

THE EVOLUTION OF THE ARCHITECTURAL ORNAMENTATION ON THE
UNIVERSITY OF FLORIDA CAMPUS, 1906-1956

By

JESSICA MARIE GOLDSMITH

A THESIS PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF INTERIOR DESIGN

UNIVERSITY OF FLORIDA

2007

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To Albert and Arabella.

ACKNOWLEDGMENTS

I would like to thank my supervisory committee members for their unstinting help and guidance during the past two years. My supervisory committee chair, Professor Susan Tate, has been a source of inspiration since I was a college freshman in her history class. Working as her assistant in graduate school contributed greatly to my educational experience. I must also thank Professor Tate for introducing me to my other committee member, Professor Roy Graham. His thoughts and insights made an invaluable contribution to my education.

While conducting my research, I had the pleasure of working with the University of Florida archives staff. Archivist Carl van Ness located many obscure documents and was instrumental to my research. Harold Barrand of the University Physical Plant Division also assisted my search for drawing and documents related to the historic campus.

I would also like to thank the Getty Campus Heritage Initiative for providing support for my research and the University of Florida historic campus.

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Abstract of Thesis Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Master of Interior Design

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By

Jessica Marie Goldsmith

May 2007

Chair: Susan Tate
Major: Interior Design

The University of Florida campus historic district is listed on the National Register of Historic Places and is significant for its compatible evolution since its opening in 1906. Rooted in the 1905 Collegiate Gothic plan for the campus, the architectural ornamentation evolved with each new era while remaining a character-defining feature of the campus. Architectural ornaments, such as cast carvings, bas relief medallions, and fenestration details, can aid in expressing a structure's major themes, develop its architectural language, and provide points of human scale and interest. Across the campus, historical architectural ornaments are an integral part of each building's total design concept. Many pieces aid in way-finding, signage, and a fuller expression of the building's architectural motif. Ornaments mediate between the Collegiate Gothic buildings and life on a twentieth century campus by expressing the design scheme of one and the content of the other.

Beginning with the university's first buildings, Thomas and Buckman Halls, architectural ornamentation was an important aspect of the university's built environment. The evolution of the university's historic architectural ornamentation is significant as a manifestation of the changes that occurred in society and architecture during the first half of the twentieth century.

The University of Florida's architectural ornamentation may be seen as a microcosm of the complex forces that shaped American society between 1906 and 1956. Analysis of campus features and related context establishes that architectural ornament is a significant and inherent element in the campus history, evolution, and development. The architectural ornaments are products of their time and place, on the University of Florida campus and as a part of the larger national and international context.

CHAPTER 1 PARAMETERS OF THE STUDY

Introduction

After an architectural competition in 1905, South Carolinian William Augustus Edwards was chosen as Architect to the Board of Control¹. Edwards and his partners were given the task of building the new state institutions of higher learning in Gainesville, Tallahassee and St. Augustine. Edwards' winning design proposed a Collegiate Gothic style for the flagship Gainesville campus. Collegiate Gothic was part of the popular Gothic Revival movement, based on medieval Gothic and English Tudor design, reinterpreted for contemporary projects, and was immensely popular in America. Edwards designed all the major buildings on the University of Florida campus for twenty years, until a new architect was chosen by the Board of Control. The second architect, Rudolph Weaver, moved to Gainesville to become head of the new architecture program and the Architect to the Board of Control until his death in 1944. Weaver inherited Edwards' Collegiate Gothic buildings, added to them and brought the campus into the modern era. His associate, Guy Fulton, was appointed University System architect after Weaver's death; he remained in that post until 1956. He continued Weaver's work while introducing new directions to the university. Between 1906 and 1956, these three architects built the University of Florida. Each architect altered the campus while respecting the work of earlier architects. Today, the historic buildings are listed on the National Register of Historic Places, where they are recognized for their individual merit and as a historic district. Because each architect remained true to the campus heritage, a nationally acclaimed and harmonious campus was created while continuing to express each new era.

¹ Susan Tate et al., *The University of Florida Historic Campus*. (Gainesville: University of Florida, 2004).

The University of Florida's National Register Historic District status was awarded, in part, because of the outstanding and unique architectural merit of the historic buildings. The university's historic buildings make a nationally recognized contribution to the nation's architectural patrimony. National Register status was also recognized because the University of Florida campus was shaped by broad events in the nation's history, and the campus reflects the university's responses to those events.

One contributing feature on many of the university's historic buildings, and one that expresses the individuality of each era, is the architectural ornamentation. For the purposes of this study, architectural ornaments are defined as artistically designed, content carrying elements on a building. Sculpture, bas relief, and murals are popular media for architectural ornamentation. Architectural ornamentation can aid in expressing a structure's major themes, develop its architectural language, and provide points of human scale and interest. In the best examples, the distinct elements of architectural ornamentation should work together to form a coherent language and express a unified conceptual idea on the building.

The architectural ornamentation of the University of Florida campus expresses the heritage and evolution of the campus. This study examines those ornaments and their unique contribution to the history of the university's built environment.

Statement of the Problem

Beginning with the university's first buildings, Thomas and Buckman Halls, architectural ornamentation was an important aspect of the university's built environment and the architect's vision for specific buildings. Thomas and Buckman Halls were both designed by Edwards' firm in a traditional Collegiate Gothic style, with complementary architectural ornament. Later buildings by Edwards exhibited a growing creativity in the design of architectural ornament, as traditional gargoyles were replaced with grotesques in the form of football players. When

Weaver began designing buildings for the university, he used a plethora of custom architectural ornaments. These ornaments were developed by Weaver and members of his staff, who closely monitored the design of each piece².

Ornaments were fabricated by different firms throughout the southeastern United States, including the Atlantic Terra-Cotta Co. and Arnold Brick Stone and Tile of Jacksonville³. Fulton's buildings were all constructed after the Second World War, when popular architectural styles had almost abandoned ornamentation, yet many of Fulton's works incorporated ornamentation in a modern style. This study focuses on the themes expressed by the architectural ornamentation throughout the tenures of the three early architects⁴.

Architectural ornament, working with its structure, can further develop a particular architectural style, but it can also tell users about the building's function, location, and time in history. A tour of the historic campus reveals a wide variety of themes expressed by the architectural ornamentation. Some pieces are traditional Collegiate Gothic elements, but many were inspired by the function of the building, the University of Florida's campus, or its region's natural and social history.

² Receipts, correspondence, and stamped photographs of process models, Series 75: Architect for the Board of Control building Program Records, 1925-67, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

³ Receipts, correspondence, and stamped photographs of process models, Series 75: Architect for the Board of Control building Program Records, 1925-67, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁴ Dexter Neil Webb, "Fifty Years of Building the University of Florida," (Thesis, University of Florida, 1997).

William Augustus Edwards was Architect to the State Board of Control from 1905 to 1925. Rudolph Weaver served as Architect to the Board of Control and director of the School of Architecture from 1925 until his death in 1944. Guy Fulton was University System Architect from 1944 until 1953, when he had a stroke and retired. Guy Fulton's position was not refilled; lobbying from the Florida chapter of the AIA encouraged lawmakers to close the position and begin hiring outside architects for each individual building.

The following investigation into the changing content of the University of Florida's historic architectural ornamentation is guided by this thesis: Between the years 1906 and 1956, the University of Florida Collegiate Gothic architectural ornamentation assimilated influences that reflected the unique purpose of the building, historical or geographical context, and changes in society and architecture. As a microcosm of changes occurring in the world, the architectural ornamentation is a key to the significance of the university's architectural heritage.

Assumptions and Hypothesis

This study assumes that the content of the University of Florida's architectural ornamentation can be determined by observation of that ornament by the researcher and by analysis of surviving primary sources about the historic campus. The architectural ornamentation on the University of Florida campus generally falls into two categories: elements that work symbolically to develop the Collegiate Gothic architecture, such as crenellation, finials and balustrades, and pieces that are primarily pictorial in nature. When a pictorial form such as a palm tree is shown, the designer intended for the ornament to be appreciated as a palm tree, not as a discussion about negative space, massing, or another esoteric architectural concept.

Ornament is part of the larger visual composition of its building, but its ability to carry independent content information is one of its major features. Historically, ornamentation was designed to be understood and appreciated by people with a variety of backgrounds who would be the users of the dormitories, classroom, and administration buildings at the University of Florida. Because most of the university's historic buildings still stand and the buildings available for study today are representative of each architect's work on campus, there is an extant representative pool from which to draw examples for the study.

The following investigation into the changing content of the University of Florida's historic architectural ornamentation is guided by one research question: The University of

Florida's architectural ornamentation evolved between the years 1906 and 1956 from traditional Collegiate Gothic elements into individualized pieces reflecting the unique function, location, and/or history of the buildings, campus, or geographical region, the changes in the ornament reflect changes in society and architecture. As a microcosm of changes occurring in the world, the architectural ornamentation contributes to the significance of the university's unique architectural heritage.

Significance of the Study

The University of Florida's architectural ornamentation is a significant form of architectural expression that adds value and interest to the campus context. Architectural ornamentation is a unique form of signage that can allow a building to tell the story of its history or function using easily accessible methods. Signs and plaques may tell a user the name or function of a building, but they lack the personal storytelling quality that architectural ornamentation contributes to a structure. Representative sculptural forms can inform the users of a building about many diverse topics. The artistic storytelling function of architectural ornamentation adds value to a building and contributes to the unique sense of place felt on the university campus. For example, new freshmen in Sledd Hall can remember that the entrance to their dormitory wing is marked by a lintel of squirrels playing among orange tree branches, rather than a just a sign with a few numbers typed onto it. Ornament is also significant because of its ability to mediate between disparate elements. For example, exterior ornaments can tell the story of the building's interior functions while other ornaments tell the story of the region's history.

The architectural heritage of the University of Florida campus is also an expression of the region's social history and development. Architectural ornamentation can reflect larger issues prevalent in society at the time of the ornament's design. Ornament, through its application,

design, and content, can tell the story of its society's interests and values. It also reflects the trends within architecture, since it usually changes in concert with larger architectural design trends. Ornament's ability to illustrate the values of its society and track developments in architectural history is one of its significant features.

Substantial analysis of how a set of historic ornaments developed from traditional Gothic style elements into pieces whose design and content was inspired by local interests and activities contributes to the body of knowledge on architectural ornamentation. The connection between ornament and its place of application is significant because it illustrates ornament's ability to express and develop a sense of place. In an increasingly global and homogenized world, ornament's ability to create a unique sense of place is of growing interest to designers, users, and scholars.

For the University of Florida, a new examination of the historic architectural ornamentation will contribute to the community's knowledge of the historic campus and its diverse architectural features. By better understanding their architectural ornamentation, members of the university community may be inspired to appreciate and preserve it.

Scope of the Study

The scope of this study is limited to extant architectural ornamentation on campus. Secondly, only ornament that was an integral part of the architecture will be considered in the study. Finally, artworks on or in buildings will not be included in the study.

Definitions and Terms

A variety of specialized terms are necessary to discuss and quantify the architectural ornamentation found on the University of Florida campus. Because the evolution of the campus's architectural ornamentation is especially significant in terms of content, most of the following

definitions deal with the content of the ornament, rather than its physical function or location on the building.

Architectural ornamentation: can include a broad range of building details, but this study primarily focuses on figural architectural ornamentation containing complex content information within its design. For example, a sphere is a geometric design, but a sphere with rays emanating outward from it represents the sun and contains ‘sun’ as its content information. More abstract and symbolic architectural ornamentation that is used to develop a design scheme, such as Gothic, is discussed as it relates to the campus’s architectural evolution.

Traditional Collegiate Gothic ornament: architectural ornamentation whose style and content are clearly inspired by Gothic, English Tudor, or a similar historic European style of architecture. For example, linen fold and quatrefoils are characteristic of Medieval Gothic, Gothic Revival, and Collegiate Gothic.

Transitional Collegiate Gothic ornament: is a term developed for this study, although examples of this type of architectural ornamentation can be found on many Gothic Revival buildings. Transitional Collegiate Gothic architectural ornamentation is based on traditional Collegiate Gothic forms; however, the design tells the story of the building’s unique function, time period or geographic location. These pieces illustrate how historic forms of ornamentation can be slightly modified to create architectural ornamentation inspired by time and place, while continuing to present a unified Collegiate Gothic concept.

Unique architectural ornament: is architectural ornamentation that tells the story of a building’s function, geographic location or place in history. Inspiration for these ornaments can be derived from the natural or social history of the area, purpose of the building, recent local events, or the broader social context of the building. Ornamentation that helps to define a

building's place in history by expressing the passions of its contemporary society will also be included in this category.

Summary

The University of Florida's historic campus was listed on the National Register of Historic Places because of its outstanding historical and architectural significance. One aspect of many historic building's architectural significance is their architectural ornamentation. Architectural ornamentation is the designed integration of medallions, friezes, grotesques and other sculptural forms into a building's total design concept. Architectural ornamentation is an important element on many buildings; it can aid in way-finding, tell the story of a building, develop the building's design concept, or place in time.

This study analyzes the university's historic architectural ornamentation. Examination of the University of Florida's historic architectural ornamentation demonstrates an evolution from traditional Collegiate Gothic elements into unique architectural ornament reflecting the purpose of the building, historical or geographical context, and changes in society and architecture. Analysis of the unique architectural ornamentation of the campus will add to the university's knowledge about its architectural heritage and contribute to broader understanding of the role of ornament in architecture.

CHAPTER 2 LITERATURE REVIEW

Introduction

Architectural ornamentation has been a popular subject of architectural literature since at least ancient Egyptian times, when papyrus bundles inspired architectural ornamentation⁵. Recent literature on architectural ornamentation typically falls into at least one of four categories: texts on the history of ornamentation; technical discussions on the preservation of historic architectural ornamentation; arguments supporting architectural ornamentation; and testimonies of appreciation of historic ornament. Support for the significance of this study can be found in histories of ornament, along with a greater appreciation of the university's ornament. The growing body of work dedicated to preserving ornament demonstrates that the importance of architectural ornament remained after the rise of Modernism.

History

Recent histories of ornamentation began after the Crystal Palace exhibitions in London fueled an interest among the Victorians in historic and foreign styles of ornament. These early works were illustrated pattern books, with pages labeled according to historic style and they fed the Victorian's love of ornament and the exotic⁶. Owen Jones' influential *Grammar of Ornament* (1856) and Auguste Racinet's *Handbook of Ornaments in Color*⁷ (1875 and 1888) were the highlights of this genre, but many black and white texts of line drawings survive from the Victorian era. These works contributed to the widespread use of exotic and historical ornament

⁵ Beinecke-Reeves Distinguished Professor Roy Graham, personal communication, January 2007.

⁶ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

⁷ *L'Ornement Polychrome*

styles during the era⁸. These pattern anthologies also contributed to the Modernist disgust with ornament, because the texts encouraged craftsmen and patrons to mix and match increasingly bizarre combinations of ornaments. The German publishing company, Taschen, issued a full color 2006 republication of Racinet's combined works, illustrating the continuing popularity of these nineteenth century texts. Meanwhile, Dover Publication's many books of copy-right free motif designs demonstrate the continuing popularity of simpler pattern books.

After the rise of Modernism, serious research on architectural ornamentation was severely limited for several decades. With the help of British Museum staff, Eva Wilson,⁹ in *Ornament 8,000 years: An Illustrated Handbook of Motifs* worked to overcome the flaws of many surviving nineteenth century anthologies of ornament by including explanations on the more obtuse meanings and histories of motifs. The text still relied primarily on simple line drawings and it remained largely limited to motifs and patterns, taken out of their three dimensional context.

Head of the Designs Section in the Department of Prints, Drawings, and Paintings at the Victoria and Albert Museum, Michael Snodin, and University of Sussex Professor of Art History Maurice Howard, wrote *Ornament: A Social History*¹⁰ after curating the European Ornament Gallery at the Victoria and Albert Museum together in 1992. Their work addressed many of the short comings of earlier histories by organizing ornament by application, then chronology, and providing photographic examples illustrating ornaments in their intended location. By illustrating ornament in context, Snodin and Howard allowed specific pieces of ornament to be understood and appreciated in their intended place. Many ornaments derive much of their meaning and

⁸ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

⁹ Eva Wilson, *Ornament 8,000 Years: An Illustrated Handbook of Motifs*. (New York: Abrams, Inc, 1994).

¹⁰ Maurice Howard and Michael Snodin, *Ornament: A Social History Since 1450*. (New Haven: Yale University Press, 1996).

purpose by working with the larger item that forms their context. By encouraging an understanding of historic ornament within original context, Snodin and Howard encouraged their readers to engage ornament more fully and appreciate its contributions to design.

