The City College of New York

North Campus

The iconic North Campus of City College, built more than a century ago, is considered one of the finest examples of Neo-Gothic architecture at any institution in the United States. The site features five landmark structures designed by distinguished American architect George B. Post, on a scenic campus between St. Nicholas Terrace and Convent Avenue, stretching from 138th Street to 140th Street in upper Manhattan.

Completed in 1907, the campus became the new home for City College, which had outgrown its original facility at 23rd Street and Lexington Avenue. The buildings, as well as four great arches, were constructed as one complete project, resulting in a unique harmony and architectural cohesiveness. These buildings include Shepard Hall; Baskerville Hall; Compton and Goethals Halls; Wingate Hall; and Townsend Harris Hall, named in honor of the founder of the college.

For the facades of each edifice, Post chose a dark native stone, Manhattan schist, that could be excavated from the construction site itself. Post, who also designed the 1903 New York Stock Exchange Building, applied white, terra cotta trim to the windows, doors and other architectural features of the North Campus buildings—a dramatic contrast in combination with the schist. The academic purpose of each building was symbolized by the extensive use of Gothic gargoyles and grotesques—more than 600 figures set up upon the walls of the different buildings.

As a complete environmental design, the North Campus has been instrumental in promoting the education of many generations of New York City residents.

City College's North Campus

Some 40 sites were investigated for the new campus. The area just north of the Convent of the Sacred Heart in St. Nicholas Heights was chosen because it was the most beautiful and impressive.

As early as 1897, academicians were referring to the campus' site as "the Acropolis."

Architect George Browne Post also designed the original New York Times Building in 1889 and the 1903 New York Stock Exchange Building.

Post prepared two designs – one in the neoclassical style and one in the English Gothic style. The trustees selected the English Gothic, which was Post's second choice.

Landmarks Preservation Commission
May 26, 1981, Designation List 144
LP-1036

CITY COLLEGE, CITY UNIVERSITY OF NEW YORK, NORTH CAMPUS, including Shepard Hall (Main Building), Baskerville Hall (Chemistry Building), Compton Hall (Mechanical Arts Building), Goethals Hall (Technology Building), Townsend Harris Hall, Wingate Hall (Gymnasium), 138th Street Gate, 139th Street Gate and 140th Street Gate; between Amsterdam Avenue and St. Nicholas Terrace, West 139th Street and West 140th Street, Manhattan.

Landmark Site: Borough of Manhattan Tax Map Block 1957, Lots 105 and 200 in part consisting of the land bounded by St. Nicholas Terrace, West 140th Street, Amsterdam Avenue and a line extending eastward from the northern curb line of West 138th Street (excluding Lots 50, 60 and 110).

On March 13, 1979, the Landmark Preservation Commission held a public hearing on the proposed designation as a Landmark of the City College, City University of New York, North Campus, and the proposed designation of the related Landmark Site (Item No. 12). The hearing was continued to May 8, 1979, (Item No.1). Both hearings were duly advertised in accordance with the provisions of the law. Six witnesses spoke in favor of designation. One witness spoke against designation.

DESCRIPTION AND ANALYSIS

The Founder

The story of the founding of the College of the City of New York begins with the story of Townsend Harris, who was born in the village of Sandy Hill in Washington County, New York, on Oct. 4, 1804. He grew up in this small upstate agricultural community in a family that was honest, industrious and resourceful. These qualities characterized Townsend Harris throughout his lifetime. He received only a moderate amount of education at the local school where he learned the "Three Rs," which at that time were considered enough for any country boy.

When he was 13 years old, Townsend Harris was sent to New York City and placed in the employ of a man who owned a drygoods store. A few years after that, his family moved to New York and he and his father and his brother John started a business of importing and selling china and crockery. Their venture proved to be successful but disaster intervened and their store was blown up with gunpowder in the attempt to stop the great fire of Dec. 16, 1835. The reorganized firm was that of John and Townsend Harris, who continued in partnership until 1848.

Harris was a man of great intelligence, who was vitally interested in everything in the world around him. Exposure to the culture of New York opened new vistas for him. He felt very keenly his lack

of higher learning and eventually, through his own personal efforts, he educated himself in college subjects. He was particularly interested in languages and learned to speak fluent French, Spanish, Italian, Dutch and Portuguese.

Harris was well received socially, and was quite active in civic affairs. He was a volunteer fireman, a member of the militia, a trustee of the Northern Dispensary, a member of the Board of Education and a commissioner of the Ninth Ward. He was elected president of the Board of Education for two terms, 1846-1848, and it was during this time that he proposed free education at college level for all young men who had graduated from the "common schools" of the city. This was a very novel idea and it was not received with universal enthusiasm. Harris was not to be deterred, however, and he enlisted the support of several influential men, among them James Gordon Bennett, editor of the Herald, and William Cullen Bryant, editor of the Evening Post. Both of these men strongly advocated the cause of The Free Academy in their editorials. Bryant wrote: "The Academy will give us intelligent mechanics, whose influence among our people, extending throughout the Union, and reacting upon ourselves, cannot fail to elevate our national character." The way was not smooth by any means but it became easier as more and more publicity was given to the matter.

On Feb. 23, 1847, the Townsend Harris Memorial and Draft of Bill were read into the Record in the State Senate and referred to the Committee on Literature. The bill was read out, referred to committee, reported upon and amended for several weeks. Finally, the bill was approved 63-30 in the Assembly and 20-0 in the Senate and on May 7, 1847, Gov. John Young signed the bill. It became Chapter 206 of the Laws of 1847, subject to the approval of the people of New York City. In a referendum held Monday, June 7, 1847, the voters of New York went to the polls to render their verdict. When the votes were counted, 19,305 were in favor and only 3,409 were opposed. "The people of New York had set up a democratic institution of higher learning through the free and full use of the democratic process."

Now that The Free Academy was an accomplished fact, things happened quickly. A site comprising 16 lots on Lexington Avenue between 22nd and 23rd Streets was secured. This was an area somewhat uptown from the northern reaches of the populous city, which then extended as far as 14th Street. By November 1847, the Board of Supervisors and the Common Council had agreed on the purchase of the site and the appropriation of funds to begin construction.

Just as Townsend Harris had carried the day and his dream of a Free Academy was realized, fate decreed swift and immediate changes for him. Late in November 1847, his mother died. He had been devoted to her and she had supported and encouraged him in all his endeavors. He entered a period of melancholy, neglecting both business and public obligations, and in a touching letter dated Jan. 26, 1848, he submitted his resignation to the Board of Education as its president and as chairman of the Executive Committee on The Free Academy, thus terminating all connection with the project.

