

NA

2300

G7



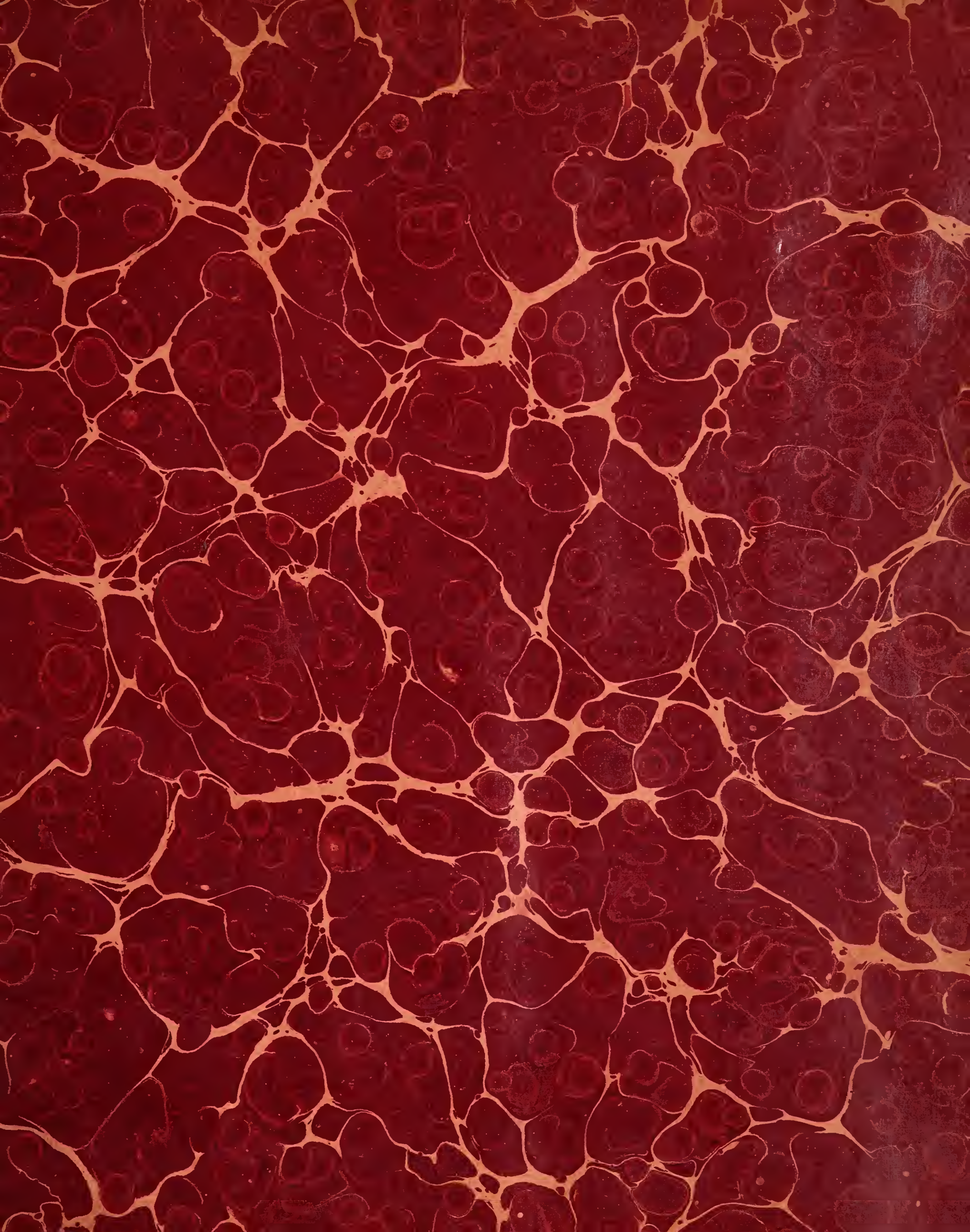
Class

NA 2300

Book

C7

PRESENTED BY



THE BOOK OF
THE COLLEGE OF ARCHITECTURE
CORNELL UNIVERSITY

1903

697
77



THE LIBRARY
OF CORNELL UNIVERSITY

PUBLISHED BY THE UNIVERSITY

ITHACA, N. Y.

NA 2300
G7

PRESS OF
BATES & GUILD COMPANY
BOSTON

P.
The University.
9 N'03

UNIVERSITY OF
CHICAGO
LIBRARY

CORNELL UNIVERSITY

DEPARTMENTS AND COLLEGES

GRADUATE DEPARTMENT

Degrees A.M., Ph.D., Etc.

ACADEMIC DEPARTMENT

Degree A.B.

COLLEGE OF LAW

Degree LL.B.

MEDICAL COLLEGE

Degree M.D. New York City and Ithaca.

NEW YORK STATE VETERINARY COLLEGE

Degree D.V.M.

COLLEGE OF AGRICULTURE

Degree B.S.A.

NEW YORK STATE COLLEGE OF FORESTRY

Degree B.S.F.

COLLEGE OF ARCHITECTURE

Degree B. Arch.

COLLEGE OF CIVIL ENGINEERING

Degree C.E.

SIBLEY COLLEGE OF

MECHANICAL ENGINEERING AND MECHANIC ARTS

Degree M.E.

COLLEGE OF ARCHITECTURE

FACULTY

JACOB GOULD SCHURMAN, A.M., D.Sc., LL.D.

President

CHARLES BABCOCK, A.M.

Professor of Architecture, Emeritus

JOHN VREDENBURGH VAN PELT

*Architecte Diplômé par le Gouvernement Français. Professor in Charge of the
College of Architecture*

CLARENCE AUGUSTINE MARTIN

Assistant Professor of Architecture. Secretary of the College of Architecture

OLAF M. BRAUNER

Assistant Professor of Drawing and Painting

ALBERT C. PHELPS

Instructor in History of Architecture

R. HAROLD SHREVE

Instructor in Elements of Architecture

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

PROFESSOR L. A. WAIT	<i>Mathematics</i>
PROFESSOR R. C. CARPENTER	<i>Heating and Ventilation</i>
PROFESSOR H. S. JACOBY	<i>Theory of the Arch and Stereotomy. Structural Details</i>
ASSISTANT PROFESSOR H. N. OGDEN	<i>Descriptive Geometry</i>
ASSISTANT PROFESSOR J. F. CLARK	<i>Timber Physics</i>
ASSISTANT PROFESSOR E. J. McCAUSTLAND	
	<i>Theory of the Arch and Stereotomy. Mechanics</i>
ASSISTANT PROFESSOR H. RIES	<i>Clay Products and Building Stones</i>
MR. H. S. GUTSELL	<i>Modeling</i>
MR. J. S. SHEARER	<i>Physics</i>
MR. J. I. HUTCHINSON	<i>Mathematics</i>
DR. W. B. FITE	<i>Mathematics</i>
MR. H. F. STECKER	<i>Mathematics</i>
MR. M. A. POND	<i>Descriptive Geometry</i>
MR. F. C. EDMINSTER	<i>Descriptive Geometry</i>

NON-RESIDENT LECTURERS 1902-1903

HON. GEORGE L. HEINS	<i>New York State Architect, Albany, N. Y.</i>
JOHN GALEN HOWARD	
	<i>Architect of the University of California, New York City and Berkeley, Cal.</i>
FRANK MILES DAY	<i>Architect, Philadelphia, Pa.</i>
ALBERT KELSEY	<i>Editor of "The Architectural Annual," Philadelphia, Pa.</i>
CHARLES T. HARRIS	<i>President of the Celadon Roofing Tile Company, New York City</i>
GEORGE WALTER DAWSON	<i>University of Pennsylvania, Philadelphia, Pa.</i>

THE COURSE IN ARCHITECTURE

The accompanying plates represent chiefly the pictorial side of the work in the College of Architecture. They are selected from a large number of drawings made within the past year and a half. A large portion of the students' time, however, is devoted to Theoretical and Applied Mathematics, Graphics, Advanced Construction, and such special studies as Heating and Ventilation, Physics, Timber Physics, Clay Products, etc. History of Architecture, and History of Art occupy a prominent place in the curriculum: the Seminaries also cover an important field, and deal with various subjects of both general and technical interest.

Students who show special aptitude for the constructive side of architecture are allowed to specialize therein during the latter part of the course.

On the other hand, after a thorough preliminary training in architectural design, students who show a particular talent for decorative design may substitute problems in the latter for the regular ones.

The College has instituted a Course for Painters. The allying of the Arts, as in foreign schools, is necessarily attended with advantages to each, and from the association of painters and architects both become stronger artists.

Aside from the broadening influence of University life, this course offers the facilities of the better art schools, with additional advantages drawn from its sister courses. The aim is to give the art student a more

thorough fundamental training than is possible under the usual limitations. The course offers Drawing and Modeling from the Antique, Drawing, Painting, and Modeling from the Nude, Painting from Still-life and Portrait-painting. Theory of composition, artistic anatomy, the history of art and architecture, the elements of architecture, and French will receive deserved attention. When possible for them, students will be encouraged to pursue further studies abroad.

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

SPECIAL COURSE

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 studios, no one will be admitted as a Special who has not had at least three years' experience in an architect's office or its equivalent. For complete details governing admission to the Special Courses apply to the Secretary of the College.

COLLEGE AWARDS

THE CORNELL UNIVERSITY TRAVELING FELLOWSHIP IN
ARCHITECTURE

THE RESIDENT FELLOWSHIP IN ARCHITECTURE

THE ANDREW D. WHITE PRIZE

THE CENTRAL N. Y. CHAPTER A. I. A. PRIZE

THE CHARLES GOODWIN SANDS MEMORIAL MEDAL

THE CLIFTON BECKWITH BROWN MEMORIAL MEDAL

THE CORNELL UNIVERSITY
TRAVELING FELLOWSHIP IN ARCHITECTURE

This Fellowship is open to graduates of the Cornell College of Architecture, and to those who have completed the special course.

The Third Traveling Fellowship Competition took place during the summer of 1902. R. I. Dodge, '01, won the Fellowship; H. M. Bowdoin, '99, secured first mention. Mr. Dodge is to sail for Europe early in 1903.

THE CORNELL UNIVERSITY
RESIDENT FELLOWSHIP IN ARCHITECTURE

The Resident Fellowship is awarded annually to the graduate of any college of architecture who may apply and be deemed most fitted to carry on the study of advanced design. F. L. Aekerman held it for 1901-02. Hermann Dercum is the present holder.

THE ANDREW D. WHITE PRIZE

The Andrew D. White Prize of seventy-five dollars, ex-President White offered for the three best solutions of a problem he himself dictated. This problem was a combined Hall and Auditorium for college use. Mr. White later increased the prizes to one hundred dollars, making them fifty dollars, thirty dollars, and twenty dollars respectively. W. G. Purcell, '03, gained the first, Hermann Dercum, '02, the second, and Douglas Maekintosh, '02, the third.

The valuable Andrew D. White Collection of Photographs has been rendered easy of access during the past year through the design of a large and suitable case. This contains forty-five hundred photographs of medium size, six hundred large photographs, has place for current periodicals at the end, and shelf room for books above.

THE CENTRAL N. Y. CHAPTER A. I. A. PRIZE

The Central New York Chapter of the American Institute of Architects, at a meeting in November, 1902, instituted a yearly prize of twenty dollars for which the Senior Class of the College should compete, the same to be known as the "Central New York Chapter A. I. A. Prize," and to convey to the winner Junior Membership in the Chapter.

