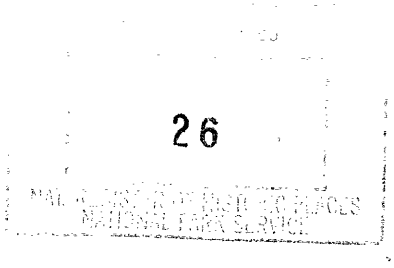
1. NAME OF PROPERTY

202

Historic Name: Dillard University

Other Name/Site Number:



2. LOCATION

Street & Number 2601 Gentilly Blvd. Not for publication: NA

City/Town New Orleans Vicinity: NA

State: Louisiana Code: LA County: Orleans Code: 071 Zip Code: 70122

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _X__ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property __X__ meets ____ does not meet the National Register Criteria.

Certifying official has considered the significance of this property in relation to other properties:
Nationally:__ Statewide: X__ Locally:__

Assistant Sec. Feb 20, 2003

Signature of Certifying Official/Title LA SHPO Date
Dept of Culture, Recreation and Tourism

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official/Title Date

State or Federal Agency and Bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

✓ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

for Daniel J. Vivian 4/10/03

Signature of Keeper Date of Action

5. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	___
Public-Local:	___	District:	X
Public-State:	___	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Non contributing
8	1 buildings
___	___ sites
1	___ structures
___	___ objects
9	1 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing: NA

6. FUNCTION OR USE

Historic: education Sub: college
Current: education Sub: college

7. DESCRIPTION

Architectural Classification: Classical Revival
Materials:

Foundation: concrete
Walls: brick
Roof: asphalt
Other:

Describe Present and Historic Physical Appearance.

Dillard University is a historically black private college chartered in 1930. It occupies a unified, axially designed campus in the Beaux Arts tradition. The small school fronts onto Gentilly Boulevard, a major thoroughfare in a mixed early to mid 20th century residential area in northeastern New Orleans. Dillard's two to two-and-a-half story white painted brick buildings (1934-52) have a pronounced Classical Revival style with a few French Renaissance touches. There are nine buildings and one power plant within the boundaries of the nominated district. Because additions to buildings generally have been done in a sensitive manner (sometimes indistinguishable), the campus strongly coveys its historic architectural identity.

PLAN AND LANDSCAPING

The historic portion of the campus, the heart of Dillard, consists of about twenty-three grassy acres encompassed within a roughly horseshoe shape (see map). Until very recently a drive wrapped around the horseshoe—wrapped around the historic core—connecting with Gentilly Boulevard. That portion of the drive at the very back (behind Kearny Hall—see map) was filled in to provide for a paved terrace in 2002.

It is clear from various primary sources that Dillard developed from a master plan. A surviving early rendering (see attached) from the campus architect throughout the historic period, Moise Goldstein, shows that Dillard was always envisioned as a very formal classical campus. The general layout of today is shown and all of today's major buildings. But three major buildings shown in the rendering were never built.

True to the Beaux Arts planning tradition, Goldstein's design is anchored by a broad central axis with secondary cross axes. Based upon European Baroque garden and city planning, this is a very distinctive way of organizing a large outdoor space. Dillard's signature, besides its gleaming white buildings, is its landscaping. At the very front, along Gentilly, is a grassy lawn. Then begins a broad central green with a roughly 700 foot "avenue of oaks" (as termed then and now) reaching deep into the campus. It culminates to frame the classical façade of Kearny Hall (1934—present portico replaced original portico in 1962). Sidewalks run the length of the oak avenue. Foot traffic across the great green is limited to a few carefully placed sidewalks near major buildings.

Near the front of the campus, the green is flanked, and set off, by an almost mirror matching pair of monumental classical style buildings facing Gentilly Boulevard, Rosenwald Hall and Stern Hall. (Rosenwald is an original building, but Stern, part of the master plan, was not added until 1952. Hence this very symmetrical campus was bereft of its symmetry for close to 20 years.) Considerably further to the rear are matching classical style women's and men's dormitories (one each), facing each other across the green. They line up in plan, and are connected by a pair of cross-axial sidewalks that divide the avenue. These two dorms, Hartzell Hall and Straight Hall, were in place for Dillard's opening in 1935. Apparently they were built from the same plan, which was flipped and reused to form a mirror image. When two additional dorms (Camphor and Williams) were added in the 1940s, they were placed at right angles to the earlier dorms (see map), per the master plan.

Aside from landscape and layout, the Beaux Arts system of order is also present in the form of architectural hierarchy. Administrative or classroom/research buildings (Rosenwald Hall and Stern Hall) feature grand colossal free-standing pedimented porticoes with fully round columns. Lesser buildings such as the dorms have portico-less pediments with flat pilasters. The only exception to this is Kearny Hall, the most visually

prominent building on campus, standing as it does at the head of the avenue. As built when the campus opened, this classroom/dining room building had a pediment and pilasters. Its current grand historic-looking portico is a 1962 addition. (Quite frankly, were it not for historic photos, the staff of the Division of Historic Preservation would have never known. The portico is quite similar to those at Stern and Rosenwald.)

