings of the older athletic buildings. The effect is benign and certainly not as assertive as the earlier scheme.

The completion of the Senior Center, Hawthorne-Longfellow Library, and the Malcolm E. Morrell Gymnasium ended fifteen years of almost continuous building and renovation activity on the Bowdoin campus. Of this group of modern buildings, only Coles Tower is truly assertive, while the other two are accommodating to the sites and in no way intrude on earlier buildings.

The New Gymnasium was dedicated in June 1965. Among the speakers was Malcolm E. Morrell '24, director of athletics since 1928. Morrell retired in 1967 and died in October 1968. In June 1969, the building was rededicated to him.

The Lineman

1932 WILLIAM ZORACH H '58

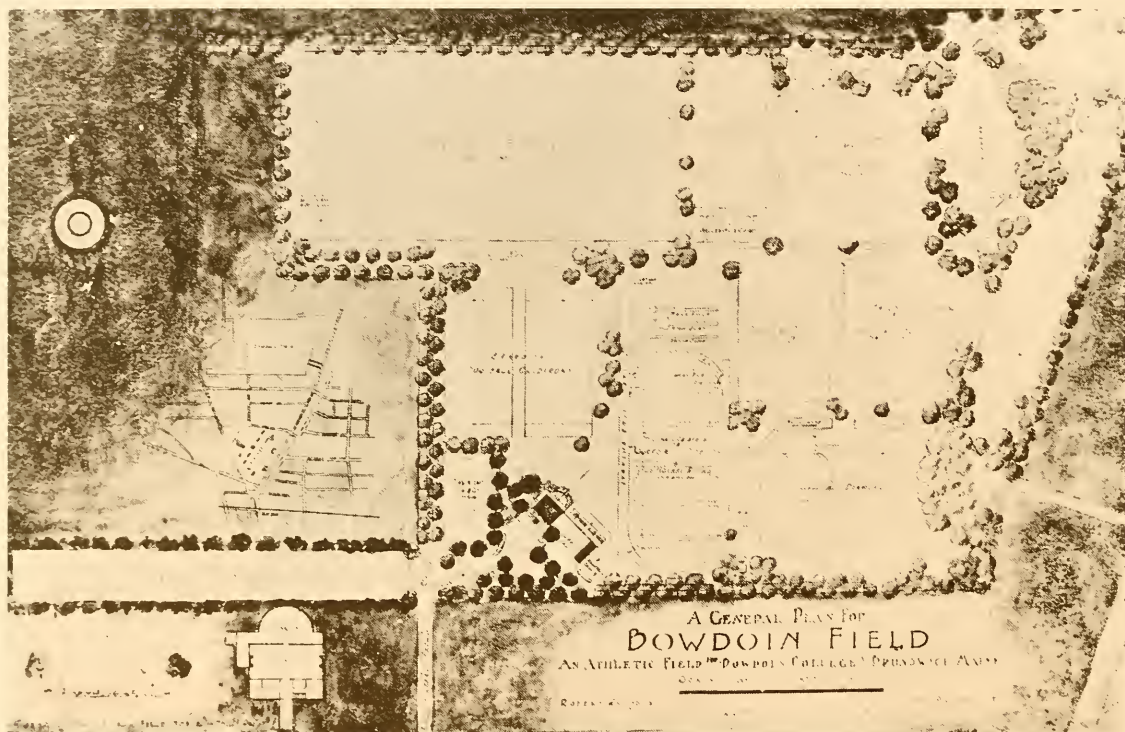
In September 1960, the sculptor William Zorach gave the Bowdoin College Museum of Art a figure entitled *The Lineman* carved of Swedish granite. The architect of the gymnasium, Hugh Stubbins, wanted a “central focus piece for the entrance to the new gymnasium,” according to President Coles in a letter to William Zorach in August 1964.¹ Accordingly, *The Lineman* was moved from the rotunda of the Museum of Art to a new pedestal at the head of the steps in front of the gymnasium.

Zorach, his wife, Marguerite, and their children, Tessim and Dahlov, had spent summers in Robinhood, Maine, for years. In 1958 he received an honorary degree from Bowdoin, and that same year there was a Zorach Day on the campus for the artists in the family, William, Marguerite, Dahlov (now Ipcar), and a nephew, Jason Schoener.

Zorach, born in 1887, was a figurative sculptor, a pioneer in carving stone directly, at a time when traditional sculptors still assigned the carving to others. *The Lineman* was made in 1932 for the Los Angeles Olympic Games and typifies the smooth, rounded surfaces and generic quality of his monumental sculpture. A comparable large public sculpture by William Zorach in Maine is *Spirit of the Sea*, a fountain with a bronze figure of a woman and a dark granite basin, given by him to the city of Bath and placed in a pond in front of the Patten Free Library.

In the collections of the Bowdoin College Museum of Art are also his *Spirit of the Dance*, a smaller bronze version of the same subject done for Radio City Music Hall in 1932, and a monumental limestone head of his wife, Marguerite, given in 1985. The collections also include six watercolors by him and four watercolors by Marguerite Zorach.





Original plan for Pickard
Field, by Robert
Washburn Beal, 1927

THE THIRD WALK

The Perimeter

The central part of the street [Maine Street] is yet but thinly settled . . . it contains about 100 acres, perfectly level. The street runs nearly through its centre. On the west and south of this plain you ascend a second grade of plains elevated about twenty feet. . . . On the west side are some elegant seats, that appear to great advantage. . . . About forty rods to the eastward of the street I have described is Federal Street. . . . I understand the original proprietors of the land made it condition . . . That all houses on this street should be at least two stories high. . . . About twenty houses are already erected with great exactness and symmetry. . . . The congregational meeting house is finely situated at the northern extremity of the upper grade of plains, near the colleges in the right angle of the turnpike to Bath. . . . The Colleges are situated . . . at a little distance in a south east direction from the . . . meeting house. They are three in number, forming three sides of a square . . . a neat fence encloses them.¹

THESE words of description, written in March and April of 1820 “by a Gentleman from South Carolina,” were published in Brunswick that same year. Little has changed, but perhaps it is in the nature of colleges to encourage stability. Maine Street, Bath Street, Harpswell Street, and McKen Street were laid out well before the chartering of Bowdoin College; Federal Street followed before the first classes met; and College Street had a house and a name by 1831.

This walk will start at the President’s Gate, proceed along Bath Street, follow Maine Street south to Boody Street, and then travel east on College Street to Coffin Street. Here will be an excursion to Pickard Field and a return to Harpswell Street, Whittier Field, Pine Grove Cemetery, and thence to Federal Street. The walk includes structures built and acquired by Bowdoin College, chapter houses of the fraternities, and two buildings not owned by the College but of significance to it and to the neighborhood. Finally, the walk will include the present extremities of the campus, the playing fields, and the seven gates that define where Bowdoin College begins and Brunswick leaves off. Some of Bowdoin’s properties, notably the Breckinridge Public Affairs Center, in York, Maine; the Bethel Point Marine Research Station, in Harpswell, Maine; and the Bowdoin Scientific Station, on Kent Island, New Brunswick, Canada, are beyond the reach of this walk. Of these, only one is of architectural interest. River House, as the Breckinridge Public Affairs Center is also known, was designed by Guy Lowell in 1905 and given to Bowdoin in 1974 by Marvin Breckinridge Patterson to be used for educational and cultural programs.²

New building activity around the campus began with the third First Parish Church in 1806 and Parker Cleaveland’s house on Federal Street the same year.³ Two structures were raised in the late 1820s, Commons Hall on

Bath Street and the Little-Mitchell House, across the campus on College Street. The 1830s were quiet, but the period from 1845 to 1860 saw five new structures, the present First Parish Church, the Burnett House, the Boody-Johnson House, Cram Alumni House, and 85 Federal Street. After the Civil War Rhodes Hall was built, and President (then General) Chamberlain moved and raised his house in 1867.

Of the present surroundings, the only important change between 1867 and 1900 came in 1890, when the Village Improvement Association and the College agreed to create the upper Mall, which divides Maine Street beginning at Bath Street. Between 1896 and 1905, seven structures and Whittier Field were added to the neighborhood. This was also, of course, a period of great building activity on the campus, with the erection of Searles Science Building, the Walker Art Building, and Hubbard Hall.

During the 1920s, three gates and two chapter houses were added, so by 1930 virtually the whole neighborhood was as it is today. To be built were Coles Tower, Pickard Field House, two gates, and the Pine Street and Harpswell Street Apartments. Although rerouting Harpswell Street and creating Sills Drive in 1948 allowed on-campus development, it had little effect outside.

At almost any point in the history of this area the streetscapes were similar to those today. Lot sizes and setbacks have remained, for the most part, constant. The domestic scale of the College's surroundings has remained undisturbed; it has always provided a counterpoint to the monumental scale of the buildings on campus. What has changed, of course, are the trees, in height and in number. Although the pines have always provided a backdrop to the east, they have grown to question the old authority of the college buildings. Other trees have been planted or have grown by themselves on the surrounding streets to provide shade in the summer and a buffer in the winter. The dearth of trees makes old photographs initially shocking; the scale of the buildings seems askew and their outlines too harsh.

Even though the college neighborhood has had remarkable stability, it is in no sense monotonous. Each street has a different character and offers a different perspective of the campus. Walking the perimeter affords yet another experience of the strong attraction the campus exerts in its finely placed buildings and generous, thoughtful spaces.



The President's Gateway

1932 FELIX ARNOLD BURTON '07

Until the 1890s, Bowdoin College and her sister institutions were surrounded by wooden rail fences. By the turn of the twentieth century a desire for monumentality had transformed the entrances to many campuses. The President's Gateway is the sixth gate built at Bowdoin and was the twenty-fifth-reunion gift of the Class of 1907.

Before Harpswell Street was rerouted to Federal Street and the Delta incorporated into the campus, this gate stood north and slightly east of Winthrop Hall, just off the old road. It was named for President Hyde and marked the place where he entered the campus from his home at the President's House, now 85 Federal Street.

When the gate was moved in 1948, the principal posts were placed further apart to accommodate automobile traffic, while the side posts defined pedestrian access. The brick and stone Georgian design with classical motifs of pediment-capped square posts, recessed panels, and incised stone inscriptions was the work of Felix Arnold Burton '07, a member of the class that gave the gift. Burton had already worked on many Bowdoin projects, including Hyde Hall and the Sargent Gymnasium with Allen and Collens; he was also responsible for a number of Brunswick houses.



Rhodes Hall

13 Bath Street

1867

In a letter of August 1, 1867, to the Trustees of Bowdoin College, “J. P. Booker, Sec’y of Board of Agents of Village District” requested permission to move the existing frame school building temporarily onto the College’s Bath Street lot next to Commons in order to build a new schoolhouse on the site of the old.¹ According to the research of John Goff for the Brunswick Historic Resources Survey, the new building was substantially completed by December of that year. The *Brunswick Telegraph* reported on November 8, 1867: “The Primary schoolhouse, on the hill, is now under roof and shingled, and the building makes quite an imposing appearance; but probably nine out of every ten strangers will look upon it as a College building.”

A front facade elevation and ground plan of an identical school built in 1863 in Westbrook, Maine, were published in a contemporary report on Maine schools.² The architect of the Westbrook School was George Milford Harding of Portland, but there is no evidence that he designed an identical building in Brunswick. The published material could, however, have been used by a local builder, and Daniel A. Booker, a well-known Brunswick housewright, has been suggested by John Goff.

The Italianate building is handsome and imposing. It is no surprise that the *Brunswick Telegraph* reacted as it did, for the Bath Street Primary School has much in common with nearby Adams Hall, also built in the 1860s.

In Rhodes Hall, as in Adams Hall, the vertical is accented by pilasters and by tall, narrow doors and windows. The deeply recessed pediment is outlined by wooden moldings and brackets; the shadows are caught as well in the hooded entranceways. This was the era of unusually high ceilings, which result in attenuated proportions.

The structure was acquired from the town of Brunswick in 1946 and was named Rhodes Hall for three of its Bath Street Primary School students who had gone on to become Rhodes Scholars.³ It has become the headquarters of the Departments of Physical Plant and Campus Security. In this process Rhodes Hall has gained an ell and is now attached to Commons Hall, now known as the carpenter shop.



Commons Hall

13 Bath Street

1829

In the design of Winthrop and Maine Halls, no provision was made for feeding the students. To this day, none of the dormitories except Coles Tower has space for dining. In the nineteenth century, the College tried to help solve the problem of inequities in undergraduate dining, although it stopped short of actually engaging in the food business.

When Commons Hall was built by the College in 1829, it was rented to the College Boarding Club for an amount equal to the return on the investment of \$1,750. Two years later the College provided a well and an ice house, but the student-managed Commons did not last. By the mid-1840s, the building was used for medical lectures; from 1860 to 1872, Commons served as the gymnasium; and until 1888 it was the analytic chemistry laboratory. Shortly thereafter it became a storage area and carpenter shop. After the College acquired Rhodes Hall, the two buildings were joined together. Today they house the Departments of Physical Plant and Campus Security.

A comparison of Rhodes and Commons Halls summarizes the shift in taste between the 1820s and the 1860s, between the Greek Revival and the Italianate styles. Although both are brick structures with gable-end front facades framed by brick pilasters, they are strikingly different. The principal factor is proportion: Commons is a low, self-contained structure, while Rhodes Hall strives for height and a lively surface.

Commons is a curious structure, with the first floor a semi-basement story and the second floor windows consequently high in the wall. When the building was used for undergraduate dining, the lower story served as kitchen and service area and the upper area as dining room.

Certainly Samuel Melcher III could have done this project, but there is an estimate in Special Collections from Anthony Coombs Raymond to build Commons Hall for \$1,775. There is no further documentary evidence that he was hired for the job, but the building is certainly within his style and capabilities.



Class of 1878 Gateway

1904 KILHAM AND HOPKINS

The second class to celebrate its twenty-fifth reunion by giving a gateway to the College was the Class of 1878. Because the College grew from Bath Street south, this gate marks an

ancient boundary, one not dislocated by the road changes of 1948.

At the gate's dedication in June 1904, Professor Franklin C. Robinson said in his acceptance speech, as reported in the *Orient*:

It's placed at what is and always has been the main entrance to the college grounds used by the undergraduates. For one hundred years and more, the majority of students have first stepped foot upon the campus at this point and when after the four years were ended, and the final packing up and departures were made it was through here that they got that last look of the place they loved so well.¹

This gateway set the formal precedent for those to follow. It was described as a "colonial design" meant to harmonize with the "older buildings." Walter Kilham and James Hopkins of Boston, the architects, were already adept at the handsome manipulation of revival elements in schools, apartment buildings, and country clubs. Like the President's Gateway, which followed it in 1932, this gate is tripartite, of brick and stone. The posts are finished with ball-shaped finials, and the principal posts are joined with a cast-iron arch ornamented in wrought iron with the Bowdoin sun surmounted by an open book.



*Detail, Class of
1878 Gateway.
Photograph by
Richard Cheek.*



Getchell House

5 Bath Street

c. 1900

The College acquired Getchell House in 1955, the gift of Miss Gertrude Bowdoin Getchell, who, with her sister, Miss Grace Tappan Getchell, had provided lodging for Bowdoin students. The house, built between 1890 and 1910, replaced an earlier one shown on the map published in Wheeler's *History of Brunswick*, 1877, visible in old photographs as a two-story white frame building.

The style is Colonial Revival. The hipped roof, projecting double dormers, deep bracketed cornice, and projecting entrance bay with porch are features found in a number of Brunswick houses. If this building does not look very "Colonial," it should be remembered that the line between the Shingle Style and the Colonial Revival was often tenuous, especially in buildings of modest pretensions. Getchell House now shelters the Office of Public Relations and Publications.



Ham House

3 Bath Street

1846

According to the Brunswick Historic Resources Survey, Ham House was built in 1846 for James Rose. Built twenty years after its Greek Revival neighbor, Commons Hall, it was a considerably simplified version with much less generous—almost pinched—proportions. The use of brick for Commons Hall was not unusual, but there are no other modest brick dwellings in this part of town. Comparable brick houses are found in only one other area of Brunswick, Lincoln Street, which was developed in the 1840s. The combination of a brick house with an original frame ell, as this one appears to be, is particularly rare.

James Rose sold the dwelling in 1865 to Daniel Hale, who in turn sold it to George W. Hale about 1889. Between 1900 and 1908, perhaps earlier, Professor Leslie Alexander Lee was a tenant; the next year the house was rented to Professor Frederic Willis Brown; and in 1909 it was leased by Professor Roscoe James Ham '44, who purchased it in 1912. Leslie Lee was professor of geology and biology, and he led the Bowdoin College Labrador expedition in 1891. There is a tablet in his honor inside Searles Science Building. Frederic Brown was Longfellow Professor of Modern Languages until 1948.

Roscoe Ham came to Bowdoin to teach modern languages in 1901 and, except for two years spent at Trinity College, his career was devoted to Bowdoin. He taught German, was an early and well-known teacher of Russian, and became the George Taylor Files Professor of Modern Languages. After he was named emeritus in 1945, he and his wife, Mary, lived in the house until their deaths in 1953. They left the house, which had been a popular gathering place, to the College. Now it houses the Upward Bound Program—a summer program for secondary school students from rural Maine.



The First Parish Church

Maine Street and Bath Street

1845-1846 RICHARD UPJOHN

For one hundred fifty-nine years, from 1806 to 1965, the Bowdoin College Commencement took place in the First Parish meetinghouse. During that period the two institutions were closely intertwined, though there seems to have been tension from time to time over the definition of the relationship.

While never a church-sponsored college, Bowdoin was clearly Congregational; until 1917 only one president was not an ordained minister. The College had its own chapel after 1805, but it was never intended to supplant a parish meetinghouse. As long as Sunday church attendance was compul-

sory for students, gallery space in the First Parish was reserved for Bowdoin undergraduates; most of the faculty were pew holders.

The original First Parish meetinghouse had been built on Maine Street between Pleasant Hill Road and Mere Point Road in 1735, in the midst of what was then the principal settlement. With a need for more space and with the founding of the College in 1794, the congregation decided to build anew, and the area of the College was chosen. In fact, the College contributed the land, according to a vote of the Trustees and Overseers on October 23, 1805: "to locate said piece of land in such a part of the College lands, as shall be most convenient, and least prejudicial to any future arrangement for this College."

The new meetinghouse, according to an early print, was a typical Federal frame structure of two stories with projecting three-bayed entrance facade, tower, belfry, and cupola. Samuel Melcher III, the builder, seems to have derived his design from a plate in the *Country Builder's Assistant* (1797) by Asher Benjamin. This book of plans, elevations, and details was the first such book written by an American. Benjamin's book exerted an important influence on building in the Federal period. It is said that in 1806 President McKeen conducted the first Commencement in the unfinished structure on a rainy day under an umbrella on a staging erected by Aaron Melcher, Samuel's brother.

By 1834 enlargement and improvements were necessary. According to Thompson E. Ashby h '30, pastor and historian of the First Parish, the architect Anthony Coombs Raymond was in charge.¹ Raymond was shortly to undertake the rebuilding and transformation of Maine Hall. Ten years later a "Committee to repair, enlarge and improve the Meetinghouse" was constituted. The committee included Professor William Smyth, while the Finance Committee included Professor Thomas C. Upham. Another professor, Alpheus Spring Packard, served on the committee to get help from the College. By November of that year there was a reference to "our new meetinghouse," and the parish meeting of February 1845 authorized taking down the old meetinghouse and building a new structure, to be designed by Richard Upjohn.

Upjohn had just begun his work on the Bowdoin College Chapel, so the decision of the First Parish to build a new meetinghouse in a new style was predictable. It is not clear, however, how a preference for Gothic was formed by the Congregationalist committee, nor is it easy to understand how William Smyth prevailed upon Richard Upjohn to design in the Gothic style for a non-Episcopal congregation. In a letter of November 9, 1844, Smyth chided Upjohn and urged him to send a pencil sketch to show the committee. He added: "P. S. Let me repeat that the Gothic rather than the Romanesque would best suit us."²



The First Parish Church,
ca. 1860

Upjohn, an English emigré, was a devout Anglican. His religious and aesthetic views were intertwined, so that he saw Gothic as the style of the Church of England. The early development in America of neo-Romanesque rather than Gothic churches for other than Episcopal congregations grew directly from his convictions. With the publication of *Upjohn's Rural Architecture* in 1852, however, he made available plans and elevations of modest frame Gothic Revival structures.³ St. Paul's on Pleasant Street, Brunswick, designed in the Gothic style by Upjohn and built in 1845, is Episcopal, but many similar structures of various denominations can be seen in small towns all over the northeast.

In the plan for the First Parish Church, Upjohn put aside his earlier convictions and reconciled the Congregational service with a centuries-old ground plan evolved in Europe for the Roman Catholic liturgy. In using frame construction instead of stone, Upjohn invented in wood a new Gothic aesthetic. For the exterior he brought board and batten construction to churches as others had to dwellings. The thin batten verticals captured some of the upward thrust of the original Gothic.

It is worthwhile to read the exterior of the First Parish Church, to enumerate the salient pier buttresses, especially those of the tower, to note the crowning Gothic pinnacles at corners and atop the intermediate transept buttresses, and to appreciate the simple effectiveness of the deep moldings surrounding the pointed Gothic windows. The sense of exterior massing—the conjunction of tower, nave, and transepts—is subtly enhanced by the double pitch of the roof. The original grey brownstone color lent an authority to the Gothic details and massing which appear to less advantage in the present off-white.