The story of Townsend Harris continues, however, and, although it digresses from the story of City College, it must be told to complete the amazing history of his life. After several months of mourning and soul-searching, Harris drew himself together and decided to completely change his life. He was a middle- aged bachelor who had led a prosaic, hardworking life with no time for leisure. He now wanted to leave New York and its memories and, in characteristic fashion, he acted quickly and decisively. During the summer of 1848, he sold his interest in the family business, purchased a half-interest in a vessel bound for California, and, leaving family and friends behind he embarked on a great adventure. With the idea of becoming a sea captain, he applied himself during the six-month voyage around Cape Horn to learning everything about sailing square-rigged ships. On arrival at San Francisco, he purchased the other half interest in the ship and became owner and master all at once.

The next six years he spent as captain of his own ship. His travels took him to China and the Dutch and English Indies and near, but not to, the forbidden island of Japan. Between voyages he resided in China, where he occasionally assisted the acting Vice Consul of the United States at Ningpo. The landing of Commodore Perry on the Island of Japan excited Townsend tremendously and he wrote a letter of congratulation to Perry. The Commodore replied on Jan. 7, 1854, in terms of "hearty gratification."

Realizing that the opening of Japan would have to be most carefully managed, Harris made a study of the situation. He composed a 119-page manuscript outlining the problems to be solved and giving the benefit of his years of experience in the Far East. On March 24, 1854, he wrote in similar vein to William L. Marcy, who was Secretary of State in the cabinet of President Pierce and a personal friend of Harris. As a result of this letter, Harris was summoned to Washington to discuss the matter of Japan and on Aug. 4, 1855, he was appointed United States Consul General for Japan.

The only foreign languages known at that time in Japan were Dutch and Portuguese. Fortunately, Harris was fluent in both. He labored long and hard to negotiate a binding treaty, which was successfully concluded and signed on July 29, 1858. On Jan. 7, 1859, by a unanimous vote of the Senate on President Buchanan's nomination, Townsend Harris was officially appointed Minister Resident of the United States to Japan. He moved into the new American Legation in Kanagawa, where the United States flag was first hoisted on July 1, 1859.

Townsend Harris served most creditably in this post until July 10, 1861, when he wrote a letter of resignation to President Lincoln pleading ill health and a great desire to return home to New York. His years of retirement were active. He helped to found the American Society for the Prevention of Cruelty to Animals. He spent much time at the Union Club at the corner of 22nd Street and Fifth Avenue, where he organized the club library. He was, of course, gratified to see that The Free Academy, now the City College, was flourishing. He died on Feb. 25, 1878, after a short illness, and was buried in Greenwood Cemetery. To this Great man do succeeding generations of New Yorkers owe their thanks for the College of the City of New York.

The Free Academy

The loss of Townsend Harris to the Committee on the Free Academy was a great disappointment to the members of the Board of Education. However, waiting in the wings was Robert Kelly, a most capable man with strong sympathies for the cause of free higher education. Like Harris, he was a prominent merchant active in local politics as a Democrat. An honor graduate of Columbia College, Kelly had been able to retire from mercantile affairs with a modest fortune in 1836. Thereafter, he devoted himself exclusively to politics and to public benevolences. Master of eight languages and an active trustee of New York and Rochester Universities, he was an ardent advocate of the establishment of The Free Academy.

Kelly accepted the chairmanship of the Executive Committee on the Free Academy and took up immediately where Townsend Harris had left off. As his first duty, he assured responsibility for construction of the building. The architect was the young and talented James Renwick, son of a professor of engineering at Columbia College. Although self-trained as an architect, Renwick enjoyed a meteoric rise. By age 25, he had won the competition for the design of Grace Church. In 1846, he was appointed architect for the Smithsonian Institution in Washington, D.C., and while working on that project, he received the commission to design the Free Academy. During his career, Renwick designed many important buildings but he is most widely known today for St. Patrick's Cathedral on Fifth Avenue.

Construction of The Free Academy commenced in November 1847, and the building was completed by Jan. 1, 1849. The design put forth by Renwick was somewhat similar in feeling to that of the

Smithsonian Institution, which was in progress at the same time. The beautiful and meticulous rendering he made for the Free Academy is now in the Library of the College of the City of New York.

This handsome Gothic Revival edifice was to stand for 79 years. It was demolished in 1928.

The Free Academy building, four stories in height, had walls of red brick with sandstone trim and a gabled roof with graceful Gothic towers at each of the four corners. Ingenuity and practicality were cleverly displayed by the architect. As an example, before the days of central heating, a large building required several chimneys. In Renwick's design, the chimneys were disguised as the buttresses that ran up the outside of the walls, while the chimney tops were in the form of pinnacles above the buttresses. The building had a chapel that could seat 1,300 persons, a spacious library with large worktables, and gas illumination. Individual desks and stools of cherrywood were in the classrooms and drinking fountains on each floor supplied Croton Water, which had become available in 1842, only six years before. Robert Kelly personally visited the construction site each day to watch the progress and to make sure that the plans were being faithfully followed.

By July 1848, Kelly and his committee had chosen Dr. Horace Webster, graduate of West Point and professor at Geneva College, as the first principal of The Free Academy. The instructors were carefully picked from among scores of applicants, and by the end of December 1848 all posts had been filled. These men were outstanding as educators and as authorities in their field. They gave freely of their time and talents and some of them became important enough to the College to be revered and remembered when the buildings on the City College campus were named in their honor.

On Jan. 15, 1849,The Free Academy opened its doors; a total of 202 students were admitted during the first year. The courses given to all were mathematics, history, composition and declamation, elements of moral science, the constitution of the United States, drawing, bookkeeping, penmanship, and the Latin, French and Spanish languages. It was felt that this spectrum of subjects would be broad enough, to in Robert Kelly's words, "qualify young men for mercantile pursuits." From the beginning, The Free Academy was a great success. Its graduates made important contributions to the life of the city. Many became prominent and some became famous.

The Free Academy enjoyed pleasant surroundings for many years. When built, it was above the thickly settled part of the city. In the years to follow, a fine residential neighborhood grew up around it and remained there for some 40 years. The streets near the Academy were lined with handsome houses including those of President Alexander Webb, Abram S. Hewitt, Cyrus Field and William Maxwell Evarts. The College of Physicians and Surgeons stood a block away at the corner of Fourth Avenue and 23rd Street while the National Academy of Design stood on the opposite corner.