Former curator of Old World Textiles at the Textile Museum, Washington, D.C., James Trilling's, in his 2003 work *Ornament: A Modern Perspective*¹¹, addressed the history of ornament, types and styles of historic ornament, and ornament's place in the modern world. Trilling espoused the concept of a language of ornament. Since the Paleolithic era, ornamental motifs have traveled and changed with the spread and changing of diverse cultures across the globe. Historic and recent examples of ornament continue to demonstrate the care and craftsmanship that designers, patrons and craftsmen put into every ornament. Ornament has been a subject of immense human efforts and interest for millennia and Trilling encouraged his readers to place unornamented twentieth century trends in their historic context.

By examining some of the finest examples of ornament from history, including twentieth century examples by Loos and Matisse, Trilling developed guidelines for ornament viewers to read and understand ornament: well designed ornaments interact with each other, the item they are placed on, and the surrounding spaces. Ornament is also designed to interact with its user. Whether by delighting their emotions or intellect, ornaments serve observant users by engaging them more fully with the ornamented design. By teaching the complex, but readable, language of ornament, Trilling prepared readers to engage historic and modern ornament.

Trilling¹², as well as earlier anthologies and histories, defined how to see and read ornament. An ornament has both immediate contexts, for example the façade of its building, and

¹¹ James Trilling, *The Language of Ornament*. (New York: Thames & Hudson, 2001).

¹² James Trilling, *The Language of Ornament*. (New York: Thames & Hudson, 2001).

a larger context within the culture that designed and uses it. By reading ornament within its immediate physical environment, and understanding it as a specially designed product of its time and place, Trilling encouraged users to actively engage the ornaments in their space, despite an ornament's age or culture of origin.

Preservation

Historic ornament may be a character-defining feature of a historic building and key to its preservation. When the University of Florida's College of Liberal Arts and Sciences received major funding in 1998 to restore historic Flint and Anderson halls, reconstructing Flint's complex terra-cotta façade entrance was an important aspect of the award winning restoration work¹³.

The National Park Service has created a variety of bulletins to guide the maintenance, repair and restoration of many types of historic architectural ornamentation. De Teel Patterson Tiller's¹⁴ bulletin, *The Preservation of Historic Glazed Architectural Terra-Cotta*, discusses factors involved in terra-cotta restoration, while John Waite's *The Maintenance and Repair of Architectural Cast Iron*¹⁵ covers similar issues facing cast iron ornamentation. Richard Pieper's *The Maintenance, Repair, and Replacement of Historic Cast Stone*¹⁶ bulletin explains some of the many threats facing this material, a popular medium for the campus's architectural ornamentation. Tiller, Waite, and Pieper's work instruct preservationists and demonstrate the

¹³ M. Jane Gibson, "\$3 Million Gift will Trigger Restoration of Historic Flint and Anderson Halls," *Alumni CLASnotes*, Spring 1998, <http://clasnews.clas.ufl.edu/clasnotes/alumminotes/98spring/>.

¹⁴ de Teel Patterson Tiller, *Preservation Briefs 7: The Preservation of Historic Glazed Architectural Terra-Cotta*. (Washington, D.C.: U.S. Government Printing Office, 1979).

¹⁵ John Waite, *Preservation Briefs 27: The Maintenance and Repair of Architectural Cast Iron*. (Washington, D.C.: U.S. Government Printing Office, 1991), <http://www.cr.nps.gov/hps/tps/briefs/brief27.htm>.

¹⁶ Richard Pieper, *Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone*. (Washington, D.C.: U.S. Government Printing Office), <http://www.cr.nps.gov/hps/tps/briefs/brief42.htm>.

importance of historic architectural ornamentation to the government and people throughout the nation.

Fan¹⁷, Grossman¹⁸, Martin¹⁹, and Prudon²⁰ produced technical bulletins for the Association for Preservation Technology. Each discussed a case study involving the preservation of architectural ornamentation. They illuminated the care and interest felt by preservationist and citizens toward their building's historic architectural ornamentation.

Support

Architectural ornament in the twentieth century was both censored and devalued by proponents of Modernism and the International Style. Any study conducted after the rise of Modernism, concerning architectural ornament, must first defend architectural ornament and its relationship with architecture and human expression. Ornament sculptor and Adjunct Professor of Architecture at Yale, Kent Bloomer examined and rebutted the devaluation of ornament that occurred during the Modern movement in his seminal work, *The Nature of Ornament*²¹. He grappled with a definition for ornament that expressed its relationship to design and human expression, its interdependence with architecture, and its independence from art and decoration.

¹⁷ Rene Fan, "Terra-Cotta Mosaics at Sea View Hospital: Endangered glazed ceramics on Staten Island," *APT Bulletin* 32 (2001): 37-42.

¹⁸ Elizabeth Grossman, "Architecture for a public client: The monuments and chapels of the American battle monuments commission," *Bulletin of the Association for Preservation Technology* 11 (1979): 30-52.

¹⁹ Wilson Martin, "Oolitic limestone conservation: A case study in conservation and maintenance, governor's mansion, Salt Lake City, Utah. *Bulletin of the Association for Preservation Technology* 17 (1985): 24-33.

²⁰ Theodore Purdon, "Simulating Stone, 1860-1940: Artificial marble, artificial stone, and cast stone," *Bulletin of the Association for Preservation Technology* 21 (1989): 79-91.

²¹ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000).

Furthermore, he explored the nature of architectural ornament as “a natural and universal system of human communication that can present a valuable segment of human thought”²².

Since this study seeks to reveal the changing content of the architectural ornamentation on the historic campus, it deals with the thoughts of the designers who developed the campus’s ornamentation and an understanding and appreciation of ornament as a communication tool is vital. Bloomer found that ornament provides people with an avenue for expressing their thoughts. Ornament is important to people because it helps to tell their story and, when in place on a structure, ornament creates human scaled interest points. In his final chapter, Bloomer spoke particularly to the significance of this study:

By incorporating visions of the world at large and convening with ordinary and profane things, ornament can articulate the complexity and mythology of particular times and places...the act of ornamenting can be as much the cultural proclaiming of place as the informing of a utilitarian object. Ornament gives luster to its objects and to the event of envelopment. This positive act is also defensive, in that it shields the object or place from the dreadful anonymity of an existence out of place, from being simply a denoted thing or only a utility or merely a parcel of land. Ornament exalts ordinary properties by incorporating extraordinary images and individuals’ memories within patterns that can simultaneously intermingle with a particular history and with local flora and fauna...ornament can register place as a living event²³.

If ornament is an expression of human thought and has the ability to “intermingle with a particular history and with local flora and fauna”²⁴ then the moment when the ornament on the university campus began to intermingle and express local culture is important because the ornament could then be considered an expression of the university community and the local context.

²² Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000), 12.

²³ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000), 231-32.

²⁴ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000), 232.

Trilling²⁵ continued the defense of ornament from a cross cultural, historical viewpoint. Trilling developed the swirling history of ornament's development throughout history and its travels through different cultures.

Trilling²⁶ and Bloomer's²⁷ defense of ornament stems from their architecture and art history backgrounds; however, ornament has attracted a variety of supporters from other fields. Professor of Mathematics at the University of Texas at San Antonio, Nikos Salingaros²⁸ applied principles of mathematics and the evolved preferences of the human eye to argue for an evolutionary, psychological need for ornament. Architectural ornamentation provides multi-scaled detail on building surfaces. A building with smooth, plain facades lacks detail and resembles the drab surfaces seen by suffers of a variety of debilitating neurological disorders. Salingaros believed that the blank surfaces of Modernist buildings do not provide enough information to the human eye and contribute to stress among normal viewers. People need buildings that provide them with a variety of visual details and architectural ornamentation has been developed to provide those details; its absence from modern buildings can be intellectually understood, but it can not be emotionally withstood.

Dr. Llewellyn Negrin²⁹ of the University of Tasmania discussed the role of ornament as a carrier of meaning. She affirmed ornaments ability to carry complex meanings within its designs. She divulged into the recently maligned history of ornament and believes that this is an aspect of its association with the feminine qualities of architecture. Negrin called for a renewed

²⁵ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

²⁶ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

²⁷ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000).

²⁸ Nikos Salingaros, "The Sensory Value of Ornament," *Communication and Cognition* 36 (2003): 331-351.

²⁹ Llewellyn Negrin, "Ornament and the Feminine," *Feminist Theory* 7(2006): 219-235.

appreciation of architectural ornamentation because of its ability to develop and express complex meanings, including feminine ones.

As the first century in human history to celebrate an absence of ornament waned, a variety of authors from different fields began to reevaluate ornament's place in design. Ornament's ability to express complex meanings gives it a unique place in a designer's repertoire. Bloomer³⁰ and Trilling,³¹ along with a variety of authors from diverse fields, have worked to raise awareness about the value of ornamentation and its unique qualities. This study draws support from these arguments; it highlights ornament's important contribution to design and its value to people. The study also capitalizes on ornament's ability to carry complex meanings by studying how those meanings change throughout the University of Florida's historic campus.

Appreciation

As academics and architectural historians explored the history of ornamentation, many places and individuals across America rediscovered the ornamental legacy of their neighborhoods. Increased awareness of local architectural resources may lead to greater preservation of ornament. In at least one instance, it has led to the development of new architectural ornament. Photographer Robert Flischel³² photographed the architectural ornament of Cincinnati's public schools, documenting its history and development.

Architectural ornament was important to the people of Cincinnati. School children, teachers and citizens all donated money to pay for the ornamentation of these schools. They

³⁰ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000).

³¹ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

³² Robert Flischel, ed., *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*. (Cincinnati: The Art League Press, 2001).

believed that the architectural ornament could express their culture and their pride in the public schools³³.

Flischel found that the architectural ornament of the Cincinnati public schools was loved by residents and, over many decades, had developed a complex and thorough lexicon. The architectural ornament could teach by illustrating history, stories and model student behavior³⁴. It was also inspired by the local community; the themes explored in the architectural ornament related to the buildings' function as schools and to the target audience, students³⁵. The architectural ornamentation also taught students about their heritage by painting idealistic scenes of the Dutch countryside, the origin of many Cincinnati citizens³⁶. Flischel's work is reflected in this study because it demonstrated a people's love of their local architectural ornament and how they used their architectural ornament to express their place and cultural values. The Cincinnati public schools are an excellent example of well-developed ornamentation in an academic setting and the specialization of ornament to the setting.

Enthusiast Darleen Crist's³⁷ photographic essay of American gargoyles and grotesques, *American Gargoyles: Spirits in Stone*, demonstrated the popularity of historic architectural

³³ Beth Sullebarger, "Foreword" in, *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*, ed. Robert Flischel (Cincinnati: The Art League Press, 2001), 6.

³⁴ Anita Ellis, "Ornament and Artistry in the Cincinnati Public Schools" in, *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*, ed. Robert Flischel (Cincinnati: The Art League Press, 2001), 9-17.

³⁵ Anita Ellis, "Ornament and Artistry in the Cincinnati Public Schools" in, *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*, ed. Robert Flischel (Cincinnati: The Art League Press, 2001), 15-17.

³⁶ Anita Ellis, "Ornament and Artistry in the Cincinnati Public Schools" in, *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*, ed. Robert Flischel (Cincinnati: The Art League Press, 2001), 15.

³⁷ Darleen Crist, *American Gargoyles: Spirits in Stone*. (New York: Clarkson N. Potter, 2001).

ornament and it is an interesting survey of many unique pieces of ornament. The text organized its collection by content, and provided photographs depicting examples from each content group.

President of the Friends of Terra-Cotta, Susan Tunick³⁸ documented the use of terra cotta architectural ornamentation in New York City and the history of the architectural terra cotta industry in America. The development of the language of ornament during the first half of the twentieth century is explored in the text, with examples from New York City. Several of the stylistic trends seen in the development of New York City's architectural terra cotta can also be found in the ornamentation on the University of Florida campus. For example, there are gargoyles on the New York Life Insurance Company headquarters that are very similar to the ones found atop Leigh Hall. The New York Life Insurance building was completed in 1928; only one year after Leigh Hall. Tunick found that ornamental architectural terra cotta was a thriving industry in the first decades of the twentieth century and at least one of the companies detailed in the text, the Atlantic Terra Cotta Co, sold products to the University of Florida³⁹.

Architect Louis Sullivan created aesthetic unity in the skeleton frame buildings of the early years of the skyscraper. Sullivan used ornament, not as a superfluous decoration, but to emphasize the structure and the function of his buildings. The famous adage "form follows function" comes from the following statement by Sullivan:

It is the pervading law of all things organic and inorganic, of all things physical and metaphysical, of all things human and super human, of all true manifestations of the head,

³⁸ Susan Tunick, *Terra-Cotta Skyline: New York's Architectural Ornament*. (New York: Princeton Architectural Press, 1997).

³⁹ Receipts, correspondence, and stamped photographs of process models, Series 75: Architect for the Board of Control Building Program Records, 1925-67, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

of the heart, of the soul, that the life is recognizable in its expression, that form ever follows function. This is the law⁴⁰.

Architect Ronald Schmitt⁴¹ produced an exhaustive look at the ornamentation developed by Sullivan, especially in Chicago. Sullivan is famous for his ornament derived from foliage and geometric patterns, and this text chronicled the development of that lexicon throughout Sullivan's life. Professor of Art History at Northwestern University, David Van Zanten⁴² explored the meaning of Sullivan's ornamentation, thereby expressing his belief that ornamentation can express particular ideas. Van Zanten and Schmitt's research on Sullivan contributes to this study; it provided examples of the evolution of architectural ornamentation through time. They also provided further support to Bloomer⁴³ and Trilling⁴⁴, by developing their theories about Sullivan's ornamentation in terms of its ability to express complex thoughts and grow throughout a designer's career.

Many other writers have also worked to promote the architectural ornamentation of certain designers or places. Notably, architect Ernest Burden's⁴⁵ discussion of the Nebraska state capital highlighted its architectural ornamentation and illustrated how the buildings' architectural ornamentation expounded local culture. The Nebraska capital building was constructed over a ten year span starting in 1922, while many of the University of Florida's ornamented historic

⁴⁰ Wikipedia contributors, "Form follows function," *Wikipedia, The Free Encyclopedia*, http://en.wikipedia.org/w/index.php?title=Form_follows_function&oldid=115258832.

⁴¹ Ronald Schmitt, *Sullivan-esque: Urban Architecture and Ornamentation*. (Chicago: University of Illinois Press, 2002).

⁴² David Van Zanten, *Sullivan's City: The Meaning of Ornament for Louis Sullivan*. (New York: W.W. Norton, 2000).

⁴³ Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000).

⁴⁴ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003).

⁴⁵ Ernest Burden, *Building facades: Faces, figures, and ornamental detail*. (New York: McGraw-Hill, 1996).

buildings were being built. On the Nebraska capitol building, stone carvings, murals and mosaics tell the history of democracy, and the natural and social history of Nebraska's Native Americans and settlers⁴⁶. A nineteen foot sower crowns the dome and proclaims Nebraska's agricultural pride and skill, similar to the football players on the University of Florida's Sledd Hall.

These works illustrate a growing appreciation of historic architectural ornamentation. They support this study by demonstrating methods to explore specific sets of architectural ornaments. These authors also demonstrate a growing interest in historic architectural ornamentation and an understanding of the important content information found within the ornamentation. This study will profit from the increased understanding and appreciation of architectural ornamentation created by these works

Summary

Architectural ornamentation has been a valued, cross-cultural element of architectural design throughout the history of the built environment. During the first half of the twentieth century, many architects were actively using ornaments in their projects; however, other designers declared a war on ornamentation. Their successful campaign caused the use and study of architectural ornamentation to all but cease during the twentieth century. In the last decades of the century, an interest in ornamentation reemerged. First, new histories and anthologies of historic ornament exposed a fresh, post-Modern audience to the fantastic world of ornament. As Modernism's grip on the design community waned, architects and designers began to explore the value of ornament, its place in a human world and the unique features that it can bring to a project. Today, the work of many preservationists to save historic ornament encourages people to examine the historic ornaments in their community and allows them to appreciate the continuing

⁴⁶ Ernest Burden, *Building facades: Faces, figures, and ornamental detail*. (New York: McGraw-Hill, 1996), 56.

relevance that ornament has with its building. Whether as members of a preservation team or just curious individuals, people across the country have begun to rediscover their community's architectural ornament. Their efforts to promote their ornament and arouse new interest in ornament have inspired this study.

The existing literature is significant because it develops historic architectural ornamentation as a valuable segment of architectural design, worthy of individual consideration. The significance of ornamentation is supported by evidence of its ability to further develop an architectural style, carry complex content information, and express the interests of the local community. While many works on ornamentation have been published recently, research is still needed to increase understanding on how collections of ornaments develop and work together. Also, considering the interest in creating ornaments that are inspired by the local community, further research is needed to understand how ornament is designed and implemented in an architectural project. This study will contribute to the body of knowledge by analyzing how one collection of architectural ornamentation was created and developed over time.

