A Symphony of Nature and Architecture: J. Frederick Larson's Hanover College Campus

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Casually observing the scenic hilltop setting of Indiana's Hanover College, a visitor might get lost in the magnificent panorama. A closer look, however, reveals a harmonious interplay of architectural design in sync with a brilliant natural tapestry. A study of Hanover's setting reveals a complicated trio of essentials for a successful college campus: an outstanding architect, an enlightened college leader, and a timely financial mentor. At Hanover, architect J. Fredrick Lawson, with the help of Hanover President Albert Parker and financier William Henry Donner, worked in harmony with the natural beauty of Hanover's setting to create a campus that soars.

Fig 1 - J. Frederick Larson, Classic Hall, quadrangle facade, 1945-47, Nezelkewicz photo.

More than forty percent of Americans have spent a year or more on a college campus, but most pay little attention to the unique history and character of these places. The word *campus* was derived from the Latin word for "field," but it was in America that the word acquired its current meaning, a description of a college's grounds and buildings. A 1774 letter penned by a Princeton student boasted, "Last week to show our patriotism, we gathered all the steward's winter store of tea, and having a fire in the Campus, we there burnt near a dozen pounds."[1] The student, in addition to being inspired by the recent events of the Boston Tea Party, used "Campus" to refer to the large open green space in front of Princeton's Nassau Hall. By the 1820s, "campus" was used at other schools and had attained its modern usage for an ensemble of buildings and grounds.

Just as the term has an American derivation, the physical form of the American campus is equally revolutionary. In the first important study of the subject, *Campus: An American Planning Tradition,* Paul Venable Turner states, "To a remarkable degree, college planning in America has an independent history, evolving its own forms and producing its own innovations, less subject to European

fashion than other fields of architecture and design."[2] From its beginnings the American campus developed a distinctive look and character in response to this nation's particular educational and social ideals.

Turner stresses how the American campus departed from European tradition. Traditional English custom clustered colleges at just a few sites, while American colleges were founded at widely scattered locations. For example, in medieval England "new" colleges were simply additional branches added to Oxford and Cambridge Universities. In contrast, the American colonies at the time of the Revolution had nine distinct degree-granting institutions located in eight different states.[3]

Turner notes that the American tendency towards decentralization of colleges was coupled with another significant American innovation: the placement of colleges in the countryside, even in the wilderness. Early college founders preferred rural locations for religious and philosophical reasons. For example, a group of evangelical New Light Presbyterians founded Princeton College in a place "more sequestered from the various temptations attending a promiscuous converse with the world, that theatre of folly and dissipation."[4] Such distrust of cities was later enhanced with the Transcendentalist's belief in the sublime importance of nature. During the early nineteenth-century Romantic era, campus sites offering unusual beauty or elevated vantage points became popular. The "college on the hill" was the new ideal. Examples include: the United States Military Academy founded at West Point in 1802, Schenectady's Union College in 1813, and the University of Tennessee which moved to a hill outside Knoxville in 1826. Among the most striking examples of the rural, hilltop campus is Hanover College, overlooking the Ohio River near Madison, Indiana.

Fig. 2 - J. Frederick Larson, Goodrich Science Hall, from "Hanover College Building Program," Apr. 1942

Hanover College is the oldest private four-year college in Indiana. John Finley Crowe, a Presbyterian minister, founded the school on January 1, 1827 at a small settlement six miles west of Madison. The town came to be known as Hanover, the name perhaps taken from Hanover, New

Hampshire where several early faculty members had studied or taught at Dartmouth College. Crowe guided his campus's growth from the building of a log cabin with six students to the 1853 construction of Old Classic Hall, an imposing Greek Revival edifice. (Fig. 4)

Old Classic was perched three hundred and fifty feet above the Ohio River on a bluff offering a panoramic vista of the valley. The bluff known as the "Point" served as a "pedestal" for Hanover's original buildings, arranged in a row facing south. By the 1920s these buildings included Old Classic Hall, Hendricks Library, Old Science Hall, the President's House, and College Point House dormitory.[5] These buildings featured a mix of architectural styles: Greek Revival, Beaux-Arts Classical, Romanesque Revival, and Italianate. However, the campus soon experienced a great transformation in both style and layout.

Between 1936 and 1947 a talented architect named Jens Frederick Larson transformed Hanover's campus into its signature character.[6] In *Campus*, Turner praises Larson as one of the most "successful" planners of the twentieth century and discussed Larson's campus designs at Wabash, Indiana, Marietta, Ohio, and Colby, Maine. Between his departure from the Harvard School of Architecture in 1912 and his retirement in 1971, Larson worked for an elite group of colleges that included Dartmouth, Princeton, and Wake Forest. Larson's 1933 book, *Architectural Planning for the American College,* was one of the first on the subject. Larson gained an international reputation through his writings and his designs for Paris's City University, the University of Louisville, and Cairo's American University.

Larson believed passionately in the importance of collegiate architecture.[7] He believed campuses deserved to be addressed by a specialist. Larson developed an almost paternalistic affection for his works, fondly referring to "my colleges." Most significantly, Larson's particular genius blossomed as he infused the Georgian architectural style into both its natural and manmade setting. Although Larson's designs spanned three continents, his particular talents are especially evident at Hanover College. During his tenure as campus architect, Larson delivered Hanover its first comprehensive campus plan and its present form. Larson also designed eight distinctive Georgian Revival buildings and provided the school with the visual identity it possesses today.

Born in Boston in 1891, Larson studied architecture at Harvard, 1910-12, where one of his principle teachers, Ralph Adams Cram, had recently completed the Gothic styled Cadet Chapel (1903-10) at West Point.[8] In addition to Cram, another eminent Harvard teacher at that time was Cass Gilbert, designer of the world's tallest skyscraper, the medieval-detailed Woolworth Building (1910-13) in New York. These teachers led Larson to see the importance of bringing history into architecture through the appropriate use of styles chosen from the past. Larson continued his training as an apprentice with two of Britain's leading architects. He worked for six months in Scotland with Sir John James Burnet,

known for his distinctive collegiate buildings, especially at Glasgow University. Larson then studied in London under Thomas Edward Colcutt who helped shape Eton College.

By 1914 Larson had moved to Canada where he worked for the Montreal firm, Brown & Vallence, until the outbreak of World War I. Although an American citizen, Larson enlisted in the First Canadian Division of Artillery and later served in the Royal Flying Corps. Larson excelled as a pilot; he surely found no architectural client as formidable as the aerial duel he fought, to a draw, with the famous Baron von Richtoffen, the Red Baron. Following the war, Larson's major career break came in 1919 when Dartmouth College hired him as its resident architect. By the early 1930s he had designed over two-dozen Dartmouth buildings in the Georgian Revival style and developed a campus master plan. The centerpiece of his Dartmouth creations was the majestic 1928 Baker Library that he chose as the frontispiece for his book, *Architectural Planning of the American College*. The style Larson selected for Baker Library, and the vast majority of his later collegiate buildings, was Georgian.

In his 1933 *Architectural Planning* Larson evaluated several architectural styles in terms of their suitability for collegiate settings. Larson argued that Gothic is problematic because it "cannot be called native to America in the sense that the Early American, the Georgian, the Classic, and the Spanish are native."[9] Larson also objected to Gothic's costly construction, blotched detailing, and repetition of form that resulted in "deadly monotony."[10] His rejection of Gothic is surprising because his Harvard instructors Cram and Gilbert were avid Gothic Revivalists.

Much as he disliked Gothic, Larson more strongly objected to modernism. In his text, Larson emphasized that a modernist style is the least appropriate choice for a college building. Taking a direct swipe at the architectural philosophy of his French contemporary Le Corbusier, Larson strongly protests the notion of a collegiate building expressing the "machine age." Larson explained: "If there is any institution in modern life which cannot cast off the past, which must be built upon the treasures of its rich inheritance, it is the college."[11] Larson valued tradition over modernism in architecture, and this led to his embrace of the Georgian style both in his writings and designs.[12]

Larson believed the Georgian style appropriate for campuses because it is strongly tied to the American experience, and he cited its early use by Yale and Dartmouth. Perhaps Larson's love of this style stemmed from his own fond memories of Harvard's eighteenth-century Georgian buildings. In *Architectural Planning* Larson applauded other Georgian advantages: its "honesty of construction, classic simplicity of effect, [and] a beauty singularly in harmony with the landscape of the North and East."[13] Free from superfluous ornament, Georgian best expressed the American character. Larson concluded that the Georgian style is most attuned with the beauty of the American landscape. During

his career Larson consistently strove to temper elements of his Georgian designs through a "harmony with landscape." A stroll across Hanover's campus offers a symphony of the Larson experience.

