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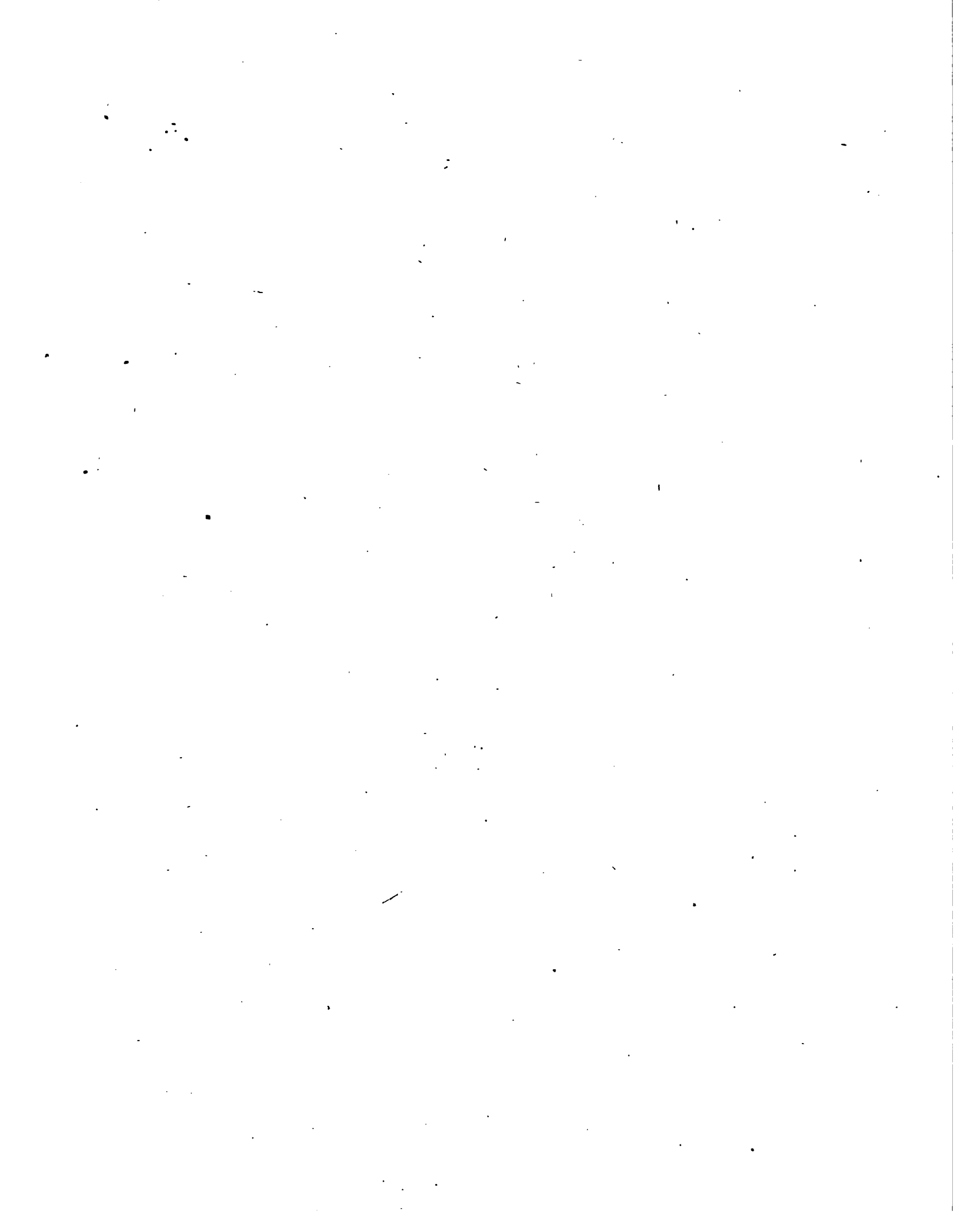


HARVARD UNIVERSITY



Library of the  
School of Architecture





A Book of  
Designs and Drawings

Containing  
Specimens of Work done by  
Students in  
The College of Architecture  
Cornell University  
Ithaca N. Y.

Published by  
The University  
1901

35999

DP  
9  
C815  
1901

## College of Architecture.

### FACULTY.

JACOB GOULD SCHURMAN, A.M., D.Sc., LL.D., President.  
CHARLES BABCOCK, A.M., Professor of Architecture, Emeritus.  
ALEXANDER BUEL TROWBRIDGE, B.S. in Architecture,  
Professor of Architecture in charge of the College of  
Architecture.  
CLARENCE AUGUSTINE MARTIN,  
Assistant Professor of Architecture.  
OLAF M. BRAUNER, Assistant Professor of Architecture.  
ARTHUR CLEVELAND NASH, Architecte Diplômé par le  
Gouvernement Français, Assistant Professor of Architecture.  
ALBERT C. PHELPS, Instructor in History of Architecture.

### PROFESSORS AND INSTRUCTORS FROM OTHER COLLEGES AND DEPARTMENTS WHO GIVE INSTRUCTION TO STUDENTS IN ARCHITECTURE.

Professor L. A. WAIT,	Mathematics.
Professor R. C. CARPENTER,	Heating and Ventilating.
Professor C. L. CRANDALL,	Theory of the Arch and Stereotomy.
Professor H. S. JACOBY,	Structural Details.
Assistant Professor J. H. TANNER,	Mathematics.
Assistant Professor FILIBERT ROTH,	Timber Physics.
Mr. H. S. GUTSELL,	Modelling in Clay.
Dr. J. I. HUTCHINSON,	Mathematics.
Dr. G. A. MILLER,	Mathematics.
Dr. HEINRICH RIES,	Clay Products and Building-Stones.
Mr. O. A. JOHANNSEN,	Descriptive Geometry.
Mr. W. E. CONKLIN,	Mechanics.
Mr. A. V. SAPH,	Descriptive Geometry.



## The Course in Architecture.

The accompanying plates, representing, for the most part, the pictorial side of the work in the College of Architecture, are selected from a large number of drawings which have been made during the past year and a half. So far as they go they illustrate the character and variety of interests enjoyed by the students. A very considerable portion of the students' time is, however, given up to theoretical and applied mathematics, graphics, advanced construction, and such special studies as Heating and Ventilating, Timber Physics, Clay Products, etc. History of Architecture and History of Art occupy a prominent place in the curriculum, and the seminaries cover an important field, dealing with a large variety of subjects of both general and technical interest.

It has been decided, within the past year, to depart from the ancient custom of requiring exactly the same line of work of all students and, instead, to permit those who show any special aptitude for the constructive side of the work to specialize in that direction during the latter part of the course. Also, it has been decided to permit students who show a particular tendency toward decorative design to substitute problems in decoration for those in pure architectural design during the latter part of the course. It is thought that this latter arrangement will be particularly advantageous to women.

For information relating to entrance requirements, cost of living, board, tuition, etc., address The Registrar, Cornell University, Ithaca, N. Y.

### Special Courses.

Special students are admitted to two years of study in architecture and in decoration. As these special courses are designed to supplement practical experience gained in offices and in studios, no one will be admitted as a special who has not had the equivalent of at least three years' experience in an architect's or a decorator's office. For complete details governing admission to the special courses, apply to the Professor in charge of the College of Architecture.

The Sands Memorial Medal.



The medal shown above is a memorial to Charles Goodwin Sands, a graduate in architecture of the class of '90, who died in 1893, and is a gift to the College from the family of the deceased. The design is by Charles Grafly of Philadelphia, and the dies were cut at the United States Mint in Philadelphia. The medal is issued to students who reach in architectural design what is known as the medal grades. In this way it serves to keep alive the standards of the College. The cathedral by Mr. Dole was judged worthy of the first medal, which is the highest grade of work in the College. The replica is struck in silver. The second medal grade is shown in Mr. Ackerman's design for a State Capitol. The replica is in bronze.

## List of Plates.

### PLATES I. AND II.

The drawings for an Episcopal Cathedral were made by Mr. Dole, the Travelling Fellow in Architecture, after his first trip to Europe. Prior to his departure for Europe, he was told that upon his return the Faculty would give him the problem of a large cathedral for modern usages. This enabled Mr. Dole to study, from a practical point of view, the various cathedrals of Europe. In addition to the three shown, the drawings comprised a front elevation and two sections.

### PLATES III. AND IV.

The scheme for a College of Fine Arts contains one more drawing, an elevation fifteen feet long, of the western or museum front. This problem was given Mr. Dole as a "Prix de Rome" problem, the bird's-eye perspective taking the place of the customary section. The drawings are also useful in showing what the Faculty of the College believe to be a feasible scheme for a monumental College of Fine Arts at Cornell University.

### PLATES V. AND VI.

The second competition for the Travelling Fellowship, held last summer, resulted in the selection of the author of these drawings. The Program called for a ceiling in the State House of one of our Eastern States. Each drawing covers a double elephant sheet of Whatman paper. Mr. Tissington worked in advanced design during the first term of the University year, and sailed for Europe in February for a six months' trip.

## List of Plates.

### PLATES VII. AND VIII.

The designs for Armories were submitted recently in one of the regular competitions of the Society of Beaux-Arts Architects. In addition to these drawings, each student presented a side elevation, a floor plan, and a section.

### PLATES IX. AND X.

The required drawings in this problem were a plan, an elevation, and a section. The work is fairly representative of the average problem in first-class design.

### PLATE XI.

Drawing from life comes twice a week throughout the year. It is required work of Seniors during the first term, but is taken voluntarily by members of the other classes. There are separate classes for men and for women.

### PLATES XII. AND XIII.

Interior Decoration is now studied by some of the members of the Junior and Senior classes as a substitute for Architectural Design. This arrangement is applied to those who show a special aptitude for decoration. Special students are admitted to the study of Interior Decoration upon satisfactory fulfilment of entrance requirements. For further information address the Professor in charge of the College of Architecture.

### PLATE XIV.

The study of Perspective is taken up in the Freshman year, when the students are familiarized with the customary meth-

## List of Plates.

ods of laying out perspectives. During the Junior and Senior years this study of the Freshman year is given a practical application through problems in design, in which perspectives, usually at a scale of one-quarter of an inch to the foot, are drawn and rendered.

### PLATE XV.

In this problem an elevation at double the scale of the plan and a section at the same scale as that of the plan comprised, with the plan, the required drawings. The conditions imposed were those which would apply to a large opera-house in a metropolis.

### PLATE XVI.

One of the most important exercises in the work of the College is the Sketch Problem. Students are asked to report for work at eight A.M., and at that hour are given a printed program, detailing the conditions and scale of drawing required. They are then required to design and render the problem between that hour and six P.M. of the same day.

### PLATES XVII. AND XVIII.

These plates of a State Capitol represent the regular first-class problem of the spring term of 1900. A section accompanied these drawings.

### PLATES XIX. AND XX.

The first term of the Junior year is given up to this kind of work, as well as to steel and fireproof construction. The object of the course is not so much to develop trained constructors as it is to give the students a working knowledge of

### List of Plates.

modern methods of building. Students desiring to specialize in construction may do so in the latter part of the course.

#### PLATES XXI. AND XXII.

In the Sophomore year the students draw from the antique in the museum of casts, and in the Junior year classes are formed for out-of-door sketching. The sketches shown on Plate XXII. were done in and near Buffalo by Messrs. Ackerman and Straight during the summer following their Junior year.

#### PLATE XXIII.

Usually during the Sophomore year a problem like this one is given, in order to test and apply the ability of the class in figure-drawing.

#### PLATE XXIV.

This drawing, half architectural and half decorative, illustrates a kind of problem which is often given to Sophomores while they are beginning the study of composition. A plan and section of the doorway accompanied the larger drawing of the side of the room.

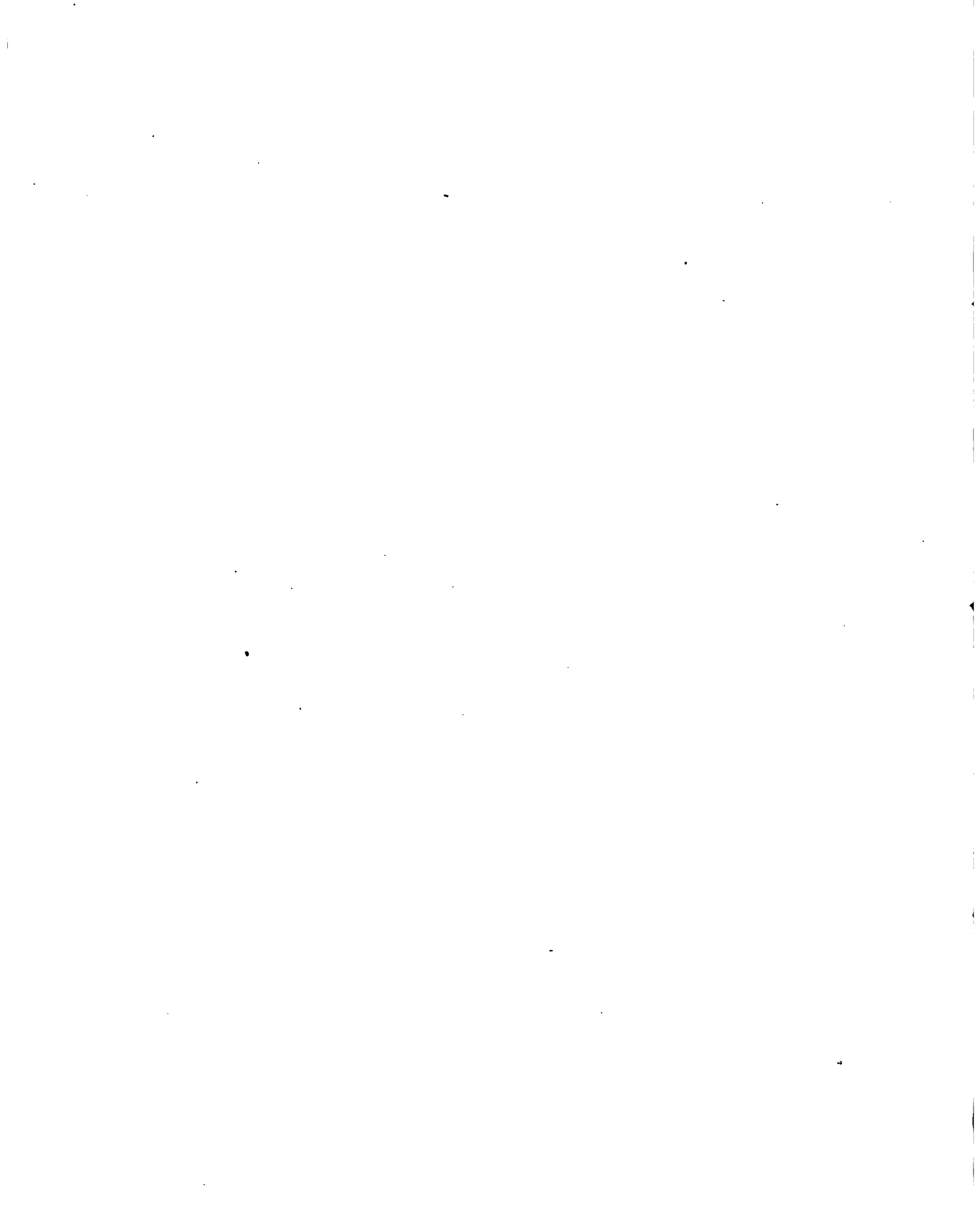


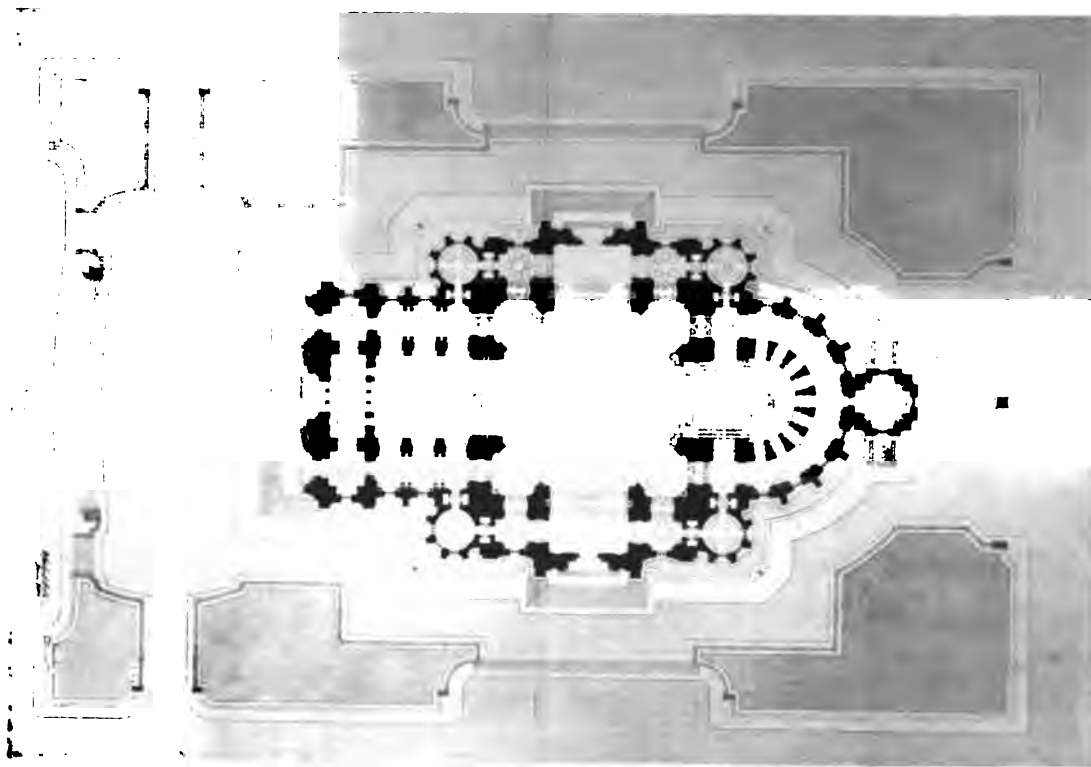
ADVANCED DESIGN.

W. HERBERT DOLE.

PLATE I.  
AN EPISCOPAL CATHEDRAL.