By September 1855, there were more than 600 students in attendance in the building, which was designed to hold 400 and was supposed to be adequate for many years. As a result, things were crowded and the faculty adopted a resolution urging the Board of Education to construct a new building upon a vacant lot next to the Academy. Nothing came of this petition. By 1862, attendance exceeded 900 and the board received appeals from the faculty for relief in the form of new space either by addition to the existing building or in separate buildings to be used for laboratories and a fireproof library. The Board of Education sent an appeal to the state Legislature in February 1862, asking an appropriation of $100,000 for this purpose. The Legislature took no action whatever on this petition. Beginning in 1862, every one of the Annual Reports of the faculty to the board contained appeals for a new building.

The College of the City of New York

Changes finally began in 1866 although it was still to be 40 more years before City College as we know it today took form. It was beginning to appear that the graduates of The Free Academy were under a handicap because of the name of their school. Not that the quality of education was less than that offered by academies and colleges in other parts of the country, but the word "academy" was beginning to be old-fashioned in relation to higher education and the term "Free" had connotations of charity. Graduates of the New York Free Academy were finding that other institutions and prospective employers were sometimes doubtful as to whether the students had received collegiate education or not.

This condition was remedied on March 30, 1866, when, under the laws of New York (Chapter 264), The Free Academy of the City of New York was made a body corporate with the title of "The College of the City of New York." Having renamed The Free Academy a college, the Legislature went on to pass an act on April 17, 1866, which provided, among other things, that: "It shall be the duty of the Trustees hereinbefore named, to select a suitable site upon the lands of the Corporation of New York, north of Fortieth Street in said City, for the future use of the College of the City of New York."

The Board of Trustees chose the site of the old Distributing Reservoir at 42nd Street and Sixth Avenue, now Bryant Park -- and the Commissioners of the Sinking Fund thereupon set this land aside for the use of City College. Two years later, on Feb. 29, 1868, a bill was introduced in the Assembly to provide means for the erection of a new building for City College. Surprisingly, this issue became quite heated and the bill was voted down, 53-41. This was to be the end of any further attempt to relocate the College to 42nd Street. However, in 1870, the Board of Trustees was granted $35,000 for a two-story addition to the old building and to install a steam heating system throughout.

Although the City College was to receive miserly amounts of money from time to time to refurbish and improve the existing building, no further assistance came until 1883 when the Board had secured a total of $22,000 with which to erect a new building that would serve as a chemical laboratory. This structure was built just to the east of the Main Building. The first floor was separated into four parts -¬- a large chemical room with accommodation for 60 students, a supply room, a physics laboratory and a balance room. On the second floor was a large workshop with various pieces of mechanical equipment. There was an adequate ventilating system and three large skylights. This building opened on Nov. 13, 1883, and the space that had been occupied by the chemistry and physics departments in the old building became available for use as classrooms.

By 1889, the enrollment had reached 1,466 students and the buildings were more crowded than ever. There still was no gymnasium although the faculty had been trying for many years to get one. The old building was considered to be so unsafe that the trustees felt compelled to take out fire insurance to the value of $100,000. Gradually, the College faculty realized that their situation was hopeless and that no amount of alteration -- assuming that this might be at all possible -- could render the old building adequate for the ever-increasing needs of the years to come. Both New York University and Columbia University were making plans to move uptown to well-chosen locations and fine new buildings. Taking note of this, the faculty, the trustees and the alumni of City College agreed that they should pursue the same course as the only way to plan for the future.

It was felt that the alumni of City College would be the most effective proponents of a new uptown campus, since they were widely distributed and could work on several levels. In December 1891, professor Alfred G. Compton came to the fore to organize a strong alumni committee that would work vigorously to obtain an adequate appropriation. Their beginning was a bill introduced in the state Legislature early in 1892 that would allow the College to purchase a site and erect new buildings to the total amount of $1 million. A delegation of alumni then called upon Mayor Gilroy to seek his support, only to find that he was hostile to the whole plan. It developed that not only was

the mayor opposed, but the governor, Roswell P. Flower, was unsympathetic and was determined to veto any legislation to appropriate money for City College, which he did.

The tide finally turned in November 1894, when the elections produced a new reformist Republican mayor, William L. Strong, and a new Republican governor, the well-known Levi P. Morton, both in favor of aid for City College. Tammany Hall had been cleanly swept out of office and all at City College were jubilant. On Nov. 8, 1894, only two days after the election, the Board of Trustees voted to cause the previously vetoed bill to be reintroduced into the Legislature. This time success was assured. Early in 1895, the Assembly passed the bill by a vote of 83-1, and the Senate approved it unanimously. The newly approved bill that was to take effect immediately was munificent, authorizing the Trustees of City College to spend a total of $1,175,000. A suitable site was to be obtained within the city for not more than $600,000 and the remaining $575,000 was to be spent on construction.

Some 40 different sites were investigated for the new campus. Eventually, as they were rejected for one reason or another, it became evident that the area just north of the Convent of the Sacred Heart in St. Nicholas Heights was by far the most beautiful and impressive site. "It was a fateful choice and a wise one. The Trustees had selected a commanding elevation overlooking the Hudson and East Rivers, High Bridge, Washington Bridge, and a large part of the City. The rocky Heights of St. Nicholas stood 135 feet above tidewater and 90 feet above the avenue at their base. The unobstructed view from this eminence could scarcely be equaled in the City. Equally important, it was accessible by all existing modes of transportation." The delay in confirming the decision and the many problems connected with acquiring the site took over a year and by that time the property had gone up in price. Early in 1897, the Legislature approved an additional $200,000 to be added to the $600,000 granted in 1895, and the St. Nicholas Heights site was purchased.

In July 1897, the trustees invited a number of prominent architects to participate in open competition for the contract to design the new buildings. By December of that year submissions had been received from eight architects and had been out on display at the College. On Dec. 24, 1897, it was announced that the Executive Committee had voted to recommend the adoption of the plans submitted by George B. Post.

The Architect

George Browne Post (1837-1913) was born in New York City, the son of Joel Browne Post and Abby Mauran Church. He graduated from New York University in 1858 with a B.S. in civil engineering and obtained employment in the office of Richard Morris Hunt as a draftsman, remaining there for two years. In 1860, he formed a partnership with Charles D. Gambrill. Their architectural firm was to be short lived since Post, who had previously been captain in the "Union Greys," left Sept. 10, 1861, to fight during the Civil War in Company "C" of the 22nd Regiment of the New York State Guard. He rose in rank from captain to major, acting as aide to Gen. Burnside at the Battle of Fredericksburg.