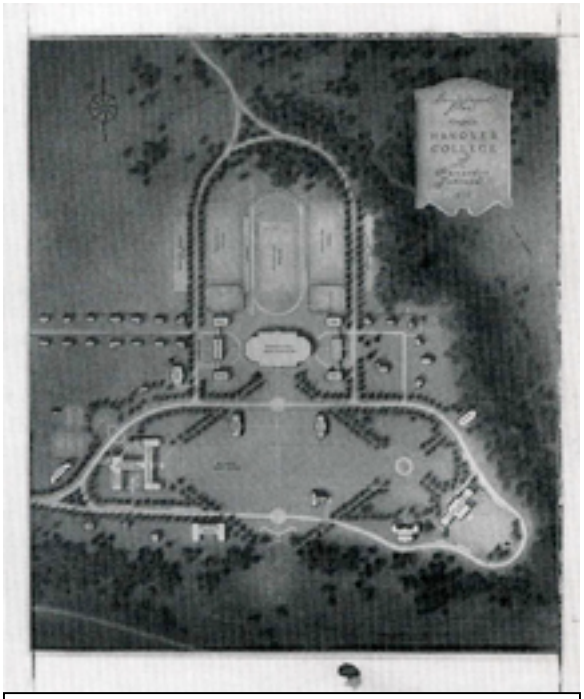

Fig. 3 - J. Frederick Larson, 1937 Hanover Development Plan, Hanover College Bulletin 30 (Oct. 1937)

Larson's contact with Hanover College began in 1929, and he found the physical setting virtually unsurpassed. "This will certainly give us one of the most attractive college campuses, with large wooded areas, in America," he wrote at a later date.[14] During the next twenty years he repeatedly visited the campus to study its remarkable setting. Because Hanover's original buildings occupied the hilltop's edge, future expansion had to extend inland. However, with the arrival of the 1930s Depression, college growth required an almost Herculean effort. That force was Albert G. Parker who arrived with the 1929 stock market crash as Hanover College's President.

Parker, a Presbyterian minister, had served as Professor of Sociology at Cheeloo University, Tsinan, China, from 1920 to 1928. At Hanover Parker inherited an institution struggling under heavy debt incurred during World War I. His accomplishments, and persuasive personality, were described by Trustee Harry Wade: "I think all of us will agree that no man has ever done more for Hanover College than Dr. Parker. No man could do the things that Dr. Parker has done unless he has a resolute will. On the other hand, I wish he would bend a little bit when he meets opposition to some of his ideas."[15] For years Parker used his resolute will to help bring Larson's artistic vision into fruition.

Within two weeks of taking office, Parker had written to the American Association of Colleges, where Larson served as advisor. Parker sought architectural counsel: "In a few years we shall need several buildings for our college. At present we have only two that will be permanently preserved. The others will be replaced, so that we are in a position to choose one type of architecture for our planning."[16] Parker's clear intention was to unify and transform the college by giving physical form to his vision of a "city upon a hill." Larson learned that the two buildings Parker desired to save were Old Classic Hall and Hendricks Library.

Larson – whose practice was based in Hanover, New Hampshire – must have been intrigued to receive Parker's letter posted from Hanover, Indiana. In a return letter, Larson referred to his collegiate work at Wabash, Marietta, and Dartmouth, and then boldly offered: "I would charge 6% of the entire cost of the building program as it progresses."[17] Parker's shock at what he perceived as a "sales pitch" from a complete stranger is evident in his two-sentence letter of reply. Parker quickly concluded, "I doubt very much whether our Board of Trustees would care to enter into such an arrangement with an architect at such a distance from us."[18]

Larson attempted to smooth Parker's feathers by addressing his next letter to "My dear President Parker." The architect explained to Parker: "I have no interest in new work unless my future clients have looked me up and wish me to do their work because of my past experience and results."[19] Larson politely referred Parker to his upcoming December 1929 article on campus planning in the *Association of American Colleges Bulletin*. In that article Larson stated that the collegiate architect's main goal is to create "an inspiring setting." Larson felt that a stimulating environment motivates and gratifies both students' minds and spirits. In addition, Larson clearly agreed with Parker's goal of creating a uniform campus style. In fact, in the article Larson advised, "It is a shame to make a potpourri of any small community or college by a combination of unrelated styles." Larson asserted that a cohesive style enhances the educational mission of a college by creating an environment of beauty and harmony for its students. [20]

After reading Larson's article, Parker again contacted him expressing approval of Larson's new development plan for Marietta College.[21] Parker advised Larson that future buildings at Hanover College should harmonize with Old Classic Hall, and Parker sent him a photograph of the building. (Fig. 4) Larson admired the noble simplicity of Old Classic as well as its close stylistic compatibility with his beloved Georgian style. Unfortunately, continued grim economic news about Wall Street's plunge made any immediate expenditure unfeasible. Reflecting on this crucial shortfall, Hanover College historian Frank Baker remarked, "The depression cut revenue from investments, slowed giving for current operations, and forced reduction in staff salaries."[22]

Fig.4 - Old Classic Hall, 1853, and Hendricks Library 1904, Hanover College Bulletin 30 (Oct.1937)

Parker was compelled to shift focus from expansion to survival.

During the 1930s Parker struggled to keep the college solvent in the face of falling enrollment and income. Prospects for campus development seemed hopeless without a financial angel. Unexpectedly, at the bleakest moment in the college's fiscal history, its greatest benefactor emerged: William Henry Donner. Larson, Parker, and Donner quickly became the nexus needed to reshape Hanover College.

Donner's life history is the American dream written in capital letters. Raised modestly by immigrant parents in Columbus, Indiana, by 1900 Donner had entered into partnership with Andrew and Richard Mellon, and Henry Clay Frick to found Union Steel Company. Donner continued to own and invest in steel mills over the next three decades until his retirement in 1929 after his son experienced a serious illness. Donner sold his last steel mill in Buffalo for almost thirty million dollars on September 29th – one week before the crash.

Parker first wrote to Donner in 1935 after learning that he was one of only six former Hanover students with a net worth of over $100,000.[23] Parker's goal was to eliminate college debt, then approaching $19,000. Donner replied that he would cover the last $2,000 of the college's debt if the remainder could be met first. With Donner's incentive, Parker managed to raise the rest of the money, and in the process he gained Donner's respect and trust.[24]

Donner gave generously to Hanover even though he had attended the college for just one semester in 1882. After that he was called away to run the family's failing flourmill business in Columbus, Indiana.[25] Nevertheless, the college left a lifetime impression. "To me Hanover is wonderfully situated," Donner reflected in 1944, "with many beautiful views. Hanover College should be developed so as to make the most out of its fine site."[26] In order to accomplish this, in 1937 Donner gave the college $10,000 for a comprehensive campus plan to be designed by Larson.[27]

Without Donner and Parker's support, Larson's vision would never have been realized. Larson insisted that a campus plan was key to creating the inspiring and beautiful setting that was his trademark campus goal. "Many a college," he wrote, "has suffered architectural ruin through the practice of erecting individual buildings without regard to the total effect produced upon the campus [and] without reference to the aesthetic whole."[28] Revealing his Platonic outlook, he stressed, "The development plan is both the embodiment of an ideal and a practical guide to the realization of that ideal."[29] Larson's holistic design philosophy aimed at the creation of ideal beauty: "With colleges educating their youth in appreciation of the higher arts, it is time that careful thought be given to their architectural beauty, both as to their buildings and their landscaping."[30]

Pure geometrical forms achieved beauty, and the form Larson championed was the quadrangle. A quadrangle in collegiate design evolved from medieval prototypes at Cambridge and Oxford. For example at New College, Oxford, founded in 1379, connected buildings surrounded a rectangular courtyard. This layout evolved from religious monastic complexes where monks worshipped, ate, and slept in buildings wrapped around an open rectangular cloister. This monastic model, however, was consistently rejected by colonial American colleges.

