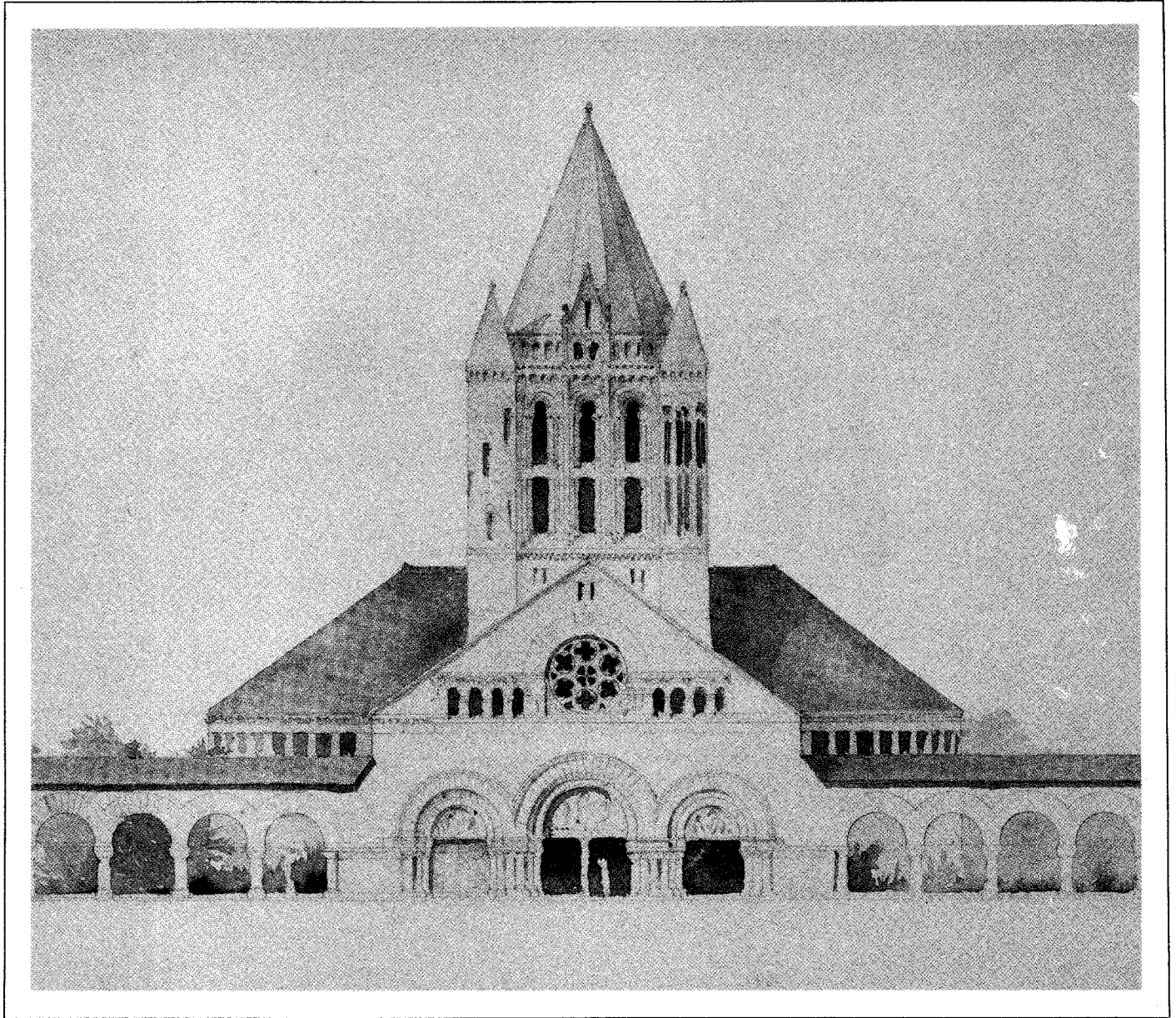


Sandstone and Tile



Always in Style:
A Tour of Stanford Architecture

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COVER: A watercolor rendering of the proposed Memorial Church by artist Charles Dalton Austin, circa 1902. The church was completed in 1903 with some changes, such as the addition of mosaics on the facade. See page 6 for the story of Stanford's architectural history. A tour of campus architecture will be found on pages 14-15.



A bucolic scene, pre-1906: The view down Palm Drive with the Quadrangle and Memorial Arch barely visible in the background

How It Might Have Been: Leland Stanford's Other Ideas

by Jeffery Littleboy

How does "Leland Stanford Jr. Agricultural and Mechanical Institute" sound to you? Awkward, for sure, and certainly too hard to get into a football yell. Yet Stanford University almost took that form in the early days of Senator and Mrs. Stanford's plans for the institution after the first grief and shock of their son's death had worn off.

On their way home from Florence, Italy, with the body of Leland Jr., they visited and exchanged ideas with the Rev. Augustus Beard of the American Church in Paris, and in the United States with President Andrew D. White of Cornell, and with President Charles Eliot of Harvard. With Beard, Stanford discussed "doing something for the other people's boys in Leland's name."

This might be a school for civil and mechanical engineers, "with applied science," but White, according to his diary, suggested the possibility that Gov. Stanford could endow fellowships at various universities around the country instead of establishing a new university in California.

Then the Stanfords visited President Eliot of Harvard. After a discussion of various possibilities, they asked him which he deemed most suitable as a memorial. President Eliot replied: "A university." Asked how much such a university, which would charge no tuition, might cost, Eliot estimated no less than \$5 million; after a pause, there came the famous and oft-quoted response from Stanford: "Well, Jane, we could manage that, couldn't we?"

As might be expected, a bereaved couple willing to spend \$5 million or more to establish a memorial to their

dead son attracted considerable media attention, even for those days.

In his book *Stanford University: The First Twenty-Five Years* Orrin L. Elliott quotes extensive interviews in *The Alta California* of Jan. 21, 1885, and in *The San Francisco Examiner* of April 28, 1887, in which the Senator enthusiastically laid out grandiose plans for the new university. A representative of Sen. Stanford told the *Alta* that the university's equipment would be "second to none," and that the institution was not intended to rank merely with state universities, but "to be far-reaching in its influences, and to attract to its halls students from all parts of the Union."

"Colleges for young men and young women will also be founded . . . as tributaries to the university, and high schools for boys and girls . . . as tributaries to the colleges. All of these institutions will be located in Palo Alto. . . ." This would require the expenditure of "enormous amounts of money," which would shortly be placed in the hands of the Board of Trustees.

In an interview with the *Examiner*, Sen. Stanford said the university would have a Department of Agriculture. "There are 7,000 acres at Palo Alto, and therefore there is an ample field for experimental agricultural work." A proposed museum of fine arts, he and Mrs. Stanford had decided, would be located in San Francisco rather than on campus.

In a later interview with an unidentified newspaper, the Senator became more specific: "I desire," he said, "that the amplest provision be made for all the branches of what might be called a liberal education, and every

facility given for the prosecution of all professional studies. . . . Every useful art is to be taught: the arts of making shoes and clothes, of printing, carving, telegraphy, stenography, no less but rather more than the arts of music, painting, and sculpture, for which every advantage that money can buy will be given.

"It is our intention to provide primarily for the masses. The rich can take care of themselves, but will always be welcome here. . . ."

One of his great concerns, he told the Paris correspondent of *The New York World* in 1892, was the continual flow of young men from the East, sent out to him with letters of recommendation. "They are," he told the reporter, "the most helpless class. They have no definite knowledge of anything. They have no specific aim, no definite purpose. It is to overcome that condition, to give an education which shall not have that result, which I hope will be the aim of this university."

The State's Enabling Act, which allowed the Founding Grant to become reality, was passed by the Legislature on March 9, 1885, Governor Stanford's birthday. Eight months later, on Nov. 11, the Stanfords executed the Grant, conveying the three large tracts of land which were the initial endowment of the university. It was an impressive and solemn occasion at the Nob Hill home with all but two of the initial Board of Trustees — composed of his good friends and acquaintances — present in the library.

Following the reading of the Grant, to which Mrs. Stanford "expressed her cordial sympathy," the new board solemnly agreed to accept the trust imposed on them. Horace Davis, one of the original members, wrote that "no event is more deeply engraven on my memory than that simple transfer."

In *The Meaning of the University*, published in San Francisco in 1895, Davis recalled Stanford's address to the board, in which he said in part:

"It should be the aim of the institution to entertain and inculcate broad and general ideas of progress and of the capacity of mankind for advancement in civilization. It is clear that to insure the steady advancement of civilization, great care must be exercised in the matter of the general body of the people. They need education in the fundamental principles of government, and we know of no text so plain and so suggestive as that clause in our Declaration of Independence, which declares that 'among the inalienable rights of man are life, liberty, and the pursuit of happiness, and that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed.' With these principles fully recognized, agrarianism and communism can have only an ephemeral existence.

"The rapidity of the communication of modern thought and the facilities of transportation make the civilized world one great neighborhood, in whose markets all producers meet in competition. The relative compensation to the producer must depend upon his powers of production. . . ."

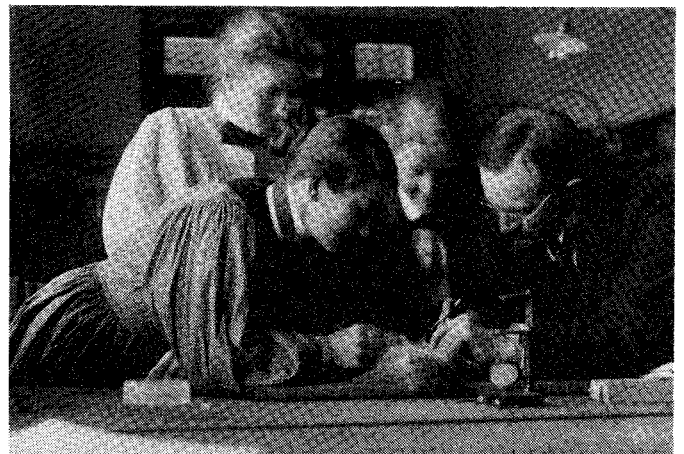
"When we consider the endless variety of the wants and desires of the civilized society, we must fully appreciate the value of labor-aiding machinery, and the necessity of having this of the best character. Too much

attention, therefore, cannot be given to technical and mechanical instruction, to the end that from our institution may go out educators in every field of production. . . ."

After stressing one of his favorite themes — cooperation — "by which each individual has the benefit of the physical forces of his associates," the Senator said: "It is by the intelligent application of these principles that there will be found the greatest lever to elevate the mass of humanity, and laws should be framed to protect and develop cooperative associations. . . ."

While the Grant prohibits sectarianism, the Senator noted, the belief in a benevolent, all-wise Creator and immortality of the soul shall be taught. And, he said, equality of the sexes shall be promoted. "We deem it of the first importance that the education of the sexes shall be equally full and complete, varied only as nature dictates. The rights of one sex, political and otherwise, are the same as those of the other sex, and this equality of rights ought to be fully recognized."

At the formal opening of the University Oct. 1, 1891, Stanford reiterated and amplified the educational creed that he had outlined for trustees in 1885. At the opening



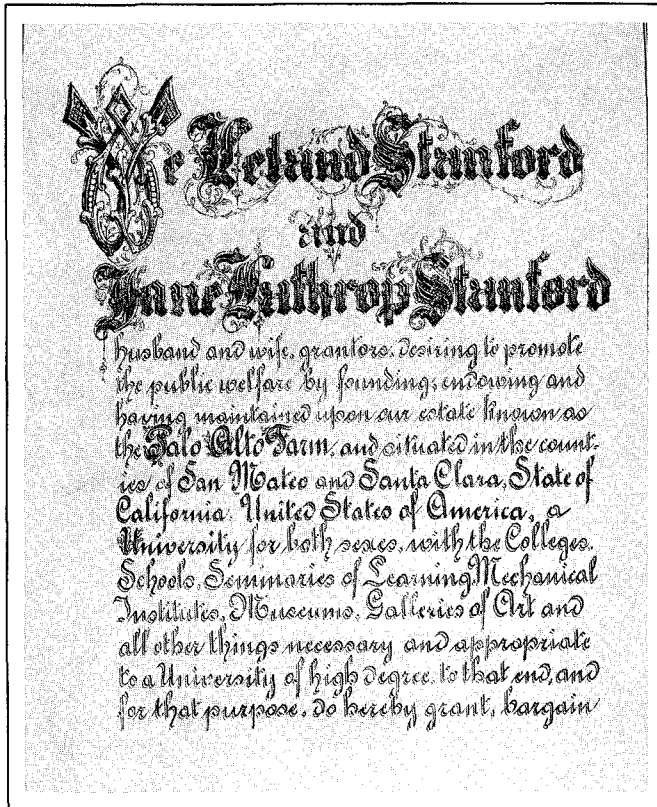
A professor in the early 1900s shows three female students how to dissect a small animal

ceremonies he made clear how much his wife had been a part of the University planning:

"I speak for Mrs. Stanford as well as for myself, for she has been my active and sympathetic coadjutor, and is co-grantor with me in the endowment and establishment of this University. In its behalf her prayers have gone forth that it may be a benefactor to humanity and receive the blessing of the Heavenly Father. For Mrs. Stanford and myself, this ceremony marks an epoch in our lives, for we see in part the realization of the hopes and efforts of years; for you, faculty and students, the work begins now. . . ."

To President Jordan and the faculty, he said: "Upon you largely depends the success of this as an educational institution. Ample endowment may have been provided, intelligent management may secure large income, students may present themselves in numbers, but in the end, the faculty makes or mars the university."

As educators, the Senator noted, it was his hope that students from Palo Alto should go out into the world, not



The Founding Grant specifies "... schools, seminaries of learning, mechanical institutes, museums, [and] galleries of art..."

only as scholars, but as persons with "a sound practical idea of commonplace, everyday matters, a self-reliance that will fit them, in case of emergency, to earn their own livelihood in an humble as well as exalted sphere." To the students will be given the opportunities to learn for success in life, for which they bear their own responsibilities: "Remember that life is above all practical; that you are here to prepare yourselves for a useful career; also that learning should not only make you wise in the arts and sciences, but should fully develop your moral and religious natures."

He noted his and his wife's "parental interest" in the students, and when Ariel Lathrop, Mrs. Stanford's brother and Stanford's manager, sought to raise the board and room rates at Encina Hall near the end of the University's first year, he got a wire from the Senator, advising him to keep the rate to \$5 a week. "It is enough for poor students whom I desire mainly to aid. My object is to provide education to those of small means. . . ."

His health was beginning to fail, so he and wife went abroad once more for rest and relaxation in the fall of 1892. Yet he still managed to secure the services of U.S. President Benjamin Harrison, who, after he left office, came to Stanford in 1893 to teach international law. Harrison caught Stanford's fancy because he espoused arbitration as a means of settling international disputes, a method which Stanford also endorsed.

In the few days before his death on June 21, 1893, at his Palo Alto home, Stanford dictated his final letter to Dr. Jordan. In it he once again indicated the direction he wanted the University to go.

"Now, in this institution," he wrote, "I desire that the students shall be made to appreciate the evil consequences of intemperance, and its economic consequences. . . ."

"Appreciating the importance of production, I want in this establishment, as far as possible, to have every useful calling taught, and each teaching to be as near the practical as can be. . . ."

"Immediately connected with the institution there are about 8,000 acres of land. I want every student to have the opportunity to learn practically how to cultivate the soil for every branch of agriculture.

