

# OFFICIAL PUBLICATIONS OF CORNELL UNIVERSITY

VOLUME II

NUMBER 15

## ANNOUNCEMENT OF THE COLLEGE OF ARCHITECTURE 1911-12

SEPTEMBER 1, 1911  
PUBLISHED BY CORNELL UNIVERSITY  
ITHACA, NEW YORK



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MAIN DRAWING ROOM

# COLLEGE OF ARCHITECTURE

## FACULTY

- Jacob Gould Schurman, A. M., D. Sc., LL. D., President.  
Clarence Augustine Martin, Director of the College of Architecture,  
Dean of the Faculty, and Professor of Architecture.  
Jean Hebrard, A. D. G., Professor of Architecture, in charge of  
Design.  
Olaf Martinius Brauner, Professor of Drawing and Painting.  
Albert Charles Phelps, B. S., M. Arch., Assistant Professor of Archi-  
tecture and Secretary of the Faculty of Architecture.  
George Young, B. Arch., Assistant Professor of Architecture, in  
the Theory of Construction.  
Hiram Samuel Gutsell, B. P., A. M., Instructor in Free-hand Draw-  
ing.  
George Ray Chamberlain, M. E., Instructor in Free-hand Drawing.  
George Roger Thompson, B. Arch., M. S. Arch., Instructor in Archi-  
tecture.  
Christian Midjo, Instructor in Free-hand Drawing and Modeling.  
Joseph Mitchell Kellogg, B. Arch., Instructor in Architecture.  
William Erwin Humphrey, Jr., B. Arch., Assistant in Architecture.  
Lorena Claire Gibbs, Secretary to the Director.

Students in the College of Architecture receive instruction also from a large corps of professors and instructors in the Colleges of Arts and Sciences, Civil Engineering, Mechanical Engineering, and Agriculture (Department of Landscape Design).

## TWO-FOLD PURPOSE OF THE COLLEGE

The aim of the College of Architecture is to give the best possible training to those who choose architecture either as a profession or as a course of study for general culture. The course is intended to afford, first of all, that broad cultural training which is fundamentally essential to the success of men who must meet others of the most varied training and experience, and who must work with them as professional advisers on important problems involving not only questions of personal taste but also business problems of great magnitude; and, second, but not secondarily, a thorough training in the science and art of an exacting profession which on the one hand touches closely the engineering professions and on the other is itself one of the fine arts.

## ADMISSION AND CLASSIFICATION

Applications for admission to the College of Architecture are entertained from the following classes.

1. Those who desire to begin as freshmen the regular four-year course in architecture, or the four-year construction course with engineering alternatives.

2. Those who have already attended some technical school or institution of collegiate rank and who desire to enter with advanced standing and to continue the regular courses in the College of Architecture.

3. Those who desire to register as special students, not candidates for a degree, to take either the two-year special course as outlined for draftsmen, or to elect work along special lines.

4. Those taking a five-year course leading to the degree of Bachelor of Architecture.

For admission to longer courses—usually six years—leading to the degrees of Bachelor of Architecture and Bachelor of Arts or of Civil Engineer, see page 7.

For admission to the Graduate School, see page 7.

### 1. Requirements for Admission to Freshman Class

All correspondence concerning admission to the freshman class should be addressed to the Registrar of Cornell University.

For admission to the four-year course, the applicant must be at least sixteen years of age and must offer fifteen entrance units which must include English 3, history 1, mathematics 4, and French or German 3. The four remaining units may be chosen from group c, or they may be additional units from group b. The term unit means the equivalent of five recitations a week for one year in a subject.

Subject	<b>Group a</b>	Units
English A . . . . .		2
English B . . . . .		1
Algebra, Elementary . . . . .		1
Algebra, Intermediate . . . . .		½
Algebra, Advanced . . . . .		½
Geometry, Plane . . . . .		1
Geometry, Solid . . . . .		½
Plane Trigonometry . . . . .		½

		<b>Group b</b>	
Subject			Units
History—Ancient			½ or 1
“ Modern			½ or 1
“ American, Civics			½ or 1
“ English			½ or 1
German—First Year			1
“ Second Year			1
“ Third Year			1
French—First Year			1
“ Second Year			1
“ Third Year			1

**Group c**

Greek—First Year			1
“ Second Year			1
“ Third Year			1
Latin—First Year			1
“ Second Year			1
“ Third Year			1
“ Fourth Year			1
Spanish—First Year			1
“ Second Year			1
“ Third Year			1
Italian—First Year			1
“ Second Year			1
“ Third Year			1
Spherical Trigonometry			½
Physics			1
Chemistry			1
Physical Geography			1
Biology*			1
Botany*			½—1
Zoology*			½—1
Agriculture			½—1
Drawing			½—1
Manual Training			1

For details concerning entrance subjects and methods of admission see pages 4 to 21 of the General Circular of Information.

\*If an applicant has counted Biology (1) he may not also offer Botany (½) or Zoology (½)

## 2. Admission to Advanced Standing

All correspondence concerning admission to advanced standing should be addressed to the Registrar of Cornell University.

A student who, having already attended some technical school or institution of collegiate rank, desires advanced standing in any regular course in the College of Architecture of Cornell University, should file with the Registrar of Cornell University, on an official blank to be obtained from him, a formal application for admission to advanced standing in the College of Architecture, along with an official certificate from the institution already attended, of his honorable dismissal, his entrance examinations in detail, his terms of attendance, and the amount of work that he has completed, with a detailed statement of the courses pursued for which he desires credit at Cornell University. He should also send a catalogue of the institution, writing on it his name and marking the entrance requirements that he has satisfied and each subject that he has completed.

## 3. Admission as Special Students

All correspondence concerning the admission of special students should be addressed to the Director of the College of Architecture.

Two classes of special students are admitted as follows.

A. Applicants may, without formal examination, be admitted to the two-year special course in architecture, provided they give satisfactory evidence of ability to do the required work of the course and have neither been previously admitted to the University nor refused admission. For admission to this course the applicant must be at least twenty-one years of age; he must have had a good high school training or its equivalent, including particularly a good working knowledge of plane geometry and algebra through quadratic equations; and should be familiar with the details and proportions of the classic orders of architecture. He shall have had at least three years of experience in some good architect's office, or its equivalent, and shall submit with his application examples of his draftsmanship. Architectural drawings in particular are required, but it is to the applicant's advantage to submit any additional work that would tend to show his artistic ability or skill as a draftsman. The application should be accompanied by a certificate stating that the drawings submitted are the work of the applicant.

B. Students who have satisfied the entrance requirements to any four-year course in Cornell University, even though they may lack some of the specific subjects required for admission to the regular course in architecture, may be admitted as special students, not candidates for a degree, and may elect any work for which their preparation is adequate.

#### **4. Admission to the Five-Year Course**

Students who meet the requirements for admission to the College of Arts and Sciences but lack the advanced mathematics required for admission to the regular course in architecture may be admitted to a five-year course in the College of Architecture leading to the degree of Bachelor of Architecture.