THE SANDS MEMORIAL MEDAL



The Medal reproduced above is a gift to the College from the family of Charles Goodwin Sands, '90, whose death occurred in 1893. Charles Grafty of Philadelphia made the design, and the dies were cut at the United States Mint in Philadelphia. The Medal is issued to students who reach what is known as the medal grades in architectural design. During 1901-02 F. L. Ackerman received the silver medal for his design of a Pantheon. The second medal, in bronze, was issued twice to F. L. Ackerman, and once each to Hermann Dercum and J. André Smith.

THE BROWN MEMORIAL MEDAL



The Clifton Beckwith Brown Memorial Medal Mr. John Hartness Brown gave the College in memory of his brother, who was killed in battle at San Juan Hill. The Medal was designed by Professor Brauner, and the dies engraved by Throndsen, an eminent Norwegian specialist in glyptic art.

A silver replica is given the student who secures, during his Senior year, the greatest number of values in architectural design; a bronze one to the student attaining the second greatest number. Hermann Dercum won the medal for 1901-02, while R. H. Shreve received the second medal in bronze.

For the Clifton Beckwith Brown Memorial Collection of Photographs the College is indebted to Miss Jennie M. Brown. Seventy-six large morocco volumes contain three thousand mounted photographs of Renaissance architecture, furniture, and decoration, chosen from various European countries.

LIST OF PLATES

PLATES I, II, AND III

These drawings for a Pantheon, dedicated "to the noble and illustrious of the nation," Mr. Ackerman made during his tenure of the Resident Fellowship. In addition to the three drawings shown, a front elevation was required.

PLATE IV

This program, for a Summer Theatre and Casino, called for a composition which should be light and gay in character. The problem was one of the early ones rendered by the Senior Class.

PLATES V AND VI

This Southern Resort was given to Mr. Ackerman as a Plan Problem. A developed elevation at a smaller scale than the one shown completed the number of drawings.

PLATE VII

This design, rendered by Mr. Dercum during his Senior year, was for a Monumental Stairway (connecting the first and second floors only) upon the main axis of a building devoted to parliamentary purposes. In this case special importance was attached to the stereotomy.

PLATES VIII, IX, X, AND XI

The required drawings in this problem, a Museum of Fine Arts, were a plan, perspective, section, front and side elevation.

PLATE XII

This perspective of a Post-office for a city of 45,000 was one of four drawings in a competition rendered by both Juniors and Seniors.

PLATE XIII

The Pulpit required was one suitable for a Church of Renaissance interior.

PLATE XIV

This minor problem called for a frankly Wooden Ceiling in a small library or study. Large and simple treatment of paneling was recommended, and the lines of construction were made to contribute to the decoration.

PLATES XV AND XVI

A major problem like this Rendez-vous de Chasse is given at the close of the work in Second-class design. A section accompanied the drawings shown.

PLATE XVII

This mid-year problem in Second-class design pertained to a large Public Building. The façade, of which the terminal motive was required, consisted of a series of bays similarly designed.

PLATES XVIII, XIX, AND XX

Numerous Sketches are given throughout the year to both classes in design. Drawings must be rendered by 6 P.M. of the day the programs are issued.

PLATE XXI

This Steel Truss was one of the problems worked out in the course in Steel and Fire-proof Construction. Certain limiting conditions, such as span, height, etc., were imposed, and the student was required to work up all data and to design and completely detail the truss. As much importance is attached to the proper working up and assembling of data as to the designing and detailing.

PLATE XXII

This plate shows two examples of Working Drawings by Harry I. Schenck and Carl F. White. As a part of the work of the Junior year each student in the College is required to design and to make a complete set of quarter-scale working drawings and typical large-scale and full-size details for a moderate sized Dwelling House.

PLATES XXIII AND XXIV

A Life Class now meets three times a week throughout the year. The work is elective save for the first term of the Senior year, when required. There are separate classes for men and women.

PLATE XXV

During the Junior year, when weather permits, two afternoons a week are devoted to Out-of-door Painting; otherwise, to Painting of Still-life. The Pastel Sketch represents a type of subject in which the region about Ithaca abounds. The Oil Sketch was done in Buffalo during the summer vacation.

PLATES XXVI AND XXVII

Throughout the Sophomore year, students draw from the Antique in the Museum of Casts. The class meets three times a week. Those who show special aptitude and progress sufficiently are allowed to paint from the cast in oils and pastels.

PLATE XXVIII

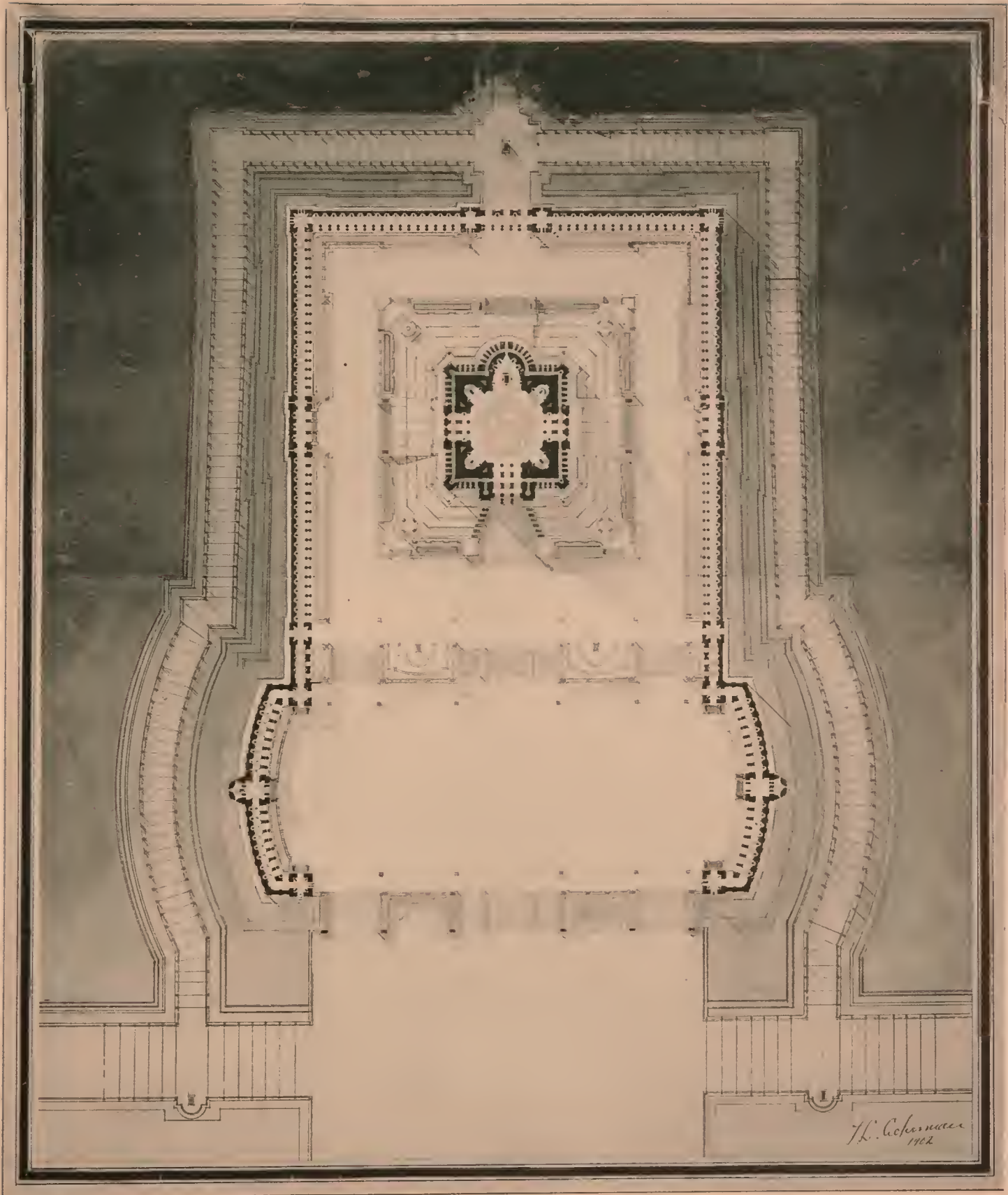
Mr. Tissington, the second holder of the Traveling Fellowship, has been allowed to prolong the duration of his fellowship in order to study at the École des Beaux-Arts in Paris. On his return to America, he will complete his fellowship work at Cornell. This plate is a reproduction of his Beaux-Arts entrance projet, and 19, the mark he received, was the highest mark awarded.

PLATE XXIX

This Circular Hall, or Salon, was a sketch made in Paris by Mr. Tissington shortly before his admission to the Beaux-Arts.

PLATE XXX

The Sketches shown were selected from a large number (German, French, and Flemish) made by Mr. Tissington early in his European sojourn. Since securing entrance to the École des Beaux-Arts he has visited Italy and made further sketches to be added to those now in the possession of the College.