"I think one of the most important things to be taught in the institution is cooperation. All civilized society is more or less cooperative. It is cooperative whenever one or more persons make use of the discoveries or avail themselves of the capacities of others — as in the case of the McCormick reaper. . . . Where there is an organized cooperative society, the strongest and best capacity inures to the benefit of each."

Prophetic as always, he wrote Jordan: "I hope to have this institution on such a scale that not only will we have postgraduates from other colleges, but men of science and men prosecuting original investigations from all over the world." And not so prophetic: "We shall have kindergarten schools, and we shall teach little children all the way up to the most advanced department of learning. . . ."

"We shall have departments of music and art, and teach science and engineering students to appreciate other aspects of culture, so as not to curb their imaginations." Chemists, he said, should be able to come up with fertilizers so powerful and inexpensive that harvests will always be abundant; instruction will be given in medicine and law; orphans may attend the University free, provided they have the scholarly ability.

With assistance, he was still able to attend the graduation of the Class of 1893. His death at 69 a few days later did not prevent the University he and his wife had founded from largely achieving the goals he had set for it.

Jeffery Littleboy, Class of '40, former editor of Sandstone and Tile, served as associate editor at Stanford News and Publications Service for many years. Earlier in his career, he reported for the Pasadena Star-News, the Glendale News-Press, and the Hanford Sentinel.

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At first glance, Leland Stanford Junior University appears to be a series of structures linked by a common architectural bond. In reality, the University comprises a representative sampling of 19th- and 20th-century architectural styles. The built environment on campus has two distinct but equally significant components: the University buildings and the faculty residences.

STANFORD UNIVERSITY:

Always in Style

AN ARCHITECTURAL HISTORY, 1891-1941

The Richardsonian Romanesque Quadrangle with its Mission Revival elements establishes the design theme for the public buildings; this theme is continually interpreted in several related architectural designs.

Faculty housing, in contrast, is not bound to a particular style and reveals personal and unique architectural statements. Thus, the Stanford community represents the architectural world in microcosm, providing the opportunity to study diverse styles and document the dialogue between them.

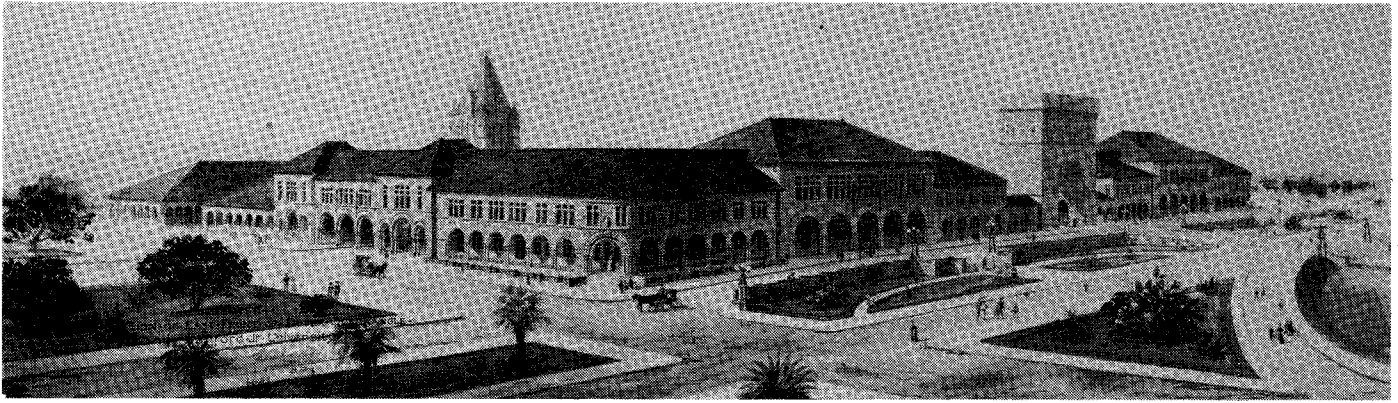
The Stanfords first focused their attention on a formal plan for the University buildings, setting the stage for the future of Stanford's architecture. Their Mission Revival style, which was echoed and interpreted throughout campus planning, influenced building across the country. Stanford is well known for its red tile roofs, buff-colored walls, and shady arcades. Yet, closer scrutiny of the planning of University buildings such as Green Library, Hoover Tower, and the Stanford Union reveals significant differences in style.

The Stanfords, consumed by the development of the major campus structures, chose to build faculty housing only when the need became apparent. Their uncharacteristic lack of concern about stylistic development of faculty housing provided an opportunity for construction of buildings in other important styles. Presidential and faculty residences such as the Knoll, the Dunn-Bacon House, and the Cooksey House are examples of popular residential styles that reflect national trends in architectural design. In contrast, the Hanna and Lou Henry Hoover houses are innovative examples of modern domestic design.

The Hanna and Lou Henry Hoover houses are innovative examples of modern domestic design.

The text for this article is taken from the exhibit currently on display in the Bender Room, Green Library. The exhibit was curated by Robin Chandler, Department of Special Collections and University Archives, and is open weekdays 8-12 and 1-5, through September.





A rendering of architect Clinton Day's 1902 proposal for a second story addition to the east side of the Outer Quadrangle

Richardsonian Romanesque/Mission Revival: Inner Quadrangle/Arcades

In the fall of 1886, Leland Stanford engaged the Boston architectural firm of Shepley, Rutan & Coolidge to develop the plans for the buildings of the University. During the summer of 1886, Gen. Francis Walker, president of MIT, and Frederick Law Olmsted, noted landscape architect, had met with Leland and Jane Stanford to develop a campus master plan. A grassy plain near the Stanford home and stables was chosen as the site upon which the University would be built. Stanford suggested to Olmsted that the structures be an adaptation of the adobe buildings of California merged with a "higher" form of architecture.

The firm of Shepley, Rutan & Coolidge was heir to the legacy of Henry Hobson Richardson. Romanesque architecture as interpreted by Richardson in the 1870s and 1880s had become a uniquely American style. Originally a medieval style, Romanesque architecture was characterized by semicircular arches with smooth-faced walls. Using the round-arch detail with rock-faced masonry, Richardsonian Romanesque became a horizontal and rough-textured style in which heaviness, an important aspect of the style, is emphasized by stone construction, cavernous door openings, and deep window reveals. The arched openings were built of a different stone than the walls for emphasis, and accented with short robust columns.

These stylistic details lent themselves well to a merger with the Mission style desired by Leland Stanford. A California mission's most dominant features were its church, its courtyard surrounded by an arched corridor, and its adjacent red tile roofed adobe buildings. The two styles blended successfully; Stanford University's Mission style could be per-

ceived as a natural development of the Richardsonian Romanesque.

After Richardson's death, his office was reorganized by his three associates, Shepley, Rutan & Coolidge. Their first commission was to work with Olmsted on Stanford University; firm member Charles Allerton Coolidge was assigned the project. Olmsted had successfully collaborated with Richardson's firm in the past and would again as this partnership

developed the master plan for the University.

On May 14, 1887, the cornerstone was laid for the construction of the Inner Quadrangle buildings and connecting arcades. According to Olmsted's plan of June 1887, this quadrangle was to be the first of a projected seven. It would have an east-west orientation and would be flanked by two similarly oriented quadrangles, intended for future expansion.

Richardsonian Romanesque: The Memorial Church

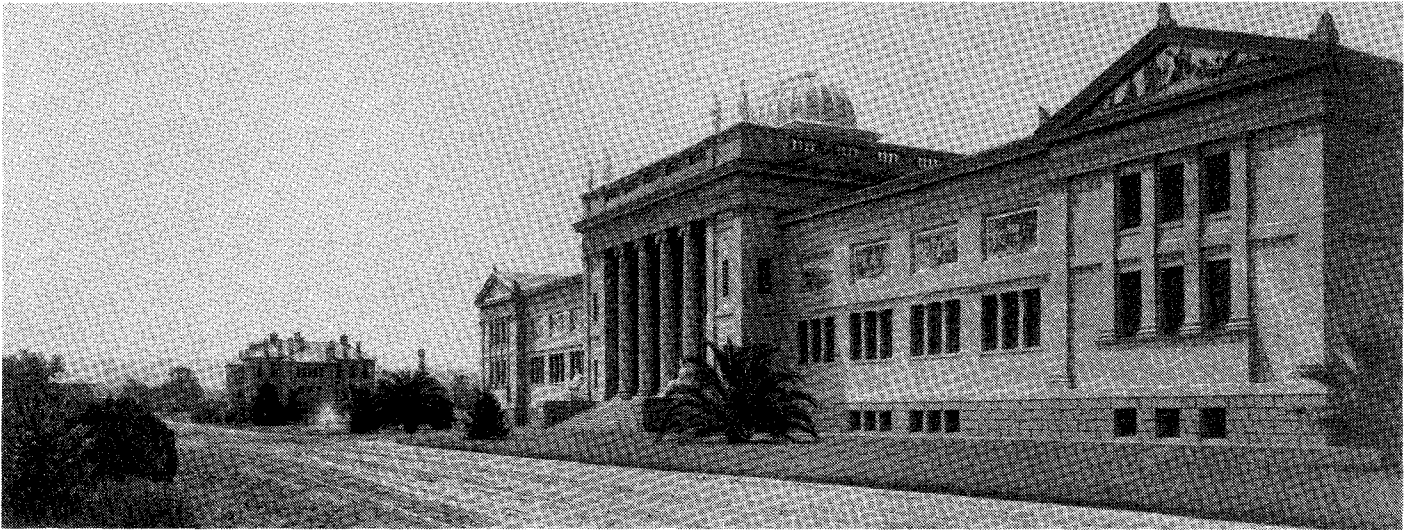
The Memorial Church is based roughly on the design used by H.H. Richardson for the Trinity Church of Boston. Charles Coolidge combined several of Richardson's sketches, based on the 12th-century Spanish cathedral at Salamanca, for the final church plan. The lower level of the church facade was executed as Coolidge had designed it and is the most elaborately sculptured section of the Quadrangle. Unfortunately, Coolidge did not execute the church construction, as Leland Stanford had severed his connection with both Coolidge and Olmsted by 1889. The association dissolved slowly, but centered on a disagreement over who was to have control of the design.

Following Coolidge's departure, San Francisco architect Clinton Day was given the commission for the church under the direction of Charles Hodges, formerly a draftsman with Shepley, Rutan & Coolidge, now serving as University architect.

On April 18, 1906, disaster struck the

new university when the San Francisco Bay region was shaken by a great earthquake. The most severely damaged structures at Stanford were prominent ones: its entrance gates, the new Library and Gymnasium, parts of the Museum, the Memorial Arch, and Memorial Church. The tower of the church collapsed, leaving the interior a pile of rubble and the exterior mosaic facade crumbled into the Inner Quadrangle.

Reconstruction of the church did not begin until 1911, when the San Francisco firm of Ward and Blohme began drawing plans. Because structural damage was so great, officials decided to completely rebuild the church. Each stone was laid in concrete around a steel frame skeleton. Additionally, the stones were bolted to each other. Upon these walls, the interior and exterior mosaics were painstakingly restored by Venetian craftsmen. The church's huge spire was not reconstructed. Memorial Church reopened Oct. 5, 1913.



The Leland Stanford Junior Museum, circa 1903, with the newly built Chemistry Building in the background

Neoclassical: The Museum

In an era of neo-Gothic and Romanesque American museums, the Stanford Museum was the first major museum in the United States to be built in the Neoclassical style. Modeled after the National Archaeological Museum in Athens, its unpedimented portico of four Ionic columns at the center of the facade and its pedimented corner pavilions recall the architectural traditions of ancient Greece. This classical language sets it apart from the Richardsonian Romanesque Quadrangle with its Mission-style arcades.

While her husband grappled with the construction of the University, Jane Stanford devoted herself to the Museum. For sentimental reasons, she chose to replicate the museum of Athens, particularly admired by Leland Jr., to commemorate her son's dream of presenting the city of San Francisco with an archaeological museum. The Museum originally was conceived as a separate institution lo-

cated in San Francisco. When combined with the campus plan, it was first included as part of the Quadrangle, but Mrs. Stanford's strong ideas about style and her desire for future expansion made this placement impossible. The Stanfords decided to build the Museum off Palm Drive, in an area Olmsted had designated for community residential development.

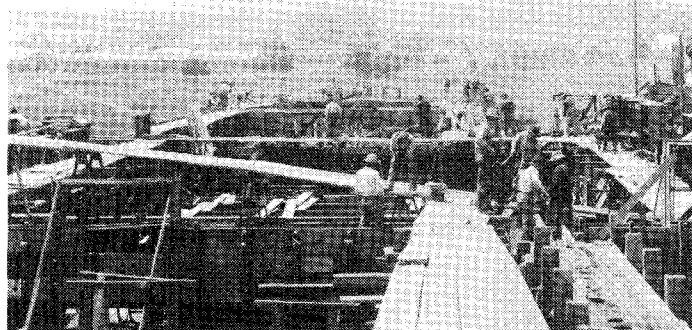
On Oct. 26, 1890, Mrs. Stanford chose the San Francisco architectural firm of Percy & Hamilton to build the museum. George Washington Percy and F.F. Hamilton, both natives of Maine and trained in architectural offices in New England, had settled in San Francisco in 1876 and formed a partnership in 1880.

As the Museum's style had been predetermined, the firm's greatest architectural contribution to the building would be the use of reinforced concrete. Percy had authored several papers promoting the use of iron and concrete in architecture and

had collaborated with pioneering engineer Ernest L. Ransome in using these materials on projects including the old California Academy of Sciences building. Ransome served as engineer and contractor for the Museum.

Reinforced concrete offered several benefits. The material could be assembled more quickly than sandstone, enabling the builders to meet the deadline for the University opening, and the reinforced concrete was suited to the aesthetic needs of the Neoclassical style. In addition, it was considered safe against earthquake and fire.

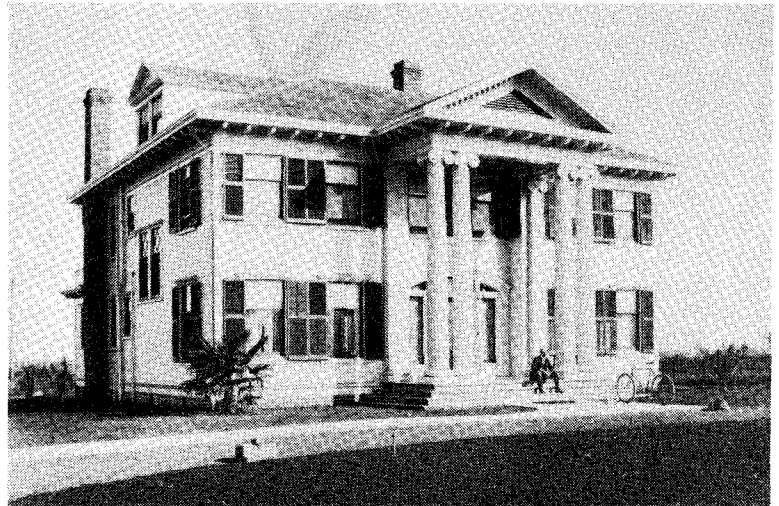
In 1898, and again in 1901-1902, Jane Stanford expanded the museum. Unfortunately, these additions were not built employing Ransome's system of twisted-iron reinforcing bars within concrete. Only the original Percy & Hamilton and Ransome collaborative effort survived the 1906 earthquake.