#### **Six-Year Course Leading to the Degrees of Bachelor of Architecture and Bachelor of Arts or Civil Engineer**

A student in the College of Arts and Sciences who has satisfied at least six terms of residence, exclusive of summer sessions, and who has a credit of at least ninety hours, may with the permission of the faculties concerned be registered both in the College of Arts and Sciences and in the College of Architecture. This provision enables a student who so desires, to obtain the degree of Bachelor of Arts at the end of four years, and the degree of Bachelor of Architecture at the end of six years.

By special arrangement between the colleges concerned, a student may in six years secure the degrees of Bachelor of Architecture and Civil Engineer.

#### **Admission as Graduate Students**

All correspondence relating to graduate work should be addressed to the Dean of the Graduate School.

In all departments of the College of Architecture, work is arranged to meet the special needs of graduate students. Candidates for advanced degrees in architecture must be graduates of schools of equal standing with the College of Architecture, and their training in design or other subjects elected for graduate study must be equivalent to the training required in the same subjects by this College for the degree of Bachelor of Architecture.

## REGULAR FOUR-YEAR COURSE LEADING TO THE DEGREE OF BACHELOR OF ARCHITECTURE

### Freshman Year

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	10	3	3
Analytic Geometry . . . . .	7a	4	—
Differential Calculus . . . . .	7b	1	2
Integral Calculus . . . . .	7c	—	3
or			
Electives in Arts and Sciences . . . . .	—	*6	*6
Elements of Architecture . . . . .	11	3	3
Free-hand Drawing . . . . .	12	3	3
Descriptive Geometry . . . . .	9	2	—
Shades and Shadows . . . . .	13	1	1
Water Color Painting . . . . .	14	—	2

In addition to the above there will be required of each student three actual hours a week of physical training, the men taking the work in the Department of Military Science and Tactics and the women in the Department of Physical Culture.

### Sophomore Year

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	20	3	—
Design . . . . .	21	8	8
Drawing from the Antique . . . . .	22	3	3
Masonry Construction . . . . .	23	—	2
Geology . . . . .	30	—	3
Perspective . . . . .	24	—	1
Historic Ornament . . . . .	25	—	1
†Physics . . . . .	1	4	—

In addition to the above, there will be required of each student three actual hours a week of physical training, the men taking the work in the Department of Military Science and Tactics or in the Department of Physical Culture as they may elect and the women in the Department of Physical Culture.

\*Ordinarily six hours will be required in substitution for five hours of mathematics, but in subjects five hours may be accepted.

†Students who present physics for entrance may substitute other courses in the College of Arts and Sciences.

**Junior Year**

	No. of Course	1st Term	2d Term
History of Painting and Sculpture . . . . .	30	1	1
Design . . . . .	31	—	10
Modeling in Clay . . . . .	32	2	—
Planning of Domestic Buildings . . . . .	34	2	—
Specifications . . . . .	34a	1	—
Working Drawings . . . . .	34b	5	—
Mechanics, Strength of Materials, etc. . . . .	35	4	5
Heating and Ventilating . . . . .	36	—	1
Pen and Ink Drawing . . . . .	37	2	—

**Senior Year**

	No. of Course	1st Term	2d Term
Modern Architecture . . . . .	40	—	2
Design . . . . .	41	10	12
Life Class . . . . .	42	2	—
Seminary . . . . .	43	1	1
Fireproofing . . . . .	44	—	1
Elective . . . . .		3	—

**FOUR-YEAR CONSTRUCTION COURSE LEADING TO THE  
DEGREE OF BACHELOR OF ARCHITECTURE****Freshman Year**

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	10	3	3
*Analytic Geometry . . . . .	7a	4	0
Differential Calculus . . . . .	7b	1	2
Integral Calculus . . . . .	7c	0	3
Elements of Architecture . . . . .	11	3	3
Free-hand Drawing . . . . .	12	3	3
Descriptive Geometry . . . . .	9	2	0
Shades and Shadows . . . . .	13	1	1
Masonry Construction . . . . .	23	0	2

In addition to the above there will be required of each student three actual hours a week of physical training, the men taking the work in the Department of Military Science and Tactics and the women in the Department of Physical Culture.

\*Students failing in analytic geometry or calculus will not be permitted to continue the construction course until these subjects are passed.

## Sophomore Year

	No. of Course	1st Term	2d Term
Design . . . . .	21	8	8
Drawing from the Antique . . . . .	22	2	—
Perspective . . . . .	24	—	1
Mechanics (C. E.) . . . . .	20	5	5
Physics . . . . .	1	4	—
Physics . . . . .	6	—	4

## Junior Year

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	20	3	—
Geology . . . . .	30	—	3
Modeling or Free-hand Drawing . . . . .		2	—
Planning of Domestic Buildings . . . . .	34	2	—
Specifications . . . . .	34a	1	—
Working Drawings . . . . .	34b	5	—
Structural Design (C. E.) . . . . .	71	4	4
Engineering Laboratory (C. E.) . . . . .	22	1	3
Materials of Construction (C. E.) . . . . .	25	—	3
Concrete Construction (C. E.) . . . . .	77	—	3
Heating and Ventilating (M. E.) . . . . .	36	—	1

## Senior Year

From the following list of subjects not less than thirty-two hours must be taken. Courses 31, 40, and 44 are required of all students.

	No. of Course	1st Term	2d Term
Design . . . . .	31	—	10
Modern Architecture . . . . .	40	—	2
Fireproofing . . . . .	44	—	1
Seminary . . . . .	43	1	1
Public Speaking (Arts) . . . . .	1a	3	—
Public Speaking (Arts) . . . . .	1b	—	3
Political Economy (Arts) . . . . .	51	3	3
Testing Materials (C. E.) . . . . .	30	3	—
Higher Structures (C. E.) . . . . .	73	3	or 3
Masonry Foundations (C. E.) . . . . .	74	3	or 3
Steel Buildings (C. E.) . . . . .	76	3	or 3
Reinforced Concrete Arch (C. E.) . . . . .	72	2	or 2

**TWO-YEAR SPECIAL COURSE IN ARCHITECTURE**

This course does not lead to a degree, but a certificate will be issued upon its satisfactory completion. Candidates proficient in any of the subjects scheduled in the course will be allowed to substitute other architectural subjects in their stead.

**First Year**

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	10	3	3
Design . . . . .	21	8	8
Free-hand Drawing . . . . .	12	3	3
Descriptive Geometry . . . . .	9	2	—
Shades and Shadows . . . . .	13	1	1
Perspective . . . . .	24	—	1
Elective (course 14, 32, or 37.) . . . . .		—	2

**Second Year**

	No. of Course	1st Term	2d Term
History of Architecture . . . . .	20	3	—
Design . . . . .	41	10	12
Drawing from the Antique . . . . .	22	3	3
Elective (course 32, 37, or 40.) . . . . .		—	2

**FIVE-YEAR AND SIX-YEAR COURSES**

In the arrangement of five-year and six-year courses, so much depends upon the preparation and special requirements of the student that it has been found best to arrange these courses to meet individual needs. In the main, however, the five-year course for the degree of Bachelor of Architecture must include all of the work of the regular four-year course or of the four-year construction course, and further elective work in the College of Arts and Sciences or in engineering; and the six-year courses for two degrees must include three years of work in architecture and three years of work in the College of Arts and Sciences or in the College of Civil Engineering, arranged and completed to the satisfaction of the colleges concerned.