Although enclosed quadrangles appeared in later American collegiate layouts (e.g. University of Chicago, 1890), none of the nine colonial-era colleges was constructed with a closed quadrangle design. Harvard, founded in 1636, innovated the idea of distinctly separate buildings. As Turner speculated, "Puritans may have associated linked buildings and enclosed quadrangles with monastic models, and rejected them because of the Catholic connotation."[31] Avoiding the monastic cloistering, Harvard's outward-reaching design beckoned the larger community beyond. Former Harvard student Larson adopted this more expansive approach to his quadrangles for Hanover.

Quadrangles were also signature features of early Larson designs for Marietta, Colby, and Wabash colleges, as well as his 1935 campus plan for the University of Louisville.[32] At Wabash College, Larson even proposed remodeling the backs of three buildings to turn them into "front" facades facing a newly created quadrangle. Not everyone at Hanover College was happy with Larson's quadrangles. Trustee Harry Wade wrote to President Parker: "I am very familiar with his campus plan for Wabash College where he has tried to make the back of the existing buildings front on to an artificial quadrangle, which by forcing it, has included within it a city street. I believe the man delights in trying to do something in an inverted way rather than following nature itself."[33] Contrary to Wade's impression, Larson's intention was to exactly follow nature, as would be evident in his 1937 Hanover campus plan. (Fig. 3)

Larson's 1937 campus layout for Hanover featured two intersecting quadrangles, each terminating with spectacular Ohio River views. The first quadrangle had a large "Woman's Dorm" set to the west, and to the east a circular fountain with the river vista beyond. The second quadrangle included a large physical education building to the north, followed by parallel art and science buildings, the president's house, and at the south a climactic river overlook.[34] Larson's two quadrangles conjoined with a "diamond" arrangement of trees that point like an arrow to the river view. Rejecting cloistering and introverting, Larson drew his two quads to expand into lengthy malls and focus on nature. Larson admired Thomas Jefferson and featured the University of Virginia's mall in his *Architectural Planning*, three years before developing his own Hanover plan.[35]

While Jefferson created the University of Virginia from scratch, Larson's plan integrated Hanover's existing buildings into a dramatic river-vista design. Old Classic Hall and Hendricks Library were already situated on Hanover's "Point" at roughly a 120-degree angle. (Fig. 4) To accommodate these existing buildings, Larson rounded the eastern end of his Hanover quadrangle design. Larson repeated that circular form at the north end of campus. This curve was echoed in the varsity field and the gymnasium's apsidal ends. Finally, the numerous curving forms of Larson's design mirror the Ohio River, which curves past Hanover's Point in a broad bend.

Fig. 5 - J. Frederick Larson, Donner Hall, 1937-39, Norm Nezelkewicz photo, 2005

At the western end of the quad, Larson constructed a "Women's Dorm" later named Donner Hall, 1937-39.[36] (Fig. 5) Larson designed Donner Hall as a focal point, graced with a three-story central pavilion crowned with a pediment and accented by a thematic cupola. Larson's original design for Donner Hall included two-story wings on the north and the south. Although these wings were never built, they would have added a five-part division to the design's façade, typical of Georgian architecture and already present in Old Classic Hall.

Donner Hall exemplifies Larson's talent for adapting the Georgian style to both existing buildings and natural setting. The building's mass balances with Old Classic Hall to the east, and the cupola, with its distinct arched openings and octagonal form, is in harmony with its counterpoint, Old Classic Hall.[37] Donner Hall's first floor colonnade visually connected with the colonnade on College Point House, an existing men's dormitory located to the south.[38] As a highlight Larson crafted a weathervane for Donner Hall – a paddlewheel steamboat puffing bronze-colored smoke as it rushes down the Ohio.

Larson's attention to aesthetic detail is also reflected in his buildings' interiors. Larson enlivened a dining room extending from the rear of Donner Hall with arcades, a raised stage, and an elaborate open-truss ceiling. (Fig. 6) Larson drew the room's furniture, and indicated its arrangement. Students dined in alternate rows of circular and rectangular tables. Larson even supervised the dining room's color scheme. The apricot walls and white ceiling trusses were complimented with colorful inset ceiling panels. The checkerboard-pattern floor was covered in cream and pink tiles with a border of

delft blue.[39] Additionally, Larson insisted that interior architecture could only achieve its full potential when graced with works of art.

Larson, Parker, and Donner sought to transform Donner Hall dormitory into an artistic environment to enrich students' lives. Larson wrote that art would "serve to introduce beauty into the daily lives of students, inculcate artistic consciousness, and establish standards of taste." He posed the question, "Why should paintings, sculpture, and other works of art be housed only in museums?"[40] President Parker concurred: "We wish very much to have good paintings for our halls and classrooms so that students may learn to appreciate the beautiful as they are surrounded by it daily."[41] Donner not only agreed with Larson and Parker about art's significance, he also furnished the financial means to achieve this goal.

A noteworthy art collector, like his former Pittsburgh steel partners, Paul Mellon and Henry Frick, Donner sought out works to donate to Hanover. At a London auction in July 1939, Donner purchased two large paintings by the Pre-Raphaelite artist Sir Edward Burne-Jones for permanent display in Donner Hall's entry lounge. These paintings, from Burne-Jones' Saint George series of 1865, feature the resilient Princess Sabra. Donner must have sensed that Sabra could serve as an appropriate mentor for the dormitory's female residents. Donner continued adding donations to the dormitory's treasures. He purchased a large seventeenth century French tapestry featuring the Emperor Marcus Aurelius and his wife Faustina. This art became part of the dining room's stage.[42] An eighteenth-century Brussels tapestry donated by Donner's daughter, Dora Ide, later accompanied that artwork.

As Donner Hall's interior was enhanced with art, construction continued on Larson's second Hanover building, Newby Hall. Larson conceived Newby Hall Infirmary "in harmony" with Donner Hall in its placement, style, and materials.[43] Larson positioned the front door of Newby at the vanishing point of Donner Hall's perspective lines. Newby's portico echoes Donner's colonnade, while each has a strong central emphasis along with other Georgian features including symmetry, sash windows, shutters, and end chimneys. Larson was not locked into rigid planning. Even though his 1937 design for Newby called for a pediment above the portico, in the actual building Larson effectively changed that element to include a nurse's apartment on the second floor. Larson chose brick for the exteriors to infuse warmth into Donner and Newby Halls, and ultimately through consistent color and texture achieved unity in his total Hanover designs.[44]

Construction of Donner Hall did not always flow smoothly. At one point students demonstrated at the site objecting to use of union labor which kept students from jobs.[45] Completion of Donner and Newby Hall was marked by a day of celebration on September 23, 1939. Difficulties likely ebbed as Donner sat as guest of honor at a luncheon that day in the new dormitory dining room.[46] Still, Donner

must have been conscious that the occasion occurred almost exactly ten years after the tragic death of his son to whom the building was dedicated.[47] Donner presented the keys for the new dormitory to Hanover's President Parker with a twinkle in his eyes, "I hope the College enjoys using this money as much as I enjoyed making it!"[48] Fortunately for Hanover, Donner's generous involvement with the college continued.

Donner's Second Challenge Fund in 1940 raised $500,000 and allowed Larson to begin plans for three additional buildings: Lynn Hall Gymnasium, a Fine Arts Building, and a Science Building. Torturous revisions plagued the Science Building (Goodrich Hall) from 1938 till the building's completion in 1947.[49] The finished building strongly resembles Larson's elevation sketch of 1942. (Fig. 2) Because Goodrich is located on the main quadrangle, Larson blended its design with that of Donner Hall, featuring a three-bayed central pavilion crowned with a pediment. Goodrich lacks a cupola because it is not the axial focal point of the quad.

Fig. 6 - J. Frederick Larson, Donner Dining Hall, Hanover Bulletin 33 (Nov. 1940)

Larson styled each of his Hanover buildings to express their particular purpose. Donner Hall's window shutters signal its residential use. In contrast Goodrich's architecture established a more serious, academic tone. This was accomplished by flanking Goodrich's entryway with stern Doric order columns topped with a broken pediment. In addition to expressing its academic purpose, Goodrich Hall was harmonized in tandem with a new Fine Arts Building that was intended to face it.