Post returned to New York City, where in 1867 he opened his own architectural office. In a few years he came to prominence with his first important work, the Williamsburgh Savings Bank at 175 Broadway, Brooklyn, New York, completed in 1875. This bank, an early example of a commercial building in neoclassical style, which was distinguished by the additional imposing feature of a high cast-iron dome. Post was an early advocate of the neoclassical style. Nineteen years later in 1893, he designed the spectacular Manufactures and Liberal Arts Building at the World's Columbian Exposition in Chicago in that style.

Although the neoclassical style was a favorite with Post, he worked in all other styles which were popular at that time. Some of his most important New York City buildings were the original Western Union Telegraph Company Building, 1878; Chickering Hall, 1874-75; the New York Hospital, 1877;

The Long Island Historical Society, 1878; New York Produce Exchange, 1881-85; the New York Cotton Exchange, 1883-85; the original New York Times Building, 1889; the Pulitzer Building, 1889-92; the Havemeyer Building, 1891-93; and the 22-story St. Paul Building on Broadway opposite St. Paul's Chapel which, when completed in 1889, was the highest building in the city. He was also known for his work in other cities of the United States. Given numerous honors and awards in his own country, Post received recognition from the Royal Institute of British Architects by appointment as an honorary member and from the French Legion of Honor, which decorated him a Chevalier in 1901. His talents are highly visible in the 1903 New York Stock Exchange Building, a masterpiece of neoclassical design. For this commission, he designed all elements of the building including hardware, lighting and even the furniture to be used in the various rooms. In 1905, Post took two of his sons into partnership, organizing the firm of George B. Post & Sons. Post died in 1915 but his firm has continued in business until the present day.

The Buildings

When George B. Post was chosen to be the architect for the new City College buildings, he prepared two different plans for the consideration of the trustees. Using the same elevation, he submitted one rendering in the neoclassical style --actually quite similar in feeling to his Manufactures and Liberal Arts Building at the 1893 World's Columbian Exposition -- and an alternative rendering in English Gothic style. Post is said to have preferred the neoclassical version, however, the trustees chose the Gothic. Perhaps, consciously or unconsciously, they wanted to be reminded of the original Gothic Revival City College building at 23rd Street, with which they were already comfortable. There is also the inescapable connection between Gothic architecture and revered institutions of higher learning such as Oxford and Cambridge.

Post had originally drawn a plan for a single Gothic-style building five stories in height to house all of the activities of the College. This plan was unique both as related to the total needs of the College and to the geographic limitations of the site. The building was to have been fan-shaped with interior gardens and terraces, conforming to the rounded sweep of St. Nicholas Terrace. An increase in funding resulted in expanded plans for a large campus with several buildings, and so this original plan was never carried out. However, the concept remains as an example of the originality and inventiveness of George B. Post. For many years afterward, Post was to complain that he never received the $5,000 he was to have been paid for this plan.

The site at St. Nicholas Terrace was truly impressive and even by 1897 academicians were referring to it as "the Acropolis." This was an apt comparison in many ways for in addition to the lofty beauty of the spot, it was a massive stone outcropping of the type of gneiss known locally as Manhattan schist with only the thinnest covering of soil and moss. This was to mean that much blasting and excavating would be required to grade the campus and to remove the stone from the construction sites. The great expense connected with the excavation of the stone was offset by the decision to use it in the construction of the buildings. Thus, the chief material to be used was already at hand. 14 Post decided, again for practical purposes, to use terra cotta as the other building component. It was a material easily molded to decorative forms that was also durable, light in weight and easily transported. Post was well acquainted with terra cotta as a building material, having pioneered in its use in the Long Island Historical Society Building in 1879, and having used it subsequently in several other buildings. The terra cotta used in the buildings at City College was manufactured by the Perth Amboy Terra Cotta Company of Perth Amboy, NJ, who as successors to Alfred Hall & Son, opened a sales office at 170 Broadway in 1879.

The following paragraphs are taken from the building specifications, issued in 1903:

> Section 34: The following work shall be of terra cotta, as the case may be for the several buildings as shown by the drawings; the entire trimmings, returns, quoinings, band courses, cornices, window sills, jambs and heads, door jambs heads and arches, and interior of the porches, panels, nitches (sic), parapets, gables, mullions, tracery, finials and the work of the towers and all work indicated by the drawings not indicated as stone masonry.
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> Section 35: All the terra cotta work throughout shall be of the very best quality hard burnt, white in color, uniform throughout, without imperfections of any kind. The material shall be of full hard glaze, sand-blast finish, equal to the sample on file at the architect's office, except the washes of projecting pieces and such upper surfaces as the architect may direct, which shall be left glazed so they will more readily keep clean.

Other sections dealt with the right to reject pieces that did not meet the specifications and methods of transporting and storing the terra cotta, for which purpose large temporary wooden buildings were erected at the construction site. Much of the terra cotta provided decorative detail:

> The distinctive purpose of each of the five buildings was symbolized by the extensive use of characteristically Gothic gargoyles and grotesques. More than six hundred figures were set up upon the walls of the different buildings, each intended to carry out the idea of the wall in which it was placed. On the Mechanic Arts Building, little grotesques could be seen busily forging, planing, chiseling, casting, boring; on the Chemistry Building, exaggerated chemists were working on all kinds of mysterious experiments; on the Gymnasium, merrymakers were enjoying every type of athletic exercise and game; while on the walls of the Main Building were a great variety of little men symbolizing in every case the particular art or science lodged behind their special wall. On the towers and cornices stood strange gargoyles grotesques -- startling, elongated animals and monsters holding books or implements.

The combination of Manhattan schist and terra cotta was quite dramatic. The idea of highly contrasting stones was not new, having been a common occurrence in the Ruskinian Gothic-style buildings of the late 1860s. When the rock at City College site was first quarreled, it had a light cast due to the freshly exposed silica and there were some dark spots caused by the discoloration from iron and other minerals. A description written in 1908 stated that on any fair day, the buildings at City College glowed warm and golden in the reflected light of the rising or setting sun. Many people admired this effect for when buildings are new, they must look new. Others had different opinions. Montgomery Schuyler wrote in 1910, "it would not be a bad notion for the City to permit the City College to burn soft coal for a season until the arch has been properly smoked." However, time has quite evenly darkened the stonework, and today it appears a rather sedate shade of deep grey, although still vividly highlighted by the white terra cotta trim.

