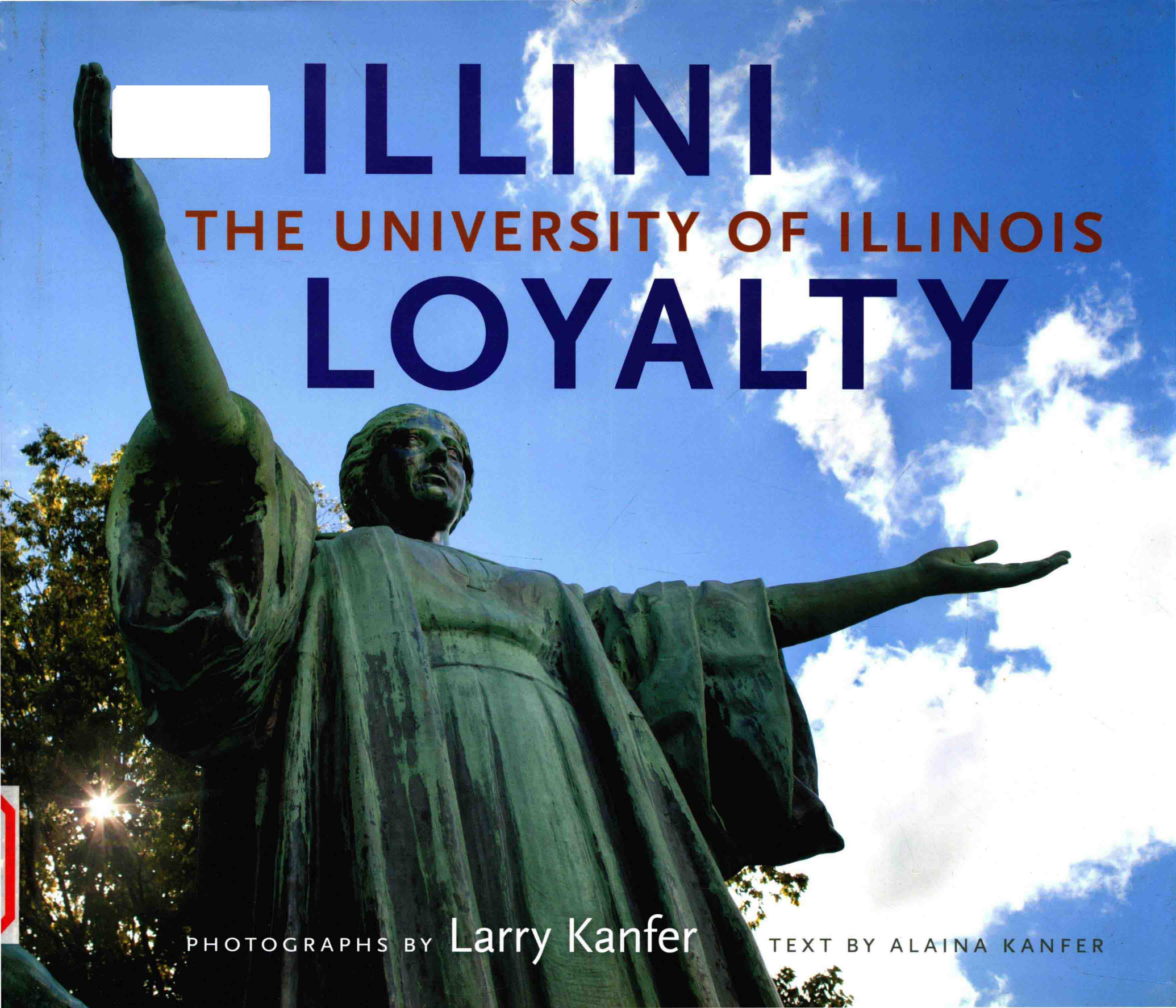
ILLINI LOYALTY

THE UNIVERSITY OF ILLINOIS



PHOTOGRAPHS BY Larry Kanfer

TEXT BY ALAINA KANFER

ILLINOIS / PHOTOGRAPHY

"For more than thirty years I have photographed the University of Illinois through a lens of love and analytical observation. This collection is my attempt at communicating the incredible richness the university adds to the lives of students, alumni, faculty, staff, townies, and visitors; its tradition of greatness; and its promise for the future. By focusing on the grand icons, notables associated with the University of Illinois, and everyday details that are easy to overlook, I hope this book reveals the labor, learning, and loyalty that are the Illini experience."