Outside the realm of axis and hierarchy, there are also more informal elements. Live oaks are planted generously around much of the periphery of the campus in a manner more naturalistic than at the central lawn. Also, the president's home and a guesthouse occupy their own live oak settings discreetly on the edge of the green behind Stern Hall.

Dillard's manicured grounds have been a source of pride from the very beginning, and indeed the campus is quite beautiful and serene. With its ordered manner, vast expanses of grass and white buildings, it has the feel of Jefferson's "academical village" at the University of Virginia. University president Dr. William Stuart Nelson (1937-40) wrote that the grounds, in his opinion, "constitute one of Dillard's very important assets. In its great green spaces, its flowers, its young trees we possess the means subtly and very surely of teaching the meaning of beauty and of bringing happiness to the young men and women who walk its paths each day." Even the school song, "Fair Dillard," begins "Gleaming white and spacious green. We love thy every blade and tree." For decades graduates have marched down the avenue to receive their degrees in front of Kearny Hall.

THE ARCHITECTURE

Dillard's historic (and non-historic) buildings are all white painted brick. The scale is two to two-and-a-half stories. The campus' two historic porticoes (Rosenwald Hall and Stern Hall), and its one non-historic portico (Kearny Hall), are in the Tuscan order. Buildings are quietly but strongly styled. Openings are regular and square-head; the round arch is sparingly used (generally under porticoes).

Research conducted for this nomination documented the choice of Classical Revival by the building committee from various choices presented by Goldstein. Minutes from a March 28, 1931 committee meeting record that a total of 296 studies, sketches and plans had been made after Goldstein and his associates visited some 25 universities across the nation. The Classical Revival won by a landside in a vote taken by the committee from four different options: "10 votes for plan 1 (Georgian), two votes for plan 3 (Vertical) [Gothic], one vote for plan 2 (Modern) and one vote for plan 4 (Cabildo)." (Cabildo refers to the 1790s Spanish government building in the city's Vieux Carre.)

Dillard's architecture also makes use of a few French Renaissance features. These include segmental arch dormers, segmental arch windows and doors in the dorms, and the main entrance to Rosenwald Hall with its elaborate quoin treatment.

There has been no in-fill in the historic campus core. New buildings have been placed to the sides and behind the horseshoe shape. One building, Lawless Chapel (1955), follows the Classical Revival style of the original campus. Some of the more recent construction, while clearly modern, might be seen as a modern take on the classical look.

There are a few missing historic buildings at Dillard – two classroom buildings and a combination

gym/auditorium, all from the 1940s and located behind the campus core, and five faculty houses once located just to the west and north of Hartzell dorm (again, outside the core). (The missing classroom buildings were fairly large but of no architectural distinction.)

Inventory

1. Rosenwald Hall (Moise Goldstein, 1934). Known originally as the Library and Academic Building, this building housed the library, chapel, administrative offices, and classrooms and labs. It was renamed for benefactor Julius Rosenwald (see Part 8) in the 1940s. This broad two-story Classical Revival symmetrical building has an impressive Tuscan colossal portico marking the main entrance. The hip roof has distinctive ventilators with segmental pediments. The central portion under the portico features round-head windows upstairs and a French style entrance doorway formed of quoins. The building retains its historic operable steel windows. The rear wing at the center is also original. Originally the side elevations featured pediments with pilasters. These were covered in 1966 when a wing (also two stories) was appended to each side. The new wings extend to the rear, giving the building an "E" footprint. The new construction, which added perhaps 40% to the building's footprint, matches the original perfectly (in style and detail). CONTRIBUTING ELEMENT

2. Stern Hall (1952, Goldstein, Parham and Labouisse) (Science). As previously mentioned, Stern Hall appears in the original master plan, but was not actually built until 1952. It matches Rosenwald Hall, with the only significant difference being a more conventional main entrance door. The mid-1960s additions at Stern Hall match those of Rosenwald, and again, are identical to the original. CONTRIBUTING ELEMENT

3. Kearny Hall (1934, Moise Goldstein). Originally called the Social and Refectory Building, this building was renamed Kearny Hall in the 1940s in honor of an early champion of Dillard (see Part 8). This grand two-story building has a pedimented main block with lower recessed side wings in an overall design and massing that might almost be termed Palladian. The main block has a hip roof with flat parapet roofs on the side wings. The façade of the main block is graced by three massive round-arched windows on the second story. Certain bricks are laid with their corners protruding outward. In the 1990s two-story further recessed, parapet roof side wings were added (with matching brickwork), increasing the building's footprint by perhaps 40%. As noted previously, the façade of the main block was enhanced with a graceful Tuscan colossal pedimented portico in the 1960s. While the portico is indeed quite handsome, National Register guidelines require that the building be listed as non-contributing. NON-CONTRIBUTING ELEMENT