CHAPTER 3 SURVEY OF THE HISTORIC ORNAMENT OF THE UNIVERSITY OF FLORIDA CAMPUS

Introduction

Beginning with the first two buildings built on campus, Thomas and Buckman Halls, and traveling through the tenures of university architects Edwards, Weaver, and Fulton, the university's historic architectural ornamentation can be seen to change. Analysis of the architectural ornamentation on the University of Florida campus suggests changes from a traditional Collegiate Gothic application into a unique expression of place: geographical, historical, or cultural. By scrutinizing the changes in the campus's historic architectural ornamentation, this idea can be tested.

William Augustus Edwards and Partners, 1905-1925

William Augustus Edwards and his partners were commissioned to design the new University of Florida campus after winning a design competition against Henry John Klutho. Edwards, of South Carolina, presented the State Board of Control with a Collegiate Gothic design while Klutho, of Jacksonville FL, submitted a Beaux Arts entry⁴⁷. The Board of Control chose Edwards and the Collegiate Gothic for their new flagship university. The Collegiate Gothic style architecturally connected the university with the grand, established institutions of England and the Continent, sending the message that the University of Florida was one member of a collegiate chain stretching back to the early gothic period in Europe. The first two buildings were completed on a university campus of sandy wilderness, wetlands and pine hammocks.

Thomas and Buckman Halls, completed in 1906, are simple, almost identical Collegiate Gothic buildings. Designed as dormitories, they housed the university's students, dining,

⁴⁷ P.K. Yonge, chair, "Pay report: \$300.00 to H.J. Klutho for Architectural Services." *Report of the Board of Control of the State Educational Institutions of Florida for the period beginning June 5, 1905 and ending January 1, 1907*. (Tallahassee: State Printers, 1907), 120.

lecturing, and administrative facilities during the opening semester of 1906. These two buildings established the university's palette of red brick offset by ivory details, roofed in terra-cotta tiles. The architectural ornamentation of Thomas and Buckman Halls works to further the Collegiate Gothic design. Lightly colored cast balustrades, quoins, and delicate water spouts all work together to develop the Gothic architecture. These details are aided by crenellation and heavy stone framing around the major windows, details to symbolically connect the dormitories with Gothic European architecture.

The cast concrete face (Figure 3-1) is repeated in the hood mold over almost every doorway to Buckman and Thomas Halls. A male face is a traditional ornamental element in Gothic and Renaissance decorative design⁴⁸, and the traditional European motif is further developed by the ornament of playing woodland elves (Figure 3-2) on Thomas Hall. Both of these ornaments reflect traditional Collegiate Gothic content, male faces and elves, but even these ornaments display some sensitivity to the university's environment. The man (Figure 3-1) is somewhat wild; his wavy, loose hair is crowned with leaves and berries, and his expression is fierce. Meanwhile, the elves are playing in a thicket of oak branches (Figure 3-2). The Collegiate Gothic style drew from centuries of European tradition and within that style, a plethora of design inspiration was available to Edwards. While the architectural ornaments all work together to develop the traditional Gothic Revival style of the buildings, Edwards' choice of forest elves and wild men may have been a deliberate comment on the university's location in the Florida wilderness.

Completed in 1909 and designed as the Agricultural Experiment Station, Newell Hall continues the Collegiate Gothic design of Thomas and Buckman Halls. The ivory crenellation is

⁴⁸ Auguste Racinet, *Racinet's Historic Ornament in Full Color* (X: Dover Publications, 1988).

clearly offset by its red brick and tile background. Combined with the water table and fenestration details, the ornament continues to develop a traditional Collegiate Gothic language for the campus. Under the eaves, a small repeating floral motif develops the Gothic style in more detail (Figure 3-3).

In 1910, Flint Hall's ornamentation furthered the Gothic Revival on campus. Ornamented crenellation along the parapet, and detailing around the fenestration emphasis these elements. The entrances are under a gable end and highlighted by ornamentation similar to the examples from Anderson Hall (Figure 3-5 and 3-6).

Transitional architectural ornamentation, as defined in this study, is traditionally styled ornament that may reveal the function of the building, or tell about the local area. The University of Florida began making tentative steps toward the development of a language of transitional ornament as early as 1912, with the construction of the Agriculture Building, later named Griffin-Floyd Hall.

Griffin-Floyd Hall incorporates many traditional Gothic ornaments: detailed window sills and lintels, cornice, and water table masonry. The central tower feature, under a gable, on the eastern side divides the façade and marks the main entrance. Tower features were often incorporated in Gothic Revival buildings; they structurally related the building to ancient castles and their towers while accenting entranceways or important windows. Here, the ornamentation works with the tower feature to further develop the entrance way. A terra-cotta cornucopia (Figure 3-4) marks the doorway centered in the tower, while other finials and trim pieces frame the fenestration and detail the tower. The cornucopia's large shape and ivory color stand out against the red brick façade of Griffin-Floyd Hall, facilitating way-finding by clearly indicating the entrances to the building. The cornucopia also tells visitors about the greater purpose of the

College of Agriculture, to develop methods and educate individuals to feed the state of Florida. The overflowing bounty of the terra-cotta cornucopia illustrates that the College of Agriculture is capable of carrying out its mandate and the ornament graphically expresses the purpose of the college. This ornament, installed six years after the founding of the university, illustrates the ability of traditionally styled ornaments to express the function of the building and the purpose of its users. The cornucopia mediates between a traditional architectural style, rooted in ancient precedents, and the contemporary functions of its twentieth century American building by expressing the design style of one and the function of the other.

Edwards' next building, Language Hall of 1913, now Anderson Hall, has traditional Collegiate Gothic ornaments, and a scroll over the main entrance names the building (Figure 3-5). Like Griffin-Floyd and Flint Halls, Anderson Hall's primary façade is broken by a protruding tower entrance feature. On it, the main entrance's ogee arch is crowned by a finial and emphasized by surrounding ornamentation (Figure 3-6). Lightly colored masonry window sills and lintels, the water table, and crenellation details expand the Collegiate Gothic vocabulary of Anderson Hall.

That same year, Peabody Hall was completed for the Teacher's College. Peabody Hall features an even more elaborate tower feature along its main façade. First, the tower steps out to showcase two stories of fenestration encased in light, rusticated masonry with quoin surrounds (Figure 3-7). On the ground floor, the entrance way projects further and is detailed by ornamental finials, pointed arches, and detailed masonry. Carved text in a traditional font is arched over the entrance, naming the building and incorporating the signage into the ornamentation (Figure 3-8). The top of the tower is outlined in light masonry and crowned by a matching finial and shield motif. The Gothic ornamental language on Peabody Hall's tower

feature is supported by coordinating water table and cornice courses in light colored masonry, and window sills and lintels. Although the architectural ornamentation does not pictorially provide information on the function of Peabody Hall, the way the cornucopia on Griffin-Floyd Hall does, the ornamentation does work together to promote the Collegiate Gothic design language.

In 1914, Edwards' firm again incorporated ornamentation into both a building's architectural style and modern function. Bryan Hall, constructed for the College of Law, uses both traditional Collegiate Gothic detailing, such as a prominent water table and cornice masonry course, and pieces that specifically relate to the function of the building. Bryan Hall has a large projecting tower feature, situated slightly to the south along the main façade (Figure 3-9). The primary entrance is through the tower. A limestone masonry frieze above the doorway reads "College of Law" (Figure 3-10). Below the crenellated top of the tower, a plaque (Figure 3-11) depicts a version of the state seal on a shield held by two vines. On the other side of the tower, another plaque is detailed with the scales of justice. On Bryan Hall, the situation of two plaques in the tower places the ornamentation in a prominent position along the façade and allows it to aid way-finding by highlighting the entrance. It is noteworthy that this method of using ornament would be emulated in an addition to the law school thirty-six years later.

For the growing Law Library, Weaver added a small, compatible addition to the north side of Bryan Hall in 1939. The additional entrance is smaller in scale than the original tower, but it also incorporates a plaque below the cornice line (Figure 3-12). This plaque, of a lawyer with a book and scales, continues the work of the earlier ornamentation by telling the story of the building's function. The style of the plaque is significant as a statement of its own time; it

bridges the gap between the original building's ornamentation and the plaques on Fulton's 1950 addition.

The university's first gymnasium was completed in 1915 (Figure 3-13). The building's ornamentation continues the Collegiate Gothic language through several cast stone masonry courses, pointed arched lintels over the fenestration and brick buttresses, capped in more masonry. Along the front, a raised façade with stylized crenellation along the parapet and flanking buttresses create a tower entrance with a large centered doorway. United, these architectural elements help to create a Collegiate Gothic building, integrated with a gymnasium space and its rows of clerestory windows along the sides.

The last building that Edwards completed as Architect to the Board of Control was the University Auditorium. Built between 1922 and 1925, the Auditorium's architectural ornamentation combines many of the elements already seen throughout the campus and includes new details. Along the matching east and west sides, a water table runs along the building and large Tudor arched windows with intertwined tracery arches sit under each projecting gable (Figure 3-14). The building is crowned by a pinnacle with radiating arched buttresses. Brick buttresses capped in cast stone details visually support the edges of the building and continue the Gothic language. In addition to the Tudor arches and finials, the exterior of the building features four mask corbel casts (Figure 3-15) in a traditional style, supporting the Tudor arches for two windows (Figure 3-14). Together these details create a Gothic ornamental language that develops the building's Gothic Revival style and improves to its ability to express that style. This building was the culmination of Edwards' career at the university and has one of the best preserved interiors.

The interior continues to develop the Gothic ornamental design language. Linen fold paneling along the balcony railings, exposed trusses, and Gothic style chandeliers add to the building's Gothic atmosphere (Figure 3-16). The most significant ornaments on the University Auditorium are plaster carvings springing from the hammerbeam trusses (Figure 3-17). These faux-wood painted plaster cast gargoyles speak directly to university life. Like the cornucopias on Griffin-Floyd Hall, these figures are designed to resemble traditional Gothic Revival ornaments; however, they are clearly inspired by archetypes of university life and relate to the users of the building. This is significant because it illustrates that inspiration for Gothic styled ornaments could come from the twentieth century campus upon which those ornaments would be used.

Edwards designed two more buildings for the University of Florida after the Auditorium, completed during the term of his successor, Rudolph Weaver. The first of these was the University Library, renamed Smathers Library. Along the west side of the building, a row of clerestory windows (Figure 3-18) light the interior reading room. These window bays are set in compound pointed brick arches and flanked by buttresses, an element of Gothic Revival architecture. Courses of ivory masonry along the water table and cornice combine with matching caps on the buttresses to further convey the Collegiate Gothic symbolism. The greatest concentration of architectural ornamentation is on the original tower entrance feature (Figure 3-19).

As the library expanded, a new, compatible entrance was added (Figure 3-20) by Weaver. This tower entrance features a central doorway crowned by a large compound pointed arch leading through a shallow vault to the doors. Brick buttresses capped in contrasting light stone masonry flank either side of the opening. Above the doorway, architectural ornamentation

connects the doorway opening to a small set of windows. Pointed arches, sills and lintels are interconnected to emphasize this space through their contrasting color and detailed texture. On the second story of the towers, a large recessed window crowned by a compound pointed arch repeats the detail language on the first floor and differentiates the tower windows from the row of clerestory windows along the side. The architectural ornamentation of the University Library enhances the Gothic language of the protruding tower entrances and fenestration pattern. The ornamental details connect the fenestration, emphasize the entrance, and complete the building's Collegiate Gothic statement.

Completed in 1927, Edwards' Horticulture Science Building, renamed Rolfs Hall, uses architectural ornamentation to enhance to Collegiate Gothic architectural language and tell users the story of the building's function. First, traditional Gothic Revival details such as label molding over the fenestration, quoins, and prominent oriel windows with checkerboard pattern friezes above the cornice line enlarge upon the Horticulture Science Building's Collegiate Gothic design (Figure 3-21). Then, along the cornice course and in the indentations of the battlement (Figure 3-22), detailed floral medallions (Figure 3-23) begin to tell the story of the building's function. These medallions wrap around the building and their story telling ability is enhanced by the inclusion of a bee hive plaque encircled in a wreath of fruit and flowers (Figure 3-24). Thus, users of the Horticulture Science Building are surrounded by the focus of their studies, flowers, and the means to create more, bees, are also provided by the building's architectural ornamentation. This is significant because, like Griffin-Floyd Hall, it is an example of how architectural ornamentation can both compliment its building's archaic architectural design style and tell users about the building's function in the twentieth century.

Rudolph Weaver, 1925-1944

In 1925, several gentlemen from the State Board of Control did an exhaustive search for an architect who would reside in Gainesville and work exclusively designing for the State Board of Control, which managed the state's four educational institutions⁴⁹. They eventually persuaded Rudolph Weaver to take the positions of Architect to the Board of Control and head of a new architecture program at the University of Florida.

Shortly after Weaver's arrival in Gainesville, President Murphree wrote with pride to the state legislature,

Under the Board's authority the country was surveyed to find the ablest man, a man not only in love with teaching, with experience as a teacher of architecture, but one who had also the ability and experience to serve the Board as its architect in a building program. Fortunately, such a man was found. Mr. Rudolph Weaver, who is director of the School of Architecture and Architect to the Board of Control, is a man of eminent training in the best schools of the East. He has successful experience as an architect and teacher of architecture in some of the larger institutions of the West. Since coming to the university in late September, 1925, he has organized a force of draftsmen, set up the School of Architecture, has equipped it, and has paid salaries and expenses of these two divisions of his work out of the usual six percent architect's fees on buildings for which plans and specifications were committed to his hands.⁵⁰

Weaver had designed for the State College of Washington, University of Illinois and University of Idaho⁵¹. He invited his colleague from the University of Idaho, Guy Fulton, to accompany him to Gainesville too. The first building Weaver designed and completed for the

⁴⁹ Albert Murphree, "President's Report of the University of Florida." *Report of the Board of Control of the State Educational Institutions of Florida for the period beginning July 1, 1924 and ending June 30, 1926*. chair. P.K. Yonge. (Tallahassee: State Printers, 1926), 12-13.

⁵⁰ Albert Murphree, "President's Report of the University of Florida." *Report of the Board of Control of the State Educational Institutions of Florida for the period beginning July 1, 1924 and ending June 30, 1926*. chair. P.K. Yonge. (Tallahassee: State Printers, 1926), 12-13.

⁵¹ Photographs and drawings of work from Weaver's previous institutions, Rudolph Weaver Architectural Records, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

University of Florida was the Chemistry-Pharmacy Building, renamed Leigh Hall in honor of its dean.

Leigh Hall's original wings were completed in 1927. In 1949, a coordinating Collegiate Gothic wing was added on the west side, creating an interior courtyard. The original wings of Leigh Hall use a plethora of architectural ornaments in a Collegiate Gothic motif to tell the story of the building's purpose and develop the architectural language. A belt course of ivory colored masonry features the names of famous chemists and pharmacists throughout history (Figure 3-25). These names are carved in a Gothic style font and serve two symbolic purposes. First, they proclaim the function of the building by celebrating famous practitioners in the field, but they also serve the same symbolic purpose as Collegiate Gothic, they connect the University of Florida with the established institutions of Europe. These names unite the university's chemistry and pharmacy program with iconic European scientists and their institutions of learning.

The chemistry ornamentation is further expounded by chemical symbols on the gutter drains and in masonry along the façade (Figure 3-26). Along the cornice line, four repeating cast stone gargoyles, or grotesques (Figure 3-27), also tell users about the building's function. Resembling traditional Gothic gargoyles, each one is engaged in a common laboratory function. These Gothic style grotesques tell the story of the building's function and the activities inside; thereby becoming mediators between the interior and exterior of the building, and the building's traditional architecture and twentieth century function.

In addition to these story-telling ornaments, Weaver used a traditional Collegiate Gothic grape ornamentation around an entrance (Figure 3-28). Another entrance displays traditional scroll brackets and text to relate to the Collegiate Gothic design and inspire students (Figure 3-29). Oriel windows with checkerboard patterns distinguish the entrances further (Figure 3-30)

and quoins, instead of buttresses, emphasize their protruding edges (Figure 3-31). Most of the fenestration is detailed by label molding and heavy sills. Along the roof line, balustrades continue the Collegiate Gothic language of the building. The Chemistry-Pharmacy Building's architectural ornamentation is significant on campus because it combines a variety of traditional Collegiate Gothic ornamentation and detailing with ornaments that tell the story of the building's function in symbolic and pictorial ways.

In 1927, Weaver completed a building for the College of Engineering. The Mechanical and Engineering Building, Walker Hall, was built as a companion to Edwards' 1911 Benton Hall. Benton Hall was the college's first building and was destroyed in the 1960s to make way for Little Hall. Walker Hall is a simpler Collegiate Gothic building, but it does use several traditional details. The entrance is centered in a projecting tower feature, now obscured by vines. Compared to many on campus, this tower is less prominent because it is the height of the cornice line and does not extend above it, over the roof. The opening for the entrance is a compound Tudor arch leading to a shallow vault before the doorway. The fenestration and cornice line are outlined in contrasting masonry, and quoins emphasize the edges of the building.