H. Ackerman
1902

ADVANCED DESIGN

F. L. ACKERMAN

PLATE I

A NATIONAL PANTHEON



ADVANCED DESIGN

F. L. ACKERMAN

PLATE II
A NATIONAL PANTHEON



ADVANCED DESIGN

F. L. ACKERMAN

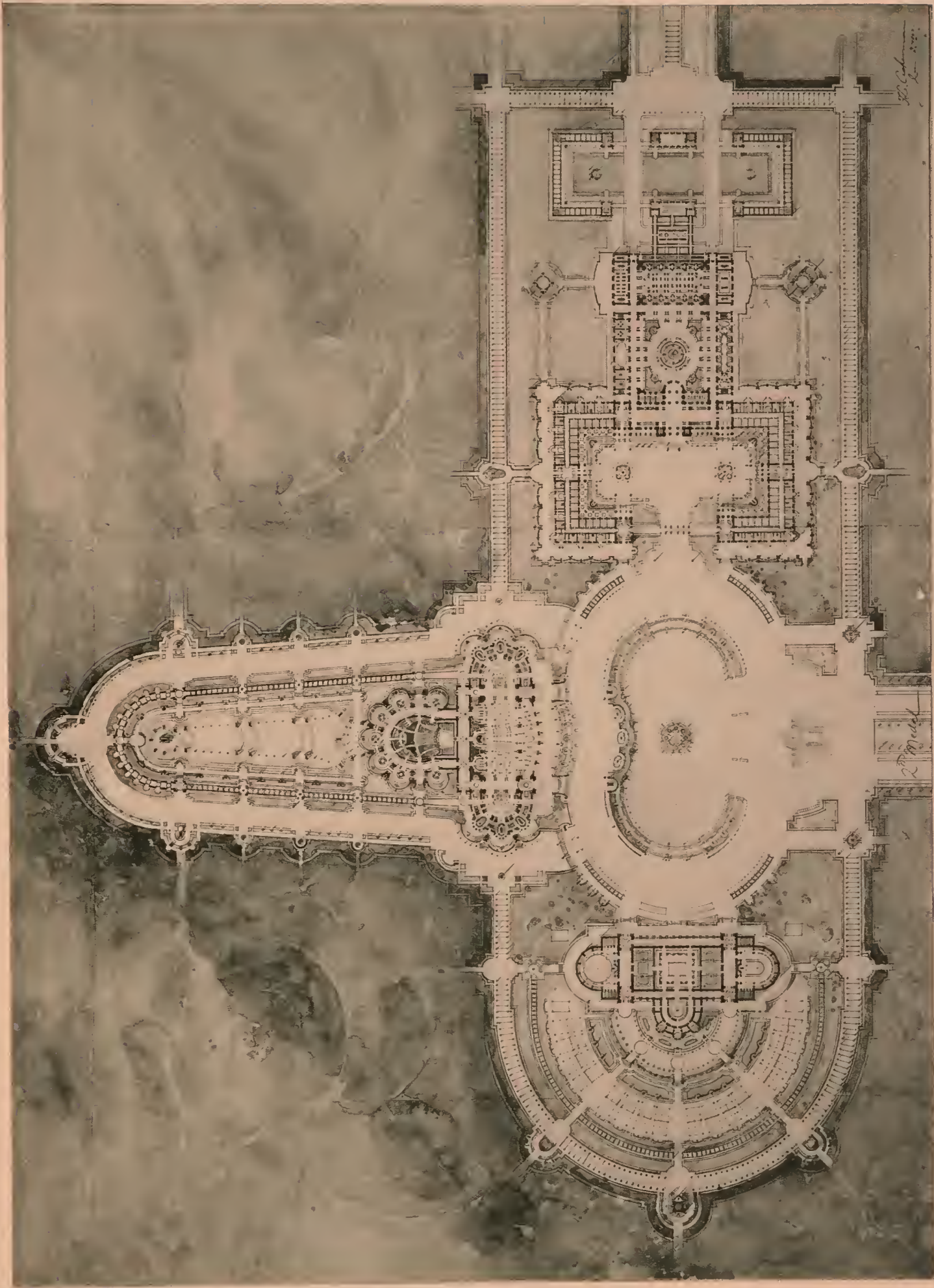
PLATE III
A NATIONAL PANTHEON



FIRST CLASS DESIGN

H. DERCUM

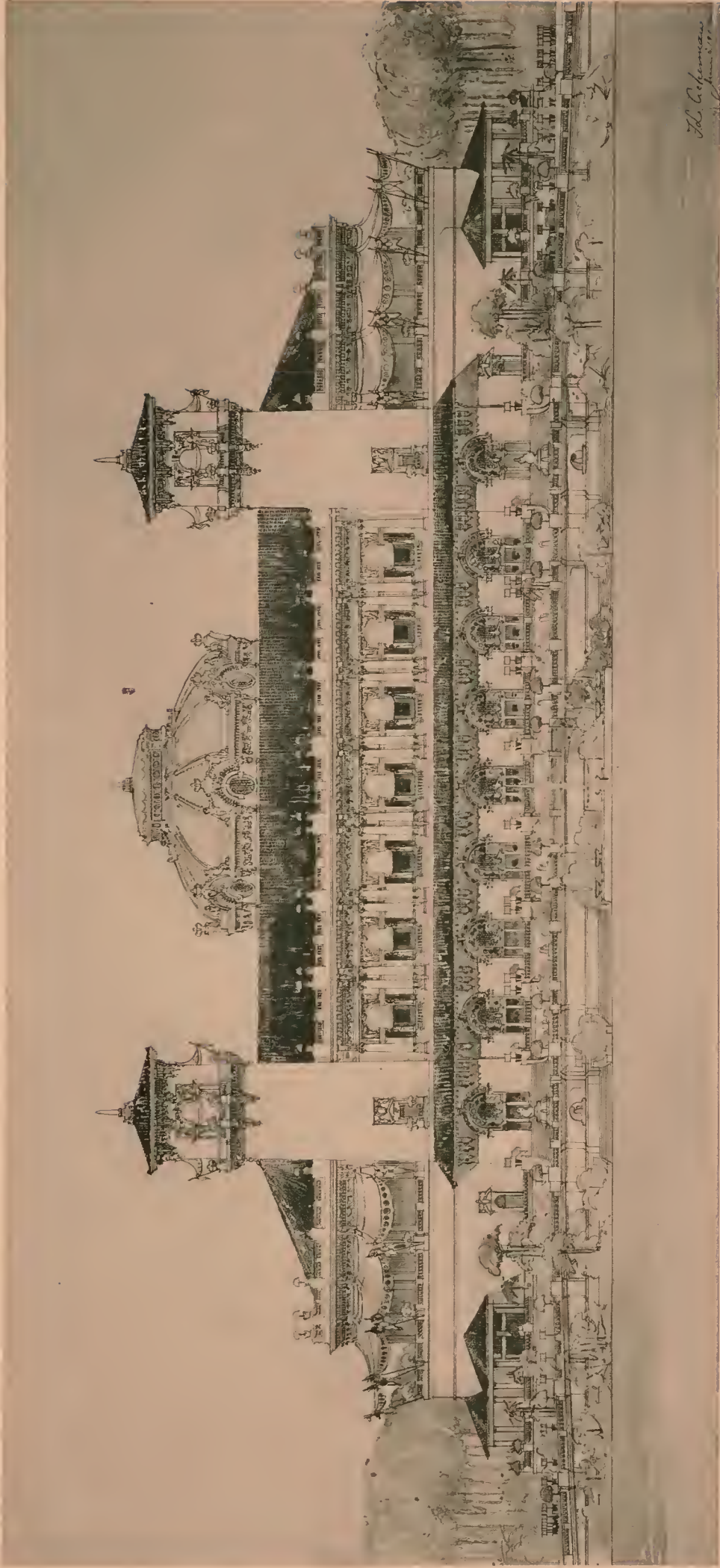
PLATE IV
A SUMMER THEATER AND CASINO



F. L. ACKERMAN

PLATE V
A SOUTHERN RESORT

ADVANCED DESIGN



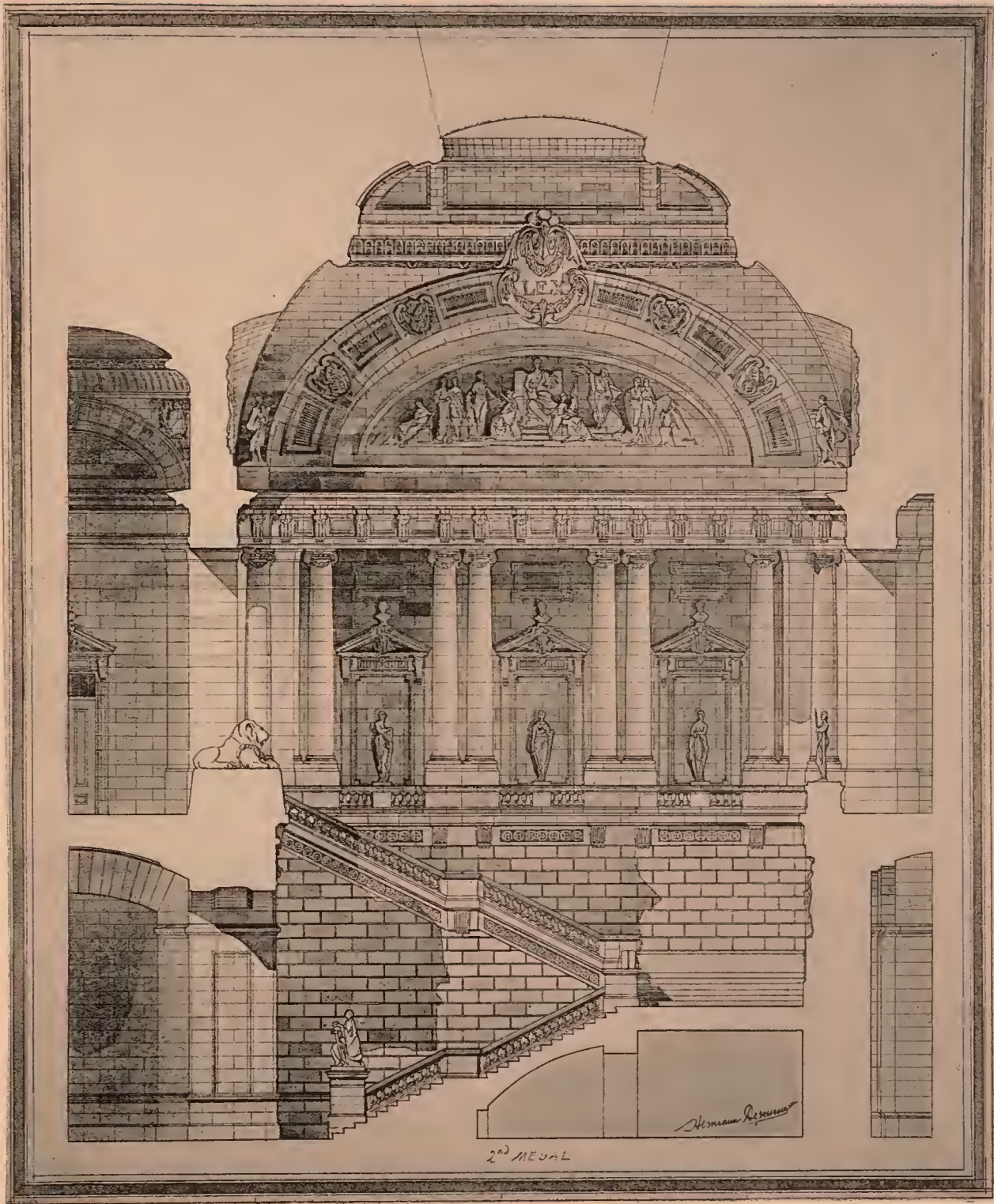
ADVANCED DESIGN

F. L. ACKERMAN

PLATE VI

A SOUTHERN RESORT

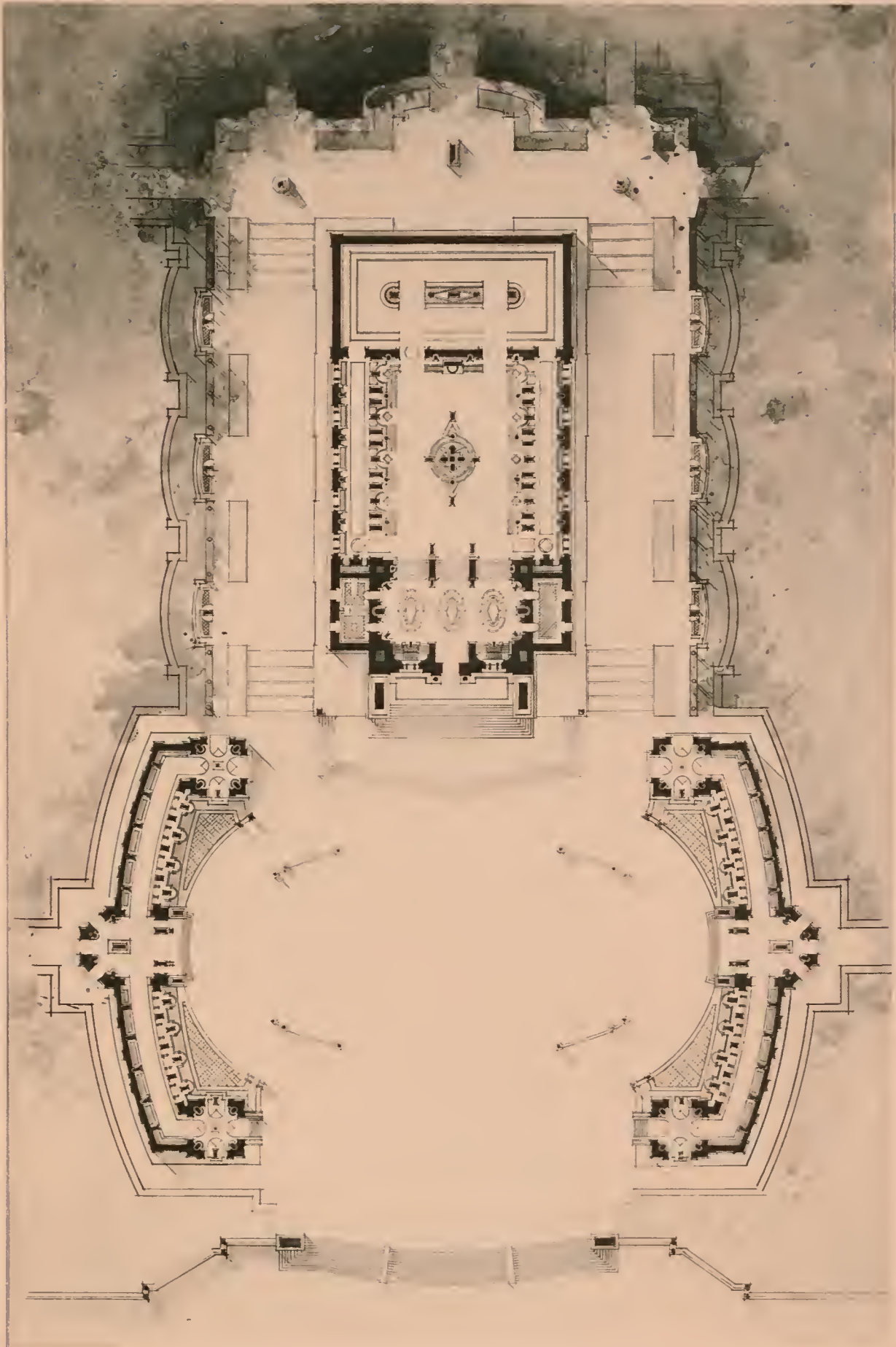
CENTRAL MOVIE — A RESTAURANT AND THEATER