Just a few months before the University opens, construction proceeds on the south end of the Museum. Workers pour concrete (left) on June 6, 1891. By July 18, girders are in place (right)



The Griffen-Drell House is near completion in this photo, probably from 1892. The house still stands at the corner of Alvarado Row and Campus Drive East



Orrin Dunn, builder of the Dunn-Bacon House, sits on his front steps not long after his house was built in 1899. Located near fraternities and dormitories on Mayfield Avenue, the house now is well known for the roses that line its driveway

Domestic Period Revival: Griffen-Drell and Dunn-Bacon Houses

The Griffen-Drell and Dunn-Bacon houses represent early and late phases of the American trend in period revival domestic architecture. Residential revival styles popular during the period between 1880 and 1920 include Queen Anne, French Second Empire, Chateausque, Colonial, Mediterranean, Spanish Colonial, and Tudor. Other domestic trends included Shingle, or Arts and Crafts, and Prairie styles. The specific characteristics of these styles are expressed through proportion, massing, details, plan, roof line, and materials.

When the first faculty families arrived with David Starr Jordan in the summer and fall of 1891, they found a new university, but no homes in which to live. The Stanfords, consumed with major campus construction, had given little thought to building faculty housing. Paying scant attention to stylistic development of the residential area, the firm of Shepley, Rutan & Coolidge constructed 10 "patternbook" houses, two to a design, on Alvarado Row.

The faculty residences were located in an area designated by Olmsted for community residential development, behind the Quadrangle, and therefore less visible. These houses were built to be useful, not stylish.

However, within a few months, two larger and more distinctive houses were added at the end of the Row. One of these was the Griffen-Drell House, designed by

University architect Charles Edward Hodges during winter of 1891-1892.

Griffen-Drell House—The Griffen-Drell House is the oldest residence on campus, the last surviving member of the original Alvarado Row houses. Built in Queen Anne style, the house has twin rounded towers capped with conical pointed roofs or "witches' caps." Dormer windows peek from a gabled roof, and an extensive entrance porch welcomes the visitor. A typical Queen Anne house would have an asymmetrical roofline and might include classical details such as columns, pediments, and dentils.

The house was built for James Owen Griffen, professor of German and member of the original Stanford faculty. Griffen lived in the house until his death in 1939. Physics Professor Sidney Drell and his wife, Harriet, have resided in the house since 1956.

Dunn-Bacon House—The Dunn-Bacon House typifies the Colonial Revival. The symmetrical facade is centered around a two-story Georgian portico consisting of double Ionic columns engaging a pediment and is continued by the arrangement of shuttered windows and doors. The house's simple rectangular mass, crowned by a hip roof with dormer window, is painted a traditional white to echo houses of the colonial period.

Bostonians Orrin and Harriet Dunn

moved to San Francisco during the 1880s. Mr. Dunn, a salesman for Bissell Carpet Sweeper Co., was responsible for expanding sales to the West Coast. His job required extensive traveling, during which time Harriet lived in a San Francisco hotel. Through mutual friends, Harriet became acquainted with Jane Stanford. In 1899, with Jane Stanford's permission, construction began on the Colonial Revival residence known today as Dunn-Bacon House.

Harriet Dunn, collaborating with University Architect Charles Hodges, designed her new house to reflect her former Boston home. Constructed of local redwood, the house contains a secret staircase that leads directly from the sitting room to dressing chambers on the second floor. This allowed Mrs. Dunn to retire upstairs unnoticed to change clothes should unexpected visitors call.

In 1902, Robert H. Bacon graduated from Stanford. He and his mother, Frances, a relative of Harriet Dunn, had moved temporarily to the Dunn home from Chicago following the death of his father. Robert's son Harold, a 1928 Stanford graduate, lived in the house with his elderly relative Mrs. Dunn during his graduate studies. Harold Bacon later became a Stanford professor of mathematics and continued to live in the Dunn home. He and his wife, Rosamond, a 1930 Stanford graduate, have lived in the house since their marriage in 1946.

Shingle Style: Cooksey and Durand-Kirkman Houses

Cooksey and Durand-Kirkman houses are both Shingle Style structures built for persons whose cultural roots were in New England. However, any Shingle Style residence designed in the San Francisco Bay Area at the turn of the century must be perceived as part of the regional style known as First Bay Tradition. This tradition was a domestic architectural style practiced by architects such as Bernard Maybeck, Willis Polk, Julia Morgan, and Ernest Coxhead.

First Bay Tradition was based on Shingle Style, popularized on the East Coast by McKim, Mead & White. It incorporated the philosophy and design of the Arts and Crafts movement, which stressed a simplicity of design and advocated use of natural, even local, materials to create an object in harmony with its environment.

American Shingle Style evolved from Queen Anne style and reflected a post-centennial interest in American Colonial architecture. Shingle Style is easily recognized: exterior walls of second stories and occasionally the ground floor are uniformly covered with wood shingles. Generally asymmetrical in plan or elevation, the roofs may be hip, gable, or gambrel style.

Cooksey House—In 1900, George B. Cooksey, a New York stockbroker, and his wife, Linda, a friend of Jane Stanford's, began to build a home near the crest of San Juan Hill. University Architect Charles Hodges designed the residence, which contained 30 rooms, not including pantries, closets, baths, and a large central hall. The house is three stories high; the upper two stories are covered with shingles. The structure is covered by a characteristic gambrel roof.

Following the death of Mrs. Cooksey in 1903, her husband offered to donate the house to the University as a fully equipped student hospital under direction of her physician, Ray Lyman Wilbur. Jane Stanford refused the proposal. She felt the presence of a hospital would give Stanford a reputation as an unhealthy place. The house is now occupied by Phi Kappa Psi fraternity.

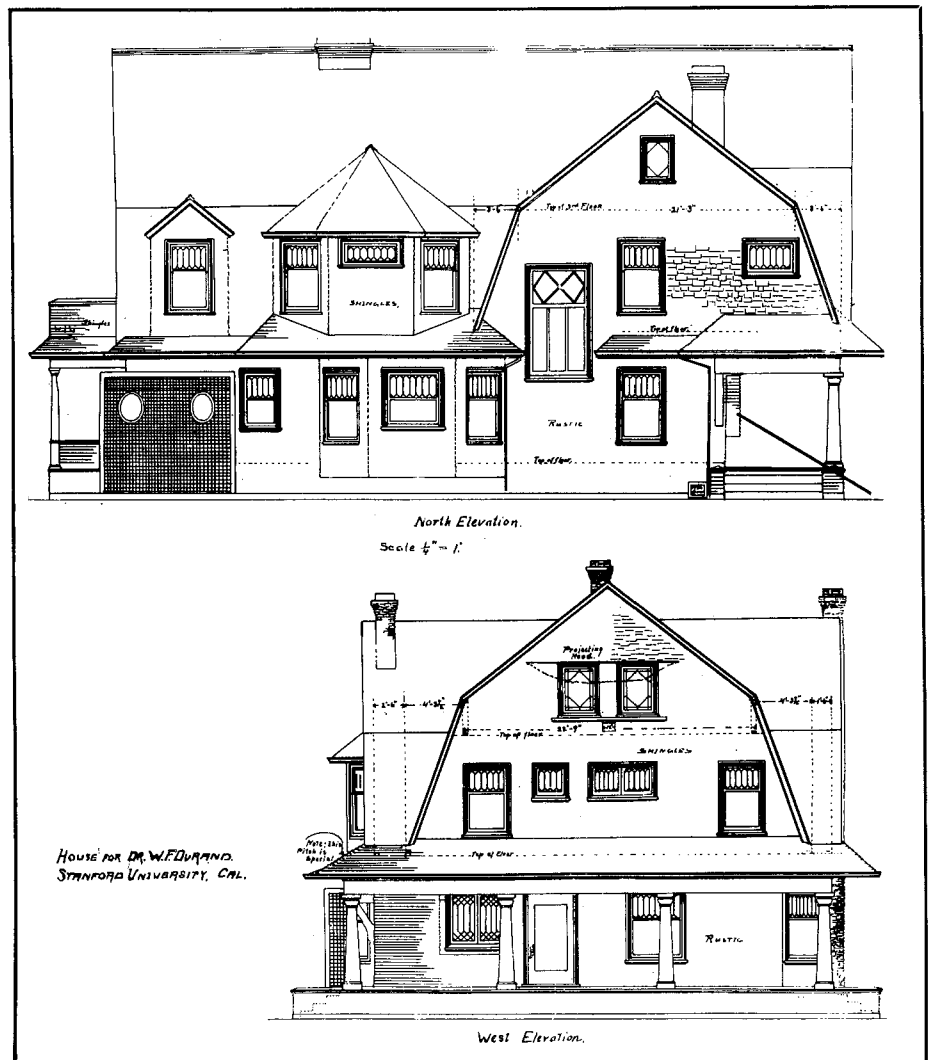
Durand-Kirkman House—William F. Durand came to Stanford from Cornell University to chair the Department of Mechanical Engineering. Intending to build a house, the Durands searched campus for the proper site. They found it on San Juan Hill, chosen because of a magnificent California Live Oak tree. Construction began in 1904.

A.B. Clark, professor of art at Stanford, was awarded the contract for the design. Clark completed his Bachelor of Arts in 1888 and his master's degree in architecture in 1891 at Syracuse University in New York. He came to Stanford in 1891 to teach drawing and architectural drafting. In 1916, he became professor of education in the Graphic Arts Division. As an architect, Clark was responsible for design of the original Faculty Club (1910), Old Bookstore (1913), and numerous homes at both Stanford and Palo Alto. He was also president of the Palo Alto Planning Commission that originated the master plan for the community.

The design of Durand-Kirkman House illustrates Clark's awareness of current trends in architecture; this house is a

good example of First Bay Tradition. The house is constructed of local redwood. Shingles cover the upper story while the lower level is rusticated stone at the porch and chimneys. Windows are leaded glass, except for the Bay-view window on the second floor landing. It is art glass in a water lily pattern. In keeping with the style, furniture, including benches, drawers, and a hutch, is built in throughout the house. Paneling cut from redwood burl decorates the area above the main fireplace mantle. In addition, Clark hand-carved flower motif decorations on banisters, shelving, and panels.

Anatomy Professor Emeritus Hadley Kirkman and his wife, Gladys, have lived in the house since 1950, when they bought it from Professor Durand.



Drawings from about 1904 show the north elevation (above) and west elevation (below) of the Durand-Kirkman House, designed by A.B. Clark for the legendary engineering professor William F. Durand



The front arcade of the Stanford Union, photographed in about 1922 by Berton Crandall, who chronicled the early days of the University

Spanish Colonial Revival: Old Union

The former Stanford Union is reminiscent of an old California mission. Walking through the arcaded entrance, one enters a tree-shaded courtyard dominated by a churchlike structure, ornamented in a Spanish Colonial motif and flanked by Mission-style buildings. A series of arcades join the three units, harking back to Olmsted's original concept for the quadrangle. The buff-colored stucco walls and red tile roofs perpetuate Stanford's thematic design.

The graceful courtyard fountain successfully completes a sense and space of the romanticized missions. Surprisingly, the structures of the Union, so consistent in design, were built at different times by different architects.

In January 1909, Herbert Hoover delivered a series of lectures at Stanford. His visit coincided with a tense period in Stanford's history. The previous year, as a result of increased student drinking, trustees instituted a prohibition policy and made drunkenness grounds for expulsion. Student demonstrations against disciplinary measures created a gulf between students and faculty, local residents and alumni.

Hoover noted a "profound change" at the University, a "lack of solidarity of feeling and purpose."¹ Asserting that a student union "would serve as a rallying point for student spirit and would function as a common meeting ground for students, faculty and alumni,"² he proposed construction of separate clubhouses for men and women. Trustees approved, and an organization, The Stanford Union, was formed on Feb. 20, 1909, consisting of alumni, faculty, and trustees whose purpose was to construct a student meeting place.

The project depended on donations and Hoover launched various fundraising drives. The Union was built with nonuniversity funds, thereby realizing Hoover's concept of an independent student union. The Union, as fully conceived, was not completed until 1922 and Hoover's financial contribution was instrumental to its completion.

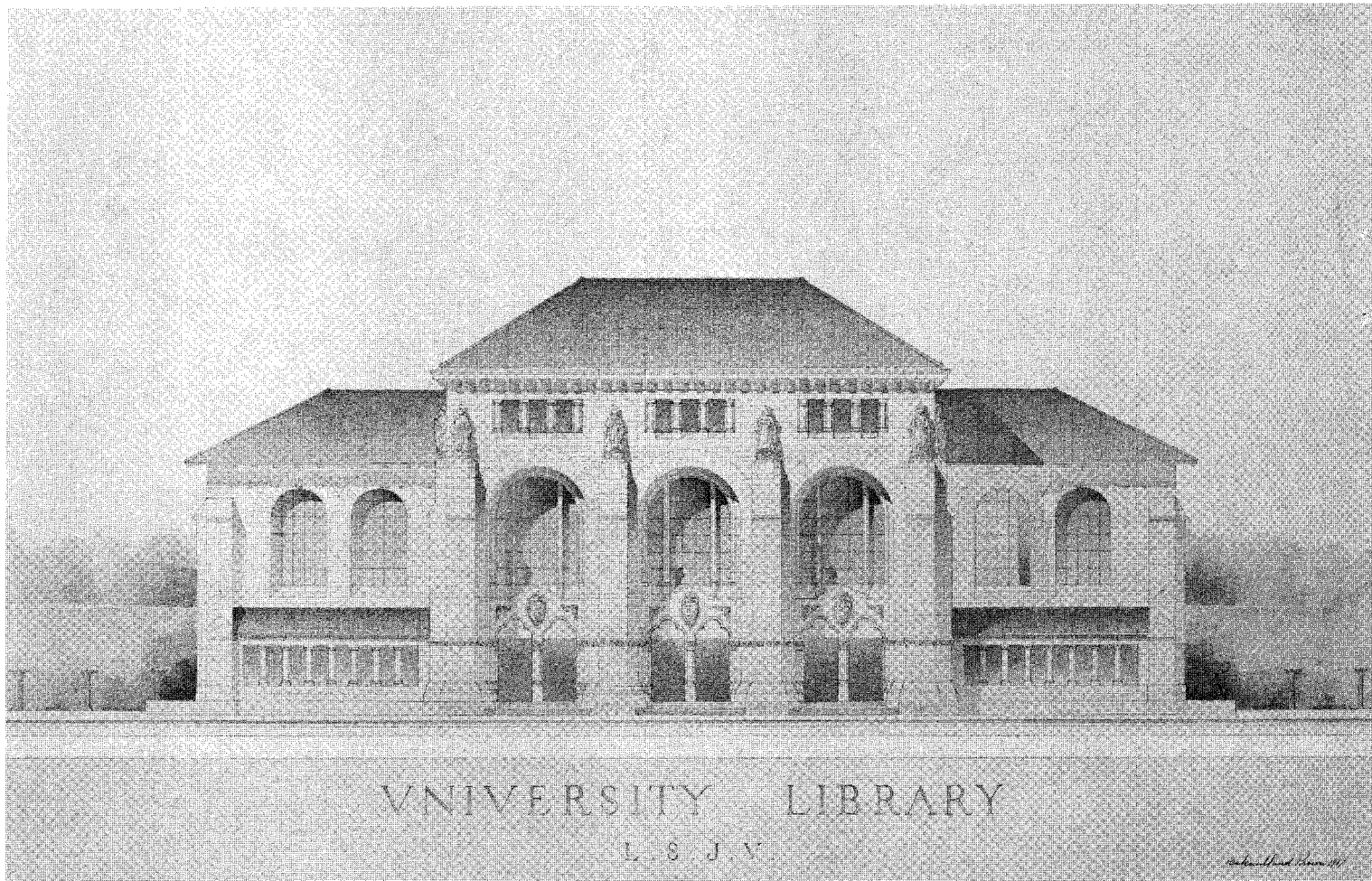
Charles Whittlesey, former draftsman in the office of famous Chicago architect Louis Sullivan and chief architect for the Santa Fe Railroad (1900-1905), was chosen to design the two clubhouses. Whittlesey arrived in San Francisco in

1906, one of the flood of architects who came to rebuild the city following the earthquake and fire.