Townsend Harris Hall

The first building to be completed was Townsend Harris Hall, or the Sub¬-Freshman Building as it was labeled on Post's original drawing. This building has a more characteristically English appearance than any of the buildings that followed it. There are similarities in the east facade to Clare College at Cambridge, built in 1638, and this probably was intentional. The building was christened Townsend Harris Hall in honor of the founder of City College. It opened officially in September of 1906 to serve as the chief city high school to prepare students for entry into the College of the City of New York.

Townsend Harris Hall, the second largest building on the North Campus, stands at the southwestern corner of the original quadrangle with its front facing the campus and its rear facade bordering on Amsterdam Avenue. The front presents nine bays of equal width. The three central bays protrude several feet forward from the others and serve to define a square stone tower that rises through all five stories. The central bay rises an additional one-and-a-half stories to give form and dimension to the tower, which is topped by a high crenellated parapet done in white terra cotta. The entrance at ground level is a deeply recessed Tudor arch of white terra cotta, flanked by a small pointed-arch window at either side. Above the entrance, a wide oriel window rises through the second and third stories. On the fourth floor, a segmental-arched opening above the center portion of the oriel echoes its three central windows. The fifth floor has two widely separated rectangular windows, which are divided in the center by terra cotta mullions. The space above the fifth floor has no windows but displays a large bronze clock dial seven feet in diameter. The shift in design and proportion of the various openings from floor to floor gives emphasis and added importance to the tower as the predominant feature. The three bays on either side of the tower are all uniform, having triple window openings with wide terra-cotta mullions on all of the first four floors. At the fifth floor level, each bay is topped by a peaked stone gable containing a lancet window with a wide decorative terra-cotta surround. This side of Townsend Harris Hall facing Amsterdam Avenue differs greatly in appearance from the front due to the fact that a large auditorium, seating 800 persons, was designed to face west and the tall windows which light it are an outstanding feature of that facade. Whereas the east front is (except for the projection of the tower) all in the same plane, the Amsterdam Avenue side appears as a large central building with hyphens and flankers on either side. This definitely makes the west facade seem to be much more massive and reveals the great size of the building more clearly than from any other point. The Amsterdam Avenue entrance to Townsend Harris Hall is quite imposing and different than any other on the campus in that it is topped by a large recessed terra-cotta tabernacle as are the windows on either side of it.

The Gymnasium

The five-story Gymnasium is situated immediately to the east of Townsend Harris Hall and perpendicular to it with the long northerly side as its front. In form the building is a large rectangle and, as befitting its use, it was designed to give the appearance of a fortress or stronghold with full-height buttresses separating the bays and square towers at the four comers reminiscent of the Tower of London. The appearance of great strength given by the exterior of the Gymnasium is, in fact, a further expression of the total design, for George Post intended that the building would be able to withstand rigorous usage over the years. To this end he took great pains with the steel skeleton, possibly over-designing it but certainly making sure that the structure would be more than equal to any demand. As originally designed, the Gymnasium had a full-sized swimming pool in the basement, and on the floors above were exercise areas, basketball and handball courts, locker rooms, dressing rooms, shower baths and surgical rooms. The whole top floor was given over to an immense gallery with a running track and areas devoted to use for calisthenics. A subtle touch in the design of the Gymnasium is that the use of terra-cotta trim is more restrained than on the other buildings, limited chiefly to door and window surrounds, quoins and belt courses. In effect, the stone becomes the more important material and this adds greatly to the austere character of the building. Even more subtle, in relation to the gravity of the general tone, is the fact that the gargoyles and grotesques which adorn the building display such riotous contortions and are among the most amusing to be found on any of the buildings.

The official name of the Gymnasium is George W. Wingate Hall in honor of the man who founded the School Athletic League. Born in New York July 1, 1840, Wingate attended The Free Academy for a time but withdrew in 1858 without graduating. Subsequently, he became a lawyer. He was a captain in the 22nd Regiment of the New York National Guard (the same regiment as George B. Post) in active service during 1862 and 1863. He went on to become brigadier general and served as inspector general of rifle practice in his regiment from 1874 to 1876. He was, at various times, director, secretary, vice president and president of the National Rifle Association. He was a

member of the Board of Education from 1901 to 1917 and was well known for his great interest in the welfare of the children in the public school system. His belief that the development of the body was as important as the training of the mind led him to found the School Athletic League. He died March 22, 1928, and is buried in the Quaker Cemetery in Brooklyn.

The Mechanic Arts Building

The Mechanic Arts Building, known as Alfred G. Compton Hall, was built in the northwest part of the campus. It faces east and is in alignment with Townsend Harris Hall, although it is not as deep and occupies only about half of the space to Amsterdam Avenue. The building is long and narrow with the main facade consisting of 12 bays. It is only two stories in height but is cleverly designed to appear taller. This deception is achieved through the marked accentuation of every vertical line or element of the building. The bays contain tall two-story window openings with segmental-arched tops and with very narrow spandrels at the second floor level. The lintels, sills and embrasures of the windows are all done in white terra cotta. The bays are all separated by full-height buttresses that rise above the second floor and terminate at the top of the parapet in pointed capstones with pommel finials of terra cotta. The outer edges of the buttresses are delineated with quoins of white terra cotta so that every few feet all around the building linear accents of white terra cotta rise from the bottom to the top. And finally, the octagonal stone smokestack, which rises more than two-and-one ¬half times the height of the building, has full-length white terra-cotta quoining at each of its eight angles.

When George B. Post designed the Mechanic Arts Building, he devised a solution to a rather knotty problem at the same time. There was no secluded or out-of-the-way spot on which to locate a structure devoted exclusively to the purpose of servicing the campus buildings, and Post decided to place these functions in the basement of the Mechanic Arts Building. This basement was to be deep and entirely below grade with a well surrounding it to permit admission of light and air. Since the Mechanic Arts Building was to be located on the highest area of the campus, it would not be possible to look toward it from other points and see anything of the basement. Realizing that the towering chimney could not possibly be hidden from sight, Post boldly decided to make it a prominent part of the design, placing it in the exact center of the main facade between the massive terra-cotta archivolts which serve as the main entrances. Here, as with the gymnasium, the appearance of the Mechanic Arts Building recalls a form well-known in earlier times but rare today -- an arsenal, complete with a shot-tower.

Alfred George Compton, for whom the building was named, was originally a graduate of The Free Academy who accepted a teaching position at his alma mater in 1853. He was promoted to professor of mixed mathematics in 1869 and was truly dedicated to his field of learning, giving 60 years of loyal service to City College.