4. Hartzell Hall (1934, Moise Goldstein) (Dormitory). This broad hip-roof 2 ½ story building has a central pediment resting on colossal pilasters. The tympanum features a fanlight. The side elevations also feature pediments on pilasters. The roofline is distinguished by French segmentally arched dormers. The ground story also features some segmentally arched openings. A system of two-story flat roofed wings (non-historic) connect Hartzell to adjacent Camphor Hall. (Camphor Hall, built in 1947, is set at a right angle to Hartzell.) CONTRIBUTING ELEMENT

5. Camphor Hall (1947, Moise Goldstein) (Dormitory). Camphor Hall appears in the original master plan, but was not built until 1947. In many respects it is similar to Hartzell, but it lacks the pediment and pilaster composition on the side elevations. In addition, while it has segmentally arched dormers,

it lacks segmental openings on the lower story. The previously mentioned system of connectors between Camphor and Hartzell, large in footprint but not as tall, is set in a rear corner of the campus and is hardly noticeable from the interior of the academic quad. CONTRIBUTING ELEMENT

6. Straight Hall (1934, Moise Goldstein) (Dormitory). As previously mentioned, Straight Hall was built facing Hartzell Hall across the quad, using virtually the same plan. Two wings were added at the rear during the historic period. CONTRIBUTING ELEMENT

7. Williams Hall (1946, Moise Goldstein) (Dormitory). Like the dormitory combination across the quad, Williams was built at a right angle to Straight. Williams' original block is a close match to its "sister" across the quad, Camphor. And like Camphor, it appeared in the master plan. Williams received large flat roofed two and three story additions to the rear and east side in the 1950s (away from the core). They are of white painted brick; hence some of their impact is "painted out." CONTRIBUTING ELEMENT

8. Howard House (1930s, Moise Goldstein). This is a modest three-bay symmetrical residence with a hip roof and a large historic rear wing. The brickwork surrounding the central entrance is laid up to suggest an aedicule style frame. CONTRIBUTING ELEMENT

9. President's Residence (1936, Moise Goldstein). This three-bay, two-and-a-half story residence is almost symmetrical – except for a sleeping porch on the south side (now enclosed). The main block culminates in a large central gable resting on pilasters. There is a French "kick" to the spreading hip roof. French doors on the second story step out onto a wrought iron (looking) cantilevered balcony. An addition was made to the northeastern corner, ending in a carport, in the 1990s. CONTRIBUTING ELEMENT

10 Boiler House (1935). In one rear corner of the campus (just behind Williams Hall) is the original power plant, with its faceted brick smokestack and main block with industrial steel windows. CONTRIBUTING ELEMENT

Assessment of Integrity

Alterations to the historic core have been limited to the wings and links described above, plus the portico addition at Kearny Hall. Other than Kearny Hall, there are no non-contributing buildings within the historic district. Although the wings and links are large, most were constructed in a complementary (sometimes indistinguishable) fashion. In short, instead of the intrusion of new incompatible buildings, Dillard chose to add to historic buildings in a generally sensitive manner. In any event, the main blocks of the white classical buildings, with their two-story porticoes and entrance pavilions, are quite easily visually dominant. It should also be noted that the impact of the dorm additions is minimized both by the campus' many mature trees and their locations at the corners of the historic core. In short, they are barely noticeable from the great green. The Kearny portico, made grander in the 1960s, is the most notable alteration. But even with the new portico and additions and links, there is no question that someone from the historic period would recognize their old campus today – from the standpoint of both the buildings and the grounds.

8. STATEMENT OF SIGNIFICANCE

Applicable National Register Criteria: A_X_ B__ C__ D_

Criteria Considerations (Exceptions): NA
A__ B__ C__ D__ E__ F__ G_

Areas of Significance: education; ethnic heritage (black)

Period(s) of Significance: 1935-52

Significant Dates: 1935

Significant Person(s): NA

Cultural Affiliation: NA

Architect/Builder: Moise Goldstein; Goldstein, Parham and Labouisse

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Dillard University is of statewide significance in the areas of education and African-American heritage. During the historic period (1935-52), the university provided a quality education to thousands of African-Americans, principally from New Orleans and southern Louisiana. Scholars generally regard private institutions of higher learning to have been the very best available to African-Americans. Dillard was one of two in Louisiana, the other being Catholic Xavier University, also in New Orleans. The only other four year institution for blacks was state-supported Southern University in Baton Rouge, and it too often was hampered by inadequate funding. Dillard was notable in two very separate fields. As first and foremost a liberal arts school, with particular emphasis on the "expressive arts," Dillard embodied the "talented tenth" philosophy of African-American higher education championed by W. E. B. DuBois. Dillard's other "face" was medicine, specifically a nurse training program at Flint-Goodrich Hospital, which it administered. In short, Dillard University during the historic period played a critical role in educating what at the time would have been considered a black elite. While some Dillard graduates during the historic period sought advanced degrees, the majority entered the New Orleans professional community as educators and nurses. Dillard's history also embodies another major theme in black educational advancement – the critical role of white philanthropy.