Whittlesey's preference for geometric shapes suited the Pueblo and Mission Revival styles that he used in the design of numerous train depots. His competence with the Mission Revival brought him to the attention of Hoover and the Stanford Union. Construction of the Men's and Women's Clubhouses was completed in 1915.

In 1922, the University architects, Bakewell & Brown, fulfilled Hoover's vision with the construction of the central three-story union building. Bakewell & Brown is responsible for the architectural cohesiveness of the Union quadrangle. By adorning the main building with Spanish Colonial Revival ornamentation and connecting the three structures with arcades, the architects made the Union appear to have been designed as a single unit.

With the completion of Tresidder Memorial Union in 1962, the buildings were redesignated the "Old Union" and were converted for various student services.



An ink-on-linen rendering from 1917 by the firm of Bakewell & Brown shows their plan for the facade of the Main Library, now the West Wing of Green Library

Beaux Arts/Mission Revival: The Library

The west wing of the Cecil H. Green Library is a blending of stylistic intent. Classical rules of proportion and symmetry and the Beaux-Arts tradition for public buildings are used within a context echoing the Richardsonian Romanesque Mission Revival style and materials of the Quadrangle.

The west wing includes details common to Beaux-Arts buildings. It is strictly symmetrical and includes a climactic central mass that dominates the surrounding structures. It is crowned with a dome that creates an inner rotunda. The facade, designed with three arched openings ornamented by figure sculpture, is typical of the style.

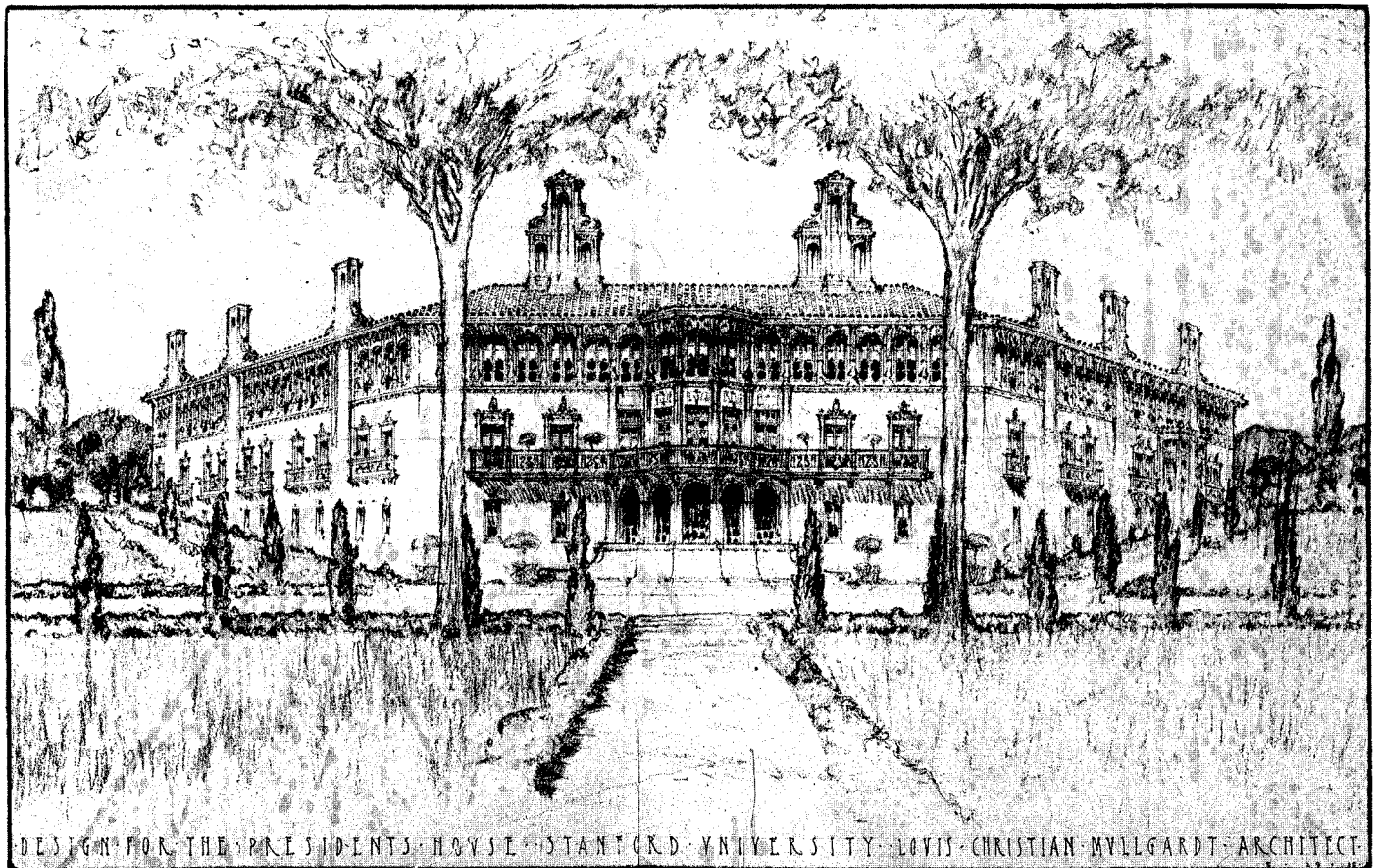
Following the 1906 resignation of Charles Hodges as University architect, the Beaux Arts-trained firm of John

Bakewell and Arthur Brown Jr. was selected to design the new library and a new quadrangle adjacent to the Main Quadrangle. The firm most likely came to the attention of the trustees as a result of their Beaux-Arts designs for the Berkeley City Hall (1908), the San Francisco City Hall (1912), and the Horticulture Building at the Panama Pacific International Exposition.

In December 1913, the firm was authorized to submit ground plans and elevations for the proposed library. However, final plans were delayed until 1917 due to construction of the Thomas Welton Stanford Gallery, also designed by the firm. The gallery became the "cornerstone" for the second quadrangle. The Library opened its doors on July 14, 1919.

For 28 years the firm of Bakewell &

Brown would introduce numerous other proposals for this quadrangle, which came to be known as the library quad. Some of these proposals were carried out, such as the Education Building and the Hoover Library. Others, such as the Memorial Hall and the Law School, were either built outside the new quad or not constructed until much later and by a different firm. Economic stress placed on the young University, particularly during the Great Depression, would sharply limit construction in the Bakewell & Brown era. The spirit of the Olmsted plan was renewed, but the ready economic resources of Leland and Jane Stanford had long since been converted to unspendable endowment.



A 1916 lithograph of Louis Christian Mullgardt's design for The Knoll, completed in 1918 as the presidential home for Ray Lyman Wilbur and his family

Spanish Colonial Revival: The Knoll

Spanish Colonial Revival style represented by The Knoll is a direct outgrowth of Mission Revival style; it is an example of Stanford construction mirroring national trends in architecture. The Stanford Quadrangle began a revival of Mission style, which in turn was used and interpreted by architects on a national level and returned thus modified in the architecture of The Knoll.

The symbolic beginning for Spanish Colonial Revival was the San Diego Exposition of 1915, which celebrated completion of the Panama Canal. The chief architect for the Exposition was Bertram Grosvenor Goodhue. A partner in the New York firm of Cram & Goodhue, he had written an important book on Spanish Colonial architecture in Mexico. The Knoll, completed in 1918, contains the stuccoed walls, low pitched red tile roof, Churrigueresque ornamentation, and decorative ironwork typical of the style. Arcades, common to Mission Revival style, are seen less often in conjunction with Spanish Colonial Revival structures.

Residences, like The Knoll, may be entirely without them.

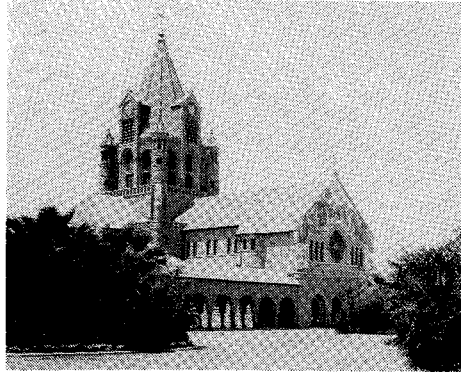
On October 13, 1915, the Board of Trustees elected Ray Lyman Wilbur as president of Stanford University. Construction of a home for the president that could also serve as a campus reception center became a priority. Selection of a site agreeable to all parties was difficult, with possible locations including a small rise near Lagunita, Alvarado Row, the Arboretum, and a site near the first Roble Hall (now Sequoia Hall). The site preferred by the Wilburs was initially rejected by the board due to the expense of bringing in plumbing and electricity. But the hill site finally was selected for the new building, and was named "The Knoll." On an axial alignment with Memorial Church and Palm Drive, The Knoll held a commanding view of campus and the Bay and seemed the proper site for the president's home.

Louis Christian Mullgardt, formerly a draftsman in the offices of Shepley, Ruten & Coolidge, was chosen as architect for

the project. Mullgardt, who had come to California in 1905, gained fame through his designs for the Court of Ages at the 1915 Panama Pacific International Exposition in San Francisco and for the M.H. de Young Memorial Museum (1916) in Golden Gate Park.

Construction of the reinforced concrete structure, delayed by shortages caused by World War I, was not completed until spring of 1918. The Wilbur family lived in the house until 1943, when Ray Lyman Wilbur became University chancellor. In October of that year the war effort resulted in the assignment of a group of WACs undergoing physical therapy training to quarters in The Knoll. By that time, however, the Lou Henry Hoover House was available for the new University president. In 1946, the Music Department took up residence at The Knoll, which was recently refurbished to house the department's Center for Computer Research in Music and Acoustics.

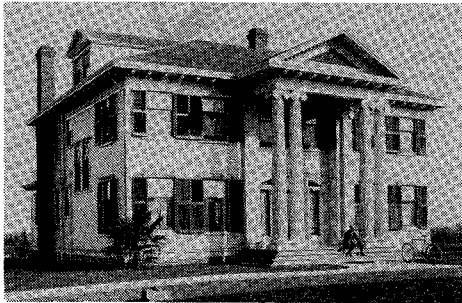
1. Memorial Church
Richardsonian Romanesque



2. The Museum
Neoclassical



3. Griffen-Drell House
Queen Anne
570 Alvarado Row



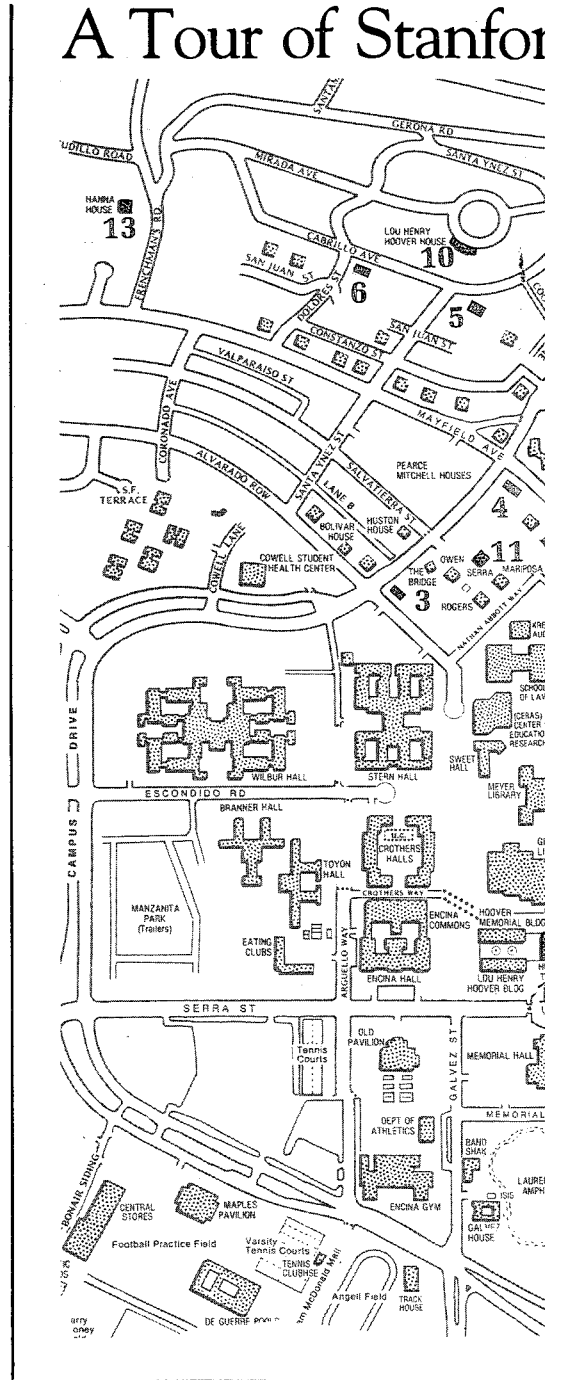
4. Dunn-Bacon House
Colonial Revival
565 Mayfield Avenue

5. Cooksey House
Shingle Style
550 San Juan Street



6. Durand-Kirkman House
Shingle style
623 Cabrillo Avenue

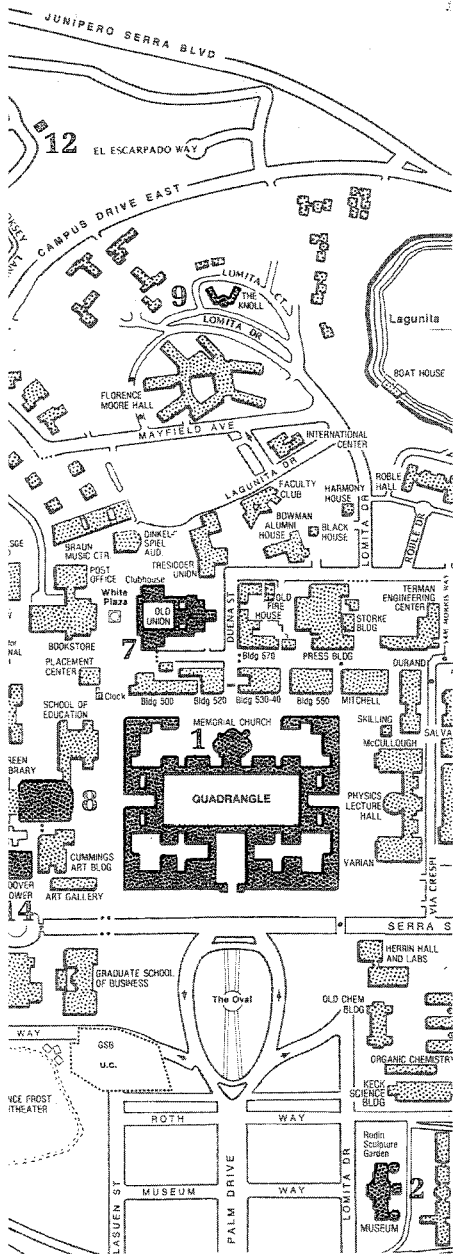
7. Stanford Union
Spanish Colonial Revival



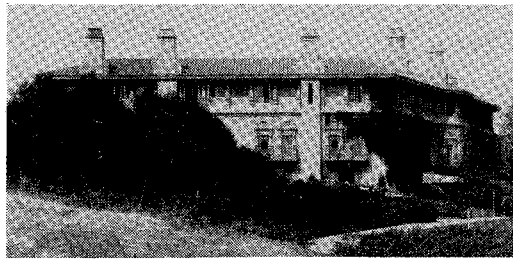
When taking this self-guided tour, please respect residences.