The work of taking down the old church was begun in April 1845 by Isaac Coombs and Coolidge Graves under the supervision of the building committee. By September it was possible to hold Commencement inside the new building, although the plastering was not finished until October. The structure was finished in December, and the formal dedication held on March 18, 1846.

From inside, the rationale of the double pitch of the roof becomes apparent. In his reconciliation of Gothic form—a nave, side aisles, and transepts—with Congregational practice, Upjohn made an auditorium space on the floor with the skeleton of medieval Gothic above. The elaborate wood vaulting is resolved into slender piers that do not partition the broad interior space. The galleries, too, emphasize the breadth of space and, as William Pierson points out in *American Buildings and Their Architects: Technology and the Picturesque*, the chancel is quite shallow in relation to the

transepts.⁴ There was scant appreciation for the ingenuity of Upjohn's design in some circles. The *Augusta Gospel Banner*, on July 5, 1845, reported:

The Congregational Church in Brunswick have taken down their large and elegant meeting house near the Colleges, and are building a new one *like a huge barn*. The ground floor, we believe, is to be in shape of a crucifix, but the exterior is not to be clapboarded, nor the inside lathed or plastered. All the timbers to the very roof are to be exposed inside of the house. This humble imitation of a *manger* will cost *only* about ten or twelve thousand dollars. Pride sometimes dresses in the garments of humility.

There are seven memorial windows. One behind the pulpit was the gift of President Chamberlain in honor of Dr. George E. Adams, his father-in-law and pastor of the church for forty-one years from 1829 to 1870. The window in the north transept gallery is in memory of Bowdoin Professor Alpheus Spring Packard; and that in the south transept gallery is in honor of the indefatigable Professor William Smyth, who oversaw the construction.

In 1892 the attached Parish House and the rooms behind the chancel were built. As architects for the addition, the parish retained Rotch and Tilden of Boston, who had planned the first Sargent Gymnasium, now the Heating Plant, in 1885. The firm made handsome and appropriate designs, particularly commendable on such a restricted site. Although the window treatment is clearly of the 1890s, it harmonizes well with the 1845 building. By 1955 more space was needed for the activities of the church, and Pilgrim House was built on Cleaveland Street.

William Pierson, in his extensive consideration of this church, says that the original tower of First Parish was meant to lend a Romanesque air to the exterior. It was a campanile, four stages tall, not tapered, and ending in a simple parapet with no spire.⁵ The pastor, Dr. Adams, wrote to a critic who accused the First Parish of "Popery in Maine":

We shall have no steeple, and therefore (and for no other reason, so far as I am at present informed) shall not have "the sign of the Cross on the steeple". Instead of a steeple . . . we propose to have a square, high tower, which we think, will be a great ornament to our village. . . .⁶

Once built the tower was not admired, and by 1848 the square, top stage had been remodeled into the steeply gabled pinnacled form of today, which acted as a base for a spire twice as tall. A storm blew the spire off in 1868, the year its instigator, William Smyth, died.



Chamberlain House

226 Maine Street

1824 JESSE PIERCE

Now owned by the Pejepscot Historical Society

In 1855, after finishing at Bangor Theological Seminary, Joshua L. Chamberlain, class of 1852, married Frances Adams, daughter of the pastor of the First Parish Church, and took up his duties at Bowdoin College as instructor, first in natural and revealed religion, then in rhetoric and oratory, and finally, in 1861, in modern languages.

The house at 4 Potter Street that Joshua and Frances Chamberlain bought in 1859 had already undergone some changes since its construction in the early 1820s by Jesse Pierce. The original one-and-one-half-story cape had first been enlarged to the rear, perhaps by the second owner, Mary Ann Fales, to accommodate tenants such as Henry Wadsworth Longfellow and his bride, who lived on the first floor from 1830 to 1832. There is evidence that the roof line was changed to cover the addition.

There were five owners after Mrs. Fales and before the Chamberlains. One of them was Anthony Coombs Raymond, Brunswick housewright and builder of the present Maine Hall. Internal evidence suggests that it was during the time the Chamberlains lived in the house on the original site, between 1859 and 1867, that the dormers were added.

The house as it appears today is the result of the many changes and additions worked on it by Joshua Chamberlain. The enthusiastic accretion of details reflects the restless ingenuity of Chamberlain's own life. In 1862 he obtained leave from the College to become a lieutenant colonel in the 20th Maine Volunteers—he was thirty-four and the father of three children. During the Civil War he fought in many battles, received a field promotion to brigadier general for personal valor from General Grant, was made a major general, and was chosen by Grant to receive Lee's surrender at Appomattox Court House, Virginia. In 1893, Chamberlain was awarded the Congressional Medal of Honor.

Immediately after his return from the Civil War, Chamberlain was elected to the first of four terms as governor of Maine. In 1871 he accepted the positions of president of the College and professor of mental and moral philosophy. During his twelve-year tenure, Chamberlain directed a good portion of his energy to curriculum reform, especially in the sciences. This was the first, brief, period of awarding the Bachelor of Science degree. Chamberlain, clearly, was not hampered by tradition in his striving for a

more modern college; nor was he daunted by the controversy which arose at his institution of military drill for the undergraduates.

He resigned as president in 1883 and subsequently pursued real estate interests in Florida. Then he was for a short time president of the Institute of Fine Arts (now part of New York University) in New York City. In 1900, he was named United States surveyor of customs at the port of Portland, a post he held until his death in 1914.

Shortly after his return from the Civil War, Chamberlain had the house moved east from 4 Potter Street to the corner of Maine and Potter Streets, where it now stands. Between 1867 and 1871 the roof was extended both north and south to cover additions—that on the south is now the upper loggia—and was bordered by medieval-looking crenellations that were repeated around the top of a prominent chimney. During this period Chamberlain installed a cast iron fence on the Maine Street side, with a wooden fence bordering Potter Street. In 1871 the house was raised and the present lower story built under it, thereby increasing the space for receiving visitors and for entertaining. Six years later, the clapboards on the entrance facade were removed, flush boarding was installed, the upper triangular lintels were installed, and the roof was reworked into its present truncated shape. During the years between 1877 and 1914 the back piazza was added and the crenellations were removed. The house remained in the family until it was sold by a granddaughter in 1939.

Chamberlain appears to have enjoyed adding space and flourishes to his home. When he moved the cape to the corner, Burnett House, one block away, had been built, as had Cram Alumni House and 85 Federal Street, and before the structure was raised Rhodes Hall had been built and Memorial Hall was under construction. Chamberlain's house bears no visual relationship to any of these—nor to any house in Brunswick. Its collection of classical columns and pilasters, Italianate lower windows, and Gothic arches is unique.



Franklin Clement Robinson Gateway

1923 FELIX ARNOLD BURTON '07

In 1904 Franklin Clement Robinson, a graduate of the class of 1873 and Josiah Little Professor of Natural Science, made the acceptance speech for the Class of 1878 Gateway. He humorously referred to the slight difference in age between this class as it entered and himself, a fledgling teacher.¹

Only six years later Robinson was dead at the age of fifty-eight. A bronze tablet was installed in his memory in Searles Science Building. The inscription reads in part:



*The Bowdoin Sun,
Franklin Clement Robin-
son Gateway. Photograph
by Richard Cheek.*

A Profound Student of Nature and Her Laws
An Accomplished and Beloved Teacher
A Devoted Son of the College.

Robinson had worked with architect Henry Vaughan in the planning of Searles. He had helped supervise the construction of Hubbard Hall, and he had always taken an active interest in the College's buildings and grounds. In his own field he was known nationally as well as within Maine for his contributions to public health issues.

In 1922, after the death of their mother, the three Robinson sons announced the gift of a gateway. Clement Franklin '03, Dwight '07, and Arthur '08 dedicated the gate to both of their parents and had it placed on the northwest corner of the campus, the entrance Robinson had used walking to Searles Science Building from his home at 214 Maine Street. (St. Charles' Church was built on the site of the Robinson house in the early 1930s. The church building is now occupied by the 55 Plus Center, a public social club for senior citizens.)

Each gateway at Bowdoin is distinctive in design and in character; this one is easily the most nostalgic and intimate. Its position is less formal than those of the other gates, and the use of draped urns to cap the gateposts signifies a less militant intention.

Felix Arnold Burton '07 was chosen to design this gateway. Burton had worked for Allen and Collens on the second Sargent Gymnasium and Hyde Athletic Building, Hyde Hall, and the Dudley Coe Memorial Infirmary as well as on several other buildings in Brunswick. Burton's design for the gate consists of square red brick paneled posts resting on granite bases and finished with carefully profiled moldings that hold the urns. The iron work, by Samuel Yellin of Philadelphia, is full of surprising details. The Bowdoin sun that caps the arch is surrounded by a laurel wreath and surmounted by a thistle; beneath it are a pair of crossed retorts in relief, and to the sides are the monograms of Franklin Clement and Ella Maria Robinson. On the reverse of the Bowdoin sun is the Bowdoin coat of arms. The gateway is continued on either side of the posts by a curved cast iron fence surmounted by delicate wrought iron detail including a caduceus on the left and, on the right, a pine tree resting on a plaque bearing the class numerals 1873. Inscription tablets are on each side.

On June 21, 1923, the gateway was presented to the College by the donors' uncle, Dr. Daniel A. Robinson, an Overseer and, like his brother, a member of the class of 1873. In his speech he referred to Arthur Robinson '08, who had just died, and to Warren Eastman Robinson '10, the donors' cousin, whose memorial had been dedicated three years earlier.²



Alpha Delta Phi House

228 Maine Street

1924 FELIX ARNOLD BURTON '07

Alpha Delta Phi was Bowdoin's first fraternity, begun here in 1841 after its national founding at Hamilton College in 1832. Early in its history the chapter met and members lived in a curious structure nicknamed the Chateau, which had been built by President Allen as a college preparatory academy approximately on the site of the Boody-Johnson House. It was an unusual early Gothic Revival frame structure with pointed Gothic windows, crenellations, and pinnacles. After the Chateau was removed, the chapter members occupied the south end of Winthrop Hall. Joshua Lawrence Chamberlain, class of 1852, was a member about this time. Around 1855, meeting and probably dining rooms were upstairs in a commercial building, now demolished, on the corner of Cleveland Street and Park Row.

In 1895 the members bought the present lot on which was a frame building of about 1885. This building was sold to C. L. Douglas of Brunswick, who cut it into sections and moved them to Belmont, Columbia, and Thompson Streets to begin his development of Douglas Park.

Felix Arnold Burton completed the new chapter house for Alpha Delta Phi in 1924, a year after he designed the Franklin Clement Robinson Gateway, during the second period of fraternity house building on the campus. (The first, around the turn of the century, produced the Beta Theta Pi House, the original Theta Delta Chi House, the Psi Upsilon House, the Delta Kappa Epsilon House, and the Alpha Kappa Sigma House.) Burton's design is the prototypical Georgian Revival chapter house built during the most vigorous decade of the development of the Georgian Revival. McKim, Mead and White's Moulton Union is contemporaneous. In this chapter house, Burton looked to eighteenth-century buildings for details like the entranceway, which is surmounted by a broken scrolled pediment and pineapple; the dormer windows, arched with Gothic tracery; the hipped and balustraded roof; and the grouped outer wall chimneys. The breadth of the facade and the spacing of the windows mark this as a twentieth-century building.

In 1957 the right and rear wings were added. The house was taken over by the College and used for general student housing in 1971. In 1975, it was returned to the chapter.



Burnett House

232 Maine Street

1858

The *Brunswick Telegraph* of October 8, 1858, carried this notice:

Mr. Henry Martin's house, on the lot next south of his father, is now under roof and shingled. The lot is one of the most beautiful in the village, overlooking, as it does, the College grounds, and having a street lying on its southern boundary. The dimensions of the house are well proportioned, and when the building is completed, the grounds graded, the improvement will add much to the attractiveness of that part of the town.

The view from Martin's new house began with a broad Maine Street uninterrupted by the present mall, included the white post and rail fence that surrounded the College, and then extended across the campus to Massachusetts Hall, Winthrop and Maine Halls, the Chapel, and Appleton Hall. Martin was a grocer and a director of the new Pejepscot Bank, of which he became president in 1875. Sixty-one years later, in May 1919, the Misses Annie and Abbie Martin sold the house to Charles Theodore Burnett and his wife, Sue Winchell Burnett.

Charles Burnett came to Bowdoin in 1904 as instructor in psychology and assistant registrar; in 1909 he was made full professor, and in 1914 he and Sue Winchell, a cellist, were married. From 1919 until his death in 1946, the Burnetts were deeply involved in the life of the College, in music, and in the life of Brunswick. Mrs. Burnett lived in the house until her death in 1962. The Sue Winchell Burnett Prize in Music was established in her memory. The College acquired the 232 Maine Street house shortly thereafter.

Phi Delta Psi, recently disaffiliated from Alpha Tau Omega, traded its property at 65 Federal Street (now the Stowe House parking lot) with the College for 232 Maine Street in 1964. The fraternity had begun after World War I as an independent. By 1929 the members had become a chapter of ATO. As college society changed after the war, Phi Delta Psi was one of three fraternities (the others were Delta Sigma in 1952 and Kappa Sigma in 1965) that sought independence. By the late sixties there were fewer fraternity members in the Bowdoin student body, and Phi Delta Psi disbanded completely in 1970. The College once more acquired the property, which is now a dormitory; the ell contains printmaking studios for the Department of Art.

The design of Burnett House speaks eloquently for an era in Brunswick when commerce was flourishing and the visible benefit was the construction of numerous large, solid, handsome Italianate houses. Of those that remain, there are both brick and frame examples. The Pejepscot Historical Society's Skolfield-Whittier House on Park Row, which was under construction at the same time as this one, and the society's former headquarters at 11 Lincoln Street, the Captain George McManus House, are brick, while 85 Federal Street and the Delta Sigma House on Maine Street are frame.

Since it is known that the architect Francis Henry Fassett designed Adams Hall, it is tempting to attribute similar structures to him. But in the absence of supporting documents it is difficult to go beyond noting that Burnett House, 85 Federal Street, and the Delta Sigma house are strikingly similar and could have been designed by the same person, even by the person who designed Adams Hall. Burnett House (along with its sisters) is a generous example of the fashionable Italianate style, even without its original cupola, roof and portico balustrades, and side porch. The matched boards and quoin-marked corners, the deep overhang of the hipped roof, the strongly profiled window crowns, and, above all, the obvious great height of the rooms in the first and second stories, define the style. The attic is tucked under the roof in order to maintain a silhouette unbroken by dormers.



Class of 1875 Gateway

1902 McKIM, MEAD AND WHITE

The first of the memorial gateways was given by the Class of 1875 and designed by McKim, Mead and White. The firm was stipulated by the class's chief benefactor, William John Curtis, who had been born in Brunswick and who took the initiative for this gift. Curtis's widespread influence (he was a Trustee from 1915 to 1927) and gifts (which included two endowed chairs) were augmented by his family after his death, when they established the Bowdoin Prize in his honor. He allowed the *Orient* to print the architect's rendering of the gateway project in December 1901, and he presented the gateway at the dedication in June 1902. The acceptance speech was made by Professor Henry L. Chapman, class of 1866.



*The Class of 1875
Gateway as it once
appeared*



*A lion on the Class of
1875 Gateway. Photo-
graph by Richard Cheek.*

This gateway, so unlike the others, drew its share of discussion. The *Orient* article of December 12, 1901, explains the design rationale:

The class originally contemplated erecting iron gates, but after a full consideration of the subject by the Faculty, as well as by the members of the Board of Trustees, and of the committee of the class, it was thought unwise to erect gates which would necessitate the building of a fence along the whole campus.

This may well be a reference to the work begun that same year at Harvard, which gradually enclosed its yard with iron and brick.

A few years later Montgomery Schuyler, the contemporary architectural critic who wrote a series in the *Architectural Record* between 1909 and 1912 entitled "Architecture of American Colleges," mistakenly attributed the Class of 1878 Gateway on Bath Street to McKim, Mead and White and dismissed the Class of

1875 gift as "rather of a cemeterial than a domestic or a collegiate connotation, but which serves the same excellent purpose of warning out the profane and vulgar."¹ "Warning out" was the intention neither of the class nor of the architect.

On a campus where it has always been difficult to identify the principal entrance, the choice of a path leading from Maine Street directly to the Chapel was appropriate and visually effective. The forms the architect chose are as formal and symbolic as the placement. Two bronze-banded Doric columns are flanked by two urns on pedestals. The components come from classical antiquity, where they are found in public places and gardens. McKim, Mead and White had used similar but larger columns in Brooklyn's Prospect Park, done contemporaneously with some of their Bowdoin work, 1894 to 1901.

Before 1975 the visual link between the gateway's sober formality and the Walker Art Building was easier to make. The Visual Arts Center has now obscured the gateway from inside the quadrangle. From the outside, the once-monumental entrance has suffered a change in scale by its close juxtaposition to the new building.



Alpha Rho Upsilon House

238 Maine Street

c. 1900

Like many early Colonial Revival structures, this building owes a great debt to the Shingle Style. The picturesque massing with free and insistent use of the gambrel roof form comes from the Shingle Style, while the sometime symmetry and details emerge from the Colonial Revival. Palladian windows, balustrades, and Ionic columns are the classical details, picked out in white, that are combined with less restrained elements like the low roofline, the off-center entranceway, and other subtle asymmetries. The rich combination of clapboard and shingle in a dark color was typical of this sort of dwelling. A one-story sun porch was added to the south side before 1952; since then there have been extensive changes to the building's facade, obscuring the effect of the two pronounced gambrel gables.

The house was built by George Taylor and Edith Davis Files on the site of an earlier, smaller structure sometime between 1894 and 1900. George Files graduated from Bowdoin in 1889 and was a professor of German for almost thirty years. He died in 1919, upon his return from France, where he had gone with the YMCA to help the war effort. In 1921 Mrs. Files established the George Taylor Files Professorship in Modern Languages.

That same year their house was bought by the local chapter of Sigma Nu fraternity. The membership had been formed in 1914, and in 1918 an affiliation was made with the national Sigma Nu. Sigma Nu remained at 238 Maine Street until 1951, when it sold the house to Alpha Rho Upsilon and bought the Hartley Cone Baxter House on College Street.

Alpha Rho Upsilon was founded in 1946, an outgrowth of the Thorndike Club, which had come into being in 1937 as an eating club for the five percent of students who were not fraternity members. The members of ARU ("all races united") had space first in Moore Hall, then bought a house at 264 Maine Street. (This structure and its neighbor at 262 had been built by the College in 1892 as faculty housing). When the Sigma Nu members sold the former Files house at 238 Maine Street to ARU, they received the house at 264 Maine as part of the payment.



Beta Theta Pi House

14 McKeen Street

1901 WILLIAM R. MILLER

1927 JOHN HOWARD STEVENS

William R. Miller was born in Durham, Maine, in 1866 and was practicing in Lewiston when he designed this house for the newly formed chapter of Beta Theta Pi. As was true of most architects in the early years of this century, Miller was an accomplished eclectic: among his works were the Casco Castle in Freeport, Morse High School in Bath, and the Elm Street Theatre in Portland. At Bowdoin his two fraternity structures were in different styles: the original Theta Delta Chi chapter house had the picturesque irregularities of the Shingle Style, while the Beta Theta Pi house is in the balanced classical mode.

In an article of March 26, 1903, the *Bowdoin Orient* described the Beta house as “colonial in style.” The article continues: “Four large pillars support a portico over the entrance.” A product of the 1876 Centennial Exposition held in Philadelphia, the Colonial Revival had acquired by 1901 an extensive repertoire that included southeastern as well as northeastern forms drawn from examples rather widely spaced in time. The formality and prominence of a full two-story portico were appealing to many fraternity members and appear later on the Alpha Kappa Sigma house.

Miller’s solution to housing at least seventeen chapter members was to design a foursquare rectangular frame container with an ell, articulated by a hipped roof, dormers with triangular pediments, numerous symmetrically placed windows, and the large portico surmounted by a triangular pediment. A photograph accompanying the 1903 *Orient* article shows that the house was not white—perhaps gold or light green—and only the cornices, window moldings, and portico were white. The use of two colors (and a third for the shutters) must have made the structure seem visually richer and more expansive. The original clapboards were wooden, and the portico columns were crowned by Ionic capitals with balustrades on either side.

In 1927, when it was proposed to remodel the interior spaces, John Howard Stevens, a partner of his father, John Calvin Stevens, was chosen as architect.



Theta Delta Chi House

5 McKeen Street

1904 WILLIAM R. MILLER

1942 FELIX ARNOLD BURTON '07

A startling transformation took place between summer 1941 and March 1942 on the southwest corner of McKeen and Maine Streets. Theta Delta Chi chapter house was successfully hidden in a red brick envelope that “produces a house that is Georgian in its style, one that has a definite collegiate feeling.” The brochure arguing for the change called the original brown Shingle Style house “wrong” because Bowdoin and Brunswick were clearly “early American” and the 1904 house showed a “complete absence of any collegiate feeling in its design.”¹

The structure thus lost to view had been built in 1904 as Theta Delta



*Theta Delta Chi
Summit Me.*

*The 1904 Theta Delta
Chi House*

Chi's first chapter house. From 1854 to 1904 the members had met in various places, the last being the third floor of the Martin house (now Burnett House) at 232 Maine Street. When William R. Miller of Lewiston designed the original house, he was also working on the Beta Theta Pi house, Psi Upsilon was building next door, and Delta Kappa Epsilon was building on the corner of College and Maine Streets. Miller's design included a piazza that extended across the Maine Street facade and

wrapped around the northeast corner of the building. But the steep asymmetric gables, clustered windows, and picturesque projections that were appealing in 1904 had lost their charm in 1941.