In 1928, the university built a new, Tudor style building to the south of campus for WRUF Radio Station. It now serves as the Police Building. The high pitched roof, and half-timber, waddle and daub style, distinguish it from the large buildings of the main campus. Dark wooden exposed posts and beams outline sections of brick and further reflect the Tudor Gothic Revival. The entrance is sheltered by a projecting gabled roof and is detailed by a brick semi-circular arched opening, rather than the more typical contrasting light stone masonry arches used on other buildings. These details reflect the smaller scale of the radio building while continuing its Gothic Revival architectural language.

The University of Florida continued to grow throughout the twenties and Rudolph Weaver completed an additional dormitory in 1929. Thomas and Buckman Halls had been the only dormitories on campus, and the university's students were overflowing Gainesville in their search for housing. Sledd Hall, first called the New Dormitory, was built between Thomas and Buckman Halls. According to campus legend, together with an additional dormitory, completed in 1939, Thomas and Sledd Hall form the letters UF, naming the campus from the air.

Sledd Hall, constructed during the height of the Florida Boom in the late nineteen twenties, features traditional details as well as novel architectural ornaments. Sledd Hall's builds on the elements used on the first dormitories: a cast stone ornament over every entrance, bay windows, water table, and cornice moldings. Along the south wall, bricks form a large diaper brick pattern, the largest example of this masonry detail on campus and a traditional Gothic element. Like Walker and Leigh Halls, rusticated quoins, rather than buttresses, emphasis the edges and projections of the building. Light cast stone masonry molding draws attention to the fenestration. The cornice line and crenellation are also emphasized by masonry moldings. Along some parts of the façade, the indentations in the crenellation are filled with cast stone balustrades. The Collegiate Gothic design language is further developed by several two story bay windows.

In addition to these traditional details, Sledd Hall has many custom cast stone ornaments integrated into the facade. One ornament may be the signature plaque of the architect or an advertisement for the architecture program, depicting men with drafting tools and sporting equipment, it seems to promise students that they will have time for both activities (Figure 3-32). This plaque is set over a door in the brick façade, where passing students can easily see it.

Sledd Hall was opened with fanfare in 1929 and a brochure published to celebrate the completion of Sledd Hall, “The Stone Carvings of the New Dormitory, University of Florida”, states that:

An attempt has been made in the stone carvings of the new dormitory to portray local interests, activities, and historical events rather than use conventional motives ordinarily employed.

Aside from the Florida animal, bird, sea and plant life largely made use of about the individual entrances, the life of the Florida Indians at the time of the Spanish discovery is shown above the arcade entrances above the residence tower. The Spanish discovery is also shown in the stone panels of one of the oriel windows. In addition to this, various phases of student activities are demonstrated here and there about the exterior of the building⁵².

Along the cornice of the building, several cast stone sculptures represent different activities performed by University of Florida students (Figure 3-33). A graduate, soldier, reader, and athlete are some of the different guises of the student body and these casts. They reflect the lives of the student’s living inside Sledd Hall and connect the Collegiate Gothic dormitory with its users. The student grotesques are significant because they relate to the users of Sledd Hall.

Sledd Hall’s ornamentation tells the story of Florida’s history through a scene of early Spanish ships discovering the state (Figure 3-34). This tableau celebrates Florida’s history and discovery by Spain. The Spanish ships plaques are noteworthy because they tell the story of Florida’s history. The student cornice figures and Spanish discovery ornaments relate Sledd Hall to its location on a university campus and to the Florida history of Spanish exploration.

Sledd Hall’s architectural ornamentation also promotes the preferences of the founders of the university. When William Augustus Edwards’ Collegiate Gothic design was chosen as the vision for the new campus, it was because the founders wanted the University of Florida to be

⁵² Brochure, Series 75: Architect for the Board of Control Building Program Records, 1925-1967 , Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

architecturally linked with the great historic institutions of Europe. While designing Sledd Hall, Weaver contacted many historic universities in Europe, asking for permission to place carved replicas of their seals (Figure 3-35) on Sledd Hall⁵³. “The Stone Carvings of the New Dormitory, University of Florida” describes these seals as one of the main attractions of Sledd Hall and hopes that “[o]n subsequent additions to the building it is hoped that more of these seals may be obtained, finally using the seals of our own older Universities⁵⁴.”

Sledd Hall’s ground level ornamentation depicts a plethora of sea and animal life. Sledd Hall followed the early campus tradition of successive entrances to separate groups of dormitory rooms. Two entrances have several small carvings of plants and animals (Figure 3-36) around the trim. Other entrances have animal life ornaments in their spandrels and in friezes above (Figure 3-37). Since a different arrangement of architectural ornaments marks each entrance, users of the building can easily remember which doorway leads to their wing and the ornaments aid in way finding. Along the lower cornice line of the bay windows, plant carvings (Figure 3-38) add another level of ornamentation to the multilayered façade (Figure 3-39). Many of the plants and animals found around Sledd Hall can be found in Florida and they augment the building’s sense of place by depicting scenes from the region’s natural history. These ornaments are significant because they work with traditional elements of Collegiate Gothic design, yet their content is inspired by the local environment.

Sledd Hall’s elaborate connecting tower (Figure 3-40) to Thomas Hall further develops Sledd Hall’s Collegiate Gothic design and history lesson. It symbolically depicts the relationship

⁵³ Notes and Letters, Series 75: Architect for the Board of Control Building Program Records, 1925-1967 , Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁵⁴ Brochure, Series 75: Architect for the Board of Control Building Program Records, 1925-1967 , Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

between the early Spanish explorer Juan Ortiz and his friend, an important local Native American, Chief Mucozo⁵⁵. Although the relief carvings on the tower (Figure 3-41) show Plains Nations items and motifs, Mucozo (Figure 3-42) and Ortiz are clearly labeled and the tower's designer, University of Florida art professor W.K. Long intended for the tower's ornamentation to symbolically represent the local Native Americans for which it is named, although he used Plains artifacts as models⁵⁶. A similar design solution was used for the first Seal of the State of Florida. Designed in 1865, the seal depicted a Plains Indian woman scattering flowers until 1985, when she was replaced with a Florida Seminole woman⁵⁷. The ornaments on the tower were constructed by the Arnold Stone, Brick and Tile Company in Jacksonville, FL⁵⁸.

The Mucozo Tower was the subject of discussion and debate among the university faculty and administration. Architect Rudolph Weaver sent out letters requesting suggestions from members of the university community⁵⁹. The tower was originally planned as the first of a pair of towers, with a second intended for the north side of the dormitory courtyard. Townes R. Leigh, dean of the Chemistry-Pharmacy School, sent a letter to Weaver requesting for the first tower to be named after the famous local Seminole, Chief Micanopy, and for the second tower to be named for Micanopy's wife, Tuscawilla. Leigh's interest in the names and ornamentation

⁵⁵ Sharon Blansett, *A History of University of Florida Residence Facilities, Revised 2nd Edition* (Gainesville: University of Florida Department of Housing and Residence Education, 2003), 11.

⁵⁶ Sharon Blansett, *A History of University of Florida Residence Facilities, Revised 2nd Edition* (Gainesville: University of Florida Department of Housing and Residence Education, 2003), 11-12.

⁵⁷ Florida Department of State, "The Florida State Seal," Cultural Historical and Information Programs, <http://www.flheritage.com/facts/symbols/seals.cfm>.

⁵⁸ Photographs and Receipts, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁵⁹ Letters, notes and memos, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

planned for Sledd Hall's tower demonstrates the interest members of the university community felt in their architecture and its ornamentation. Leigh wrote, "[b]oth of the names, Tuscawilla and Micanopy, are very musical and towers to their memory will be found no where else, since they are ancient local celebrities"⁶⁰. Although Leigh's suggestion was supplanted in favor of the slightly more famous and less controversial Mucozo and Ortiz⁶¹, the dialogue Weaver initiated shows that he wanted to create a Gothic style tower that would commemorate the local history of the area.

The Mucozo Tower is one of the most elaborate examples of architectural ornamentation on the University of Florida campus. Both sides of the tower have ornamentation celebrating early Florida history with Mucozo and Ortiz. Walking through the tower, a cast stone ribbed vault (Figure 3-43) and a Gothic pendent lantern continue the Collegiate Gothic language of the tower. On the second and third stories of the tower, an oriel window with a diamond pattern cast stone frieze between each story's windows draws more attention to the tower. It is also a full story higher than Thomas and Sledd Halls and capped by crenellation. The Mucozo Tower is a traditional Collegiate Gothic feature that illustrates how architectural ornamentation can be used in a traditional manner, but be inspired by the local community.

The Infirmary building for the University of Florida was completed in 1931. The entrance is centered along the main façade and most of the building's architectural ornamentation is used to emphasize this feature. Instead of using a more formidable tower entrance feature, Weaver used

⁶⁰ Letter, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁶¹ Micanopy Historical Society, "Chief Micanopy," Micanopy Historical Society Museum, <http://www.afn.org/~micanopy/micanopy.html>.

Chief Micanopy was Chief of the Seminole Nation during the Second Seminole War, which lasted seven years. After the war, he was captured and sent to the Oklahoma Territory, where he died in 1849. Chief Mucozo, on the other hand, is famous for sheltering Juan Ortiz after he escaped from Chief Ucita.

an oriel window to highlight the entrance (Figure 3-44). The entrance protrudes slightly from the building, but it is nestled under the window's overhang. 'Infirmary' is cast into the masonry above the door in a Gothic font. Small cast stone sculptures of several of the signs of the zodiac (Figure 3-45) wrap around the underside of the oriel window, easily viewable to entering students. Between the second and third story windows on the oriel, a checkerboard pattern of brick and masonry wraps around the window. Along the higher cornice course on the oriel window, injured cast stone students languish (Figure 3-46). These ornaments are significant because they tell the story of the building's function and relate the Collegiate Gothic building to its users, sick and injured university students. Around the Infirmary building, crenellation, cornice and water table courses develop the Collegiate Gothic language.

The Teacher's College was first housed in Peabody Hall, constructed in 1913 across from Griffin-Floyd Hall. In the early nineteen thirties, the Teacher's College received a generous donation from P.K. Yonge, a member of the State Board of Control, and additional private, state, and federal funding to construct a research school, providing hands-on practice for the university's student teachers⁶².

Weaver's Collegiate Gothic P.K. Yonge Laboratory School opened for 470 secondary students in 1934⁶³; university classes were also taught in the building. In 1958, the Laboratory School moved to a new location, further away from the university campus. The building was renamed Norman Hall in honor of Dr. James Norman, dean of the College of Education from

⁶² Letters, notes and memos, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁶³ College of Education: University of Florida, "College of Education History Highlights." College of Education, <http://www.coe.ufl.edu/College/Documents/History.html>.

1920-1941, and an important fundraiser for the Laboratory School. After the move, the College of Education began teaching its university students in Norman Hall.

Norman Hall continues the campus's Collegiate Gothic detail language. Crenellation along the top and a water table establish the Gothic ornamental language. The main entrance is set in a large tower feature with a clock and a two story bay window leading into the vaulted entrance (Figure 3-47). Around the cornice course of the tower, several gargoyles (Figure 3-48) taunt students. Plaques (Figure 3-49) on either side of the tower's entrance are noteworthy; one features an airplane, a source of fascination and inspiration in the nineteen-thirties. The airplane is significant because it marks the building's place in time. The pointed archway over the door is supported by corbels of dutiful pupils (Figure 3-50). Further west, a wise owl watches over students entering and leaving the building.

Across from the tower, a plaque over the main door to the elementary school depicts a woman giving a dove, symbolizing peace and knowledge, to a young girl (Figure 3-51). The pointed archway of that door is supported by two little squirrels (Figure 3-52). The gentleness of these cast stone pieces reflects their location over the main elementary school entrance. Another door to the elementary school bears the inscription, "Education and the Obligation of Youth the Republic's Safe Guard" (Figure 3-53A). This inscription and another over the entrance to the auditorium, "That they may have a more abundant life" (Figure 3-53B) were carefully chosen after debate within the College of Education⁶⁴. The dean wanted to choose phrases that would both inspire and awe the young students⁶⁵. Another doorway, leading to the secondary school,

⁶⁴ Letters, notes and memos, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁶⁵ Letters, notes and memos, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

uses two corbels of students, one an athlete and the other a reader (Figure 3-54). These ornaments, like the cornice sculptures on Sledd Hall, are significant because they relate to the users of the building by depicting their activities.

Under the gable end of the elementary wing, a signature plaque with intertwined flowers gives the name of the school (Figure 3-55). Below this plaque, another plaque inscribed with the names of famous intellectuals sits over a bench (Figure 3-56). This ornament is significant because it relates to the function of the school by working to inspire students, and, like the names on Leigh Hall, it symbolically links the school with the great historical institutions and thinkers of Europe.

Weaver's next project was the Florida Union, now Dauer Hall. Constructed slowly over the Depression years, Dauer Hall originally served as a multi-purpose student center⁶⁶. It has a prominent chimney, pointed doorway arches and bay windows. Decorative water spouts (Figure 3-57) continue the detailing. One compatible wing was added in 1966 by Guy C. Fulton and Associates. It blending into the original building, and is dominated by a long arcade of pointed arched windows. The projecting entrance has a plaque of a musician (Figure 3-58) over the doorway. Since Dauer Hall was the Student Center, this plaque related to the function of the building as a place for student gathering and recreation. The player's instrument, a lute, relates to Dauer Hall's Collegiate Gothic design, as the lute is often associated with medieval players

Dauer Hall's most prominent piece of ornamentation is the stained glass window (Figure 3-59) under a gable end. The window was fabricated by D'Ascengo Studios of Philadelphia. The window's room was originally intended as a quiet, nonsectarian chapel-like space and the

⁶⁶ Susan Tate et al., "The University of Florida Historic Preservation Plans and Guidelines, Draft Update April 2006," (Gainesville: University of Florida, 2006), 17.
<http://www.facilities.ufl.edu/cp/pdf/Edit%20Copy%20Plan%20Guidelines%20Apr%202006.pdf>.

window appears to depict six scenes related to the creation of the earth: forming of the seas, creation of the cosmos, sea life, plant life, and animal life (Figure 3-60). Interspersed between the creation medallions are the signs of the zodiac. The zodiac was a popular theme during this time; Weaver used zodiac carvings on the 1939 Collegiate Gothic infirmary he designed for the Florida State College for Women in Tallahassee⁶⁷.

Dauer Hall also incorporates Florida inspired shields; one is intertwined in the tracery above the stained glass window (Figure 3-61). A matching shield was incorporated into the 1948 addition, and like the lute player (Figure 3-58), may have been moved to the additions when they were added to the original building (Figure 3-61). The shield depicts four popular Florida motifs: sunshine, palm trees, Spanish Galleons, and Native Americans. Another Florida inspired ornament (Figure 3-62) is painted under a vaulted ceiling, north of the stained glass window. The mural illustrates several local plants and animals: blue jays, woodpeckers, and orange tree branches; however, the squirrel (Figure 3-63) resembles a European Red Squirrel, *Sciurus vulgaris*, with tufted ears and a bushy red tail,⁶⁸ instead of the local grey squirrel. On the mural, the artist inscribed, “Ugo Galluzzi from Florence painted in the year AD 1936, the fourteenth year of the Fascist era.”⁶⁹ The artist painted his local squirrel, amidst the exotic Florida natives.

Completed in 1937 for the Dairy Science Department, the Dairy Science Building is a simplified Collegiate Gothic structure. The building’s main façades, east and west, have a long arcade of windows with a cast stone course along the roof line. Recessed behind this wall, a higher line of short windows ventilates the laboratory space inside. The gable ends on the other

⁶⁷ Photographs, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁶⁸ Olivia L., “European Red Squirrel,” *Blue Planet Biomes*, ed. Elisabeth Benders-Hyde, (2002).
http://www.blueplanetbiomes.org/euro_red_squirrel.htm.

⁶⁹ Italian Lecturer Jennifer Testa, personal communication, March 26, 2007.

two sides of the building relate it to the more traditional Gothic buildings on campus. The entrances, on both long sides, are delineated by a projecting wing with a gable roof, reminiscent of the tower features on the campus's more traditional buildings. Each projection has a barrel vault leading to the interior doors, and was originally highlighted by a round medallion above it, under the gable. The two medallions (Figure 3-64) are more modern in style than the campus's early ornaments, complimenting the simplified style of the building, but they are used in a traditional manner, as part of the entrance sequence. The medallions, one of a baby drinking from a bottle and one of an older woman churning butter while children enjoy buttered bread, illustrate the products and purpose of the Dairy Science department. The first medallion illustrates milk's importance to human consumption and the second illustrates one of the important products of milk, butter.

In 1985, the Dairy Science department moved from their historic 1937 building into a new, unornamented building. In a move now unthinkable on the historic campus⁷⁰, then department chairman Dr. Roger Natzke climbed a ladder and chiseled out the two medallions. He then had these medallions installed at viewer height along an exterior corridor of the new building because he felt they would provide continuity for the program and express the department's identity. Although ornamentation (like architectural artifacts worldwide) should not be removed, Professor Natzke's commitment demonstrates the meaningful relationship that the university's architectural ornamentation can have with a building's faculty and staff⁷¹.