Two black institutions established in New Orleans during Reconstruction, Straight University and New Orleans University, merged in 1930 to create Dillard. Straight had survived since 1869 under the care of the American Missionary Association of the Congregational Church, a major player in African-American higher education, and one strongly committed to a liberal arts education. New Orleans University had been founded in 1872 by the Methodist Episcopal Church. Both schools had insufficient funding and were looking for new sites closer to the city's black population. New Orleans University also operated Flint-Goodrich Hospital, which would be included in the merger as well.

The effort to merge the two schools grew out of February 1928 discussions between Mr. and Mrs. Edgar Stern of New Orleans and Edwin Embree, president of the Julius Rosenwald Fund, a preeminent benefactor of black education. Mrs. Stern was the daughter of the fund's namesake, Sears Roebuck tycoon Julius Rosenwald. In March 1928, Embree wrote to the appropriate authorities with the American Missionary Association and the Methodist Episcopal Church, proposing the merger of Straight and New Orleans universities. In short, there needed to be one strong institution rather than two struggling ones.

Embree emphasized the unrealized potential in New Orleans: "New Orleans is one of the natural centers in America for an important Negro University. It has the largest Negro population of any Southern city – 105,495 by the 1920 census. It is in the center of the heavy Negro populations of Louisiana, Mississippi, Alabama, Arkansas and East Texas. Within a radius of four hundred miles are 5,500,000 Negroes, almost half of the total in the United States."

Embree's key role was part and parcel of the Rosenwald Fund's grand scheme to develop four major educational centers for southern blacks – i.e., to concentrate on four rather than distribute funds to the many. Targeted for special assistance were New Orleans, Howard University in Washington, D.C., Fisk and Meharry Medical College in Nashville, and a confederated system in Atlanta to include Atlanta University and Morehouse, Clark, Morris Brown and Spellman colleges. New Orleans would carry the day for the lower South.

The details of the merger were worked out in a January 1929 meeting orchestrated locally by Stern. At his request, Alfred D. Danziger, president of the city's Association of Commerce, extended an invitation to representatives of the two church organizations, the nation's premier philanthropic foundations, and some of New Orleans' leading businessmen. The letter of invitation read in part: "Consolidation might make it possible to adequately equip and finance an institution which would be of probably greater value than the two institutions operated separately."

It was agreed that a fund of two million dollars was needed to obtain land for a new school and construct the buildings. Each of the two church boards was to give $500,000, the General Education Board (an immensely powerful, immensely wealthy Rockefeller funded philanthropic foundation) to pledge $500,000 and the Rosenwald Fund $250,000. The remaining quarter of a million was to come from the citizens of New Orleans.

The local fundraising campaign, waged in early 1930, with white and black divisions and chairmen, exceeded its goal. The drive opened with a banquet of two hundred whites at the Roosevelt Hotel on April 3, 1930. When it closed on May 13, $309,000 had been pledged. A charter was secured that year, with the school named for a notable white friend of black education, Dr. James Hardy Dillard. Originally from Virginia, Dillard was a professor at Tulane University in New Orleans. He had been a trustee of both Straight and New Orleans universities and was an executive in various national philanthropic foundations which contributed heavily to black education.

The fundraising campaign undoubtedly was successful because a pragmatic choice was made to emphasize the medical needs of New Orleans blacks, as opposed to higher education. The campaign was announced in the New Orleans *Times-Picayune* on April 10, 1930 with the headline "Hospital Drive to Begin Today" and subtitle "$250,000 Quota for Negro Health Center Will Be Sought." Dillard was referred to in passing and not by name as an "educational center." In other *Picayune* articles the project is referred to as a "Negro health and educational center." One editorial, congratulating the campaign on reaching its goal, speaks first and at greater length of the hospital, and then, almost as a postscript, observes that the "project additionally includes the establishment of Dillard university. . . ."

Edgar Stern, quite fittingly, was chosen chairman of the new school's board of trustees, a position he held for almost 30 years, until his death in 1959. Stern's role in founding and sustaining Dillard cannot be overestimated. (One gets the impression that nothing major happened without his approval.) In addition to his leadership, Stern and his wife gave generously and often to the school, ranging from relatively small amounts for landscaping to significant sums for construction. And sources in the Rosenwald Fund Archives reveal that Stern was constantly securing donations from his friends in the New Orleans business community to keep the young school financially afloat. (Major funding for operating expenses came from the two church boards, the General Education Board, and the Rosenwald Fund.) In 1952, Stern would be honored with a major building, one he and his wife helped fund ($100,000 each).