Felix Arnold Burton's architectural scheme reoriented the building to McKean Street, substituting typical classical clarity for the shadowy nooks and organic sprawl of an earlier day. The result of Burton's design is a handsome, self-assured building with a fine sense of massing. The projecting entrance portion with its strong pediment is echoed on the south facade by the terrace and the pedimented center section.

Harvey Dow Gibson, class of 1902, for whom Gibson Hall is named, was a member of Theta Delta Chi. He paid for the transformation of the chapter house, which is reported to have cost \$65,000.



Psi Upsilon House

250 Maine Street

1900-1903 JOHN CALVIN STEVENS

Between 1900 and 1905, six new fraternity houses and three imposing private residences altered the scale of the college neighborhood. In five cases the Colonial Revival style was chosen, and in the other four the Shingle Style. Of the latter only one remains, the chapter house of Psi Upsilon fraternity on Maine Street.

When the Psi Upsilon house went up, the house on the northwest corner of McKean and Maine Streets had been built in 1894 by Barrett Potter, class of 1878 and counsel to the College, from plans by John Calvin Stevens. Next door George Taylor Files built his house, which now belongs to Alpha Rho Upsilon. Files was a member of Psi Upsilon and was instrumental in securing the services of Stevens for the new chapter house.

John Calvin Stevens's career began in the Portland office of architect Francis Fassett in 1873. He left to open his own practice in 1884 and was joined in 1888 by Albert Winslow Cobb. *Examples of American Domestic Architecture*, published by the two architects, not only illustrated Shingle Style structures but bolstered the plans with a reformist rationale that urged, among other notions, flexible ground plans.¹

The Shingle Style was a predominantly domestic style embodying precient modern ideas. These shingled buildings have a minimum of details, depending upon generous, irregular massing for their impact. Denys Peter Myers in the *Maine Catalog* has written with great understanding of Stevens's work, using the word *astylar* to emphasize the uniqueness of Shingle Style design.²

The Psi Upsilon house is difficult to describe in standard classical architectural language. The unusually broad front gable is the organizing form of the principal facade; two other gables grow out of it to the north and the south, extending the size and introducing contrapuntal shapes. The south side operates in a cascade of shapes from gable to projecting bay to the dark voids of the porch below. The rear wings complete the form of a K, a whimsical iconography that derives from the local chapter name, Kappa.

What holds this multitude of forms together is the lively sheath of shingles, typically painted a dark color. Before the window moldings and eave lines were picked out in white, a curious and unsettled neo-classical "correction," the windows and other openings maintained the plane, and the dark shadows under eaves and in porches were more effective.

This building is rightly esteemed for its inventive and satisfying architectural solutions, especially since it stands apart from the Georgian and Federal Revival structures that Stevens was designing at the same time.

Stevens, who lived from 1855 to 1940, left in and outside of Maine an impressive body of architecture that includes dwellings, commercial structures, and institutional and government buildings. He was an early developer of the Shingle Style, but, like McKim, Mead and White, turned to Classical Revival forms. His firm's work has been continued by his son, John Howard, his grandson, John Calvin II, and now his great-grandson, Paul. Portland is particularly rich in Stevens buildings, among which are his own house at 52 Bowdoin Street, built in 1884, and the Oxford Building on Middle Street of 1887.



Ashby House

254 Maine Street

1845-1855

Ashby House is architecturally comparable to Ham House and was built in the same decade, in the Greek Revival mode. In both structures the gable end is emphasized, and both are of modest dimensions. Ashby House is also comparable to the Little-Mitchell House, for it, too, seems to have been designed as a two-family dwelling with the gable end to the street.

At Ashby House the Greek Revival details include the enclosed gable, corner pilasters, and the doorway on the north. There have been, however, numerous additions and changes. The bracketed door hood on the south is later than the entrance on the north. A continuous dormer raises the roof on the north, while two discrete dormers expand the third-floor space on the south. A two-story studio space extends the building to the west, and

the original clapboard surface is hidden by a combination of thin brittle metal siding and wood grained vinyl siding with what can only be described as French Provincial non-moveable metal shutters.

Changes of consequence were made by Mrs. Thompson E. Ashby at some point between 1917 and December 17, 1950, when the *Brunswick Record* noted the work done by her "as a hobby and a business" on "her . . . house, originally the Pennell place at 252-254 Maine Street, . . . now converted into three apartments and a two story house."¹

The Ashbys came to Brunswick in 1917, when Thompson Ashby became pastor of the First Parish Church. The Reverend Mr. Ashby was a respected and well-loved minister and citizen of Brunswick with close ties to Bowdoin College, which gave him an honorary Doctor of Divinity degree in 1930. After thirty-four years serving the First Parish, he retired in 1951 and died in 1953. His wife remained in Brunswick until 1962; when she died in 1968, her funeral was in the First Parish Church.

Ashby House was sold to the College in 1961. For a number of years, it served as a faculty residence, then as student housing. It now houses the Department of Sociology and Anthropology.



Boody-Johnson House

256 Maine Street

1849 GERVASE WHEELER

The Gothic Revival "cottage-villa" at 256 Maine Street was the product of two adventurous spirits, Henry Hill Boody and Gervase Wheeler. Boody, of the class of 1842, taught Greek at Bowdoin from 1842 to 1845 and then taught rhetoric until 1854, when he left the College to serve in the Maine legislature and to pursue a successful career in timber and railroads. He served as a Trustee from 1864 to 1871.

Gervase Wheeler was an Englishman of Boody's age who emigrated to New York in the 1840s. Wheeler had architectural training and was experienced in interior polychromy. This latter skill brought him to the attention of President Leonard Woods, whose design for the Chapel, then under construction, included polychrome decoration. Richard Upjohn, the architect of the Chapel, reluctantly agreed to allow Wheeler's abilities to be tested in the design and execution of decoration for Banister Hall. Wheeler was installed in Brunswick from fall 1847 to May 1848, when he was forced to leave because of financial misunderstandings.

By the time he left, Wheeler had already designed the Boody-Johnson House and had begun a design for a president's house. He was an unabashed opportunist who continued to cause Upjohn difficulty on other projects.¹ His estimate to Henry Boody for the house was twenty-five hundred dollars; the final cost was five thousand, according to a letter from Boody to his mother.²

The house Wheeler designed for Boody became widely known within a few years, for one of Wheeler's enterprises was the publication of house designs. In August 1849 *The Horticulturist* published an engraving of the elevation and a ground plan entitled "An English Cottage."³ The house is called "A Plain Timber Cottage-Villa" in Andrew Jackson Downing's *The Architecture of Country Houses* in 1850, and in an 1853 publication, *The Carpenter's Assistant*, it appears as "Timber Villa, in the Gothic Style."⁴

In 1849, when Boody's house was completed, it was the most imposing on Maine Street. It was also one of only three Brunswick structures in the new style. The other two were churches: the First Parish and St. Paul's. It is not difficult to imagine the impression the new house made, for it was quite unlike any other dwelling in Brunswick. The new technique of using vertical boards with thin, chamfered battens to cover the junctures complements the unusually steep roof and pointed gables. The decorative bargeboards draw attention to the frame bracing in the gables, an outward sign of the inner building skeleton. These braces, which are repeated in the projecting entrance portico (an early alteration), are familiar elements of frame "Victorian" construction, but in 1849 their taut lightness provided a startling contrast to the cubic aesthetic of the Greek Revival.

Celebrating frame construction became a preoccupation of Gervase Wheeler, Andrew Jackson Downing, and other architects and writers of the mid-nineteenth century. Marked by an informal, often asymmetrical design and picturesque silhouette, a romantic American Gothic style became widely available. This early example is generally symmetrical in plan and elevation, as are many of the published plans. Twin front gables, however, are seen less often than a central peak surmounting the entranceway.

When Henry Hill Boody decided to leave teaching, he rented his house until 1870, when it was sold to William Stanwood Perry. In 1892 Perry's widow sold the house to Henry Johnson, class of 1874, professor of modern languages and first director of the Museum of Art. Johnson bought the house just as negotiations and planning for the new art museum were being concluded. The lives of the Johnson family were intertwined with the College from the 1880s until 1957. After the death of Frances Robinson Johnson, wife of Henry Johnson, their older daughter, Helen, and her husband, Stanley Perkins Chase, class of 1905 and from 1926 to 1951 Henry Leland Chapman Professor of English, lived in the house until their deaths, respectively, in 1951 and 1957.

The house has been very little changed. For those familiar with the early pattern books, the most noticeable alteration is the entranceway, which was done rather early. In place of a Gothic arched covered porch that fitted between the projecting gable portions, the porch roof was extended four feet and elaborated into a gable. An upper porch was added for the Johnsons' invalid daughter, Anne Johnson Robinson, after World War II. While the paint color is doubtless close to the original, shutters were never included in the published prints. The windows were shown capped by Gothic drip moldings, which may well have been the color of the walls and not picked out in white.

In the late 1920s Professor and Mrs. Chase, who lived next door at 254 Maine Street (Ashby House) until the 1940s, asked Felix Arnold Burton to remodel the barn space that is now called the Chase Barn Chamber. The architect created an Elizabethan upper chamber which has been used for Bowdoin classes, meetings, performances, and social gatherings for over half a century.

Helen Johnson Chase left the house to the College in 1957, and from 1958 to 1987 it was the residence of the dean of the College. In 1988 it became the home of the president of the College.



Warren Eastman Robinson Gateway

1920 FELIX ARNOLD BURTON '07

On February 24, 1919, Helen Johnson Chase wrote to her sister, Anne Johnson Robinson:

Mother [Frances Johnson] wrote about your thinking of the gates. The ones Kenneth [President Sills] advocates must be those that Father [Henry Johnson] got Arnold Burton (wasn't it—I'm quite sure) to design in the hope that someone would thereupon give them—and doubtless as a preventative of people's giving others as miscellaneous as the ones near the Art Building.¹

The intricacies of Bowdoin College relationships and opinions could not be better illustrated than in this bit of family correspondence. Warren Eastman Robinson, a 1910 Bowdoin graduate and nephew of Franklin Clement Robinson, class of 1873, had married Professor Henry Johnson's daughter Anne in 1914. After receiving an A.M. from Harvard and while teaching at Boston Latin School, Warren Robinson joined the Massachusetts Cavalry. He served on the Mexican border in 1916, and was sent to France, where he died of wounds on November 6, 1918, only days before the Armistice. His obituary in the *Brunswick Record* described him: "Like all his father's people, he told a story capitably, and he had the keenest relish of absurdities . . . there was about him a certain merriness of heart."²

When her husband left for France, Anne Robinson returned to live with her mother in Brunswick. A Christmas gift in 1918 from her sister and brother-in-law made it possible for her to commission and give a memorial to her husband. There were various proposals for the site of the gateway; the final choice was within sight of the Johnson house. (At this time there were already two gateways, that of the Class of 1875 "near the Art Building" and of the Class of 1878 on Bath Street.)

Arnold Burton was a friend of the family. He had lived in Brunswick before World War I and had already done, with Allen and Collens, the Sargent Gymnasium/Hyde Athletic Building, Dudley Coe Infirmary, and Hyde Hall. His design uses two simple Georgian posts, decorated with inscribed tablets and surmounted by handsome finials. Bridging these is a fine outburst of wrought iron, arching up to a lantern. The exuberance of the wrought iron is a reminder of the Rococo which lingers in the classical lines of some Georgian architecture. The iron was made by Samuel Yellin, the Philadelphia master of wrought iron who also worked on the Franklin Clement Robinson Gateway.

The gateway was dedicated at Commencement in June 1920. Robert Hale, a 1910 classmate of Robinson's and later a lawyer and congressman, made the presentation on Anne Robinson's behalf, and President Sills gave the acceptance speech.



Chi Psi House

7 Boody Street

1932 H. HERBERT WHEELER

Bowdoin's third fraternity, the present-day Chi Psi, was founded in 1844. Then called Phi Theta Upsilon, it counted among its early members Chief Justice of the Supreme Court Melville Weston Fuller, class of 1853; Thomas Hamlin Hubbard, class of 1857, donor of Hubbard Hall and Hubbard Grandstand; and Thomas Brackett Reed, class of 1860, speaker of the United States House of Representatives.

Like many Bowdoin fraternities, Phi Theta Upsilon became inactive in the late 1860s. It was revived in 1916 and occupied a lodge on Pleasant Street in the Mansard-roofed building now occupied by the Treworgy Furniture Company. In 1918 the fraternity became the Alpha Eta chapter of Chi Psi, and in 1920 moved to a house (now gone) at 183 Maine Street, near the First Parish Church.

Those fraternities that had not built lodges at the turn of the century began planning for new ones in the 1920s: Alpha Delta Phi's house was completed in 1924; Zeta Psi's in 1929. Alpha Kappa Sigma renovated and remodeled their lodge in 1930. Chi Psi built this house at 7 Boody Street in 1932, the year the President's Gate was dedicated.

The Chi Psis were fortunate, in the opening days of the Depression, to find a major donor. John W. Anderson, former national president of Chi Psi, original counsel to the Ford Motor Company, and an 1890 graduate of the University of Michigan, gave \$40,000 of the \$68,500 needed for land, building, and furnishings. The new chapter house was dedicated to Anderson's father, Wendell Abraham Anderson, a physician who had served with distinction in the medical service during the Civil War and was twice mayor of LaCrosse, Mississippi. His father, John Anderson's grandfather, Abraham Wendell Anderson, graduated from the Medical School of Maine in 1829.

The building was designed by New York architect H. Herbert Wheeler in the prevailing Neo-Georgian style and built by the H. N. Lithgow Company of Brunswick. The architect found ideal proportions for this partly domestic, partly institutional structure. In the seven-bay, two-and-one-half story facade, the density of the red brick is lightened by eighteen windows and the principal entrance. The window openings vary: on the first floor they are capped by shallow, segmental brick arches; on the second by straight brick lintels; in the dormers by triangular pediments. The gambrel roof and the placement of the chimney stacks at the ends of the building enliven the silhouette, while the entranceway is deep enough to capture shadows.

Chi Psi is the only chapter house that cannot be seen from a distance. The architect took advantage of this position on a narrow street to make a strong statement by adding no shutters to the white-trimmed red brick.

Bowdoin students are free to join Chi Psi, but the fraternity is not currently officially recognized by the College. Its membership chose to become independent in August of 1982 rather than to abide by the college policy of equal participation in fraternities by women.



Delta Sigma House

259 Maine Street

1874

In 1905, when the Delta Upsilon members wanted to join the other fraternities on Maine Street, they bought the Benjamin Greene house and had it moved from lower Maine Street to its present site. Railroad officials feared the unwieldy caravan would obstruct trains as it crossed the Maine Central Railroad tracks, so Mr. Vigue, the stationmaster, blocked the crossing with a locomotive. Mr. Wellman, the house-moving contractor, countered by placing the blocks and timbers on the siding, whereupon Mr. Vigue brought out a second locomotive. A compromise was reached, and the house crossed the tracks safely in one hour and thirty-five minutes.¹

Benjamin Greene had been agent and clerk of the Cabot Manufacturing Company, makers of cotton cloth, when he had the house built on the corner of Maine and O'Brien (now Cumberland) Streets. It "promises to be a prominent building," said the *Brunswick Telegraph*.² Later newspaper accounts use the word mansion. At the time of the move—and possibly until 1933—the house retained its square balustraded cupola, the roof line balustrade, and a veranda to the north of the entrance portico. Early photographs also confirm the original paint to have been a medium color with darker trim. The eyebrow window surrounds and intermediate moldings were formerly a darker color and therefore much livelier.³ This Italianate building belongs to the same stylistic family as the Burnett House and 85 Federal Street in plan and elevation, with minor variations in cupola shape, projecting bays, and porches. It was, however, built almost twenty years later, during the widespread adoption of the new Mansard style and on a considerably more restricted site than the one it now occupies.

Delta Sigma fraternity is an independent local fraternity derived from Delta Upsilon, which was founded at Williams College in 1834. The Bowdoin chapter was formed in 1857, the sixth fraternity at the College. Interest languished in the 1860s, but the chapter was again active in 1892. The chapter pledged a black student in 1945 or 1946 and received a warning from the national organization not to pledge another. When they pledged the second black student in 1951, they broke from the national organization and became Delta Sigma.



Delta Kappa Epsilon House

4 College Street

1901 CHAPMAN AND FRAZER

From its establishment in 1844 as Bowdoin's fourth fraternity, Delta Kappa Epsilon, like the other early fraternities, found meeting rooms over stores and in business blocks until the turn of the century, when the large formal chapter houses were built. On April 26, 1900, the *Orient* commented on the plans for the new house: "The old colonial type of building with its simple lines seems to fit into the surroundings admirably. The grand old portal will give dignity to the front, but will not materially interfere with the interior rooms." "Grand old portal" as a phrase to describe a doorway *not yet built* conveys the remarkable power of architectural style as the bearer of traditional values.

The new structure stood where Samuel Melcher III had built a house for Samuel Newman in 1821. When the land was sold, Newman's large Greek Revival house was moved to 7 South Street, where it can be seen today.

The fraternity selected Chapman and Frazer of Boston to design their house. The firm had done other fraternity houses and some summer cottages in Kennebunkport and Bar Harbor. John H. Chapman, who had begun the practice in 1882, was joined by Horace S. Frazer in 1892, and the firm continued until 1930. Their repertoire in 1900 included both Shingle Style and Colonial Revival.

Here is the grand style of the Colonial Revival replete with columns, pediments, balustrades, pilasters, and a Palladian window. The foursquare, symmetrical elevation, held together by a larged hipped roof, disguises an interior which in ground plan and color derives from Shingle Style aesthetics. The *Orient* article lists some of the interior features: inglenooks and settles, black walnut, and California redwood. The warmth of intention of the interior was at one time reflected on the exterior. Earlier photographs show the body of the house a color deeper than white with the columns, pilasters, balustrades, and other features picked out in a paler color.¹ This painting scheme made the house look larger and more stable, and the richness of detail was shown to greater advantage.



Little-Mitchell House

6-8 College Street

1827 SAMUEL MELCHER III

To compare this Greek Revival double house with the Parker Cleaveland house of 1806 at 75 Federal Street is to appreciate the range and versatility of Samuel Melcher III, designer and builder of many Bowdoin College and Brunswick structures. In his first commission for the new college, Massachusetts Hall, and again in the Little-Mitchell House, Melcher successfully faced a financial challenge with resourcefulness. On the street facade Melcher took advantage of the doubled space to make a broad pediment of generous templelike proportions. The plan today (the ells to the rear of each side have been removed) is a T with prominent gables to the west and to the east. The intersections of the roof and the height of the chimneys are especially handsome.

This building was almost always owned or occupied as a dwelling by Bowdoin faculty members. It appears to have been built speculatively for Samuel Phillips Newman after he had Melcher build a house for him where Delta Kappa Epsilon now stands. Newman was on the Bowdoin faculty from 1818 until 1839, teaching Latin, Greek, rhetoric, oratory, civil polity, and political economy in that time. He served as acting president from 1831 to 1833 and died in 1842.

The first two owners of the house were Alpheus Spring Packard and William Smyth. Packard, class of 1816, Collins Professor of Natural and Revealed Religion from 1864 to 1884, and acting president at the time of his death in 1884 at age eighty-six, taught at Bowdoin for sixty-five years, certainly a record for Bowdoin and perhaps for colleges and universities in the United States. William Smyth, class of 1822, professor of mathematics and natural philosophy, taught at Bowdoin from 1823 until his death in 1868. William Smyth was instrumental in the building of the First Parish Church and was an ardent Abolitionist who maintained in his house a "station" on the underground railroad. Both Packard and Smyth married in 1827, the year the house was built.

The Packard half was bought in 1909 by Wilmot Brookings Mitchell, class of 1890, professor of rhetoric and oratory. (This side had been rented from 1885 to 1892 to Henry Johnson, curator of the art collections, and his wife, Frances.) The original Smyth portion was acquired by George T. Little, class of 1877, first a professor of Latin, then the college librarian from 1883 until his death in 1915. Little assumed responsibility for the library when it was still in Banister Hall. He undertook the planning and supervising of the building of Hubbard Hall and developed the modern Bowdoin library. He was also a skilled mountain climber.

Wilmot Brookings Mitchell left his share of the house to the College in 1961. The other part was then bought and the whole used for departmental and administrative offices until 1969. During that summer the College renovated and restored the Little-Mitchell House to serve the needs of the growing Afro-American Society and to aid in the development of the Afro-American Studies Program. In 1979 the building was renamed the John Brown Russwurm Afro-American Center, in honor of Bowdoin's first black graduate, class of 1826, who became governor of the colony of Maryland in Liberia.



