Front cover: Benjamin Franklin College, view north into Nyburg Baker Court toward the dining hall and servery. Peter Aaron/Otto.

Back cover: Benjamin Franklin College quincunx board ornament on the north facade of the Head of College house. Peter Aaron/Otto.

Design: Robert A.M. Stern Architects, 2017

Robert A.M. Stern Architects
One Park Avenue, NY, NY 10016

Benjamin Franklin College
Yale University, New Haven, CT, 06511
The stone ornament on Benjamin Franklin College and Pauli Murray College is intended to create a "memory theater" of the ideas, objects, buildings, practices, and people important to the history of New Haven and Yale. Visiting the colleges, there is no single path to be followed in sequence. Instead the commemorative plaques are intended to be seen and wondered about, both individually and in local groups, and to act as motivating prompts illuminating select aspects of the long history and fascinating interactions between the city and Yale.

The process of topic selection and ornamental design made and carved in stone was reasonably straightforward. At the outset, Patrick Pinnell was given two sets of documents. The first, the extensive results of several Yale focus groups about whom and what to include in the program which was worked out before the colleges were named, and second, the plan and elevation drawings from the office of Robert A.M. Stern Architects.

In designing the ornaments, Pinnell decided that rather than take responsibility for justifying the choices from the focus group topics, it would be best to accept them all, counting the number of courtyards and exterior facades on the colleges and distributing the topics between them. The larger courtyards and Prospect Walk came to represent meta-themes: "Science and Technology," "Communication," "Ways of Thinking," "Arts and Letters," "Government and Society," and "Yale and New Haven." This enabled the production process to get started.

RAMSA's drawings specified the location and size of all stone pieces and Dimeo Construction, the general contractor, planned the sequence in which the courts and facades would be constructed. Pinnell, basing his work on that of the focus groups, proposed ornament guided by the different themes to a Yale Facilities committee led by Alice Rauchel, Yale's senior architect and major projects planner from 2007 to 2015. If approved, the ornament was developed and accurately drawn with shadows to illustrate appropriate depths. The drawings were used by Traditional Cut Stone in Ontario to create plasticine maquettes that would be scanned and converted into digital point cloud models. CNC machines did about eighty percent of the carving, which was then finished by hand before the ornament pieces were shipped to a storage warehouse in New Haven. Despite the complexity of themes, production, and construction, the entire process ran smoothly.

The hope, on the part of all involved, is that we have helped make Benjamin Franklin College and Pauli Murray College places that keep alive the memory and ideas of Yale and New Haven.

Patrick L. Pinnell
Robert A.M. Stern
LEGEND

A  1 Quincunx board
B  1 Gothic triglyph using Yale College initials
C  1, 2 Beatrix Farrand (1872–1959; Hon. MA 1926) emblems
D  1 Yale and Towne lock
E  2 Canal Railway
   3 Grove Street Cemetery
   4 Farmington Canal–Canal Railway
   5 New Haven products, US coin minted in New Haven
   6 New Haven products, woman's corset
   7 New Haven products, A.C. Gilbert Erector Set "G"
   8 New Haven products, first telephone exchange
F  1 Villalpando / Encampment
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   5 Connecticut State Capitol in New Haven I, 1717–1763
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   3 Mnemosyne / Memory, mother of the Muses
H  1 Oikos / Yale House / ecology
   2 Bunch of grapes / Dionysian
   3 Crown of laurel / Apollo
   4 Daedalus / Western thought
I  1 Allium / nine squares
   2 Leaves and buds
   3 Acanthus / berry / angry birds
   4 Allium / nine squares
J  1, 2 River Letha / forgetting
K  1 Yale-connected planning I, social – Bushnell
   2 Yale-connected planning II, solitary – Olmsted
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   12 Yale in the White House
**A1**

**Quincunx board**

The quincunx board is a device for demonstrating how the curve of a normal random distribution is obtained: a ball dropped in at the top will randomly fall striking pegs at each level and, at each strike, going one of two directions. The ornament is an emblem of statistical mathematics used by the social and natural sciences which populate this region of the campus. The piece, suggested by the Dutch gable end of the Head of College house, hybridizes a garden trellis with the quincunx board and shows a normal distribution "bell curve" inscribed beneath the assembly.