The School of Technology

President John Huston Finley was strongly of the opinion that City College needed more space for the school of technology and in March of 1912, he sponsored a movement to produce plans and to build such a building. No action was taken on this recommendation and the proposal was not put into effect until years later when President Frederick B. Robinson was determined to revive the project. A good site on the campus was available -- the vacant space remaining between the rear of the Mechanic Arts Building and Amsterdam Avenue. In 1928, the firm of George B. Post & Sons was engaged to prepare plans for the structure and on Jan. 17, 1929, the Board of Estimate was presented with complete plans and specifications for a new building for the School of Technology. Later that year, the board approved a total of $320,000 to cover the cost of construction, and work began immediately. The building was to be a steel-frame structure, four stories in height, walled with Manhattan schist and trimmed with white terra cotta as were all of the other buildings on the campus. In 1930, the School of Technology moved into these ample new quarters. Although the

building is some 25 years younger than its neighbors, it was designed by the same architectural firm in the same English Collegiate Gothic style using the same materials, and today the casual observer is unaware of this difference in age.

The School of Technology fronts on Amsterdam Avenue, facing west, and backs upon the Mechanic Arts Building, to which it is joined at the center by a narrow passage that connects the two buildings. In plan, the building is approximately the same length and width as the Mechanic Arts Building but it is taller, having a full-length basement with a well below grade and three-and-one-half stories above the basement. The main facade has a projecting central pavilion equal in width to three bays, with five bays on either side of it, making a total of 13 bays. The basement windows are not of importance design-wise but the windows of the first and second floors form large architectural units running through both floors and completely filling the space between the upward-thrusting stone buttresses that separate the bays. These windows each have four-over-four double-hung sashes with segmental-arch heads and are arranged in triplicate beneath a terra-cotta segmental-arch lintel that spans all three. Separating the windows of the first and second floors is a wide spandrel area that has three nearly square white terra-cotta panels. The level of the third floor is defined by a double string course of white terra cotta that also crosses the buttresses, thereby giving an effect of total separation. The windows of the third floor are considerably shorter than on the floors below but they are again triple windows with four-over-four sashes completely enframed with white terra cotta although the window heads have pointed-arch tops. Above these windows, a decorative band course defines the roofline and above this is the stone parapet that is plain except for small decorative white terra-cotta niches, which are in direct alignment with the tops of the buttresses. The main entrance, which is entirely enframed in white terra cotta, is a very deeply recessed arch topped by a heavy triangular terra-cotta pediment. Directly above the entrance on each floor is a triple window similar to those described above. The roof of the entrance pavilion is a triangular stone gable featuring a large white terra-cotta niche with an inscribed tablet on either side of it.

The School of Technology is named in honor of George W. Goethals, famous as the man responsible for the completion of the Panama Canal. Goethals, born in 1858 and raised in Brooklyn, entered City College after graduating from high school. He remained at City College for three years by running errands and doing odd jobs of bookkeeping. He would have been in the class of 1877 but instead, he applied for and received an appointment to the United States Military Academy at West Point. He graduated from West Point as an army engineer on June 15, 1880, second in a class of 54. It was in 1880 that the French government began the attempt to construct a canal across the Isthmus of Panama. After the failure of the French, the United States took over the project. Little progress was made until 1907, when President Theodore Roosevelt appointed Goethals to take full charge. The Panama Canal was completed and opened in 1914. Goethals received worldwide acclaim for this great accomplishment. By special vote of the faculty, he was awarded an honorary degree of Bachelor of Science by the College of the City of New York in 1922. George Washington Goethals died on Jan. 21, 1928, at the age of 70.

The Chemistry Building

The Chemistry Building occupies the northernmost section of the campus. It borders on 140th Street and its main facade faces south. Situated directly opposite the Gymnasium, it completes that section of the quadrangle west of Convent Avenue. The building is nine bays in length with a central three-bay transverse section from front to rear. For some reason -- possibly the use of large one-over-one windows throughout -- the Chemistry Building appears less Gothic than any of the others. Moreover, its Gothic-style elements are largely confined to the centrally placed entrance pavilion mentioned above. The main entrance, approached by a flight of seven stone steps, is a broad segmental-arch opening having a deep archivolt with several bands of moldings and five decorative bosses all in white terra cotta. On either side of the entrance are paired one-over¬-one windows with segmental-arch heads that are separated by narrow mullions and have a label

molded drip-cap which spans both windows. Above the entrance is a two-story oriel in six sections, each containing a one-over-one window. At the base and at the top of the oriel are bands of terra-cotta moldings from which gargoyles and grotesques look intently downward to the entrance. The oriel is crowned by a deeply crenellated parapet of white terra cotta, which extends on either side to complete the third story level of the pavilion. This terra-¬cotta parapet has two lozenge-shaped escutcheons of armorial appearance. Directly below these shields are two small paired windows with pointed-arch tops, which are completely enframed in white terra-cotta surrounds with molded labels. The entrance pavilion is topped by a triangular stone gable, which is recessed a few feet behind the parapet. Centered on the ridge, at the point where the sloping peaked-roof sections intersect, is an octagonal louvered cupola with a low dome. Although only two stories are visible on the front, the site slopes downward to the north and three full stories rise above the grade of 140th Street. The lower level may also be entered from Convent Avenue.

The death of Professor Robert Ogden Doremus in 1906 marked the end of a remarkable reign in the Chemistry Department and posed the difficult problem of finding a man worthy to take his place. The Board of Trustees decided to appoint as successor to Doremus and as director of the chemistry laboratory a professor from the University of North Carolina, Charles Baskerville. A prolific writer and assiduous researcher, he was the author of nearly 200 scientific papers and a number of books on chemistry. He proved to be a strong and aggressive leader of the Chemistry Department, and the Chemistry Building is named in his honor.