FIRST CLASS DESIGN

H. DERCUM

PLATE VII
A MONUMENTAL STAIRWAY

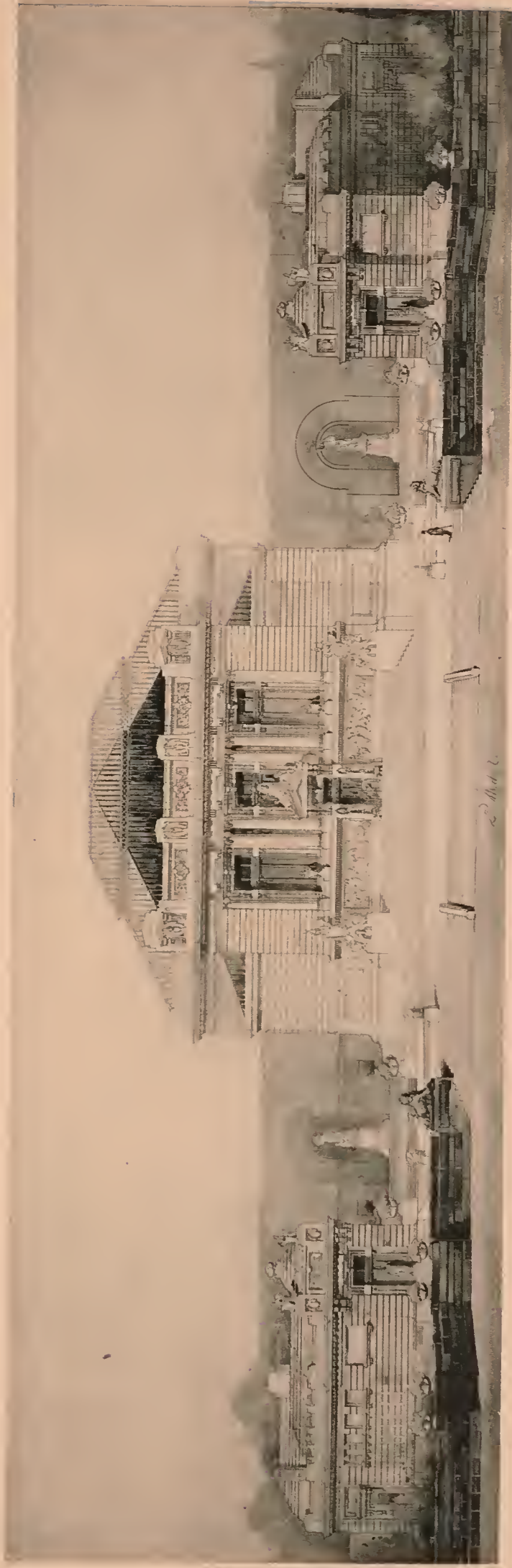


FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE VIII

A MUSEUM OF FINE ARTS
FOR A SMALL CITY



FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE IX

A MUSEUM OF FINE ARTS FOR A SMALL CITY



FIRST CLASS DESIGN

F. L. ACKERMAN

PLATE X

A MUSEUM OF FINE ARTS FOR A SMALL CITY



FIRST CLASS DESIGN

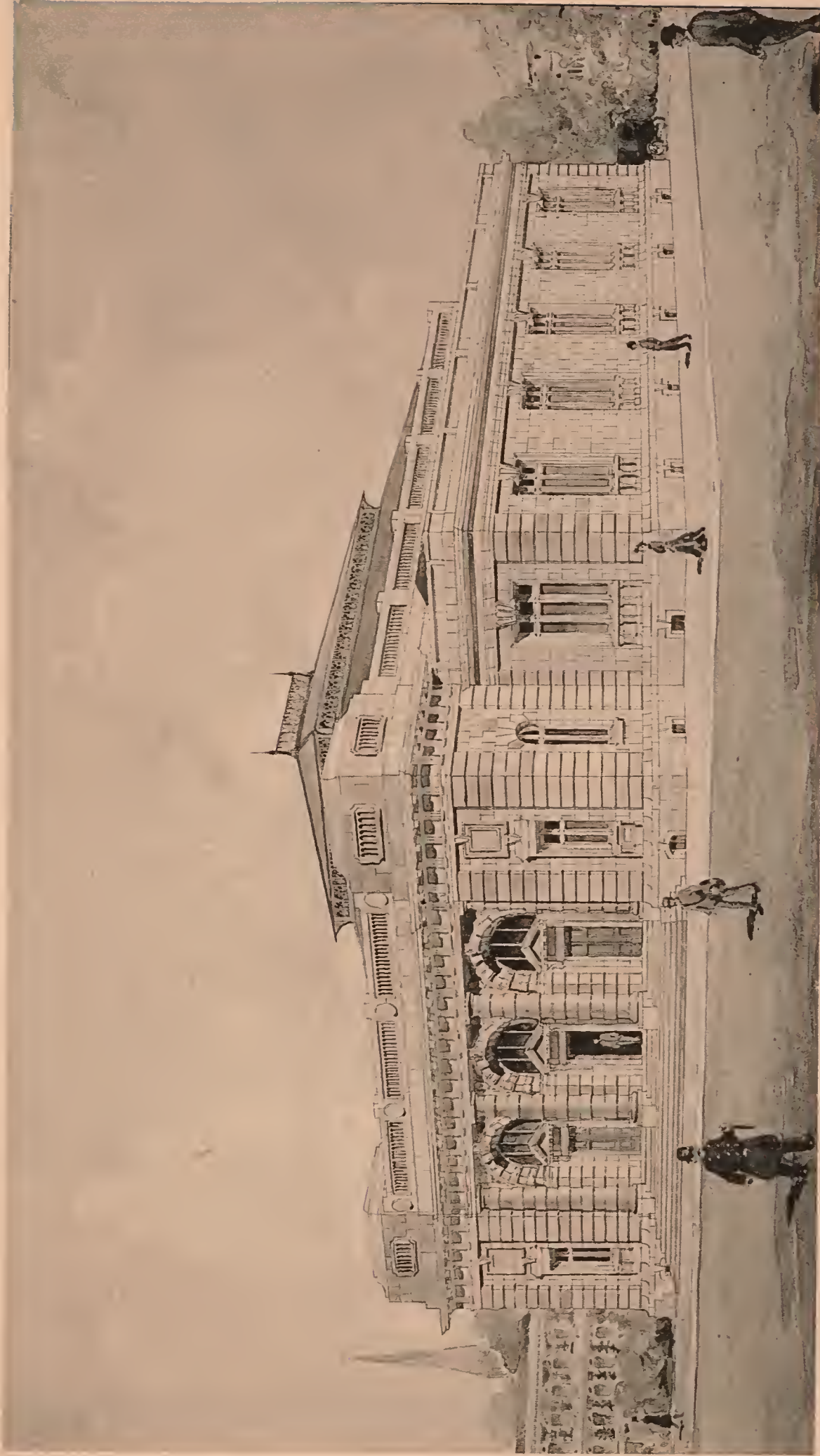
R. HAROLD SHREVE



FIRST CLASS DESIGN

J. A. SMITH

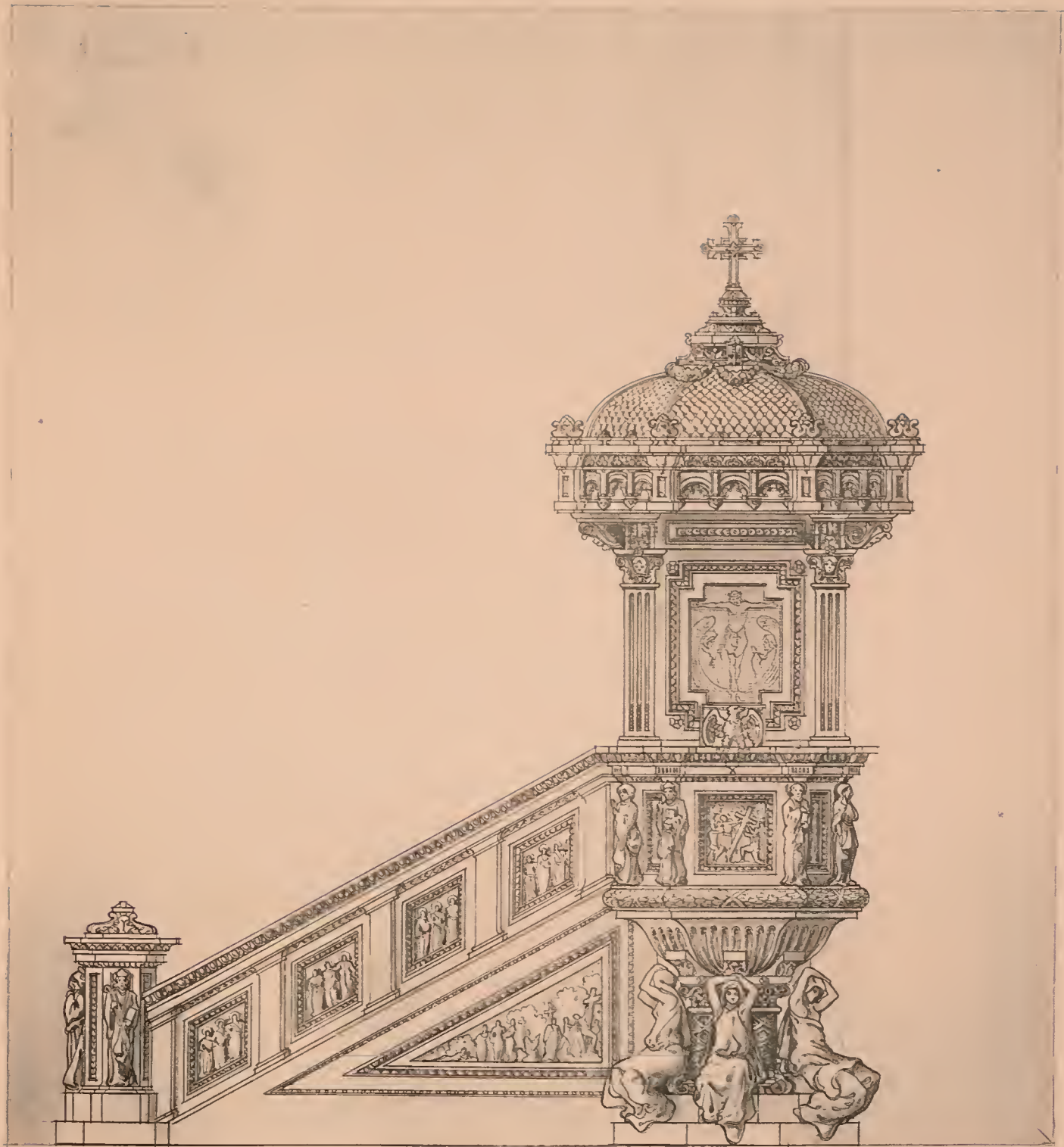
PLATE XI
A MUSEUM OF FINE ARTS FOR A SMALL CITY