**B1**

**Gothic triglyph using Yale College initials**

Above the doorway of the Head of College house is a frieze band of ten glyphs composed of YC initials in the style of broad-penned medieval calligraphy.

**C1, C2**

**Beatrix Farrand (1872–1959; Hon. MA 1926) emblems**

Beatrix Farrand was the consulting landscape gardener to Yale, responsible for the landscape design and plant selection of many of its public spaces. Tradition accords her a role in the conception of the "moats" critical to the functional and urbanistic success of the residential colleges. Symmetrically flanking Benjamin Franklin College's Class of 1964 Gate, the two mirror-image plaques show Farrand's initials and a cross-section of the moat with symbolic ivy.
A1 Quincunx board
The quincunx board is a device for demonstrating how the curve of a normal random distribution is obtained, a ball dropped in at the top will randomly fall striking pegs at each level and, at each stride, going one of two directions. The ornament is an emblem of statistical mathematics used by the social and natural sciences which populate this region of the campus. The piece, suggested by the Dutch gables and the Head of College house, hybridizes a garden trail with the quincunx board and shows a normal distribution "bell curve" inscribed beneath the assembly.

B1 Gothic triglyph using Yale College initials
Above the doorway of the Head of College house is a frieze band of ten glyphs composed of YC initials in the style of broad-penned medieval calligraphy.

C1, C2 Beatrice Farrand (1872–1959; Hon. MA 1926) emblems
Beatrice Farrand was the consulting landscape gardener to Yale, responsible for the landscape design and plant selection of many of its public spaces. Tradition accords her a role in the conception of the "mural" critical to the functional and urbanistic success of the residential colleges. Symmetry is usually flanking Benjamin Franklin College’s Gate of 1964. Gate, the two mirror-image pieces show Farrand’s initials and a cross-section of the motif with symbolic Ivy.

D1 Yale and Towne lock
Located at the corner of Canal and Lock Streets, this plaque commemorates the ego-industrial forces at work in the Canal Era. The Farmington Canal was designed to run from New Haven harbor north through Farmington, CT to Northampton, in western Massachusetts, in essence to draw trade and industry away from the Connecticut River and Hartford. The plaque shows the swinging doors of a canal lock. Here, as an emblem of the college and New Haven acting together, a Yale and Towne lock (founded by Luren Yale, Jr., a distant relative of Elihu Yale) keeps the canal lock doors shut.

D2 Grove Street Cemetery
Prominent on the center gable facing Canal Street, this plaque acknowledges the importance of the Grove Street Cemetery across the street. Founded by James Hillhouse (1754–1823; BA 1775) and others in 1795, the cemetery is historically significant nationally for its role in pioneering the rural garden cemetery type and locally for its role in the planning of New Haven. Marking the date of establishment are two hourglasses, symbols of mortality, which form the supports for a traditional tablet tomb. An ornamental motif, one traditional emblem of the soul, rests on the front gable of the cemetery’s gatekeeper house.

D4 Farmington Canal—Canal Railway: New Haven & Northampton Railway plaque
New Haven notables James Hillhouse (1754–1832; BA 1773) and Eli Whitney (1765–1825; BA 1782) had great expectations for the canal they named for a neighboring town. The first boat on the canal, the James Hillhouse, left Farmington in June of 1822, but railroads would soon eclipse the canals. The founders and their supporters’ best efforts couldn’t keep the canal from being repossessed for ret use in 1846 by The New Haven and Northampton Company and Joseph Earl Sheffield and Henry Farrand (1833–1883) led the project to market tracks in the canal bed and beyond. After the Civil War, it was clear that The New Haven & Northampton Company would eventually be subsumed under the New York, New Haven and Hartford Railroad Company.
E1
Old Campus, 19th century vendors
The 18th century Brick Row was gradually demolished in the post-Civil War years and replaced with Durfee and Lawrence Halls and others to form what came to be called the Old Campus. Although a walled-in enclave separate from New Haven's streets, New Haveners roamed through the Old Campus to sell things and provide services. Eminent among them were the candy sellers George Joseph Hannibal, LW Silliman, and the blind "Candy Sam," Theodore Ferris, who often came with his wife. They and other vendors and characters, are affectionately remembered in a chapter of Clarence Deming's (1848–1913, BA 1872) Yale Yesterdays published in 1915. This plaque continues a theme of New Haven foods and eateries begun on the elevations of Pauli Murray College, diagonally opposite this piece.