The Main Building

The Main Building, known as Shepard Hall, is the largest on the North Campus. Occupying a site of more than three acres, it is situated east of Convent Avenue and its curved facade, which extends for a distance of 600 feet, conforms to the rounded face of the sheer stone cliff that defined St. Nicholas Terrace. The Great Hall is at the center with curved wings at either side. The building is 300 feet in depth and a birds-eye view of the plan would appear as a rather stubby anchor. Although much originality is expressed in the design, many of the ideas are hold¬overs from the first building that George B. Post designed in 1897, particularly the location and the style of the central auditorium, known as The Great Hall. The curving four-and-one-half story stone wings are terminated by taller pavilions, which are at right angles to the wings and have their gable ends facing forward. Each wing has three pointed gables and two sets of shorter gables with paired peaks replete with skew corbels, and pointed finials executed in white terra cotta. The two bays with the twin peaks have two windows per floor in the typical square-headed Gothic style. The other three bays have two-story oriel windows covering the fronts of the second and third floors. The windows of the end pavilions are both taller and wider and thus manage to give the effect of a greater terminal verticality as opposed to the horizontality of the wings. The central tower section of the building contains the main entrances, which are exactly alike, one at the extreme right and the other at the extreme left since they are separated by the base of the tower. The entrances, done in white terra cotta, are quite elaborate. They have extremely deep arches with heavily molded bands separated by square floral bosses on the intrados. The outer edges of the arches rest on corbels with mascaron figures and they are tied together across the base of the tower by a broad terra-cotta band decorated with shields and Tudor flowers. The parapets above the arches are in battlement form with panels of varying height, each containing a composite arch at the top. In the center is a rectangular terra-cotta plaque with the arms of New York State done in bas-relief.

The great tower with turrets at the four corners rises through seven stories plus a battlement decorated with panels containing shields and quatrefoils. The windows of the third and fourth floors of the tower comprise an immense oriel, which occupies all of the space between the turrets. Atop the oriel is a crenellated parapet behind which, on the fifth story, is an extremely wide arched-¬top tracery window. Next is a blind story and just below the battlement is a single window having two arched-top sections separated by a heavy mullion. From the level of this window, the tops

of all four turrets are completely done in white terra cotta. They display two tiers of long narrow painted arches topped by accolades bearing crockets and finials. At the level of the battlement are two tiers of smaller arches with recessed tabernacles above them. Next a ring of widely projecting gargoyles encircles the turrets. From this point the turrets slope sharply inward to their pointed tops, which are an extremely intricate combination of trefoil arches of different sizes, crockets, finials and small curved buttresses. Behind the tower is the enormous auditorium known as The Great Hall, which resembles a cathedral with its pier-arch, triforium and clerestory and rounded apse at the western end. On each side wall are six extremely tall windows with pointed-arch tops, which are decorated with tracery. These windows are separated by stout stone buttresses, which rise well above the level of the triforium. At that point, they are square in form and terminate in tall pinnacles of white terra cotta with crockets and large ornate finials. Flanking the apse are two large square stone towers that are shorter and less imposing than the main tower. One of these contains the great pipe organ. The apse is ringed with great stepped buttresses, the tops of which merge with the crenellated terra-cotta parapet and end slightly above it. On the interior of the Main Building the apse becomes the rostrum and focal point of The Great Hall. The Main Building is -- and was intended to be -- a noble and eloquent edifice. The soaring white terra-cotta towers and pinnacles of the building outlined against a clear blue sky are indeed uplifting and the architect's purpose is achieved.

The Great Hall

In 1903, a change in leadership took place at City College. President Alexander S. Webb stepped down after 33 years in the post. Webb, who had previously been a general in the Union Army during the Civil War, became president of City College in 1869 and ruled with an iron hand until 1902. He was a strict disciplinarian, cautious and slow to move. He did not believe in any liberal policies -- intellectual, social or political -- in regard to the treatment of the students or to the administration of the college.

His successor was Dr. John Huston Finley, professor of politics at Princeton University. Finley was elected unanimously by the Board of Trustees on April 20, 1903. "He would find City College an old-fashioned liberal arts college with antiquated methods and ideas; he would leave it a municipal university with a broad program attuned to the needs of the modern age." Dr. Finley was a man of vision and a capable administrator.

When President Finley took office, construction was just beginning at the uptown campus. He took a proprietary interest in all of the new buildings but his favorite was the Main Building and that part of it which was to be called The Great Hall, and he concentrated every effort toward making it beautiful and impressive. His staunch ally in this cause was Edward Morse Shepard, graduate of City College in 1868, and chairman of the Board of Trustees from 1904 to 1911. Shepard was the moving spirit behind the planning of The Great Hall, and that splendid meeting place is a monument to his vision and imagination. Shepard personally supervised almost every detail of the decoration of "The Great Hall. He persuaded." City Comptroller Grout that, since the city could use The Great Hall as a space to be available for large meetings and other important city functions, additional city funds should be forthcoming to pay more of the cost. Grout agreed, so did the Mayor and the Board of Estimate, and in May 1905, the sum of $55,000 was approved: $30,000 for the purchase of a mural and decorative paintings, and $25,000 for a suitable pipe organ.

In June 1905, Shepard contacted a number of prominent artists including John La Farge, Frank Millet, Edwin Blashfield N.A., Henry Siddons Mowbray, Edward Simmons, Kenyon Cox and Robert Reid. Shepard finally settled on Edwin Blashfield and in February 1906, the Board of Trustees voted

to select him as their choice for the artist to paint the mural. Two years later, the painting was completed and it created great interest and much favorable comment throughout the art world. It occupied a lunette 41 feet long by 22 feet high and contained 50 figures of larger-than-life size.

Shepard asked the architect, George B. Post, to design space to receive a large and powerful pipe organ and then proceeded to arrange for the world-famous firm of Ernest M. Skinner Co. to design and build the organ, which was considered at that time to be one of the finest in the country. President Finley was extremely grateful to Shepard for his generous and continued assistance with the project of the Great Hall and it was at his request that the Main Building was named Shepard Hall.

When completed, The Great Hall was truly magnificent. It measured 175 feet by 90 feet with a seating capacity of 2,400 persons. At the front, a paraboloid 40 feet in diameter served as a rostrum. On either side were unusually large and beautiful tracery windows in memory of various alumni classes. The vast room rose to a height of 65 feet where the ceiling was supported by huge wooden trusses after the manner of the great halls of England. To complete the ensemble, the Class of 1879 gave a number of banners bearing the coats of arms of leading old-world universities.

Over the years, use of The Great Hall has fallen off and it is no longer the great place of assembly it was intended to be. During the First World War, The Great Hall was converted to dormitory use by the cadets of the Student Army Training Corps. During the Second World War, it served as a study hall for soldiers receiving language and engineering training at City College. The 2,400 seats of The Great Hall were replaced by wooden worktables capable of seating 800 men at a time. The large mural by Edwin Blashfield and the console of the Skinner organ are still in place, but the famous collection of banners has been removed and placed in storage. The graduation ceremonies at City College, which were formerly held in The Great Hall, now take place on the North Campus.