Coles Tower, Wentworth Hall, and Chamberlain Hall

1964 HUGH STUBBINS

In late October 1964, the Senior Center was dedicated on the Bowdoin campus. In its next issue, *Newsweek* ran an article about it entitled “Spike’s Peak”; the following June, *Architectural Record* published an article entitled “Ivory Tower for Bowdoin College.”¹ Although modern tall buildings on campuses were no longer novel—Hugh Stubbins was concurrently working on four others—the site and the program at Bowdoin attracted wide attention.

President Sills had first enunciated the idea: “I have long advocated a dormitory for seniors . . . it would emphasize college and class rather than fraternity.”² But it was his successor as president, James Stacy (Spike) Coles, who gave form to this need.

In its report in June 1962, the Committee on Plans for Future Dormitory and Dining Facilities, which had been convened to deal with planned growth in enrollment, recommended the proposed site, the proposed budget (not to exceed \$3,100,000), and a proposed Senior Center Committee, which included then-Associate Professor William B. Whiteside (now Frank Munsey Professor of History) and Moulton Union Director Donovan D. Lancaster.³ Earlier that year Hugh Stubbins had appeared before the Trustees with a model of the proposed facility.

The plan for the building went much further than providing housing and affording class solidarity for the seniors. Reflecting the milieu of Oxford, whose colleges afford easy faculty-student interaction, and the new less formal educational style in this country, the Senior Center program was academic as well as social. The director and his family had living quarters in what is now Chamberlain Hall, where there were also suites for visiting scholars. The other flanking building, Wentworth Hall, provided dining facilities and a large lounge for lectures, recitals, exhibitions, and parties. This building was named for Walter V. Wentworth, class of 1886, Overseer from 1929 to 1958 and longtime chairman of the Committee on Buildings and Grounds.³ The lounge is now a memorial to Athern P. Daggett ’25, William Nelson Cromwell Professor of Constitutional and International Law and Government and acting president in 1967–1968.

The program of seminars, designed specifically to involve seniors in disciplines outside their majors, also provided faculty members with the opportunity to develop topics of particular interest to themselves. For



everyone, including succeeding college generations, the Senior Center provided the mechanism for the loosening of what was still a rather formal style of college education. The new seminars, with no formal prerequisites, were limited to fifteen students. Each senior was to take two outside his major field on a pass/fail/distinction basis. Among the twelve seminars offered in the first year were "The Supreme Court and the First Freedom," "Historical Geography," and "The Person and the Mind-Body Problem."

From 1964 until 1971 the program was directed by William B. Whiteside. He was succeeded by Professor of Mathematics James E. Ward III, who was director for five years; the final director was Associate Professor of Romance Languages Gabriel J. Brogyanyi, who died in 1986. During these fifteen years there were far-reaching changes in the College, including a larger enrollment, a greater faculty-student ratio, an open curriculum, and the admission of women students. By 1978 it was apparent that, although the 1960s experiment had been abundantly successful and had brought great change to the form of education and the quality of campus life, it was

no longer desirable to restrict the program to seniors. Much of the Senior Center program was formally integrated into the general college curriculum at this time. In 1980 the tower was renamed to honor James Stacy Coles, Bowdoin's ninth president; Chamberlain Hall had become the admissions office in 1977.

For the ten years before the Bowdoin commission, Hugh Stubbins had been increasingly involved in college and school projects. He also designed such large-scale ventures as Boston's State Street Bank and New York's Citicorp Center. In Maine, in addition to the Senior Center at Bowdoin, he designed the Morrell Gymnasium, the Coles house in Harpswell, and the Union Mutual building in Portland.

Stubbins is unusually attuned to the individual requirements of his projects. Coles Tower stands out in its adaptation to the site and to the rest of Bowdoin architecture. Although practical considerations dictated the choice of site, the *Architectural Record* assigned it extraordinary significance:

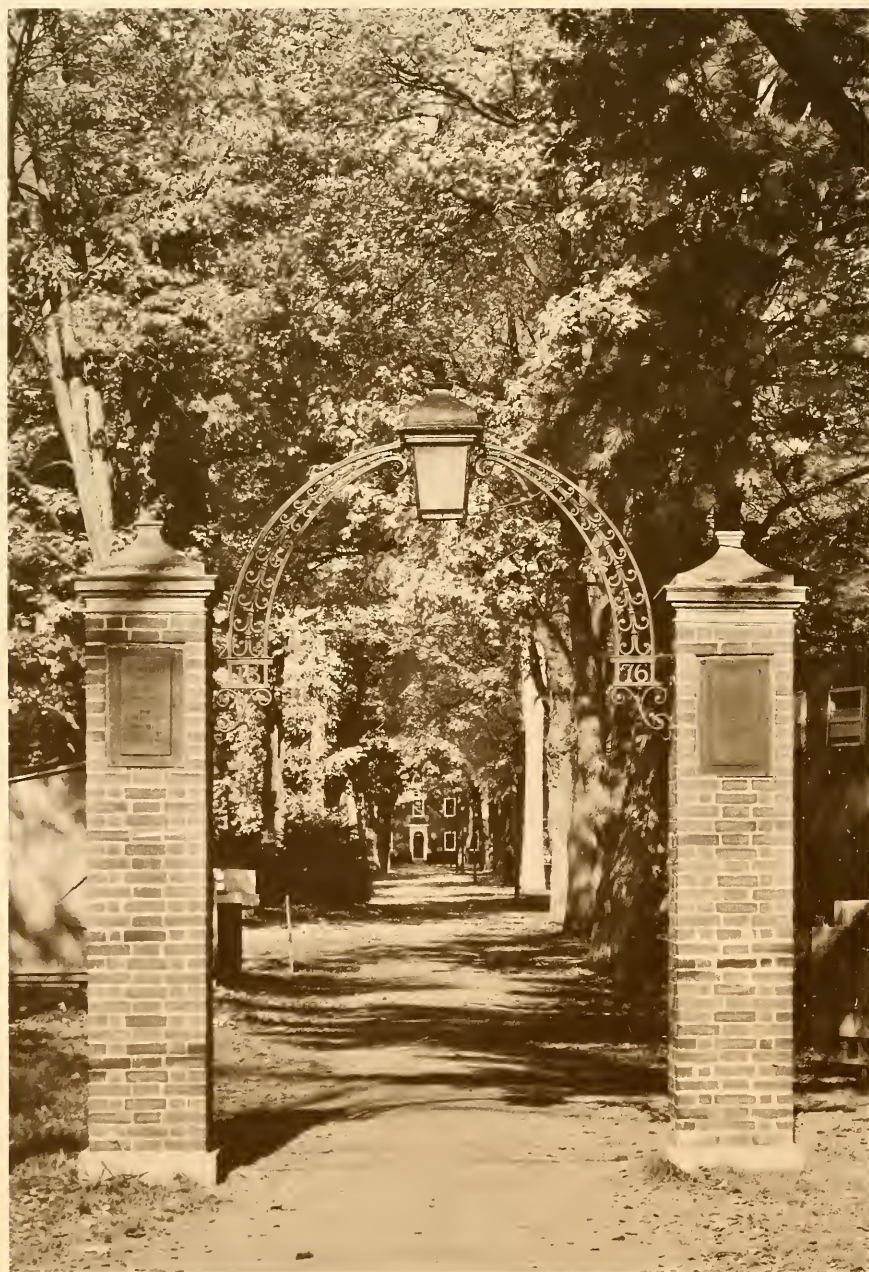
The tower thus becomes a symbolic structure, standing aside from the campus and yet overlooking it, which would seem to be an exact statement of its purpose and basic relationship.⁴

A sixteen-story tower would have been a major presence anywhere in the state of Maine, but clearly Stubbins wanted to integrate the Senior Center with its setting. Although the three-part complex is raised on a trapezoidal podium, the surrounding trees make a handsome transition to the scale of the neighboring buildings. The building materials are consistent with the rest of the campus, but the building is tied to its site in a subtler way by its general sculptural quality.

The sides of the square tower are not flat. Each one rounds out slightly, and the vertical brick piers—one wide and two narrow—project boldly from the window strips. As the piers touch the ground they splay out, forming an unusually springy and cathedral-like base.

The wider horizontal divisions are active, wedge-shaped forms, and the crowning member extends enough to ensure a strong shadow. The light-colored "lintel" idea is repeated on the two-story adjoining buildings, Chamberlain and Wentworth Halls; projecting alcoves in Wentworth, the dining hall, enliven the outside wall.

The Coles Tower complex is both subtle and theatrical. It is well worth taking the elevator to the sixteenth floor to see the magnificent view, especially to look down on the quadrangle. On the ground, the visual connection with Massachusetts Hall is particularly apparent from the path back to College Street.



Alpheus Spring Packard Gateway

1940 FELIX ARNOLD BURTON '07

The Bowdoin College gateways mark paths and entrance points, many of which have existed since the beginning of the nineteenth century. In several instances, however, buildings near the gates have been added or removed, changing the view. The approach to the campus through the Alpheus Spring Packard Gateway has been changed by the tunnel of maples, elms, and oaks that leads to Massachusetts Hall.

Besides framing a view, a gateway usually marks, in a ceremonial fashion, a particular site. In 1940, two of the five living members of the Class of 1876 gave this gate, dedicated to their teacher and marking his entrance to the campus from his house (the Little-Mitchell House) just across College Street.¹ One of the donors was Charles G. Wheeler, who drew the maps and illustrations for the 1878 *History of Brunswick, Topsham, and Harpswell, Maine*, compiled by his uncles. The other was Arthur T. Parker, a manufacturer from Massachusetts who had been class agent since 1920 and permanent secretary of his class since 1906.

This was the last of four college gate projects designed by Felix Arnold Burton '07. The Packard Gateway is different from the Warren Eastman Robinson Gate in the use of bronze tablets, in less elaborate finials, and in the restraint of the iron work.



Baxter House

10 College Street

1901 CHAPMAN AND FRAZER

The following notice appeared in the *Brunswick Telegraph* on May 15, 1901:

The fine new residence which H. C. Baxter is building on College Street is almost an exact duplicate in exterior and interior to the Delta Kappa Epsilon Chapter house. It was designed by the same architects, Frazer and Chapman of Boston, and is being built by the same contractors, Smith and Rumery of Portland.

Hartley Cone Baxter, a Bowdoin graduate of 1878, was a well-known member of a well-known Maine family. His father, James Phinney Baxter, an early and inventive food processor, was six times mayor of Portland and a Bowdoin Overseer from 1894 to 1921. Hartley Cone Baxter's half-brother, Percival P. Baxter, class of 1898, was a lawyer, a legislator, governor of Maine, and the donor of Baxter State Park. Hartley's son, John Lincoln Baxter '16, was an Overseer from 1941 to 1954 and a Trustee from 1954 to 1972; his grandson, Richard Allen Morrell '50, became an Overseer in 1979.

Hartley brought part of the food processing business to Brunswick in 1888 and thirteen years later had this house built. Since Baxter was a member of Delta Kappa Epsilon, he may well have helped choose the chapter house architects. Certainly he liked the work of Chapman and Frazer.

On the exterior the two buildings are similar in plan and mass. The architects gave Baxter a monumental uninterrupted semi-circular two-story portico. A balcony projects over the main entrance, and the hipped roof is enlivened by a center Palladianesque dormer. The exterior colors were once richer, as were those of the Delta Kappa Epsilon house.

Hartley Baxter died in 1939, and his wife, Mary, died in 1950. The house was bought in 1951 by the Sigma Nu fraternity. The members of Sigma Nu had just sold their former house, which they had purchased from Mrs. George Taylor Files in 1921, to Alpha Rho Upsilon. Sigma Nu remained in Baxter House until the fraternity disbanded in 1970. The property was bought by the College in 1971 and is now a student residence.



The 1903 Zeta Psi House

Zeta Psi House

14 College Street

1928–1929 JOHN P. THOMAS

In June 1927 a committee was formed to raise money to build the present Zeta Psi chapter house. The committee's first move was to purchase a lot behind the original house.

The house torn down to make way for this new building was an inventive structure the fraternity had built in 1903. The *Portland Evening Express* in September of that year described it as: "of a shinglesque pattern, low, rambling, quaint, and picturesque. The shingles are stained bronze green and the trimmings are white."¹

One committee member, Sir Harry Oakes, Bart., class of 1896, gave \$40,000 toward the construction of the new house, which covered slightly over one-half the total expenses. Sir Harry had been born in Sangerville, Maine, and was a successful entrepreneur in the United States, New Zealand, and Canada. In 1939, when he was made a baronet by George VI, he was a Bowdoin Overseer and listed his residences as London; Niagara Falls, Ontario; and Nassau, the Bahamas.

The new chapter house followed the lead of Alpha Delta Phi and took a Georgian Revival form. The architect, John P. Thomas of Portland, was responsible for the design of the former Canal Bank Block (1930) on Middle Street in Portland as well as several residences. For Zeta Psi, Thomas worked out a design much more formal than Burton's Alpha Delta Phi house. The full three-story brick elevation is articulated by stringcourses separating the first or basement story from the upper two stories, and another molding defines the solid roof balustrade. The slightly projecting entrance pavilion is crowned with a swag-decorated pediment; below, on the second-floor window, is a broken scroll pediment and urn; framing the entranceway is a columned porch. It is the use of stone on the porch, the window above, and the keystones and stringcourses which gives this structure its solid formality. It has the least domestic appearance of all the chapter houses.



Pickard Field

1927 ROBERT WASHBURN BEAL

Pickard Field House

1936 JOHN CALVIN STEVENS

William Farley Field House

1987 SASAKI ASSOCIATES, INC.

It is a pleasant walk down Coffin Street to Pickard Field, which was laid out in 1927, the year Curtis Pool was opened and the Moulton Union was under construction. President Sills enunciated the need for new athletic facilities in his *Report of the President* of 1925–1926: “We are now definitely launched on a programme of *athletics for all*, and it is a question whether Whittier Field and the Delta furnish adequate facilities.”

The following year a gift of over sixty acres was received from Frederick W. Pickard, class of 1894, an Overseer and soon to become a Trustee. Pickard had been born in Portland and had begun there his association with the explosives business, which took him to the E. I. du Pont Company in Wilmington, Delaware.

Robert Washburn Beal, a Boston landscape architect, drew a plan for developing the area and submitted a detailed written scheme and estimate of costs. Included in Beal’s plan were fields for polo, lacrosse, baseball, soccer, and football; a three-hole golf course; twenty-one tennis courts; space for volleyball and handball; areas for track and field events; and a field house. For these facilities his estimate of cost was \$75,000.

In the issue of February 16, 1927, the *Orient* outlined the plans and concluded: “It will take a great number of years to complete it, and the time will depend largely on some generous alumnus or someone who is interested in some particular part of the field.”

Over the next nine years the fields were developed. In 1936 work began on the field house, another Pickard gift, this time from both Mr. and Mrs. Frederick Pickard. Stevens and Stevens, as the firm was now called, of Portland, were chosen to design the new structure. Robert Washburn Beal may have gone out of business; he is not listed in the Boston directory for that year.

John Calvin Stevens had designed the Psi Upsilon chapter house in 1900, and his son John Howard did extensive remodeling work on the Beta Theta

Pi house in 1927. Although John Calvin Stevens had done pioneer work in the Shingle Style, after 1900 he turned to the revival styles of the Colonial and Federal periods to design many domestic, commercial, and institutional structures in dozens of Maine communities.

In the Maine Historical Society, among the papers of John Calvin Stevens and the Stevens firm, is an informal study initialled J. H. S. (John Howard Stevens) for an entrance gateway to Pickard Field House. It reads: "For the Class of 1912" and shows brick piers surmounted by a polar bear *rampant* holding a shield. This project was never carried out. Instead, for their twenty-fifth reunion, the Class of 1912 donated the polar bear statue outside Sargent Gymnasium. Its pedestal and installation were the work of the Stevens firm. The closest prototype for this field house may be a bar-racks or a stable. The horizontal stretch of the Pickard Field House is emphasized by the roof line, the low, many-windowed single story, and the broad spread of the central gable.

With the addition of the William Farley Field House in 1987, the uneasy horizontal stretch of the one-story Pickard Field House is resolved in the new context provided by the tripartite building complex. Construction of the building began in 1985 after the announcement of a gift from William Farley '64. Sasaki Associates, Inc., of Watertown, Massachusetts, designers of numerous Maine complexes, were retained as architects and landscape architects, and H. P. Cummings Construction Company was the general contractor.

The large field house, which contains an indoor track, and the smaller pool house abutting Pickard Field House have similar hipped roofs and are connected by a flat-roofed central area for lockers, equipment, and a training room. The hipped roofs accommodate interior height requirements while allowing the exterior walls to stay fairly low, twenty-six feet. The roofs restrain the bulk of the buildings, keeping them in manageable proportions, and their dark color against the translucent gray panels of the walls reinforces the illusion of domestic scale.

The Pickard Field House has a new setting: from Coffin Street it is now a relatively small visual introduction to a progression of larger forms. From the Harpswell Street entrance, Pickard and the new pool area provide an asymmetrical balance to the new field house.

Part of Pickard Field's acreage is given to other projects. In the summer of 1930, the Observatory was moved from its original site close to the swimming pool to the southeast corner of Pickard Field. At the same time temporary provision was made for astronomy in the upper reaches of Searles Science Building.

When the Observatory was built, five years after the first Sargent Gymnasium (now the Heating Plant), it was the second building in the area



behind the quadrangle. The principal benefactor of the new observatory was John J. Taylor of Fairbury, Illinois, a native of Brunswick.

The design is the work of Samuel B. Dunning, called Brunswick's first architect by John V. Goff.¹ Dunning designed dwellings and business blocks, most often of frame and clapboard. Just after completing the Bowdoin Observatory, he undertook the design and building of the huge Cabot Mill, still an important landmark in Brunswick.

In 1973 the Harpswell Apartments (and those on Pine Street) were built according to the designs of Design Five Maine, Incorporated, of Cambridge, Massachusetts, with construction under the supervision of Wright-Pierce of Topsham, Maine. This wooden structure is found on the eastern side of the area.



*The 1905 Alpha Kappa
Sigma House*

Alpha Kappa Sigma House

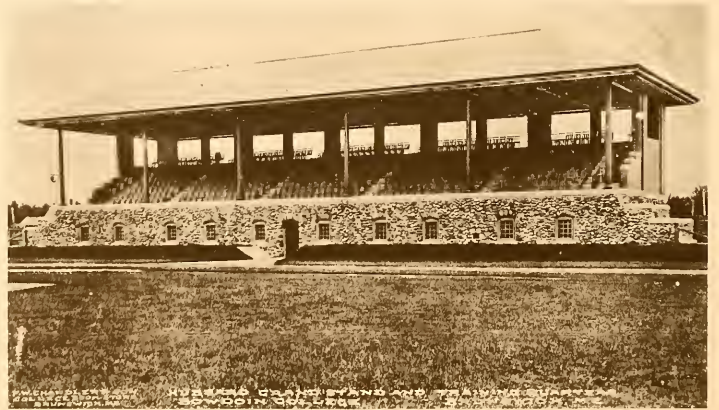
38 Harpswell Street

1905

The Kappa Sigma fraternity, founded in 1869 at the University of Virginia, was organized at Bowdoin College in 1895. By 1905 the chapter members were able to build a house. Old photographs show it to have been Colonial Revival in style with an ample front porch.¹ The living and dining rooms were “furnished in Mission style,” according to E. A. Duddy ’07, writing in 1905.² Donovan D. Lancaster, class of 1927, director of the Moulton Union and the Centralized Dining Service emeritus, and Alpha Kappa Sigma member and advisor, wrote in a fraternity reminiscence that the original exterior color was yellow. According to him, a 1930 renovation produced: “instead of a drab yellow structure, . . . an impressive Southern Colonial glistening white mansion with graceful white columns.” Lancaster also wrote that the enlargement and interior changes as well as the impressive new facade put the chapter in a better position to compete for pledges.³

Because of the Depression, the fraternity could not afford to hire an architect. According to Don Lancaster, Burton M. Clough ’00 and Leon E. Jones ’13 were in charge of the remodelling. They hired a local builder whose name has not come to light.

The two-story portico is carefully scaled to the house in width and height; the gabled front section was added at the same time. The slender square columns echo the plane of the facade. The broad elliptically arched doorway surmounted by a tripartite window organizes the facade, which is crowned by a dormer arrangement above. The sunporch was more than doubled in length in 1953. In October 1965 the chapter withdrew from the national fraternity and became Alpha Kappa Sigma.



*Hubbard Grandstand,
ca. 1904*

Whittier Field

1896

Hubbard Grandstand

1904 HENRY VAUGHAN

Class of 1903 Gateway

1928 HARRY S. COOMBS '01

Hazardous football-playing conditions of the early 1890s are described in a brochure entitled *The Proposed Athletic Field at Bowdoin College*: "The football field on the delta is ten yards too short, and the pine trunks and roots, at the east end of the field, add an unnecessary element of danger to the game."¹

Readers of the brochure were solicited to make donations for clearing, making a quarter-mile track and a 220-yard straightaway, preparing baseball and football areas, fencing, and building a grandstand with dressing rooms for players. Although the College owned most of the six acres, some had to be acquired from the Robert Bowker heirs. Because the field area was flat and sandy, it did not require elaborate work. The engineering was done by John Emerson Burbank, an 1896 graduate and a physics instructor at Bowdoin from 1896 to 1900. The contractor was William Muir, Jr., of Brunswick.