⁷⁰ Today, changes occurring on the historic campus are overseen by the Historic Buildings and Sites Committee.

⁷¹ Dr. William Thatcher, personal communication, December 19, 2006.

In 1939, Fletcher Hall was completed as an addition to Sledd Hall⁷². Fletcher Hall continues the Collegiate Gothic language developed for Sledd Hall ten years earlier. Crenellation, quoins, and contrasting belt courses carry over from Sledd Hall. Continuing Weaver's original goal, more shields from respected institutions are used to connect the University of Florida with Europe's great historical institutions. Like Sledd Hall, Fletcher Hall has many entrances into the dormitories. Each of these is highlighted by a different set of architectural ornaments combining Collegiate Gothic elements, such as Tudor arches and spandrels, with depictions of regional flora and fauna (Figure 3-65). Because the combination of Sledd and Fletcher Halls is so large, Fletcher has several vaulted passages linking the courtyards to each side. These are emphasized by oriel windows above and curving plaques on the underside of the windows illustrate locally inspired scenes from the natural environment (Figure 3-66).

In 1929, Weaver had planned a tower for Fletcher Hall, to compliment Sledd Hall's Mucozo tower. When Fletcher Hall was built, a simplified tower was included along the north façade. A statement of its time, Fletcher Hall's tower does not include elaborate ornamentation comparable to the Mucozo tower, but it does have two shields along the cornice molding (Figure 3-67). These shields are significant because they distinguish the tower and proclaim its place on the university campus.

On the western side of Fletcher Hall, a tableau promotes school spirit (Figure 3-68). Wrapped around the bay window of Fletcher Hall's reading room, it illustrates the life of a man, with an alligator on each side. For the university's all male student population, the succession of life-stage illustrating medallions, capped by the school's mascot, may have indicated that they

⁷² Sharon Blansett, *A History of University of Florida Residence Facilities, Revised 2nd Edition* (Gainesville: University of Florida Department of Housing and Residence Education, 2003), 13.

were gators from birth till death. Inside the reading room, walnut paneling carries the Gothic Revival architecture to the interior. The architectural ornamentation on Fletcher Hall is significant because, like Sledd Hall, it illustrates that ornaments could be used in a traditional manner, but depicts scenes of local interest and inspiration.

Completed the same year as Fletcher Hall, another dormitory, Murphree Hall, demonstrates how the Collegiate Gothic style was slowly changing on campus. As a result of increasing student enrollment, the building is larger and more massive than earlier buildings. Along the outer façades, repeating bay windows and entrances wrap around the building (Figure 3-69). The water table along the building also forms the pointed arch over each entrance, which is edged in quoin blocks (Figure 3-70). Unlike the campus's previous dormitories, sculptural details are not used to highlight or differentiate the openings. The openings on the two story bay windows are outlined in thick contrasting ivory masonry, but windows along the main façades are trimmed in brick. Instead of crenellation or balustrades, dormers are used to extend the height of the top floor and increase livable space, another concession to the growing student population. While the molded water table, pointed arches, and bay windows all contribute to the Collegiate Gothic design, and Murphree Hall shares these details with the earlier dormitories, the lack of sculptural details, like those used over the entrances of the previous dormitories, foreshadows some of the changes occurring on campus.

After Fletcher and Murphree Halls were completed, the Second World War almost halted new construction on campus. During the war, few new projects were started, but Newell Hall underwent a major renovation. After the renovation, it was rededicated and a wooden plaque (Figure 3-71) was installed in the entrance way. Since the university's previous plaques were carved stone or cast in metal, the use of painted wood for this one may have been the result of

wartime shortages. As such, it is significant as an indication of the building's place in history. A thin metal ornament in the doorway was added with the building's old and new names (Figure 3-72).

Rudolph Weaver died in 1944 and his associate Guy Fulton was appointed University System Architect. Guy Fulton had come with Weaver to the University of Florida when he was first recruited and had worked in his office throughout his almost twenty year tenure. Fulton inherited his position during a tumultuous time. The Second World War was ending, changing everyone's lives and flooding the university with thousands of new students. In 1947, the university became co-educational, bringing in more new students and new architectural dilemmas to the campus. In the world of architecture, the modern styles were beginning to consume the nation. Fulton began to experiment with more modern designs almost immediately; however, throughout his career he continued to work with the university's established palette of red brick, with clay tile roofs and lightly colored detailing.

Guy Fulton, 1944-1956

After the Second World War, construction on the University of Florida campus accelerated rapidly. The use of custom architectural ornaments decreased, due in part to changing architectural styles and pressure to complete more buildings faster. Fulton also began to hire consulting architects to deal with the university's increasing demand for new buildings. Jefferson Hamilton, an architect from Weaver's and Fulton's office on campus, often filled the role of consulting architect, as well as firms from Florida. As the pace of campus growth continued to accelerate, consulting architects took greater responsibility for new buildings. Among Fulton's many building, only a few utilized the architectural ornamentation discussed in this study.

In 1948, Fulton renovated the University Library. During the renovation, he added a terrazzo floor in the lobby (Figure 3-73) with the lamp of knowledge in the center. He also used

spandrels inside, to date his changes (Figure 3-74). When Fulton added additional entrances to the University Auditorium in 1949, he used another pair of complimenting spandrels to mark his changes (Figure 3-75). These ornaments are significant because they were designed to compliment the historic building, while informing users about the changes to the building.

Fulton's 1949 addition to the Chemistry-Pharmacy building, a west wing, harmoniously blends with the original wings by continuing the belt courses, water table, and fenestration detailing; however, the carved ornaments on the cornice molding, scientist names, and chemical symbols are not continued. The addition has a tower like entrance feature leading through the building into the interior courtyard. Over its segmental arched entrance, a cast stone plaque (Figure 3-76) does continue the themes developed by the architectural ornamentation on the original wings. A floral wreath wraps around chemistry laboratory equipment, proclaiming the building's function. This ornament, and the plaque further above in the tower (Figure 3- 77) are significant because they continue the ornamental language developed for the 1927 building: small cast details, in a traditional Collegiate Gothic style.

In 1949, Fulton supervised the completion of two new major buildings on campus, the Florida Gymnasium and Weil Hall. The Florida Gymnasium's architectural ornamentation continues to relate to the Collegiate Gothic buildings on campus, but it also pushes the design toward a more simplified form. The main entrance is part of a tower feature, similar to earlier ones, but wider (Figure 3-78). The entrance and two stories of windows above are all wrapped in light cast stone masonry, which stands out from the brick façade and highlights this aspect of the building. At the top of the tower, 'Florida Gymnasium' is spelled out in metal letters in a modern, rather than Gothic, font (Figure 3-79). Along the sides of the front façade, a water table,

cornice, and simplified crenellation all connect the building to its more Collegiate Gothic predecessors, but they also emphasize the flat roof and horizontal width of the structure.

Over each set of windows of the east and west elevations, a pointed compound arch connects buttresses running down the sides of the building and capped with cast stone. These buttresses relate the Florida Gymnasium to traditional Collegiate Gothic architecture and many of Edwards's buildings, such as the University Library, but between each buttress, the windows have brick lintels and simple cast stone sills, instead of pointed arches (Figure 3-80). Along these facades, the combination of rectangular windows with minimal detailing and buttresses connected by pointed arches demonstrates simplification within a Collegiate Gothic design.

South of the Florida Gymnasium, the Engineering and Industries Building, now Weil Hall was completed in 1949 for the College of Engineering. Like the Florida Gymnasium, its massive size was required by the growing population of the university and its need for space. Along the primary façade, a water table, quoins, and a bay window contribute to the Collegiate Gothic design scheme. Small ornaments of Gothic motifs are incorporated into the bay window (Figure 3-81) and on the west entrance; a Tudor arch creates two spandrels (Figure 3-82) similar to those on the University Auditorium and Library. Each one has a small shield wrapped in oak leaves, a traditional scheme. Oak leaves have been used on several pieces of the ornamentation on the University of Florida campus, including a plaque on Thomas Hall (Figure 3-2) in 1906. One spandrel on Weil Hall gives the building's date, 1949, and the other reads 'UF'.

Another entrance to Weil Hall is marked by a plaque above the door (Figure 3-83). The plaque shows several engineering tools and is significant because it tells about the building's function as an engineering school. Furthermore, compared to earlier ornaments such as the

overflowing cornucopia on Griffin-Floyd, this plaque is restrained and more contemporary; however, it is used in a traditional manner, highlighting an entrance.

The main entrance is part of a tower sequence. Nestled in the corner of two wings, the entrance is up several steps and through a compound pointed arched vault (Figure 3-84). The entrance way is surrounded by rusticated masonry, which stands out from the brick façade and emphasizes this feature. A cast stone plaque with the name, Engineering and Industries Building, sits above the entrance. The outline of a gear is cast into the center of the plaque. Above the entrance, a quoin surround highlights each window and differentiates them from the other windows along the façade. At the top of the tower, more small Gothic motifs complete the ornamentation. The ornamentation on the Engineering and Industries Building is less pronounced and the fenestration introduces a new proportion found in campus buildings of this era of construction.

The following year, in 1950, Fulton completed an addition to the law school building, Bryan Hall. The original Bryan Hall building of 1914 already had a small addition on its north and south sides, and Fulton's addition connects to Weaver's north addition. On Edwards' 1914 building, several Collegiate Gothic details had been used across the building to develop the Gothic style. Additionally, in the entrance tower feature, a plaque (Figure 3-11) was placed below the cornice molding.

In the 1950 addition, an open arcade along the main façade forms a courtyard with the original building. The two story arcade is punctuated by three towers, one at each end and one in the middle. Each of these towers has a plaque relating to the function of the building and designed in a late *art moderne* character (Figure 3-85). These ornaments are significant because they are placed on the addition's towers; like the 1914 plaque was on the original towers

entrance. Also, like the 1914 plaques, they draw inspiration from Florida and the law school, but are designed in the building's prevalent architectural style.

On the Bryan Hall addition, the cornice line indents to hold each plaque, connecting them with the building. The lightly colored cornice line on the addition relates to the one on the original building too. Along the arcade, openings are outlined in heavy masonry, contrasting the lightness of the openings and emphasizing this feature. The other sides of the addition are simpler, with brick trimmed fenestration.

Completed in 1951 with the help of Jefferson Hamilton and Kemp, Bunch and Jackson architects, Fulton supervised the design and construction of Tigert Hall. Tigert Hall became the university's new administration building and its prominent location and function made it a new gateway to the campus. Tigert Hall is significant as a transitional link in the architectural history of the campus.

Like many traditional Collegiate Gothic buildings, the entrance to Tigert Hall is through a central tower feature (Figure 3-86). Tigert Hall's tower is a massive block, with contrasting masonry outlining an inset rectangular column of glass in the center, replacing the traditional combination of smaller windows wrapped in contrasting masonry. Like the traditional Collegiate Gothic buildings, Tigert Hall emphasizes the entrance by its location in a projection stressed by the use of contrasting materials along its vertical facade. At the top of the tower, modern font metal letters, like those on the Florida Gymnasium, form 'Administration Building'. Along the roof of the tower, crenellation continues the Collegiate Gothic references.

Along the sides of the building, crenellation with balustrades wrap around the roof, relating the building to Gothic styles. Tigert Hall has several bay windows (Figure 3-87), another Gothic element. These windows are outlined in ivory colored, contrasting masonry and each one has

several incised ornaments. In between each story's windows, small incised ornaments depict each college on campus in 1950 (Figure 3-88). The ornaments proclaim Tigert Hall's role as an administration building for all of the colleges. Additionally, small incised quatrefoils adorn the bay windows and the railings around the raised tower entrance (Figure 3-89). The modified Gothic features demonstrate Fulton's respect for the campus's early buildings and the founders' goal to architecturally connect the University of Florida with the ancient institutions of Europe. Some ornaments also work to tell the story of the building's purpose, an important function on campus.

By tracing its history to a parent institution, the University of Florida was able to celebrate its centennial in 1953- Century Tower was erected to mark this momentous event. An ornament to the campus, the tower combines many traditional Collegiate Gothic elements and is capped in a crown of ornamentation (Figure 3-90). Buttresses run up each side of the tower and terminate in finials. Around the openings for the Carillon bells, lightly colored masonry arches are slightly pointed, a Gothic innovation. Above, more arches, finials, and small-scale crenellation all work to express the Collegiate Gothic inspiration for the tower. Carved text over the entrances at the base of the tower (Figure 3-91) continues the Gothic design. The ornamentation of Century Tower is significant because it demonstrates a post-Second World War awareness of the campus's Collegiate Gothic heritage, and a desire to continue drawing inspiration from that architectural heritage.

Throughout the post-Second World War period, projects on campus employed traditional Collegiate Gothic details, such as the tower entrance feature, in new ways. Large expanses of glass, with simplified detailing, became a prominent feature along the façade. Water table and belt courses became smaller and more streamlined, before disappearing. Despite these changes,

the campus maintained a unified, harmonious design by using the brick and tile materials palette set by Edwards in 1906 and details relating the new buildings to the Collegiate Gothic ones.

Matherly Hall was built in 1953 to house the growing College of Business Administration. Hamilton was the consulting architect and Fulton supervised its design and construction. Matherly Hall has a prominent tower entrance feature (Figure 3-92), like many Gothic Revival buildings. The tower's entrance is recessed under a flat lintel, rather than a traditional arch. Over the lintel, metal letters form 'College of Business Administration' in a simple, modern font. Above it, a several story window lights the interior stair. This window is capped in a multi-segmented arch, a nod to the campus's traditional architecture. Crenellation on the top of the tower holds a plaque (Figure 3-93). Depicting man driving technology and transportation, it exhibits all of the hope that many people felt during this time: technology, progress, and University of Florida were working to move the world forward. This ornament is significant because it is used traditionally, to crown a Gothic inspired tower, but its content is inspired by the progress of modern technology.

Along the façade of the building, long rows of large windows with running courses of cast stone form the sills and lintels of each expansive opening. These running courses also emphasize the large size and horizontality of the building. In this way, the ornamentation draws attention to the modern size and scale of Matherly Hall, emphasizing its architectural style.

Integration of Ornament into the Architectural Concept

Architectural ornamentation was incorporated into the historic campus as part of the overarching visual concept for each building and it often serves a functional purpose as well. Collegiate Gothic utilizes several different types of ornamentation to architecturally develop its structures and provide references to European Gothic architecture. Quoin, like those on Griffin-Floyd, Leigh, and Weil Halls, emphasize the protruding edges and corners of the building mass,

and develop the Gothic symbolism. They are also functional; large masonry blocks are sturdier and less likely to become dislodged.

Both the University Library (Figure 3-18) and the Florida Gymnasium (Figure 3-80) use buttresses to segment the façade and highlight the fenestration pattern. All three architects used buttresses around entrances and edges, where they draw attention to these elements and provided an important Gothic reference.

Water tables, belt courses, and cornice moldings divide the horizontal surfaces and provide linear continuity around buildings. Water tables are also functional; they help deflect water from the building's foundation. Cornice moldings on campus have projecting eaves, which keep rain water off the buildings. Starting with Newell Hall in 1909, Edwards and Weaver often placed cast sculptures at regular intervals along the cornice molding. Cornice molding casts provide another layer of detail to buildings and develop the building's signage by telling the story of its function or users. Above the cornice line, crenellation added another layer of ornamentation and a niche for cast ornaments; for example, Rolfs Hall (Figure 3-22).

Bay and oriel windows serve an important, functional purpose in Florida. In buildings without air conditioning, like Thomas and Buckman Halls, they allow interior spaces to capture extra breezes. These protruding windows breakup the long façades of massive buildings and provide a symbolic Gothic reference. Rolfs Hall was the first building to include sculptural ornaments within the oriel window design, but it became a campus tradition. Leigh, Sledd, Fletcher, Weil, and Tigert Halls all use sculptural storytelling ornament around their projecting windows. Fletcher Hall's gator life tableau (Figure 3-68) is significant because it occurs between two layers of windows; Tigert Hall's small college casts are also situated between window

stories (Figure 3-87). Windows, especially projecting ones, are significant architectural elements and all three architects placed additional detailing and ornamentation around them.

Beginning with Thomas and Buckman Halls, entrances are the primary location for sculptural architectural ornamentation. Lightly colored cast stone ornaments aid in way-finding; they are conspicuous against brick facades. On Thomas, Sledd and Fletcher Halls, lighting fixtures were originally integrated into doorway ornamentation, as they are on the library entrance (Figure 3-20B). Entrances are significant architectural elements; they connect the inside and outside of buildings. Projecting tower entrance features or flanking buttresses emphasize major entrances and provide a Gothic motif. Architectural ornamentation around entrances and projecting entrance towers continues the effect and develops the concept further.