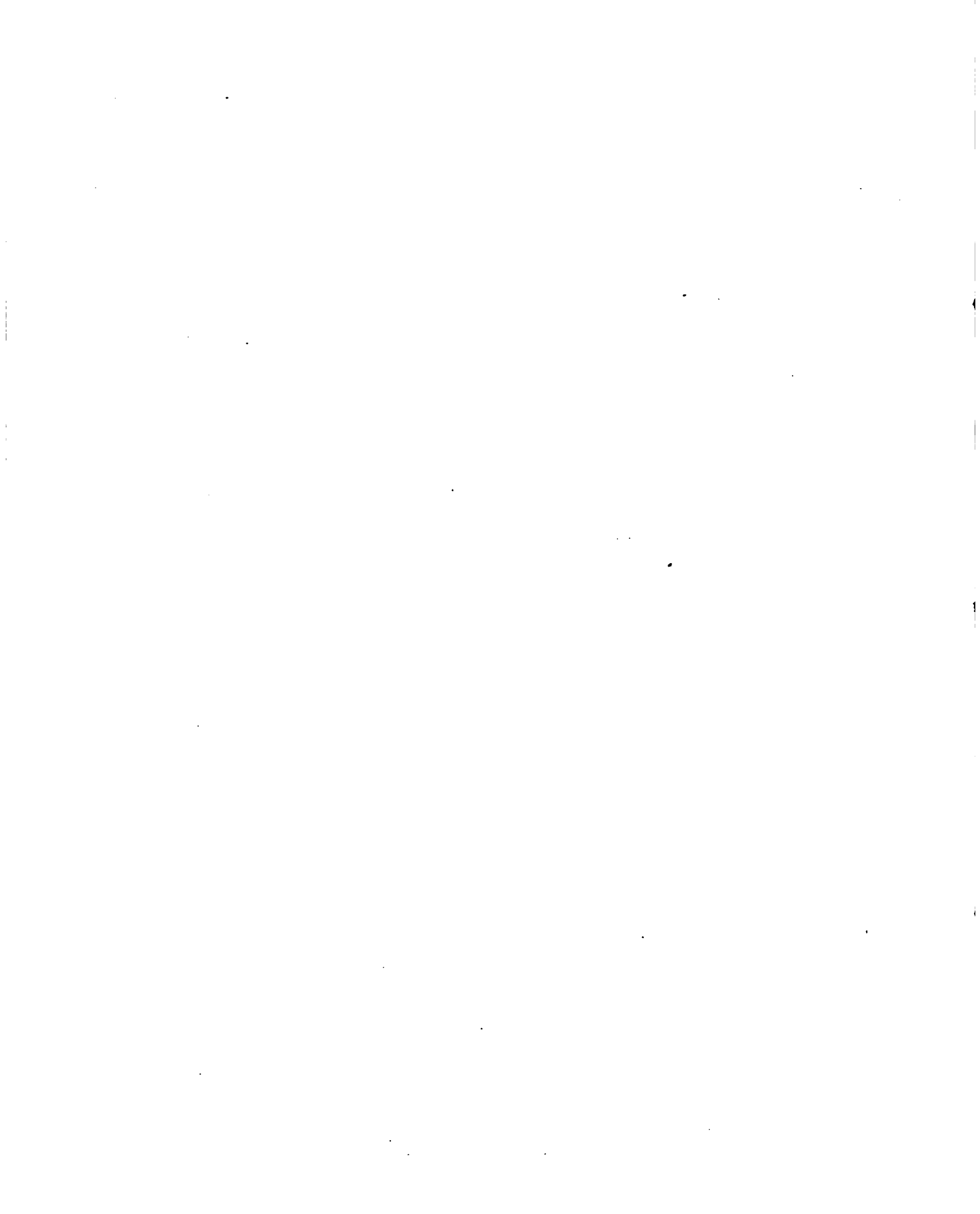


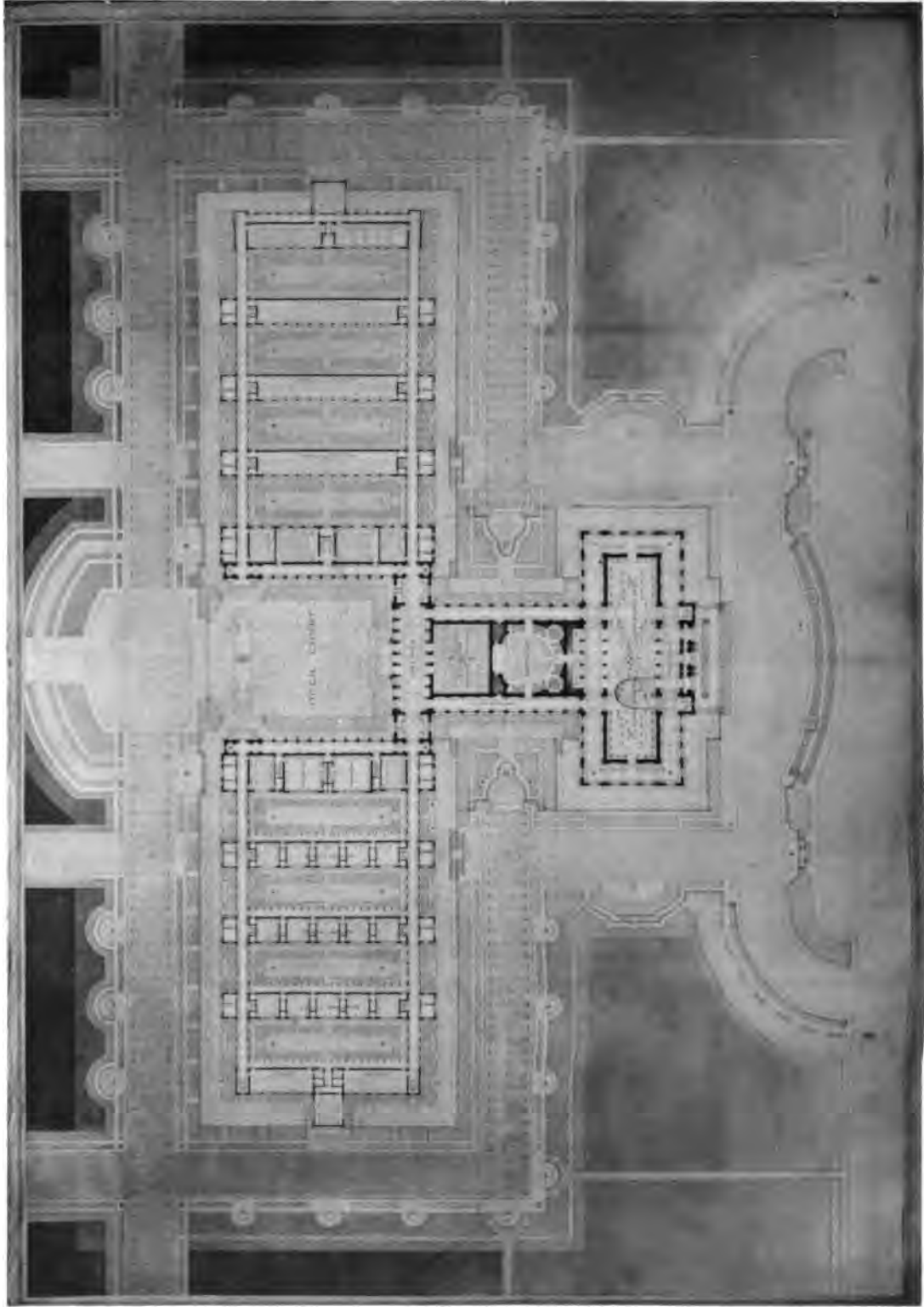


ADVANCED DESIGN.

W. HERBERT DOLE.

PLATE II.  
AN EPISCOPAL CATHEDRAL.

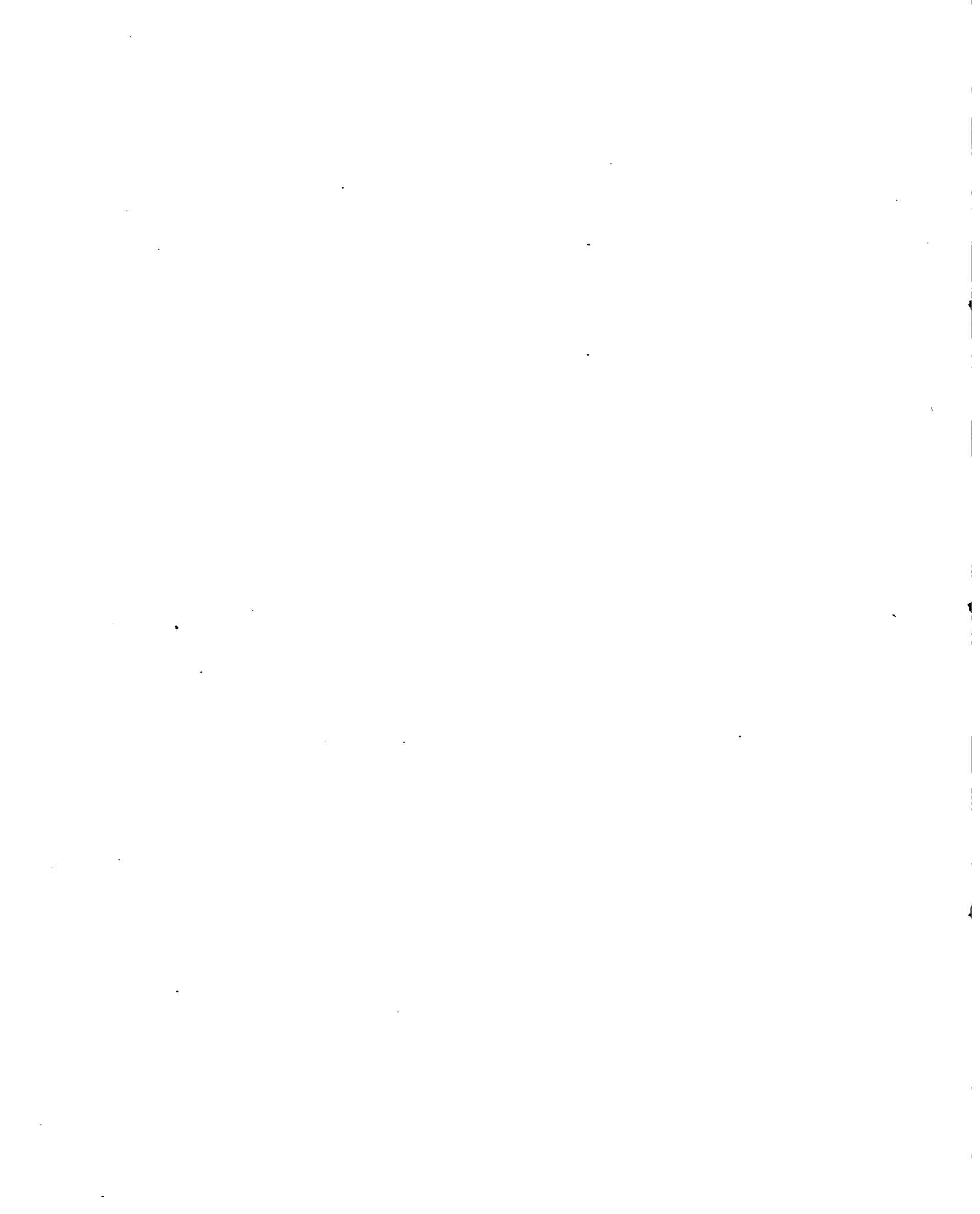




W. HERBERT DOLE.

ADVANCED DESIGN.

PLATE III.  
A COLLEGE OF FINE ARTS FOR CORNELL UNIVERSITY.

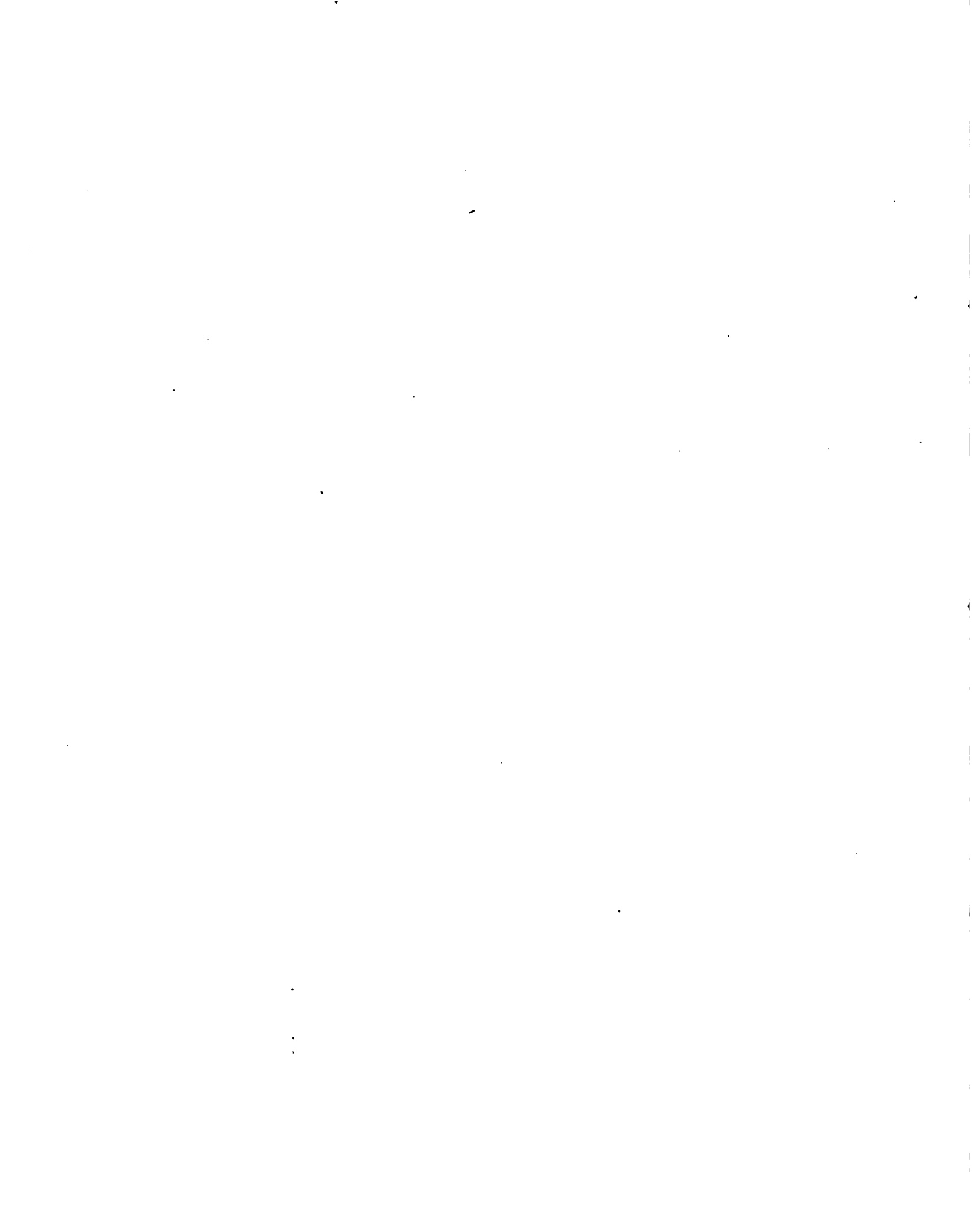


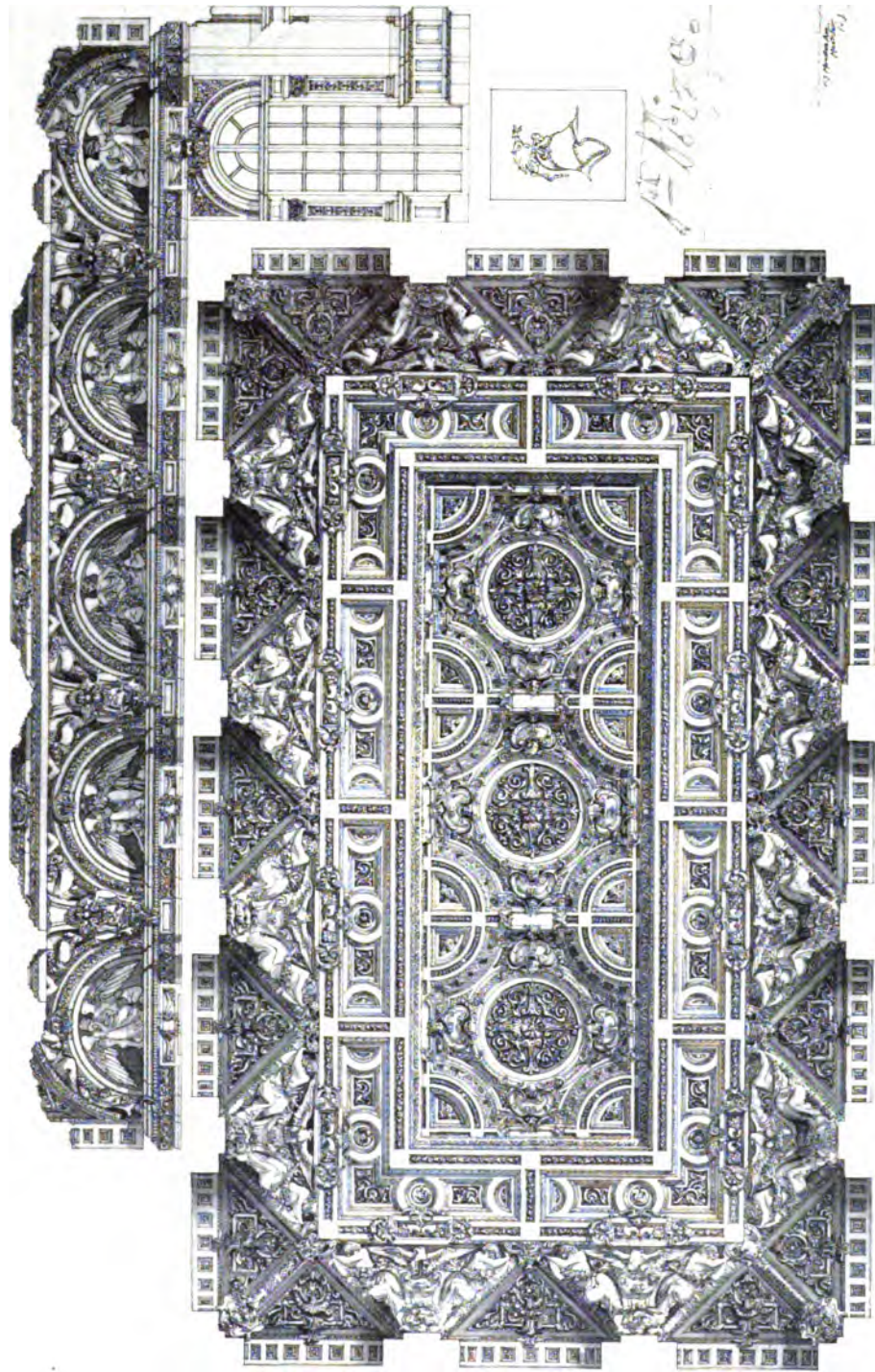


ADVANCED DESIGN.

W. HERBERT DOLE.

PLATE IV.  
A COLLEGE OF FINE ARTS FOR CORNELL UNIVERSITY.  
VIEW FROM THE REAR OF CAMPUS SIDE





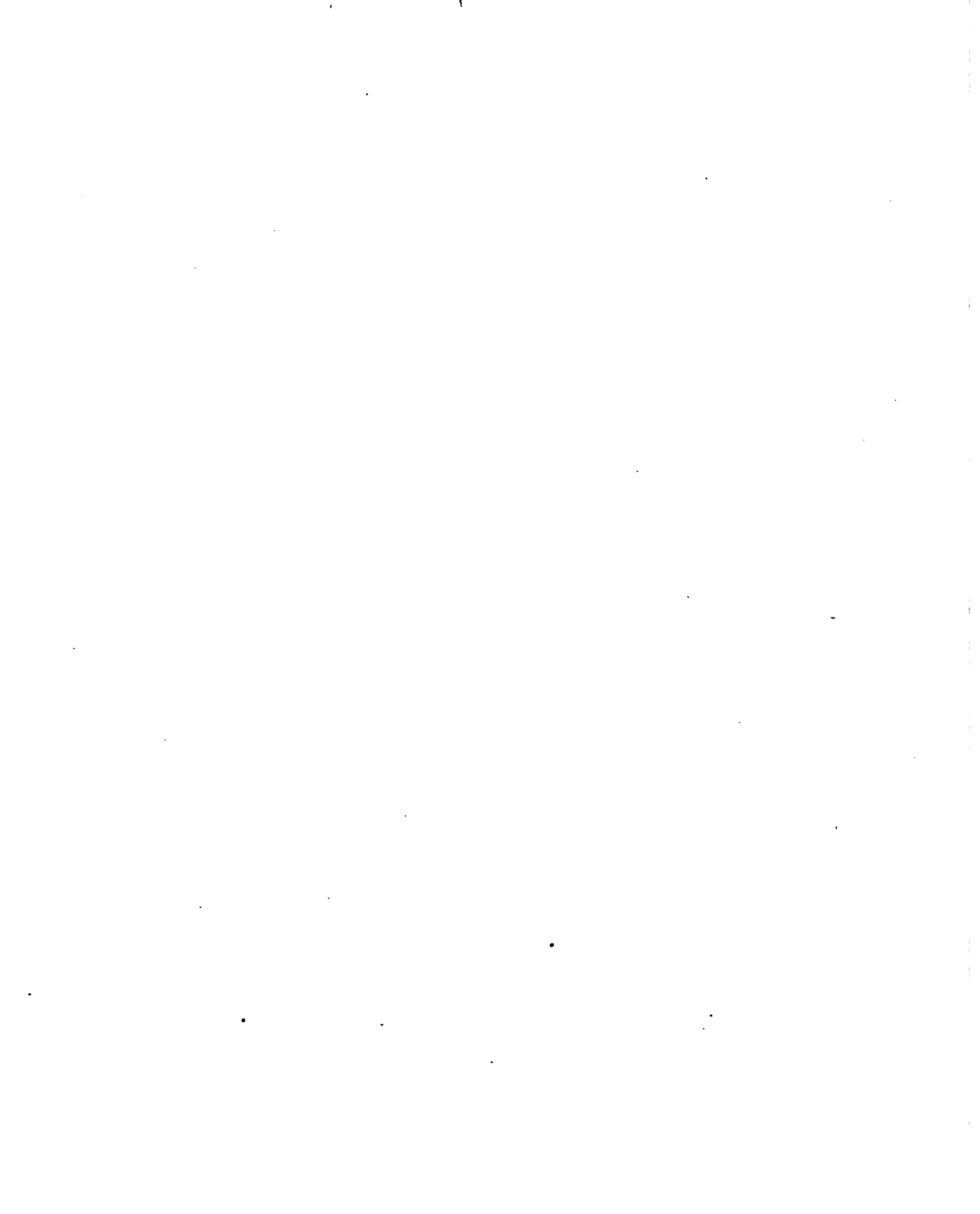
PRIZE DRAWING IN THE COMPETITION FOR THE TRAVELING FELLOWSHIP.