Although Bowdoin had been playing intercollegiate baseball for twenty years, the first intercollegiate football game, with Tufts, had taken place as recently as 1889; the first game with Colby was in 1892, and with the University of Maine in 1893. Across the country at this time, competitive sports had developed to the point where grandstands and stadiums were needed for the spectators. The Harvard Stadium, designed by McKim, Mead and White and at the time the world's largest reinforced concrete structure, went up between 1899 and 1903; the Yale Bowl followed in 1914.

When Bowdoin's new field was completed, the wooden grandstand was moved over from the Delta, and some time before 1902 the field was named for the director of athletics and later college physician, Frank Nathaniel Whittier, class of 1885. Dr. Whittier, who had married a daughter of the Skolfield family, lived in the Park Row double house now owned by the Pejepscot Historical Society.

In 1902 General Thomas H. Hubbard, class of 1857, announced his gift

of a grandstand equipped with locker rooms and showers. Hubbard Hall was barely finished when Henry Vaughan, its architect, undertook this new project for General Hubbard, with C. L. Fellows and Company of Concord, New Hampshire, as contractors.

This is probably the only grandstand in Henry Vaughan's oeuvre. Here, instead of the Gothic ideas he used in Searles Science Building and Hubbard Hall, he turned to something more pastoral, related to large summer cottages and to Stevens's Shingle Style, although the grandstand is made of stone and brick. The similarity derives from the generous overhang of the deep, hipped roof, originally green slate, and from the informality of the fieldstone base (now mostly obscured by additional bleachers). The upper red brick area originally had twelve openings, now blocked in, which contributed to a festive airiness. Before seating was added in front and to the sides, and before the addition to the roof, the grandstand appeared taller.

At the dedication, in May 1904, General Hubbard began:

Today we give this structure to Bowdoin College and dedicate it to the use of athletes and the lovers of athletics. Let us at the same time dedicate it to the declaration, 'Fair play, and may the best man win.'²

These words are carved in the front of the grandstand in the granite plinth that rests on the fieldstone base.

To celebrate its twenty-fifth reunion, the Class of 1903 gave to the College the gateway to Whittier Field and the Hubbard Grandstand. President Sills had wanted a gateway here, according to the Johnson family letters exchanged during the planning of the W. E. Robinson Gateway.³ Felix Arnold Burton '07 had already designed one and given a watercolor rendering of it and one of another gate to the Museum of Art in 1915.⁴ Henry Johnson, the museum director, probably encouraged Burton, his young friend, hoping suitable donors would come forward.

The Class of 1903, however, retained Harry S. Coombs '01 of Lewiston. Coombs provided the class with a fine rendering of the proposed gate, which was used as the twenty-fifth reunion letterhead.⁵ This was an effective choice, for the class raised more than the cost of the gate. Red brick, cast stone, and ironwork are the ingredients in this largest and most elaborate of Bowdoin's gateways.

The entrance is a demi-ellipse, with the brick walls curving out from the two pairs of posts. Provision has been made for ticket sellers, and there are five entrances. The large size is well adapted to the crush of spectators entering and leaving a fall football game. The formality of the Georgian forms relates to the other gateways rather than to the grandstand within, but the design organizes the landscape of flat terrain and towering pine trees.



Pine Grove Cemetery

Pine Street Apartments

1973 DESIGN FIVE MAINE

In 1820 Bowdoin College sold the town of Brunswick two acres of land in the eastern part of the Delta for a new burying ground. The cemetery was laid out in 1825, with the western strip, eighteen rods long and one and one-half rods wide, reserved for the use of the College. Here are the graves of many Bowdoin people, beginning with the first president, Joseph McKeen, whose tomb, in white and Egyptian marble, bears a lengthy Latin inscription. McKeen's tomb was moved here when the cemetery was established, as was that of President Jesse Appleton directly behind.¹

This row contains the graves of Alpheus Spring Packard, President Joshua L. Chamberlain, William Smyth, President William DeWitt Hyde,



Parker Cleaveland, Thomas Upham, Samuel Newman, Stephen Jewett Young, Leslie Lee, and Franklin Clement Robinson. Near Bath Street and facing it is the large monument of Robert P. Dunlap, governor of Maine and United States representative. His marble bust by the Portland sculptor Franklin Simmons rests on a tall granite base.

There are many varieties of gravestones of different materials, lettered and shaped according to the taste of the age into obelisks, urns, Gothic forms, and neoclassical forms, simple and ornate. Many family plots are fenced in iron or granite.

Near both the cemetery and Whittier Field are the Pine Street Apartments. In response to the decision to enlarge the number of students to 1,250 in 1973, the College acquired and built new housing. Undergraduate housing had come to include former family dwellings and apartments. Less formal than dormitories and often equipped with kitchens, the new quarters provided flexible alternative housing.

Copeland House, at 88 Federal Street, had been the residence of Manton Copeland, who taught biology from 1908 to 1947 and was Josiah Little Professor of Natural Science Emeritus when he died in 1971. Both this house and the Winfield Smith house, at 59 Harpswell Street, were acquired in 1972. Smith, class of 1907, had been born and raised in the house, which was built on the site of the present Psi Upsilon chapter house and later moved. Both the Mayflower Apartments on Belmont Street and the Brunswick Apartments on Maine Street were acquired in 1973, the year the Pine Street and Harpswell Apartments were completed.

The Pine Street Apartments, near Whittier Field and the Pine Grove Cemetery, and the Harpswell Apartments, adjacent to Pickard Field, were each designed for forty-eight students, four in each of twelve apartments. Design Five Maine, Incorporated, of Cambridge, Massachusetts, was the architect, and Wright, Pierce and Whitmore of Topsham was the local architect, supervising the work of the Great Eastern Building Company of Cambridge. The wooden design exploits the notion of the shed roof to give form to an otherwise simple scheme. The yawning clerestories alternate with shed dormers to give an impression of height among the surrounding pines.

Destruction of the pines was objected to when the projects were announced, but few trees were actually cut down. Those became boards to build the gazebo on the Brunswick Mall, a gift from the College to the town.



85 Federal Street

1860

Marshall Perley Cram Alumni House

83 Federal Street

1857

When Captain Francis C. Jordan built “85 Federal Street” between 75 and 79 Federal Street, the neighbors may well have gasped, for it was of a scale quite unlike those of the surrounding houses. The informal zoning of Federal Street when it was laid out in 1805 aimed at a two-story elevation and a common setback. Residents were concerned about new houses being too small rather than too large.

In the area from Bath Street to the railroad cut, the west side of Federal Street had eight houses by 1845, while the east side had only four. The Reverend Benjamin Titcomb’s at number 63 (now the Stowe House) and Parker Cleaveland’s at number 75 (now owned by Professor and Mrs. William Shipman) were both built in 1806. David Stanwood moved an eighteenth-century house from Maine Street near Mere Brook to number 79 in 1821, and Parker Cleaveland’s son John built the brick dwelling at number 71 in 1845.

According to William Shipman, Captain Francis C. Jordan purchased his lot for \$500 in 1859 from the heirs of David Dunlap (David’s brother Robert owned the land on the west side of the street), and Jordan’s new house, completed in 1860, was numbered 77.¹

Jordan, a shipmaster born in 1820, had already built one house on Federal Street, at number 70. Later he was to buy another, at number 78, as an investment, and still another opposite Bank Street for his own dwelling. By 1887 the town directory lists him as owning a corn cannery. He developed Pearl Street, later renamed Jordan Avenue, for his business.

It is not yet known whether Jordan had an architect; his housewright was James R. Barker. Perhaps Barker had built the Benjamin Greene (now Delta Upsilon) and H. C. Martin (now Burnett) houses as well. From the *Brunswick Telegraph* of December 6, 1861:

and a word of this new house. Mr. James Barker has built it, and his work which will bear the closest scrutiny, speaks for itself . . . The General style of the house is liked by most people, but we should prefer, for ourselves, something a little more odd or quaint.

The original impact of the house is almost preserved today, for the cupola, roof balustrade, and smaller portico balustrade are intact. These important features are missing from the architecturally similar Burnett House and Delta Sigma fraternity house. Originally this structure was not white, and there were probably three or four colors where today there are only two. When the house was repainted in 1885 the *Brunswick Telegraph* of May 5 offered the opinion that "the red of the window sashes should be a shade or two darker."

On the other hand, the present site at 85 Federal Street on the corner of the Bath Road is more advantageous to the untroubled authority of this architecture. Built in the classic symmetrical mode of the previous one hundred years and using classical elements—corner pilasters, porch columns, matched board siding, roof balustrade—the scale has been inflated to reflect Renaissance palazzi. The cupola provides height, and the tall windows are capped by projecting cornices on brackets. The bracketed roofline is a translation of stone Italian forms into wood for the Brunswick client.

The house was moved from number 77 in 1874 by the son-in-law of Parker Cleaveland, Peleg Chandler, when he and his family "modernized" the old family home at 75 Federal in order to spend summers in Brunswick. Chandler wanted more garden and less shade, so he acquired the property next door and moved the house.

Bowdoin's first president's house, roughly on the site of Searles Science Building, had burned in 1838. Leonard Woods, president from 1839 to 1866, entertained a design for a new president's house from Gervase Wheeler before the architect fell from favor but was content to live in bachelor quarters during his tenure. The College bought the house at number 77 from Captain Jordan in 1867 for Samuel Harris, who succeeded Woods as president. President Chamberlain, who succeeded Harris in 1871, preferred to live in his own house, so the College leased it until Chandler bought and moved it. The College repurchased the house in 1890, and President and Mrs. Hyde were allowed to rent it for \$360 a year.

The house at 85 Federal Street served as the President's House for the next ninety-two years; during that time it underwent the usual improvements in plumbing and heating. As the College grew, so did the need for public space. In 1925 Felix Arnold Burton '07 designed the first-floor ballroom addition, modeled after Gadsby's Tavern, an eighteenth-century



building in Alexandria, Virginia. Eighty-five Federal Street now houses the offices of the development staff.

Next door at the Marshall Perley Cram Alumni House are more offices in addition to the public rooms on the lower floor. This former dwelling was built at the same time as 85 Federal Street, but doubtless caused little comment, for it was designed in a thoroughly conservative style. Although the rooms are high posted, the exterior does not proclaim this new aesthetic as does that of its next door neighbor. Cram Alumni House seems to be, rather, a fattened version of a typical Greek Revival house onto which have grown a few Italianate features like the entrance portico.

At the time of its construction in 1859 the local critic at the *Brunswick Telegraph* had this to say on September 9: "There can be no question Mr. Cram's house is as thoroughly constructed as any one ever built in this town, and the only fault we have to find with it, is its too great exterior plainness."

Marshall Cram was a Bowdoin Overseer from 1860 to 1873 and was a merchant and state legislator. He, like Francis Jordan, entrusted the construction of his house to James R. Barker. The house remained in the Cram family and was the lifelong home of Cram's grandson, Marshall Perley Cram '04, who became Josiah Little Professor of Natural Science. When Professor Cram died in 1933, the house was given to the College. It was not until 1962 that it was reworked as the Alumni House, and in 1975 it was formally named for the donor.

ENDNOTES

THE FIRST WALK

The Quadrangle

1. Governing Boards' minutes are arranged by date in boxes in Special Collections (hereafter called Sp. Coll.), Hawthorne-Longfellow Library. See Ernst C. Helmreich, *Religion at Bowdoin College: A History* (Brunswick: Bowdoin College, 1981), p. 200, for an excellent discussion of how to find college documents.
2. George Thomas Little, "Historical Sketch," *General Catalogue of Bowdoin College, 1794-1894* (Brunswick: Bowdoin College, 1894), p. 1xxxviii.
3. Nehemiah Cleaveland and Alpheus S. Packard, *History of Bowdoin College with Biographical Sketches of its Graduates from 1806 to 1879, Inclusive* (Boston: James Ripley Osgood & Company, 1882), p. 89.
4. Louis C. Hatch, *The History of Bowdoin College* (Portland, Maine: Loring, Short, and Harmon, 1927), p. 49.
5. Hatch, p. 47. Also Cleaveland and Packard, pp. 14-16.
6. R. H. Gardiner to C. S. Daveis, Aug. 11, 1858. Sp. Coll., Charles S. Daveis Papers: Correspondence 1840-1864.

MASSACHUSETTS HALL

1. Joshua Lawrence Chamberlain, Samuel P. Benson, and John D. Lincoln, *Address Made at the Opening of the Cleaveland Cabinet* (Boston: James R. Osgood, 1873).

MAINE HALL

1. Report of the fire, *Portland Gazette*, March 9, 1822. Clipping in Sp. Coll., William Allen Papers. Advertisement, *Portland Gazette*, Mar. 12, 1822. Draft copy in Sp. Coll., Bldgs.: Misc. Papers.
2. Sp. Coll., Boards Votes, March 27, 1822. Also cited in Cleaveland and Packard, p. 92.
3. E. Daveis to C. S. Daveis, Feb. 17, 1836, Sp. Coll., Charles S. Daveis Papers: Correspondence 1808-1840. Also quoted in Hatch, p. 406. There is also a joint letter from E. P. Weston and N. A. Prince to a former teacher describing the second fire in Sp. Coll., Bldgs.: Maine.

WINTHROP HALL

1. H. W. Longfellow to E. Longfellow, Oct. 12, 1823, in vol. 1 (1814-1836) of H. Andrew, ed., *The Letters of Henry Wadsworth Longfellow* (Cambridge: Harvard University Press, Belknap Press, 1966), pp. 51-52.
2. H. W. Longfellow to A. Longfellow, Oct. 26, 1823, *Letters*, pp. 55-56.

APPLETON HALL

1. Wm. Allen to R. Williams, Feb. 10, 1825, Sp. Coll., Wm. Allen Papers.
2. Wm. Allen to R. Williams, Jan. 5, 1827, Sp. Coll., Wm. Allen Papers.
3. *Reports of Visiting Committees, Bowdoin College, 1834-1839*, unpagged, Office of the Treasurer.

4. Sept. 6, 1808, Sp. Coll., Boards Votes, and Cleaveland and Packard, p. 27. Packard had seen the plan but supposed it had been burned with the treasurer's office.
5. Sp. Coll., Boards Votes, 1841.
6. Sp. Coll., Bldgs.: Appleton.

THE CHAPEL

1. L. Woods to C. S. Daveis, March 9, 1844, Sp. Coll., Bldgs.: Chapel.
2. R. Upjohn to L. Woods, Apr. 15, 1844, Sp. Coll., Bldgs.: Chapel.
3. T. C. Upham to L. Woods, Aug. 1, 1846, Sp. Coll., Leonard Woods Papers: Correspondence, Aug.-Dec. 1846. Quoted in Helmreich, pp. 74-75.
4. Cleaveland and Packard, p. 21. Helmreich, p. 181, note 54.
5. Sp. Coll., C. S. Daveis Papers: Correspondence, 1840-1864.
6. J. McKeen to R. Gardiner, Feb. 9, 1844. Sp. Coll., R. H. Gardiner. Joseph McKeen's copybook, also in Sp. Coll., contains copies of his letters to Gardiner and others, 1837-1863.
7. G. Wheeler to L. Woods, Sept. 29, 1847. Sp. Coll., Bldgs.: Chapel: Box 1.
8. William H. Pierson, Jr., "Richard Upjohn, Leonard Woods, and the Bowdoin Chapel Conspiracy," talk, October 29, 1981.
9. W. J. Hoppin to L. Woods quoted in Pierson, p. 28.

SETH ADAMS HALL

1. P. A. Chadbourne to L. Woods, undated, Sp. Coll., Leonard Woods Papers: Correspondence, 1859-1874.
2. Sp. Coll., Medical School Miscellaneous Papers, box 2, folder 4.
3. Quoted in *Laboratory of Chemistry: History of Chemistry at Bowdoin, Description of the Building, Program of Dedication*, June 6, 1952.

MEMORIAL HALL

1. Sp. Coll., Bowdoin College Archives, Governing Boards Votes, Aug. 1, 1866, and Oct. 5, 1867.
2. Sp. Coll., Bowdoin College Records, History, Correspondence over Construction of Memorial Hall.
3. S. D. Backus to N. Cleaveland, Sp. Coll., Bowdoin College Records, History, Correspondence over Construction of Memorial Hall.
4. Sp. Coll., Bldgs.: Memorial Hall.
5. The Maine Historic Preservation Commission files on Levi Newcomb contain an advertisement inserted by Bowdoin College in the *Daily Eastern Argus* for Feb. 26, 1869, "to Carpenters . . . for erecting and roofing . . . superstructure." By July 1870 only the walls and the roof were done.
6. *Orient*, May 10, 1876, "Patriotism vs. Pine Boards."

7. The Preston plan, dated Nov. 27, 1880, is in the Boston Public Library. My copy came from Earle Shettleworth at the Maine Historic Preservation Commission.
8. *Orient*, Mar. 30, 1881, p. 204.
9. Andrew Jackson Downing, *The Architecture of Country Houses* (New York: D. Appleton and Co., 1850; Dover Publications, 1969).
10. *Orient*, Feb. 17, 1954, p. 1.

MARY FRANCES SEARLES SCIENCE BUILDING

1. T. H. Hubbard to Wm. D. Hyde, June 21, 1892, Sp. Coll., Bowdoin College Archives, Governing Boards Votes. Also quoted in *Report of the President*, 1893.
2. Woodbury and Leighton to H. Vaughan, Mar. 29, 1893, and Apr. 15, 1893. Sp. Coll., Bldgs.: Searles.
3. Sp. Coll., Bldgs.: Searles.
4. H. Vaughan to S. J. Young, Apr. 15, 1893, Sp. Coll., Bldgs.: Searles.
5. Henry-Russell Hitchcock, *Early Victorian Architecture in Britain*, vol. 1 (New Haven: Yale University Press, 1954), p. 15.

WALKER ART BUILDING

1. H. J. Johnson to C. E. Norton, 1885, Sp. Coll., Henry Johnson Papers: Correspondence, Nov.-Dec. 1885. Also a draft of another letter by Johnson to Norton, Nov. 24, 1885.
2. W. Northend to H. Johnson, July 14, 1891. Sp. Coll., Henry Johnson Papers: Correspondence, July-Sept. 1891.
3. G. Little to W. Northend, Apr. 7, 1891. Sp. Coll., Bldgs.: Correspondence, Walker Art Building.
4. H. S. Walker to C. F. McKim, July 6, 1891, marked "copy" by H. S. Walker. Sp. Coll., Bldgs.: Correspondence, Walker Art Building.
5. C. F. McKim to H. S. Walker, August 10, 1891. Sp. Coll., Bldgs.: Correspondence, Walker Art Building.
6. G. T. Little to H. S. Walker, Aug. 1891. Sp. Coll., Bldgs.: Correspondence, Walker Art Building.
7. The report of the director of the museum was and still is published as part of the annual *Report of the President*.
8. *An Address Delivered at Bowdoin College upon the Opening of the Walker Art Building* (Boston: Houghton Mifflin, 1894), p. 4.

HUBBARD HALL

1. As had Thomas Hamlin Hubbard; William Northend, who had been instrumental in securing the gift of the Walker Art Building; George Thomas Little, class of 1877 and librarian from 1883 to 1915; and Little's classmate Robert E. Peary, among others.
2. T. H. Hubbard to G. T. Little, May 25, 1901. Sp. Coll., Thomas Hamlin Hubbard Correspondence, Gray Business Box.

3. T. H. Hubbard to W. D. Hyde, Apr. 1900. Sp. Coll., Thomas Hamlin Hubbard Papers. Sentiments paraphrased in W. D. Hyde to W. L. Putnam, May 7, 1900. Sp. Coll., Bldgs.: Misc. A-H.
4. H. Vaughan to G. T. Little, Nov. 1, 1901. Sp. Coll., Bldgs.: Misc. A-H, Vaughan to Little Letters, 1900-1914.
5. William DeWitt Hyde, *Report of the President*, 1900-1901, p. 30.

HYDE HALL

1. W. J. Curtis to F. Payson, Jan. 30, 1917. Sp. Coll., Bldgs.: Misc. A-H.
2. "Architecture of American Colleges," Dec. 1909-May 1912. Bowdoin is mentioned (with Brown, Trinity, and Wesleyan) in part 7, Feb. 1911, pp. 144-166.

HARVEY DOW GIBSON HALL OF MUSIC

1. W. J. Curtis to F. C. Payson, Jan. 30, 1917. Sp. Coll., Bldgs.: Misc. A-H.

COLEMAN HALL

1. Mr. Pickard's grandfather, Samuel Pickard, had been an Overseer in the 1860s; his father, Charles Weston Pickard, class of 1857, was also an Overseer, and three uncles were graduates. A fourth uncle received an honorary degree the year of Frederick's graduation. The fourth generation was represented by their son, John Coleman Pickard '22, also a generous benefactor of the College, who was a member of the Governing Boards from 1952 until his death in 1970.
2. *Portland Press Herald* [Edgar Comee], "Bowdoin Deserves the Best in Architectural Planning," Sept. 21, 1957.

NATHANIEL HAWTHORNE-HENRY WADSWORTH LONGFELLOW LIBRARY

1. Report, Nov. 4, 1961. Sp. Coll., Minutes of the Ad Hoc Library Committee. The *ad hoc* committee was authorized on Jan. 30, 1960, and its papers are in Sp. Coll., Bowdoin College Library Papers, 1873-1967. Metcalf's comments are in a July 1960 letter to John Faron in that file.
2. "Blended Simplicity for Bowdoin," *Library Journal* (Dec. 1965), pp. 5192-5194.