Edwards designed the campus's first Collegiate Gothic buildings. His use of architectural ornamentation established campus precedents. Weaver built upon Edwards's designs and used a greater variety of sculptural cast details. Fulton continued to use the ornaments developed by Edwards and Weaver, but he also introduced new motifs. The university's three architects, Edwards, Weaver, and Fulton, each added something to the ornamental lexicon of the campus. Weaver and Fulton both drew from previous work to maintain continuity across campus.

Summary

During the tenures of the university's first three architects, the historic architectural ornamentation on the University of Florida campus has fulfilled several functions. It has worked to create a more complete expression of its building's Collegiate Gothic design scheme, furthering the symbolism inherent in that style. It has simultaneously increased the functionalism of many buildings; projecting, ornamented entrances are easy to find, eaves and water tables deflect rainwater, and bay windows capture cross breezes. Within this scheme, many ornaments were designed to proclaim the function of their building. Other pieces have told stories about the

natural and social history of the area around campus. Some ornaments have drawn inspiration from university life, depicting students, faculty and colleges. These ornaments reflect the dynamic forces at work on the campus, helping it to grow into “a splendid and harmonious whole⁷³.”

⁷³ Susan Tate et al., “The University of Florida Historic Preservation Plans and Guidelines, Draft Update April 2006,” (Gainesville: University of Florida, 2006), 4.
<http://www.facilities.ufl.edu/cp/pdf/Edit%20Copy%20Plan%20Guidelines%20Apr%202006.pdf>. Quote taken from the University Record of 1906.



A



B

Figure 3-1. Buckman and Thomas Halls: Entrance



Figure 3-2. Thomas Hall: Elves' entrance



Figure 3-3. Newell Hall: Floral



A



B

Figure 3-4. Griffin- Floyd Hall: Cornucopias. A) Main entrance, east. B) Main entrance, north.



Figure 3-5. Anderson Hall: Scroll over main entrance



Figure 3-6. Anderson Hall: Main entrance



A



B

Figure 3-7. Peabody Hall: Primary entrance. A) Tower entrance. B) Finial cap.



Figure 3-8. Peabody Hall: Inscribed name over main entrance



Figure 3-9. Bryan Hall: Tower entrance



Figure 3-10. Bryan Hall: Inscribed name over primary entrance



Figure 3-11. Bryan Hall: State seal on main tower



Figure 3-12. Bryan Hall: Plaque over 1939 entrance to law library



Figure 3-13. Gymnasium: Main facade



Figure 3-14. University Auditorium: Window



Figure 3-15. University Auditorium: Corbel



Figure 3-16. University Auditorium: Interior



Figure 3-17. University Auditorium: Interior grotesques. From left to right, musician with lyre, scholar with open book, football player with football and engineer with gear.



Figure 3-18. University Library: Windows with buttresses



Figure 3-19. University Library: Original entrance



A



B

Figure 3-20. University Library: Additional entrance



Figure 3-21. Rolfs Hall: Oriel window



Figure 3-22. Rolfs Hall: Floral medallions in quatrefoils in the crenellation



Figure 3-23. Rolfs Hall: Examples of floral plaques along the cornice line. A, D, and E are abstracted floral designs. However, the others show locally growing plants. B) Iris. C) Dogwood flower. F) Oranges on a branch.



Figure 3-24. Rolfs Hall: Beehive



A



B

Figure 3-25. Leigh Hall: Names



Figure 3-26. Leigh Hall: Gutter detail



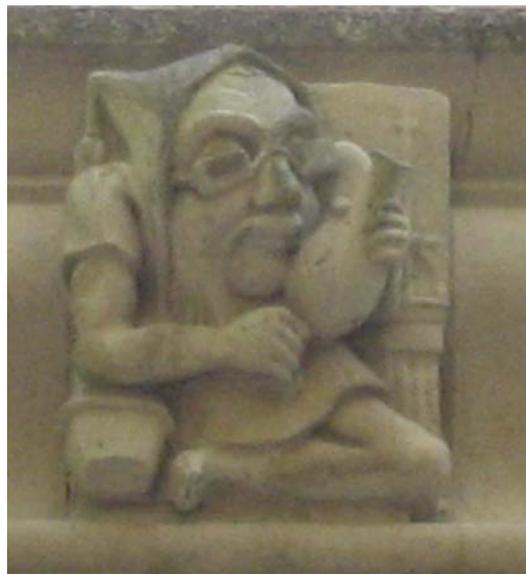
A



B



C



D

Figure 3-27. Leigh Hall: Gargoyles engaged in chemical laboratory experiments. A) Adding. B) Grinding. C) Heating. D) Mixing.



Figure 3-28. Leigh Hall: Grape ornament



Figure 3-29. Leigh Hall: Bracket entrance



Figure 3-30. Leigh Hall: Entrance with oriel window



Figure 3-31. Leigh Hall: Bay window and quoins



Figure 3-32. Sledd Hall: Architecture and athletics plaque



A



B



C



D



E



F

Figure 3-33. Sledd Hall: Eight student grotesques along the cornice line. A) Student with backpack. B) Chemistry student. C) Football player. D) Freshman with freshman beanie. E) Graduate. F) Reader. G) Solider. H) Fraternity member.



G



H

Figure 3-33. Continued



A



B

Figure 3-34. Sledd Hall: Details from Spanish discovery tableau



Figure 3-35. Sledd Hall: Six seals from the bay windows



Figure 3-36. Sledd Hall: Doorway life casts. A) Entrance way. B-H) Plant and animal casts.



Figure 3-36. Continued



A



B



C

Figure 3-37. Sledd Hall: Doorway ornaments. A) Squirrels and mockingbirds in oak branches door. Hole in top plaque held a light fixture. B) Detail from door frieze. C) Sea life entrance. D-H) Details from sea life entrance.



D



E



F



G



H

Figure 3-37. Continued



Figure 3-38. Sledd Hall: Ornaments from the cornice molding above the fenestration of the bay windows. A) Oranges. B) Grapes. C) Dogwood. D) Bananas. E) Flower.



Figure 3-39. Sledd Hall: Layers of ornamentation



Figure 3-40. Sledd Hall: Mucozo tower



Figure 3-41. Sledd Hall: Mucozo tower details



Figure 3-42. Sledd Hall: Mucozo detail



Figure 3-43. Sledd Hall: Mucozo tower interior



Figure 3-44. Infirmary: Entrance



A



B

Figure 3-45. Infirmary: Zodiac casts. A) Pisces. B) Scorpion. C) Crab. D) Ram.



C



D

Figure 3-45. Continued



A



B

Figure 3-46. Infirmary: Injured student casts



Figure 3-47. Norman Hall: Entrance tower



Figure 3-48. Norman Hall: Taunting grotesque



A



B

Figure 3-49. Norman Hall: Plaques flanking main tower entrance



A



B

Figure 3-50. Norman Hall: Student corbels on main tower entrance

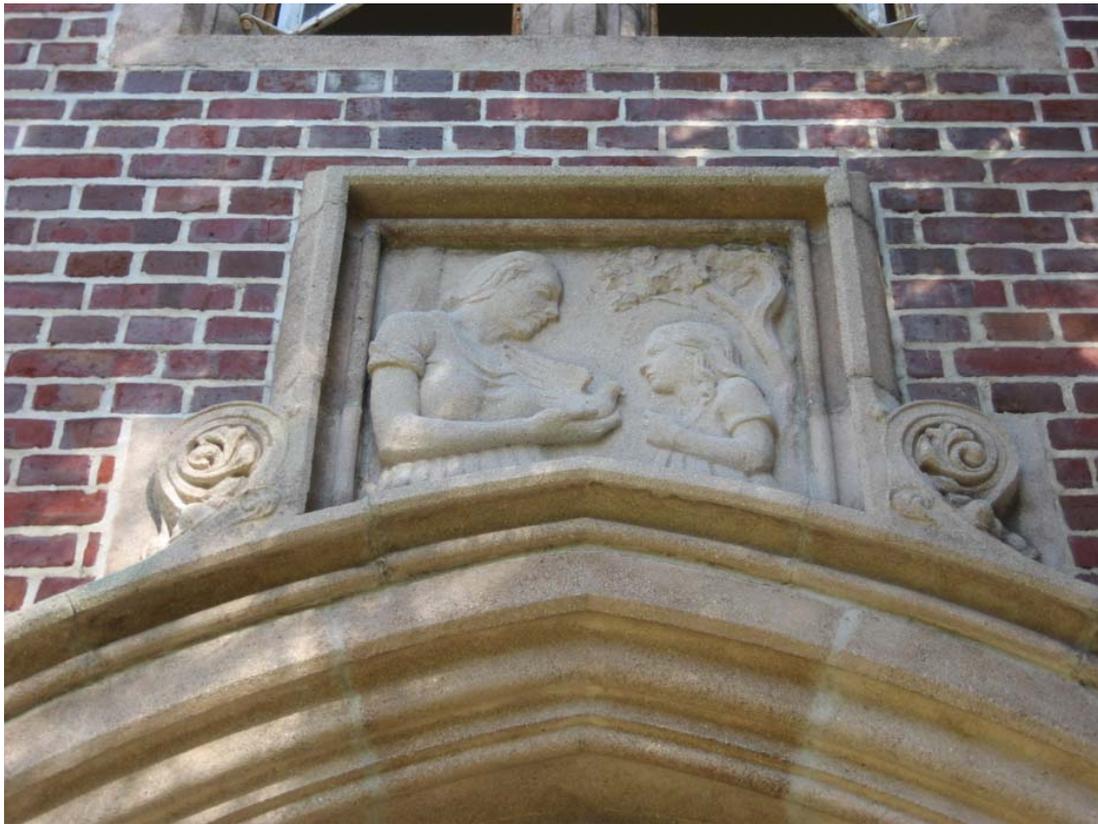


Figure 3-51. Norman Hall: Plaque over elementary school door



A



B

Figure 3-52. Norman Hall: Squirrel corbels supporting archway



A

Figure 3-53. Norman Hall: Entrances with inscriptions. A) Education and the obligation of youth the Republic's safeguard, over an elementary school entrance. B) That they may have the more abundant life, over the auditorium. C) Detail from A featuring American eagle



B



C

Figure 3-53. Continued.



A B

Figure 3-54. Norman Hall: West doorway details, supporting a pointed arch



Figure 3-55. Norman Hall: P.K. Yonge Laboratory School plaque



Figure 3-56. Norman Hall: Bench with inscribed names above



Figure 3-57. Dauer Hall: Water spout



Figure 3-58. Dauer Hall: Lute player plaque



A



B

Figure 3-59. Dauer Hall: Stained glass window



Figure 3-60. Dauer Hall: Window details. A) Animal life. B) Birds. C) Sea life.



Figure 3-61. Dauer Hall: Shield detail. A) Shield in stained glass window. B) Shield on addition, west.

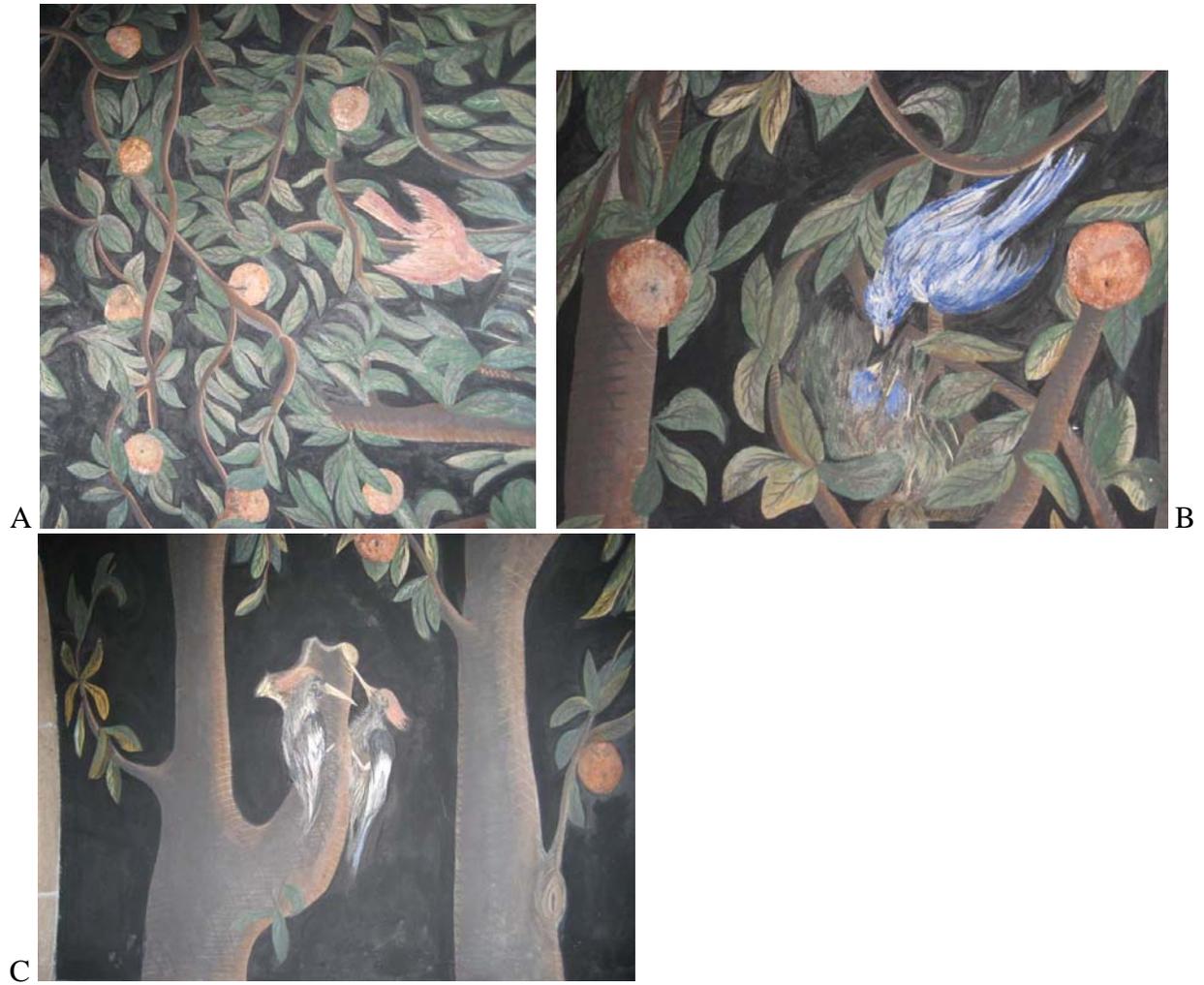


Figure 3-62. Dauer Hall: Mural details



Figure 3-63. Dauer Hall: European red squirrel detail



A



B

Figure 3-64. Dairy Science Building: Medallions



Figure 3-65. Fletcher Hall: Doorway ornaments. A) Abstract floral doorway. B) Owl and squirrel doorway with details C and D. E) River life doorway with details F-H. These ornaments have integrated openings for light fixtures, an important feature for dormitory entrances.



C



D



E



F

Figure 3-65. Continued



G



H

Figure 3-65. Continued



Figure 3-66. Fletcher Hall: Under an oriel



A



B

Figure 3-67. Fletcher Hall: Florida motif and UF Gator shields



A



B



C



D

Figure 3-68. Fletcher Hall: Gator life tableau. A) Bay window. B-C) Tableau detail, wrapping around the window.