Architecture

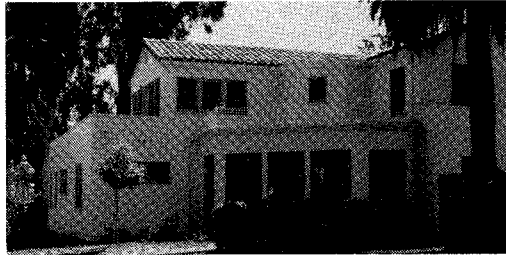
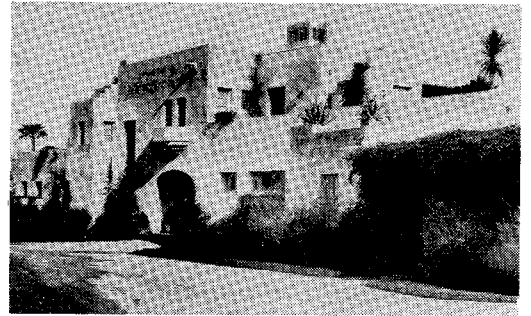


respect the privacy of those living in the



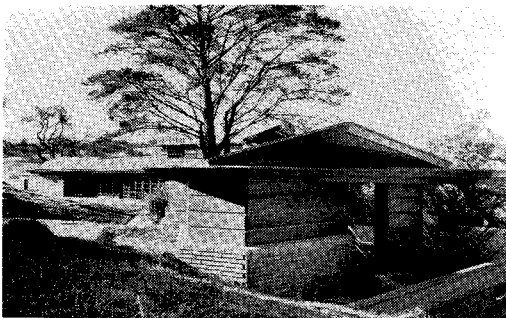
9. The Knoll
Spanish Colonial Revival

10. Hoover House
International Style
623 Mirada Avenue

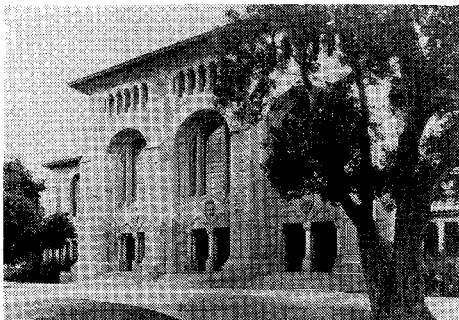


11. Jordan-Serra House
Mediterranean

12. Mosher-Hilton House
Mediterranean
766 Santa Ynez Street

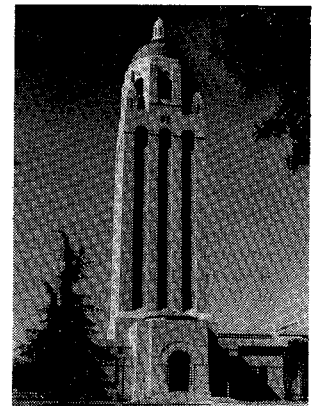


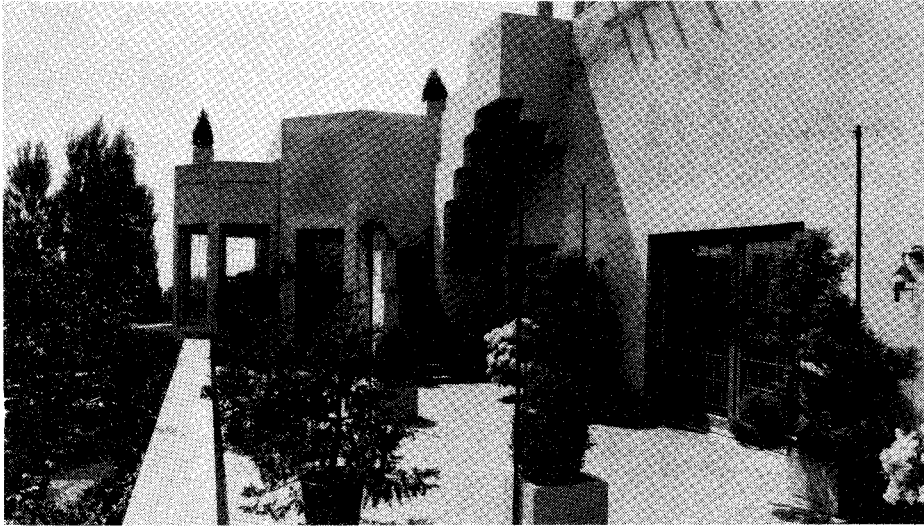
13. Hanna House
Usonian
737 Frenchman's Road



8. Green Library
Beaux Arts / Mission Revival

14. Hoover Tower
Moderne





An early photo, date unknown, of one of the terraces at the Lou Henry Hoover House. The staircase leads to an upper terrace

International Style: Lou Henry Hoover House

Lou Henry and Herbert Hoover were determined to build a house suitable for a family, appropriate for entertaining, unpretentious in the quiet faculty neighborhood, and not tied to any historical style. Unknowingly, the Hoovers created a residence with structural principles, building materials, and cubistic forms that linked it to International style. Despite its skintight surface appearance, its rejection of nonessential decoration, and its reinforced concrete construction — elements of International Style — the house maintains strong connections to both Pueblo Revival and Mission Revival styles.

In addition, any discussion of this building must include the regional contributions of Irving Gill, an architect practicing in Southern California from 1895 to 1917. Gill is known for his artistic use of Mission Revival style, but in fact his work often resembled European International style, which was developing simultaneously. Gill's 1916 article, "The Home of The Future," outlined his stylistic considerations. It was published in the architectural magazine *The Craftsman* and would have influenced California architects of the period.

During World War I, the Hoovers lived in England while Mr. Hoover directed the Belgian Relief Fund. At the end of the war, they returned to the United States prepared to build a home at San Juan Hill on the Stanford campus. Architect Louis Christian Mullgardt was originally given the commission for the house, but the Hoovers felt his 1918 design for The Knoll — the president's house and campus re-

ception center — was too pretentious. They approached art professor and personal friend A.B. Clark, who had designed several faculty homes. Clark consented with the stipulation that Lou Henry Hoover would act as architect while Clark would consult and provide the draftsmen.

Clark hired his son Birge and Charles Davis as assistants for the project. Davis had been chief draftsman for construction of Filoli, William Bourn's Woodside residence designed by Willis Polk. Birge Clark, a Stanford graduate, class of '14, had received his degree in architecture from Columbia in 1917. World War I postponed his architectural career, thus Hoover House was his first project.

Designing the house proceeded slowly, hampered by the necessity of Mrs. Hoover's approval and the Hoovers' nationwide commitments.

A.B. Clark described Mrs. Hoover's final design of the house: "The prevailing spirit of the house is one of extreme livableness and utter lack of formality and ostentation, the individuality of the owner being evidenced everywhere by the lack of conventionality and disregard of tradition or the accepted way of doing things."

Following Mrs. Hoover's death in 1944, Herbert Hoover gave the house to the University for use as the president's home, and it was then named the Lou Henry Hoover House. The house became a California Historical Registered Landmark in 1978 and attained National Historic Landmark status in 1985.

Mediterranean Style: Jordan-Serra and Mosher-Hilton Houses

The Mosher-Hilton and Jordan-Serra houses are further campus examples of period revival domestic architecture, popular in America from the 1880s to the 1920s. These two houses represent Mediterranean Revival style, an outgrowth of Italian Villa and Spanish styles. Mediterranean Revival style shares certain characteristics with Mission Revival and Spanish Colonial Revival styles, such as smooth stucco walls and red tile roofs. However, the differences, so distinct in their historic precedents, have been blurred with development of a California Regional style.

Italian Villa style, known as Italianate during its first phase of popularity in the 1840s to 1860s, was originally inspired by farmhouse architecture of the Tuscan countryside. These structures shared a picturesque asymmetry caused by the continual addition of structures to the original building. A tower, cupola, or belvedere is a feature found in most buildings of this style. Windows are "round-headed" and grouped in twos or threes. The houses nearly always have a veranda or loggia. Italian Villa style is popular with revival architects, for while it is a means of classical and formal expression, it is also picturesque.

Jordan-Serra House—In 1923, the Board of Trustees authorized construction of a new house for David Starr Jordan. Jordan and his wife, Jessie, were still living in Xasmin House, the home constructed during his presidency at Stanford. Jordan would live in the Serra Street residence until his death in 1931.

Architect Birge Clark, son of Art Professor A.B. Clark, was awarded the contract for the design. He proposed a house reminiscent of an Italian villa. His plan called for a tower and classical detailing. Economic conditions, however, placed limitations on the final design. The resulting structure was a practical home whose modest style was in harmony with the Quadrangle and neighboring buildings.

In 1983, Serra House was moved to its present location near the Law School, preserving the historic structure and allowing for expansion of the University's central heating plant. It currently houses the Institute for Research on

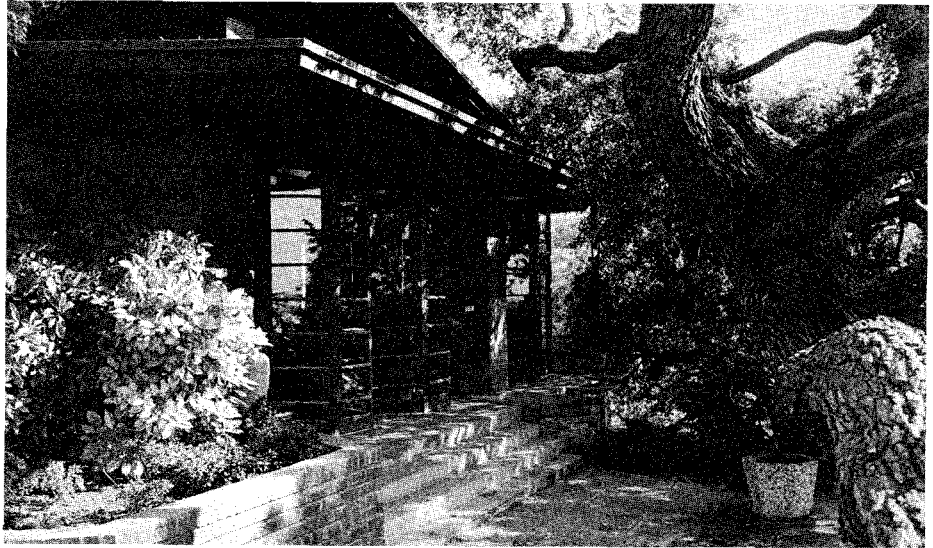
Women and Gender as well as the Program in Feminist Studies.

Mosher-Hilton House—Clelia Mosher, professor of personal hygiene and Palo Alto physician, began construction of her home on San Juan Hill in 1925. Mosher left her teaching position at Stanford to serve in France as associate medical director of the Red Cross Bureau of Refugees and Relief during the First World War. Having traveled extensively in Europe in 1913, she returned to Italy after the war and developed a fondness for the Italian Alps, particularly the area near Lake Iseo. She fell in love with villas in the region and was determined to build her own.

After her return to Stanford, she contacted architect John K. Branner, son of Stanford President John Casper Branner, who maintained offices in New York and San Francisco. Branner had built several faculty residences on campus in Mediterranean Revival style and had submitted designs for the proposed Memorial Hall.

Branner built the Mosher house on a bed of sandstone as a protection against earthquake damage. Constructed of reinforced concrete, the house was stuccoed and crowned with a red tile roof. Built against a retaining wall, the house appears from the street to be a single-story dwelling but is in reality a two-story structure of seven levels descending the hillside. The gardens surrounding the house are terraced with sandstone remnants from campus buildings destroyed during the 1906 earthquake.

Mosher died in 1940, leaving parts of the house unfinished. Ronald Hilton, professor emeritus of Spanish and Portuguese, moved into the residence in 1941 and undertook its completion. The Hiltons painted the house white and ornamented the exterior with colored tiles collected in Portugal, Italy, Spain, and Turkey. These renovations have maintained the characteristics of Mediterranean Revival style.



Glass walls of Hanna House provide close-up views of nature, including this giant oak

Usonian: Hanna House

Usonia, Frank Lloyd Wright's name for the United States, was also an architectural philosophy with roots in the democratic tradition. Wright envisioned the Usonian home as a house built in the spirit of the individual, respectful of the environment, constructed of natural materials, produced with the aid of modern technology yet not alienated by it, of moderate cost, and based on a paradigm of simplicity. This philosophy was influenced by Wright's early professional years in the Chicago office of Louis Sullivan. Sullivan encouraged independence, original designs instead of a reliance upon historic styles, modern building techniques, and a respect for the interplay of architecture and nature including environment, organic forms, and natural materials.

Hanna House nestles comfortably into the hill on Frenchman's Road. Its glass walls invite the natural environment in-

side while simultaneously separating the house from the world at large. Brick, wood, concrete, steel, and glass materials enclose a space that encourages human activity.

While at Columbia University, Paul and Jean Hanna read of Frank Lloyd Wright's 1930 lectures on architecture at Princeton. The Hannas contacted Wright, expressed their admiration for his ideas, and shared their dream of building a home of their own. Wright invited the Hannas to visit his home and studio at Spring Green, Wisconsin. The architect inquired about the needs of his clients and discussed further his four principles of organic architecture: respect for site, for the materials, and for the past as well as a sensitivity to the aspirations and requirements of his clients. During this time, Wright spoke casually to the Hannas of his dream to someday abandon right-angle corners and design with the more flexible hexagonal forms of a bee's honeycomb.

Professor Hanna began a new job at Stanford's School of Education in 1935. The Hannas dream to build a home would be realized in the foothills behind the University. The first sketches prepared by Wright arrived for the Hannas' inspection. They were unprepared for the complex and unconventional grid pattern based on hexagonal forms. Paul Hanna consulted again with Wright and his apprentices to better comprehend the nature of the drawings. His understanding of Wright's master plan would be crucial since the house would be built by a contractor and the architect would not be in

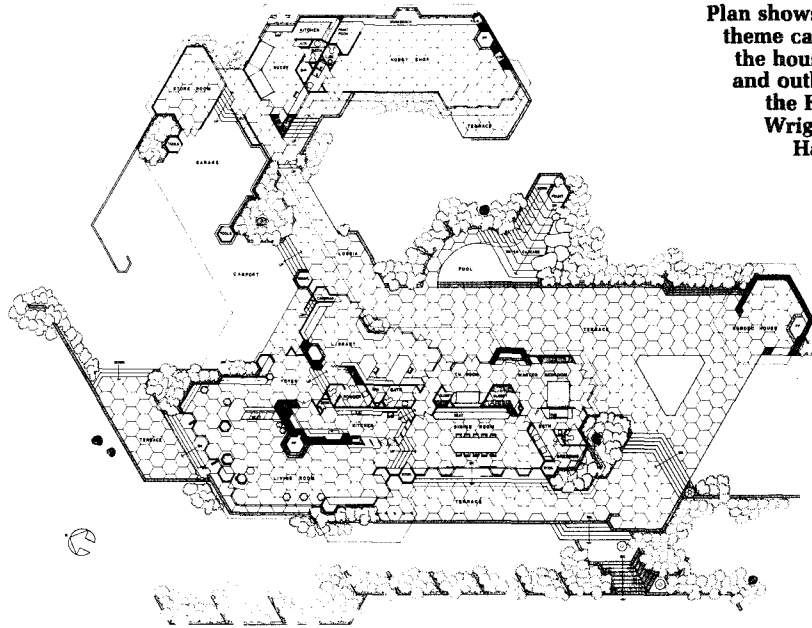


Pencil sketch from 1923 shows north-east view of residence designed by architects A.B. Clark and Birge Clark for David Starr Jordan

residence.