## COURSES OF INSTRUCTION

1a. **Elementary Free-hand Drawing.** Throughout the year, credit two hours a term. Mr. GUTSELL and Mr. CHAMBERLAIN. M W, M F, or W F, 2-5, Franklin Hall.

1b. **Elementary Free-hand Drawing.** Throughout the year, credit three hours a term. Mr. GUTSELL and Mr. CHAMBERLAIN. M W F, 2-5, Franklin Hall.

2a. **Advanced Free-hand Drawing.** Throughout the year, credit two hours a term. Prerequisite course 1b or its equivalent. Mr. GUTSELL and Mr. CHAMBERLAIN. M W, M F, or W F, 2-5, Franklin Hall.

2b. **Advanced Free-hand Drawing.** Throughout the year, credit three hours a term. Prerequisite course 1b or its equivalent. Mr. GUTSELL and Mr. CHAMBERLAIN. M W F, 2-5, Franklin Hall.

*Note*—The above courses in drawing are offered to all students in the University for election under such conditions as their respective faculties may prescribe.

9. **Descriptive Geometry.** First term, credit two hours. Assistant Professor YOUNG, White Hall. Lectures, recitations, and drawing. Five to six hours a week.

10. **History of Architecture.** Throughout the year, credit three hours a term. Assistant Professor PHELPS, White Hall. First term: Egyptian, Greek, Roman, and Byzantine architecture. Second term: Romanesque and Gothic architecture. Lectures with assigned readings and examinations.

11. **Elements of Architecture.** Throughout the year, credit three hours a term. Mr. THOMPSON and Mr. KELLOGG. White Hall. The classic orders of architecture and elementary studies in composition, with drawings rendered in India Ink and in water color. Nine hours a week.

12. **Free-hand Drawing.** Throughout the year, credit three hours a term. Mr. GUTSELL and Mr. CHAMBERLAIN. Franklin Hall. Pencil and charcoal drawing from the cast. Nine hours a week.

13. **Shades and Shadows.** Beginning about Nov. 15th and continuing throughout the year, credit one hour a term. Mr. THOMPSON and Mr. KELLOGG, White Hall. Lectures and drawing.

14. **Water Color Painting.** Second term, credit two hours. Prerequisite course 12. Professor BRAUNER and Mr. MIDJO. Painting from still life groups and from nature. Six hours a week.

20. **History of Architecture.** First term, credit three hours. Prerequisite course 10. Assistant Professor PHELPS. White Hall. Architecture of the Renaissance and to the beginning of the nineteenth century in the principal European countries. Lectures with assigned readings and examinations.

21. **Design.** Throughout the year, credit eight hours a term. Prerequisite courses 11 and 13. Professor HÉBRARD, Mr. THOMPSON, and Mr. KELLOGG. White Hall. A series of problems in architectural design, composition, planning, studies in detail, rendering, etc., requiring about twenty-four hours a week.

22. **Drawing from the Antique.** Throughout the year, credit three hours a term. Prerequisite course 12. Professor BRAUNER and Mr. MIDJO. Franklin Hall. Work from the cast in charcoal and pastel. Nine hours a week.

23. **Masonry Construction.** Second term, credit two hours. Professor MARTIN. White Hall. Lectures and recitations, supplemented by drawing and by inspection of actual work.

24. **Perspective.** Second term, credit one hour. Prerequisite courses 9 and 11. Professor MARTIN and Mr. HUMPHREY. White Hall. Lectures and drawing.

25. **Historic Ornament.** Second term, credit one hour. Prerequisite courses 10 and 20. Assistant Professor PHELPS. Some of the great historic styles of decoration will be analyzed and studied in detail and the development of furniture, stained glass, and other minor arts will be briefly outlined.

30. **History of Painting and Sculpture.** Throughout the year, credit one hour a term. Assistant Professor PHELPS. A brief survey of the history of Greek sculpture and Italian painting.

30a. **History of Art in Italy.** Throughout the year, credit two hours a term. Mr. GUTSELL. T Th, 12, White Hall 33. The condition of the arts on the decline of Roman civilization. The revival of the arts of design in the thirteenth century. The development of painting and sculpture until the sixteenth century and a brief review of their decline.

30b. **Art North of the Alps.** Throughout the year, credit two hours a term. Mr. GUTSELL. WF, 12, White Hall 33. A survey of the beginnings of art in the Germanic communities.

Painting, engraving, and woodcutting. The Flemish and Dutch masters of the sixteenth and seventeenth centuries.

31. **Design.** Second term, credit ten hours. Prerequisite course 21. Professor HEBRARD. White Hall. This course continues the work of course 21 with more advanced problems in architectural design, composition, and planning. About thirty hours a week.

32. **Modeling.** First term, credit two hours. Clay modeling of relief ornament, bits of sculpture, etc. Six hours a week. Mr. MIDJO, Franklin Hall.

34. **Planning of Domestic Buildings.** First term, credit two hours. Prerequisite course 21. Professor MARTIN and Mr. HUMPHREY. White Hall. Three to five lectures and about twenty hours drafting a week during the early part of the term. The work will include a systematic and analytical study of house planning with special reference to American conditions.

34a. **Specifications.** First term, credit one hour. Prerequisite course 34. Professor MARTIN. White Hall.

34b. **Working Drawings.** Latter part of first term, credit five hours. Prerequisite courses 34 and 34a. Professor MARTIN and Mr. HUMPHREY. White Hall. Courses 34a and 34b continue the work of course 34 by the study of specifications and ordinary methods and details of construction, with the preparation of one-quarter inch scale working drawings and full size details for a house designed by the student himself under such limiting conditions as a client would be likely to impose.

35. **Mechanics, Strength of Materials, etc.** First term, credit four hours; second term, credit five hours. Assistant Professor YOUNG. White Hall. A brief but careful study of the theory of construction and of structural design as applied to architecture, including strength and elasticity of materials; analytical and graphical analyses of stresses in beams, columns, trusses, masonry construction, reinforced concrete, etc.

36. **Heating and Ventilating.** First half of second term, credit one hour. Professor CARPENTER. Sibley College. Two lectures a week supplemented by practical problems.

37. **Pen and Ink Drawing.** First term, credit two hours. Prerequisite courses 12 and 22 or equivalent. Mr. GUTSELL. Franklin Hall. Work in pen and ink rendering, sketching, and illustration.

40. **Modern Architecture.** Second term, credit two hours. Prerequisite courses 10 and 20. Assistant Professor PHELPS. Nineteenth century architecture in the principal European countries, and colonial and more recent work in the United States.

41. **Design.** Throughout the year, credit ten hours first term, and twelve hours second term. Prerequisite courses 21 and 31. Professor HEBRARD. White Hall. This course is a continuation of courses 21 and 31 with advanced problems in architectural design, composition, planning, etc. Thirty to thirty-six hours a week.