Larson formulated the main elements of the Fine Arts Building during a 1940 hospitalization for appendicitis.[50] Larson envisioned the proposed Arts building's exterior as being "very expressive," and the building was one of Larson's most original designs. A theater seating 338 occupied the building's east and center section. The theater's elevated fly gave the building a dynamic asymmetry. The building's mass was intended to balance the science building that sat opposite. Goodrich and Fine Arts were to be equal in length with the art building also graced with two-story end pavilions. Larson described the Fine Arts Building's west pavilion: "The lobby and the changing art exhibits would be on

the ground floor, with permanent exhibits on the second floor; the third floor would be given over to studios [and] classrooms." President Parker augmented the plan: "We would have to figure on fire-proof construction, because eventually the building might house a valuable art collection."[51]

The Fine Arts Building was also designed for sash windows, a characteristic Georgian feature that soon stirred considerable controversy on campus. The "sash controversy" began in 1940 when a Mr. Scott, a laboratory scientist at Eli Lilly Company, evaluated Larson's plans for the proposed Science Building. That Science Building, along with other Larson buildings, was designed with Georgian double hung sash windows with muntin dividers and glass panes. In his critical report Scott objected: "It is noted that the windows have been split into some 18 small panes. From the standpoint of maintenance this is not particularly good and it is suggested that single panes be considered in their stead." Scott was not the only one soured about sashes. Soon Board Trustee Charles J. Lynn complained to President Parker: "Architecturally [such a window] is probably a very nice thing but practically it will add a good deal of permanent expense to building maintenance because it will take many times longer to clean eighteen little panes than it will to clean one big pane."[52]

In the face of this challenge, Larson insisted that multi-paned sash windows are an intrinsic feature of the Georgian style, and he added other persuasive arguments: "We should not overlook the fact that breakage of a small pane of glass is very much less costly to the college than a large sheet of glass. The maintenance cost, as proven at Dartmouth, is practically the same as we wash the windows on the outside with a hose, and the inside can be easily washed by hand. From an architectural point of view it is essential to have the cut-up sash to harmonize with the old buildings on the campus." [53] Once again Larson considered the larger context of history and setting, but any discussion of windows paled in the wake of sobering world events as war loomed.

The Second World War seriously jolted Larson, professionally and personally. By November 1940 his three Hanover building projects had been placed on hold because of rising labor and material costs due to the war. A year later Larson wrote Parker, "I am keeping my office intact through these desperate times because after this emergency is over I will have a great deal of work to do for my colleges and I want to keep our skill alive." Later he lamented to Parker, "I only hope this world situation will improve so we can all be human again. It is sad to think of the youth of the world in such mental turmoil." Larson's words most certainly reflected concern for the welfare of his own teenage son, Nils. Following his father's example as an airplane pilot in the First World War, Nils enlisted in the Flying Corps, months after Pearl Harbor.[54]

The seemingly faraway flames and destruction at Pearl Harbor were eerily brought home to Hanover College. At 2 a.m. on December 19, 1941, a frantic call reached the town's switchboard

Fig. 7 - Old Classic Hall (river side), begun 1853, Hanover College Photo Archives

operator: "There's a fire in Classic Hall!" For a century Classic Hall was esteemed as the architectural and psychological centerpiece of the college. (Fig. 7) The building housed the school's art museum, most of the classrooms, administrative offices and a 400-seat chapel. To many alumni Classic Hall *was* Hanover College, and deep-rooted sentiment was attached to the venerable structure. That night flames spread rapidly through the interior and within three hours the building's central section completely collapsed. Standing in the fire's wavering light, President Parker's wife Katharine watched in horror as "the cupola fell in at last with a long drawn-out breaking like a tree falling a forest." With his dreams for the college's future likely crashing, Parker walked into a silent Donner dining hall the following morning and addressed the students at breakfast: "The fire in Classic Hall is a great loss to the College, but a fire does not end the college life. We are grateful for all the help you gave in putting out the fire and saving what could be saved." Then Parker added, "Classes will begin as scheduled at eight o'clock on January 5th."[55]

All of Parker's energy then was focused on rebuilding Classic Hall. Although Larson was immediately chosen to bring back Classic Hall, years of fractious disagreement followed. President Parker, along with William Henry Donner and a majority of Trustees, favored building a new Classic Hall at the eastern terminus of the quadrangle.[56] Many opposed this plan and formed "The Committee of Hanover Alumni for Keeping Classic Hall for Hanover College." The Committee demanded reconstructing on the original site. They explained in a pamphlet: "Quadrangles are all right in their place, but the Architect of the Universe gave Hanover College a natural beauty, unsurpassed in America, which no manmade mathematical formula can ever excel in grandeur and beauty."[57] Caught-in-the-middle, Larson created a series of different proposals for Classic Hall, with solutions that appealed to various factions of the controversy.[58]

Larson's proposals included one of his most grandiose buildings, New Classic Hall. Larson situated the structure at the quad's eastern terminus and endowed the building with a commanding presence, featuring a grand columned portico. Like Donner Hall at the opposite end of the quad, the

New Classic splayed a "T" plan with a projecting "tail" to hold a small 400-seat theater. To link thematically New Classic with the valley below, Larson designed "a tower 175 feet high which would be a beacon up and down the river [so when] floodlit at night, it could be seen for miles." Augmenting New Classic Hall, Larson envisioned a chapel on the Point with a terraced backdrop hillside behind to create an open-air theater with a stage-back view of the Ohio River scene. "The seats," he exclaimed to Parker, "would all face the view across the river and the music from the Chapel organ could be utilized [to make] a Commencement spot of unique beauty." Larson summarized the transcendental nature of his vision in a few quixotic words: "One gets a great thrill out of such a plan."[59]

Both Parker and Donner admired Larson's visionary scheme, but the harsh construction realities of such a grand project during the war years soon sent Larson back to the drawing board. Larson's subsequent plan of April 1942 eliminated both New Classic's tower and the Point chapel. The tower was gone, but Larson clung to its appeal. "At some future time," he wrote Parker, "we might put the tower as a free standing memorial on the knoll overlooking the Ohio River on the axis of the diagonal path. It would be a swell thing."[60]

Larson's 1942 campus plan again reflected Larson's essential desire of fostering unity between the natural and manmade. Larson's Lynn Gym faced a circular river observation platform while simultaneously being connected to the Point and its valley view via a diagonal walkway. Elements of the 1937 "diamond" plan remained including the north-south quad. However, Larson's 1942 proposal was again thwarted by the War Production Board's denying Hanover's request for needed construction materials for a new Classic Hall.[61] Refusing to accept defeat, Larson immediately launched an ingenious alternative proposal.

With the War Board blocking new construction, Larson turned his eye back to the fire-scarred remains of Old Classic Hall. Where others saw ruins, Larson conceived a scheme he christened "the Gates to the Ohio River." Although Old Classic Hall's central section had been completely destroyed, the building's two end-wings were virtually unscathed by the fire. Larson's drawing for one of these wings illustrated how a stairway (along with a new façade) could be added to adapt the "ruin" into two buildings facing one another. The area between these "Gates" then formed an open one-hundred-foot wide vista of the river. In a letter to President Parker, Larson explained, "These two wings would not change the location we had for New Classic Hall [on the quad] and would act as pylons to the magnificent Ohio River on the diagonal axis [from Lynn Hall]."[62] Hanover College likely would have constructed this unique "Gateway to the Ohio" if not for the war. Parker discovered that labor shortage was so acute that even such minimal construction was impossible. Larson resigned himself to planning a new quartet of Hanover buildings to be constructed after the War ended.

Meanwhile, Larson had to cope with an increasingly difficult organizational structure at Hanover College in addition to hardships of war. Earlier, President Parker met with faculty and trustees to determine needs and resources and then conveyed directives to the architect. Now Larson felt the complication of receiving direction not only from President Parker, but simultaneously from Trustees Harry Wade and Charles Lynn.[63] Although Wade held an architecture degree from Cornell, he sold insurance in Indianapolis. Wade increasingly questioned Larson's decisions and even his competence. For example, Wade complained to Parker, "[Larson] expressed some of the silliest statements that I have ever heard a professional man make."[64] And earlier Wade wrote, "I am not thoroughly sold on Larsen [sic], as I don't think he is sound."[65] Parker defended his longtime architect, "Mr. Larson has had experience in college architecture, equaled by only a few in the country, and I believe we will come out with a fine set of buildings if we work with him."[66] As Larson sought to please three managers, the Classic Hall controversy continued.