E2
New Haven products,
US coin minted in New Haven
This plaque shows one of the first US coins, a copper penny with thirteen interlinked circles symbolic of the first states. The coin was designed and minted in New Haven in 1786.

E3
New Haven products,
woman's corset
In the 19th century and well into the 20th century, New Haven was a center of undergarment manufacturing and the home of the first US corset manufacturer, the Strouse, Adler Company. Several former factories still stand in the Wooster Square neighborhood.

E4
New Haven products,
A.C. Gilbert Erector Set "G"
Alfred Carlton Gilbert (1864–1916, RA 1909), athlete, magician, and inventor, studied medicine at Yale. In 1913 he invented the Erector Set, a popular children's game manufactured in New Haven. This ornament piece shows Gilbert's initials made from Erector components.

E5
New Haven products,
first telephone exchange
George Willard Coy (1838–1915) designed and built the world's first commercial switchboard in New Haven in January 1878. This piece is an abstract representation of the rotating connector and contact points with a contemporary earpiece.
Old Campus, 19th century vendors

The 19th century Brick Row was gradually demolished in the post-Civil War years and replaced with Durfee and Lawrance Halls and others to form what came to be called the Old Campus. Although a wall was enclaved separate from New Haven's streets, New Haveners roamed through the Old Campus to sell things and provide services. Enraptured among them were the candy sellers George Joseph Hannibal, L.W. Billman, and the blind "Candy Sam," Theodore Fermi, who often came with his wife. They and other vendors and characters are affectionately remembered in a chapter of Clarence Deming's (1846–1913, BA 1872) Yale Yesterdays published in 1913. This plaque continues a theme of New Haven foods and eats that began on the elevations of Paul Murray College, diagonally opposite the piece.

New Haven products, US coin minted in New Haven

This plaque shows one of the first US coins, a copper penny with three intertwined coins symbolic of the first states. The coin was designed and minted in New Haven in 1786.

New Haven products, woman's corset

In the 19th century and well into the 20th century, New Haven was a center of undergarment manufacturing and the home of the first US corset manufacturer, the Thrussell, Adler Company. Several former factories still stand in the Wooster Square neighborhood.

New Haven products, A.C. Gilbert Erector Set "Q"

Alfred Carlton Gilbert (1844–1911), BA 1869, athlete, magician, and inventor, studied medicine at Yale in 1865. In 1874 he invented the Erector Set, a popular children's game manufactured in New Haven. This ornament piece shows Gilbert's initial made from Erector components.

New Haven products, first telephone exchange

George Wainwright Cox (1836–1915) designed and built the world's first commercial switchboard in New Haven in January 1876. This piece is an abstract representation of the rotating connector and contact points with a contemporary wriggle.

New Haven Seal

The seal of the City of New Haven shows a helmeted warrior above the image of the "Great Ship" or Ghost Ship, the vessel filled with local products and great hopes of profit sent to England in 1646. The ship vanished but was supposedly seen in a vision in the clouds over New Haven Harbor in 1648, a sign from God that the ship was gone forever. The seal can be interpreted as asserting strength in the face of difficulty. This is the center piece in a set of three.