—FROM THE PREFACE BY LARRY KANFER

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THE UNIVERSITY OF ILLINOIS

Photographs by Larry Kanfer *Text by Alaina Kanfer*

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ILLINI LOYALTY

To our parents, Frederick and Ruby Kanfer and

Jeffrey Michaelson and Marsha Michaelson,

who taught us the value of education,

and to our children, David and Anna, through whom

we are reexperiencing the joy of learning.

PREFACE *Larry Kanfer*

THE UNIVERSITY OF ILLINOIS has been a thread—actually, a guideline—throughout my life. My father, Frederick Kanfer, accepted a position in the university's psychology department in the early 1970s. Shortly after that, I remember going with high school buddies to the building that housed the Plato computer system, where we could play computer games in real time with people in the Soviet Union. Transcending time and space and even the Iron Curtain, at that moment I realized the opportunities this great university had to offer.

I was thrilled to be accepted into the University of Illinois architecture program and endless possibilities were spelled out during the week-long and amazing summer camp of New Student Week. Every opportunity for involvement was laid out, whether clubs, ideas, or lifestyles. I could make my own educational and lifestyle choices twenty-four hours a day. I loved the freedom to choose where I wanted to go, what I wanted to do, and what I wanted to study—all under the safe umbrella of the University of Illinois.

The architecture program was rigorous. Structural engineering classes juxtaposed with creative design studios that ran late into the night and taught me the importance of using both sides of my brain, the analytical and the creative. I found I could apply the same lessons to photography and the portraits I had been taking to put myself through school.

Four years or so later, walking out with that magical piece of paper, a diploma, I became forever part of an elite club—the graduates of the University of Illinois.

Since graduation I have maintained a strong connection with the University of Illinois. As a resident of the Champaign-Urbana community I embrace the world-class arts, lectures, exhibits, and sporting events available at the university without the bustling crowds and complications of a large metropolitan area. My father was a proud faculty member here until his death in 2002. My sister, Ruth Kanfer, my brother-in-law, Phillip Ackerman, and my wife, Alaina Michaelson Kanfer, all studied in the Department of Psychology as students or postdoctoral fellows. Alaina and I even married at the Illini Union!

For more than thirty years I have photographed the University of Illinois through a lens of love and analytical observation. This collection is my attempt at communicating the incredible richness the university adds to the lives of students, alumni, faculty, staff, townies, and visitors; its tradition of greatness; and its promise for the future. By focusing on the grand icons, notables associated with the University of Illinois, and everyday details that are easy to overlook, I hope this book reveals the labor, learning, and loyalty that are the Illini experience.