Construction of the new university proceeded on two fronts – the main campus, to be located about two miles northeast of downtown, and the erection of a new Flint-Goodridge Hospital in mid-city. Securing the main campus site was not easy, due to the opposition of whites living in the area, but here again Edgar Stern came to the rescue. The permit for locating the university had to be approved by the city council. On June 23, 1930, residents of the Seventh Ward, where the targeted property was located, met, signed a petition and named a delegation to protest at the city council meeting. Acting on behalf of Dillard at the meeting was Edgar Stern, who suggested that property values would not decrease but would increase. To those residents of the area who complained that when the school opened local buses would be filled with blacks, Stern said he had made

arrangements with the New Orleans Public Service to run special buses during peak hours of student ridership. Another prominent white, Warren Kearny, lobbied the mayor's office. Thanks to negotiations and pressure from the New Orleans trustees, the future home of Dillard was approved by the council on December 16, 1930. Then, less than a year later, across town, the cornerstone for a new Flint-Goodridge Hospital was laid. The cornerstone was laid for the campus on May 27, 1934, and the school opened on September 24, 1935. After protracted discussions on the merits and demerits of a white versus a black president, a white man, Will Alexander, was chosen. He served as acting president until 1936. Dillard's first black president, Dr. William Stuart Nelson, was inaugurated in April 1937. Nelson received his A.B. from Howard University and a Bachelor of Divinity from Yale. He had also attended the Sorbonne, the University of Berlin, and had served on the Howard faculty. Nelson left Dillard in 1940. The president with easily the longest tenure was Alfred Dent (1941-1969), whose name is synonymous with the university.

Among the many decisions to be made by Dillard's founders were the mission statement and the curriculum. What sort of school was it to be? Black higher education in the early twentieth century had been dominated by the opposing ideologies of two pivotal black leaders– Booker T. Washington and his emphasis on vocational/industrial education, as embodied in Hampton Institute in Virginia and Tuskegee Institute in Alabama, and the classical liberal arts "talented tenth" position of W. E. B. Dubois. The American Missionary Association, a co-founder of Dillard, had been committed to the liberal arts approach since its early educational work in Reconstruction.

Both points of view were brought to the table in fashioning Dillard. Interestingly, this is at least one instance when Edgar Stern's viewpoint did not carry the day. Embree, president of the Rosenwald Fund, championed a liberal arts approach. Stern, on the other hand, said that he was "most anxious to avoid the direction of our program towards turning out a lot of graduates who are educated in a direction of which they cannot make use in the world in which they are to live . . . . I know this is by no means easy and that we ought not to expect to make this a narrowly vocational institution, but to the extent that we train merely for 'leadership,' my inclination is to specialize on the social science rather than the classical subjects, with perhaps some provision for training in actual social service work."

The Duboisian "talented tenth" position clearly emerged as dominant, as evidenced in the school's mission statement, the curriculum, extra-curricular activities, etc. Particular emphasis was placed on the expressive arts (most notably, music and drama). In ten "Objectives of Dillard University," the school proposed, among other things, to assist its students "in acquiring a body of knowledge regarding the broad fields of human intelligence," "in achieving the ability to appreciate, interpret and create the beautiful," and "in acquiring a world view, including a theory with respect to the nature of the universe and a philosophy of life." The president's report for 1936-37 noted that "from the beginning it has been expected that Dillard should emphasize certain expressional activities and during the University's first year programs in the fields of drama and music were conspicuously successful."

By all accounts Dillard was able to assemble a stellar faculty (racially mixed). Professors were educated at such top tier black schools as Howard and Fisk and universities in America and Europe. They taught a curriculum organized into three divisions: the Division of Literature and the Fine Arts, which included English, French and German literature, drama, music and arts; Division of the Sciences, which included biology, chemistry, physics and mathematics; and the Division of the Social Studies, which included economics, education and psychology, history and government, religion and philosophy, and anthropology. Also offered was "pre-professional training" for students interested in the fields of medicine, dentistry, nursing and the law. (The foregoing is from the June 1941 *Dillard Bulletin.*)

The only program that could be seen as a nod in the direction of vocational/technical education was professional training in gardening from the Department of Horticulture. Stern suggested this at an early board of trustees meeting. According to university publications, the Dillard program was modeled after that of the New York Botanical Garden. It consisted of classwork as well as on-the-job training on the university grounds and in private gardens in the city. Of 332 students in 1940-41, only 17 concentrated in this field. Another small program was the nursery school curriculum, instituted in 1939 and with 14 majors in 1940.