FIRST CLASS DESIGN

C. E. STEVENS

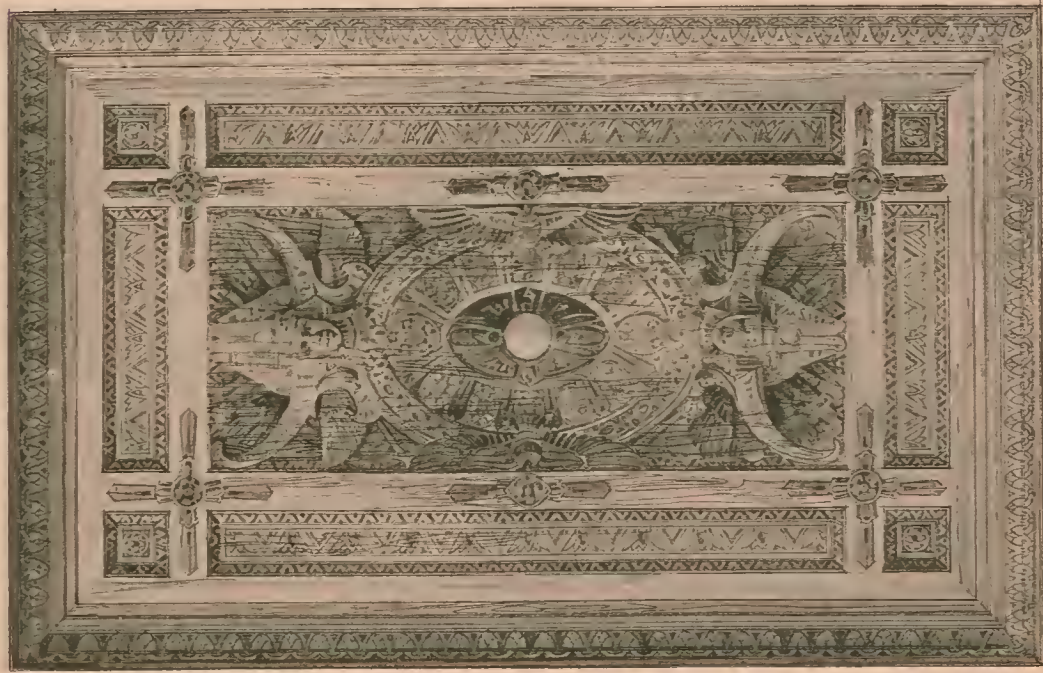
PLATE XII
A POST-OFFICE



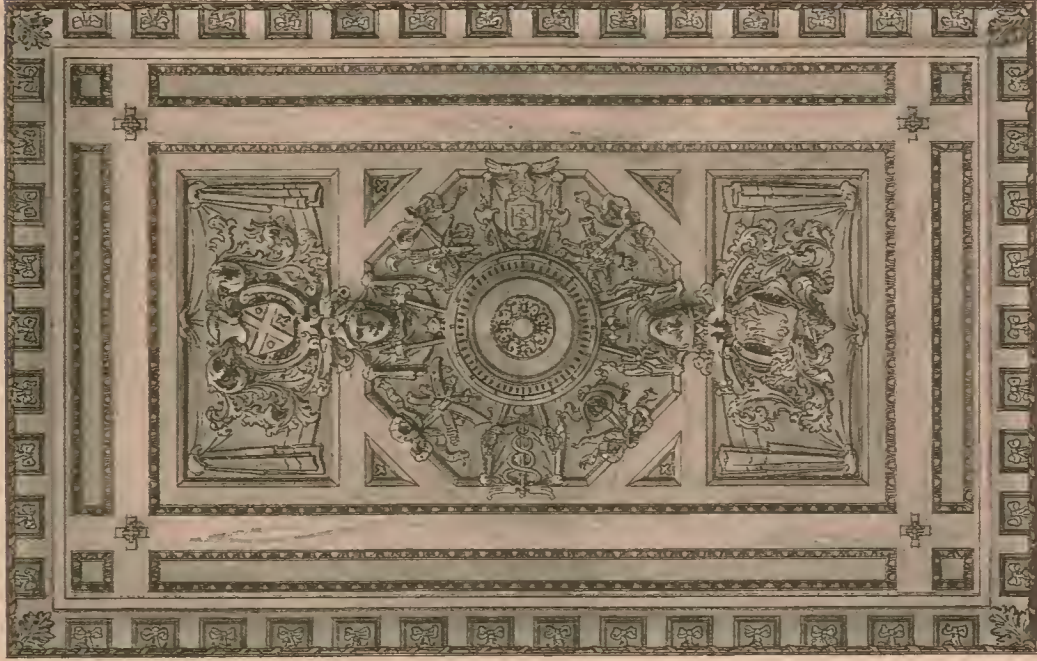
FIRST CLASS DESIGN

J. A. SMITH

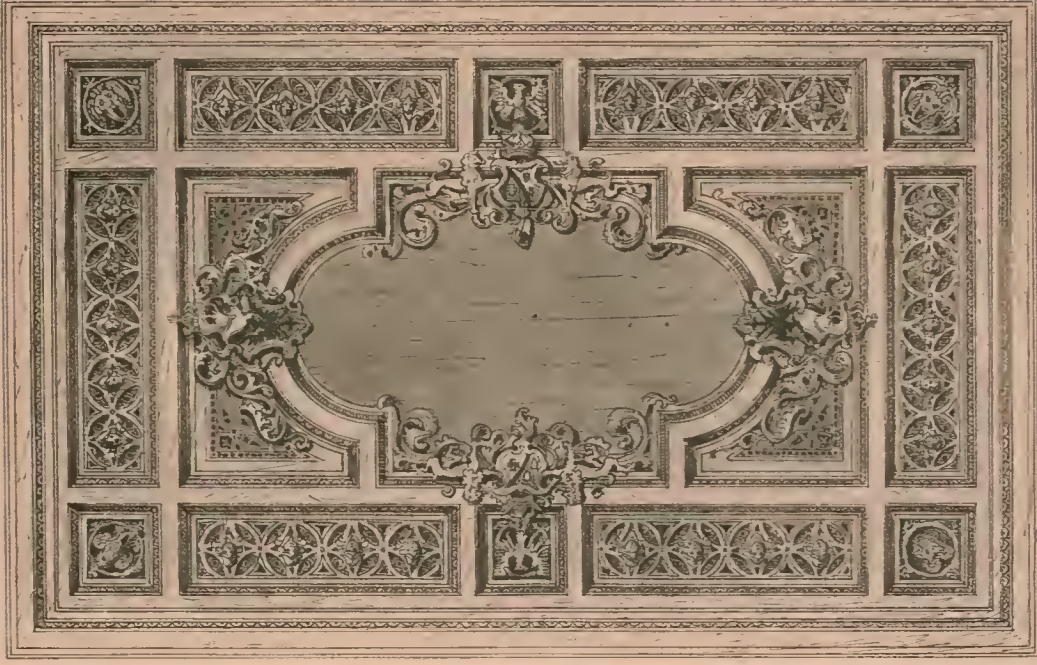
PLATE XIII
A PULPIT



H. DERCUM

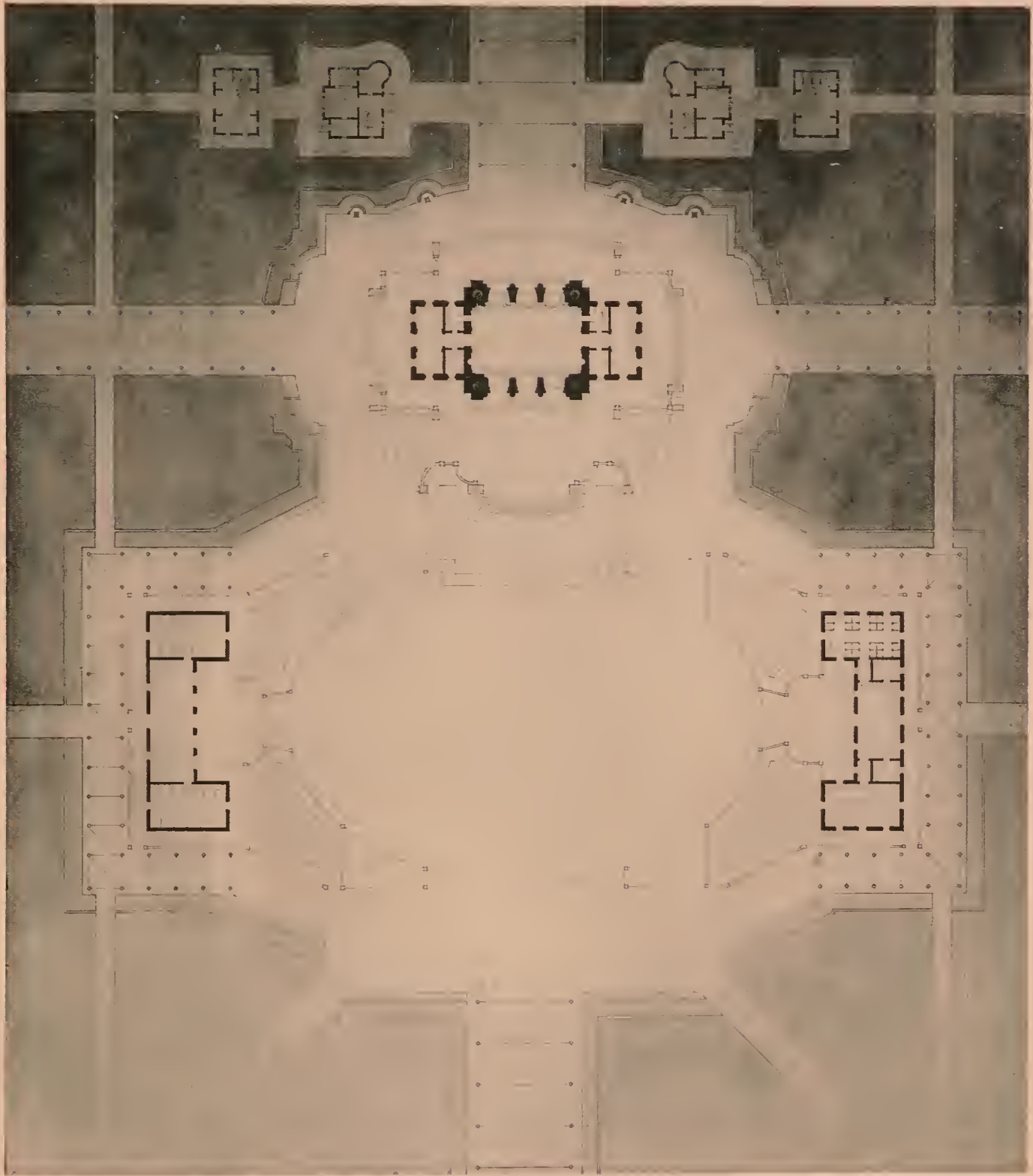


R. H. SHREVE



J. A. SMITH

PLATE XIV
 FIRST CLASS DESIGN
 A WOODEN CEILING



SECOND CLASS DESIGN

R. HAROLD SHREVE

PLATE XV

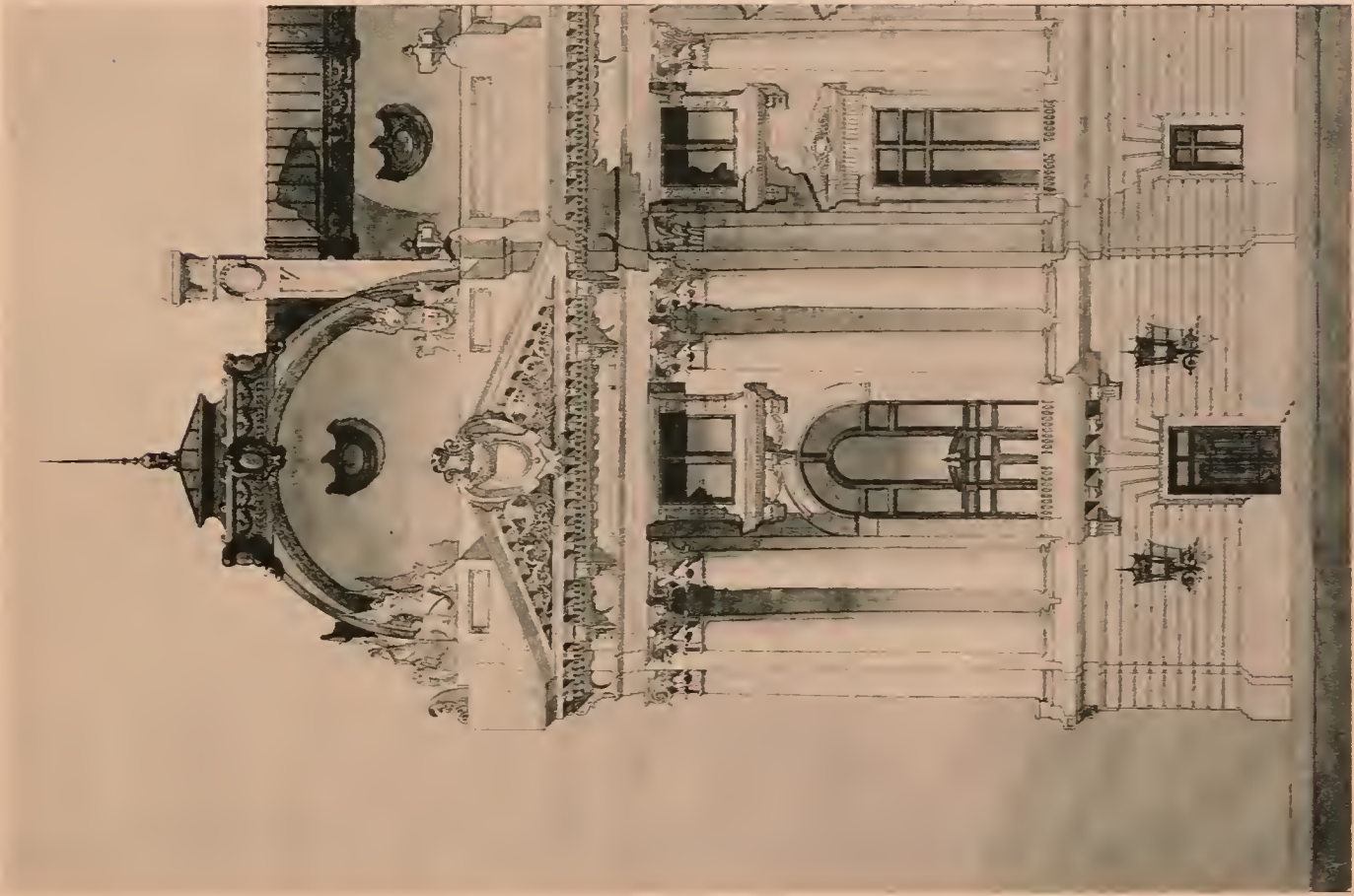
A RENDEZ-VOUS DE CHASSE



R. HAROLD SHIREVE

SECOND CLASS DESIGN

PLATE XVI
MIRENDEZ-VOUS DE CHASSE



SECOND CLASS DESIGN

H. J. WILLIAMS



SECOND CLASS DESIGN

A. E. FETTIS

PLATE XVII

THE TERMINAL MOTIVE OF A LONG FAÇADE.