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ALMA MATER

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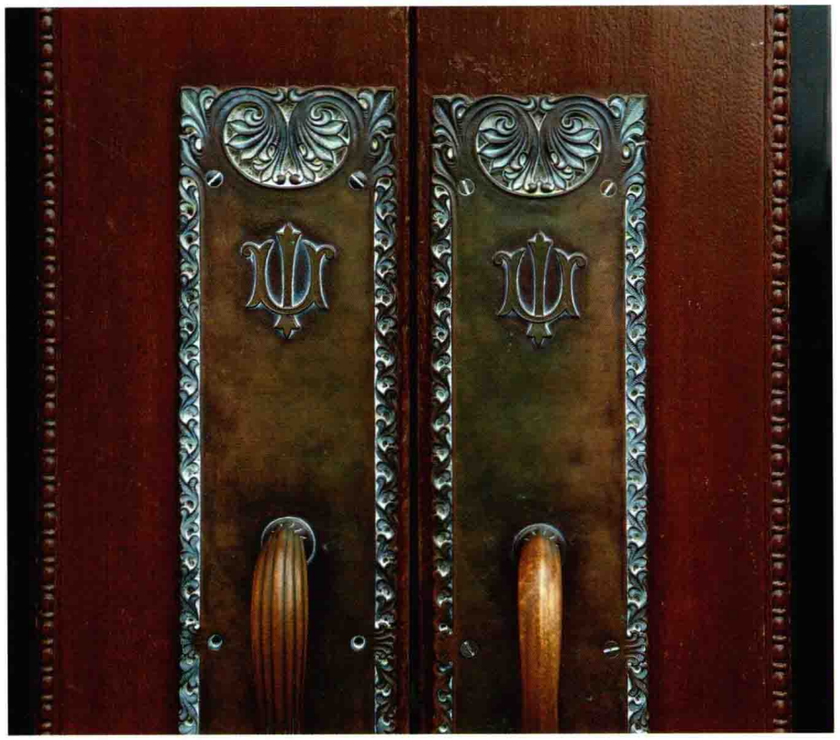

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ICONS

THE ALMA MATER

When you step onto the campus of the University of Illinois, the outstretched arms of the Alma Mater statue beckon you to join the rich tradition of the campus, which dates back to 1868. Sculptor Lorado Taft designed this quintessential icon of the University of Illinois as a physical representation of the University motto: "Learning and Labor." He was inspired to create the bronze group for the university in 1883, and it was dedicated in 1929, the fiftieth anniversary of Taft's graduation from the University of Illinois. *Alma mater* literally means "nourishing mother," and Taft felt it important that his work be cordial and inviting to reflect its midwestern heritage. In 1962, amid controversy, the Alma Mater was moved from behind Foellinger Auditorium to its present location at the central intersection of Wright and Green streets. It seems to watch over people, connecting them to the past and reminding them of the university's stability, tradition, and potential.

THE HALLENE GATEWAY

Gateways across campus greet visitors and remind them that they are entering a place of history, dedication, knowledge, and inquiry. One of the most impressive, the Hallene Gateway, rivals the Alma Mater in visual identity and historical significance. It originally adorned University Hall, the primary university building just south of the current Illini Union along Green Street from 1871 to 1938. After University Hall was razed in 1938, its beautiful sandstone portal was saved but somehow misplaced and forgotten until it was stumbled upon almost sixty years later, half buried in brush near maintenance sheds at Allerton Park in Monticello, Illinois. The exciting discovery was excavated, cleaned, and given a fitting location. It became the formal entry onto the northeastern part of campus, an ever-present link to the past.

ALTGELD HALL

On the northwest corner of the Quadrangle (the "Quad"), the solid-looking Altgeld Hall has a prominent position on campus, as it does in campus history. For the university to rise in national influence, a library was needed, and the state legislature approved funding for one in 1894. Burnham and Root, the Chicago firm of Daniel Burnham and John Wellborn Root, was secured for the design. Gov. John Peter Altgeld, for whom the building was named, had specific opinions about library architecture and was firm in his view that the building should be of Tudor-Gothic style. President Andrew Sloan Draper and the library committee, however, thought that style not fitting for a library. Moreover, Burnham and Root's plans far exceeded the budget. Amid the controversy, Daniel Burnham resigned, and the university turned to its own, Professor Nathan Ricker, and his student, James White, who was to become the campus architect for almost thirty years. Ricker's Richardsonian-Romanesque plans were something of a compromise on which all parties could agree. Altgeld Hall has had four major additions and housed the university's College of Law after the library moved. Since 1956 Altgeld has been home to the Department of Mathematics and is proudly adorned with the largest collection of mathematics models on public display in the world.

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