42. **Life Class.** Throughout the year, credit two hours a term. First term required, second term elective. Professor BRAUNER. Franklin Hall. Drawing from the nude model. Six hours a week.

43. **Seminary.** Throughout the year, credit one hour a term. Professor MARTIN and Assistant Professors PHELPS and YOUNG. Lectures, papers, and discussions upon subjects of professional interest not covered by other courses.

43a. **Historical Seminary.** Throughout the year, credit one hour a term. Prerequisite courses 10 and 20. Assistant Professor PHELPS. White Hall. Investigation of assigned topics in the history of architecture; reviews of books, abstracts and discussions of current periodical literature.

44. **Fireproof Construction.** Second term, credit one hour. Professor MARTIN. White Hall. A study of the development, methods, and details of modern fire-resisting construction. Lectures with supplementary reading.

### Courses in Civil Engineering

The following courses, given by the College of Civil Engineering, are required in the Construction Course in Architecture: mechanics of engineering, engineering laboratory, materials of construction, testing materials, structural design, bridge design, reinforced concrete arches, higher structures, masonry and foundations, steel buildings, and concrete construction. For a full description of these courses, see the Announcement of the College of Civil Engineering, which may be obtained from the Registrar of Cornell University, Ithaca, N. Y.

**BUILDINGS, EQUIPMENT, ETC.**

The College occupies the entire third and fourth floors of White Hall and the top floor of Franklin Hall immediately adjacent. The main offices, library, lecture and exhibition rooms, etc., are on the third floor of White Hall, while the entire fourth floor consists of a suite of three drafting rooms opening together in such a way as to make practically one great room approximately forty feet wide and one hundred and fifty-six feet long. These rooms, while making no pretense to architectural beauty, having been designed for other use when the University was yet young, are open, airy, comfortable at all times, and above all are thoroughly well lighted both for day and night work, a matter of supreme importance in work requiring such constant use of the eyes. In these rooms, which are open from 8 a.m. to 10.30 p.m., each student has his own place to which he may come at any time. Here all students in the College from freshmen to graduates work together, and from the beginning the younger men are inspired by the work of the older ones who exercise a most wholesome influence over them.

The special reference library, only a step from the drafting rooms and offices, is one of the most complete of its kind; and all books, photographs, etc., are directly accessible to the students who have full freedom to go directly to the shelves and to take books and photographs to the drafting rooms with the least possible formality, a privilege of inestimable value in their work. The shelves and cases hold some thousands of photographs, the current numbers of more than thirty technical periodicals, and practically all of the important books in the field of architecture, besides some nine thousand lantern slides for use in the lecture courses.

For reference and inspiration in the technique of drawing and rendering in architectural design, there is a fine collection of rendered drawings made by the recognized masters in the art, and a very large and growing collection of selected drawings made by former students in the college.

The two large exhibition rooms in White Hall, while occasionally used for general art exhibitions, have their most important use in regular work of the college, especially in the work in design. Whenever a problem is finished the drawings are immediately hung, judged by the Faculty, discussed and criticised before the class by the professor in charge of the work, and remain on public exhibition until the rooms are required for the next problem. The stimulus to serious effort furnished by the consciousness on the part of the

students of the inevitable public criticism, and the opportunity for free comparison and discussion among themselves of the various solutions are pedagogically very valuable.

The entire upper floor of Franklin Hall, about seven thousand five hundred square feet of floor space, is devoted to the work in free-hand drawing, life class, modeling, pen and ink, still life painting, etc. The great studios here are lighted from the north through large mansard skylights that give an abundance of steady even light throughout the day, and here again the students work together in the same spirit of freedom and friendly competition that characterizes the work in design and that sets a standard not obtainable in any other way. The equipment for this work is of the best and consists in the main of a very large and complete collection of casts from the best periods of the sculptor's art, and an excellent collection of pottery, faience, textiles, etc.

In any profession involving so much of sentiment and feeling as does architecture, spirit and environment are important influences. The student must begin with at least a certain amount of enthusiasm, breadth of view, and an innate feeling for the beautiful. Given these qualities it remains for the college to supply as far as it may the intellectual, moral, and esthetic training requisite for the practice of architecture. This it does mainly by means of the instruction and equipment already described; but those who know the College best feel certain that no small part of the success it has achieved is due to its location in a region of great natural beauty. The significance of this in the education of the student of architecture is well presented in an article on "The College of Architecture, Cornell University," in the columns of the *Architectural Record*, from which the following extracts are made.

"One cannot help wondering whether some Wordsworthian notion of the educative power of beautiful natural surroundings influenced the mind of the founder in selecting this site for his great university; whether he, too, understood the subtle power of that 'unconscious intercourse with beauty old as creation' in shaping the developing soul. It would be difficult indeed to find a spot better fitted for opening the heart of youth to that sense of beauty without which true culture is impossible; and doubly fortunate is it that here in such surroundings should have arisen one of the comparatively few architectural schools of the country. For the architect no less than for painter, poet, or sculptor, an unerring instinct for beauty is an indispensable requisite; and what influence more

potent for awakening this instinct if dormant, or for sustaining and developing it if already active, than the intimate contact and communion with nature possible—nay, almost inevitable—at Cornell. One lifts tired eyes from book or drafting board and they rest almost of necessity upon the eternal quiet of the distant hills, now lying in full sunlight, every detail distinct, or again dimly seen through the veiling mists of an approaching storm; now mottled with the shadows of flying clouds; now bathed in the unspeakable glory of the setting sun, a short lived splendor of crimson and gold; now sinking into the purple indistinctness of approaching night. \* \* \* \* The possibility of physical and spiritual recuperation lies close at hand. Hardly a stone's throw from the doors of White Hall, the home of the architectural school, runs the deep gorge of Fall Creek, a narrow canyon sinking sheer through the shale rock to a depth of here fifty, there a hundred, there two hundred feet, musical in summer with the murmur of its diminished stream, reverberating in flood time to the roar of sounding cataracts.

Perhaps half a mile away across the campus, and forming its southern boundary, as Fall Creek does its northern, runs Cascadilla Gorge, as beautiful as its name. Less wild and rugged than Fall Creek, it boasts no roaring cataracts but breaks into innumerable little cascades, not less beautiful and perhaps more musical. Here vegetation has found more frequent foothold and the bareness of grey wall has given place at many points to the exquisite greens of soft mosses, feathery ferns, or low-growing bushes, alternating with the darker masses of sturdy evergreen trees. \* \* \* \* He must be a dullard indeed in whom, under such circumstances, no color sense is born. Color lies all about him, changing with infinite variation from the cold blues and browns and purples of dull winter days, through the tender greens and pinks of early spring to the flaming crimson and orange of October sunsets. Only the man who is esthetically totally depraved could fail utterly to respond to the influences surrounding him in the college of architecture at Cornell. \* \* \* \* Within the college the relation between teacher and student is such as to give the greatest opportunity for the play of personality. As every one at all conversant with the nature of architectural study knows, the major portion of the work is of necessity accomplished by means of individual as opposed to class instruction. In Cornell such individual instruction is given wherever possible. The teacher is no formal lecturer, dealing out information en bloc for an hour, and then disappearing from the students' ken until

his hour strikes again. He spends hours each day in the drafting rooms, watching the progress of the work, praising here, condemning there, explaining the principles involved in his criticisms, setting ideals before the students, stirring their imaginations, inspiring them to more earnest work. \* \* \* \*

\* \* \* \* Throughout the work the greatest care is taken to preserve and develop the individuality of the student, to prevent the swallowing up of weaker or less developed personalities in that of the instructor; and Cornell has consequently escaped the charge sometimes brought against some of the ateliers, that all the work issuing from them is only an echo, fainter or clearer, of the work of the patron. Her students come to her from the ends of the earth and from every walk of life—raw material produced under the most widely diverse conditions, out of which must be wrought, so far as may be, not skilled draftsmen merely, but creative artists. If she is to accomplish her purpose she must preserve the integrity of the student's personality; must send him out again into the world from which he came not less himself but more, because more fully master of his own powers and more capable of self-expression."