To resolve the angry dispute over Classic Hall's future location, an outside authority, Gilmore D. Clarke, was invited to Hanover.[67] With a distinguished reputation as one of the twentieth century's first designers of automobile parkways, Clarke's many projects included the Mount Vernon Memorial Parkway, Blue Ridge Parkway, and the Baltimore-Washington Parkway. As he studied Hanover's campus on April 1, 1944, Clarke seemed to have evaluated the Point as if it were one of his parkway projects. His final recommendation was to clear a wide area down the middle of the Point, and border it with trees. Clarke's further decision to "build nothing on the Point" carried the weight of Solomon's Law and shock-waved the college's future campus development. Clarke's other major recommendation called for shifting the proposed new buildings on the quad further to the west. The consequence of this revamping eliminated the courtyard between Goodrich Hall and Hendricks Library and shattered the physical relationship and aesthetic harmony between them. That misjudgment left Hendricks Hall the beautiful, but isolated, monument it is today.[68]

With Clarke's decisions penalizing him, Larson proceeded to create his final 1944 campus plan for Hanover College. In Larson's previous plan, New Classic Hall functioned as a classroom building, administrative center, and fine arts facility. In the 1944 plan, those functions were split between two buildings: an Auditorium, and a new Literature Building to be built opposite Goodrich Science Hall. The Auditorium – renamed in 1954 to honor the twenty-fifth anniversary of Parker's inauguration – was designed principally to replace the chapel in Old Classic Hall but also to house music and theater. The Literature Building, later renamed Classic Hall, would contain classrooms and administrative offices. Elsewhere in the new plan, Lynn Hall Gymnasium retained its strategic position overlooking the main quad while positioned as the northern focus of the diamond plan. In addition, Lynn served to mark the

secondary quad now terminating with a small chapel to the south. Larson worked during 1944 to finalize designs for these four new buildings: the Auditorium, Science Hall, Literature Hall, and the Physical Education Building.

Larson's four new buildings, constructed between 1945 and 1947, brilliantly harmonize with Hanover's existing architecture and its natural setting. The Auditorium remains one of Larson's most majestic designs. (Fig.8) The building features a belfry comparable to the one Larson earlier proposed for New Classic.[69] The Auditorium's tower visually anchors the quad's east end and acknowledges, almost in a friendly salute, the cupola of Donner Hall opposite. Larson combined the Auditorium's tower with a colossal projecting portico. While porticoes are a standard feature of classical architecture and in harmony with Larson's own earlier designs for Wabash's Pioneer Chapel, and Colby's Miller Library, the Auditorium's portico differed. Rather than resting the portico at ground level, Larson elevated it along with the main entrance. Entering the auditorium requires one to ascend one of two exterior staircases causing the Ohio River to come fully into view. The Ohio becomes the overture for every performance as the portico's columns dramatically frame the river valley vista.

Fig. 8 - J. Frederick Larson, Parker Auditorium, 1945-47, Norm Nezelkewicz photo, 2005

Larson's design for Parker Auditorium emphasized the natural setting, but its symbolic content should be noted as well. The tower conspicuously resembles Philadelphia's Independence Hall, suggesting education's function to liberate the human mind. In addition, Larson placed a series of imposing arched windows along its sides to impart a sense of "quiet dignity," expressing its purpose as a chapel for weekly college services.[70]

As William Henry Donner paused on Parker Auditorium's elevated summit during a visit to the college in 1948, at age 85, students moved past him for chapel. Donner spoke approvingly to President Parker about their accomplishments. Donner admired the Ohio River view the building's vantage point offered. Perhaps as he lingered, his mind flashed back seventy years to his own student days and his first glimpse of the constant, flowing river. Maybe as an art lover, the scene recalled paintings of the

Hudson River School, contemporary with the college's founding. Turning back toward the quad, Donner admired the recently completed pair of Science and Classic Halls.[71]

Fig. 9 - J. Frederick Larson, Classic Hall, river facade, 1945-47, Norm Nezelkewicz photo, 2005

Larson carefully designed Science and Classic Halls so they related but did not compete with Parker Auditorium. Each building has a main three-story block of thirteen bays with two-story end pavilions, similar to Larson's 1942 elevation for Science Hall. (Fig. 2) Except for slight differences in their original pediments, the two buildings mirror each other across the quad at a distance of two hundred and thirty feet. "These buildings act as wings to Parker Auditorium rather than buildings with their own personalities," noted Zach Whitney.[72] Larson's original idea aspired to physically connect these "wings" to Parker Auditorium with a low-curving wall and arcade, a design that was not adopted. Finally, Larson gave all three buildings the same cornice height to further unify the grouping.[73]

Although Classic Hall's north façade deferred to Parker Auditorium, Larson designed its south elevation to acknowledge nature. The south façade of Classic Hall has a two-story Doric portico with fluted columns openly celebrating its impressive view of the Ohio River. (Fig. 9) Just as he did with Parker Auditorium, Larson elevated Classic's portico to trumpet the beauty offered by such a stunning vantage point. The building's interior also emphasized the magnificent view with a cascade of large sash windows in its river-facing classrooms. One reviewer noted the building's "spacious corridors, each 14 feet wide, which will serve also as art galleries."[74] The first floor administrative offices included a suite for Parker. In December 1946, Parker moved into those offices, set in the southeast corner of the building. Five difficult war years since the Old Classic fire, Hanover's president once again overlooked the impressive Ohio from inside a Classic Hall.

Along with completion of Parker, Classic, and Science Halls, Hanover anticipated the opening of the fourth building in this Larson quartet, Lynn Hall Gymnasium.[75] (Fig.10) The elaborate design Larson gave Lynn Gym can only be appreciated by recalling its important position in Larson's campus plans of 1937, 1942 and 1944. The gymnasium was strategically positioned to the north of the main quad, halfway between Donner Hall and Parker Auditorium. Because the building was intended to be visible from the quad, Larson enriched it with a flare not usually associated with gymnasiums. Larson's

early elevations for Lynn Hall in 1937 and 1942 included a columned portico backed by a cupola. The final 1945 design eliminated the portico. Instead, the building displayed large fan-toppled sash windows matching the large arched windows of Parker Auditorium in the distance. These pleasingly proportioned fanlights became Hanover College's hallmark.[76] Originally visible from the quad, the façade of Lynn Hall was later blocked by the excessive length of the 1967 J. Graham Brown Campus Center. While Lynn Hall now ungraciously fronts the Campus Center's loading dock, Larson's building still manages to convey a dignified, open and inviting presence.

Fig. 10 - J. Frederick Larson, Lynn Hall, 1945-47, Norm Nezelkewicz photo, 2005

The pressure of completing four major new buildings in just two years strained all persons involved. The continual problems even drove Parker, a former Presbyterian minister, to swear, "Life is one blank thing after another." In the same letter Parker poignantly encouraged Larson: "But take heart. You are leaving many good monuments for the future to remember you by." Even with this consolation the usually patient Larson was exasperated by Hanover's triad bureaucracy. "It might be well if one of you came to New York instead of the entire group," he wrote to Parker. "It certainly would save time and would be more valuable." Compounding the tension, Harry Wade attempted to oversee designs for the Auditorium's stage. Wade constantly missed deadlines and insisted on revisions that forced the costly architectural and engineering delays and overruns. Imagine Larson's sigh of relief as he wrote, "It has been a hard job making these changes, but they are now finally completed."[77] Larson may have suspected that his own role as Hanover College architect was about to end as well.