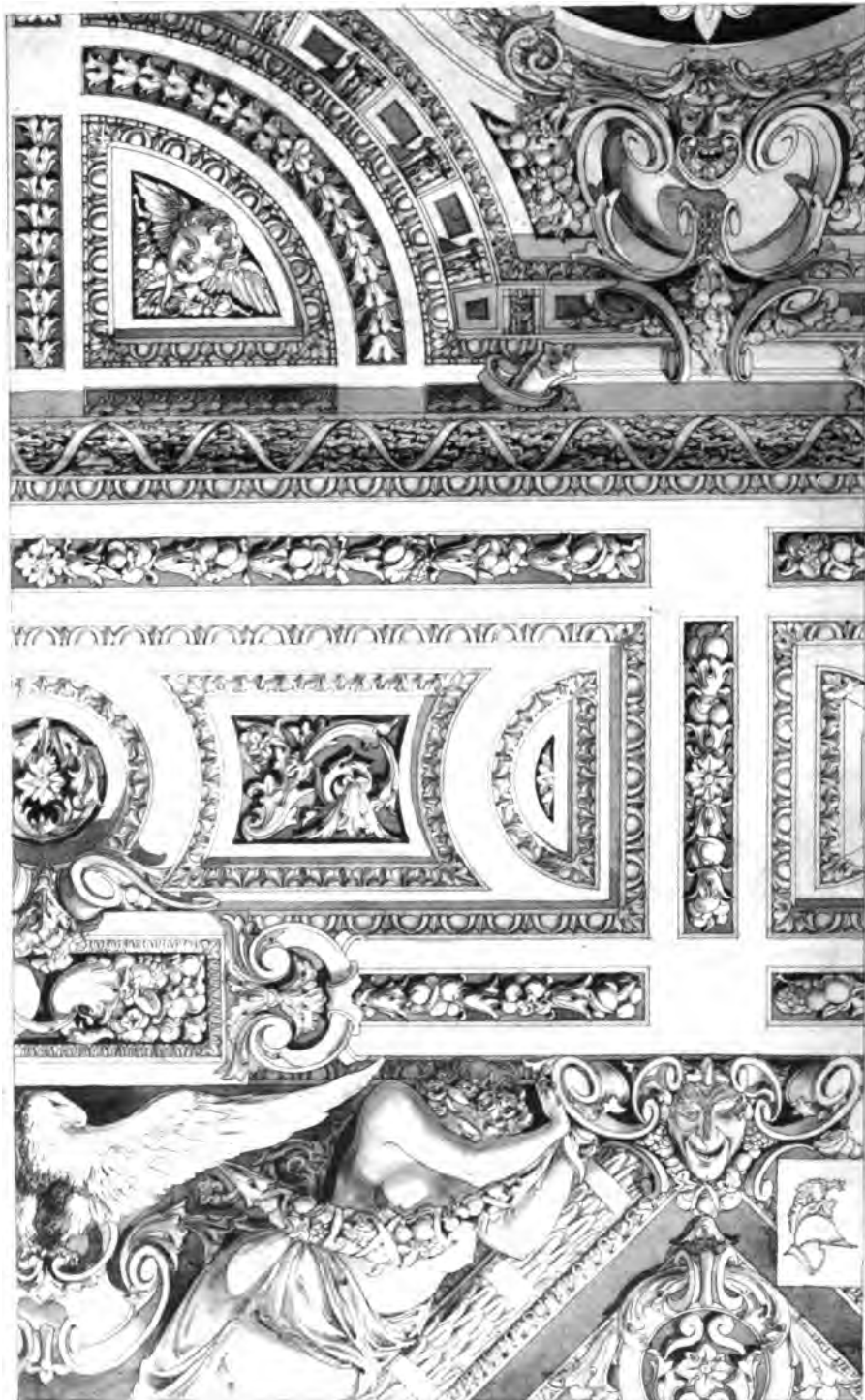
R. A. TISSINGTON.

PLATE V.

A CEILING FOR A RECEPTION ROOM IN A STATE CAPITOL.





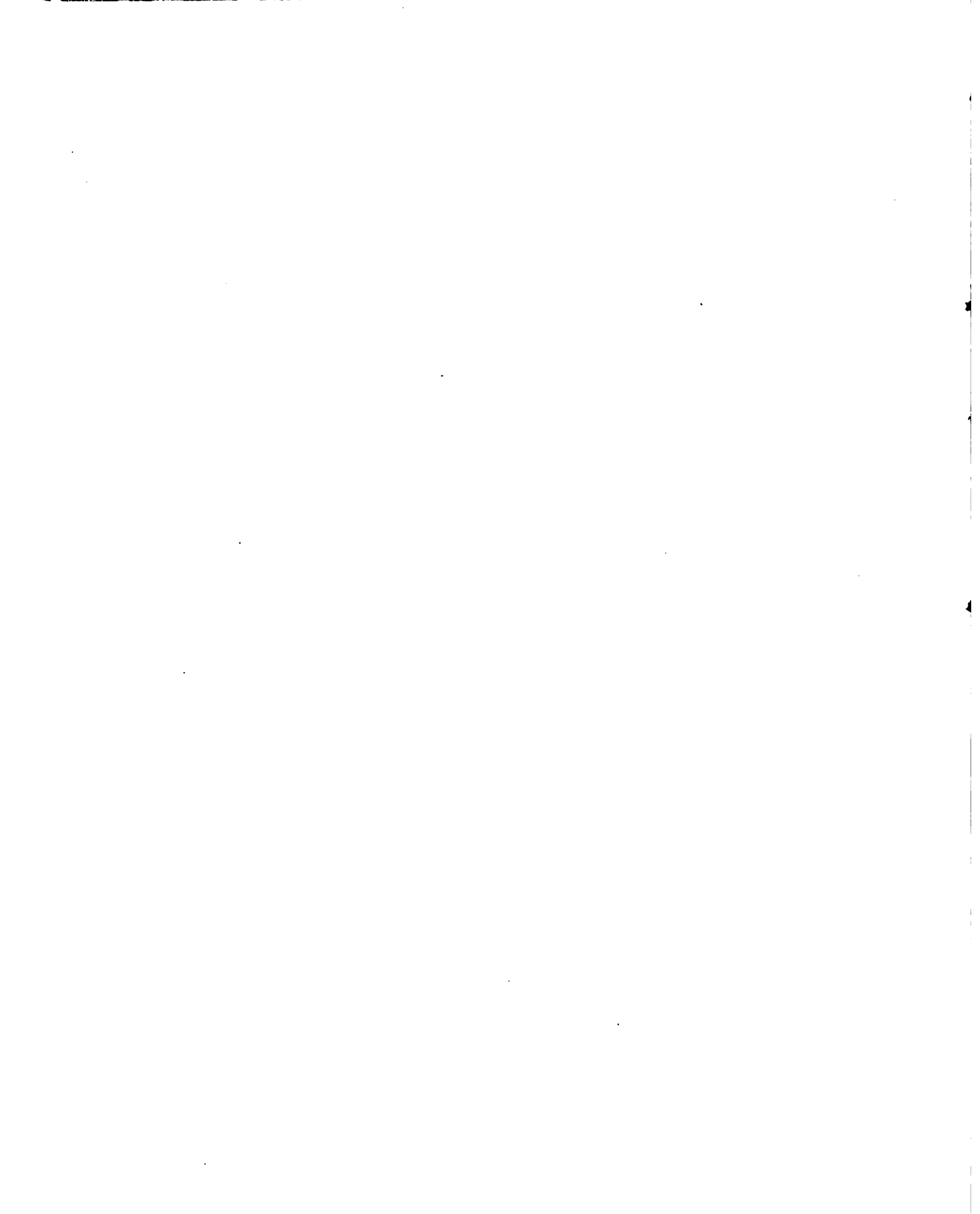


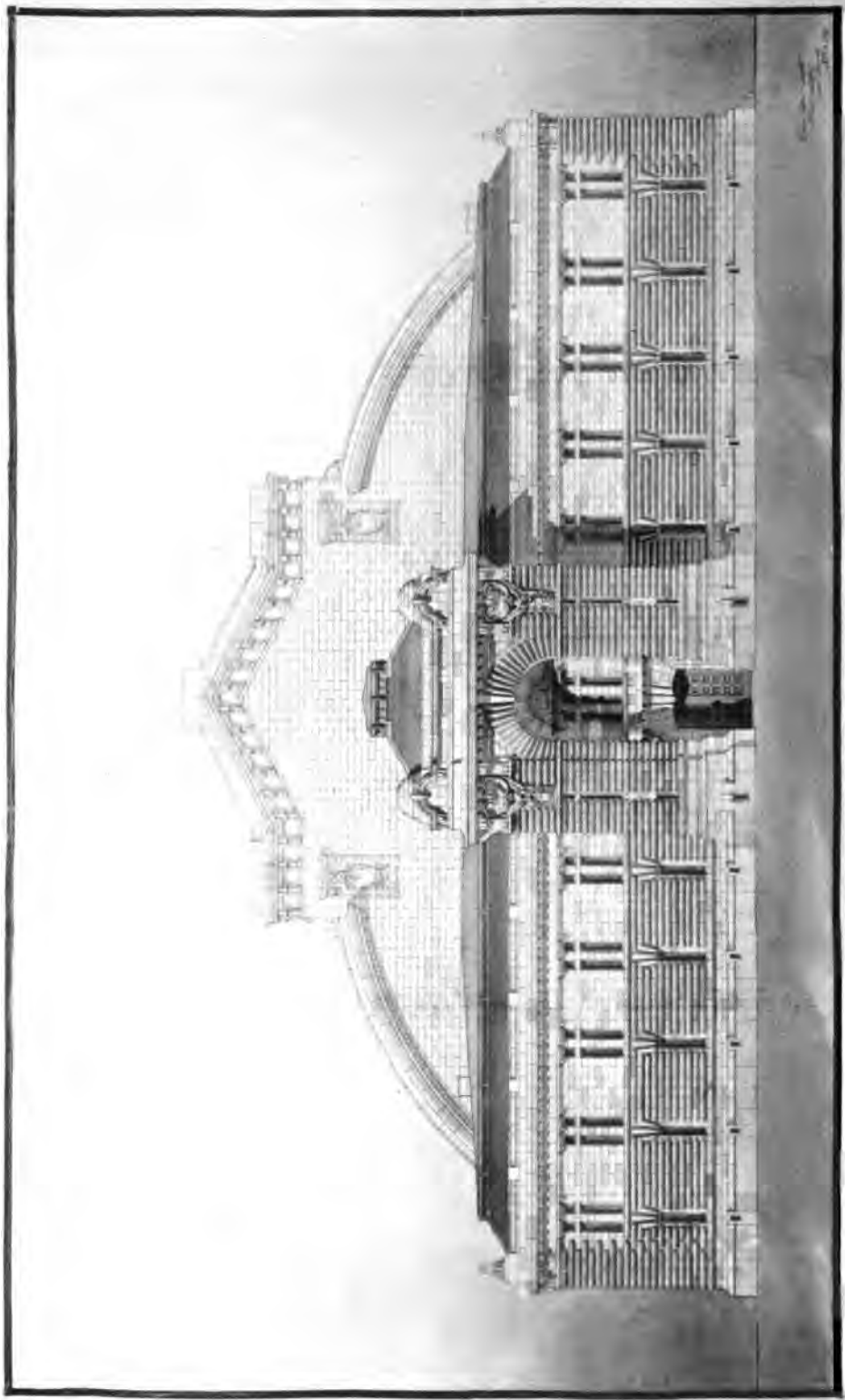
PRIZE DRAWING IN THE COMPETITION FOR THE TRAVELING FELLOWSHIP.

R. A. TISSINGTON.

PLATE VI.

DETAIL OF CEILING AT ONE QUARTER FULL SIZE.

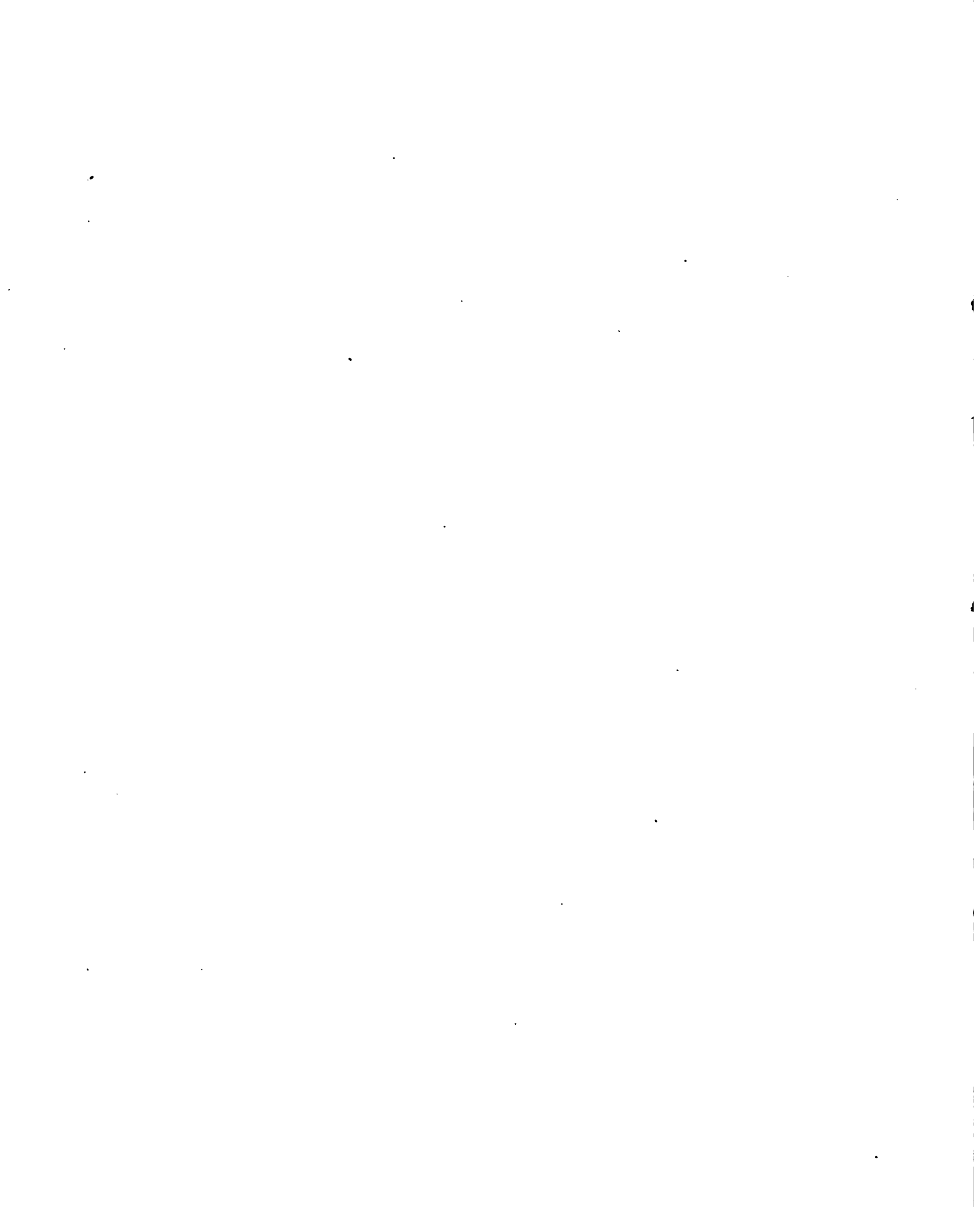


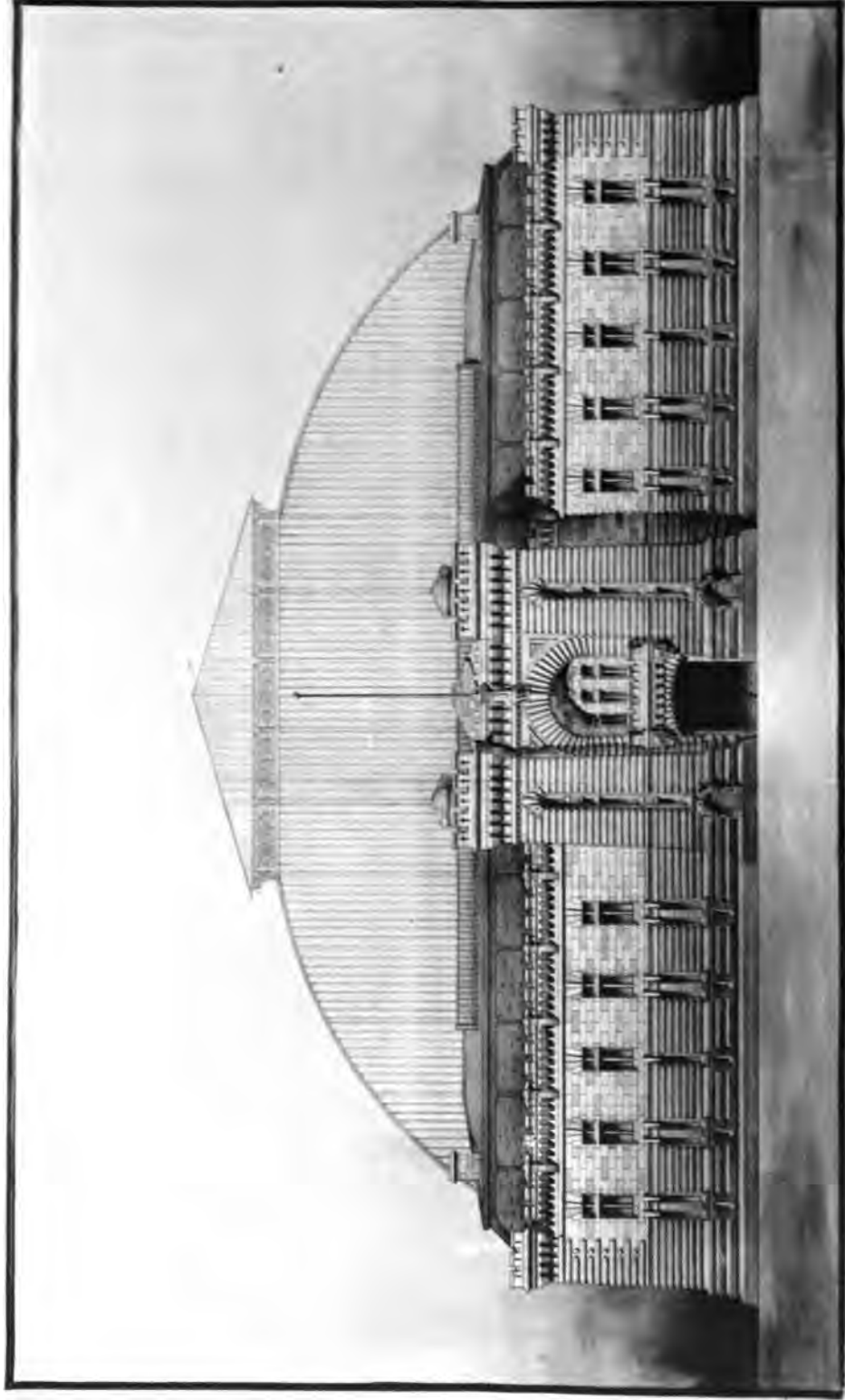


R. A. TISSINGTON.

PLATE VII.  
DESIGN FOR AN ARMORY.  
FIRST MENTION.