Dillard's first African-American president, Dr. William Stuart Nelson, was particularly interested in emphasizing the expressive arts. At his inauguration in April, 1937, he helped to launch "the aesthetic spirit of Dillard" with the establishment of what became a major annual arts festival held on the campus. These gatherings, which brought together local and national artists, included juried art, a music festival, juried high school plays, exhibitions of painting and sculpture, etc. Other extracurricular activities that featured prominently in university life, per the *Dillard Bulletin*, include publication of the *Arts Quarterly*, the Dillard University Chorus, the Dillard Players Guild, an annual lyceum series (lectures, recital, drama workshops), and art exhibitions.

Very importantly for African-Americans elsewhere in the state, Dillard had an outreach program as part of its mission. In his Founder's Day speech in the fall of 1937, Dr. Nelson, in remarking on Dillard's oft-stated commitment to the arts, observed: "It has not been as often repeated that the ultimate aim of the institution is to bring these expressions to the people or rather out of the people. We believe that entering into the arts by a community both in an appreciative and a creative capacity is as great a source of happiness and constructive personal and social living as men can command. Dillard visualizes a community singing, a community acting, a community drawing, painting, modeling." To this end, the Dillard faculty and student body "reached out" to less advantaged black Louisianians in various ways – for example, programs on campus such as free art instruction and a program of visitation to small towns to assist in and encourage community music programs.

While it is clear from university publications that the just described liberal arts program was Dillard's main mission, the university had another face in another part of New Orleans – the training hospital it had inherited from New Orleans University. Flint-Goodrich Hospital of Dillard University (National Register) looms large in the city's African-American history because of the care it provided, the nurses it trained, and the continuing education it provided the city's black physicians – all in a world of separate but typically not equal. The university graduated its first class of nurses in 1945. They trained at Flint-Goodrich and lived on the Dillard campus.

During the historic period for this nomination (1935-52), Dillard's educational impact was greatest in Louisiana, particularly New Orleans. Its student body increased from 309 in the first year (1935-36) to 537 in 1951-52. Typically as much as 60% of the students were from New Orleans, with another 10-15% from elsewhere in Louisiana. Twenty-some other states were represented, with most being quite naturally from nearby Mississippi, Texas, Alabama and Florida. (For the 1949-50 year, with a total of 528 students, 33 were from Alabama, 19 from Florida, 47 from Mississippi and 43 from Texas.) Most of the thousands of graduates during the historic period went on to professional positions in education and medicine, most likely in their home state. For the 1947-48 year majors were distributed as follows: 64 in literature and fine arts, 178 in social sciences, 124 in natural sciences (59 of which were pre-med), 96 in education, and 128 in nursing.

The merger brokered back in 1929 by Edwin Embree of the Rosenwald Fund and Edgar Stern was clearly a pivotal one in the state's African-American educational history. By pooling the limited resources of Straight

and New Orleans universities and channeling the huge resources of national philanthropies into one institution, Embree's goal of creating "an important Negro university" had been achieved. And while its geographical reach during the historic period was heavily weighted toward Louisiana, rather than the broader Deep South, its impact in its home state was incalculable – in tangible and not so tangible ways. Yes, Dillard and Xavier provided thousands of black professionals a quality education. But they also spoke volumes symbolically. When Dillard was chartered in 1930 with such lofty academic ideals, most black children in Louisiana were in separate but decidedly unequal one or two room schools. There were few high schools. The state's only four-year public institution, Southern University, was all too often hampered by inadequate funding. In New Orleans, it had been only 30 years ago that the school board had denied public education to blacks past the fifth grade. There was only one public high school for the city's huge black population, and it was a hand-me-down white school. In the very decade of Dillard's founding and growth, the chief item on black leaders' education agenda was the need for a vocational school (which materialized in 1942 in the form of Booker T. Washington High School). Within this context, Dillard, with its high academic ideals and arts-based agenda, was chartered and thrived. Likewise, a new Xavier University campus was built. Louisiana had two black universities that equaled, and in some cases surpassed, those available to whites. Dillard continues today to be a "prestige" school within the state and draws students from all over the country and abroad to its "great green spaces" and "gleaming white buildings."

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Bernard, Louise and Clytus, Radiclani. "Within These Walls: A Short History of Dillard University." Dillard University, 2002.

American Missionary Association Collection, Amistad Research Center, Tulane University.

Rosenwald Fund Papers. Originals at Fisk University, Nashville, TN. Partial microfilm at Amistad Research Center, Tulane University.

The Dillard Bulletin, various issues from 1937 to 1951, Dillard University Archives.

Dillard University Collection, Dillard University Archives.

Alfred Dent Collection, Dillard University Archives.

Dillard University Campus Architecture and Planning Collection, Dillard University Archives.