THE VISUAL ARTS CENTER

1. Mildred F. Schmertz, "An Art Center by Edward Larrabee Barnes," *Architectural Record* (Mar. 1978): 108.

THE SECOND WALK

The Back Campus and Mall

1. Herbert Ross Brown, *Sills of Bowdoin* (New York: Columbia University Press, 1964), p. 376.
2. Sp. Coll., Alumni Council Minutes, 1924.

3. Brown, p. 265.
4. *Report of the President*, 1976-1977.
5. Sp. Coll., Building Plans Committee, Dec. 1949 meeting.

HEATING PLANT

1. *Orient*, Nov. 10, 1886, p. 135.
2. John V. Goff, *Felix Arnold Burton*, draft typescript for Maine Historic Preservation Commission series, *A Biographical Dictionary of Architects in Maine*, July 1985.

SARGENT GYMNASIUM AND GENERAL THOMAS WORCESTER HYDE ATHLETIC BUILDING

1. Sp. Coll., Hyde AB box —pamphlet. The dedication was in June 1913. See *Bowdoin College Bulletin*, new series, no. 48-2.
2. Wm. D. Hyde to W. L. Putnam, May 7, 1900. Sp. Coll., Bldgs.: Misc. A-H.
3. Sp. Coll., Hyde AB box.
4. Ibid.

The Polar Bear

1. S. Marsh to W. McCormick, Sp. Coll., Class of 1912.

DUDLEY COE HEALTH CENTER

1. In a quotation in the *Report of the President*, 1916-1917, p. 9.

CURTIS POOL

1. C. H. K. Curtis to Wm. D. Hyde, June 30, 1913. Sp. Coll., Cyrus H. K. Curtis h 1913 bio-file.
2. F. Payson to H. Coombs, Nov. 1926. Sp. Coll., Bldgs.: Curtis Pool.
3. *Report of the President*, 1918-1919.
4. McKim, Mead, and White to K. C. M. Sills, Dec. 7, 1926. Sp. Coll., Bldgs.: Curtis Pool.
5. Jan. 11, 1928.

MOULTON UNION

1. A. F. Moulton to D. D. Lancaster, April 12, 1929. Sp. Coll., Bldgs.: M.U., Correspondence.
2. June 17, 1913.
3. Sp. Coll., Bldgs.: M.U. 1930, descriptive brochure.

SILLS HALL AND SMITH AUDITORIUM

1. March 23, 1949.
2. Ibid.

PARKER CLEVELAND HALL

1. Sp. Coll., Sesquicentennial Campaign.
2. Sp. Coll., Bldgs.: Cleaveland Hall.
3. Sp. Coll., Sesquicentennial Campaign.

DAYTON ARENA

1. Sp. Coll., Bldgs.: Dayton Arena.

The Lineman

1. J. S. Coles to W. Zorach, Aug. 13, 1964. Bowdoin College Museum of Art object folder.

THE THIRD WALK

The Perimeter

1. Sp. Coll., pp. 9, 18, 19.
2. An illustrated brochure describing the house and grounds is available from the Office of the Director, Breckinridge Public Affairs Center, Bowdoin College, Brunswick, Maine 04011.
3. The present First Parish Church is the congregation's third structure. The first was further out on Maine Street; this is the second one on this site.

RHODES HALL

1. J. P. Booker to Trustees, Aug. 1, 1864. Sp. Coll., Bldgs.: Rhodes Hall. The frame building was sold at auction when Rhodes Hall was finished (*Brunswick Telegraph*, May 1, 1868, p. 2).
2. *Tenth Annual Report of the Superintendent of Common Schools of the State of Maine, December 1863* (Augusta: Stevens and Sagward, 1863), p. 185 and appendix.
3. The three scholars were Robert Peter Tristram Coffin '15, Edward Billings Ham '22, and Allen Sheppard Johnson.

CLASS OF 1878 GATEWAY

1. *Orient*, July 15, 1904, pp. 101-103.

THE FIRST PARISH CHURCH

1. Thompson Eldridge Ashby, D.D., *A History of the First Parish Church in Brunswick, Maine*, ed. Louise Helmreich (Brunswick: J. H. French and Son, 1969), pp. 159, 178, 185.
2. Wm. Smyth to R. Upjohn, New York Public Library Division of Manuscripts and Archives; photocopy in Sp. Coll., Bldgs.: Chapel: Upjohn Correspondence, Box 1.
3. New York: George P. Putnam, 1852.
4. P. 436.

5. *American Buildings and Their Architects: Technology and the Picturesque*, p. 439.
6. Ashby, p. 186-189. The letters were published in the *Boston Recorder*, a Congregational newspaper. The first letter, signed "A Pilgrim," appeared in the issue of Feb. 20, 1845, and Dr. Adams's reply, signed "A Puritan," appeared on Mar. 6, 1845.

FRANKLIN CLEMENT ROBINSON GATEWAY

1. *Orient*, July 15, 1904, pp. 101-103.
2. *Orient*, June 21, 1923, p. 3.

CLASS OF 1875 Gateway

1. "Architecture of American Colleges VII" (Feb. 1911): 156.

THETA DELTA CHI HOUSE

1. *ETA Plans a New Home at Bowdoin*. Sp. Coll., Fraternity, Box 4. See *Orient*, June 14, 1904, p. 77, for a drawing of the original house. The *Bowdoin Alumnus* for June 1941, p. 117, includes a photograph of the original house.

PSI UPSILON HOUSE

1. John Calvin Stevens and Albert Winslow Cobb, *Examples of American Domestic Architecture* (New York: William F. Comstock, 1889).
2. Myers, pp. 167-172.

ASHBY HOUSE

1. Clipping in Sp. Coll., Ashby, Thompson h '30, folder.

BOODY-JOHNSON HOUSE

1. R. Upjohn to L. Woods, July 15, 1851. Sp. Coll., Bldgs.: Chapel Papers, I.
2. Typescript of H. Boody to Mother, March 2, 1850. Sp. Coll., Boody, Henry Hill, file. The original, which is in the possession of the Boody family, is reproduced in the *Bowdoin Alumnus*, Oct. 1959.
3. Gervase Wheeler, "Design and Description of an English Cottage, *The Horticulturist* (Aug. 5, 1849), pp. 77-79.
4. William Brown, *The Carpenter's Assistant*, 5th ed. (Boston, 1853), figs. 11, 13, and pp. 42-44. Andrew Jackson Downing, *The Architecture of Country Houses* (New York: D. Appleton and Co., 1850), design xxv, fig. 130 on p. 300, pp. 298-304. All of these designs are discussed in Vincent J. Scully, Jr., pp. 121-142. Photocopies of the relevant sections of Brown and Downing are in Sp. Coll., Bldgs., Boody-Johnson House.

WARREN EASTMAN ROBINSON GATEWAY

1. H. J. Chase to A. J. Robinson, Feb. 24, 1919. Sp. Coll., Johnson Papers.

2. *Brunswick Record*, Nov. 27, 1918, p. 1. Clipping in Sp. Coll., Robinson, Warren Eastman '10, folder.

DELTA SIGMA HOUSE

1. *Brunswick Record*, May 26, 1905, p. 1. See also Dec. 23, 1904, p. 1.
2. *Brunswick Telegraph*, July 3, 1874, p. 2. See also May 22, 1874, p. 2.
3. A photograph on the cover of a pamphlet annual report, *Delta Upsilon Bowdoin Chapter*, June 1911, in Sp. Coll., Fraternities, Box 3, shows the original paint. By 1938 the cupola was gone and the paint was lighter (probably white). See *The Polar Bear*, May 18, 1938, p. 6, Sp. Coll., Fraternities, Box 3.

DELTA KAPPA EPSILON HOUSE

1. Hatch, *The History of Bowdoin College*, opposite p. 326. In Sp. Coll., Fraternities, Box 2, is a pamphlet, *The Plans and Exterior of Chapter House for Theta Chapter of Delta Kappa Epsilon, Bowdoin College, 1899*, with a reproduction of a watercolor rendering of the exterior, ground plans, and living room of the house.

COLES TOWER, WENTWORTH HALL, AND CHAMBERLAIN HALL

1. "Spike's Peak," *Newsweek* (Nov. 2, 1964): 65. "Ivory Tower for Bowdoin College," *Architectural Record* 137 (June 1965): 146-149.
2. Brown, p. 325.
3. Other reminders of Walter V. Wentworth on the campus are the Wentworth Laboratory in Cleaveland Hall and a granite stone behind Massachusetts Hall inscribed: "Generous gifts of Walter V. Wentworth of the class of 1886 are all about you."
4. "Ivory Tower for Bowdoin College," p. 146.

ALPHEUS SPRING PACKARD GATEWAY

1. Sp. Coll., Documentary History, May 1939-Oct. 1940, includes a clipping with a photograph from the *Brunswick Record* of June 20, 1940, and Stanley P. Chase's acceptance speech.

ZETA PSI HOUSE

1. Quoted in the *Orient*, Nov. 5, 1903, p. 125.

PICKARD FIELD, PICKARD FIELD HOUSE, AND WALTER FARLEY FIELD HOUSE

1. John V. Goff, *Samuel B. Dunning: Brunswick's First Architect* (Brunswick: Pejepscot Historical Society, 1984), p. 1.

ALPHA KAPPA SIGMA HOUSE

1. Hatch, *The History of Bowdoin College*, opposite p. 327, and a flyer in Sp. Coll., Fraternities, Box 1.
2. Duddy, Edward A., "The Caduceus of Kappa Sigma," *Caduceus* (1905-

o6), typed copy of an article from the national fraternity periodical, Sp. Coll., Fraternities, Box 1, supplied by Donovan D. Lancaster.

3. *A History of the Alpha-Rho Chapter of Kappa Sigma, Bowdoin College, March 22, 1895-1945*, ed. Frederick H. Dole '97, pp. 52-55. Sp. Coll., Fraternities, Box 1.

WHITTIER FIELD, HUBBARD GRANDSTAND, AND CLASS OF 1903 GATEWAY

1. Sp. Coll., Bldgs.: Whittier Field, p. 3.
2. "The Dedication of the Hubbard Grandstand," Bowdoin College, June 22, 1904, pamphlet. Sp. Coll., Bldgs.: Hubbard Grandstand, pp. 3-5.
3. F. R. Johnson to H. J. Chase, Feb. 17, 1919, includes a statement that President Sills wants a gate to the athletic fields, but "Anne does not take to anything connected to athletics."
4. *Report of the President, 1914-1915*, "Gifts to the Museum," p. 48.
5. Sp. Coll., Class of 1903 folder. See also the *Orient*, April 18, 1928, p. 1.

PINE GROVE CEMETERY AND PINE GROVE APARTMENTS

1. Hatch, *The History of Bowdoin College*, p. 35.

85 FEDERAL STREET AND MARSHALL PERLEY CRAM ALUMNI HOUSE

1. William D. Shipman, *The Early Architecture of Bowdoin College and Brunswick, Maine*, p. 57. See also William D. Shipman, "So You Think You Know Federal Street," pp. 10-12. A pencil plan of 1870-1873 is in Sp. Coll., Bldgs.: Misc. A-H.

GLOSSARY

- architectonic massing*: the arrangement or composition of the large exterior forms of a building
- architrave*: in the classical orders the horizontal member between the frieze and the capitals of the columns
- articulation*: the different parts of a building, particularly as they are related to one another
- Art Deco*: an architectural style of 1920–1940 characterized by broad vertical planes, setbacks (on skyscrapers), sharp, geometrical crests, and incised decorative motifs
- astylar*: literally, in Greek, without column; in Shingle Style refers to use of classical details without the traditional orders
- balustrade*: a handrail, roof, or portico rail supported by balusters, generally decoratively carved
- bargeboard*: decoratively cut finish for lower edge of gable roof in frame Gothic Revival buildings
- barrel vault*: a ceiling which consists of a semicylindrical vault in masonry or wood
- Baroque*: an architectural style of the seventeenth and early eighteenth centuries, using classical and Renaissance forms, but in a more dynamic ornamental and three-dimensional fashion
- bay*: the intervals between recurring members such as windows, columns, pilasters
- belt course*: see stringcourse
- board and batten*: sheathing made of wide vertical boards with the joints covered by narrow wooden battens, often used in Gothic Revival frame buildings
- boss*: an ornamental projection usually at the intersection of masonry vault ribs or wooden beams
- bracket*: an ornamental projection, often “supporting” eaves, porticoes, or hooded windows
- buttress*: a masonry vertical that projects from the exterior wall of a vaulted structure to counteract the thrust of the interior vaults; used also in the frame structures of the Gothic Revival
- campanile*: a bell tower; can be freestanding
- cantilever*: a beam or section of a building supported at one end only and projecting in the air

chamfer: a bevel; the flat surface left when an edge or corner is cut away; to bevel or to cut off the edge or corner angle

Classical Revival: a late nineteenth- and early twentieth-century monumental architectural style based on both classical antiquity and the Renaissance; often characterized by a colonnade

clerestory: an elevated series of windows found among other places in Gothic cathedrals and modern gymnasiums

colonnette: any very small column

Colonial Revival: a specifically American domestic architecture style of 1880–1955 based on forms and motifs from the historical period 1720 to 1820

corbel: a projecting masonry block for support of an upper element, such as a cornice

cornice: a projecting, horizontal element used as the crowning decorative member of an entranceway, or over a window. Originally the topmost of the three parts of a classical entablature

crocket: in the Gothic Revival Style, an adaptation, often in wood, of the original stone curved foliage clusters. Used to decorate the underside of steep gables, often meant, not always accurately, when the word “gingerbread” is used

crenellation: an indented parapet, the crowning member of a fortified medieval castle; found as a decorative detail in Gothic Revival buildings

drip molding: a Gothic masonry or wood molding framing the top of windows or doors and ending at right angles to either side to deflect rain from the wall

dormer: window projecting from the angle of the roof; may be crowned with, among others, a shed roof, or a triangular pediment

eave: the lower edge of a roof where it overhangs the wall

elevation: one side of a building, usually seen head on. Technically an architectural scale drawing which shows the vertical elements of a ground plan

Elizabethan: a transitional style coinciding with the reign of Elizabeth I (1558–1603); characterized by a mixture of late Gothic and Renaissance forms

entablature: anciently in post and lintel construction, the lintel or horizontal member, which strictly consisted of three bands (architrave, frieze, and

cornice) and was supported by the columns, together with which they formed an order: Doric, Ionic, etc. In revival styles this is often modified, imaginatively or not, but in any case is or was an important aspect of the impact of the structure

eyebrow windows: attic windows found in Greek Revival architecture; sometimes oval and inserted in the wide frieze band; in Richardsonian and Shingle Styles, shallow curved dormers set into the roof

fanlight: a semicircular or semielliptical window (often called a light) above a door. Typically, Colonial fanlights are semicircular, while Federal (and later) are broader and semielliptical

Federal style: in American building, the style following Colonial and so named to coincide with this country's emergence as a nation. Characterized by both larger and more delicately detailed structures

fenestration: the type and arrangement of windows in a building

finial: an ornament placed at the top of a gable, spire, canopy, or other vertical element

Flemish bond: in brickwork the alternating of headers and stretchers in each course; in the simpler English bond, courses of headers alternate with stretchers; in common bond each course consists of stretchers

frieze: anciently the middle area of the horizontal entablature supported by columns. More modernly a long decorative horizontal band, often encircling a structure just under the roof line

gable: the triangular area formed by the meeting of the two slopes of a double pitched roof. Can be on the main facade or on the sides. A stepped gable substitutes the straight diagonal for a series of steplike progressions upward (or downward)

gallery: in a church or cathedral, upper spaces overlooking the nave or central portion

gambrel: a roof construction which differs from the double pitched, triangular gable end, by breaking each pitch into two parts, the lower steeper than the upper. The resultant gable is not triangular, but unevenly pentagonal. A roof form used extensively in Colonial dwellings and revived in the more picturesquely irregular forms of the Shingle Style

Georgian style: *Neo-Georgian* or *Georgian Revival* refers to the more formal brick examples of Colonial Revival, which are often derived from English models

Gothic Revival style: an architectural style in the United States from ca.

1840–1880 (earlier in England) in which details and massing were derived from medieval prototypes

Greek Revival style: a building style following the Federal in which classical elements such as large columns and facade gables modeled after ancient originals produced structures, both private and public, of substantial monumentality

hipped roof: a roof that pitches inward from all four sides. Differs from gabled or gambrel roof in appearing the same from any side

inglenook: a recessed seat flanking a fireplace, often found in Shingle Style and Colonial Revival houses

Italianate or Italian villa style: a building style in wood or masonry from ca. 1840 to 1880 which borrowed details from less formal Italian country houses; characterized by tall proportions, cupolas, and brackets

Jacobethan: a style with elements of Elizabethan and Jacobean architecture, usually combining late Gothic and classical Renaissance motifs in the same structure

keystone: the central wedge-shaped stone at the crown of an arch. Many nicely decorated nineteenth-century examples remain

light or sidelight: an omnibus architectural term generally synonymous with windows and with other glazed areas which may not serve for ventilation

lintel: a horizontal member spanning an opening such as a door or window to add structural soundness and to serve as an important decorative element

loggia: a covered passage either arcaded or colonnaded, attached to a building or connecting several buildings

Mansard: a roof type of the mid- to late nineteenth century, comparable to a gambrel in having a double pitch, comparable to a hipped in that all four sides are treated equally. Characteristically the lower pitch is very steep, often concave, while the upper has a much gentler slope. Provides an almost full extra story. The name is a corruption of Mansart, a French Baroque architect of the seventeenth century, hence its popularity in the Baroque Revival style

mastic: thin cement coating used over brick, either on the entire building or around doors, windows, and other possibly decorative areas, usually to simulate the effect of stone, hence adding to the monumentality of a structure at a lower cost

Mission style: an eclectic American style, ca. 1890–1920, which spread eastward from California, in which motifs from Spanish colonial architecture, such as tile roofs, arches, stucco, and parapets, can be found; in furniture severely simplified; sturdy rectilinear forms predominate

molding: ornamental, projecting parts used in both wood and masonry construction that both define and decorate the larger and the smaller forms.

The particular types vary

monitor: a square or rectangular central roof structure, glazed to admit light

nave: the main body or central aisle of a church

Neo-Classical: see Classical Revival

Neo-Georgian: see above

oriel: a bay window projecting from an upper story and supported by corbels

Palladian: a particular and handsome window treatment, usually on the principal facade where there are three lights, the central higher and arched, the flanking windows lower and square-headed. Derives from an idea used by the sixteenth-century architect Palladio

parapet: a low protective wall seen above the cornice of a building; also on balconies or bridges

pavilion: a large central or end projection in a building; also wings or free-standing garden structures

pediment: a crowning building, door, or window member which can be triangular, slightly circular, or even broken, as in two scrolls almost meeting. Derives from ancient architecture where the double pitched roof was constructed to form a triangular gable on the principal facade, often filled with sculpture as in the Parthenon. Used extensively over doors and windows in the Renaissance, Baroque, and later Classical Revival styles

piano nobile: in Italian the principal story raised above ground level; in French *rez-de-chaussée*; in English the first floor

piazza: in American domestic buildings a covered porch which often wraps around the building

pilaster: a flattened, attached column in the sense of often retaining base, shaft, and capital of an ancient order, but serving as a flat projecting member, to divide or articulate parts of a building. Can be much simplified decoratively, but still serve the same proportional function

pinnacle: a conical or pyramidal ornament terminating a gable

podium: the continuous base of a building

polychromy: literally, many color; specifically, a style of nineteenth-century ecclesiastical interior design, usually in conjunction with Gothic and Romanesque Revival architecture

portico: a porch, usually over a central entranceway and often using a low pitched roof supported by slender columns

program: the architectural requirements of a building, including use, available space, site, cost, materials, and appearance

Queen Anne style: a late nineteenth- and early twentieth-century style, derived from English models, but modified imaginatively in the United States to include classical, Shingle Style, Romanesque Revival, and Stick Style elements. Most frequently but not exclusively seen locally in frame buildings. The plan is frequently asymmetrical and the exterior may include a small Palladian window and brackets

quoin: bricks or stones laid in alternating directions on the corners of buildings, so that the separation between is quite obvious. Also done in frame construction

Rococo: a late eighteenth-century style characterized in France by light colors and gilding, arabesques, and seemingly domestic scale

Romanesque Revival style: a mid- and late-nineteenth-century style derived from the sturdy masonry proportions and round arches of the immediately pre-Gothic style in Europe

rondel: a round architectural member, used ornamentally, sometimes glazed. A part of the revival vocabulary borrowed from Renaissance and Baroque architecture, but used in a nineteenth-century manner

salient pier buttress: from Gothic structure, a buttress which abuts the building to counter the thrust of the vault, hence not a flying buttress

segmental arches: very shallow arches, often tops of windows and doors

Shingle Style: a turn-of-the-century domestic style found in suburban dwellings and large summer homes; characterized by open asymmetric plans, dark shingles, often gambrel roofs, terra cotta panels, occasional colonnettes

soldier course: see stringcourse

stage: an articulated section of a tower or steeple

stringcourse or string course: a projecting horizontal course of masonry which deflects rain and articulates interior stories; also called belt course and soldier course

trabeated: the structural system which relies on uprights (posts, columns) and horizontals (lintels, beams) rather than vaults

tracery: ornamental shapes made by stone window mullions in medieval building

transept: the lateral arms of a cross-shaped church, at right angles to the nave. A term from Gothic architecture which in modern building may be modified

vault: an arched roof or ceiling; a barrel vault is continuously semicircular in cross section

veranda: see piazza

villa: from country house it came to mean any suburban middle-class dwelling

volute: a scroll-like, curved bracket, often double

wainscot: interior wood paneling to dado or chair rail height

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INDEX

Numbers in bold type indicate building entries.