SOCIETY OF BEAUX-ARTS ARCHITECTS COMPETITION.

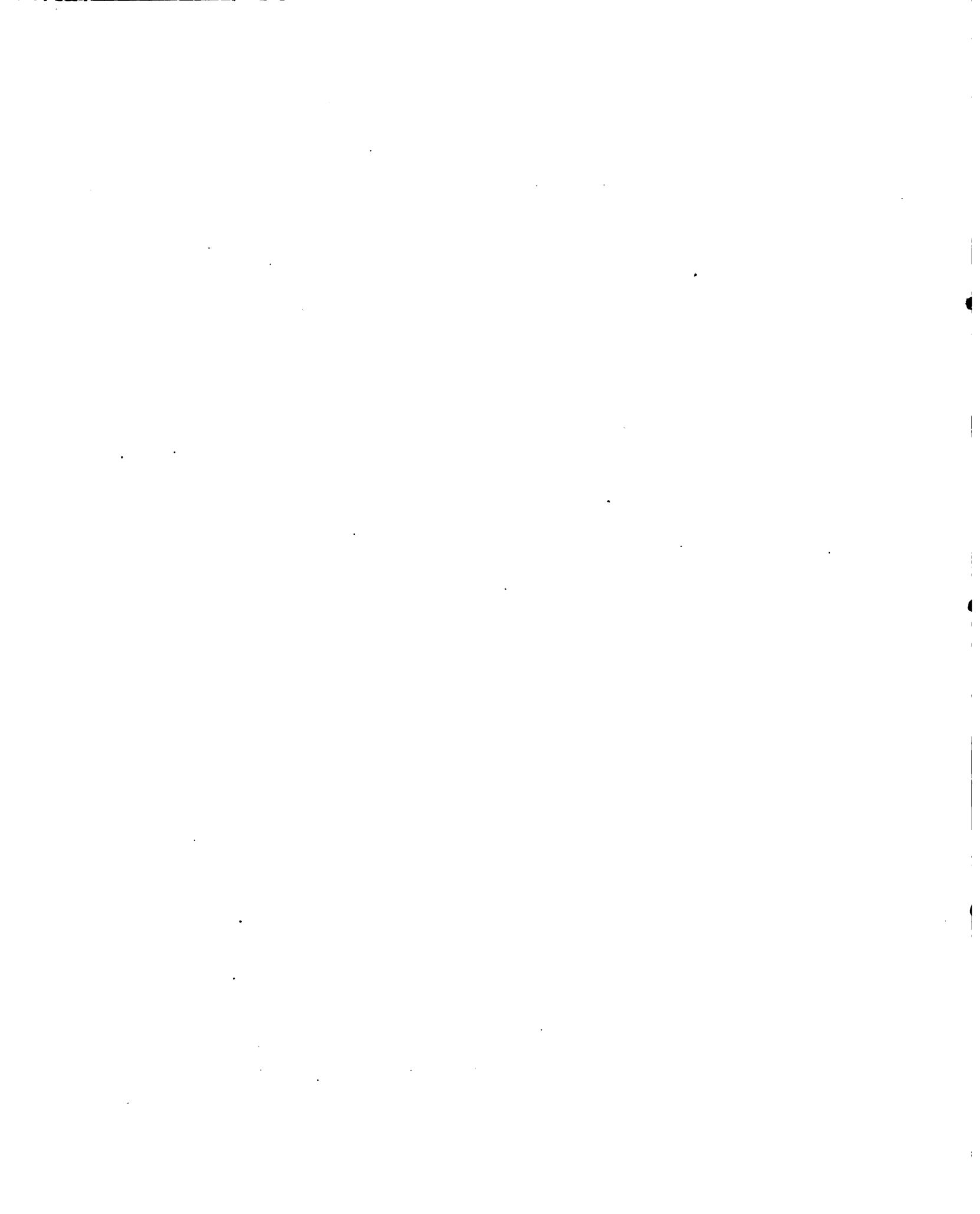


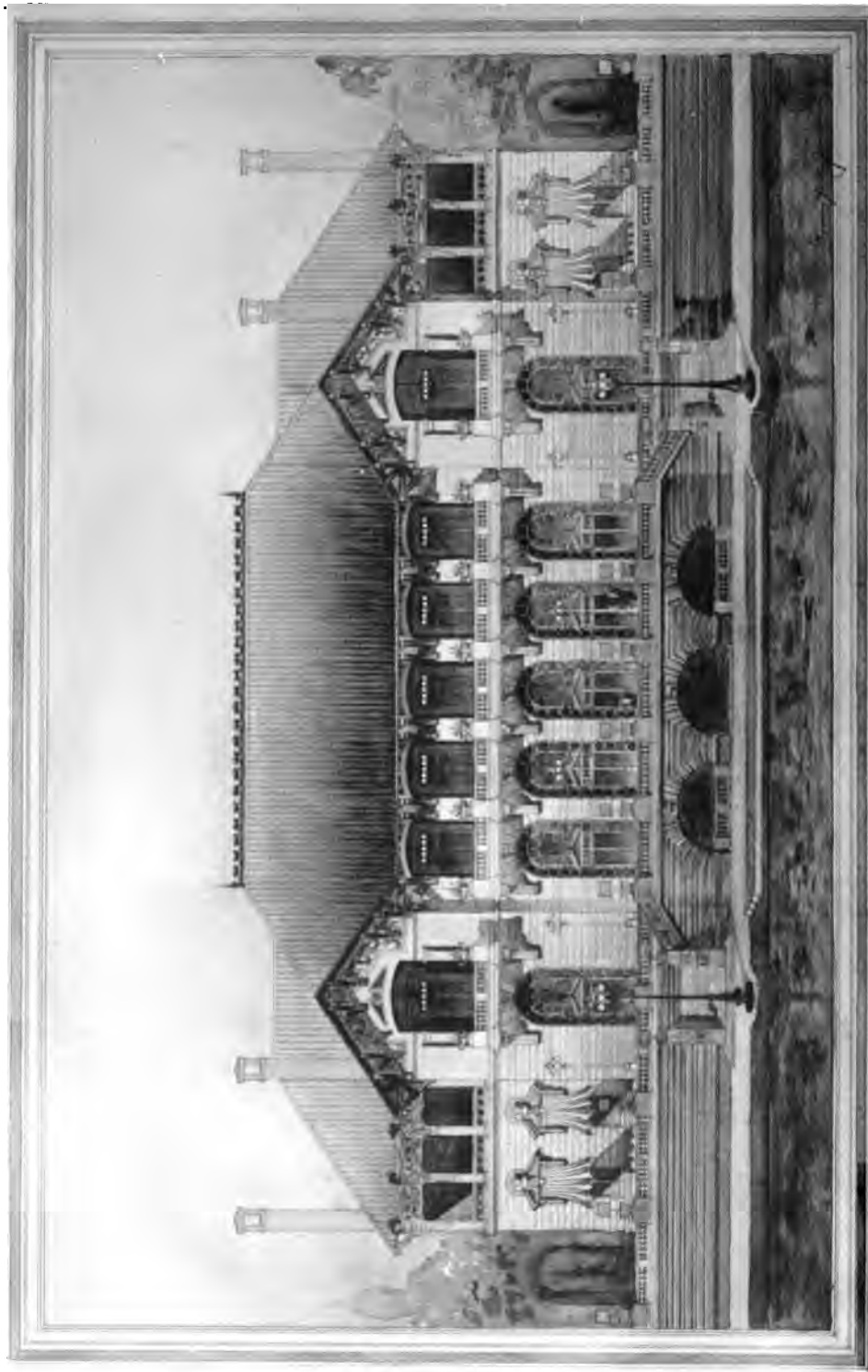


SOCIETY OF BEAUX-ARTS ARCHITECTS COMPETITION.

F. F. Y. JOANNES

PLATE VIII.  
DESIGN FOR AN ARMORY.  
SECOND MENTION.



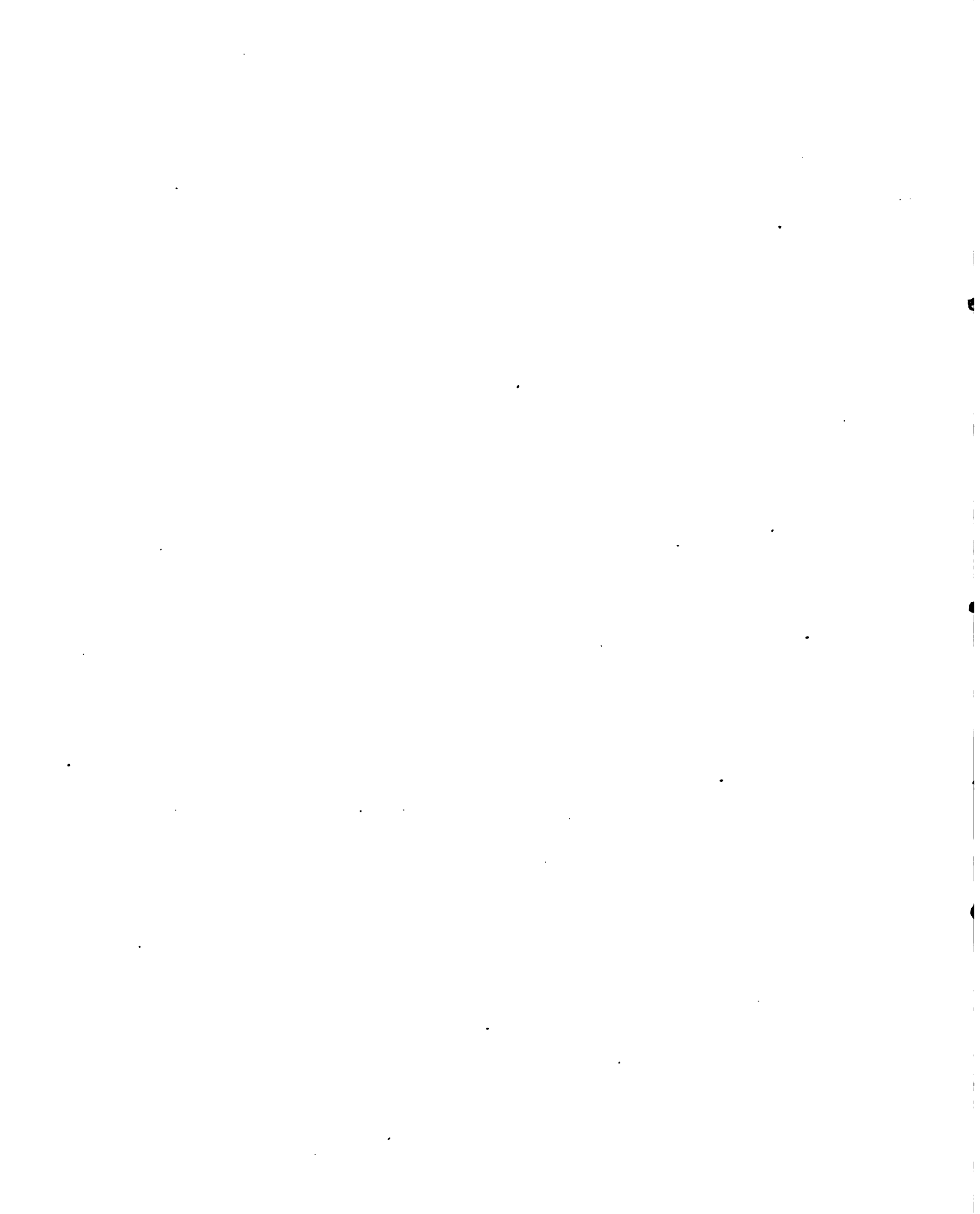


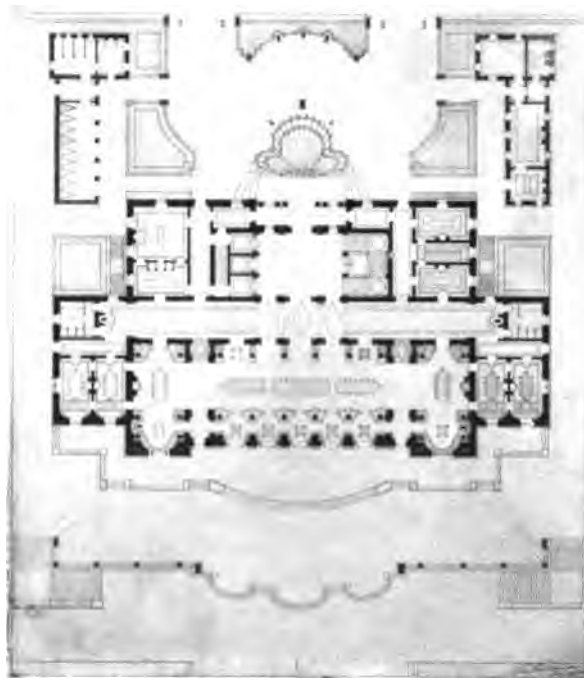
POST GRADUATE DESIGN.

F. Y. JOANNES.

PLATE IX.  
A RESTAURANT ON THE SHORE OF A LAKE.



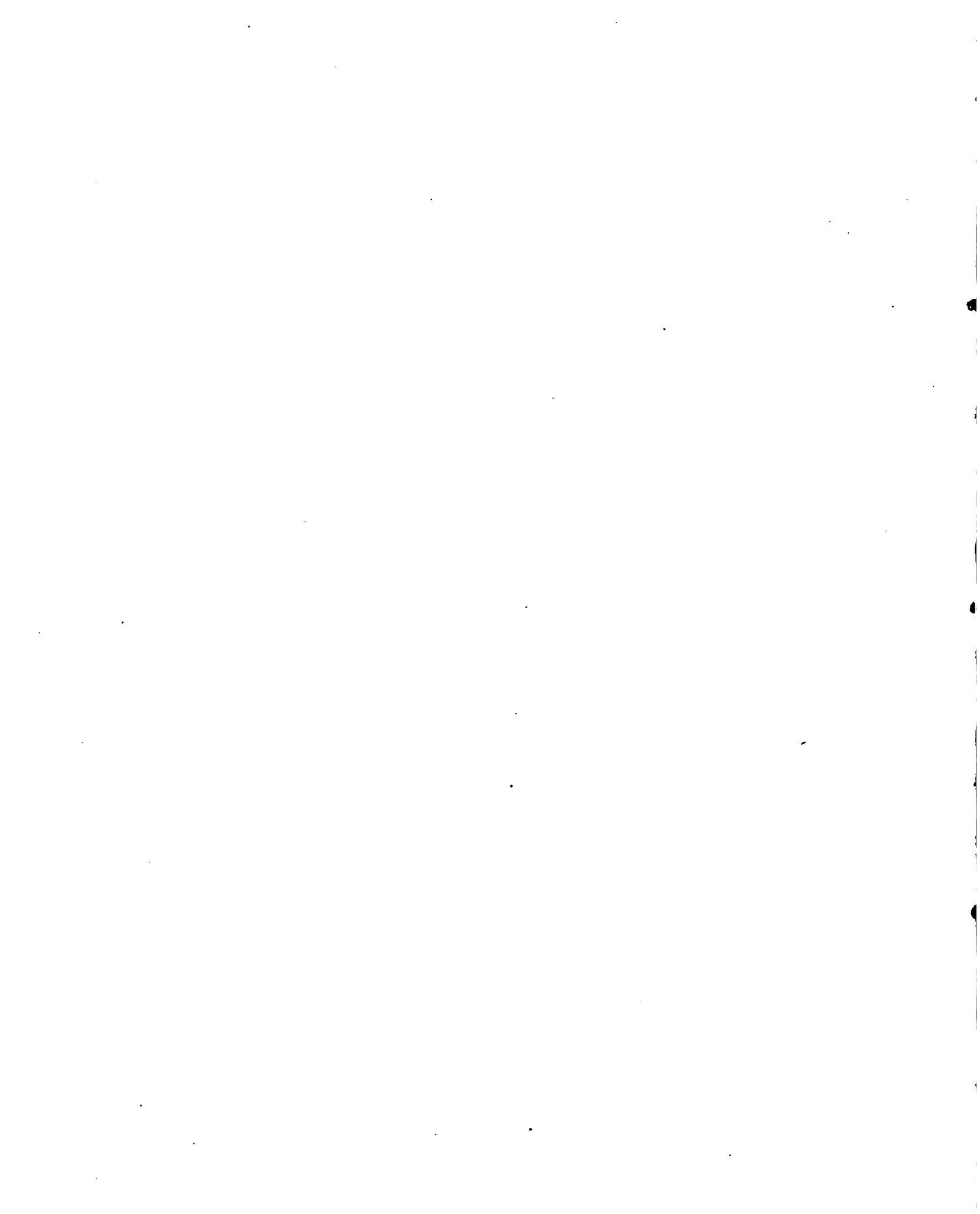




1ST CLASS DESIGN.

F. L. ACKERMAN.

PLATE X.  
A RESTAURANT ON THE SHORE OF A LAKE.  
FIRST MENTION.

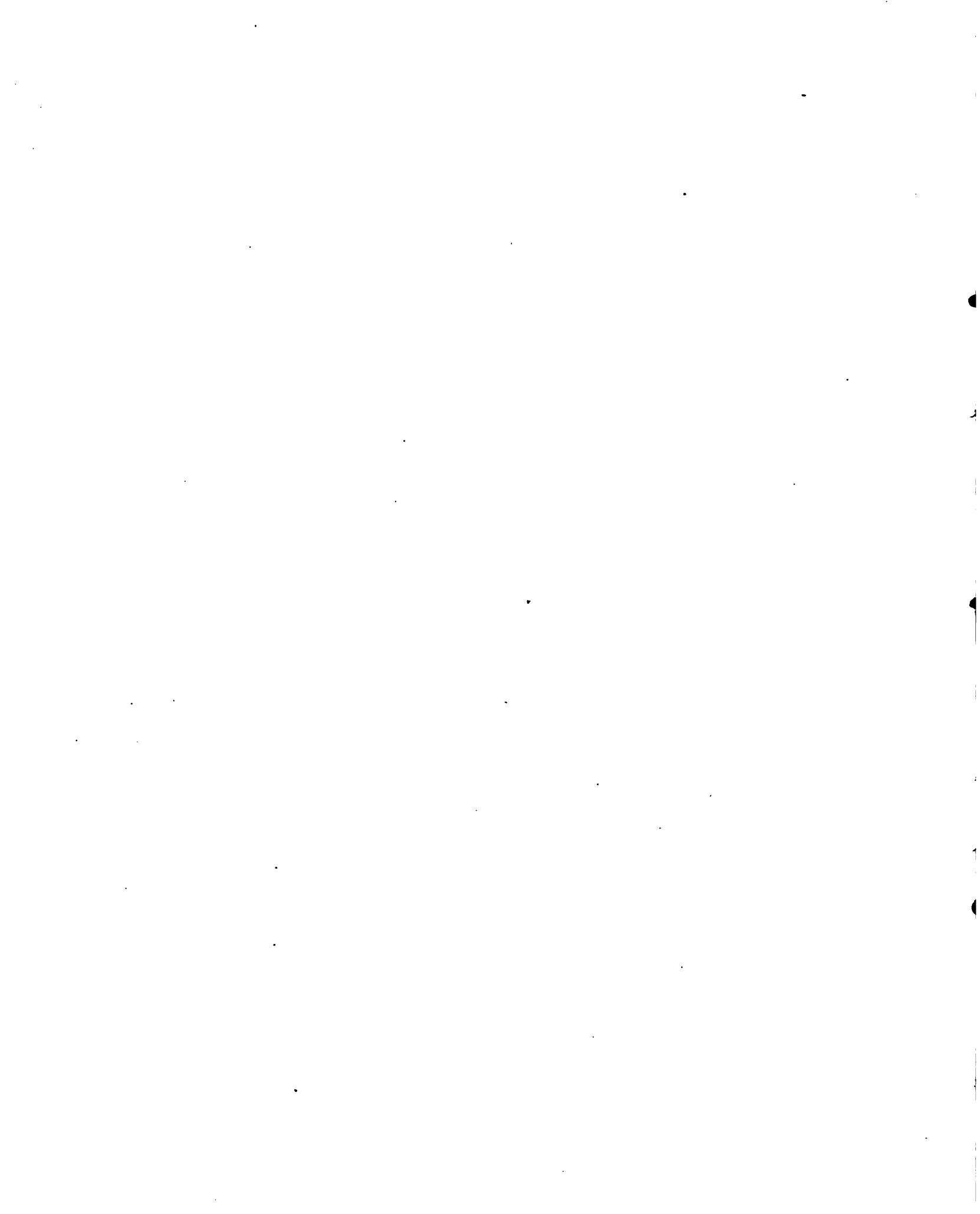




LIFE CLASS. SENIOR WORK.