TEN-HOUR SKETCH PROBLEM

F. L. ACKERMAN



TEN-HOUR SKETCH PROBLEM

D. MACKINTOSH

PLATE XVIII
A WINDMILL
A LODGE GATE TO A LARGE ESTATE



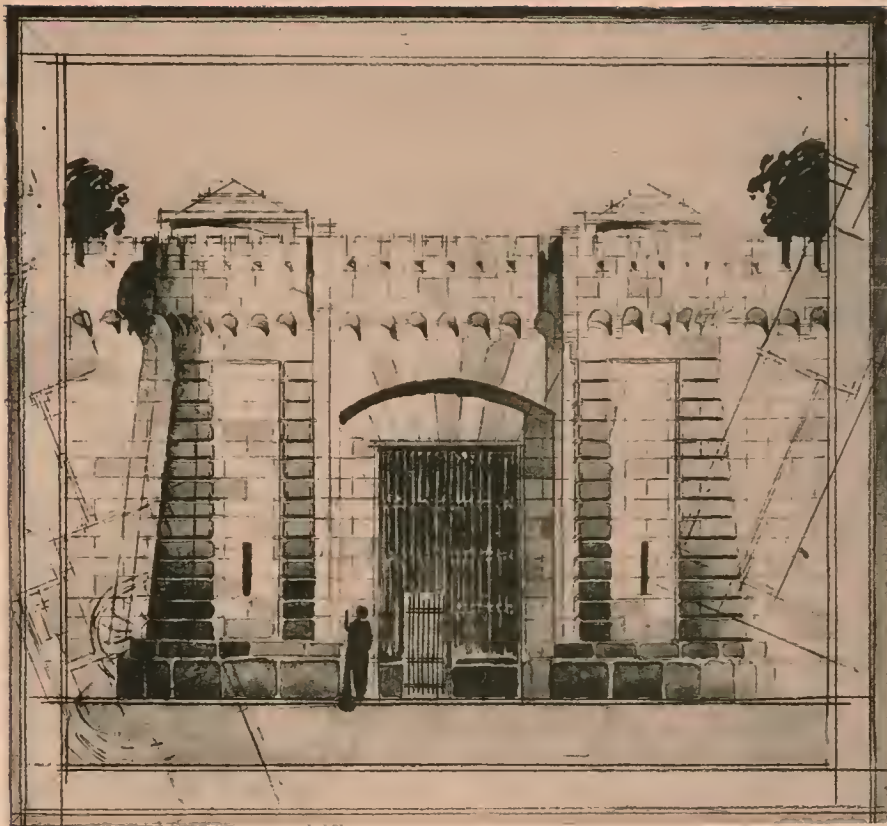
TEN-HOUR SKETCH PROBLEM

J. A. SMITH



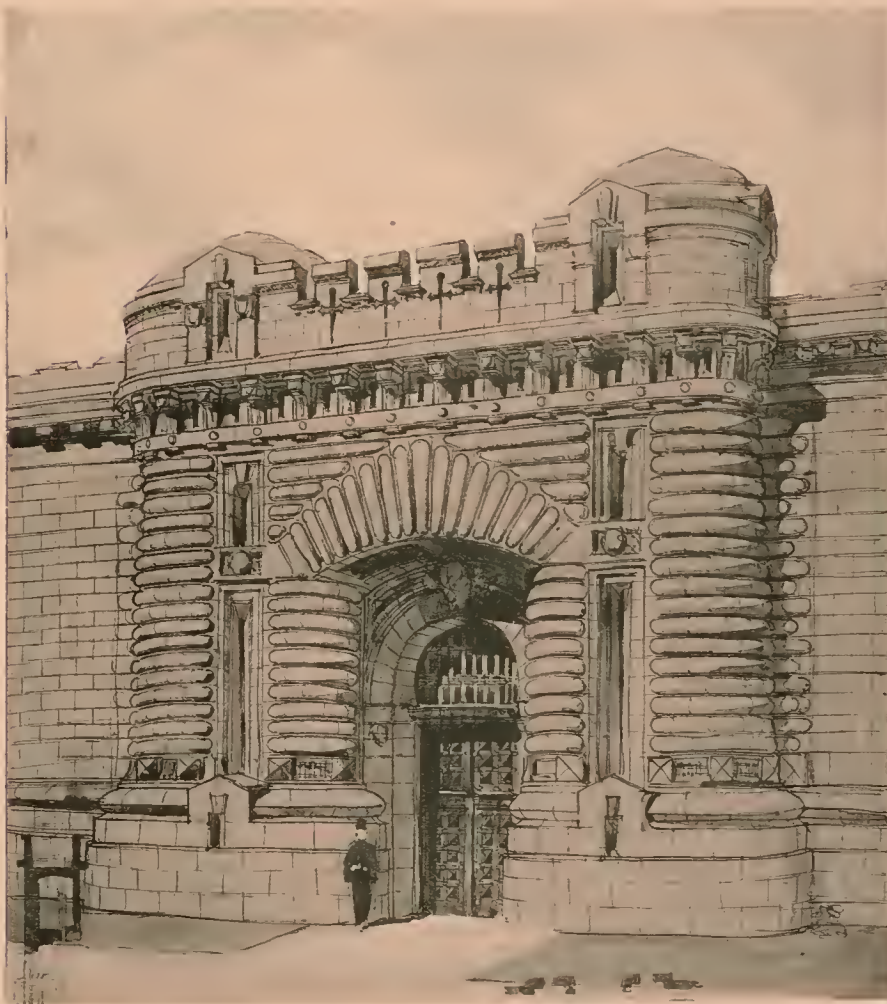
TEN-HOUR SKETCH PROBLEM

H. DERCUM



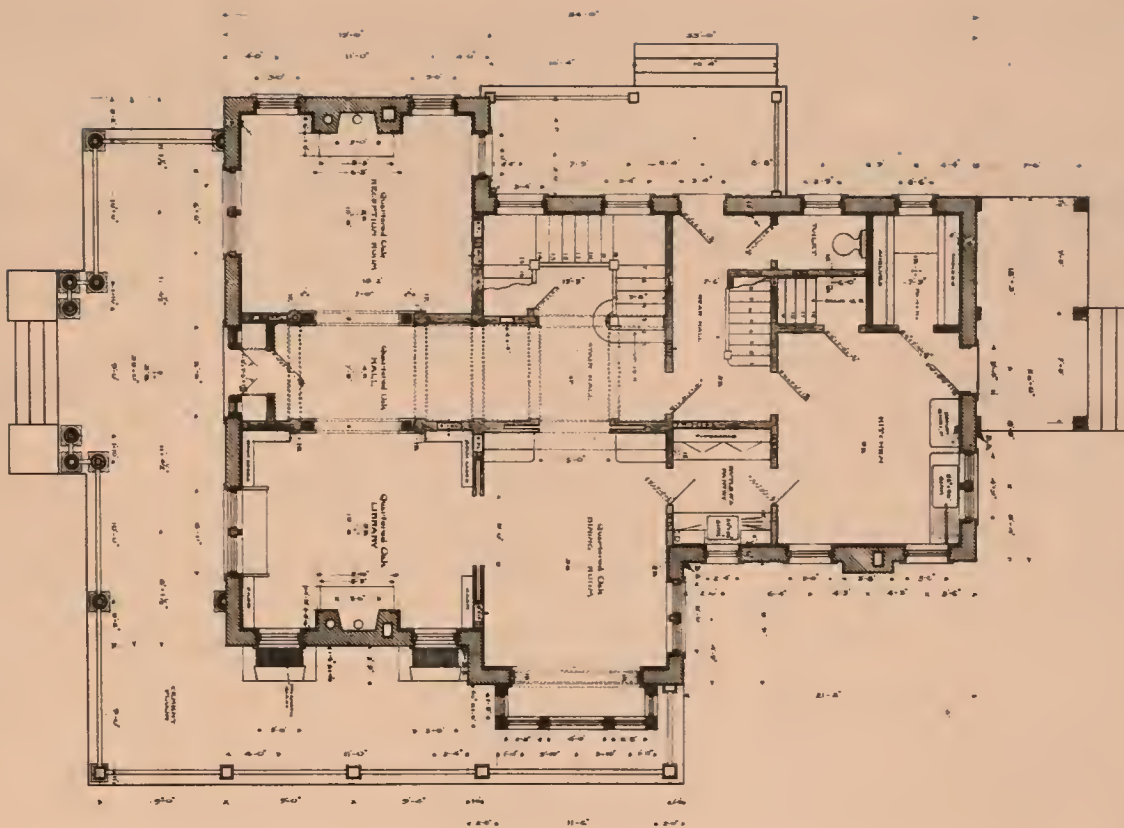
TEN-HOUR SKETCH PROBLEM

F. B. BROWN



TEN-HOUR SKETCH PROBLEM

F. L. ACKERMAN



COURSE IN WORKING DRAWINGS

HARRY I. SCHENCK



COURSE IN WORKING DRAWINGS

CARL F. WHITE



LIFE CLASS. SENIOR WORK

F. L. ACKERMAN



LIFE CLASS. SENIOR WORK

H. DERCUM



OIL

H. DERCUM



PASTEL

F. L. ACKERMAN



CHARCOAL

W. G. PURCELL