The Grounds, The Fence, The Gates

The campus at City College was literally carved out of the bedrock in a series of descending levels from Amsterdam Avenue to St. Nicholas Terrace. It was never a fertile spot and to this day there are no great spreading trees. However, by the use of terraces, stone retaining walls, stairways and benches, paths paved with stone, grass plots, and flowering trees and shrubs, a sort of semiformal beauty has been achieved. The central section of the western half of the quadrangle contains a huge circular stone bench, designed with a tall flagpole in the center.

The College grounds along Amsterdam Avenue between 138th and 140th Streets are enclosed within a high fence composed of sections of sturdy iron palings with spear-like finials separated by square stone posts of Manhattan schist laid in random ashlar and topped by white terra-cotta capstones with triangular peaks on all four sides. Between the palings, the fence is decorated with large iron “C” scrolls and small iron roundels containing quatrefoils. The remainder of the campus has an iron fence that is similar although much plainer in design and without the stone posts.

Directly opposite 139th Street on Amsterdam Avenue is a large and imposing masonry arch centered between Townsend Harris Hall and George W. Goethals Hall. This main gate provides a most fitting entrance to the City College campus. In form, it echoes the Gothic gates and archways of Old England and it is a masterpiece of molded terra cotta. The wide Tudor arch has two multi-molded bands separated by large square floral bosses. It is flanked by shallow decorated panels with pointed-arch tops and two-tiered foliage finials. Above the arch is a Yorkshire embattlement displaying alternately round-arched panels and quatrefoils. In its center is a large rectangular terra-cotta panel that has a shield backed by a scroll with superimposed foliage. The device on the shield is the seal of City College adopted in 1866 -- three female heads, two in profile and one full-face, with the three Latin words, “Respice, Adspice, Prospice.” Below the seal is a ribbon bearing

the phrase "The College of the City of New York." The outermost elements of the archways are truncated octagonal stone turrets having white terra-cotta trimmed buttresses and crenellations. Other entrance arches to the campus bridge Convent Avenue, one at 138th Street and another at 140th Street. The one at 138th Street is less impressive than the others and could almost be considered a postern even though it is the first approached as one travels uptown on Convent Avenue. These gates were a special design problem since they were required to span the width of Convent Avenue as well as the sidewalks on either side. To have done this with something similar to the masonry arch on Amsterdam Avenue would have meant that the extra height made the Convent Avenue approaches more important looking than the main gate. The architect, George B. Post, solved the problem quite skillfully. He designed arches to extend over the sidewalks that were small¬-scale duplicates of the main gate. These he tied together by an intricately wrought iron span that gives the appearance of a light and graceful arch without the ponderous effect which masonry would have had. Identical iron motifs -- ¬elaborately scrolled cinquefoils and fleurs-de-lis -- spring upward in ever diminishing proportions from the sides to the center where they meet above Convent Avenue. Originally, handsome pendant wrought-iron lanterns hung from the centers of these iron arches. The gate at 140th Street, which is called the Shepard Gate, has a third masonry arch that projects northerly at a 90-degree angle to provide a more direct access to Shepard Hall.

The Dedication

The formal dedication of the new buildings at the City College Campus took
place on May 14, 1908, although some of the buildings had been in use before the date. The ceremonies were carefully planned by President Finley and Chairman Shepard. The City Fathers made a special $3,500 appropriation to cover the expenses. The morning of the appointed day saw the gathering of important people from all parts of the nation representing education, literature, art, music, science, alumni and faculty and students of City College, and figures from national, state and city government, as well as throngs of interested citizens. It was estimated that more than 5,000 persons attended the events and viewed the buildings during the day.

The dedication took place in The Great Hall, followed that afternoon by a performance of a cantata written for the occasion by professor Samuel Baldwin and presented by a large chorus of students accompanied by the college orchestra. In the evening there was another concert by the City College orchestra in combination with members of the New York Philharmonic Society. At night, the campus and all the buildings were illuminated and exercises accompanied by social events took place in the various buildings.

The only flaw in the whole program was the failure of President Theodore Roosevelt to attend the ceremonies. He refused to be present because he felt that City College President John Finley had unjustly criticized some of his actions. However, Mrs. Grover Cleveland, wife of the former President of the United States, attended in behalf of her husband, who was not well enough to come to New York. Her role at the dedication ceremony was to ring for the first time the great bell in the tower of Shepard Hall. This bell, weighing over three tons, was inscribed with the legend: "Unto you, O Men! Cry, and my Voice is to the Sons of Man."

Women were first admitted to the study of Liberal Arts and Sciences at City College in 1951. Prior to that date admission was only to the schools of Business Technology and Education by association through enrollment at Hunter College.

When The City University System was formed in 1961, the four founding institutions were Brooklyn College, Queens College, Hunter College and City College.
Since then the City University System has expanded greatly. Although created in 1961, the seal of the University bears the date 1847, the year in which the New York Free Academy was founded.
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FINDINGS AND DESIGNATIONS

On the basis of careful consideration of the history, the architecture and other features of these structures, the landmarks Preservation Commission finds that the City College, City University of New York, North Campus, including Shepard Hall (Main Building), Baskerville Hall (Chemistry Building), Compton Hall (Mechanical Arts Building), Goethals Hall (Technology Building), Townsend Harris Hall, Wingate Hall (Gymnasium), 138th Street Gate, 139th Street Gate, and 140th Street Gate have a special historic and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that among its important qualities, the City College, City University of New York, North Campus contains buildings which are fine examples of English Perpendicular Gothic style (popularly known as Collegiate Gothic Style); that these buildings were all designed by George B. Post, a prominent and distinguished American architect; that all buildings were constructed as one complete project resulting in a unique harmony and architectural cohesiveness; that these buildings are among the first, as an entire campus, to be built in the United States in Collegiate Gothic Style; that these buildings are an integral part of a widely praised campus plan; that the site of the campus is one of the finest to be found in New York City; and that through the College of the City of New York, these buildings have been instrumental in promoting the education and cultural enlightenment of many generations of New York City residents.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the City College, City University of New York, North Campus, including Shepard Hall (Main Building), Baskerville Hall (Chemistry Building), Compton Hall (Mechanical Arts Building), Goethals Hall (Technology Building), Townsend Harris Hall, Wingate Hall (Gymnasium), 138th Street Gate, 139th Street Gate, and 140th Street Gate; between Amsterdam Avenue and St. Nicholas Terrace, West 138th Street and West 140th Street, Manhattan; and designates Tax Map Block 1957, Lots 105 and 200, in part, consisting of the land bounded by St. Nicholas Terrace, West 140th Street, Amsterdam Avenue, and a line extending eastward from the northern curb line of West 138th Street (excluding Lots 50, 60 and 110) as its Landmark Site.