In fall of 1936, the Hannas engaged Harold Turner as building contractor; Turner began construction the following January upon receipt of general building instructions from Wright. The instructions began as follows: "The building is to be erected on a concrete mat laid out on a hexagonal unit system. . . ." Late in November 1937, Paul and Jean Hanna moved into their new home.

With the hope of preserving this monument to Frank Lloyd Wright, the Hannas gave their home to the University in 1974, after living there for 37 years. Now the residence of the University provost, it was selected for inclusion in the National Register of Historic Places in 1978.



Plan shows hexagonal theme carried out in the house, terraces, and outbuildings of the Frank Lloyd Wright-designed Hanna House

Moderne: Hoover Tower

The Hoover Tower, constructed with Moderne-style elements, symbolizes the arrival of modern design to the Stanford campus. The tower represents Mission Moderne, retaining the red tile roof and buff-colored walls characteristic of the campus but breaking with the tradition of two-story structures organized within a quadrangle framework. It is a 285-foot "skyscraper" towering above the campus, abandoning the modest and systematic rhythms of the Quad.

Moderne style gained prominence during the later years of Herbert Hoover's presidency and extended through the Depression. Primarily employed in the construction of federal government buildings, it also was used in private commercial structures. The merger of Beaux-Arts Classical and Art Deco Moderne resulted in classically proportioned buildings with just enough Moderne detailing to convey a contemporary feeling. Hoover Tower is a formal Beaux-Arts structure with the elements of a column: base, shaft, and capital. The shaft is firmly planted in a base consisting of a two-story building. Rectilinear, smooth-surfaced walls rise to culminate in the capital, a stepped-back dome with fluted detailing and pyramidal projections at the four corners.

As early as 1925, the need for a Hoover Library building separate from the University Library was apparent. Materials collected in revolutionary and war-torn Europe had begun to occupy almost 20 percent of the Main Library's stack space. Officials began raising funds for a new

building, but put aside their work during Herbert Hoover's campaign for president in 1927-28, fearing political risks. By 1938 funds were available to begin construction of the library, made possible by donations from the American Relief Administration (1936) and the Stanford Board of Trustees (1938).

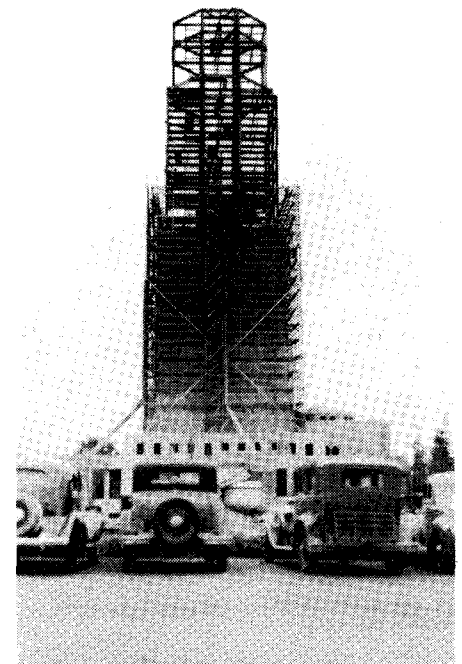
Space requirements for the new facility, including archival storage, a library, and a research institute, were discussed with the University architects, Bakewell & Brown. Of their various design proposals, a memorial tower was most favored. The tower would serve two purposes: It would provide storage and access to the collections and it would be a monument honoring Herbert Hoover, "the man who had nurtured the library from origin to fame."³

In 1927, Bakewell & Brown dissolved their 22-year partnership but continued to collaborate on specific projects, maintaining offices in the same San Francisco building. The Board of Trustees continued to recognize their work as a firm, although the architects' work at Stanford often was completed individually. Their projects during this period included Roble Gymnasium (1931), Lagunita Court (1934), Stanford Memorial Auditorium (1937), School of Education Building (1938), and the Hoover Tower (1941).

The Hoover Tower, designed by Arthur Brown Jr., was Bakewell & Brown's last project at Stanford. Its construction symbolized the end of an era, in both Stanford's architecture and its history.

ENDNOTES

1. Herbert Hoover, "Stanford, 14 years after," Academic and financial position file, 1913-14, Herbert Hoover Papers, Hoover Institution Archives.
2. *Daily Palo Alto*, February 1, 1909, p. 1.
3. Gary Worman Paul, "Development of the Hoover Institution on War, Revolution, and Peace Library, 1919-1944" (unpublished dissertation, University of California, Berkeley, 1974), p. 98.



Framing of Hoover Tower, circa 1938



Society President H. Donald Winbigler (center) holds open the bound volume of more than 7,000 signatures collected during Cornerstone Weekend. The book and other items spread out on the table — including newspapers, programs, and a centennial T-shirt and logo label pin — moments later were sealed in a stainless steel time capsule by Waid Hall (far right) of Operations and Maintenance. Also on hand for the sealing were (from left) Bill Cleveland of Events and Services, and Historical Society members Eric Hutchinson, Lillian Hutchinson, Karen Bartholomew, Winbigler, Ann Reynolds, and Stephen Peeps, a key organizer of Cornerstone Weekend

Cornerstone anniversary: Society donates plaque, time capsule

The Historical Society played a visible and important role in Stanford's cornerstone centennial celebration May 14. Among its activities, the Society:

- Donated a large plaque of cast bronze and antimony that commemorates the centennial;
- Organized a book-signing in which more than 7,000 who attended Cornerstone Weekend activities recorded for posterity that they were there;
- Placed the signature book and other articles in a time capsule and during a ceremony May 31 buried the capsule under the plaque; and
- Served as host of the reception that followed the program in the Quad.

To be fair, the latter job involved no work and no expense to the Society. The University paid the bill, but the Society got the credit.

The Society's two-foot-by-two-foot plaque was designed by member Bob McCann, '49, who also serves as associate director of publications for the University. A committee of Society members consulted with him. The plaque reads: "Stanford University Cornerstone Centennial: 1887-1987," and includes the centennial logo at the bottom.

The plaque-laying ceremony followed the Society's May 31 annual meeting and was attended by about 125 members and friends.

University President Donald Kennedy returned early

from a business trip to be one of four who carried the plaque to its position in front of the cornerstone on Building 60. Also helping were McCann, Historical Society President H. Donald Winbigler, and Prof. Gerald Lieberman, chairman of the Centennial Celebration Operating Committee.

In his remarks, Kennedy paid tribute to the Society for doing "so much to keep us in touch with our history." To others in the audience he said, "Let's listen to them often and let's try to make our history live and breathe as they urge us to do so often and so persuasively."

The more than 7,000 signatures in the book buried in the time capsule include a woman who wrote that her grandfather, F.W. Johnson, was at the original cornerstone ceremony 100 years ago. A man wrote that he is the grandson of the University's first engineer.

Former Historical Society President Ray Lyman Wilbur Jr. organized Society volunteers who helped with the massive job.

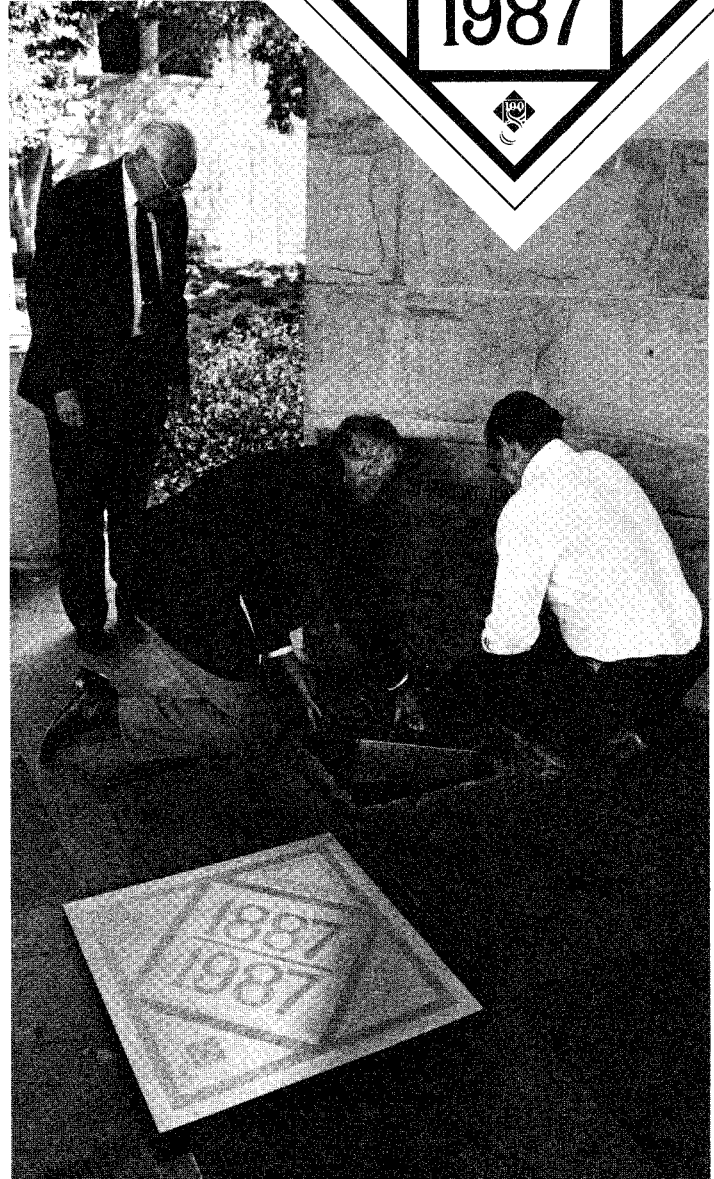
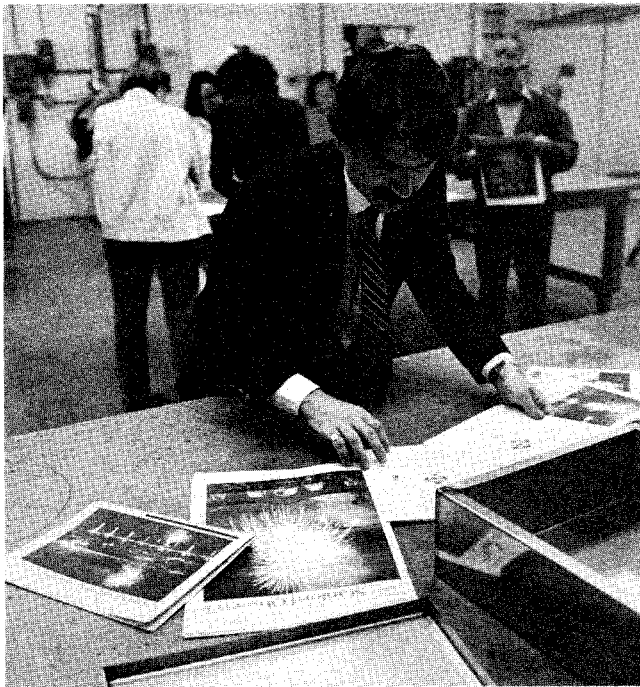
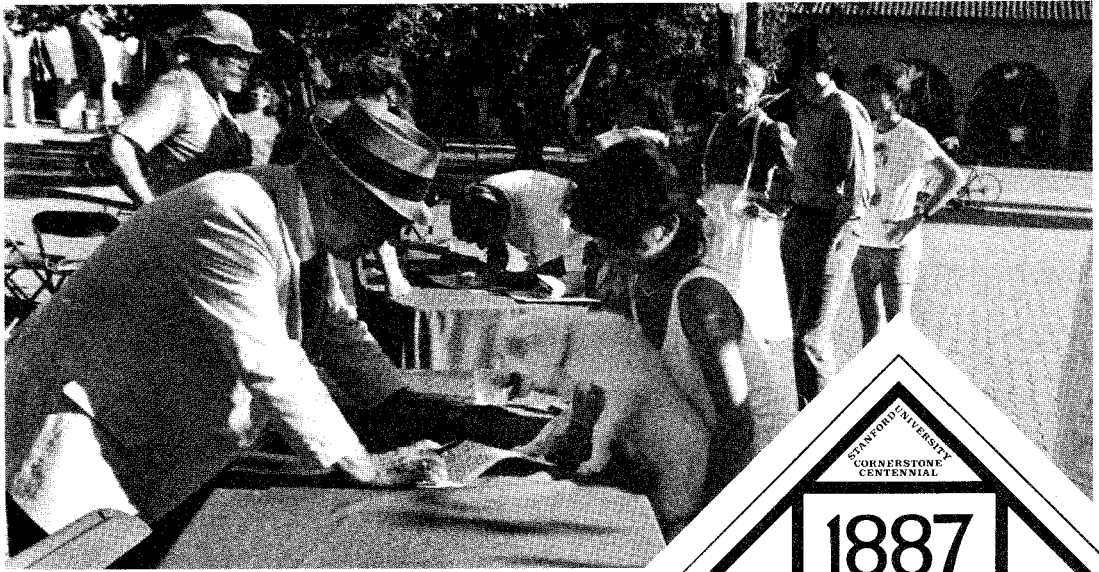
Thousands stood in the hot sun May 14 to write their names in permanent ink on acid-free paper, which should not deteriorate as rapidly as normal paper. Historical Society members who manned the tables handed out centennial logo lapel pins to those who signed.

Prof. Emeritus Eric Hutchinson designed the pages and decorative title page for the book. Society member Ann Reynolds of News and Publications Service arranged for

(Right) Following the May 14 cornerstone ceremony in the Quad, Fred Glover helps an Alsatian puppy record its pawprint for the book that two weeks later was buried under the centennial plaque

(Below) Stephen Peeps looks over items for the time capsule

(Below right) Bob McCann practices placing the time capsule in the concrete-lined hole prepared for it in front of the cornerstone while Don Winbigler and Bill Cleveland look on. McCann repeated the action a few minutes later during the ceremony



the pages to be bound in red buckram and stamped with a gold University seal.

During the May 14 celebration, Winbigler represented the Society as a speaker, talking about the 1887 cornerstone ceremony. He also introduced Prof. David Kennedy, history, who talked about the founding of Stanford in the larger context of the Gilded Age. Winbigler then presented the Society's plaque to the University. Board of Trustees President Warren Christopher formally accepted it.

•

Extensive coverage of Cornerstone Weekend was included in the Stanford Observer and Campus Report. Any Historical Society member who does not receive one of these publications and would like to read more about the centennial should send a request for the newspapers to Karen Bartholomew, News and Publications Service, Stanford, CA 94305-2245. Copies will be sent at no charge.