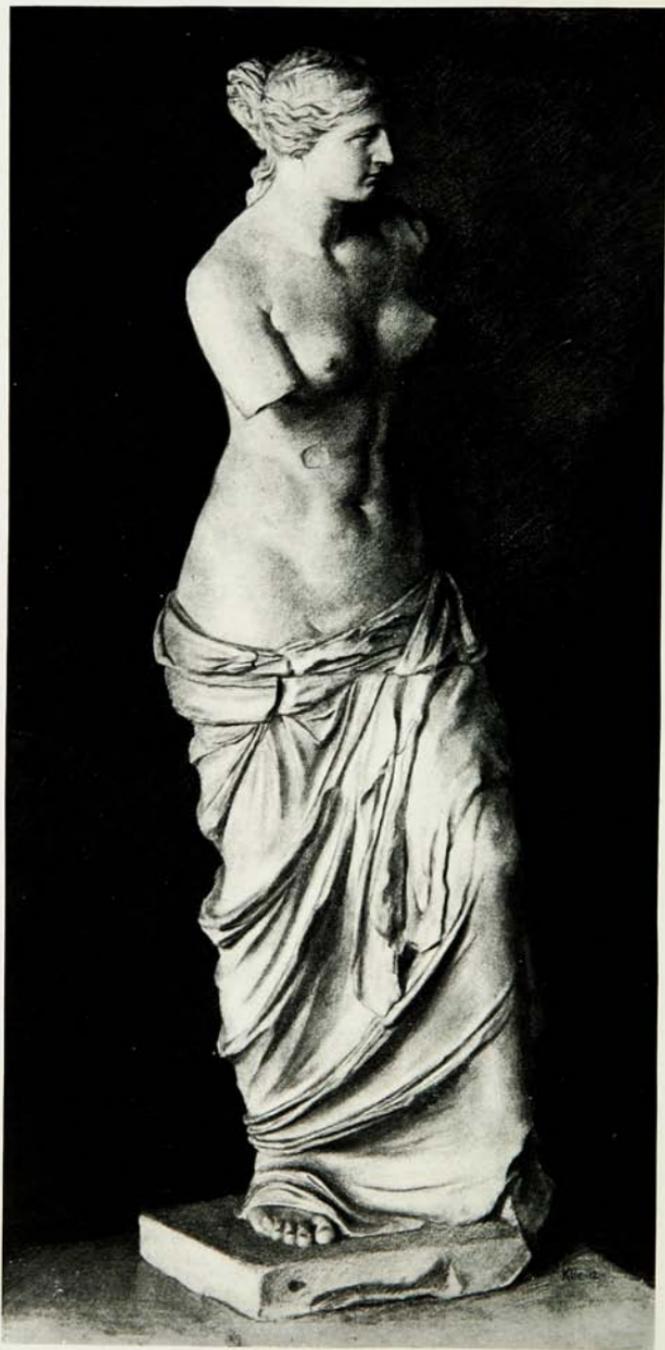




LIBRARY OF THE COLLEGE OF ARCHITECTURE



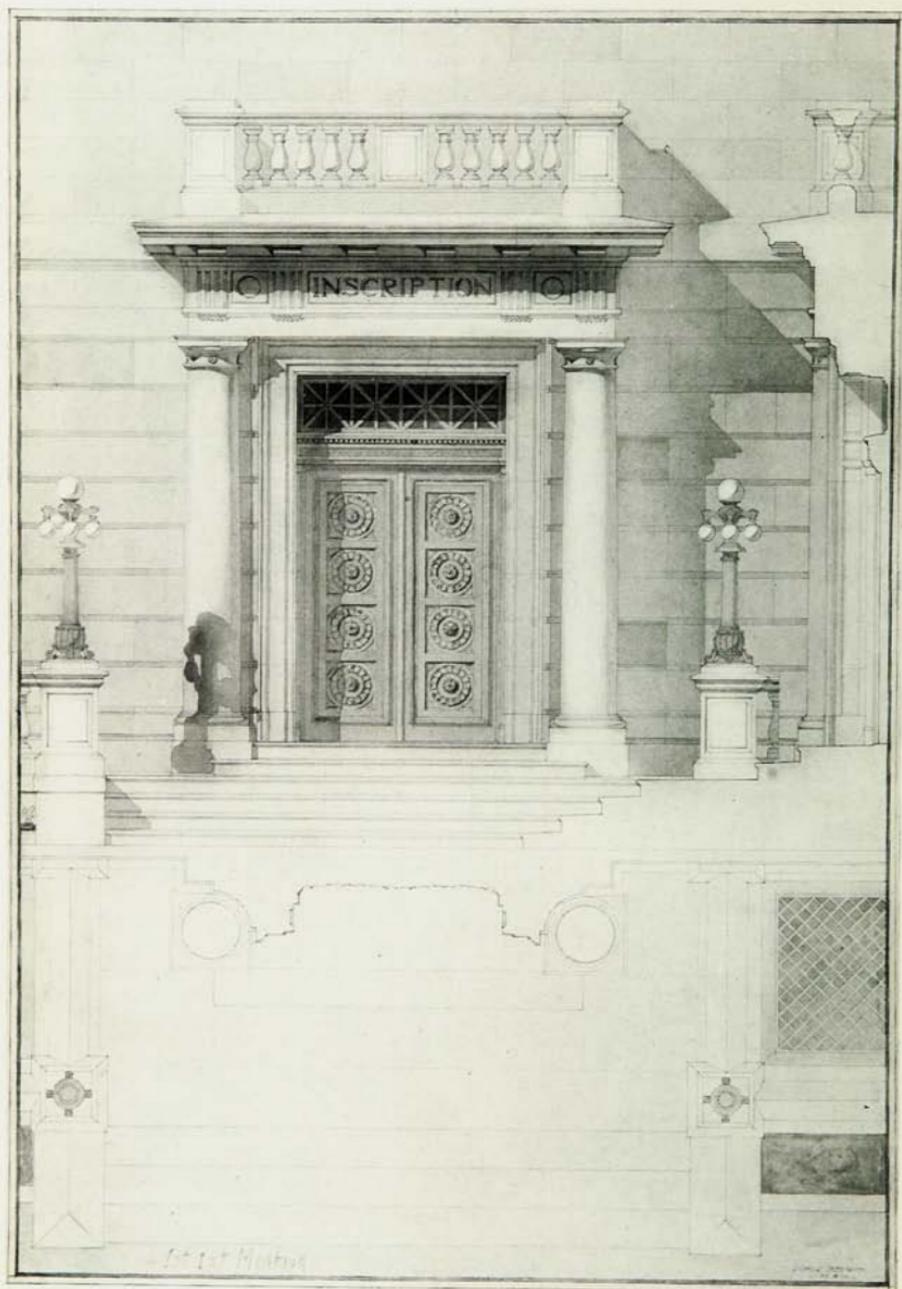
FREE-HAND DRAWING STUDIO



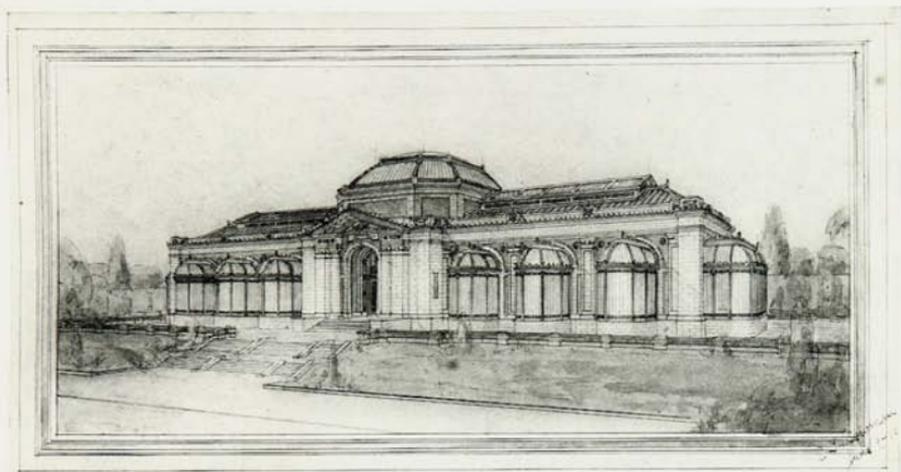
DRAWING FROM THE ANTIQUE—SECOND YEAR