Elevation E

Bay E

Enlarged Bay E

Elevation F

Main Gate
Connecticut State Capitol in New Haven I, 1717–1763

In granting a charter to the Connecticut Colony in 1662, Charles II redefined New Haven, formerly a separate colony, as part of Connecticut. First a county seat and then in 1701, as part of the political bargains chartering the Collegiate School that became Yale, New Haven was named co-capital with Hartford. Sessions of the assembly met alternately in the two towns. From 1701 until 1717, New Haven sessions were held in the Meetinghouse on what is now the site of Center Church. In 1717 the town constructed the building represented in this piece, essentially a standard dwelling house with a service wing located on the north side of the Green. The structure is shown framed in an arch modeled on a pedestal on Rome’s Capitol’s center of ancient Roman governance. This piece and its two siblings are on the Prospect Walk facade of the Benjamin Franklin College dining hall.

Connecticut State Capitol in New Haven II, 1763–1829

The second Connecticut Capitol building in New Haven was on the Green, sited between Trinity (Episcopal Church and Center (Congregational) Church. It was constructed before the center path across the Green formalized as Temple Street and before the elm planting campaign initiated by James Hillhouse (1754–18 BA 1773). The imposing two-and-a-half story brick structure with four chimney stacks and a central cupola was broadside to the passing traffic, like the Congregational Church, and still in meetinghouse form like Connecticut Hall (1752).

Connecticut State Capitol in New Haven III, 1829–1889

Connecticut’s third and last New Haven Capitol was designed by Town & Davis. An early, impressive era of Greek Revival, it was amphiprostyle, equipped with two open but covered entry porches each with six monumental Doric columns. Curiously, the building’s main axis was still parallel with the nearby College at the top of the Green. The site was released for use when Grove Street Cemetery opened in 1796. Not graves were moved to Grove Street, so this capitol building was constructed over the remains of a century and a half of New Haven citizens. When it was determined in a close statewide vote in 1875 to make the sole state capitol, the building lingered on for a while as the Art and Industry Museum before it was demolished in 1889.
F6 Connecticut State Capitol in New Haven I, 1717–1783

In granting a charter to the Connecticut Colony in 1662, Charles II redeemed New Haven, formerly a separate colony, as part of Connecticut. First a county seat and then in 1701, as part of the political bargain chartering the Collegiate School that became Yale, New Haven was named co-capitol with Hartford. Sessions of the assembly met alternately in the two towns. From 1701 until 1717, New Haven sessions were in the Meetinghouse on what is now the site of Center Church. In 1717 the town constructed the building represented in this piece, essentially a standard dwelling house with a service wing located on the northwest side of the Green. The structure is shown framed in an arch modeled on a pediment on Rome’s Capitoline Hill, center of ancient Roman governance. This piece and its two siblings are on the Prospect Wall facade of the Benjamin Franklin College dining hall.

F7 Connecticut State Capitol in New Haven III, 1829–1889

Connecticut's third and last New Haven Capitol was designed by Town & Davis. An early, impressive example of Greek Revival, it was amphithraston, equipped with two open but covered entry porches each with six monumental Doric columns. Curiously, the building’s main area was still parallel with the nearby College Street at the top of the Green. The site was released for use when Grove Street Cemetery opened in 1768. Not all graves were moved to Grove Street, so this capital building was constructed over the remains of a century and a half of New Haven citizens. When it was determined in a close statewide vote in 1875 to make Hartford the sole state capital, the building lingered on for a while as the Art and Industry Museum before it was demolished in 1889.
In a courtyard dominated by a portal carrying the lines *Time and Change shall naught avail / To break the friendships formed at Yale from Yale's alma mater "Bright College Years,"* this group of ornamental plaques presents a graphic allegory of the loss of memory. According to Greek mythology, the newly dead drink a cup of water from the River Lethe to make them forget their lives and pass into the afterlife. The three panels show a cup immersed in a current of water which gradually fades in relief depth, from left to right across the three panels, ending in flat blankness. The three plaques face Mnemosyne / Memory, their opposite, across Nyburg Baker Court.
Three gable blocks on the east facade of South Courtyard depict American city plans. Although differing in their ideas regarding the relationships of human beings and societies to the natural world, all are propounded by planners with Yale connections.