CHARCOAL

R. H. SHREVE

PLATE XXVI
DRAWINGS FROM THE ANTIQUE



SOPHOMORE WORK

A. E. FETTIS



FRESHMAN WORK

C. S. COBB



SOPHOMORE WORK

L. A. RALLY



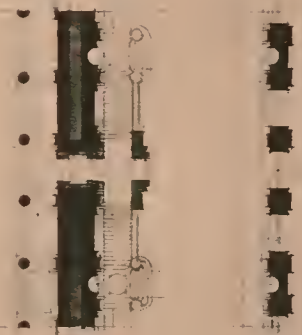
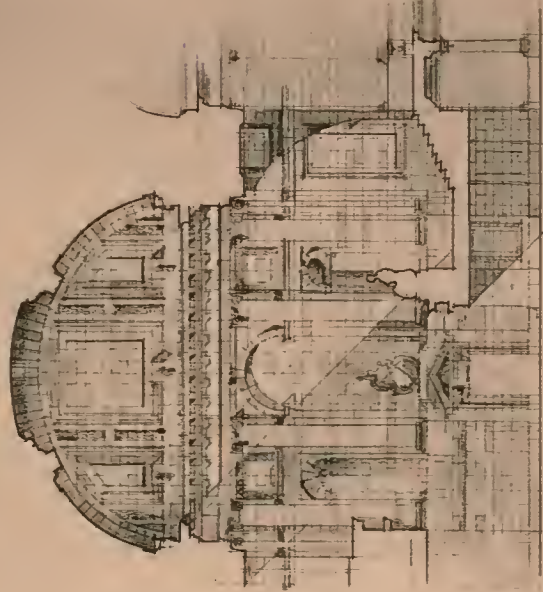
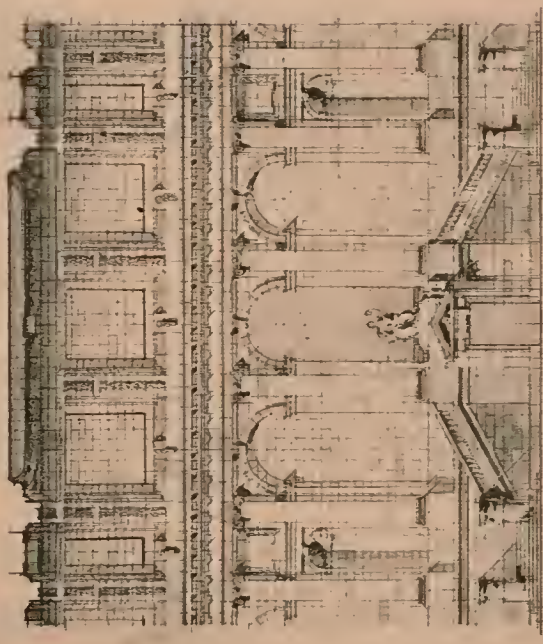
SOPHOMORE WORK

T. B. EVERMAN

ÉCOLE
DES
BEAUX-ARTS
DES
DESIGNERS
DESIGN
DESIGN
DESIGN

19 AVRIL 1907

169



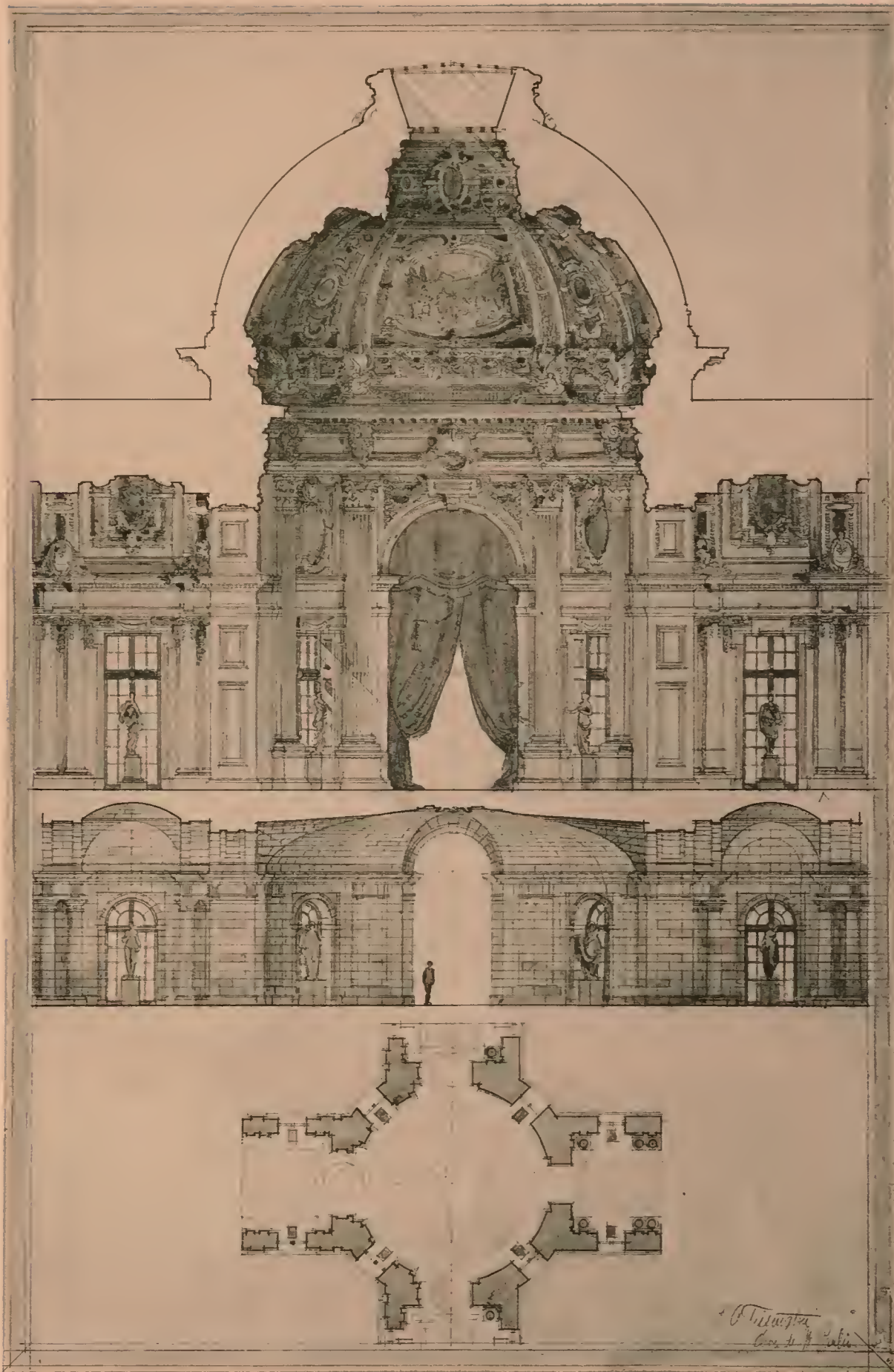
169

Concours de
453
Ecole des Beaux-Arts
Paris

WORK OF TRAVELING FELLOW

R. A. TISSINGTON

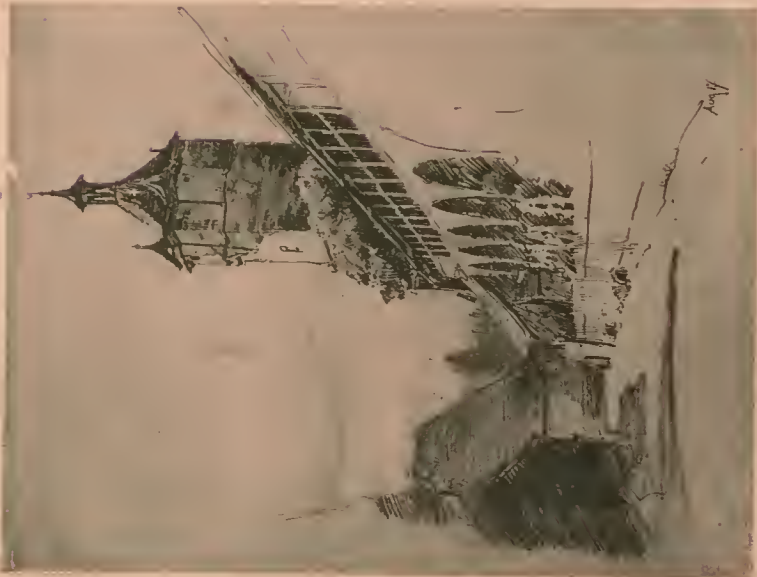
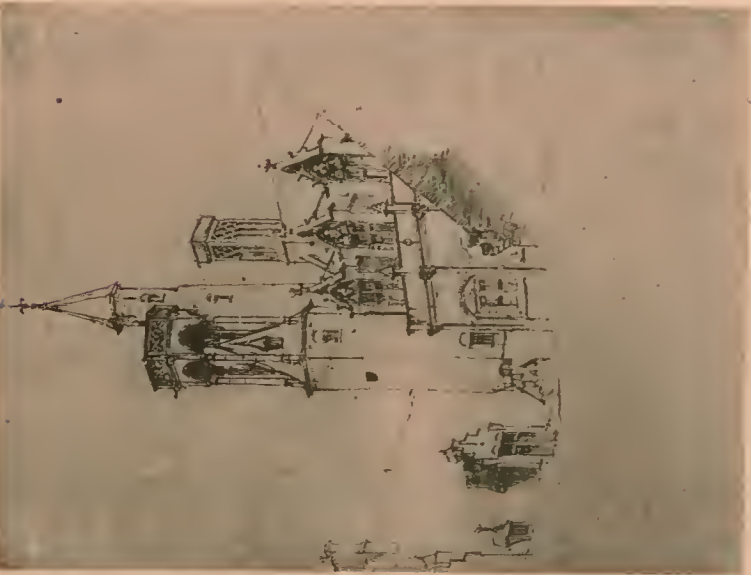
PLATE XXVIII
DESIGN FOR ENTRANCE TO THE ÉCOLE DES BEAUX-ARTS