Abrahamson, Albert, 66
 Adams, George E., 131
 Adams, Frances, 133
 Adams Hall, **29–30**; built, 4; art instruction in, 69; compared with Rhodes Hall, 121; mentioned, 6, 11, 76, 109, 140
 Adams, Seth, 29, 32
 Additions to buildings, avoidance of, 82
 Afro-American Center, establishment of, 81
 Afro-American Society, 165
 Afro-American Studies Program, 165
 Allen and Collens, work on Dudley Coe Health Center, 95–96; Hyde Hall, 53–55; Sargent Gymnasium and Hyde Athletic Building, 88–91; mentioned, 82, 136, 157
 Allen, William, presidency of, 3–4; mentioned, 14, 19, 20, 23, 137
 Alpha Delta Phi House, **137–38**
 Alpha Kappa Sigma House, **181**, 146
 Alpha Rho Upsilon House, **143–44**
 Alpha Tau Omega fraternity, 140
 Alumni Association, 93
 Alumni Council, 57
 Alumni Day, 75; November 1930, 57
 Alumni House, Marshall Perley Cram, **189**, **191–92**
 Alumni, organization of, 34, 35, 74
 Alumni Weekend, 1938, 93
 Alvord, Henry B., 89
 Amherst College, 73
 Anderson, Abraham W., 159
 Anderson, John W., 159
 Anderson, Wendell A., 159
 Andover Theological Seminary, 4, 7
 Anglican Church, 23, 130–31
 Appleton, Jesse, 3; presidency of, 7; tomb of, 185
 Appleton Hall, **19–21**; 4; refurbished, 15; engraving of, 29
Architecture of Country Houses, 36, 154
Architectural Record, 54, 142, 167, 169
 Arctic Museum, Peary-MacMillan, 52
 Army War College, Washington, 91
 Art collection, Bowdoin family, 4, 27; first catalogue of, 44; peregrinations of, 44; storage of, 69
 Art curriculum, growth of, 48; art history, inclusion of, 48
 Art Deco style, 110
 Art, Department of, 140
 Arts, support for, 76
 Ashby House, **151–52**
 Ashby, Rev. Thompson E., 129, 152
 Ashby, Mrs. Thompson E., 152

Atelier Vaudremer, 86
 Athenaeum Society, 2, 6, 14, 26
 Athletic Council, 75, 97
 Athletics, growth of, 6, 75, 85, 86, 177–79, 183–84
Augusta Gospel Banner, 131
 Bachelor of Science degree, 5, 73, 133
 Backus, Samuel D., 33, 34
 Bangor Theological Seminary, 4, 5, 133
 Banister Hall, **25**, **27**, 154
 Barker, James R., 189, 192
 Barnes, Edward L., 69–71
 Barr, Gleason, and Barr, 111–12
 Bates College, 6
 Bath Street, 117
 Bath Street Primary School, 121. See also Rhodes Hall
 Baxter, Hartley C., James P., John L., Mary, Percival P., 173
 Baxter House, **173**, 144
 Beal, Robert W., 177–79
 Beam, Philip C., 76
 Beaux-Arts, Ecole des, 46, 70, 86, 99
 Benjamin, Asher, 129
 Berry, Harold L., 104, 107
 Beta Theta Pi House, **145–46**
 Bethel Point Marine Research Station, 117
 Biology, Department of, 41
 Boarding Club, College, 123
 Bodley, George F., 40
 Boody, Henry H., 153–55
 Boody-Johnson House, **153–55**, 118, 137
 Booker, Daniel A., 121
 Boston Public Library, 46
 Boston University, 81
 Bowdoin Alumni Memorial Hall Association, 35
Bowdoin Alumnus, 70, 74
 Bowdoin Club, New York, 112
 Bowdoin College, founding of, 1
 Bowdoin College Museum of Art. See Museum of Art and Walker Art Building
 Bowdoin, George Sullivan, 90
 Bowdoin Institutes, 76
 Bowdoin, James II, college named for, 1
 Bowdoin, James III, guarantees patronage, 1; estate of, 24; art collection, 4, 27
Bowdoin Magazine, 74
Bowdoin Orient. See *Orient*, *Bowdoin*
 Bowdoin Prize, 102, 141
 Bowdoin Scientific Station, 117
 Bowdoin Union, 101
 Bowdoin Women, Society of, 55, 74
 Bowker, Robert, heirs of, 183
 Bradlee, N. J., 35

- Breckinridge Public Affairs Center, 117, 198
 Third Walk n. 2
- Breuer, Marcel, 70
- Brewster, Owen, 99
- Brimmer, Martin, 48
- Brogyanyi, Gabriel J., 168
- Brooklyn Museum, 46
- Brown, Frederic W., 127
- Brown, Herbert R., 76
- Brown, John G., 13
- Brown University, 77, 90
- Brunswick Apartments, 187
- Brunswick Historic Resources Survey, 121, 127
- Brunswick Record*, 152, 156
- Brunswick Telegraph*, 121, 139, 161, 173, 189-90, 191
- Bugle*, 6
- Bulfinch, Charles, 10
- Burbank, John E., 183
- Burnett, Charles T., 139-40
- Burnett House, 139-40, 118, 148, 189
- Burnett, Sue W., 139-40
- Burton, Felix A., work on Alpha Delta Phi House, 137-38; Alpheus Spring Packard Gateway, 171; ballroom addition, 85 Federal Street, 190; Chase Barn Chamber, 155; President's Gateway, 119; Franklin Clement Robinson Gateway, 135-36; Warren Eastman Robinson Gateway, 156-57; Theta Delta Chi House, 147-48; mentioned, 55, 87, 90, 95, 101, 184
- Campus Planning*, 82
- Campus planning, U.S., 54, 81-82; second phase, 82
- Campus plans, 1938, 76; 1949-1950, 82; 1958, 82; 1979, 81, 93
- Canal Bank Block, Portland, 175
- Capital Campaign, 64, 78, 82
- Carpenter's Assistant*, 154
- Casco Bank and Trust Company, Portland, 64
- Catalogue, Bowdoin College*, 7; 1862, 29; 1912-1913, 48
- Catalogue of the art collections*, first, 44; second, 48
- Cathedral Church of St. Luke, Portland, 40
- Cathedral Church of St. Peter and St. Paul, Washington (National Cathedral), 40
- Centennial Exposition, 146
- Cerasi, Vincent, 112
- Chadbourne, Paul A., 30, 31
- Chamberlain Hall, 167-69
- Chamberlain House, 133-34, 118
- Chamberlain, Joshua L., presidency of, 5-6; resignation of, 7; grave of, 187; mentioned, 35, 73, 90, 118, 133-34, 137, 190
- Chandler, Peleg, 11, 190
- Chapel attendance, 76
- Chapel, 23-28, completion of, 5; engraving of, 29; art collection in, 44; shelving built in the basement of, 63; influences site of Visual Arts Center, 71; mentioned, 4, 36, 130, 154
- Chapel-library, frame, 1, 11, 44
- Chapman and Frazer, 163, 173
- Chapman, Henry L., 141
- Chapman, John H., 163
- Charter, Bowdoin College, 9
- Chase Barn Chamber, 155
- Chase, Helen J., 155, 156, 157
- Chase, Stanley P., 155, 200 Alpheus Spring Packard Gateway n. 1
- Chateau, 137
- Chemistry, Department of, 41, 109-10
- Chi Psi House, 158-59
- Choate, Mrs. Whitney, 59
- Civil War memorials, building of, 33-34
- Citicorp Center, New York, 169
- Classical Revival style, 42, 46, 82, 150
- Class of 1875 Gateway, 141-42; 71
- Class of 1878 Gateway, 124, 142
- Class of 1903 Gateway, 183-84; 102
- Class of 1907, 119
- Class of 1912, 93, 178
- Class of 1922 Fountain, 67, 59
- Classics, Department of, 108
- Cleveland Cabinet, 11
- Cleveland, John, 189
- Cleveland, Nehemiah, 34
- Cleveland, Parker, 3, 11, 29, 109, 117, 187
- Cleveland, Parker, Hall, 109-10, 41, 77, 82
- Cleveland, Parker, house, 164, 189
- Cloisters, the, 90
- Cloudman, Harry H., 93
- Clough, Burton M., 181
- Cobb, Albert W., 150
- Coe, Dudley, 95
- Coe, Dudley, Health Center, 95-96, 83
- Coe, Thomas Upham, 95
- Coffin, Charles, 10
- Coffin, Robert P. T., 76, 198 Rhodes Hall n. 3
- Colby College, 4, 6, 34, 183
- Coleman Hall, 61, 105
- Coles house, Harpswell, 169
- Coles, James S., presidency of, 79-80; mentioned, 59, 63, 75, 77, 82, 103, 113, 115, 167, 169
- Coles Tower, 167-69, 64, 78, 81, 82, 114, 123
- College architect, 76, 82, 98
- College Street, 117
- Collens, Charles, 88-91
- Collins Professorship of Natural and Revealed Religion, 4-5

- Colonial Revival style, 55, 86, 88, 90, 96, 102, 125, 143, 149, 163, 181
- Columbia University, 74, 77, 81; Low Library, 46, 50; *Lion*, 93
- Commencement, 128
- Committee on Self Study, 77
- Committee to Select an Architect for the Art Building, 69–70
- Commons, **123**, 2, 30, 37, 85, 101, 109, 117, 121, 127
- Comprehensive examinations, inauguration of, 75; suspended, 77
- Congregational Church of the Pilgrims, Brooklyn, 23
- Congregational churches, contribute to Chapel, 25; Gothic style adapted for, 130–31
- Congregationalism, role of, in 1846 crisis, 4; at Bowdoin, 129
- Conservative Tradition in Education at Bowdoin College*, 77
- Coombs, Harry S., 98, 183–84
- Coombs, Isaac, 130
- Copeland House, **187**
- Copeland, Manton, 187
- Copeland, Melvin T., 77
- Counseling Service, 96; establishment of, 81
- Country Builder's Assistant*, 129
- Cox, Kenyon, 47
- Cram, Marshall, 191–92
- Cram, Marshall Perley, 192
- Cram, Marshall Perley, Alumni House, **189**, **191–92**, 118
- Creamery Package Manufacturing Company, 112
- Crown Center, Kansas City, 70
- Cummings, H. P., Construction Company, 178
- Curriculum, art, growth of, 69; art history, inclusion of, 48; changes in, in 1910, 73; in early 1800s, 2; post-Civil War experimentation, 5–6; science, expanded with Searles Science Building, 42; science, growth of, 109
- Curtis, Cyrus Hermann Kotschmar, 97–99
- Curtis Memorial Library, 55
- Curtis, Mrs. William J., 74, 102
- Curtis Pool, **97–99**
- Curtis Publishing Company, 97
- Curtis, William J., 54, 55, 58, 98, 101, 141
- Daggett, Athern P., 80, 167
- Dartmouth College, 3, 73, 101, 112
- Daveis, Charles S., 5, 14, 23
- Daveis, Edward, 14
- Dayton Arena, **111–12**, 77, 82
- Dayton, Daniel Lacy, Jr., 112
- De Angelis, Sabatino, 47
- Decade of Progress*, 77
- Delta, 30, 76, 107, 109
- Delta Drive, 77
- Delta Kappa Epsilon House, **163**, 173
- Delta Sigma House, **161**, 140
- Delta Upsilon fraternity, 161, 189. See also Delta Sigma House
- Design Five Maine, 179, 185–87
- Dining facilities, need for, 101
- Dober, Richard, 82
- Dole, William C., 85
- Dorics, 6
- Dormitories, need for, 2, 53, 61, 79
- Douglas, C. L., 138
- Downing, Andrew J., 36, 154
- Drama, attendance forbidden, 6
- Duddy, E. A., 181
- Dudley Coe Health Center, **95–96**
- Dunlap, David, heirs of, 189
- Dunlap, John, 10
- Dunlap, Robert P., 189; grave of, 187
- Dunning, Samuel B., 179
- Education, Department of, 108
- 85 Federal Street, **189–91**, 118, 119, 140. See also President's House
- Energy, cost of, 81
- English, Department of, 11
- Enteman, Willard F., presidency of, 81
- Episcopal churches, built in Gothic style, 130
- Everett, Ebenezer, 21
- Examples of American Domestic Architecture*, 150
- Explorer's Club, 93
- Fales, Mary Ann, 133
- Farley, William, Field House, **177–79**, 83
- Faron, John, 64, 196 Hawthorne-Longfellow Library n. 1
- Fassett, Francis H., 29–32, 35, 140, 150
- Federal Street, informal zoning of, 189
- Federal style, 14, 17, 91, 96, 108, 117, 129, 150
- Fehmer, Carl, 35
- Fellows, C. L., and Company, 184
- Field House, William Farley, **177–79**, 83
- Field House, Pickard, **177–79**, 61, 82
- 55 Plus Center, 136
- Files, Edith D., 144
- Files, George T., 144, 149
- First Parish Church, **128–31**, 28, 34, 36, 45, 74, 114, 117, 152, 154, 198 Third Walk n. 3
- Flagpole, Memorial, 57
- Ford Foundation, 64
- Frazer, Horace S., 163
- Fraternities, founding of, 6; growth of, 75
- French, Daniel C., 48
- French Gothic style, 36

- Fuller, Melville W., 158
Fund for the Advancement of Education, 77
- Gadsby's Tavern, Alexandria, 190-91
Gardiner, Robert H., 5, 23, 26
Garnsey, Elmer E., 47
Gateway, Alpheus Spring Packard, 171
Gateway, Class of 1875, 141-42
Gateway, Class of 1878, 124, 142
Gateway, Class of 1903, 183-84
Gateway, Franklin Clement Robinson, 135-36
Gateway, President's, 119
Gateway, Warren Eastman Robinson, 156-57
Gazebo, Brunswick Mall, 187
Georgian style, 61, 90, 110, 114, 138, 147, 150, 159, 175, 184
German, Department of, 108
German Romanesque, 26
Getchell, Gertrude B., 125
Getchell, Grace T., 125
Getchell House, 125
Gibson, Harvey D., 58, 75, 148
Gibson, Harvey Dow, Hall of Music, 58-59, 67, 77
Gibson, Mrs. A. D., 59
Glidden, John, house, Newcastle, 40
Goff, John, 121, 179
Gothic Revival style, 23-24, 41, 51, 55, 65, 88, 90, 110, 130-31, 134, 137, 153-55
Governing Boards, system, 1; first meetings, 1; concerned with student accommodations, 2; relationship with William Allen, 3; sign declaration, 4; dissension over religion, 5; specifications for Maine Hall, 13; vote to proceed on Appleton Hall, 21; name Adams Hall, 32; vote to refuse Memorial Hall, 35; accept gift of Walker Art Building, 43; votes to erect buildings, 69; committees of, 79; student participation in, 80; raise money for gymnasiums, 85; vote to give land to First Parish, 129; minutes of, how to find, 193 First Walk n. 1
Graves, Coolidge, 130
Greason, A. LeRoy, as dean, 80; presidency of, 83
Great Eastern Building Company, 187
Greek Revival style, 14, 15, 21, 91, 123, 127, 151, 164, 191
Greene, Benjamin, house (now Delta Upsilon), 161, 189
Gropius, Walter, 70
Gymnasium, Malcolm E. Morrell, 113-114
Gymnasium, Sargent (first). See Heating Plant
Gymnasium, Sargent (present). See Sargent Gymnasium
- Hale, Daniel, 127
Hale, George W., 127
Hale, Mrs. Sarah, 25
Hale, Robert, 157
Haley, James, 30
Ham, Edward B., 198 Rhodes Hall n. 3
Ham House, 127, 151
Ham, Mary, 127
Ham, Roscoe J., 127
Hamilton College, 137
Hanley, Daniel F., 96
Harding, George M., 121
Harpwell Street, 117
Harpwell Street Apartments, 187, 81, 179
Harriman, Alonzo, and Associates, 112, 113
Harris, Samuel, presidency of, 5, 6; mentioned, 190
Harvard University, library of, 2; Hollis Hall, 13; Memorial Hall, 36; Gore Hall, 50; Widener Library, 50; Hemenway Gymnasium, 85; stadium, 183; mentioned, 1, 7, 23, 34, 44, 50, 64, 66, 70, 73, 74, 81, 90, 101, 107, 141
Harwell, Richard B., 65
Hawthorne-Longfellow Library, 63-66, 78
Hawthorne, Nathaniel, 3, 14, 18, 65
Haystack Mountain School, Deer Isle, 70
Health Center, Dudley Coe, 95-96
Heat and light, advent of, 54
Heating Plant, 85-87, 73, 101
Higher Education Facilities Act, 63
History of Bowdoin College with Biographical Sketches of Its Graduates, 3
Hitchcock, Henry-Russell, 42
History of Brunswick, Topsam, and Harpswell, Maine, 125, 171
Homecoming, 74
Hopkins, Mark, 39
Hoppin, William J., 28
Horticulturist, 154
Hôtel de Sens, Paris, 59
Housing, need for 2, 53, 61, 79
Howell, Roger, Jr., presidency of, 69, 80-81
Hubbard Grandstand, 183-84, 8
Hubbard Hall, 49-52, 7, 8, 63, 66, 82, 136, 184
Hubbard, Thomas H., 8, 36, 39, 49, 63, 90, 93, 98, 158, 183-84, 195 Hubbard Hall n. 1
Huntington, Collis P., 50
Hyde, General Thomas Worcester, 90
Hyde, General Thomas Worcester, Athletic Building, 88-91, 87
Hyde Hall, 53-55, 7, 58, 61
Hyde, John S., 90, 95
Hyde, William D., presidency of, 7-8; reports, 53; death of, 53; President's Gateway named for, 119; grave of, 187; and Mrs., 190; mentioned, 15, 43, 45, 49, 50, 52, 73, 74, 85, 89, 96, 98, 101

- Infirmary, Dudley Coe Memorial, 95–96, 73
 Inflation, effect of, 81
 Institute of Fine Arts, 134
 International Style, 65
 Ipcar, Dahlov, 115
 Italianate style, 30, 36, 121, 123, 134, 140, 161, 190

 Jefferson Medical College, 95
 Jewett, Sarah O., 36
 Jewett, Theodore H., 36
 Johnson, Allen S., 198 Rhodes Hall n. 3
 Johnson family, 184
 Johnson, Frances, 155, 156, 157, 165
 Johnson, Helen (Chase), 155, 156, 157
 Johnson, Henry, 43, 44, 45, 48, 155, 156, 165, 184
 Johnson House. See Boody-Johnson House
 Jones, Benjamin, 10
 Jones, Leon E., 181
 Jordan, Francis C., 189–90, 192

 Kamerling, Samuel E., 110
 Kilham and Hopkins, 124
 King, William, 3, 25
 Kling, Charles P., 98
 Kortschmar, Hermann, 98

 La Farge, John, 47
 Lancaster, Donovan D., 101, 167, 181
 Language Media Center, 108
 Lassurance, Jean, 59
 Law school, move to add, 73
 Lawsuit, Bowdoin, 25
 Lee, Leslie A., 127; grave of, 187
 Legislature, Maine, 3, 30
 Liberal arts education, function of, 79–80
 Liberty Bank, 58
 Libraries, need for, 2, 7, 8, 63; role of, 49–50
 Library committee, *ad hoc*, 63
Library Journal, 65
 Library, Nathaniel Hawthorne-Henry Wadsworth Longfellow. See Hawthorne-Longfellow Library
 Lincoln Street, 127
Lineman, 115
 Lithgow, H. N., Company, 159
 Little, George T., 3, 44, 45, 50, 51, 165, 195
 Little-Mitchell House, 164–65, 118, 151, 171
 Longfellow, Henry W., 3, 14, 17, 65, 133
 Lowell, Guy, 117

