In 1963, Hofstra College, an independent, coeducational institution of higher learning became a university. As it began to expand academically, Hofstra simultaneously embarked upon a plan to develop culturally, and ultimately established a museum. In conjunction with the 40th anniversary of Hofstra being granted university status, the Hofstra Museum, located at the Emily Lowe Gallery, celebrated its own 40th anniversary with an exhibition highlighting and commemorating the diversity and history of fine art. The exhibition titled *A Celebration: The Hofstra Museum at 40* is a two-part consecutive series with the first showcase (January 28 through April 13, 2003) focused on paintings, sculptures and Asian and African works of art, while the second presentation (August 26 through December 12, 2003) will feature “works on paper.”

From 1949 to 1952, Mrs. W. Halsted VanderPoel contributed 19th century French bronze and marble sculptures as well as paintings, furniture and numerous decorative art objects to the College. Dr. D. R. Leaming and Louis Freedenberg began the print collection, with more than 90 prints from the 1930s and 1940s. However, it was not until 1963, with the establishment of a grant from the Joseph and Emily Lowe Foundation that the Museum’s history officially began. On April 5, 1963 then President John Cranford Adams announced at a Founder’s Day Ceremony that Hofstra’s newly expanded fine arts building was to be named Emily Lowe Hall. A few months later, Emily Lowe Hall was formally dedicated and its first show, an exhibit of 28 of Mrs. Lowe’s paintings, was displayed.

With the grant from the Joseph and Emily Lowe Foundation, two major wings were added to Emily Lowe Hall, specifically for the art gallery. Other additions included an air-conditioned storage area with vault, painting and sculpture studios, classrooms and office facilities. During its inaugural year, loaned exhibitions were mounted that included the paintings of William Sidney Mount from the Suffolk Museum of Stony Brook, Francisco Goya prints from The Metropolitan Museum of Art, and contemporary Japanese prints from the Pratt Graphic Art Center, Pratt Institute in New York City. In 1964, the gallery received a donation of more than 100 19th-century Currier and Ives prints, through the generosity of Mrs. George M. Estabrook. The prints were displayed in *The America of Currier and Ives*, one of Hofstra’s earliest collections. At that time Professor John Hopkins, then Chairman of the Institute of the Arts, stated, “Beyond the collection’s obvious value to art students and historians it enables those in other disciplines to view and integrate their understanding of the visual arts.”

In 1968 the “Friends of the Hofstra Museum of Fine Arts,” an active volunteer group, hosted an exhibition that featured 16 paintings spanning different centuries; all of which were donated to the Hofstra collection. The following year, Hofstra hired its first full-time director, Robert Littman, who remained until 1976. It was during this time period that the Gallery became known for its creative use of space and its innovative exhibitions.

The decade of the 1970s was a particularly favorable time for the Museum due to the quality and quantity of work entering the collection. In 1976 and 1977, Meg Perlman, who began the systematic cataloging of the works in the collection, ran the gallery. The print collection was greatly enhanced by donations from collectors Edwin Marks and Dr. and Mrs. Daniel Mason. More than 100 prints by many American artists working during the first half of the 20th century were added to the collection.