ALICE R. MAY.

PLATE XI.  
DRAWING FROM LIFE.

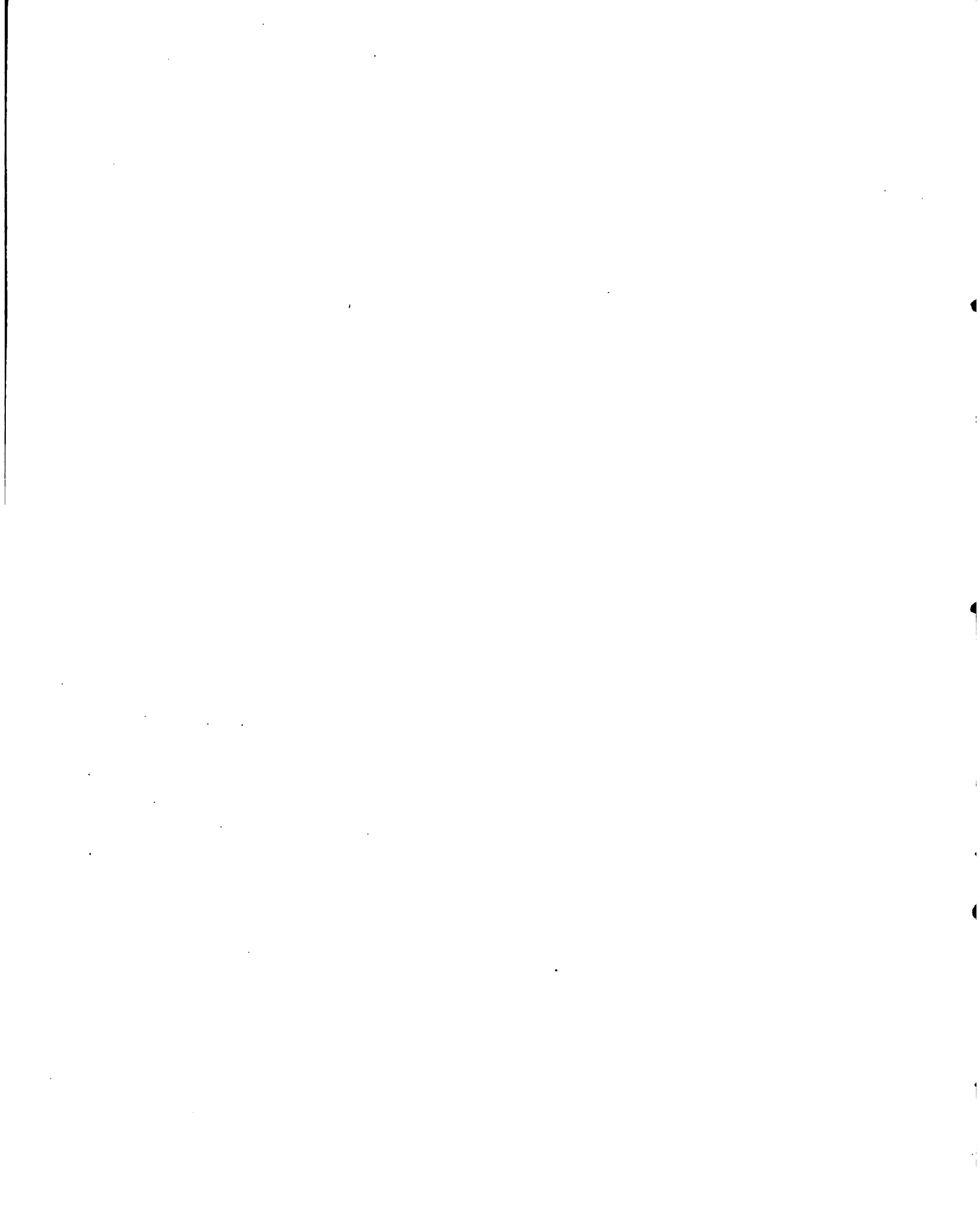


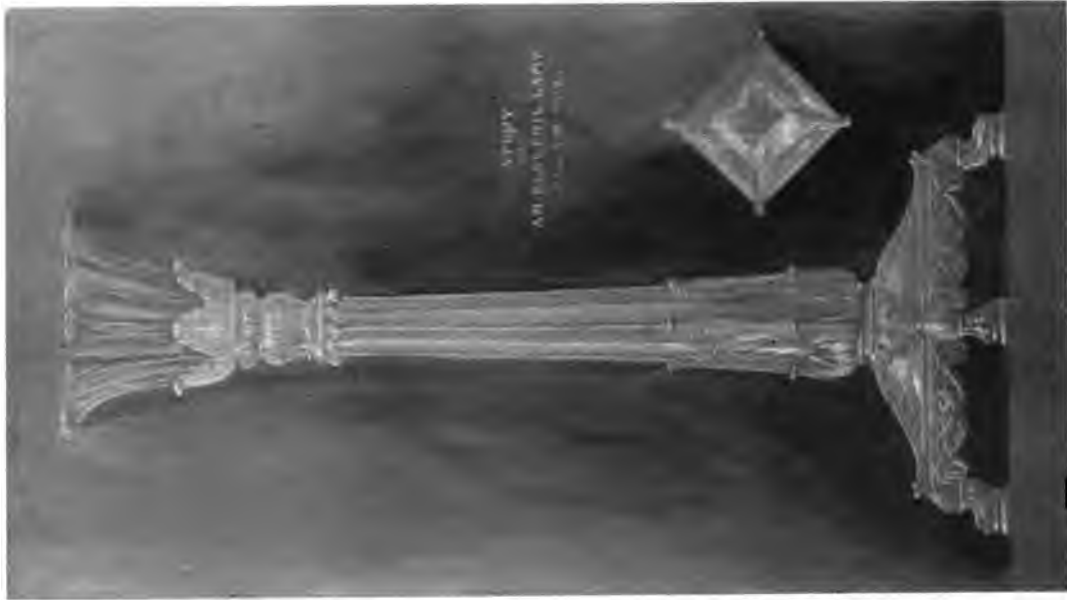


INTERIOR DECORATION. SENIOR WORK.

HELEN D. BINNERD.

PLATE XII.  
TREATMENT OF THE SIDE WALL OF A LIBRARY IN A RESIDENCE.





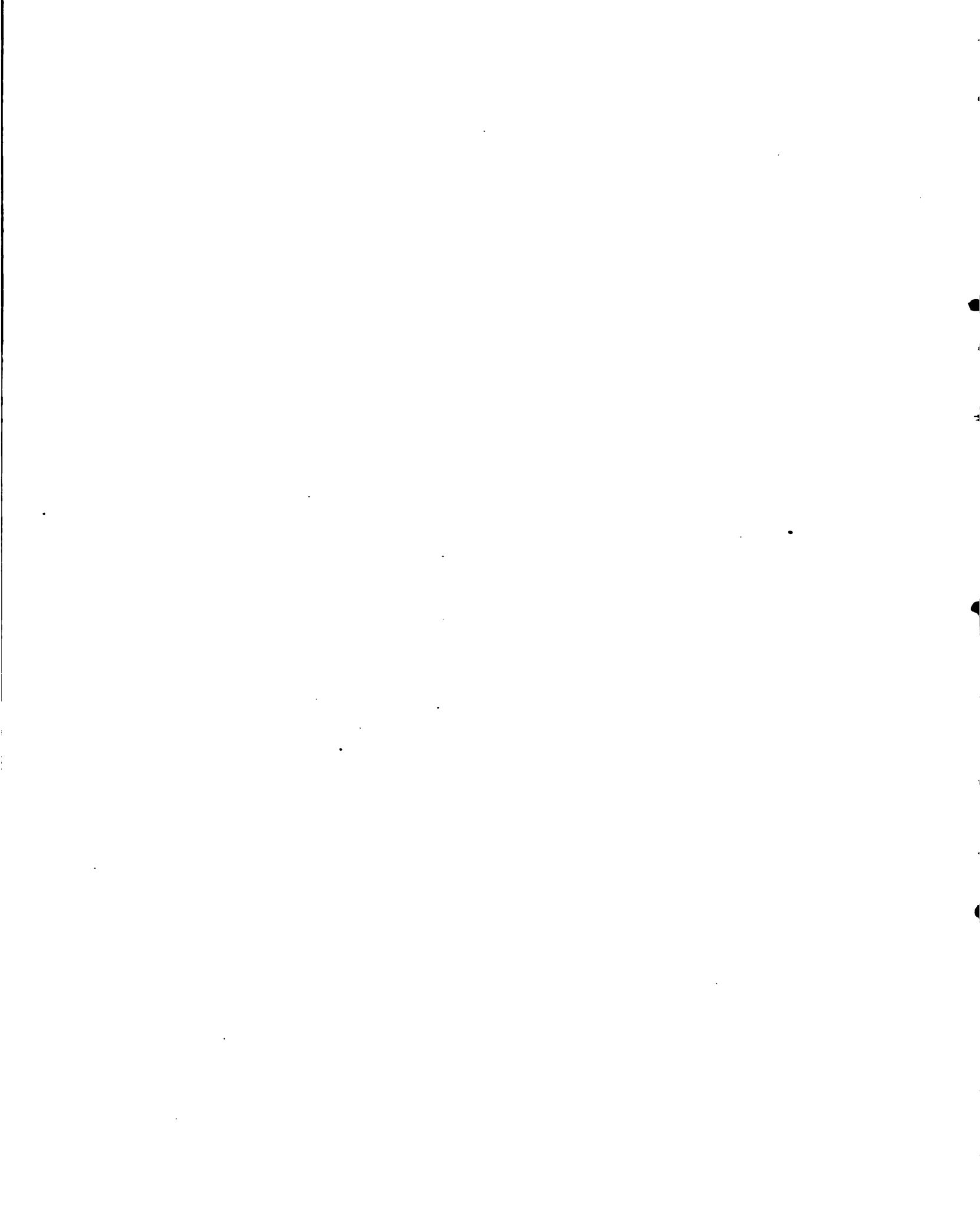
ALICE R. MAY.



W. D. STRAIGHT.

PLATE XIII.  
DECORATIVE DESIGN.—AN ELECTRIC LAMP



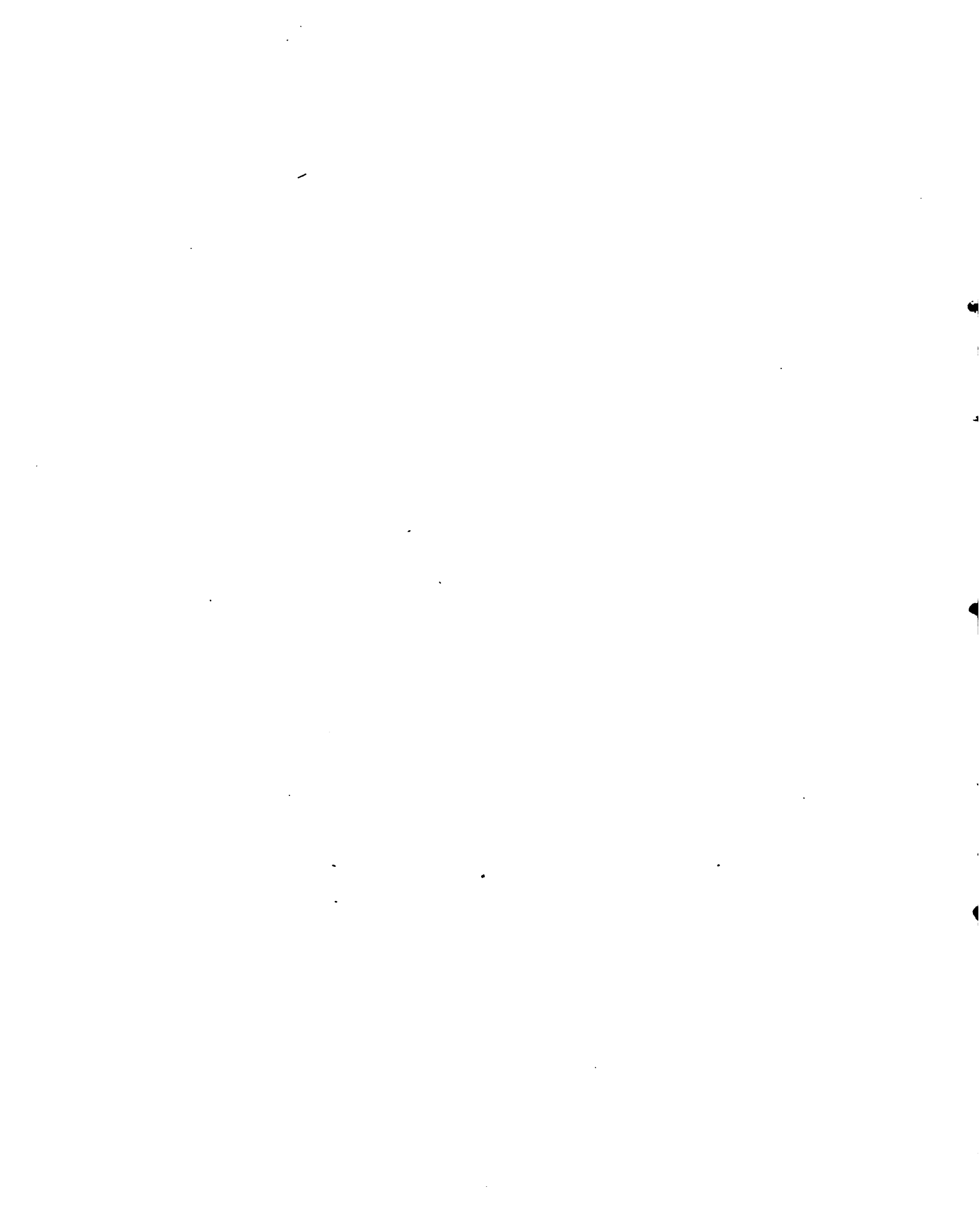


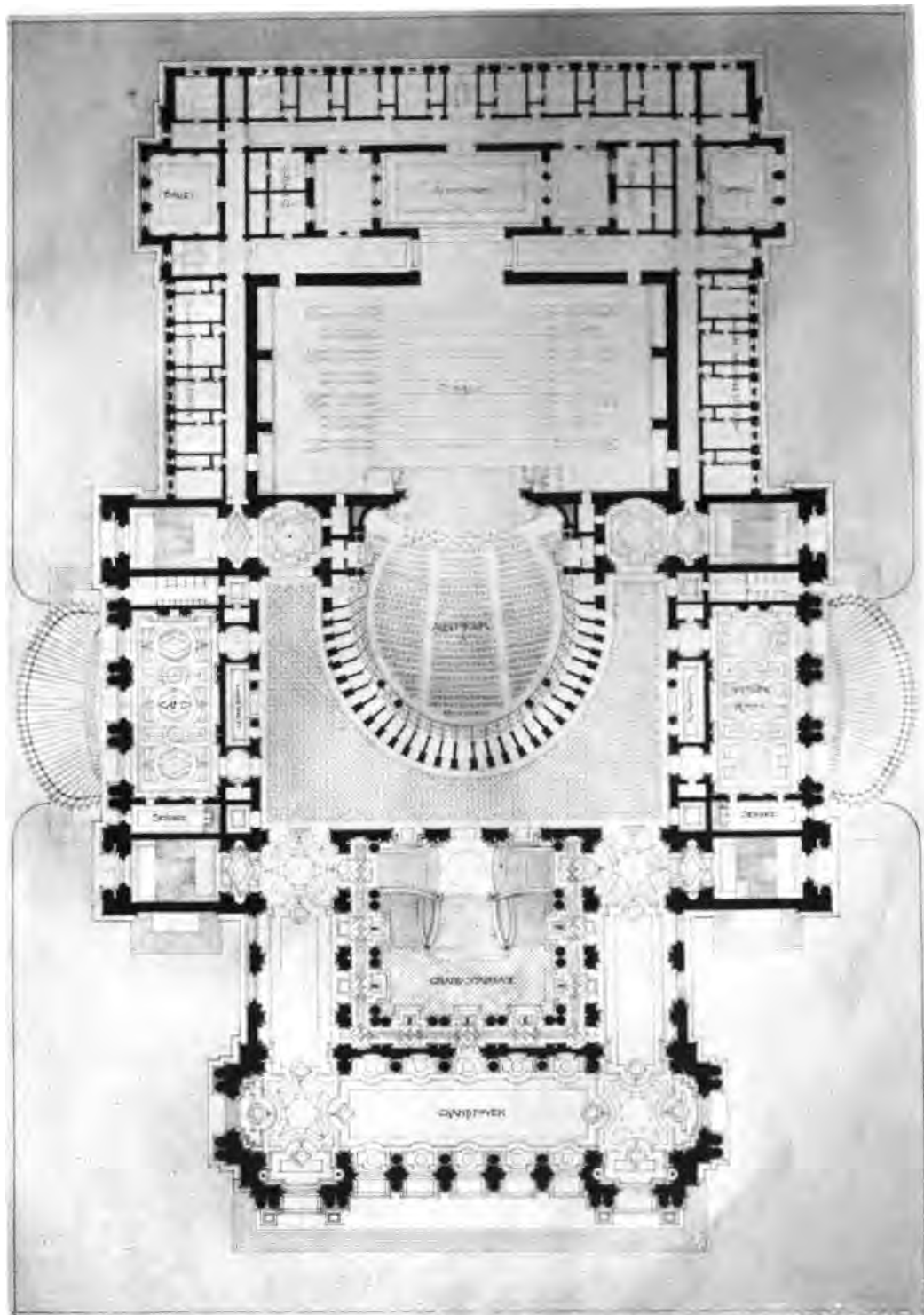


W. W. JUDELL

SENIOR DESIGN.

PLATE XIV.  
A SUBURBAN CHURCH AND PARISH HOUSE.