L1: Yale-connected planning I, social – Bushnell
The plaque depicts the plan of Bushnell Park in Hartford. It is named in honor of Rev. Horace Bushnell (1823–1902) who advocated for parks, in and near cities, as spaces where various religious and ethnic groups could find harmony in spiritual repose and activities. Parks, he thought, would reinvigorate societal institutions and be proper locations for civic buildings. Bushnell Park is shown with the footprints of Trinity College and the Connecticut Capitol. The plan is surrounded by pomegranates, a symbol of the cyclical return of renewal and growth, both human and natural.

K1: River Lethe / forgetting
In a courtyard dominated by a portal carrying the lines Time and Change shall not awhirl away, to break the friendships formed at Yale, a plaque, “Barnes House Yard,” with the group of ornamental plaques presents a graphic allegory of the loss of memory. According to Greek mythology, the three dead drink a cup of water from the River Lethe to make them forget their lives and pass into the afterlife. The three panels show a cup immersed in a current of water which gradually fades in relief depth, from left to right across the three panels, ending in flat blankness. The three plaques face Mnesaylea / Memory, their opposite, across Huyghen Baker Court.

L2: Yale-connected planning II, solitary – Olmsted
Frederick Law Olmsted (1822–1903) gave up a seat in the class of 1842 when poison sumac damaged his eyesight. Olmsted was a renowned pioneer in landscape architecture and advocated for parks as places in which individuals could escape from the intense experience of cities. This plaque shows Olmsted’s “Greenwich” plan for New York City’s Central Park above a Roland, an oak tree on a mound, central and sacred in northern European medieval communities. The two, in turn, surround an acorn, a symbol of the cyclical return of renewal and growth, both human and natural.

L3: Yale-connected planning III, mechanical – Moses
Robert Moses (1888–1961, BA 1900) was a powerful advocate for infrastructure improvements to better the operation of cities and improve their citizens’ lives by speeding access to the recreational countryside for the most part, by automobile. This plaque shows a plan of the New York City region overlaid with the highways and parkways for which Moses was responsible. Frieze bands above and below depict the Triborough Bridge and a cross-section of a typical parkway.

L4: Gothic panels

Angelus Novus / Walter Benjamin
Above the Benjamin Franklin College passageway to Prospect Street, in a courtyard with general themes of government and society, the plaque presents the long tradition of styles of porticoes of Hellenic figures. But here, more specifically, the north thesis of the German philosopher and critic Walter Benjamin (1892–1940) “Theses on the Philosophy of History” are recalled:

A Klee painting named Angelus Novus shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring; his mouth is open. His wings are spread. This is how one picture the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and pushes it in front of his feet. The angel would like to stay, awaken, or make whole what has been smashed. But a storm is blowing from Paradise. It has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which he returns, while the pile of debris before him grows ever larger. This storm is what we call progress.

The figures are drawn to recall Leonardo da Vinci’s famous Vitruvian Man and angelic figures by Auguste Saint-Gaudens, Louis Sullivan, and others, but with an unbalanced posture showing them blown by a wind beyond control.
On the base of two bays on the east elevation of South Courtyard, five blocks commemorate Yale-connected Presidents of the United States, alternating with a repeated Y in the White House block.

L 6
William Howard Taft (1857–1930; BA 1878)

William Howard Taft, 27th President, served from 1909 to 1913, when he was appointed professor of law and legal history at the Yale Law School. Taft was the 10th Chief Justice of the United States (1921–1930), the only person to have held both offices.

L 7
Gerald R. Ford (1913–2006; LLB 1941)

Gerald R. Ford, 38th President, served from 1974 to 1977, following the resignation of Richard Nixon.

L 8, 12
Yale in the White House

As a placeholder for possible additional Yale-connected Presidents, the block shows a simplified outline of the William Thornton plan of the President's mansion, now known as the White House. It is set within a section of Pierre Charles L'Enfant's 1791 drawing for the original Plan of the City of Washington.

L 9
George H. W. Bush (1924–; BA 1948)

George H.W. Bush, 41st President, served from 1989 to 1993. He is descended from families with long histories of Yale connections.