Figure 3-69. Murphree Hall: East view



Figure 3-70. Murphree Hall: Doorway



Figure 3-71. Newell Hall: Rededication plaque



Figure 3-72. Newell Hall: Entranceway ornament



Figure 3-73. University Library: Floor medallion after renovation, 1948



Figure 3-74. University Library: Spandrels with UF and 1948 intertwined



Figure 3-75. University Auditorium: Spandrels with UF and 1949 intertwined



Figure 3-76. Leigh Hall: Plaque over courtyard entrance on 1949 addition



Figure 3-77. Leigh Hall: Plaque in belt cornice of tower entrance feature



Figure 3-78. Florida Gym: Tower entrance feature



Figure 3-79. Florida Gym: Text



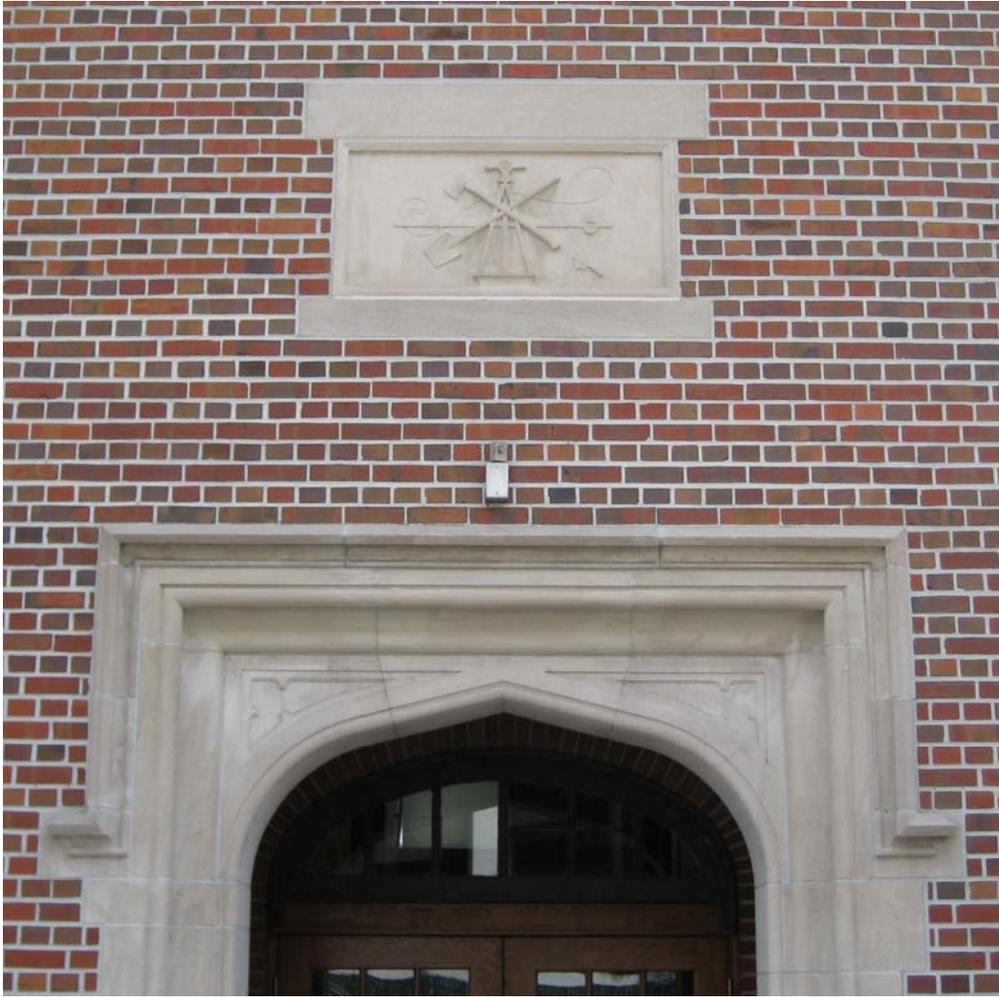
Figure 3-80. Florida Gym: East view



Figure 3-81. Weil Hall: Bay window detail



Figure 3-82. Weil Hall: West door



A



B

Figure 3-83. Weil Hall: North entrance



A



B



C



D



E

Figure 3-84. Weil Hall: Entrance tower. The entrance tower has a combination of Collegiate Gothic elements, C, D, and E, which help the massive building relate to the Collegiate Gothic campus. Note the gear behind the text in E.



A



B



C

Figure 3-85. Bryan Hall Addition: Plaques



Figure 3-86. Tigert Hall: Tower entrance



Figure 3-87. Tigert Hall: Bay window

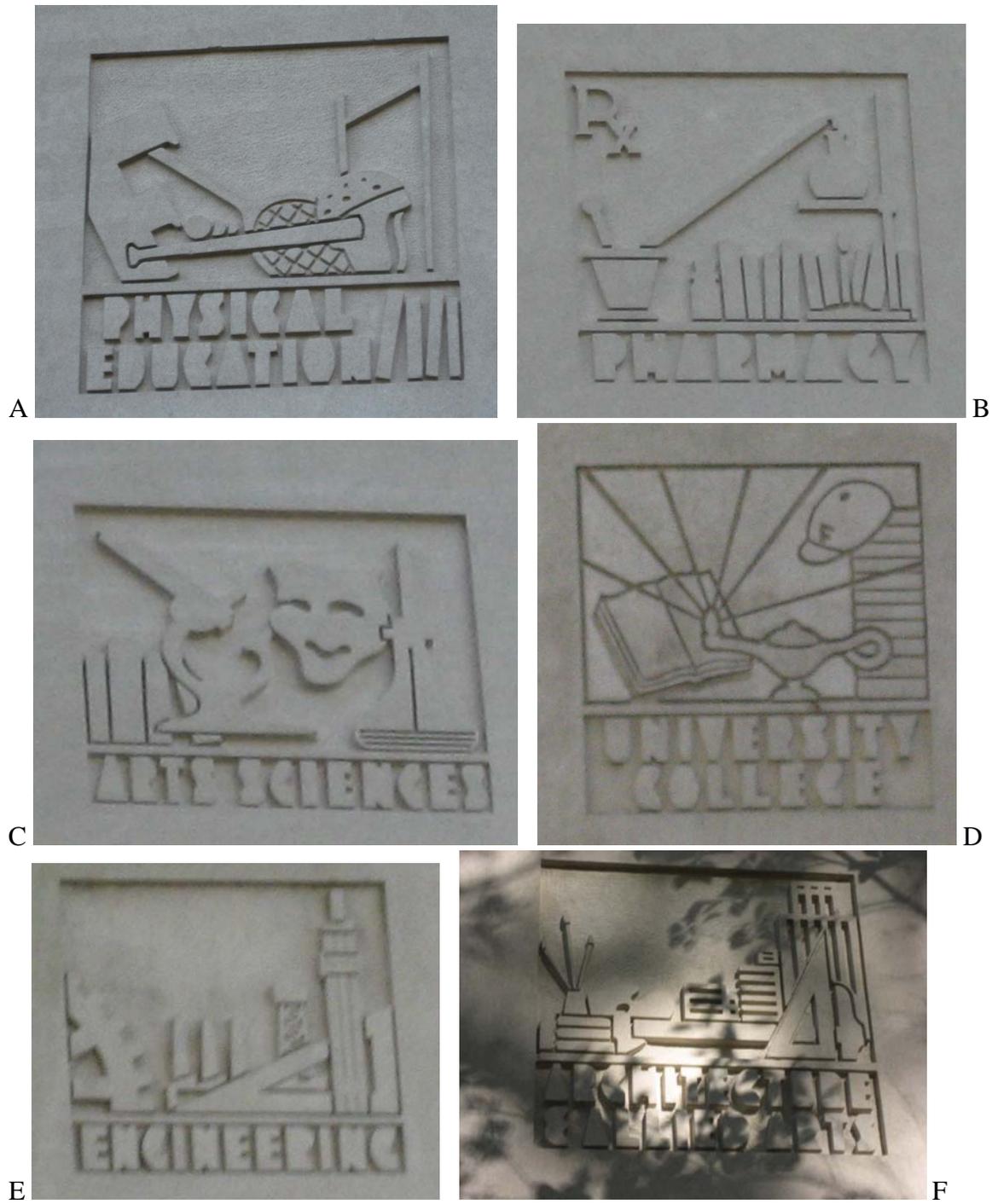


Figure 3-88. Tigert Hall: College seal examples



Figure 3-89. Tigert Hall: Quatrefoils on railing around tower entrance



Figure 3-90. Century Tower: Ornamentation at belfry



Figure 3-91. Century Tower: Entrance



Figure 3-92. Matherly Hall: Entrance tower



Figure 3-93. Matherly Hall: Plaque detail

CHAPTER 4
DISCUSSION OF PREVAILING ARCHITECTURAL AND SOCIAL TRENDS AFFECTING
THE DESIGN AND APPLICATION OF THE HISTORIC ORNAMENT OF THE
UNIVERSITY OF FLORIDA CAMPUS

Introduction

The University of Florida campus is part of a larger world, affected by trends in society and architectural design. The architectural ornamentation on campus illustrates how architectural design trends and society can affect the design and implementation of ornamentation. By examining how these forces may have affected the architectural ornamentation on campus, a more thorough understanding of both its uniqueness and its commonality with other design solutions will place the ornaments within the broader course of architectural history. The architectural ornamentation on the University of Florida campus can be seen as a minute expression of the greater forces at work around it.

Edwards: The Dawn of a New Century

The University of Florida was created in 1905, after the Buckman Act passed in the state legislature⁷⁴. The state had been funding several small institutions of higher learning, but the Buckman Act consolidated support, creating three state schools. The University of Florida, for white males, was placed in Gainesville and became the flagship institution.

Florida was an impoverished state in 1905, with the population predominately settled along the northern border and rural. Peninsular Florida was the last frontier east of the Mississippi; where farmers and ranchers were scattered throughout a mixture of pine hammocks and wetlands. Transportation was difficult and towns in the interior were hard to access⁷⁵.

⁷⁴ Samuel Proctor, "Prelude to the new Florida, 1877-1919," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 280.

⁷⁵ Samuel Proctor, "Prelude to the new Florida, 1877-1919," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996).

Since they were being built in an impoverished frontier state, the legislature wanted the new institutions of higher learning to have legitimacy, immediately. Even among other southern states, Florida's educational system was lacking; the University of Georgia had graduated its first class over one hundred years earlier⁷⁶.

The State Board of Control was created by the legislature to oversee the growth and development of the new institutions of higher learning. After a design competition, they chose the firm of William Augustus Edwards and the Collegiate Gothic design he proposed. Despite many other influences, the choice of a Collegiate Gothic design for the University of Florida has had the greatest impact on the school's architecture and ornamentation.

Collegiate Gothic was an accepted design motif on many American campuses at the turn of the century. An alternative to Classical styles, it linked new American universities with the great institutions of Christian Europe, particularly England, allowing American institutions to share in their heritage. Boston College, the University of Pittsburgh, Princeton, and Yale had many Gothic buildings built throughout the late nineteenth century through the nineteen-thirties. For the founders of the University of Florida, a Collegiate Gothic design would have given their school the legitimacy it needed, with a heritage stretching back to the first universities.

While looking to the past for inspiration, Collegiate Gothic provided a new direction for the state of Florida, giving it an architectural style with a sense of timeless heritage and permanence. In 1905, this would have contrasted favorably with the predominantly wooden vernacular buildings in north central Florida⁷⁷.

⁷⁶ University of Georgia, "A brief history of the University of Georgia," University of Georgia, <http://www.uga.edu/profile/history.html>.

⁷⁷ Samuel Proctor, "Prelude to the new Florida, 1877-1919," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996).

The architectural ornamentation of Edwards's early buildings reflected the tenets of Collegiate Gothic design. Most of the ornaments worked to further the Gothic design of the buildings, and some also began to tell the story of the building's function while developing the Collegiate Gothic façade. Story telling ornamentation was an important part of Gothic and Gothic Revival design. Original Gothic ornaments on cathedrals in Europe told Biblical stories through sculpture and stained glass. Across American campuses, other architects were also using Collegiate Gothic architectural ornamentation to proclaim a building's function and develop its design style. Crist chronicled several examples from the University of Pennsylvania⁷⁸; and the Cincinnati public schools used ornamentation extensively to educate and inspire their students⁷⁹.

Edwards's use of architectural ornamentation on the University of Florida campus developed the Collegiate Gothic language and helped distinguish individual buildings on campus, differentiating the College of Agriculture from the College of Law. Edwards's method of using architectural ornaments, both traditional pieces and ones telling the story of a building's function, was rooted in the Gothic style, but reinterpreted on many Collegiate Gothic campuses. The campus's early architectural ornaments are significant because they espouse the Collegiate Gothic architectural style chosen for the University of Florida, helping the campus relate to the ancient institutions of Europe as it grew with other universities in America.

Edwards and Weaver: The Twenties

The architectural ornamentation on the University of Florida campus profited from Florida's boom in the nineteen twenties. Throughout the twenties, land prices in Florida soared, bringing more money to the state. Industry, agriculture and tourism grew as well. The state and

⁷⁸ Darleen Crist, *American Gargoyles: Spirits in Stone*. (New York: Clarkson N. Potter, 2001).

⁷⁹ Robert Flischel, ed., *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*. (Cincinnati: The Art League Press, 2001).

its politicians were optimistic about the future and the atmosphere was giddy⁸⁰. Campus buildings built during this time have more elaborate ornamentation schemes, probably as a result of increased funding from the state.

Edwards' later buildings for the University of Florida campus: the University Library, University Auditorium and Rolfs Hall, the Horticulture Science Building, used more ornamentation and details than earlier projects. The University Library has a long arcade of windows with Gothic arches and buttresses; inside the reading room, the exposed truss ceiling complements the exterior ornamentation. Compared to Griffin-Floyd's 1912 gable tower entrance, the University Library's original tower is more outgoing, with larger buttresses, contrasting ornaments and carvings.

The Horticulture Science Building was the first building on campus with an oriel window. Additionally, it has many repeating floral motifs and a beehive plaque to tell about the building's function. Compared to Newell Hall, opposite, Rolfs Hall is significantly more elaborate and ornamented.

The University Auditorium, completed in 1925, uses ornamentation extensively around the exterior and its many large Gothic arched windows. Inside, plaster casts of campus figures spring from the vaulted ceiling's hammerbeam trusses. These ornaments develop the building's Collegiate Gothic design, but they are significant because they were inspired by archetypal characters on campus. The detailed architectural ornamentation on these three buildings may have been possible because of the state's improving financial situation and ability to fund the school.

⁸⁰ William Rogers, "Fortune and misfortune: The paradoxical twenties," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996).

The state's optimism and monetary gains in the nineteen twenties were further demonstrated by the Board's decision to hire a permanent architect for the school system. While working on Florida's schools, Edwards' had maintained his practice, but by 1925, the board could justify a dedicated Architect to the Board of Control.

Rudolph Weaver was hired as Architect to the Board of Control and as head of a new architecture program at the University of Florida. He brought several staff members with him, including his successor, Guy Fulton. Weaver's first two major buildings, Leigh and Sledd Hall, were both designed at the height of the Florida boom and their architectural ornamentation demonstrates a wider variety and more thorough use of ornaments than previously found on campus.

When it was built, Leigh Hall had one of the widest varieties of architectural ornaments on campus: decorated copper gutter down spouts, cornice gargoyle figures, names, floral casts, and a series of different entrances. Projecting oriel windows, hood molding, cornice, and crenellation are embellished with the names of famous scientists, chemist gargoyles, and chemical symbols. Like Rolfs Hall, Leigh Hall's ornamentation develops both its Collegiate Gothic façade and the signage of the building, proclaiming its purpose as home to the Chemistry-Pharmacy department. The variety and complexity of Leigh Hall's architectural ornamentation is significant as a testament to the prosperity of the late nineteen twenties.

Sledd Hall was completed in 1929, but it was designed during the boom, and in 1929 most Floridians were optimistic that the market would rebound⁸¹. Sledd Hall's various architectural ornaments develop the Collegiate Gothic language and reveal the building's function as a dormitory; its cornice is crowded with students. In addition, an interest in Florida's history and

⁸¹ William Rogers, "Fortune and misfortune: The paradoxical twenties," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 296-7.

natural environment is depicted over the entrances. Using Florida history and culture as a source of inspiration for architectural ornaments was a significant development in the campus's architectural history. Its occurrence during the Florida Boom may be the result of the state's prosperity; Florida was becoming a more legitimate source of design inspiration.

Sledd Hall's large number of different, custom ornaments is also an indication of the state's success. Buckman and Thomas Halls, with one exception, have the same ornament over every doorway, but Sledd Hall has a different ornament for each entrance, demonstrating the state's improved ability to fund the building program and the channeling of those funds into architectural ornamentation. The Mucozo Tower celebrates Florida history and was specially built for the university. The tower itself is an ornamental feature, drawn from Gothic architecture, and its ornamentation is the most concentrated application on campus.

In addition to the elaborate tower ornamentation and the variety of pieces along the façade, perhaps the most symbolically optimistic gesture on Sledd Hall was the inclusion, with permission, of seals from the great institutions of Europe. These architectural ornaments are significant because they display the era's pride in the University of Florida and its future. Combined with the Mucozo Tower and the multitude of custom pieces over every entrance and around the cornice line, Sledd Hall's architectural ornamentation overshadows the earlier dormitories and is significant as an architectural expression of the decade's characteristic optimism, prosperity and exuberance.

The University of Florida's Leigh and Sledd Halls use a wide variety of custom architectural ornaments to tell users about the buildings' functions. Gargoyles and relief carvings related to a building's purpose, but in a Gothic style, were popular ornaments throughout the twenties and thirties. Yale's Sterling Law Building was completed in 1931 by James Gamble

Rogers, and was modeled after Gothic English Inns of Court⁸². It exhibits gargoyles of a killer, thief, police officer and judge along the cornice⁸³. These gargoyles, like the chemist on Leigh Hall and the students on Sledd Hall, tell the story of the building's function and are stylistically within Collegiate Gothic parameters. Edwards and Weaver used many custom ornaments on campus in the nineteen-twenties, but the use of similar ornaments was a popular trend among Collegiate Gothic architects⁸⁴. Campus architects developed unique ornaments for the campus, but in doing so they followed the architectural and social trends.