At the building-quartet dedication ceremony on May 9, 1948, Larson was gratefully praised, even though he had already lost his position as Hanover's architect.[78] While Parker remained supportive of Larson, his words revealed friction towards Wade: "The committee appreciates your work for us. I find, however, that Trustee committees have not developed very good techniques of expressing appreciation for good work done for them." In fact, for several years Trustee Wade had promoted the Indianapolis firm of McGuire & Shook. Acknowledging his own partisan attitude, Wade admitted, "I realize I stand an easy target for the accusation that I want to work some of my architectural friends into the Hanover picture." Indeed Wade's friends were hired. By November 1946, Wade referred to "a new men's dormitory design by McGuire and Shook, our architects."[79]

Larson lost his title but continued contributing to Hanover College architecture under a new arrangement. In 1946 Larson agreed to serve Hanover College as chief architect with McGuire & Shook as "Associates Architects." [80] The first and only building constructed under this new agreement was a new library, located on the quadrangle.[81] The old library, Hendricks Hall, had long been considered too small. In 1943 Larson designed matching wings in a proposal to expand Hendricks, but in 1944 that idea was dropped in favor of creating a new library. Ultimately the decision was made to place the new library near the center of the quad, immediately west of Goodrich Science Hall. Conscious of Larson's campus plan, Parker ordered the proposed library site moved twelve feet to avoid blocking the view of Lynn Gym from the quad.[82]

Fig. 11 - J. Frederick Larson, Library, 1945-47, Norm Nezelkewicz photo, 2005

Larson's Library is a textbook example of architectural design considered in relation to its context. (Fig. 11) Larson carefully orchestrated that building on the quad to relate to Lynn Hall and Goodrich Hall on either side. "I will detail the entrance of the Library," Larson guaranteed, "so as to be sure that it goes with the other buildings."[83] The Library is a variation on Hanover's motif themes expressed in nearby Lynn Hall. Both buildings have a three-bay center extension with white pediment, limestone stringcourses, and triple fan windows. The library's entranceway is detailed differently than Lynn Gym to indicate the Library's academic function. The Library evokes a more serious tone with fluted Greek Doric columns and entablature similar to nearby classroom buildings, Goodrich and Classic Halls. Like a composer, Larson repeated motif elements from his other Hanover buildings on his new Library. For example, the iron railing with Hanover's crest over the entrance is also placed on Parker Auditorium and Classic Hall, while the circular window on the Library's pediment harmonizes with Donner Hall. President Parker appreciated the achievement of Larson's design: "I think [the Library] is going to be a very beautiful building and it will fit nicely into our campus plan."[84]

However, Parker was less satisfied with other recent additions to Hanover's campus, and he criticized serious construction and design problems in the work of McGuire & Shook. As Hanover College architects, the firm completed a new men's dormitory, Crowe Hall in 1949, a dormitory addition to Donner Hall in 1951 (Ide Hall), and a new home for the president in 1952. Parker was outraged by continual leaks in the foundation of Crowe Hall, and even more so by high cost overruns. Parker exploded at Wade, "These three buildings are going to cost us $225,000 more than we expected when

we started negotiations with McGuire and Shook and Struck Construction Company." Even Wade admitted fault as he answered Parker, "Let's not move so fast that we make a mistake like we have done on the addition to Donner." Along with this admission came a noticeable shift in Wade's attitude toward Larson: "I feel that we would be remiss if we did not make every possible attempt to keep [Larson's] spirit in our campus architecture."[85]

Larson's spirit would continue with one final addition to Hanover's campus, Brown Memorial Chapel. Although Parker Auditorium was large enough to accommodate the entire college for weekly convocations, a small meditation chapel was also needed. Larson included such a chapel in each of his Hanover campus plans, always situating it on the hillside to connect it with nature and indicate its special spiritual role. In 1952 President Parker finally asked for a chapel design and Larson enthusiastically agreed. "The chapel should be a gem and you and I should put our best efforts in it to make it that. It will be a real pleasure to design such a sweet little thing as this."[86] With a donation from Louisville businessman and Hanover alum J. Graham Brown in 1954, this "sweet gem" came into being.

Fig. 12 - J. Frederick Larson, Brown Memorial Chapel, 1952-56, Nezelkewicz photo, 2005

The Brown Chapel perfectly embodied Larson's philosophy of intertwining architecture with its natural and man-made context. (Fig. 12) His 1944 Hanover plan positioned the chapel on the hillside with a panoramic view of the Ohio River vista. That site, unfortunately, proved to be too steep. Larson therefore approved a new site for the chapel on the quad facing Lynn Hall Gym.[87] To echo Lynn's design, Larson detailed his chapel with triple fanlight windows and stone sills and keystones. Larson emphasized the chapel's spiritual purpose with an extensive use of white, harmonic proportions, and a perfect balance between its horizontal portico and vertical cupola. The building's ideal harmony, however, stands in contrast to the last-day dynamic between Larson and Hanover College.

Larson's relationship with Hanover College soured after he realized that his library design for the quad had been officially credited to McGuire & Shook. In addition, Parker wrote Larson in 1954 saying that the Brown Chapel drawings completed two years earlier had been misplaced and asked Larson for copies. Larson's hurt pride is painfully evident in his last known correspondence with Parker: "After a great deal of search I found the little chapel you requested and am sending you three copies. Hope you

can build it as it is and give credit for the architectural design to me as it is not fair to give other architects credit for my work although they can be associated with it. Hope this is the way you think of the library which I did for you." Across the letter's base Larson added a handwritten coda: "Treat this as a gift from me."[88] Larson designed Brown Chapel *gratis* and it became a final grace note to his Hanover octet of campus buildings.

The importance of Larson's architecture may best be conveyed by Larson's staunchest critic. In 1950 a "reformed" Henry Wade declared, "In my opinion, Mr. Larson is this country's outstanding exponent of Colonial design. He works certain subtleties into his buildings that the casual observer senses but cannot define and it makes all the difference in the world between a piece of inspired architecture and just a lot of forms thrown together in a sort of Hungarian goulash."[89] As a campus designer, architect Larson worked tirelessly to unify nature with art to enhance education.

The Hanover College quadrangle continues to be a gift to all who experience its lasting beauty, and the story of its creation offers numerous timeless lessons. Using the Georgian Revival style, Larson gave his collegiate buildings both a sense of history and a visual connection to their natural setting. Larson's holistic approach to architecture stands in conscious opposition to the Modernist disconnect, which features isolated monuments of architects' egos. "In planning college buildings," Larson stated, "no building should be individual in itself but each must serve its place on the campus in relation to the others."[90] The insightful visitor to Hanover College can truly sense and appreciate how Larson orchestrated his campus designs into a harmony with landscape to create a lasting artwork, vibrant on an Indiana hilltop.

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[1] Charles C. Beatty to Enoch Green, January 31, 1774, as quoted in Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge: MIT Press, 1984), 47.

[2] Turner, 6.

[3] They were Harvard College (1636), the College of William and Mary (1693), Yale College (1701), Princeton (1746), Columbia (1754), University of Pennsylvania (1755) Brown (1765), Rutgers (1766), and Dartmouth (1769).

[4] Unidentified author, quoted in Alexander Leitch, *A Princeton Companion* (Princeton, 1978), 75.

[5] Photographs and discussion of the early buildings can be found in Zach Whitney's "The Architectural History of Hanover College," (unpublished Independent Study, fall 1996, Hanover College Library).

[6] Larson's first completed Hanover design was the Overlook, 1938, located immediately south of Hendricks Hall. The Overlook consists of a curving limestone wall, flanked by piers. Larson wrote to Parker, "I feel that any feature of this sort should be dignified and attractive…I have kept the wall relatively low to allow it to be used as a seat. There is no charge for this work as it is a pleasure to do these things for you." Letter dated September 24, 1938, Hanover Library Archive (hereafter cited as HLA). Letters in the Hanover Library Archives are stored in files under the authors' names.

[7] During WW II Larson wrote to Hanover's President Parker, "I am not taking on any Government or other work as I feel my strength lies in service to my colleges." Larson to Parker, May 19, 1941. HLA.

[8] Rod Andrew Miller, "Jens Frederick Larson and American Collegiate Georgian Architecture," (doctoral dissertation, University of Louisville, 1998).

[9] Jens Fredrick Larson and Archie MacInnes Palmer, *Architectural Planning of the American College* (New York and London: McGraw-Hill Book Company, Inc., 1933), 24.

[10] Ibid., 24 and 31.

[11] Ibid., 25.

[12] Miller notes that Larson worked on his Maiso Internationale (c. 1933) for the City University of Paris while Le Corbusier was completing his Pavillon Suisse, 1933, for the same school. See Miller , "Jens Frederick Larson and American Collegiate Georgian Architecture," 33.