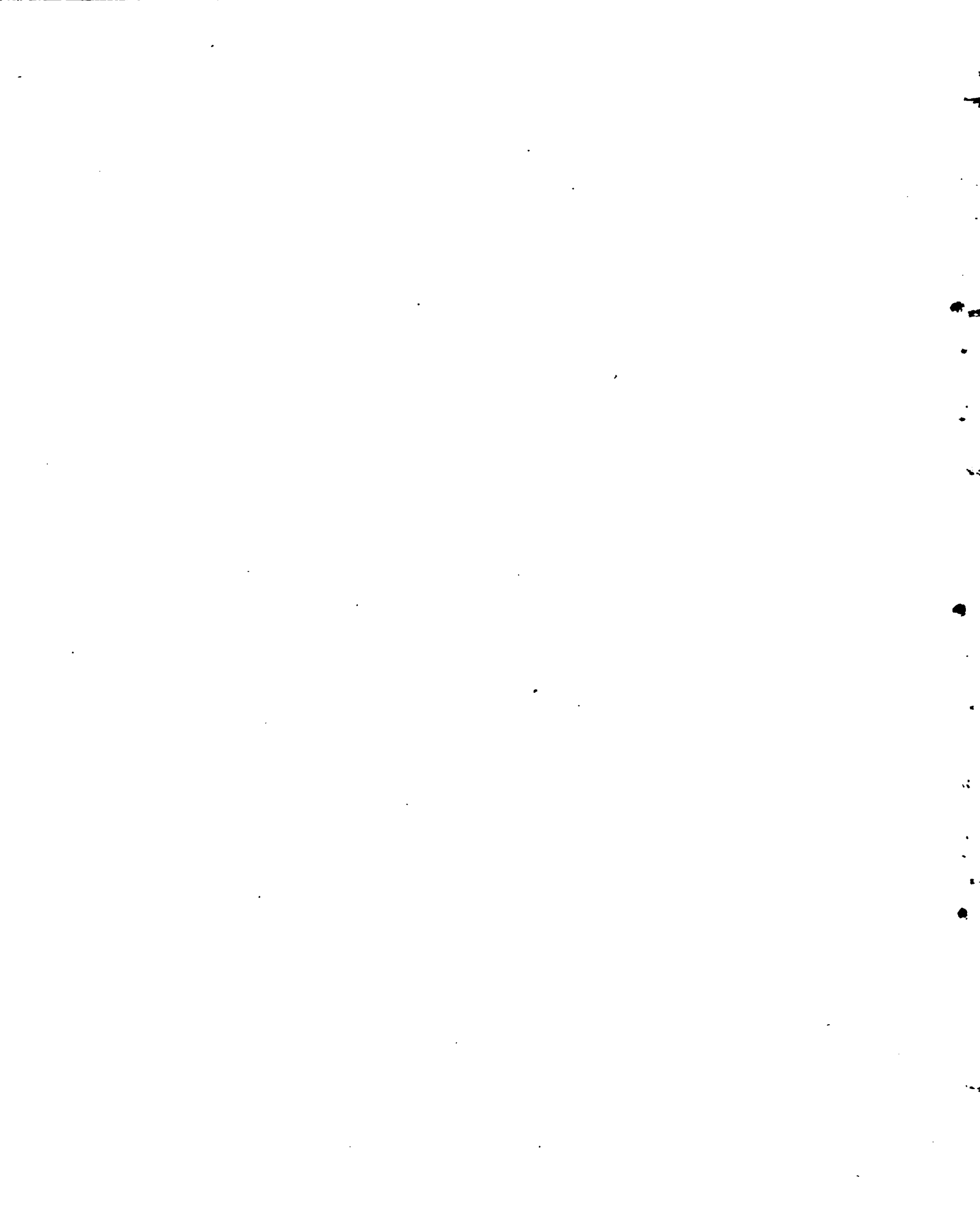




SENIOR DESIGN.

F. Y. JOANNES.

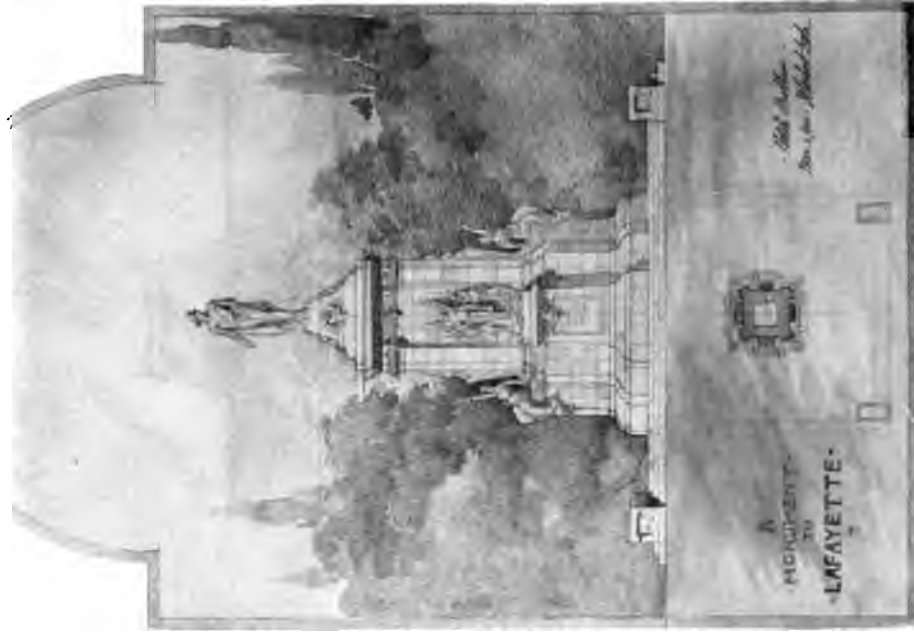
PLATE XV.  
A GRAND-OPERA HOUSE.





R. A. TISSINGTON.

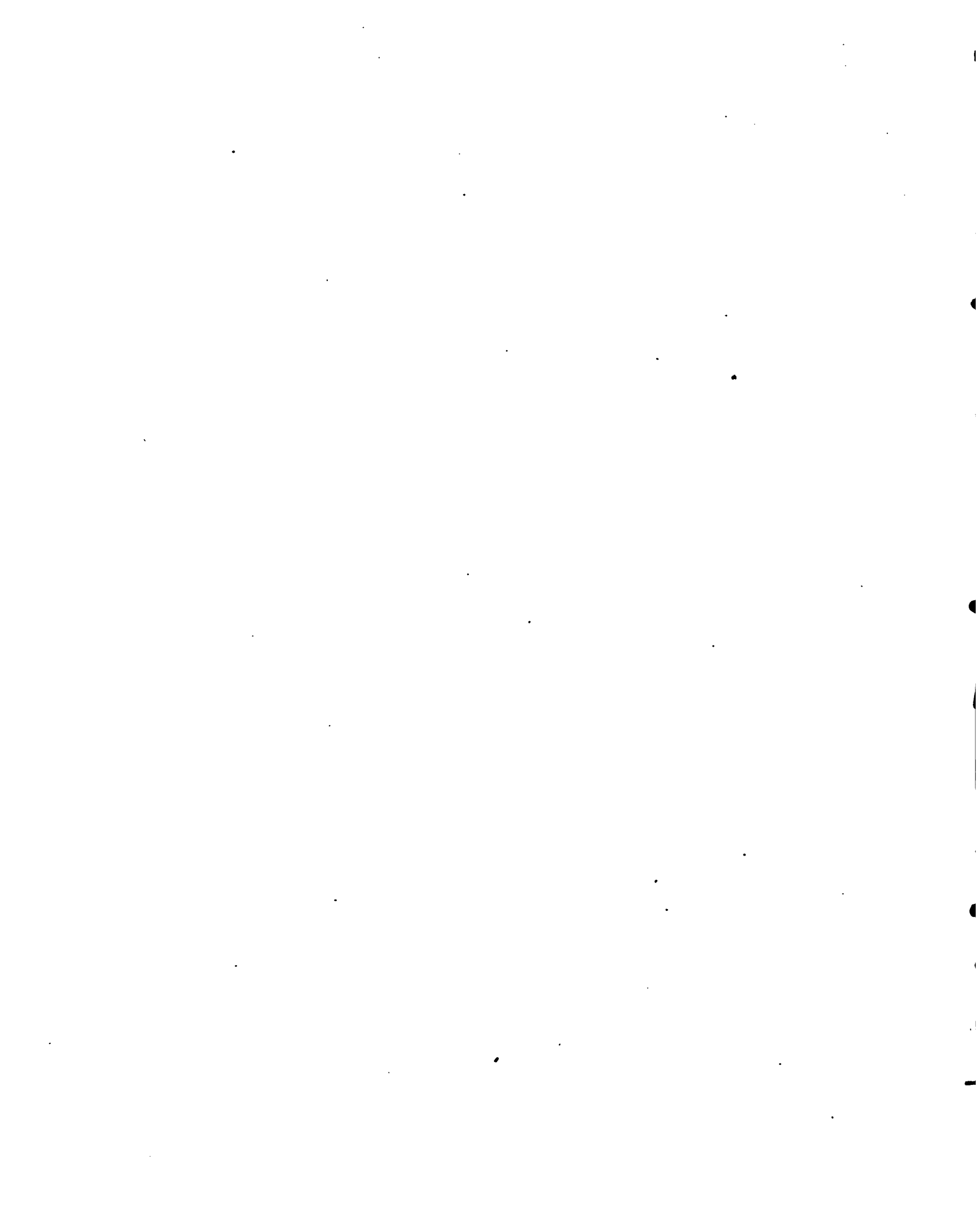
PAVILION ON A BRIDGE.

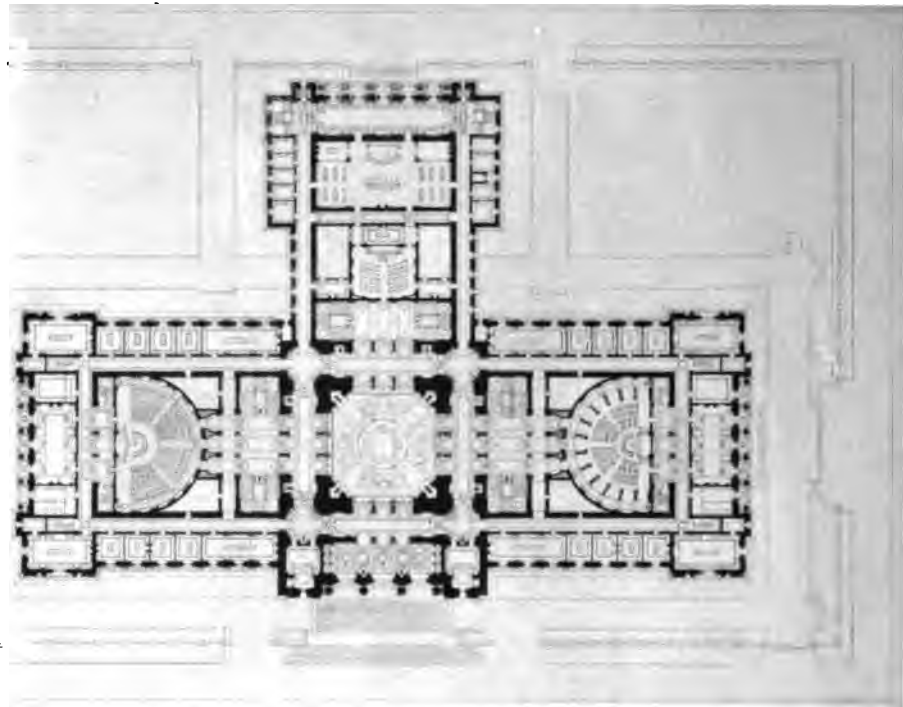


W. HERBERT DOLE.

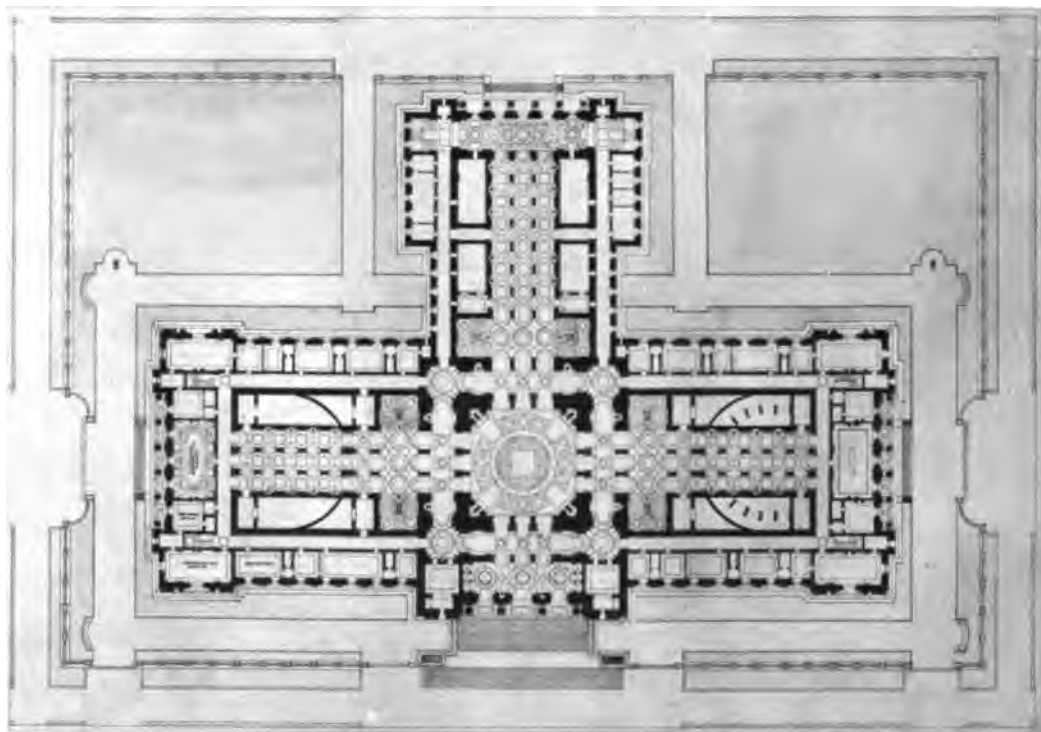
A MONUMENT TO LAFAYETTE.

PLATE XVI.  
TEN HOUR SKETCHES.



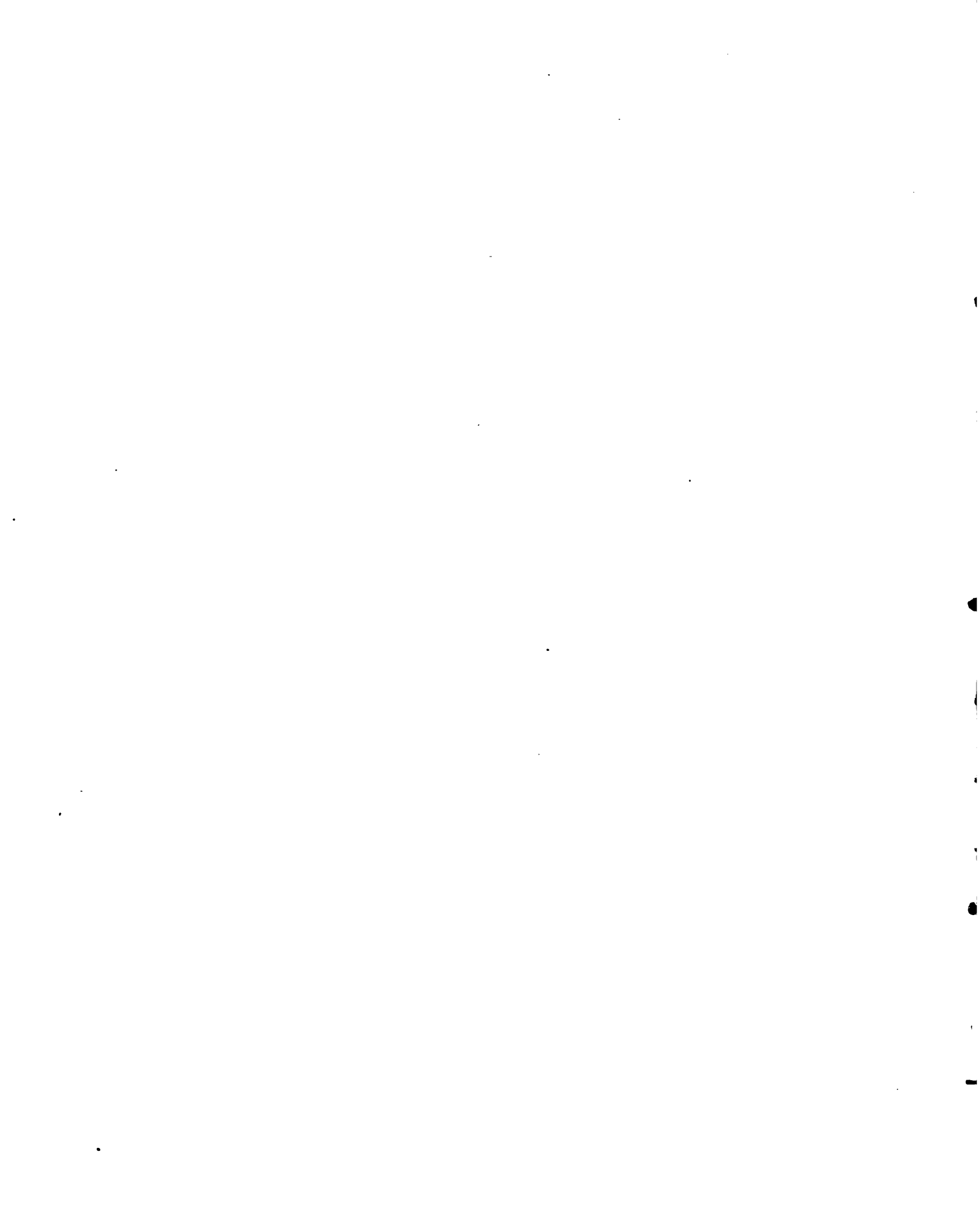


JUNIOR DESIGN.



F. L. ACKERMAN.



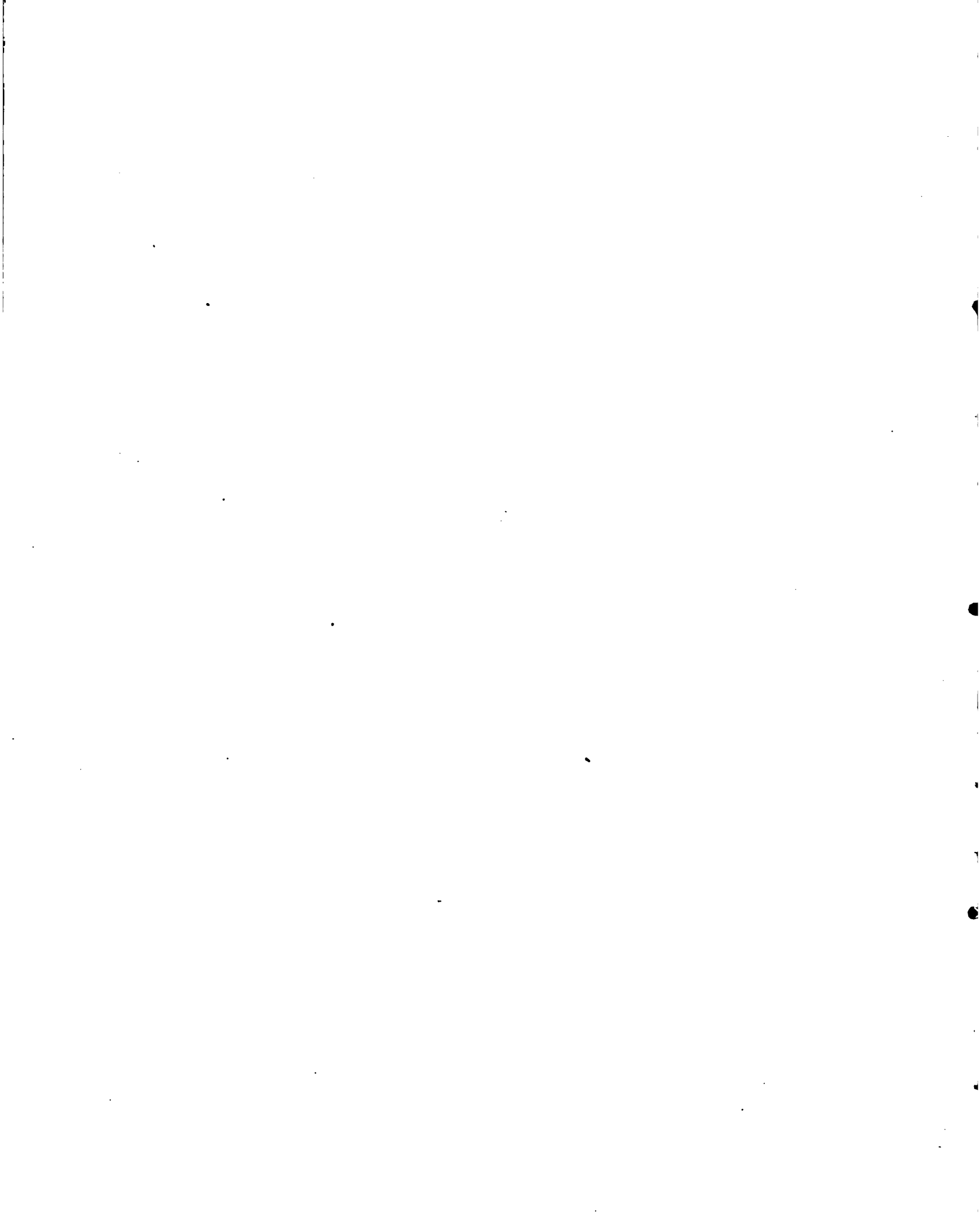


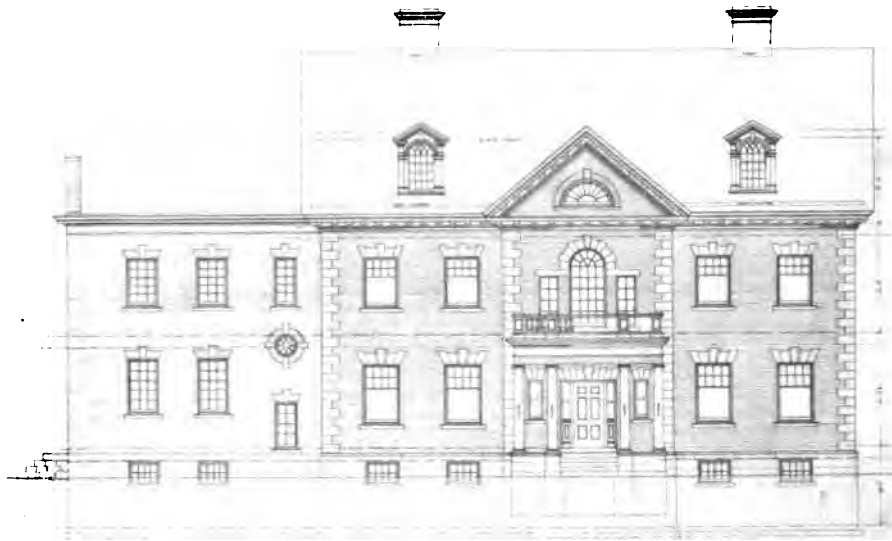


JUNIOR DESIGN.