Weaver: The Thirties and the Depression

During the early years of the Depression, construction slowed on the University of Florida campus. The Infirmary, built in 1931, had been designed with two wings flanking the main building, but they were not built⁸⁵. The Infirmary continued to maintain the Collegiate Gothic campus, but it has less ornamentation than Leigh and Sledd Halls. However, the Infirmary does present a harmonious Collegiate Gothic design, which may have been important to demonstrate optimism. In 1932, Floridians elected Franklin Roosevelt with 74.9 percent of the popular vote⁸⁶. Roosevelt's New Deal helped the university continue to grow throughout the Depression years.

Throughout the thirties, Florida's Democrat senators went to Washington to secure federal funding for Florida. Florida's popular senator, Claude Pepper, was elected twice on a New Deal

⁸² Yale Law School, "Facilities: Sterling Law Building," Yale Law School, <http://www.law.yale.edu/about/facilities.asp>.

⁸³ Henry Trotter, "Yale Law School Ormentation," Henry Trotter: Virtual Journeys with a Scholar Traveler, <http://www.henrytrotter.com/scholarship/yale-law-school-sculpture.html>.

⁸⁴ Darleen Crist, *American Gargoyles: Spirits in Stone*. (New York: Clarkson N. Potter, 2001).

⁸⁵ Susan Tate et al., "The University of Florida Historic Preservation Plans and Guidelines: Draft Update April 2006," (Gainesville: University of Florida, 2006), 17. <http://www.facilities.ufl.edu/cp/pdf/Edit%20Copy%20Plan%20Guidelines%20Apr%202006.pdf>.

⁸⁶ William Rogers, "The Great Depression," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 306.

platform⁸⁷. While in Washington, he communicated frequently with Rudolph Weaver and university president John J. Tigert, who would occasionally join him in the capitol to plead the university's case⁸⁸. With help from federal programs, such as the Works Progress Administration, construction continued during the Depression⁸⁹.

The P.K. Yonge Laboratory School, Norman Hall, was completed in 1934 and funded through a combination of government funding and private donations. Its ornamentation and clock tower entrance would probably not have been possible without outside financial support. Many of the ornaments on the laboratory school are familiar, comforting, or reassuring, a quality needed at that time, especially for young students. The inscriptions over two entrances, "Education and the Obligation of Youth the Republic's Safeguard" and "That they may have the more Abundant life", are particularly potent considering the harsh financial situation most Floridians and the republic were facing in 1934. The emphasis on education as a way to a "more abundant life" stresses both the higher purpose of education and is significant as a product of its time, when greater abundance was needed.

The Florida Union, Dauer Hall, was completed with aid from the YMCA, in addition to federal funding. Its most notable ornament, the stained glass window, was installed two years later. Dauer Hall has a Florida themed shield over the stained glass, and the shield demonstrates a modest faith in the state of Florida; it was the first Florida inspired ornament created after Sledd Hall and the end of the Florida Boom. The creation of an all-inclusive chapel space in

⁸⁷ William Rogers, "The Great Depression," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 307.

⁸⁸ Letters and telegraphs, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

⁸⁹ Applications, Series 75: Architect for the Board of Control Building Program Records, 1925-1967, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

Dauer Hall, and the stained-glass window designed for it, illustrates broader changes in Florida society in the nineteen-thirties. Floridians were making tentative steps toward a more inclusive society. Florida's governor from 1933-1937, David Sholtz, was Jewish⁹⁰.

During the nineteen-thirties, agriculture continued to sustain the state and dairy production increased five-fold in Florida⁹¹. The Dairy Science Department at the University of Florida became an increasingly important department, developing uses for extra milk. Their building, completed in 1937, is a product of its time and place. The main facades are a simplified Collegiate Gothic, justifiable because of the building's distance from the main campus and influenced by changing trends in architecture. Collegiate Gothic and other historical styles were slowly being augmented by modern trends in design. The Dairy Science Building is significant as an example of this evolution. Its two medallions, celebrating the products of milk, were carved in a more modern, rather than Gothic, style and the lack of other ornaments around the fenestration foreshadows the new directions in architecture.

By the end of the thirties, Florida's financial situation had begun to stabilize. The state's population had continued to grow throughout the last decade, and in 1939 Weaver completed two dormitories for the University of Florida. Fletcher Hall was intended as an addition to Sledd Hall, and its architectural ornaments help it blend seamlessly into the older building. The university seals, custom doorway entrances, and the playful tableau along the bay window are significant because they demonstrate Weaver's respect for the older building and its design. They

⁹⁰ William Rogers, "The Great Depression," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 307.

⁹¹ William Rogers, "The Great Depression," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 315.

are also significant as indicators of the ending of the Great Depression, because of the additional funds necessary to include them on Fletcher Hall.

Across from Thomas Hall, Murphree Hall's Collegiate Gothic design is compatible with the other dormitories, but without carved ornaments. Bay windows, and the lines of the water table and cornice develop the building's design, but it was the first dormitory built on campus without carvings over the entrances. Since a belt course forms the pointed arch over each entrance, instead of carved ornaments, the façade is more uniform than Sledd and Fletcher Halls. Murphree Hall is also a more massive dormitory. Its size and lack of custom ornamentation is significant. The slight shift in the design, away from custom carvings, is an important indication of architectural trends. By the late nineteen-thirties, as the Dairy Science Building demonstrated in 1937, buildings were becoming simpler, yet remaining compatible with the Collegiate Gothic campus. Like most buildings completed in the thirties, Murphree Hall utilized Works Progress Administration Funds; a cast WPA plaque on the building is significant as a testament to the funding and a product of the time.

Shortly after Murphree Hall was completed, the United States entered the Second World War. Murphree Hall was used to house soldiers, not students, throughout the war. Student enrollment dwindled to 682, but the campus was filled with training soldiers⁹². Major construction on campus ceased, as the state's resources went toward the war.

One of the few large projects completed on campus, Newell Hall was restored to facilitate continued research of the state's agricultural resources, an important war resource as well. The Newell Hall restoration included a slight iron detail in the main doorway's arch and a rededication plaque. This plaque is significant because it is painted wood, instead of cast bronze

⁹² Gary Mormino, "World War II," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 333.

or carved stone, like the university's other plaques. Newell Hall's rededication plaque was a product of war time shortages, and is significant as a statement about its time.

Fulton: After the Second World War

During the Second World War, Florida grew rapidly. 2,122,100 service men and women were trained in bases across the state⁹³. Nearby, Camp Blanding, a training camp for the Florida National Guard, became an army mega complex and Florida's fourth largest city during the war⁹⁴. Florida's resort hotels were also filled with trainees and new industries opened to fuel the war. Florida's economy prospered throughout the war, and new jobs and permanent residents pushed the state forward.

Massive changes were also occurring in architecture. Architects from war ravaged Europe, like Walter Gropius, Marcel Breuer, and Ludwig Mies van de Rohe, came to America, where they accelerated the shift toward new, modern designs. Revival and historical styles slowly waned in popularity, as 'new' and 'modern' became desired architectural expressions. Improvements in technology encouraged architects to use expanses of glass. America's increased urbanization and the population boom following the war necessitated even larger buildings too. During the Second World War, populations shifted and people were exposed to new ideas in architecture. After the war, society began to rebuild on these modern ideals.

The University of Florida was a microcosm of America after the war. The campus was overwhelmed with new students, married students, and female students. The university responded with an accelerated building program, and temporary buildings were moved to the campus from Camp Blanding. New campus buildings often embraced modern styles, while

⁹³ Gary Mormino, "World War II," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 335.

⁹⁴ Gary Mormino, "World War II," *The New History of Florida*, ed. Michael Gannon, (Gainesville: University of Florida Press, 1996), 324.

remaining compatible with the Collegiate Gothic campus. Guy Fulton inherited Weaver's position, renamed University System Architect, in 1944. He had experience in Weaver's office; they both came to Gainesville together in 1925. The most immediate effect on the campus was the size and number of buildings: construction increased rapidly and new buildings were designed and built at a larger scale. In concert with increases in size, Fulton began to experiment with modern architectural developments.

When Weaver came to the University of Florida, he was respectful of Edwards' work and tried to harmonize with his projects⁹⁵. Fulton showed this same respect to Weaver's buildings. His 1947 addition to the Infirmary and 1949 addition to Leigh Hall are continuations of the original designs and they incorporate traditional Collegiate Gothic ornamentation to relate to the main building. His remodel of the library entrance was also a sensitive change. However, as new buildings moved further away from the Collegiate Gothic core, Fulton began to design, and allow consulting architects to build, more modern buildings. Throughout this period, harmony was maintained on campus by a consistent use of red brick with light masonry detailing: the palette set by Edwards in 1906.

Completed in 1949, the Florida Gymnasium and Weil Hall were built south-west of the Infirmary and main campus. These two buildings are large and more massive than the first gymnasium and engineering buildings, but their design and ornamentation help them relate to the Gothic campus. The ornamentation on these buildings is significant because it provides Collegiate Gothic references for the buildings, while demonstrating a shift in campus architecture. After the Second World War, college campuses across America began the transition

⁹⁵ Susan Tate et al., "The University of Florida Historic Preservation Plans and Guidelines: Draft Update April 2006," (Gainesville: University of Florida, 2006), 15.
<http://www.facilities.ufl.edu/cp/pdf/Edit%20Copy%20Plan%20Guidelines%20Apr%202006.pdf>.

away from revival architectural styles toward modern styles with plainer facades and larger expanses of glass. Weil Hall and the Florida Gymnasium are the university's moves in the migration.

Fulton's desire to use modern architectural designs on campus and his sensitivity to the historic Collegiate Gothic campus can be demonstrated by the location of Rhines Hall. A strikingly modern building finished in 1947, it is buffered from the main campus by the Florida Gymnasium and Weil Hall. These two buildings provide a transition space for the campus, shielding the Collegiate Gothic buildings from conspicuously modern ones. This demonstrates respect for the revival buildings and their architecture. Fulton often placed more modern buildings further away from the core campus. When he built women's dormitories in 1950, their modern design was offset by their distance from the main campus.

The 1950 addition to the College of Law, Bryan Hall, uses architectural ornamentation to proclaim the building's place in time and link it to the original structure. On the 1914 building, a tower marks the two entrances and near the top of the tower, a plaque highlights the entrance. On the addition, Fulton designed three towers along an open covered passage space. The plaques over each tower function like the carvings on the original building and are designed in the building's prevalent style. The three 1950 plaques have a streamlined, modern design and their content celebrates the law school and recent events: co-education, and technological progress. They are significant ornaments because their design and content make them a product of their time, and their application helps the addition relate to the original Collegiate Gothic building.

The new Administration Building, Tigert Hall, reflects the growing demands of increasing enrollment and modern architectural styles. Its massive size, large openings, and rectangular geometry were common attributes in 1950's buildings. The architectural ornamentation on Tigert

Hall is important because it provides the relationship between the large, modern building and the Collegiate Gothic campus. The small quatrefoils are an immediately recognizable Gothic design and they encourage visitors to appreciate the other Gothic details, even though they are in a modern style, such as the tower entrance feature.

The architectural ornamentation made for the University of Florida in 1953 shows the campus at a crossroads. Incorporating modified Gothic features along with a new massiveness and expansive glass, the plaque at the tower entrance to Matherly Hall shows a human pushing a gear forward, driving technology and transportation. The State of Florida was facing conflicting choices in 1953, whether to hold the state to traditional values, some of them painfully bigoted and outdated, or push Florida toward a modern future. These 1953 ornaments are significant because they express the questions of the age, whether to cling to the past or move forward, and if so, how far.

Summary

The evolution of the architectural ornamentation on the University of Florida campus mirrors changes in architecture and society. When Florida was a young and poor state, ornaments were used to bring legitimacy to the campus through their symbolic associations with ancient institutions, but complex custom work was curtailed. As the state prospered, more custom ornaments were used to express the function of the building and its place in Florida. Florida's heritage first became a source of ornament inspiration during the boom. After the exuberance of the twenties, the nineteen-thirties might have experienced a decrease in ornamentation, but federal and private funding maintained an appropriate level of detail for the Collegiate Gothic campus and encouraged new types of ornamentation.

The Second World War drastically altered American society and the campus. The University of Florida transitioned to new designs, and ornaments were used to tie modern

buildings with their Collegiate Gothic forerunners. The last major ornaments for the historic campus reveal the complex world Floridians lived in as they honored the past and pushed the state forward. The historic architectural ornamentation on campus is significant because it is an architectural expression of the dynamic forces affecting the state and its citizens.

CHAPTER 5 CONCLUSIONS

Research Suggestions

Architectural ornamentation has been scantily studied and can generate a variety of research topics. After analyzing the prevalent literature, the lack of documentation and analysis into sets of ornamentation was one of the most apparent gaps. The University of Florida's architectural ornamentation was built over fifty years by at least three different architects, but together the pieces form a collection. Further documentation of sets of architectural ornamentation would broaden the knowledge base and allow for comparative studies. For example, this study could be expanded and the university's collection of ornamentation compared to the ornamentation at Florida State University, designed for women, and the Florida Agricultural and Mechanical University, a historically African-American college. An analysis of the affects of race and gender on the ornamentation of Florida's three schools, all designed by the same architects, and could offer a basis for research.

Preservation Suggestions

The University of Florida has a valuable collection of historic architectural ornaments on campus. Although copies of original ornaments can be made, the original ornaments should be preserved. Currently, Bryan Hall has two plaques hidden by vines and Walker Hall is thickly covered as well. These vines should be removed before they grow into the ornaments and surrounding brickwork, where they can cause considerable damage.

The University of Florida's ornaments are typically made of either cast-concrete, terra-cotta, or carved limestone. The terra-cotta and cast stone were designed to convey the character of limestone carvings, but at a lower cost. Each of these materials succumbs to environment factors such as wind, water, vandalism, and harsh chemicals. The university should work with its

Physical Plant and Housing Divisions to allocate funding to establish a routine cleaning and maintenance program for these materials. Meanwhile, casts of existing ornaments could be made on site. In the future, replacement ornaments could be fabricated from these casts as needed. A website with pictures of the architectural ornaments could be prepared to generate interest in the project.

The University of Florida is one of many American universities with a collection of historic architectural ornaments; however, while most of the campus's historic buildings have been documented and photographed, the ornamentation has not. This is a common situation. For example, the online source for pictures of Yale's Law School's ornaments is a doctoral student's personal website and a librarian's presentation paper. Yale's official site has a history page for each of its historic buildings, but photographs do not show the ornamentation. The University of Florida, like many institutions, would benefit from an accessible online photographic collection of its ornamentation. This collection would aid scholars, allowing them to easily include the university's ornament in their research.

Conclusions

This study investigated the historic architectural ornamentation on the University of Florida campus because the ornaments appeared to evolve from traditional Collegiate Gothic elements into individualized pieces reflecting the unique function, location, and/or history of the buildings, campus, or geographical region around campus. The evolution of architectural ornamentation from typical examples into unique pieces inspired by the local community is a focus of ornament research today⁹⁶. Proponents of architectural ornamentation stress its ability to express and create a unique sense of place, an important attribute in today's increasingly

⁹⁶ Robert Flischel, ed., *An Expression of the Community: Cincinnati Public Schools' Legacy of Art and Architecture*. (Cincinnati: The Art League Press, 2001).

homogenous world⁹⁷. Therefore, this study examined the campus's ornamentation for evidence that it drew increasing inspiration from the local environment for inspiration.

By examining the history of the university's ornamentation and the pervading architectural trends and social conditions during the first half of the twentieth century, this study found that the university's historic architectural ornamentation is a product of the larger and more complex forces at work in society. As such, the University of Florida's architectural ornamentation is noteworthy as a reflection of the changes that occurred in society and architecture during the first half of the twentieth century. This is significant because it indicates that the campus's architectural ornamentation can be seen as a microcosm of early twentieth century America; its design and application was affected by many of the complex forces that also shaped American society during the period of study. This is significant because it indicates that the university's architectural ornamentation is a product of its greater community. This study has provided substantial analysis of campus features and the related context in order to establish that the campus architectural ornaments are significant and inherent elements in the campus history, evolution, and ongoing function. Further, these ornaments reflect the continuity that makes the campus visually significant. Finally, these ornaments are products of their time and place, on the University of Florida campus and as a part of the larger national and international context.

⁹⁷ James Trilling, *Ornament: A Modern Perspective*. (Seattle: University of Washington Press, 2003). Kent Bloomer, *The Nature of Ornament*. (New York: W.W. Norton, 2000). E. Burden, *Building facades: Faces, figures, and ornamental detail*. (New York: McGraw-Hill, 1996).

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BIOGRAPHICAL SKETCH

Jessica Goldsmith was born in 1983 in Lafayette, LA. She came to Florida with her parents in 1991. At the University of Florida she completed the Bachelor of Design with a specialization in interior design. While pursuing her bachelor's degree, she enrolled in the Master of Interior Design program in 2005. She hopes to continue her research as a student in the College of Design, Construction, and Planning's doctoral program in August 2007.