L 10
William Jefferson Clinton (1946–; JD 1973)

Bill Clinton, 42nd President, served from 1993 to 2001.

L 11
George W. Bush (1946–; BA 1968)

George W. Bush, 43rd President, served from 2001 to 2009.
On the base of two bays on the east elevation of South Courtyard, five blocks commemorate Yale-connected Presidents of the United States, alternating with a repeated Y in the White House block.

**L.6**
William Howard Taft (1857-1932; BA 1878)
William Howard Taft, 27th President, served from 1909 to 1913, when he was appointed professor of law and legal history at the Yale Law School. Taft was the 13th Chief Justice of the United States (1921–1930), the only person to hold both offices.

**L.7**
Gerald R. Ford (1913-2006; LLB 1941)
Gerald R. Ford, 38th President, served from 1974 to 1977, following the resignation of Richard Nixon.

**L.8/12**
Yale in the White House
As a placeholder for possible additional Yale-connected Presidents, the block shows a simplified outline of the William Thornton plan of the President's mansion, now known as the White House. It is set within a section of Pierre Charles L'Enfant's 1791 drawing for the original Plan of the City of Washington.

**L.9**
George H. W. Bush (1924-; BA 1948)
George H. W. Bush, 41st President, served from 1989 to 1993. He is descended from families with long histories of Yale connections.

**L.10**
William Jefferson Clinton (1946-; JD 1973)
Bill Clinton, 42nd President, served from 1993 to 2001.

**L.11**
George W. Bush (1946-; BA 1968)
George W. Bush, 43rd President, served from 2001 to 2009.

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**M1**
Phoenix and dragon / Eastern thought
The general themes of the South Courtyard are government and society (internationalism, history and politics, and ways of organizing human settlement). Contributing to this, the two identically framed openings on the west facade—the southern above a passageway, the northern above a doorway—are treated as a complementary pair. Both refer to cultural emblems of Eastern and Western thought. In Chinese art, dragons are typically portrayed as expertly created with four legs. Phoenixes are long-tailed birds born with flames. In yin and yang terminology, a dragon is yang and complements a yin phoenix. The two are complementary opposites, interconnected and interdependent. Many physical dualities—water/fire, male/female, light/dark, high/low, fast/slow—are traditionally regarded as embodying the yin-yang principle. This plaque depicts a phoenix, looking upward, and a dragon, facing down, together on a wide arc. They flank the circular yin-yang symbol. The emblem was conceived to be paired with Daedalus / Western thought, on the same courtyard facade.

**M2**
Daedalus / Western thought
Daedalus ("clever worker" in Greek) was the artificer, a craftsman, artist, and inventor in Greek myth. He created the Labryinth to hold and house the Minotaur, the half-human, half-bull offspring of Pasiphae and Pasiphae, wife of King Minos of Crete. Eventually, to escape from the island of Crete, Daedalus made wings for himself and his son Icarus, attached to their bodies with beeswax. Icarus flew too close to the sun, lost his wings and died in the sea. Daedalus also invented the lost wax process of making metal sculpture using wax as a mold. Honeycomb and bees themselves. This piece shows a maze and bees set in a frame which is both a Greek beehive tomb and a Gothic arch flanked by a hexagonal honeycomb pattern.

**N1**
Crown of laurel / Apollonian
Dating to ancient Greece, the custom continues today of awarding the winners of various kinds of competitions with a laurel wreath. This four-vousoir blocks in the arch symbolize the Apollonian side of college life.

**N2**
Bunch of grapes / Dionysian
Dating to ancient Greece, grapes have symbolized revelry. The four vousoir blocks in the arch symbolize the Dionysian side of college life.

**O1**
Oikos / Yale House / ecology
This piece is a plaque over the portal leading from the North Quadrangle Courtyard to Nicholas Baker Court. Shown at the top of the plaque is a map of the world (in Robinson projection) below, and visually supporting it are two Yale Y's. Together they form the shape of an architectural peaked-roof house. Within the frame is the Greek term for "house", oikos. It is the etymological source of the term "ecology." Yale's home is the word of which it must take care.