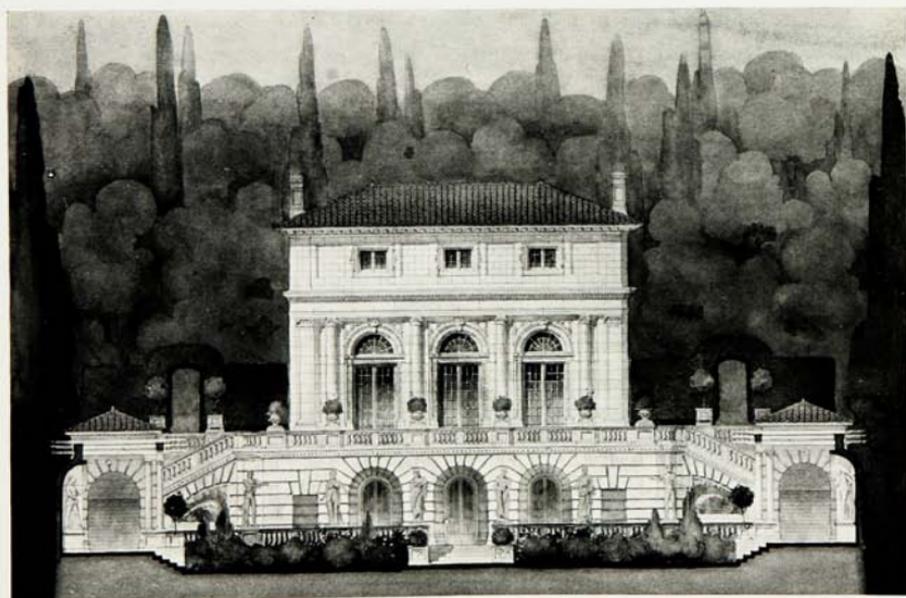
ENTRANCE MOTIVE  
TO A SMALL BANK



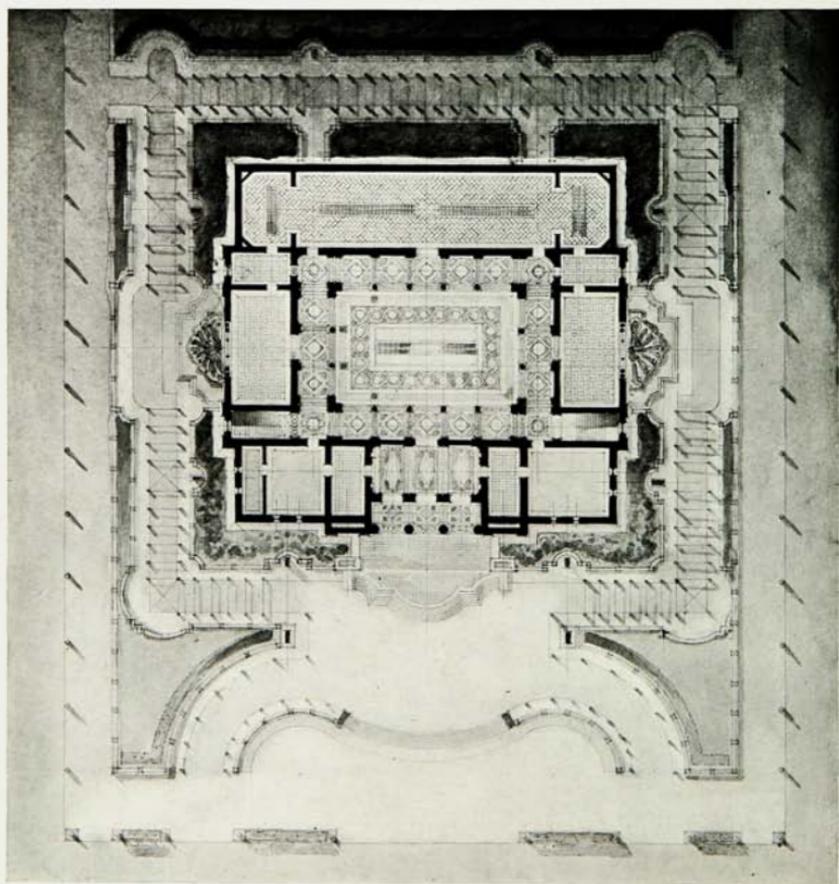
A SECOND YEAR ORDER PROBLEM



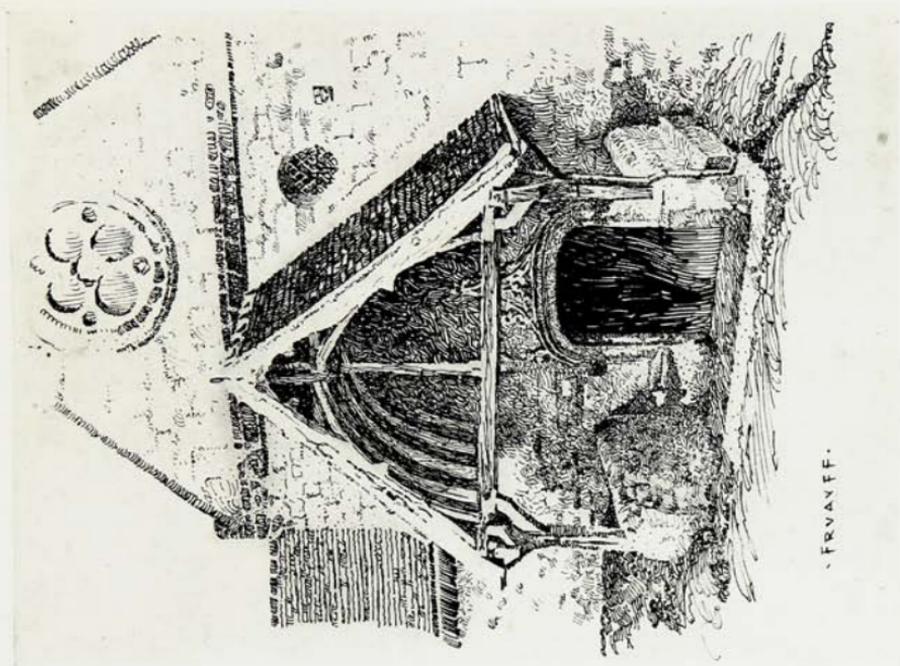
AVIARY FOR ZOOLOGICAL GARDEN—SECOND YEAR DESIGN