WORK OF TRAVELING FELLOW

R. A. TISSINGTON

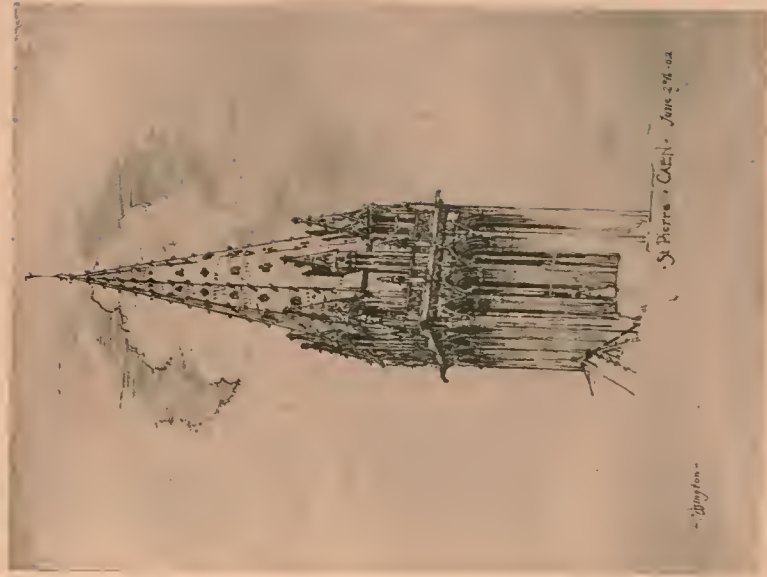
PLATE XXIX
CIRCULAR HALL AT THE INTERSECTION
OF THE GALLERIES OF A MUSEUM



WORK OF TRAVELING FELLOW

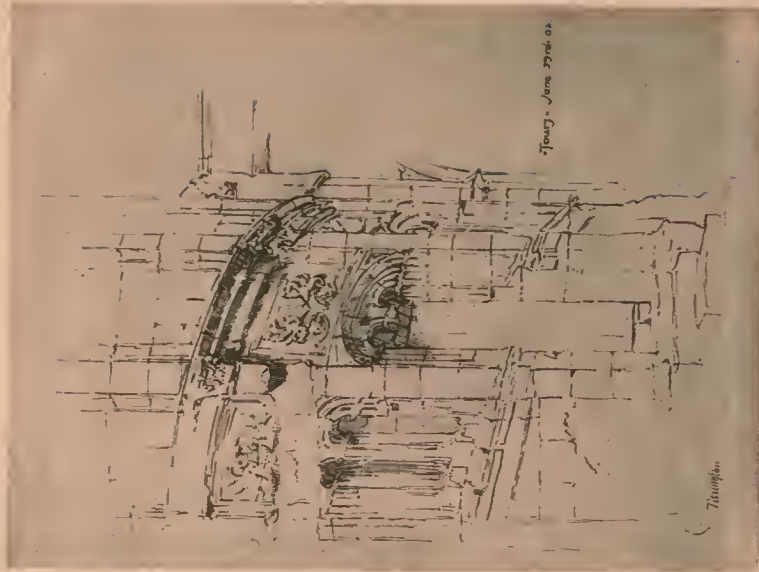


Mont St. Michel June 27. 02



St Pierre - Caen - June 24. 02

Tissington

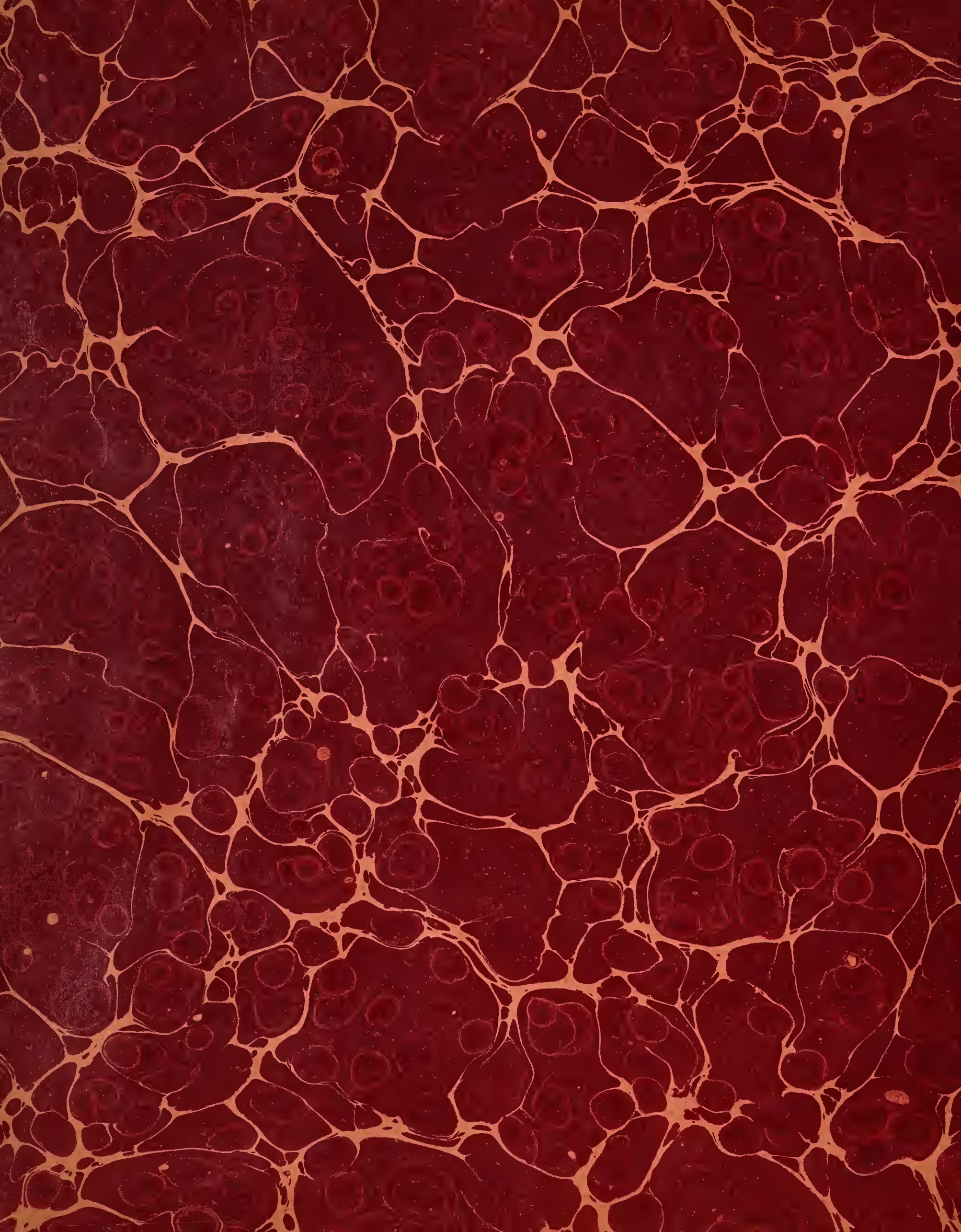


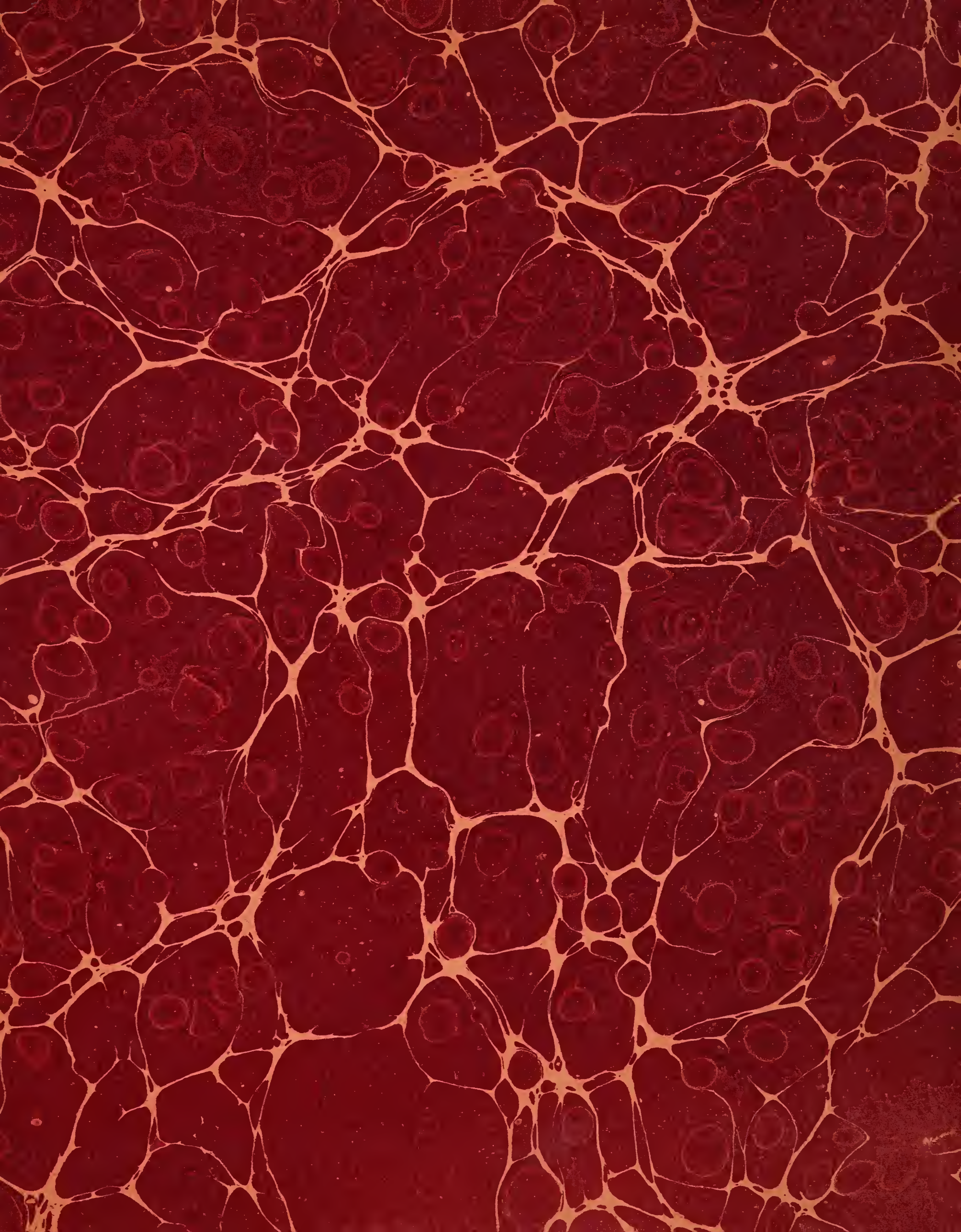
Trouy - June 27. 02

Tissington

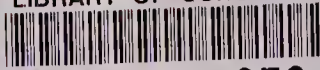
PLATE XXX
EUROPEAN SKETCHES

R. A. TISSINGTON





LIBRARY OF CONGRESS



0 040 055 056 6