[13] Larson and Palmer, 23.

[14] Larson to Parker, January 17, 1942. HLA.

[15] Wade to Goodrich, April 1, 1943. HLA. Harry V. Wade was vice president and general manager of Standard Life Insurance Company of Indiana. Goodrich served as head of the Building Committee and was a major college donor. Jane Huber, Parker's daughter, stated, "Since my father was a quiet, reserved man, people would listen attentively when he spoke." Conversation with the author, October 2005.

[16] Parker to the American Association of Colleges, New York, addressed "attention architectural advisor," December 9, 1929. HLA.

[17] Larson to Parker, December 13, 1929. HLA.

[18] Parker to Larson, December 16, 1929. HLA.

[19] Larson to Parker, December 18, 1929. HLA.

[21] Jens Fredrick Larson, "Individual Character in College Architecture," Association of American Colleges Bulletin (Volume XV, December, 1929), 521. Hanover College's commitment to Georgian as the official style continues today. Although a uniform style creates visual coherence and conveys a sense of common purpose, such a rigid stance has sometimes led to controversy. After Sigma Chi fraternity was destroyed by fire in 1939, a group of students led by Russell Leavenworth contacted Frank Lloyd Wright and visited him at Taliesin East. Wright completed floor plans and elevations for a fraternity building that was stylistically innovative in his career with its use of curvilinear forms. The site must have inspired Wright; the building was to be located north of

campus with a view down a long ravine to the river. Wright's building, however, was blocked. Trustee Wade wrote: "I told the boys we did not feel that type of architecture fitted into the general scheme of things at Hanover. I told them that I personally would be glad to assist them in their efforts if they would build a Greek Revival house designed by Wright…" In spite of official discouragement the fraternity began fundraising, but the war halted their plans. Letter from Wade to Parker, June 1941. HLA.

[22] Mr. A. H. Saverye, Financial Secretary of Marietta College, to Parker, January 8. 1930. HLA.

[22] Frank S. Baker, Glimpses of Hanover's Past, 1827-1977 (Seymour, Indiana: Graessle-Mercer Company, 1978), 180.

[23] Parker concluded his letter to Donner: "Hanover must continue her long and splendid service to the world. So many alumni have been teachers and preachers that we have only a few who have acquired much wealth. This will require a sacrifice, but Hanover's whole history is one of sacrifice." Letter from Parker to Donner, May 20, 1935. HLA.

[24] Donner wanted his donation to be anonymous: "I do not wish my name used, as any publicity only makes me a lot of trouble." Donner to Parker, June 6, 1935. HLA.

[25] Donner to Parker, August 20, 1943: "The natural beauty of Hanover, its environment, and simplicity seem to have a special appeal to many of its students. Such is my feeling, although I was there only four months." HLA. See also William Henry Donner, *The Autobiography of William Henry Donner, 1864-1953* (San Francisco, 1973), 5-9.

[26] Donner to Mrs. Buckholder, January 17, 1944. HLA.

[27] Donner subsequently issued three successive Challenge Funds: the First Challenge Fund, 1937 ($250,000); the Second Challenge (Million Dollar) Fund, 1940 ($500,000); and the Third Challenge Fund, 1944 ($250,000). In each case Donner matched others' contributions. These Funds ultimately raised over two million dollars. Board of Trustee President Goodrich summarizes his achievement in an August 15, 1947 letter to Donner: "Hanover would still have been a little backwoods college with plenty of ability but no equipment if it had not been for your good self." HLA.

[28] Larson, *Architectural Planning*, 45.

[29] Ibid.

[30] Larson, "Individual Character," 519-520.

[31] Turner, 27.

[32] Like his Hanover campus plan, Larson's campus plan for the University of Louisville included quadrangles, diagonal walkways converging on fountains, and broad circular paths and streets. Although Hanover's plan is rural and Louisville's urban, both consider the surrounding context: the University of Louisville design flows into the surrounding street system, while Hanover connects with the Ohio River natural setting. The Louisville campus plan was never executed, but two handsome Georgian style buildings by Larson were constructed in 1936: the Law School and the Speed School of Engineering.

[33] Henry Wade to Albert Parker, May 14, 1943, HLA. Jane Huber, Parker's daughter, recently stated, "Harry was a thorn in the flesh of the Trustees for years." Conversation with the author, October 2005.

[34] The plan is illustrated in Hanover's October 1937 *Bulletin* with a text panel: "This campus plan is the final result of many years of study and deliberation. This final study was made by Mr. Jens Fredrick Larson, of Hanover, N.H. Mr. Larson has given most of his professional life to the problems of college architecture and campus planning. He is recognized as one of the leading architects of the country in this field. This plan reserves places for all the buildings which will be required to care adequately for the housing, health, recreation, worship and study of a college of five hundred students."

[35] A mall is defined as two rows of buildings facing one another across a greensward. In *Campus*, Turner states that "the mall plan was apparently first executed at South Carolina College" beginning in 1805. (59) Thomas Jefferson's mall for the University of Virginia, completed 1825, is the best-known collegiate example although Turner notes that it was only after 1900 that Jefferson's campus had a great influence on college planning.

[36] The money for the dormitory came from Donner's Fist Challenge Fund. In raising the matching funds, President Parker was not above strong-arming potential donors as indicated in a Nov. 8, 1937 letter to a Mr. Scott Emison of Vincennes, Indiana: "This is a time when money will do the most good, because it helps us to get an equal amount. Now while you have your full mental powers, why do you not put your money where it will do something in which you believe, rather than let the government take it later in inheritance taxes? It is within your power to save Hanover and make her strong for the future. Perhaps this is the reason for your birth, your life, and your success. Perhaps it may bring you everlasting satisfaction. Very sincerely yours, President Albert Parker." HLA.

[37] Letter from Parker to Larson, June 24, 1939, "[Donner Hall] is coming along very well and is going to look very good. We cleared out the center of the row of trees in front of it and it looks very good now across a long stretch of campus." HLA. Unfortunately, large trees once again block the front of Donner Hall and mar the building view.

[38] College Point House, 1882, stood on the site occupied by the Administration Building today.

[39] A trip to the floor beneath the dining room, however, revealed a very different scene, one that reflected the strong racism of the era. In a letter of April 2, 1938, Parker wrote, "There should be a room for the colored cook in the basement and possible a second one for a colored maid. The college end of town offers no rooming quarters for such help." HLA.

[40] Larson, *Architectural Planning*, 33.

[41] Parker to Donner, April 9, 1940. HLA.

[42] Donner to Parker, July 24, 1942: "I understand this tapestry was hung for some years in Senator Clark's Fifth Avenue home in New York, and he paid $50,000 for it at an auction." HLA.

[43] Larson to Parker, May 27, 1939: "I am showing this with brick exterior walls and interior main partitions, with nurse's living room, bed room and bath on the second floor. This works out very simply and will be in harmony with your group." HLA.

[44] Larson designed Newby's bronze dedication tablet that reads, "In memory of Arthur Calvin Newby, From Beneficiaries Under His Will." John W. Suverkrup, Vice President of Irwin-Union Trust Company, Columbus, Indiana funded the building. Larson agreed with Parker's request that he receive only half his usual design fee on the building, or $400. Parker's letter asked the contractor Leslie Colvin for the same sacrifice, writing to him ministerially, "It would do your soul good to do it." June 9, 1939. HLA.

[45] The builder, Leslie Colvin of Indianapolis, wrote Parker on October 19, 1938: "If [the demonstration] is persisted in it will create a bad situation. What [the students] are doing is liable to retard our progress and make the building cost more…I have no doubt you will be able to get them to take a reasonable view of this matter." HLA.

[46] By this time Donner and his family had moved to Le Flon Villa on Lake Geneva in Montreux, Switzerland. According to his November 4, 1953 obituary in the *Buffalo Evening News*, his move to Europe "followed a dispute with the U. S. government over $200,000 in tax claims. He claimed the Government was trying to tax several charitable funds he had set up."

[47] Larson designed the building's bronze dedication tablet that reads, "Donner Residence Hall, Given in Memory of William Henry Donner Jr., Son of William Henry Donner and Dora Browning Donner, 1939." His son's death from cancer led to Donner's greatest philanthropic work. In 1932 he created the International Cancer Research Foundation, and in 1945 its successor, the Donner Foundation to which he contributed millions of dollars.