Historic photos and master plan rendering on file in the office of the campus architect, Dillard University.

Previous documentation on file (NPS): NA

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
___ Previously Listed in the National Register. (partially)
___ Previously Determined Eligible by the National Register.
___ Designated a National Historic Landmark.
___ Recorded by Historic American Buildings Survey: #
___ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

___ State Historic Preservation Office
___ Other State Agency
___ Federal Agency
___ Local Government
_X_ University (Dillard University and Amistad Research Center, Tulane University)
___ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: approx. 23 acres

UTM References:

	Zone	Easting	Northing
(1)	15	782920	3322000
(2)	15	783060	3322120
(3)	15	783300	3321860
(4)	15	783080	3321720

Verbal Boundary Description:
The boundary is shown as a broken line on the attached map.

Boundary Justification:

Boundaries were chosen to encompass the historic core of Dillard University. There are no historic buildings (50 years old or older) outside the boundaries.

11. FORM PREPARED BY

Name/Title: National Register staff

Address: Division of Historic Preservation, P. O. Box 44247, Baton Rouge, Louisiana 70804

Telephone: (225) 342-8160

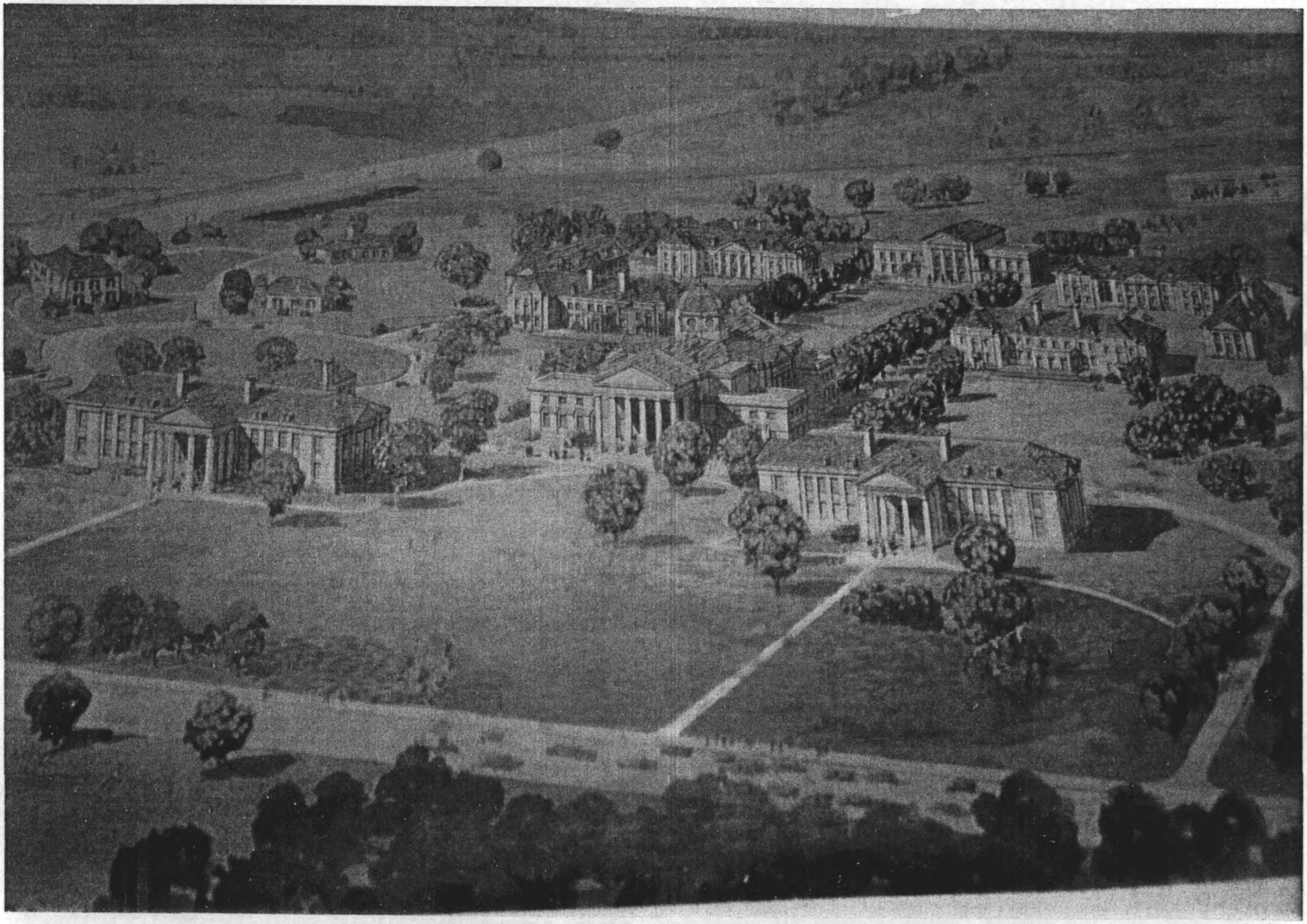
Date: January 2003

PROPERTY OWNERS
Dillard University

Dillard University, Orleans Parish, LA

Campus master plan by Moise Goldstein (never fully realized)