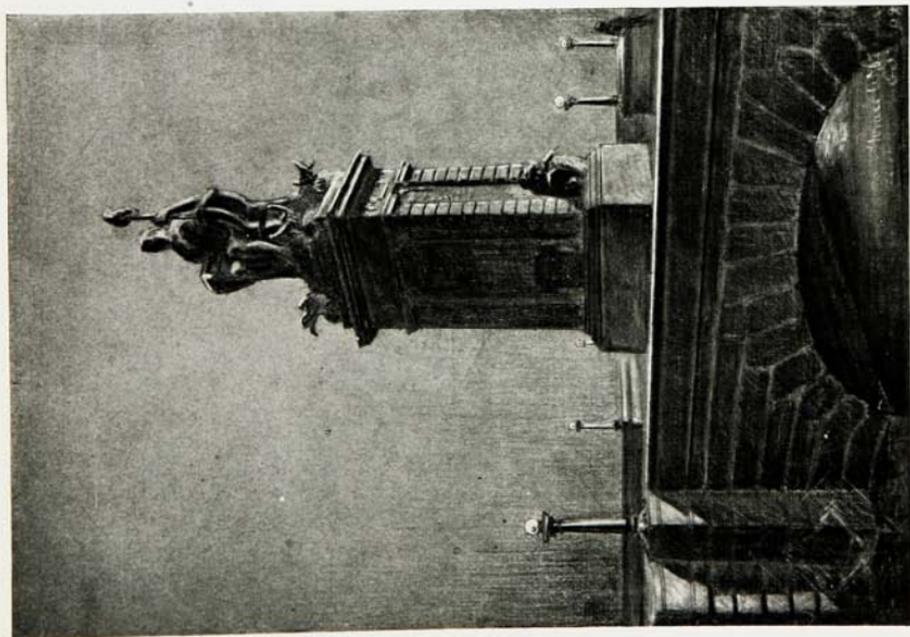
PRIVATE GARDEN AND VILLA FOR CLASSICAL STUDY—SECOND YEAR DESIGN



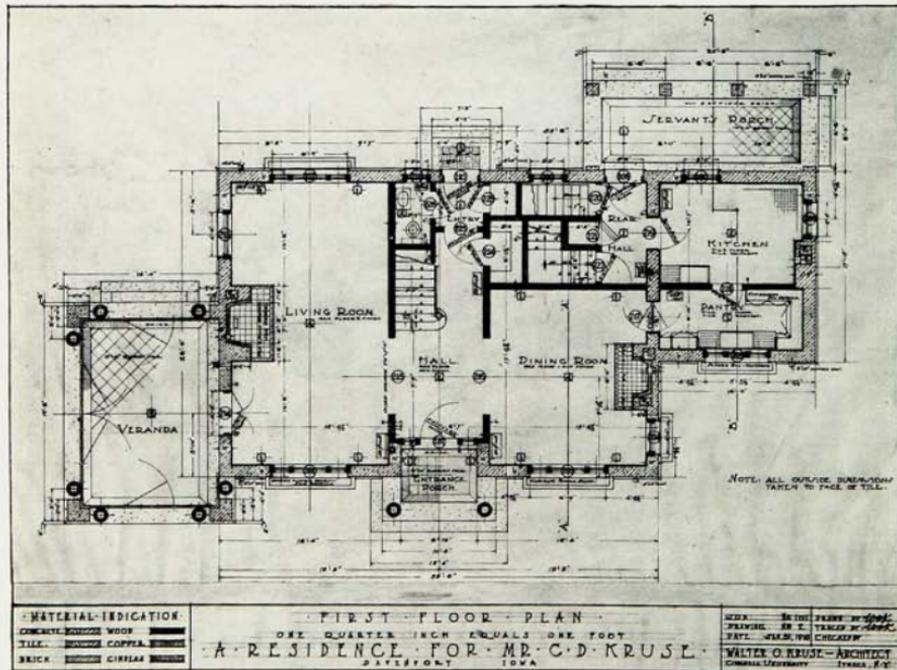
A PRIVATE ART MUSEUM—THIRD YEAR DESIGN

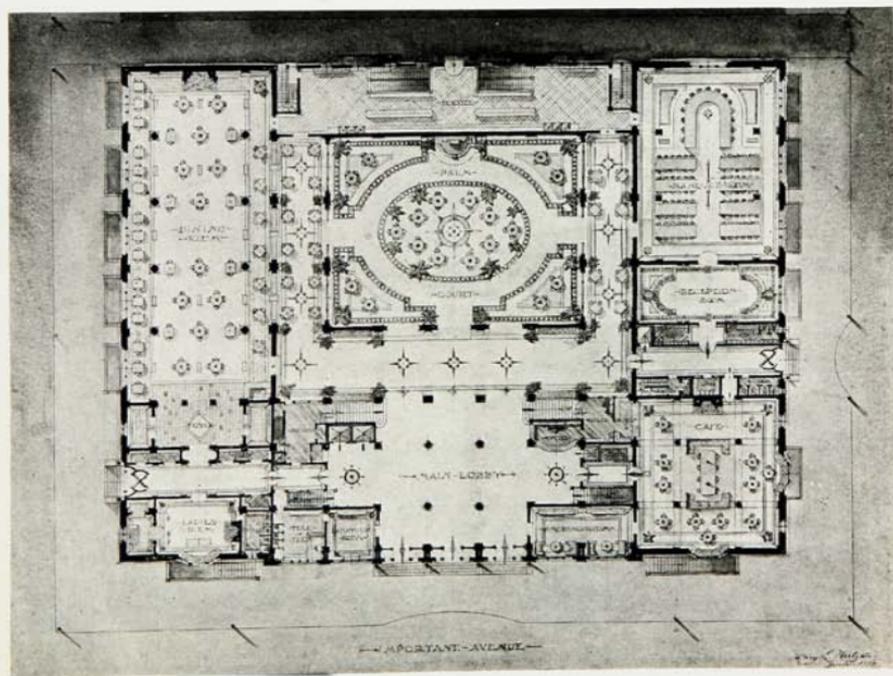