[48] Quoted in Baker, *Glimpses of Hanover's Past*, 183.

[49] For example, on January 4, 1939, a Professor Wickwire wrote to Parker: "The present plan leaves no place in the geology department for the storage, display or preparation of study material. It seems unfortunate that when plans are being made they should be so far from ideal." An exasperated Parker replied the following day: "The purpose of the last group meeting we had was to face the situation of what are available and work out the best solution, and if you were not satisfied at that time with what was mutually agreed, then was the time to say it. Of course we would probably never find a gift large enough to put into a building everything that each department might wish in a building which they would call an ideal set-up." HLA.

[50] Thomas Tash, Larson's engineer, to Parker, September 2, 1940. HLA.

[51] Larson to Parker, September 18, 1940; Parker to Colvin, September 26, 1940. HLA. To match Donner's Second Challenge Fund, Parker successfully solicited many valuable paintings from well-known art collectors in the United States. Thirty-three paintings were exhibited on the third floor art gallery in Old Classic Hall including works by Godfrey Kneller, Jean-Leon Gerome, and Cristofano Allori's *Judith with the Head of Holofernes.* All but one, *Christ Carrying the Cross*, school of Giovanni Bellini, was destroyed in the fire of 1941.

[52] Scott to Charles J. Lynn, January 8, 1941; Lynn to Parker, January 19, 1941. HLA.

[53] The sash controversy reemerged during 2003-04 restorations of Goodrich and Classic Hall. Unfortunately, the sash on Goodrich was replaced with dark tinted modern windows. Negative reaction caused Classic Hall to be restored with correct Georgian style sash windows.

[54] Larson to Parker, October 23, 1941; Larson to Parker, November 11, 1941; Larson to Parker, May 18, 1942. HLA.

[55] Baker reprints the Katherine Parker's memorable speech given December 1961, twenty years after the fire. See pages 184-192. Plans to build a Fine Arts Building were dropped after the Classic Hall fire. Larson's engineer Tash wrote to him in February 1942, "The committee felt it would be better to include this all in one building under one priority, which probably could not be obtained for separate buildings." The decision to abandon the Fine Arts Building may have also been caused by the tragic loss of so many artworks in the Classic Hall fire.

[56] Donner to Parker, March 6, 1942: "I am inclined to think that the fire may have been a blessing in disguise. I think a new building along the lines you are considering is splendid." HLA.

[57] Bethan Wright Roberts, "Out of the Ashes Came a New Classic," *Hanover Quarterly* (Spring 2002): 24-29.

[58] Larson worked simultaneously on two development schemes. According to a Feb 21, 1944 letter to Parker: "I will bring with me Development Plans showing both schemes, one of the old site and one of the new. It is interesting working on these two propositions impartially."

[59] Larson to Parker, February 14, 1942. HLA.

[60] Larson to Parker, March 24, 1942. HLA. Larson's bird's eye perspective was published in a booklet, "Hanover College Building Program," designed in April 1942 to convince discontented alumni of the wisdom of building a New Classic Hall on the Quad.

[61] Parker to Larson, May 4, 1942: "We have word today denying our request for a priority on the new building. Personally, I prefer to wait until after the war and build the building we really wish, although there will be serious pressure from a number of trustees to repair Classic." HLA.

[62] Larson to Parker, June 22, 1942. HLA. Parker was equally enthusiastic: "This would end the talk of restoring the old building. This would pretty much assure our moving along with the three buildings [New Classic, Science Hall and Lynn Hall]." Parker to Larson, June 18, 1942. Larson's floor plan calls for each "Gate," or building, to have two rooms on each floor seating 30-32. The two renovated "wings" added a total of eight new classrooms.

[63] Larson to Parker, June 29, 1944, expresses both the uniqueness of this situation and Larson's good nature: "Frankly I think my Hanover group of Parker, Lynn, and Wade is unusual and I get great pleasure out of my association with them and they certainly get the best out of me."

[64] Wade to Parker, May 14, 1943. HLA. Wade became president of Standard Life Insurance Company of Indiana.

[65] Wade to Parker, May 12, 1943. HLA.

[66] Parker to Wade, May 13, 1943. HLA.

[67] Parker to Larson, March 2, 1944: "Mr. Lynn and Mr. Wade yesterday suggested asking an outside authority, Mr. Gilmore Clarke, to visit Hanover and give his opinion as to the location of the main building." The common tie between Wade and Clarke was Cornell University which they both attended, and where Clarke served as Dean of the College of Architecture. Meanwhile, in late March 1944, the remains of Old Classic were ordered destroyed.

[68] See "Gilmore Clarke,"in *Pioneers of American Landscape Design*, Charles Birnbaum and Robin Karson, eds., (New York: McGraw Hill, 2000), 56-60; Wade to Larson, April 4, 1944: "Mr. Clarke was very definite in saying that under no circumstances should any building be placed on the point that would block the view of the valley. That matter is settled." HLA.

[69] Larson persisted in designing every building's detail. President Parker understood this and on April 23, 1946 reminded Larson: "Will you please send a sketch of the tower clock hands? In the specifications you were to provide a sketch of hands of special design." HLA.

[70] Larson to Parker, April 1, 1942. HLA.

[71] Science was later named Goodrich Hall after the Board of Trustee President. Goodrich himself proposed that the Literature building be renamed Classic Hall as a fundraising tool: "I am sure that [name] will appeal to a lot of people that will give because they really think Classic Hall should have been rebuilt." Soon afterwards, Goodrich sent a fund-raising letter to alumni. Goodrich to Parker, September 27, 1946. HLA.

[72] Whitney, 36.

[73] Larson to Parker, September 6, 1945: "It will be necessary to hold the ground floor level of the building to the grade given on the drawings. The relation of cornice height with that of the other buildings of the group is of prime architectural importance." HLA.

[74] "$750,000 Building, $500,000 Endowment Campaign Launched at Hanover College," *The Indianapolis Star*, June 4, 1944.

[75] Parker suggested the name, Lynn Hall. In a letter dated December 12, 1944 Larson inquired, "Shall we call the gymnasium the 'physical education building' or, now that we have included so many other activities in it, the 'recreation building?'" At the bottom of that letter Parker wrote, "Since Mr. Lynn is giving the money, why not Lynn Hall?"

[76] Larson certainly noticed that the fan window design already appeared on the old gymnasium, Wood's Field House, from 1922. Larson intended the fanlight to unify the new with the old.

[77] Parker to Larson, November 24, 1945; Larson to Parker, January 29, 1945; Larson to Parker, April 5, 1945; Larson to Parker, May 7, 1945. HLA.

[78] The *Dedication Program*, May 9, 1948 states: "The college is indebted to Mr. Jens Fredrick Larson, the architect of these four major buildings. The generous terms of the arrangement he made about the fee constitute him as a major contributor to the building program." HLA.

[79] Parker to Larson, July 6, 1945; Wade to Parker, Nov. 6, 1941; Wade to Parker, May 14, 1943. HLA.

[80] In Larson's agreement of May 1946, he wrote: "I would not only do the preliminary design but also the design at 1/8" scale to get the plan and details in character. In other words, McGuire & Shook would do the contract drawings and the engineering." Larson reduced his customary fee from 5% to 2%. Larson to Parker, May 23, 1946. HLA.

[81] Although the library has traditionally been credited to McGuire & Shook, correspondence among Parker, Larson, Wade, and McGuire & Shook in the HLA establish that Larson was its chief designer.

[82] Wade to Larson, April 4, 1944; Parker to Wade, December 20, 1950. HLA.

[83] Larson to Wade, December 21, 1950. HLA.

[84] Parker to Larson, May 31, 1951. HLA. The Library was occupied May 27, 1952.

[85] Parker to Wade, July 20, 1951; Wade to Parker, November 17, 1950; Wade to Parker, October 31, 1950. HLA.

[86] Larson to Parker, February 26, 1952. HLA.

[87] The visual connection between the Chapel and Lynn Hall was later severed with the construction of the Campus Center.

[88] Larson to Parker, September 21, 1954.

[89] Wade to Parker, October 31, 1950. HLA.

[90] Larson, "Individual Character," 522.