F. L. ACKERMAN.

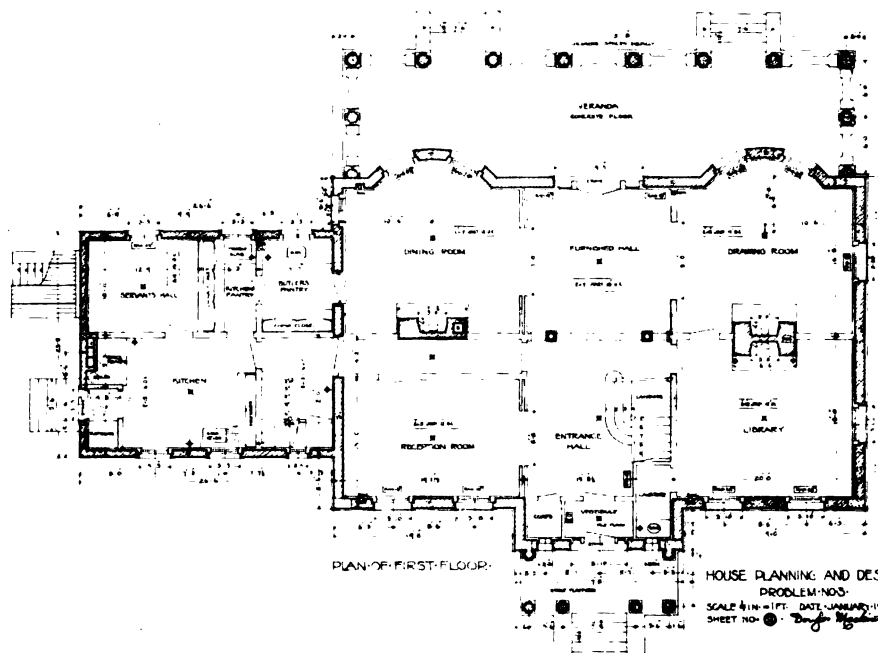
PLATE XVIII.  
A STATE CAPITOL.





ELEVATION FACING EAST

HOUSE PLANNING AND DESIGN  
 PROBLEM NO. 3  
 SCALE 1/4" = 1'-0" DATE JANUARY 1901  
 SHEET NO. 2 *Douglas Mackintosh*



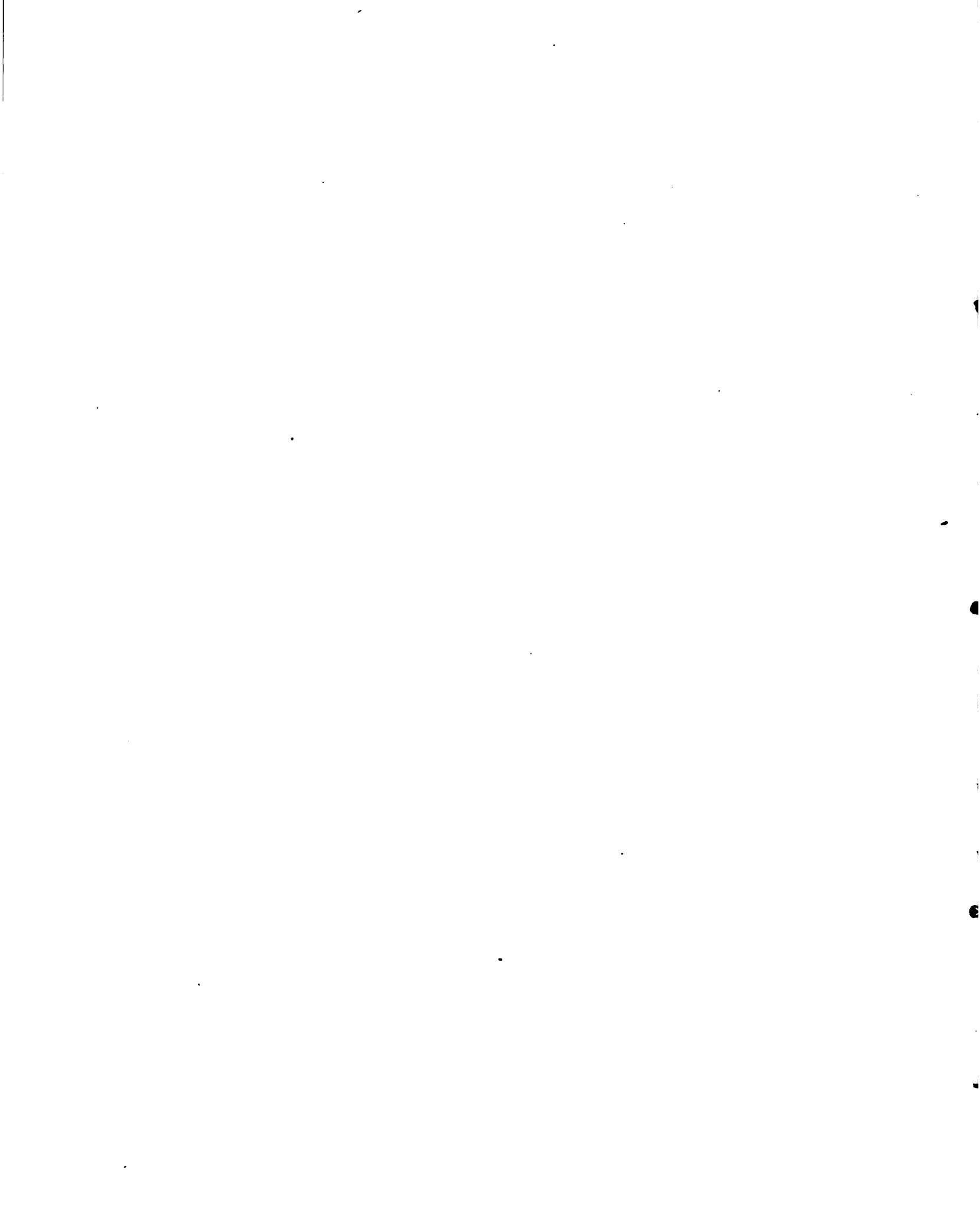
PLAN OF FIRST FLOOR

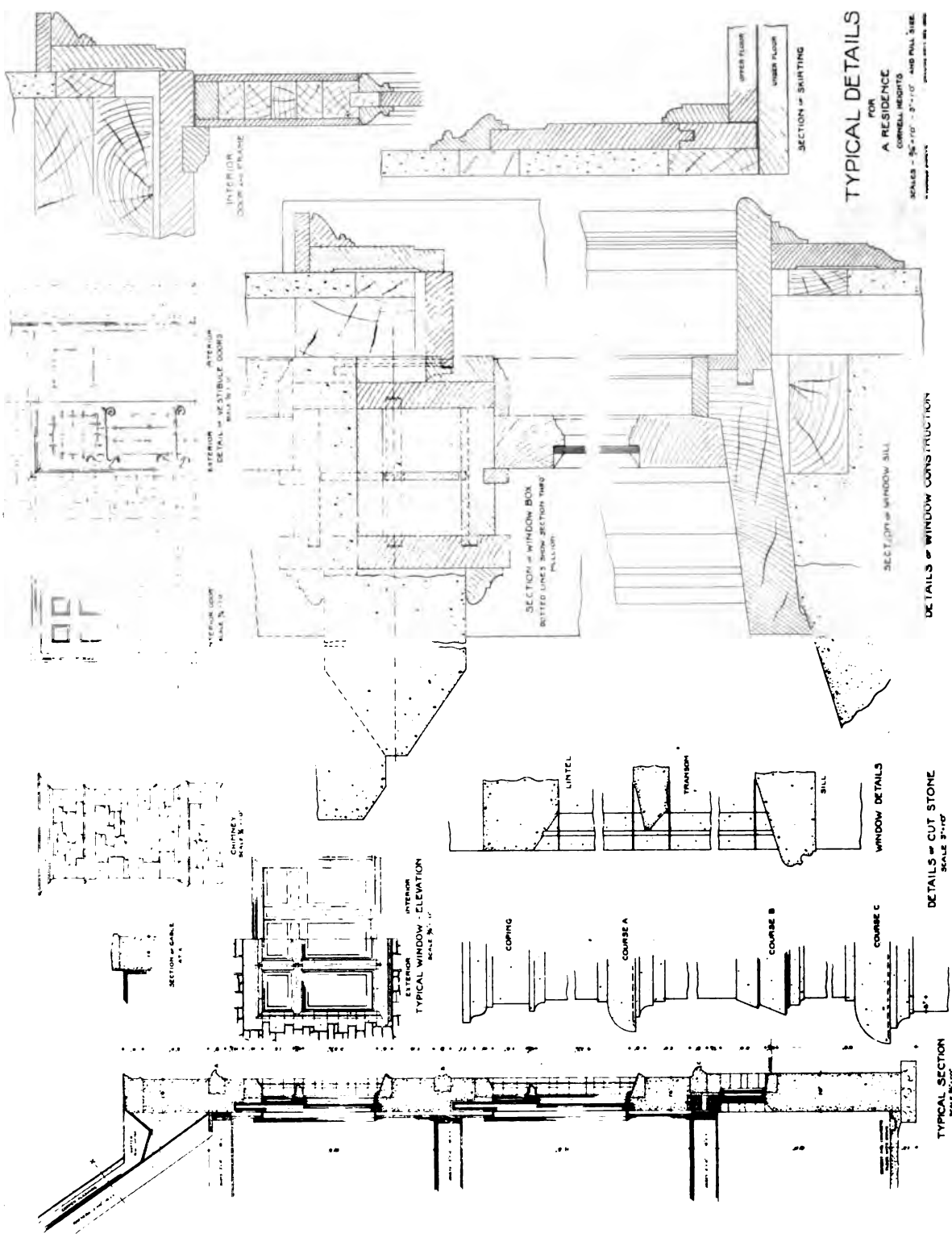
HOUSE PLANNING AND DESIGN  
 PROBLEM NO. 3  
 SCALE 1/4" = 1'-0" DATE JANUARY 1901  
 SHEET NO. 2 *Douglas Mackintosh*

WORKING DRAWINGS, COURSE 34B.

PLATE XIX.

DESIGNED AND DRAWN BY DOUGLAS MACKINTOSH.

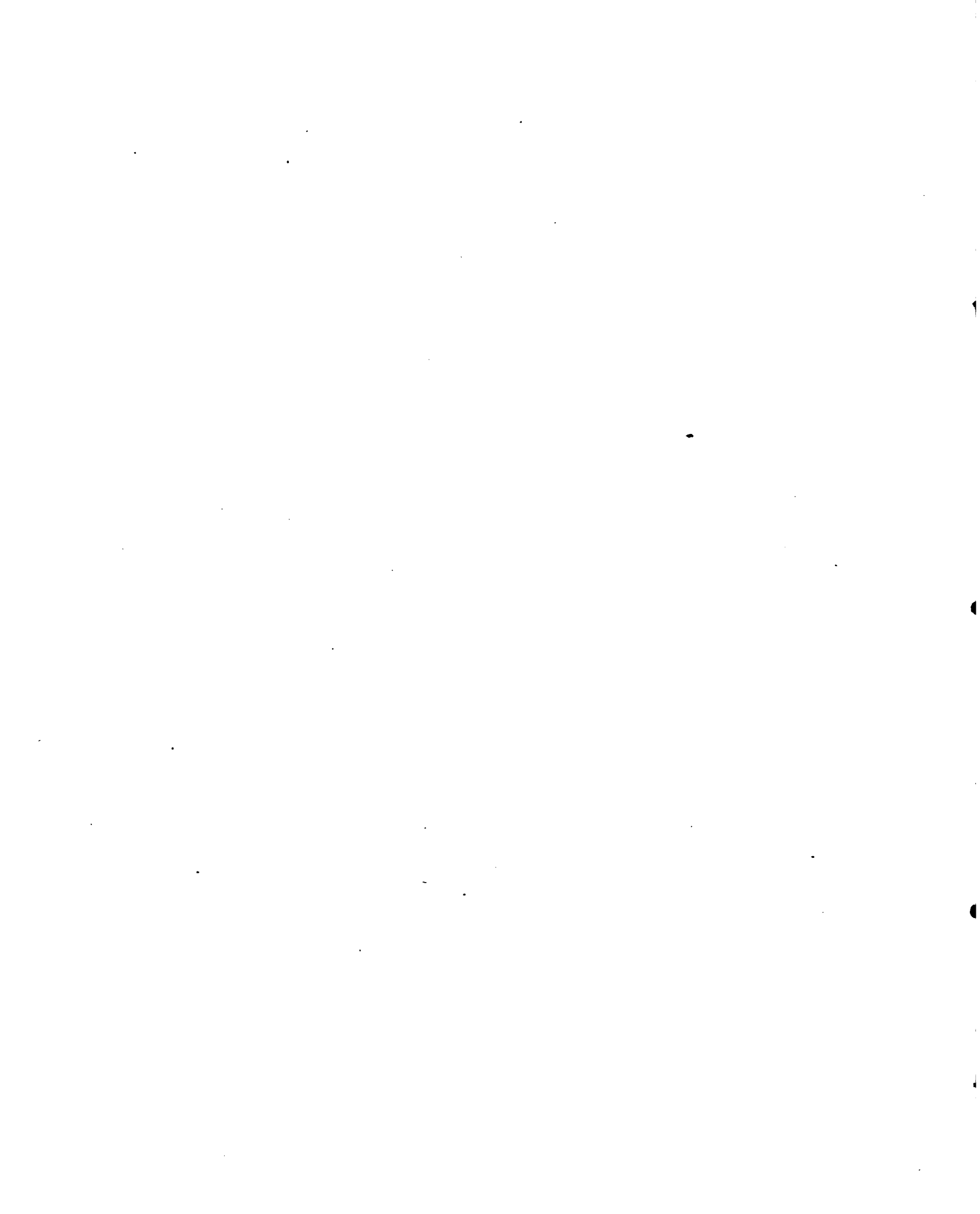




TYPICAL DETAILS  
FOR  
A RESIDENCE  
CORNER HEIGHTS  
SCALES - 3/4" = 1'0" - 3" = 1'0" AND FULL SIZE

WORKING DRAWINGS, COURSE 34B.

DESIGNED AND DRAWN BY R. HAROLD SHREVE.





PASTEL

T. B. EVERMANN.



CHARCOAL.

J. ANDRÉ SMITH.

PLATE XXI.  
DRAWING FROM THE ANTIQUE.  
SOPHOMORE WORK.