 17; engraving of, 29; lack of dining facilities, 123; mentioned, 11
 Maine Historic Preservation Commission, 194, 195
 Maine Historical Society, 178
 Maine National Bank, Brunswick, 90
 Maine State Museum, Augusta, 64
 Maine, statehood of, 3
 Maine Street, 117
 Maine, University of, 6, 112, 183
 Mall, Brunswick, 118, 187
 Mall, Campus, 93, 83
 Mansard style, 161
 Mansfield State College, 77
 Manufacturer's Trust Company, 58
 Marsh, Seward, 93
 Martin, Abel C., 11
 Martin, Annie and Abbie, 139
 Martin, Henry C., 139
 Martin, Henry C., house, 189. See also Burnett House
 Masque and Gown, 37
 Massachusetts, General Court of, 1
 Massachusetts Hall, 9–11; plans for, 1, 5; beginning of First Walk, 8; compared to Maine Hall, 13; compared to Winthrop Hall, 17; engraving of, 29; first art gallery, 44; connection with Coles Tower, 169; from Packard Gateway, 171; mentioned, 5, 109
 Massachusetts Institute of Technology, 86
 Mayflower Apartments, 187
 McCormick, William, 93
 McIntire, Samuel, 10
 McKeen, Joseph (president), presidency of, 1; mentioned, 3, 11, 129, 185
 McKeen, Joseph (treasurer), copybook of, 194 Chapel n. 6; mentioned 21, 23, 26
 McKeen Street, 117
 McKim, Charles F., 42, 45–48, 50, 59
 McKim, Mead and White, work on Class of 1875 Gateway, 141–42; Cleveland Hall, 109–10; Coleman Hall, 61; Curtis Pool, 97–99; Gibson Hall, 58–59; Memorial Flagpole, 57; Moore Hall, 104–5; Moulton Union, 101–3; *Polar Bear*, 93; Sills Hall/Smith Auditorium, 107–8; proposed addition to Walker Art Building, 69; Walker Art Building, 43–48; mentioned, 33, 37, 64, 76, 82, 91, 112, 183
 McManus, Captain George, House, 140
 Medical School of Maine, 3, 4, 11, 29, 30, 32, 73, 109
 Melcher, Aaron, 9, 10, 129
 Melcher, Samuel, 111, work on Massachusetts Hall, 9, 10, 11; Maine Hall, 13, 14; Winthrop Hall, 17; Commons Hall, 123; second First Par-

- ish Church, 129; Samuel Newman House, 163;
Little-Mitchell House, 164-65
Melcher, Samuel, and Sons, 19, 21
Melcher, Richard T. D., 11, 21
Melcher, Robert D., 21
Melcher, William H., 21
Memorial Hall, 33-37, 6, 32, 44, 74, 85
Memorial Flagpole, 57
Metcalf, Keyes, 64
Methuen, Mass., high school, 51
Middlebury College, 90
Military drill, institution of, 35
Miller, William R., 145-46, 147-48
Mitchell, Wilmot B., 165
Morgan Library, 47
Moore, Augustus E., 105
Moore Hall, 104-105, 144
Moore, Hoyt A., 105
Morrell, Malcolm E., 114
Morrell, Malcolm E., Gymnasium, 113-114, 78, 93
Morrell, Richard A., 173
Moulton, Augustus, 101, 102
Moulton Union, 101-3, 82
Mount Holyoke College, 90
Muir, William, Jr., 183
Museum of Art, 43-48, 115, 184. See also Walker
Art Building
Museum of Fine Arts, Boston, 48
Myers, Denys P., 150
- Neal, John, 85
New England Association of Colleges and Secondary Schools, 81
Newman, Samuel P., 3, 163, 165, 187
Newsweek, 167
New York University, 134
Non-teaching staff, advent of, 74
Northend, William, 43, 45, 195 Hubbard Hall n. 1
Norton, Charles E., 44
- Oakes, Harry, 175
Oaklands, Gardiner, 23, 28
Observatory, 73, 170
175th Anniversary Campaign, 69, 70
Orient, Bowdoin, 6, 35, 54, 66, 86, 99, 101, 102, 107, 108, 124, 141, 142, 146, 163, 177
Oxford Building, Portland, 150
- Packard, Alpheus S., 3, 129, 165, 187, 194 Appleton Hall n. 4
Packard, Alpheus Spring, Gateway, 171
Paintings, Chapel, 28
Parish House, First Parish, 131
Parker, Arthur T., 171
- Parris, Alexander, 10, 20
Patten Free Library, Bath, 115
Patterson, Marvin B., 117
Payson, Franklin C., 54, 55, 58, 95, 98, 102, 104
Peabody and Stearns, 35, 85
Peary Arctic Club, 52
Peary-MacMillan Arctic Museum, 52
Peary, Robert E., 93, 195 Hubbard Hall n. 1
Pejepscot Historical Society, 133, 140, 183
Perry, William S., 155
Peucinian Society, 2, 6, 14, 26
Phi Alpha Society, 14
Phi Delta Psi fraternity, 140
Phi Theta Upsilon fraternity, 158
Philosophy, Department of, 11
Physical Plant, Department of, 85, 121
Physical training, introduction of, 35
Physics, Department of, 41
Pickard, Charles W., 196 Coleman n. 1
Pickard Field, 177-79, 61, 73, 76, 102, 117
Pickard Field House, 177-79, 61, 82
Pickard Theater, 37, 33, 61, 77
Pickard, Frederick W., 37, 61, 77, 102
Pickard, Irene S., 67
Pickard, Jane C., 61
Pickard, John C., 67, 196 Coleman n. 1
Pickard, Mrs. Frederick, 177
Pickard, Samuel, 196 Coleman n. 1
Pierce, Franklin, 3, 14
Pierce, Jesse, 133-34
Pierce, Mrs. Henry H., 74
Pierson, William H., Jr., 28, 131
Pilgrim House, Brunswick, 131
Pine Grove Cemetery, 185-87
Pine Street Apartments, 185, 81, 179
Plan for the Year 2000, 81
Polar Bear, 93, 178
Portland City Hall, 98
Portland Evening Express, 175
Portland Public Library, 31
Potter, Barrett, 149
Pouliard, James, 30
Pratt Institute, 70
President's Gateway, 119, 107, 117, 124
President's House, first, 1, 4, 11
President's House, 190. See also 85 Federal Street
President's Report. See Report of the President
Preston, William G., 33, 35
Prince, N. A. 193 Maine Hall n. 3
Princeton University, 7, 85; *Tiger*, 93
Project 65, 79
Prospect Park, Brooklyn, 142
Psi Upsilon House, 149-50, 187
Public Relations and Publications, Office of, 125
Putnam, William L., 89

- Quadrangle, 1, 34
 Queen Anne style, 42, 55, 86
 Quinby, George H., 37, 76
 Quonset hut, 112
- Raymond, Anthony C., 13, 14, 15, 123, 129, 133
 Reading Room, Albert Abrahamson, 66
 Reed, Thomas B., 158
 Religion, Department of, 11
 Religion, role of, at Bowdoin, 4
 Renaissance style, 90
Report of the President, first, 7; 1885-1917, 53;
 1891-1892, 15, 39; 1896, 50; 1900-1901, 49;
 1909, 89; 1910-1911, 89; 1912, 89; 1912-1913,
 95; 1913-1914, 96; 1914-1915, 8; 1915-1916,
 95; 1917-1962, 96; 1933-1934, 76; 1941, 104;
 1948-1949, 64; 1952, 72; 1956-1957, 63; 1958-
 1959, 78, 113; 1966-1967, 79; 1968-1969, 69
 Rhode Island State House, 46
 Rhodes Hall, 121, 118, 123
 Richardson, Henry H., 46
 Riggs, Kate D. W., 74
 River House, 117
 Riverside Church, New York, 90
 Robinson, Anne J., 155, 156, 157, 201 Whittier
 Field n. 3
 Robinson, Arthur, 136
 Robinson, Clement F., 31, 136
 Robinson, Daniel A., 136
 Robinson, Dwight, 136
 Robinson, Ella M., 136
 Robinson, Franklin C., 31, 124, 135-36, 156;
 grave of, 187
 Robinson, Franklin Clement, Gateway, 135-36
 Robinson, Warren E., 136, 156
 Robinson, Warren Eastman, Gateway, 156-57
 Romance Languages, Department of, 108
 Romanesque style, 23, 24, 26, 55, 86, 90, 131
 Rose, James, 127
 Rotch and Tilden, 85-87, 89, 131
 Roth, Frederick G. R., 93
 Running water, advent of, 15
 Russian, Department of, 108
 Russwurm, John Brown, 165
 Russwurm, John Brown, Afro-American Center,
 165
- Saarinen, Eero, 112
 Sagadahoc County Courthouse, Bath, 31
 St. Andrew's Church, Newcastle, 40
 St. Charles' Church, Brunswick, 136
 St. James Church, Old Town, 40
 St. Luke, Cathedral Church of, Portland, 40
 St. Paul's Church, Brunswick, 28, 130, 154
 St. Paul's School, Upper School Building, Con-
 cord, New Hampshire, 51
 St. Peter and St. Paul, Cathedral Church of,
 Washington (National Cathedral), 40
 Saratoga Associates, 81, 82, 93
 Sargent, Dudley, 85
 Sargent Gymnasium, first, 85-87, 7, 101. See also
 Heating Plant
 Sargent Gymnasium, 88-91, 73, 82, 87, 111
 Sargent School of Physical Education, 85
 Sasaki Associates, 177-78
 Schoener, Jason, 115
 Schuyler, Montgomery, 54, 142
 Science, Bachelor of. See Bachelor of Science
 degree
 Science curriculum, expanded with Searles Sci-
 ence Building, 42; growth of, 109
Science for the Common Good, 110
 Searles, Edward F., 8, 39, 50
 Searles, Mary Frances, Science Building, 39-42,
 7, 8, 45, 50, 87, 109, 110, 127, 135, 178
 Security, Campus, 121
 Self study, 77
 Senate, United States, 63
 Senior Center, 167-69, 64, 78, 81, 82, 113. See
 also Coles Tower
 Senior Center program, 78, 167-68
 Sesquicentennial Celebration, 77
 Sesquicentennial Fund, 63, 77, 107, 109, 111
 Shepley Bulfinch Richardson and Abbott, 63, 66
 Shingle Style, 86, 125, 143, 147, 149, 150, 163,
 178, 184
 Shipman, Prof. and Mrs. William, 189
 Shumway, Mrs. Sherman N., 96
 Sigma Nu fraternity, 144, 173
 Sills Drive, 77, 118
 Sills Hall/Smith Auditorium, 107-8, 77, 82
 Sills, Kenneth C. M., 37; as dean, 54; acting presi-
 dent, 54; presidency of, 74; mentioned, 59, 63,
 73, 75, 76, 77, 95, 98, 101, 102, 107, 156, 157,
 167, 177, 184, 201 Whittier Field n. 3
 Simmons, Franklin, 187
 Site planning, at Bowdoin, 20
 Skating Club of Boston, 111
 Skolfield-Whittier House, Brunswick, 140, 183
 Smith and Rumery, 173
 Smith Auditorium, proposed addition to, 82. See
 also Sills Hall/Smith Auditorium
 Smith, Francis, George, David, and Benjamin,
 Fund, 107
 Smith, James K., 59, 82, 99, 105, 107, 110
 Smith, Winfield, House, 187
 Smyth, William, 3, 34, 129, 131, 165, 187
 Society of Bowdoin Women, 55; founding of, 74

- Sociology and Anthropology, Department of, 152
- Special Collections, 193 First Walk n. 1
- Spirit of the Dance*, 115
- Spirit of the Sea*, 115
- Stanford University, 7
- Stanwood, David, 189
- State Street Bank, Boston, 169
- State University of New York, Potsdam, 70
- Steinman and Cain, 82, 103
- Steinman, Cain and White, 63–66
- Steinman, Corrigan, Cain and White, 64
- Stevens and Stevens, 177
- Stevens, John C., work on *Polar Bear*; 93; 146; Psi Upsilon House, 149–50; Pickard Field House, 177–79
- Stevens, John C., house, Portland, 150
- Stevens, John C., 11, 93, 150
- Stevens, John H., 93, 146, 150, 177
- Stevens, Paul, 150
- Stone Professorship of Intellectual and Moral Philosophy, 35
- Stone, Valeria G., 35
- Stowe House, Brunswick, 140, 189
- Stubbins, Hugh, and Associates, work on Morrell Gymnasium, 113–14; Senior Center, 167–69; mentioned, 82, 115
- Sturgis, Russell, 33
- Sweet Briar College, 82
- Swimming pool, need for, 97
- Tallman Lectureship, 102
- Taylor, John J., 179
- Temple, J. B., 25
- Thayer, Abbott, 47
- Theta Delta Chi House, 147–48
- Thomas, John P., 98, 175
- Thorndike Club, 144
- Tillotson, Frederic E. T., 76
- Titcomb, Rev. Benjamin, house, 189
- Tontine Hotel, Brunswick, 14
- Treworgy Furniture Company, Brunswick, 158
- Trinity College, 25
- Tufts University, 183
- 20th Maine Volunteers, 133
- Union, Bowdoin, 101
- Union College, 81
- Union Mutual building, Portland, 169
- University of Chicago, 7
- University of Maine, 6
- University of Maine at Orono, 112
- Upham, Thomas C., 3, 25, 95, 129, 187
- Upjohn, Richard, designs for churches, 28; work on Chapel, 23–28; First Parish Church, 128–31; mentioned, 44, 154
- Upjohn's Rural Architecture*, 130
- Upward Bound Program, 79, 127
- Vassar College, 90
- Vaughan, Henry, work on Hubbard Grandstand, 183–84; Hubbard Hall, 49–52; Searles Science Building, 39–42; mentioned, 136
- Vedder, Elihu, 47
- Virginia, University of, 181
- Visual Arts Center, 69–71, 8, 48, 81, 142
- Vose, George, 35
- Walker Art Building, 43–48, 7; visual relationship with Searles, 51–52; proposed addition to, 69; closed during construction of Visual Arts Center, 70; compared to Visual Arts Center, 71; proposed addition to, 82; mentioned, 87, 142
- Walker Art Center, Minneapolis, 70
- Walker, Harriet Sarah and Mary Sophia, 7, 43, 44–45
- Walker, Sophia, 25
- Walker, Theophilus W., 25, 44
- Ward, James E., 111, 168
- Warren, André R., 67
- Wellesley College, 35, 86
- Wentworth Hall, 167–69
- Wentworth, Walter V., 76, 167, 200 Coles Tower n. 3
- Wesleyan University, 34, 83
- Weston, E. P., 193 Maine Hall n. 3
- Wheeler, Charles G., 171
- Wheeler, Gervase, 27, 153–54
- Wheeler, H. Herbert, 158–59
- Wheeler's *History of Brunswick*, 125, 171
- White, Stanford, 59
- Whiteside, William B., 167
- Whitman, Sarah, 36
- Whittier Field, 183–84, 102, 118
- Whittier, Frank H., 86, 89, 90, 95, 183
- Williams College, 30, 55, 73, 81, 86, 90, 112, 161; Thompson Infirmary, 95
- Williams, Reuel, 19–20
- Winter Street Church, Bath, 14
- Winthrop, Governor, 18
- Winthrop Hall, 17–18, 2; compared with Massachusetts Hall, 10; doorways, 13; refurbished, 15; engraving of, 29; lack of dining facilities, 137; mentioned, 85, 123
- Wolfe, Dudley F., 107
- Women, admission of, 69, 80
- Woodbury and Leighton, 39
- Woods, Leonard, presidency of, 4, 32; resignation of, 5; solicitation from, 20–21; work on Chapel, 23–28; mentioned, 30, 154

- World's Columbian Exposition, 46
World War I, 8
World War I, Memorial Flagpole, 57
World War II, impact of, 76
Wright-Pierce, 179
Wright, Pierce and Whitmore, 187
- Yale University, 5, 7, 20, 25, 50, 70, 73, 85; Battell
Chapel, 33, 34; Bowl, 183; Dwight Hall, 50;
Old Library, 50
Yellin, Samuel, 136, 157
YMCA, 102
Young, Ernest B., 95
Young, Stephen J., 86, 187
- Zeta Psi House, 175
Zorach, William, Marguerite, Dahlov, and
Tessim, 115

BOWDOIN COLLEGE

THE FIRST WALK

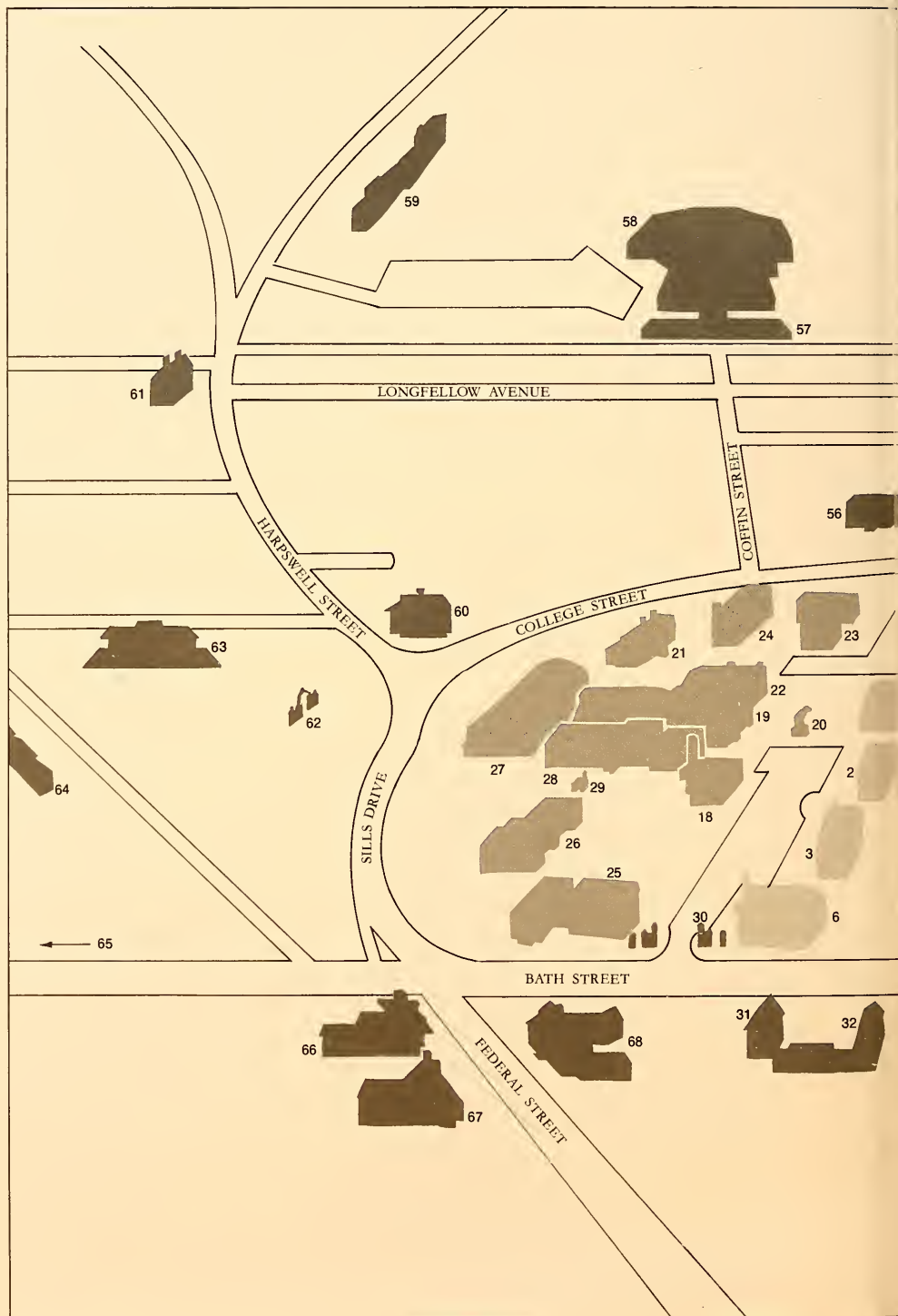
The Quadrangle

1. Massachusetts Hall
2. Maine Hall
3. Winthrop Hall
4. Appleton Hall
5. The Chapel
6. Seth Adams Hall
7. Memorial Hall
8. Mary Frances Searles
Science Building
9. Walker Art Building
10. Hubbard Hall
11. Hyde Hall
12. Memorial Flagpole
13. Harvey Dow Gibson
Hall of Music
14. Coleman Hall
15. Hawthorne-Longfellow
Library
16. Class of 1922
Fountain
17. Visual Arts Center

THE SECOND WALK

Back Campus and Mall

18. Heating Plant
19. Sargent Gymnasium
and Hyde Athletic
Building
20. *The Polar Bear*
21. Dudley Coe Health
Center
22. Curtis Pool
23. Moulton Union
24. Moore Hall
25. Sills Hall and Smith
Auditorium
26. Parker Cleveland
Hall
27. Dayton Arena
28. Malcolm E. Morrell
Gymnasium
29. *The Lineman*





THE THIRD WALK *The Perimeter*

30. The President's Gateway
31. Rhodes Hall
32. Commons Hall
33. Class of 1878 Gateway
34. Getchell House
35. Ham House
36. The First Parish Church
37. Chamberlain House
38. Franklin Clement Robinson Gateway
39. Alpha Delta Phi House
40. Burnett House
41. Class of 1875 Gateway
42. Alpha Rho Upsilon House
43. Beta Theta Pi House
44. Theta Delta Chi House
45. Psi Upsilon House
46. Ashby House
47. Boody-Johnson House
48. Warren Eastman Robinson Gateway
49. Chi Psi House
50. Delta Sigma House
51. Delta Kappa Epsilon House
52. Little-Mitchell House
53. Coles Tower, Wentworth Hall, and Chamberlain Hall
54. Alpheus Spring Packard Gateway
55. Baxter House
56. Zeta Psi House
57. Pickard Field House
58. Farley Field House
59. Harpswell Street Apartments
60. Alpha Kappa Sigma House
61. Winfield Smith House
62. Class of 1903 Gateway
63. Hubbard Grandstand
64. Pine Street Apartments
65. Pine Grove Cemetery
66. 85 Federal Street
67. Marshall Perley Cram Alumni House
68. Copeland House