University President Donald Kennedy tells the 125 who gathered for the plaque-laying that he hopes the Historical Society will "continue to remind us that our origins are important, not because we are old but because we are young"



As Don Winbigger looks on, Operations and Maintenance worker Waid Hall applies a bead of silicone to the time capsule lid (above), then cinches the first of two metal straps that will help seal the box



How do you get a good picture of four guys lifting a heavy plaque? Grabbing handles to move the plaque into position are (from left) Gerald Lieberman, chairman of the Centennial Celebration Operating Committee; Bob McCann, plaque designer; Don Winbigger; and University President Donald Kennedy

Campus Plans Welcome For President Hoover

Civic Leaders Map Program

Student Reception Planned For Tomorrow At Two o'Clock

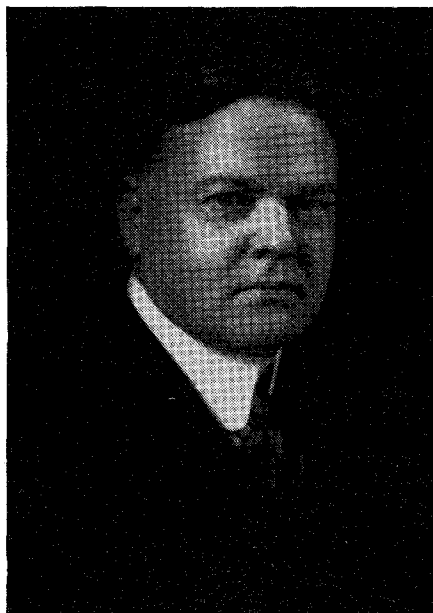
Both Parties Claim

Traffic Regulations For Hoover Reception

Palo Alto and Stanford lead charge of making final preparation for President Hoover tomorrow afternoon have requested that students remain on the campus. President Hoover reaches the Palo Alto reception then to return in time to see Chief Executive welcomed a student reception, serious cautionary regulations laid down traffic officials.

University Avenue, Alma and Palm Drive will be closed to traffic, and spaces for spectators will be roped off near Community House.

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Portrait of Herbert Hoover from 1934

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President Herbert Hoover surrounded by friends on Election Day, 1932

by Julius Jacobs

Homeward Bound: The Sad Return of

Nineteen thirty-two was an eventful year. Millions of Americans were out of work as the United States struggled through the depths of the worst depression it had ever known. Aviator Charles Lindbergh's infant son was kidnapped, never to be seen again, a story that made headlines throughout the world. Japan was massing thousands of troops for a full-scale assault on China.

Closer to home, a skinny, bespectacled young track star at Stanford University, Ben Eastman, shattered the world record for the quarter-mile with a time of 46.4 seconds and then proclaimed he was ready for the half-mile record as well at the 1932 Olympic Games to be held in Los Angeles. And Stanford's most famous graduate, President Herbert Clark Hoover, named an obscure New York jurist, Benjamin Cardozo, a Jew, to the Supreme Court to replace the irreplaceable Oliver Wendell Holmes.

But President Hoover had much bigger things on his mind than even the high court, for 1932 was also an election year, and the first president ever elected from California would face the charismatic governor of New York, the highly popular Franklin Delano Roosevelt. More important, at least from the perspective of an impressionable 18-year-old freshman at Stanford, an aspiring journalist and a cub reporter on the *Stanford Daily*,

Hoover would be coming home to the campus to vote.

"Besides the grind of midterm week," I wrote my parents on a cool November day that year, "there was the arrival of President Hoover. Luckily, all of our professors changed their midterms so they came on consecutive days. Wednesday, or rather Thursday evening, was a hectic one for me, and I don't think I'll ever forget the night of the election at Hoover's home.

"It is a wonderful thing to be a part of Stanford, and share in everything here. Hundreds of us went up the long hill to the President's home last night about 9:30 p.m. I stood on a Paramount Truck that was broadcasting the news right in front of the entrance to the house. From here we could see everything. About 9:35 p.m. the man inside the truck, who had direct communication with the house itself, poked his head out and said, 'President Hoover has conceded victory to Roosevelt!'"

Throughout the intensive weeks of the final presidential campaign the small, mostly male Stanford student body, though deeply loyal to its own favorite son and graduate, was nearly as divided about the election as the rest of the nation. Youthful frustration mounted as Roosevelt's hard-hitting attacks on the Hoover administration began to find their mark. Hoover's earlier optimistic campaign promises, such as "a chicken in every

STANFORD DAILY

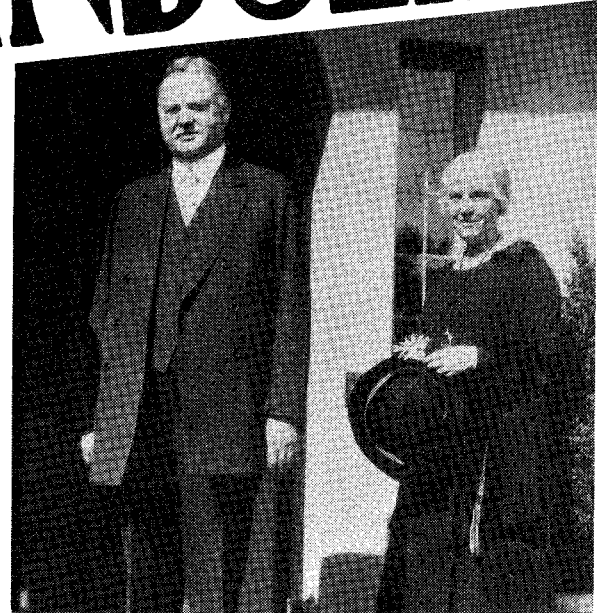
STANFORD UNIVERSITY
BYRON BAKER 1932 NEW YORK
DATE: today in the Associated
Students office.

MEMBER OF THE ASSOCIATED PRESS

VOLUME 12, NO. 28

STANFORD UNIVERSITY, CALIFORNIA, WEDNESDAY, NOVEMBER 2, 1932

ELECT IN LANDSLIDE



Herbert and Lou Henry Hoover at their campus home, date unknown

Herbert Hoover

pot," came home to haunt an administration now charged with bringing about poverty, unemployment, and economic distress for millions. And Roosevelt's promises of a New Deal and a complete economic turnaround at least offered hope, rather than more of the same dismal news.

On the Stanford campus a "Hoover Fund" was begun, and faculty and students were urged to "come join the band — donate \$10 or more to help re-elect the President." This appeal raised some money, but it also stirred resentment among some students and professors. One news report said that the "patriotic appeal was being studied with mingled emotions by thousands of graduates and faculty members."

When the campaign first began, President Hoover made it clear he would simply ignore Roosevelt, as he had done four years earlier, in his successful run against Al Smith, also a governor of New York, and the nation's first Catholic ever to run for president. Hoover said he couldn't be away from his desk even to open the Olympic Games in Los Angeles, let alone take two weeks out for a vacation at his campus residence on the Stanford "Farm." But now, with the country gripped by a terrible depression, and millions blaming Hoover for it directly, he could no longer afford to sit passively by and get

pounded mercilessly by Roosevelt's sharp and biting rhetoric.

For a man who had spent his entire life succeeding, a self-made millionaire in his 30s, a hero to hundreds of thousands of starving Europeans grateful for his relief efforts after World War I, a former secretary of commerce known internationally as "The Great Engineer," and finally as a Republican candidate who trounced Al Smith by more than 6 million popular votes and 444 electoral votes to 87 in 1928, the coming election loomed as a bitter harvest.

The campaign did not begin in earnest until October, after both men had won their party's nominations handily. But as the weeks went by and the outlook seemed less optimistic for presidential re-election, Hoover finally decided to carry his campaign through the Midwest by train, and then all the way to the West Coast. It was not an era of airplane travel, there was no television, and electioneering meant innumerable train stops and talks from the platform of a campaign train. Hoover's first speech was in Des Moines, Iowa, the state of his birth, and marked the first time since Woodrow Wilson's 1916 campaign that a president made a campaign tour to bolster his election chances.

The trip was not without some embarrassment. Even

as the days of Prohibition waned, Hoover's train cavalcade drew hoots and laughs from crowds along the way. For as he moved unknowingly through Pennsylvania, Ohio, and Indiana, there was scrawled in huge handwriting on the outside of Hoover's private presidential car, "We want Roosevelt. We want beer." Earlier, in the city of Santa Monica, C.V. Leavitt had been apprehended for "possession of liquor." It was by no means an uncommon occurrence, but Leavitt happened to be the president's brother-in-law. In Europe, a group of Alsatian grape growers in Coblenz, Germany, was reported to be ready to name their 1931 vintage after Hoover. It was a dry wine.

As the train continued westward, the California newspapers ran headlines saying, "Hoover Returning Home to Vote."

The speeches grew more intense as the train moved westward and Election Day neared. Hoover said in phone and radio messages, "At no time has our opponent proposed a single constructive measure." By then things were looking grim. A visiting professor of political science at Stanford, Hugh Gallagher, told the press: "I am a hereditary Republican. Four years ago my sentiments were for Hoover. Today, however, I'm casting my vote for Roosevelt."

As the campaign neared an end, Hoover still held out hope, even as he arrived at the Oakland Mole and in San Francisco, where he was met by Gov. Jimmy Rolph, Mayor Angelo Rossi, and other dignitaries and officials from Palo Alto and San Jose when he was driven down the Peninsula to Palo Alto. He finally was home to meet his family and await the results of the national election.

The economy had not improved, while Roosevelt had emerged as a strong and vigorous campaigner. His cheerful warmth and light, clever speeches in person and on radio were in stark contrast to the heavy, ponderous, and somewhat stiff campaign rhetoric of the president. Bone tired, haggard, feeling the strain of two months of the most intensive politicking of his life, Hoover met with some of the Stanford faculty who had known him for years, and with students, who were there to offer encouragement and greet their most distinguished citizen.

On the campus, famed political science Prof. Tom Barclay declared just prior to the election that Roosevelt's nomination "could unite the West and the South, but he needs to secure support from the northeastern sector of the U.S. in order to ensure his election in the electoral college." It turned out that Barclay was a keen analyst.

On November 7, the Stanford newspaper said in its lead story that the campus

was preparing a big welcome for the president, while Ray Lyman Wilbur, the University president then on leave as Hoover's secretary of the interior and intimate adviser, had arrived in Palo Alto to "cast his vote at the Women's Clubhouse."

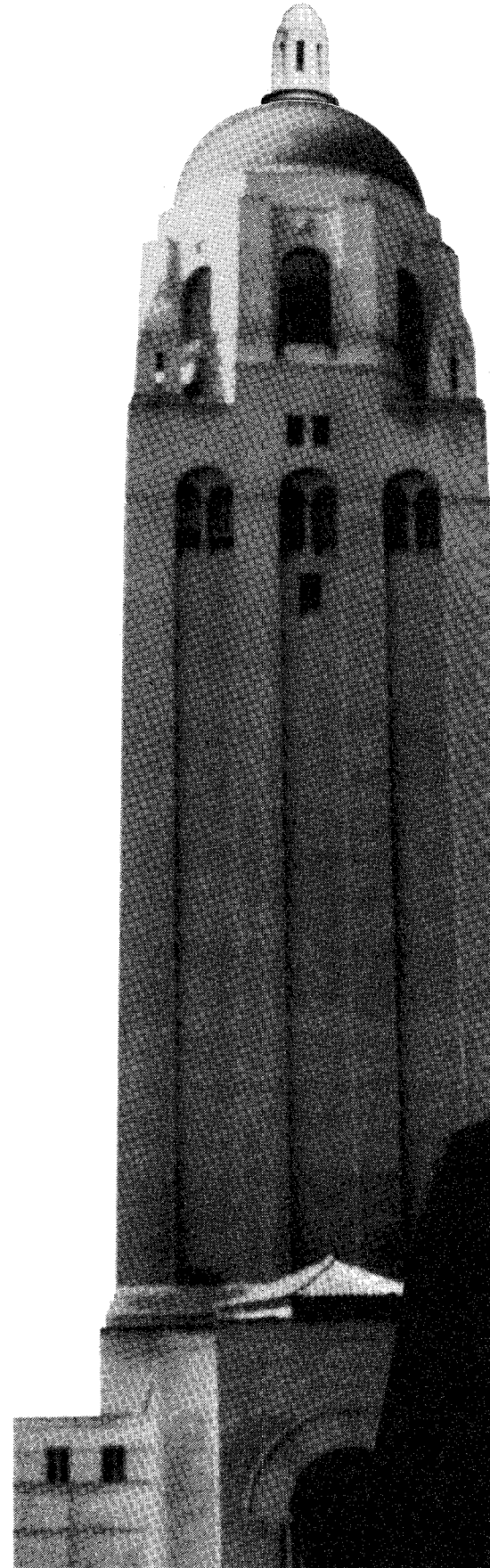
The following day Prof. Emeritus Albert Guerard, then a freshman student and reporter on the student newspaper, wrote that "while the Republican Party is confident of victory, basing their expectations on a last-minute shift of public enthusiasm to Hoover, nearly every pre-election political factor points to the election of Franklin Roosevelt." Guerard was right.

The election was at hand. But the events that preceded the actual voting were damaging to Hoover. In retrospect, according to historian Robert McElvaine in his book *The Great Depression*, "Hoover seemed to be splitting ideological hairs while people starved." And Bernard Baruch, multi-millionaire and adviser to presidents, had said of Hoover, "He has delusions of grandeur. He really believes all the wonderful things he has written about himself."

And then, there had been disconcerting incidents. In late October while campaigning through the country, Hoover had an embarrassing moment in Piedmont, W.Va. While he was still speaking from the rear platform of the train, the train started moving and newsreel cameramen taking pictures were stranded, along with their equipment, alongside the tracks. Finally someone yanked the emergency cord and the train stopped long enough for them to climb aboard.

In addition to the bad news about the economy and the millions of unemployed, another big issue was that of Prohibition, the "noble experiment" gone awry. It was a big hassle in Congress, and repeal was on many tongues. However, in Washington, D.C., the female Prohibitionists told the president they wouldn't "accept a dry candidate on a wet platform." Then they rapped Hoover's ambassador to Great Britain, Mr. Mellon, for "permitting the use of wine" in his London embassy.

Perhaps the biggest handicap under which Hoover was laboring was that of his public image. More had been promised than could be delivered. As McElvaine wrote, "Hoover's image was a highly successful blend of modern and traditional themes." Image was the right word because Hoover was the first important figure in American politics to use the techniques of modern public relations on a large scale. Anne O'Hare McCormick of the publishing family said that at Hoover's inauguration in 1928, "we'd summoned a great engineer to solve our problems for us; now we sat back confidently



and comfortably to watch them being solved." Hoover was actually looked upon as a human symbol of efficiency. Had he not helped feed 9 million Belgians and Northern Frenchmen as head of the Commission for Relief over a five-year period during and after World War I?

Hoover himself was well aware of the danger posed, because in the process of making him a powerful figure, he had been oversold. Before he took office in 1929, the president told a newspaperman that he feared the "exaggerated idea people had of him." They had, he said, "a conviction that I am some sort of superman. If some calamity should come upon the nation, I'd be sacrificed to the unreasoning disappointment of a people who expected too much."

The day of reckoning had arrived. On November 9, a blaring headline in the largest type available informed the Stanford campus, "ROOSEVELT IN LANDSLIDE." It was an unprecedented victory — just the opposite of what Hoover had done to Alfred Smith four years earlier. Roosevelt won 472 electoral votes and 22,822,000 popular votes to Hoover's 59 electoral votes and 15,762,000 popular

votes. It was the greatest electoral count victory in 68 years dating back to 1864. The defeat was a bitter one.

That night there was a rally on the Stanford campus, honoring the president. Torchlights illuminated the scene as hundreds of students walked up San Juan Road toward the broad expanse of lawn which fronted the spacious Hoover campus residence. One of the newspaper reporters wrote, "Gallant in defeat, Lou Henry Hoover, wife of the President, whom the nation refused to return to the White House, made a brave figure when she appeared for the last time on the upper terrace of her home. Fifteen minutes after Hoover sent out word conceding the overwhelming Roosevelt victory, Mrs. Hoover came to the terrace as skyrockets flared into the air. She spoke to the students gathered on the Hoover lawn as 'first Lady of the land' for the last time, thanking the cheering crowd of collegians for their loyalty."