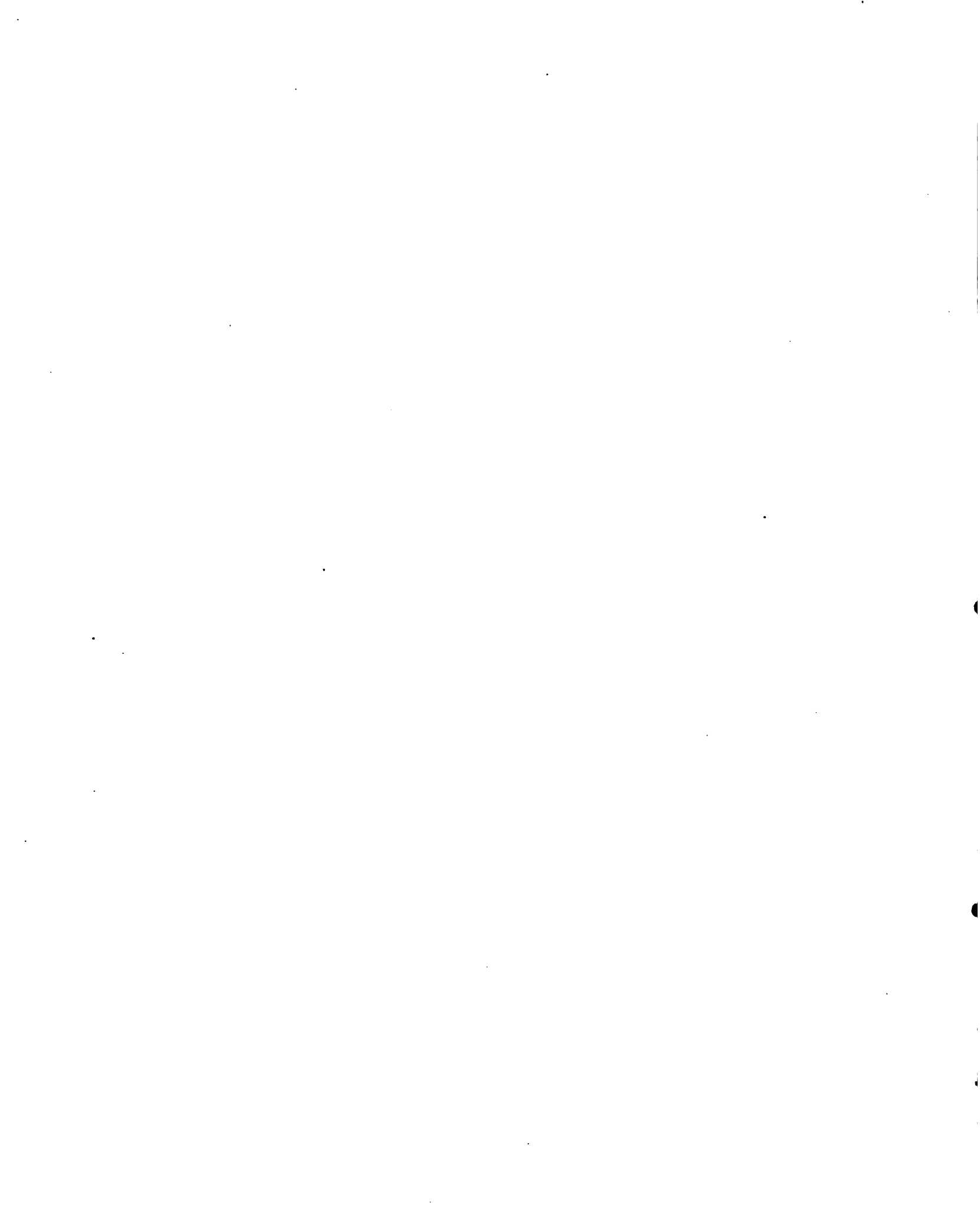
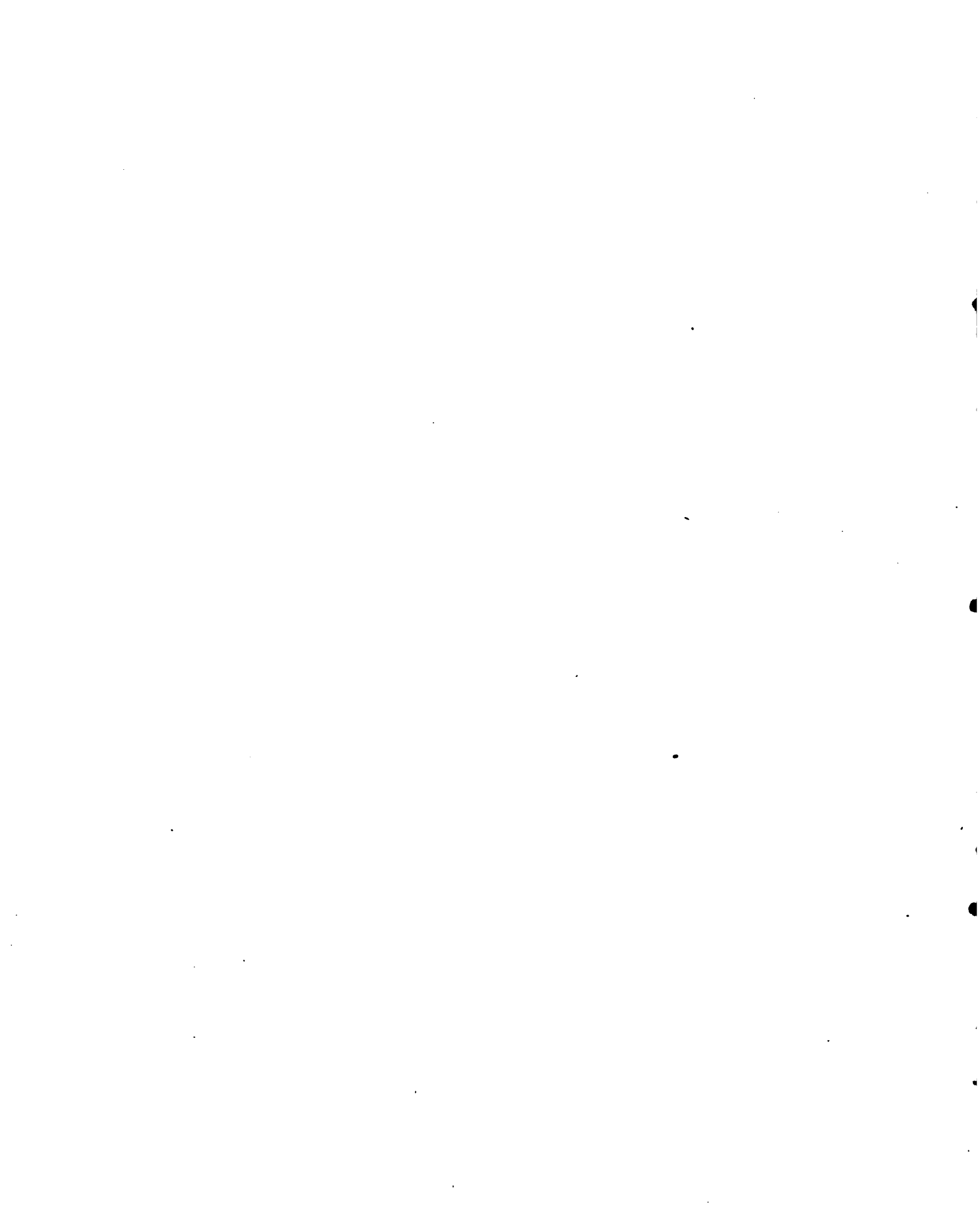




PLATE XXII.

SUMMER SKETCHES.

BY W. D. STRAIGHT AND F. L. ACKERMAN.



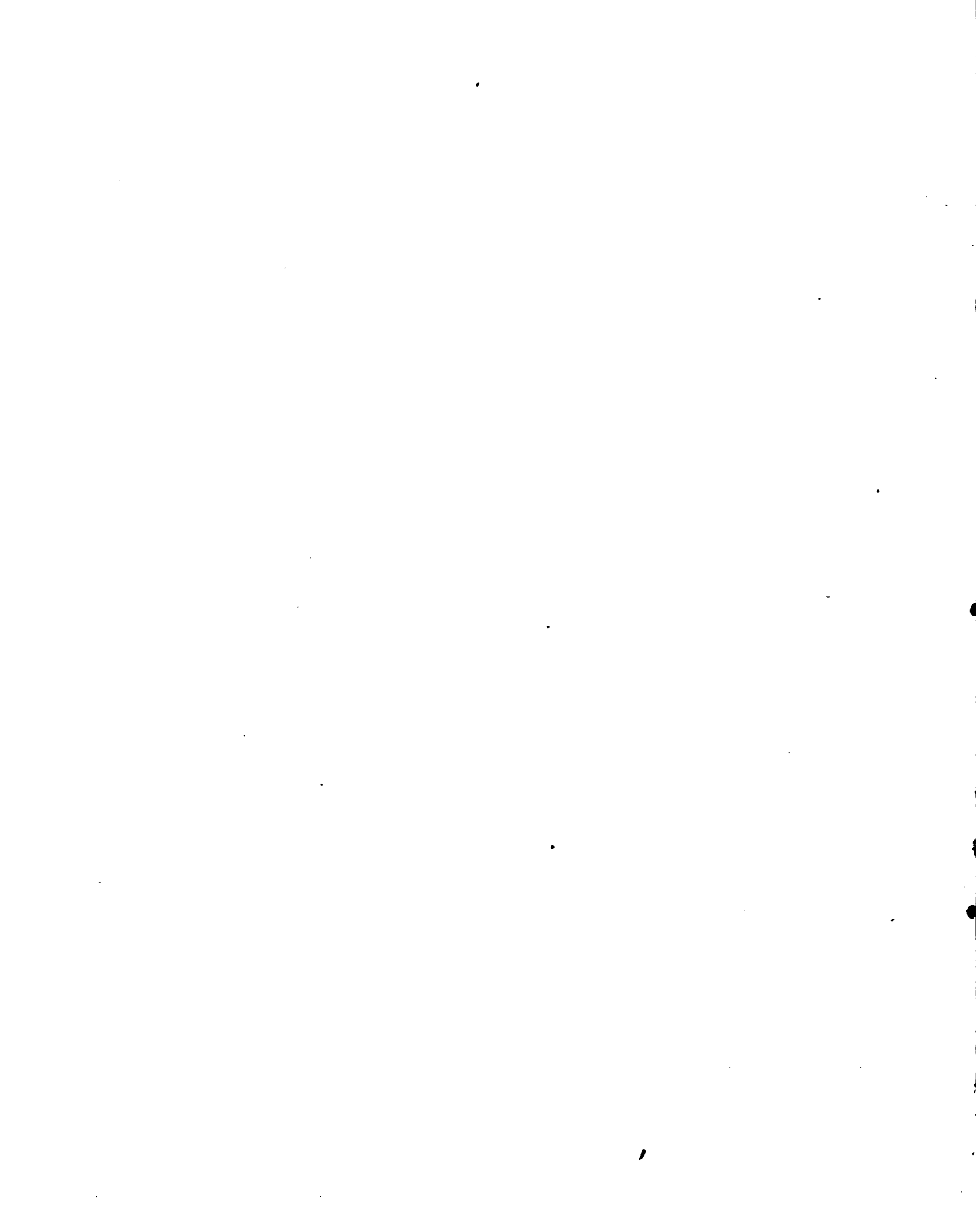


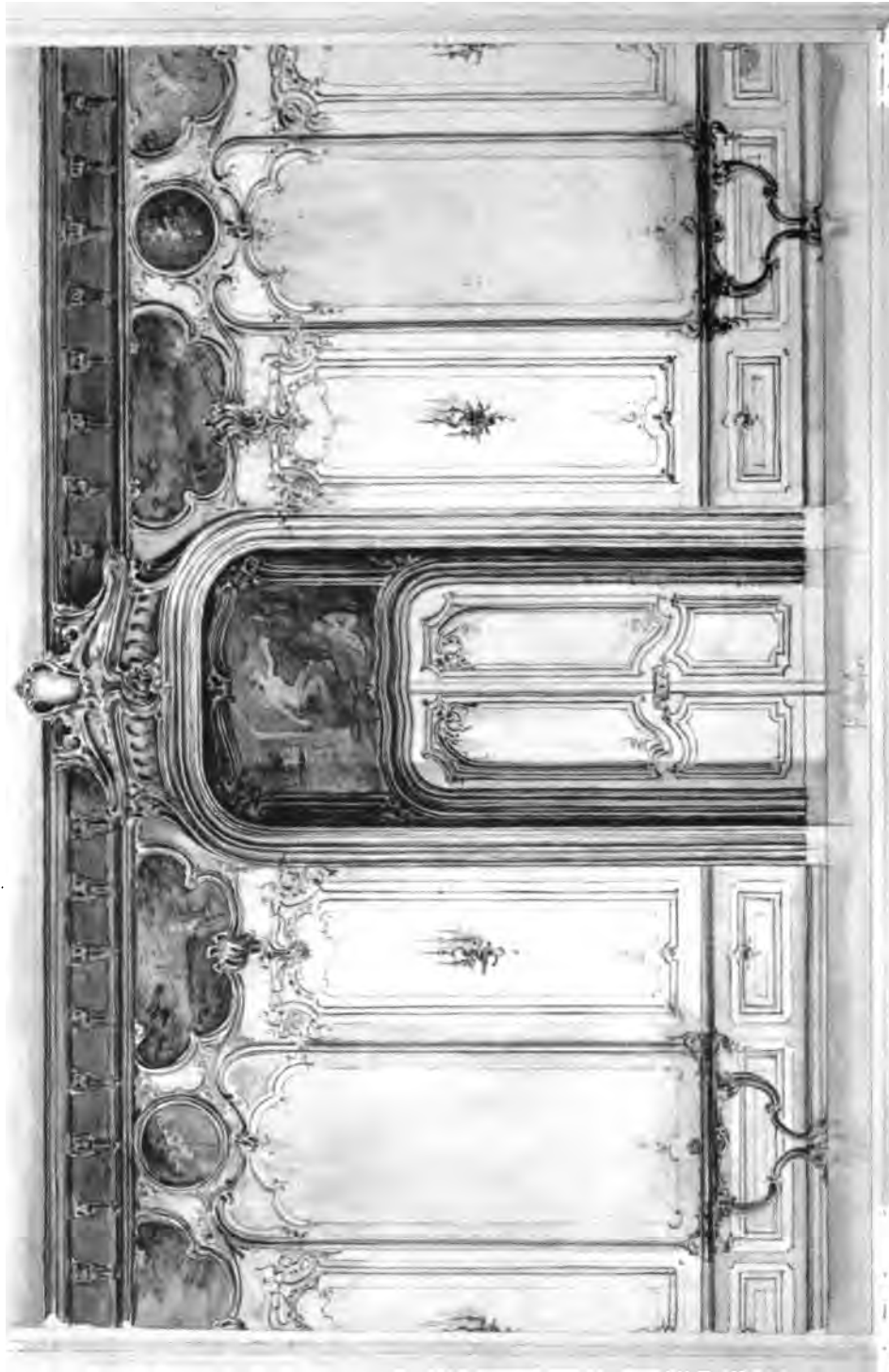
J. ANDRE SMITH.



R. HAROLD SHREVE.

PLATE XXII.  
A PANEL IN MOSAICS.  
SOPHOMORE DESIGN.

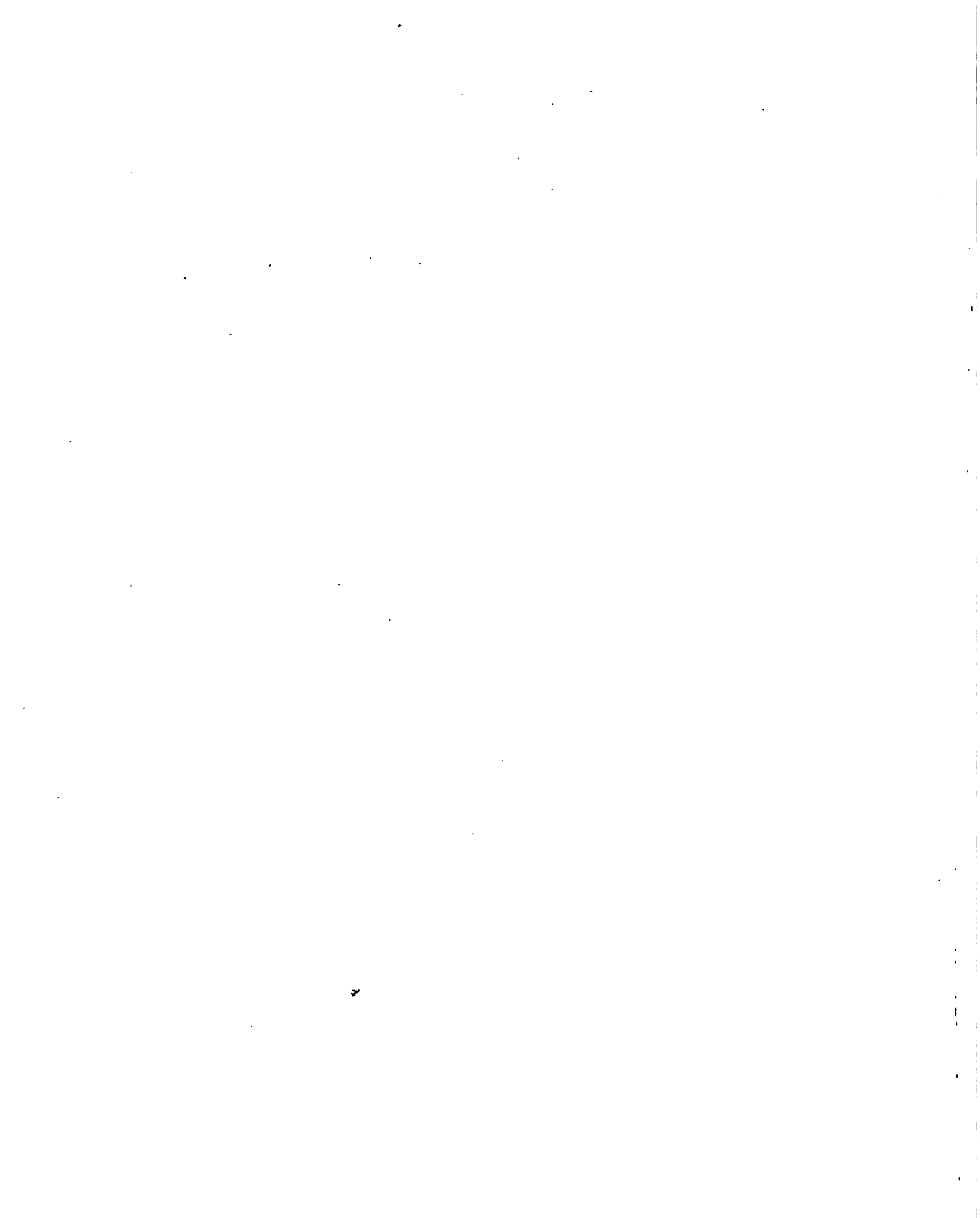




SOPHOMORE DESIGN.

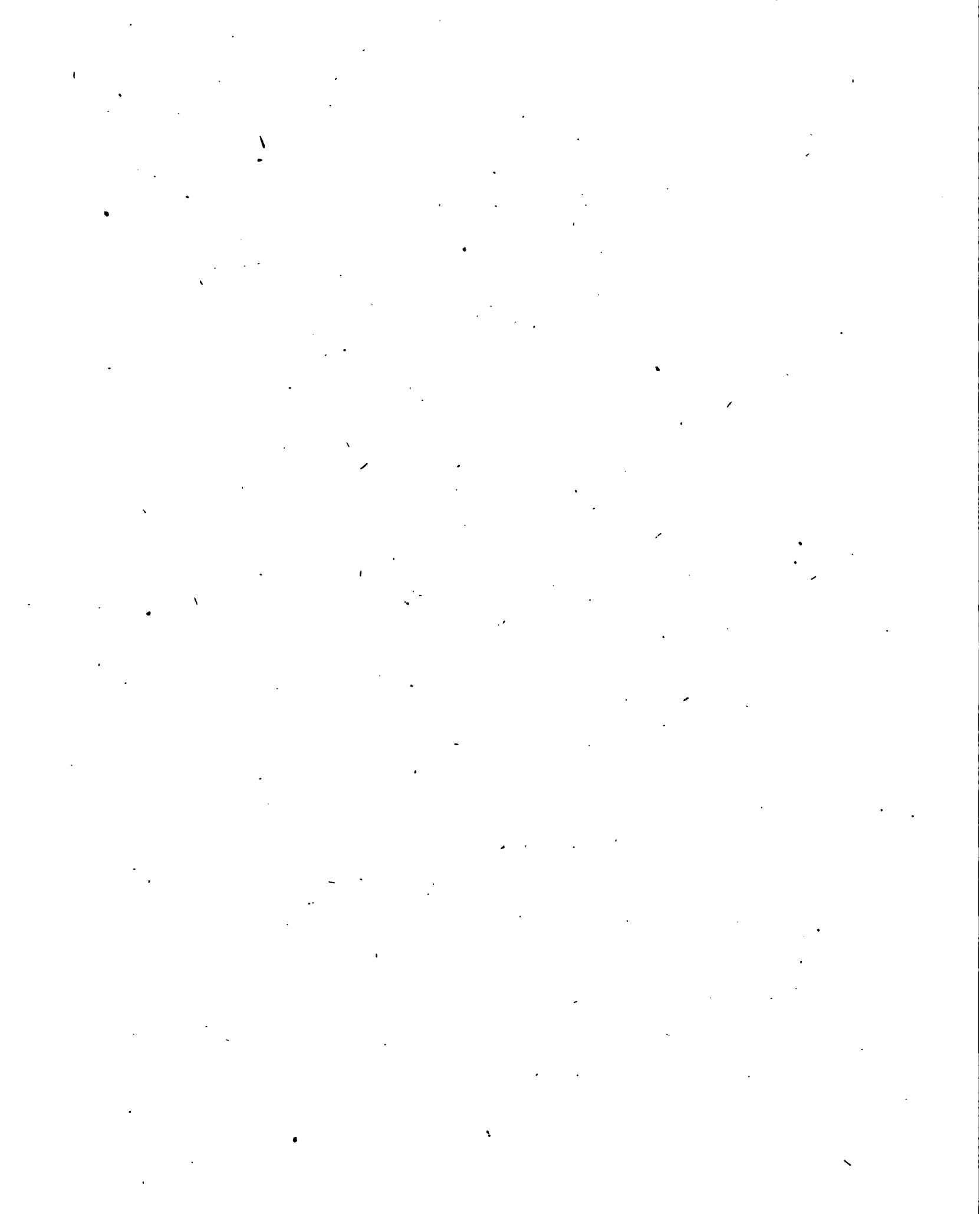
T. B. EVERMANN.

PLATE XXIV.  
THE DECORATION OF A RECEPTION ROOM.



Oct 1929 Vol. 1.25  
Harvard University





Cornell University  
@lege of Arch.

A book of  
designs and  
drawings.

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