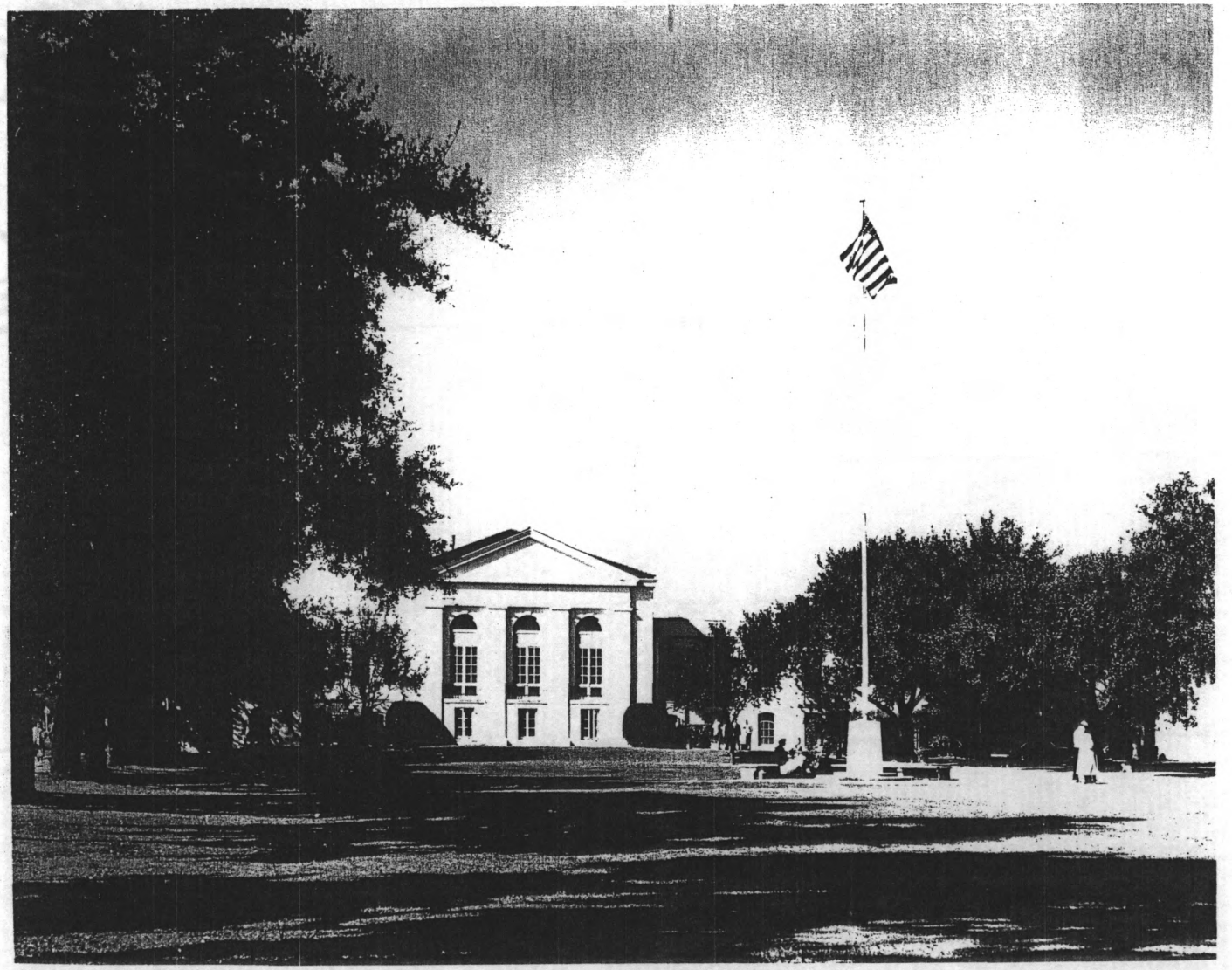
(Compare to 1946-47 view attached.)



Dillard University, Orleans Parish, LA, as it appeared 1946-47. (Williams Hall, built in 1946, is in place, but Camphor Hall, built in 1947, is not.)

This photo demonstrates that the grand domed building shown in the master plan was abandoned fairly early. Note that the avenue of oaks is already planted over and beyond the building's proposed location.

Dillard University, Orleans Parish, LA
Kearny Hall, as built, before portico added in 1960s



Dillard University Historic District

New Orleans, Louisiana
(Orleans Parish)