When the president appeared on the balcony, he had little to say. He thanked the students for coming up the hill to his home to pay honor to him, and his message was simple and to the point. He said he would "work side by side with the President-elect to help America on her course back to prosperity."

Earlier during the convocation, the Stanford band had played a few tunes. Mercifully they had not played the song "California, Here I Come." At the Chicago nominating convention earlier in the year, the big Hoover demonstration ended with the brassy rendition of "California, Here I Come, Right Back Where I Started From." At the time it had turned out to be an appropriately prophetic — if not particularly happy — choice.

In his own memoirs describing the day before the final vote, Herbert Hoover wrote: "We received a hearty welcome from the governor of the state, the mayors of Oakland and San Francisco, and a host of friends along the railroad. In Palo Alto I found an accumulation of some 20,000 letters breathing loyalty and devotion, a third of them handwritten on the blue-lined paper of lowly homes."

Inside the Hoover home as the election returns drifted in, Hoover, despite his haggard appearance on arrival, became noticeably more cheerful while he played with his three grandchildren, Peggy, Herbert III, and Joan. While the Hoovers went out to stand on the terrace greeting students, Ray Lyman Wilbur was at the main door of the home, talking with newspapermen. A Secret Service agent, who'd watched over Hoover during the months and years, was quoted: "I've been close to every President for the last 20 years and not one of them worked as hard as Hoover. He gave everything he had to the job,

and what did he get — a slap in the face."

Another interested observer inside the house was young Collier Connell, a student news reporter later to become the wife of Will Rogers Jr. Connell wrote: "Gallantry. Mrs. Hoover was a flaming torch of it. The President a weary statue of it. Gallantry, simplicity, and aristocracy. Up at the House on San Juan Hill white floodlights set up an impenetrable guard, holding the garden under a steady glare of noonday. Not a leaf stirred. But inside the house Mrs. Hoover was gracious, talkative, charming, moving in grateful reunion among friends. Her manner was marvellously unchanged as disheartening election returns came sputtering off the wires to be chalked up on a blackboard for the guests. There was a gasp of silence when the grey-haired alumni secretary, Jack McDowell, longtime intimate of Hoover, came into the drawing room and curtly read the President's telegram of concession to Roosevelt. Then there was heart-wrenched applause, and the balcony speech closed the President's weary campaign day."

And the young freshman student, writing to his parents back home, concluded his letter: "The President seemed very tired and sagging, but as we all yelled and cheered for him and his wife, he made a short speech in which he said he appreciated our loyalty — and he meant it. He smiled and seemed relieved. This is what I call true sportsmanship, being able to conduct yourself in a smiling and dignified manner after getting news of your defeat by a great majority."

Nothing really changed between Election Day and Roosevelt's inauguration in March of 1933. While the nation waited for the change of administrations, the economy continued to collapse, and that winter was the most desperate time of the Depression. It took years for Herbert Hoover's reputation to be re-established, primarily as the head of the presidential commission to work on reorganization of the government. The Hoover home was deeded to Stanford University, to become the residence of the University's presidents. Hoover lived at the Waldorf Astoria Hotel in New York. But the library that Herbert Hoover established at Stanford has become one of the leading think tanks of the nation, a repository for some of the most important documents relating to war, peace, and revolution.

Julius Jacobs, Class of '35, served as editor of the Stanford Daily during his student days. Before and after World War II, he was editor of the Hanford, Calif., Sentinel for a total of 11 years and later worked in the public relations office of the Wine Institute for 15 years. Not one to retire, he is now a free-lance writer.



Women's sports expert Luell W. Guthrie

Prof. Emerita Luell W. Guthrie, who directed women's physical education at Stanford from 1956 to 1968, died March 22 at Stanford Hospital. She was 76 and had a history of heart and asthma problems.

An active member of the Historical Society, Mrs. Guthrie was on the extended board and served a term as its vice president.

She was a strong supporter of the University Archives and helped secure material on the history of women's athletics for its collections. Shortly before her death, she completed an oral history for the Society's Stanford Oral History Project.

Widely known and respected by students, Mrs. Guthrie taught at Stanford for 36 years prior to her retirement in 1972.

Noted for her activities in women's intercollegiate tennis, she received the U.S. Lawn Tennis Association's Barta Award for leadership in 1969. Born June 25, 1910, in Seattle, she received her bachelor's degree in physical education from the University of Washington in 1931 and her master's from Teachers College, Columbia University, in 1936.

She taught at the Goddard School in Barre, Vt.; the Enumclaw High School in Enumclaw, Wash.; and the Western Washington College of Education in Bellingham before coming to Stanford.

During World War II, she served one year as assistant to the director of personnel for the American Red Cross, following nearly two decades as a volunteer.

Following her retirement, she traveled extensively with her husband, Don.

Philanthropist Lucile Packard

Historical Society member Lucile Salter Packard died of cancer May 30 at her home in Los Altos Hills. She was 72.

She played a key role in the founding of Hewlett-Packard Co. with her husband, David, and William Hewlett. The three were named recipients of the Degree of Uncommon Man — the University's highest award — on May 15.

Mrs. Packard was widely known for her work at the Children's Hospital at Stanford. Her association with the organization began more than 50 years ago during her days as a Stanford student. She be-

came an active member of the Woodside-Atherton Auxiliary to the hospital in 1946 and joined the board of directors in 1967.

She was chair of the Children's Hospital board from 1983 until February 1987, when she became chair of its successor, the New Children's Hospital at Stanford, now in the planning stages. The Packards gave \$70 million toward construction of New Children's Hospital. It will be built adjacent to Stanford Hospital's new addition.

At her memorial service, Dr. Lawrence Crowley announced that the New Children's Hospital will be named in Mrs. Packard's honor.

Mrs. Packard was selected by the American Hospital Association's board of trustees to receive the organization's Citation for Meritorious Service on July 29 "in recognition of the extraordinary contributions you have made to the health and well-being of children through your efforts." The award will be presented posthumously.

In 1964, the Packards started the David and Lucile Packard Foundation, which last year reported donations of \$8 million.

The Packards met when they were undergraduates at Stanford and he was working as a dishwasher in the kitchen of her sorority house. He graduated in 1934 and she graduated a year later. They were married in 1938.

Society member Jean Hanna

Historical Society member Jean Shuman Hanna, wife of Prof. Emeritus Paul R. Hanna and an active participant in campus and community affairs for more than 50 years, died March 2 at Stanford Hospital. She was 84.

Mrs. Hanna and her husband commissioned the Frank Lloyd Wright-designed Hanna House on campus, where the couple lived from 1937 to 1976. They donated the house to the University in 1974. It now serves as home to Stanford provosts.

A teacher by training, Mrs. Hanna devoted a lifetime to education in a 60-year partnership with her husband.

A 1924 graduate of Hamline University in Minnesota, where a fine arts center is named in her honor, she earned her master's degree in English at Columbia University. She taught in Minnesota and New York state, and also participated with her husband in educational missions to the

Philippines and other countries.

The Hannas, who married in 1926, met as college students in Minnesota. They were both children of ministers and had never lived in permanent homes, so they dreamed often of the ideal house. They wrote a fan letter to architect Wright, who invited them to meet with him. After Paul Hanna earned his doctorate at Columbia, the couple came to Stanford in 1935, and Wright agreed to design their new home.

The house was the first structure to use Wright's hexagonal system, which subsequently was widely used in building design. The home was developed in four stages over 25 years.

The Hannas co-wrote a book on the building of the house, *Frank Lloyd Wright's Hanna House: The Clients' Report*, published in 1981. The house is now on the National Register of Historic Places, and the Historic House Association of America awarded the Hannas an owner's certificate in recognition of their role in preserving a historic house. In 1966, the American Institute of Architects affixed a bronze plaque to the house, noting its significance.

In recent years, the couple donated to the University Archives thousands of pages of archival materials regarding the house — including some of the architect's original drawings, blueprints, correspondence, contracts, building specifications, and financial transactions.

Allan Cox, Earth Sciences

Allan Cox, dean of earth sciences and internationally known for his work in paleomagnetism and plate tectonics theory, died Jan. 27 in a bicycle collision. He was 60.

Cox was keenly interested in the history of earth sciences at Stanford and directed his staff in documentation efforts.

In 1971 Cox received the Vetlesen Prize, the highest honor for scientific achievement in earth sciences, for fundamental studies showing that the earth's magnetic field has reversed. These studies confirmed plate tectonic theories of seafloor spreading and continental drift.

Cox earned three degrees at UC-Berkeley and began his professional career with the U.S. Geological Survey. He joined the Stanford faculty in 1967 and was named dean in 1979.

Philip Rhinelander, former H&S dean

Philip Rhinelander, who came to Stanford from Harvard to be dean of humanities and sciences in 1956, died at his campus home March 20. He was 79.

Rhinelander served five years as dean, then returned to teaching. A student of English philosopher Alfred North Whitehead, he was known to thousands of students for his course "Problems of Good and Evil." One of his students, James Stockdale, later would credit the course with helping him survive as the highest-ranking prisoner of war in Vietnam.

In the mid-1970s, Rhinelander led a successful effort to strengthen the Honor Code. He was the Olive H. Palmer professor of humanities emeritus.

Law School's John Hurlbut

John B. Hurlbut, whose teaching inspired generations of law students, died in Palo Alto following a stroke on March 27. He was 81.

Hurlbut graduated from Stanford Law School in 1934 with one of the highest averages achieved by any student to that time. After three years in private practice, he joined the faculty and taught for 34 years until his retirement in 1971.

Known affectionately as "the silver fox," he was one of the first law faculty named to an endowed chair, the Jackson Eli Reynolds professorship, in 1959.

C. Easton Rothwell, former Hoover director

C. Easton Rothwell, a former director of the Hoover Institution, died May 1 near his Inverness home in Marin County. He was 84.

Rothwell was named vice chairman of the Hoover Institution in 1947 and became director in 1952. He served in that post until 1959, when he was named president of Mills College.

Rothwell earned a doctorate in history from Stanford in 1938.

In 1941, he joined the U.S. State Department, and in 1945 he was executive secretary of the 500-member group that set up the United Nations conference in San Francisco, which drafted the U.N. charter. He also served as secretary general of the U.S. delegation to the U.N. in 1946.

Alvin C. Eurich, former acting president

Alvin C. Eurich, who served as acting president of Stanford for a year following the death of Donald B. Tresidder in 1948, died May 27 in his Manhattan apartment. He was 84.

Eurich became the first president of the State University of New York in 1949 at about the same time J.E. Wallace Sterling was named to succeed Tresidder as president of Stanford.

Eurich's New York appointment put him in charge of one of the largest state higher educational systems in the country. His task was to bring together 32 state-supported colleges into a single state university system.

He joined the Stanford faculty in 1938 as professor of education and was named academic vice president in 1944. In 1946, he became vice president.

Eurich's recollections of his Stanford career were documented in an oral history interview for the University Archives in 1983.

Exhibit posters now on sale

Exhibit posters from *Stanford University: Always in Style, an Architectural History 1891-1941*, are for sale for \$10 each at the University Archives. The posters are silkscreened in four colors on a sandstone colored, 70 percent rag art paper, and feature abstracted design elements from the carved stone work on the front of the church. This is a limited edition — the 10 posters offered for sale were designed and silkscreened by Becky Fischbach in her studio.

Also available are posters from last summer's exhibit *The Founders and the Educators: Creating a Modern University*, reproducing an 1888 pen-and-ink drawing of the quadrangle by Peixotto. The cost is \$5.



New book coming

Members soon will receive *An American Treasure: The Stanford House in Sacramento*, written by Dorothy Regnery and published as Occasional Publication No. 7 of the Stanford Historical Society. The book details the history of the house and its occupants and includes 55 photographs and 13 drawings, including elevations and floor plans. The volume runs 40 pages plus cover and measures 9x12 in a horizontal format. It is scheduled to come off the press in July and will be mailed free to members. Photo at left of the Sacramento House was taken by Eadweard Muybridge in 1872

Peck, Hornby elected to Board; Rixford Snyder is new president

Templeton Peck and Rosemary Hornby were elected to one-year terms on the Society's Board of Directors at the May 31 annual meeting.

They succeed Bruce L. Wiggins and Karen Bartholomew, each of whom had served the maximum of two terms allowed by the bylaws.

The usual two-year terms were shortened to one year for Peck and Hornby to correct a problem in rotation of board members. This will result in the Society electing or reelecting six board members annually.

Reelected to two-year terms were Chester A. Berry, Robert M. Butler, Jeffery I. Littleboy, John W. Mitchell, Frances Schiff, and Rixford K. Snyder.

Continuing in their first or second terms on the board are Rosamond Bacon, Olivia Byler, Alfred Grommon, and Margaret Kimball. Bacon was ratified last August to replace Walter C. Peterson, who died Aug. 5. *Sandstone and Tile* editors forgot to report Bacon's appointment in the Fall 1986 issue.

Following the May annual meeting and ceremonial laying of the centennial plaque, the board convened to elect the following officers:

President: Rixford K. Snyder
Vice President: Robert M. Butler
Secretary: Frances Schiff
Treasurer: Maurine Buma

New board member Temp Peck for 30 years served as editorial page editor of the *San Francisco Chronicle*. A member of the Class of '29, he worked for the Stanford Associates as the University's main publicist from 1937 to 1941. During that time, one of his jobs was to promote Stanford's 50th anniversary celebration in 1941. In 1985, he wrote *When We Were Fifty: The Story of Stanford's Golden Jubilee* as Historical Society Occasional Publication Number 6.

Rosemary Hornby, a graduate of the Class of '44, is the granddaughter of Prof. Rufus Green, a mathematician recruited for the faculty by David Starr Jordan from the University of Indiana in 1893. Hornby served for several years as manager of hu-

man resources for the Stanford Medical School. She now is developing programs in staff training and development for the Medical School and the Provost's Office.

Ros Bacon earned a bachelor's degree in history in 1930, then became the first master's student of the famous historian Thomas Bailey. She worked under Mary Yost, dean of women, when the limit of 500 women students was being abolished in the 1930s. She served as director of Roble Hall, the freshman women's dormitory, for four years.

Herbert Hoover exhibit

Apropos the article about President Hoover on pages 22-25, an exhibit "Herbert Hoover and Stanford University" is now on display at the Exhibit Pavilion next to Hoover Tower.

The exhibit portrays Hoover's many contributions of ideas and gifts to the University, among them the Hoover War Collection, the Graduate School of Business, the Food Research Institute, and the Stanford Union. Hoover also gave many gifts to the University Libraries and donated the Lou Henry House.

Hours are 11 a.m. to 4 p.m. Monday through Friday.



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John Mitchell
Bruce Wiggins

Membership: Membership is open to all who are interested in Stanford history. Dues are: students, \$5; regular, one person at address, \$10; regular, two persons at same address, \$15; supporting, \$25; sustaining, \$50; patron, \$100 to \$1,000. Make check payable to Stanford Historical Society and mail to above address. For further information, contact the Historical Society at the Office of Public Affairs, 723-2862.

Newsletter Co-editors: Karen Bartholomew and Roxanne Nilan. **Assistant Editor & Designer:** Becky Fischbach.

Photos from Stanford News and Publications Service or the Stanford University Archives, unless noted.

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