PEN AND INK RENDERING—THIRD YEAR

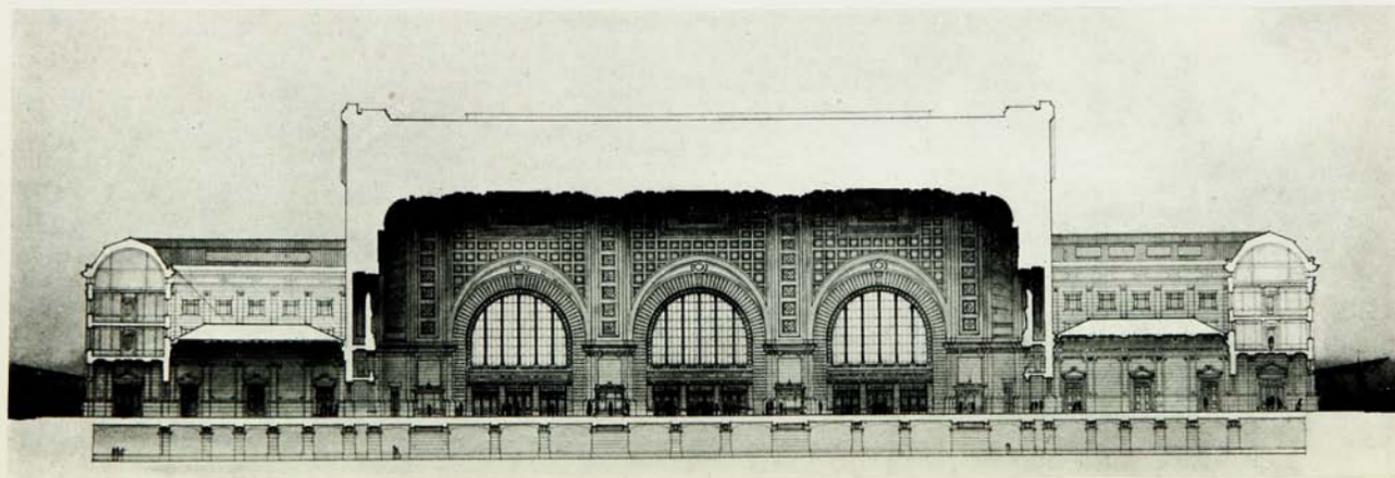


ONE DAY SKETCH PROBLEM—FOURTH YEAR DESIGN

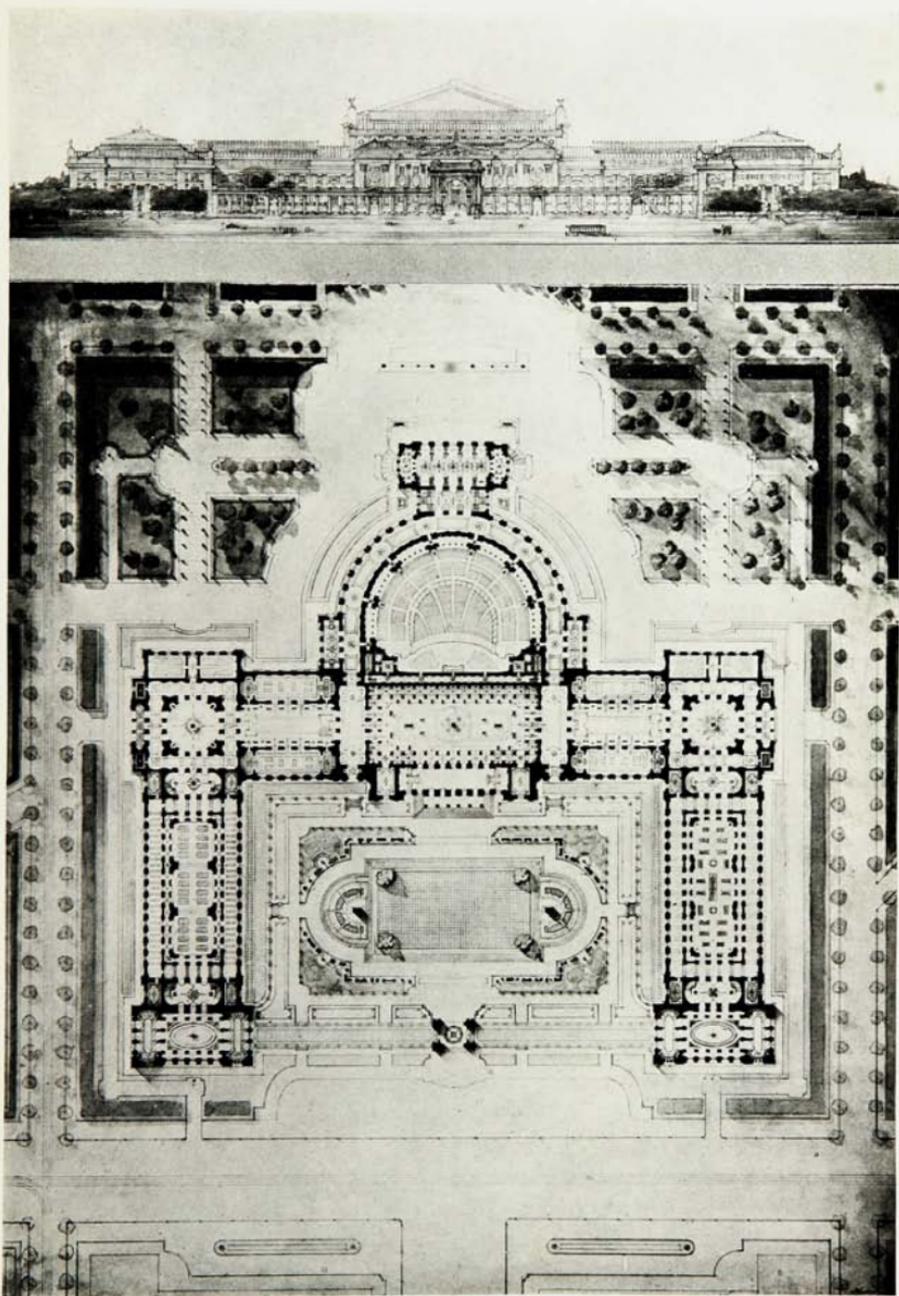




A METROPOLITAN HOTEL—FOURTH YEAR DESIGN



A RAILWAY TERMINAL—FOURTH YEAR DESIGN

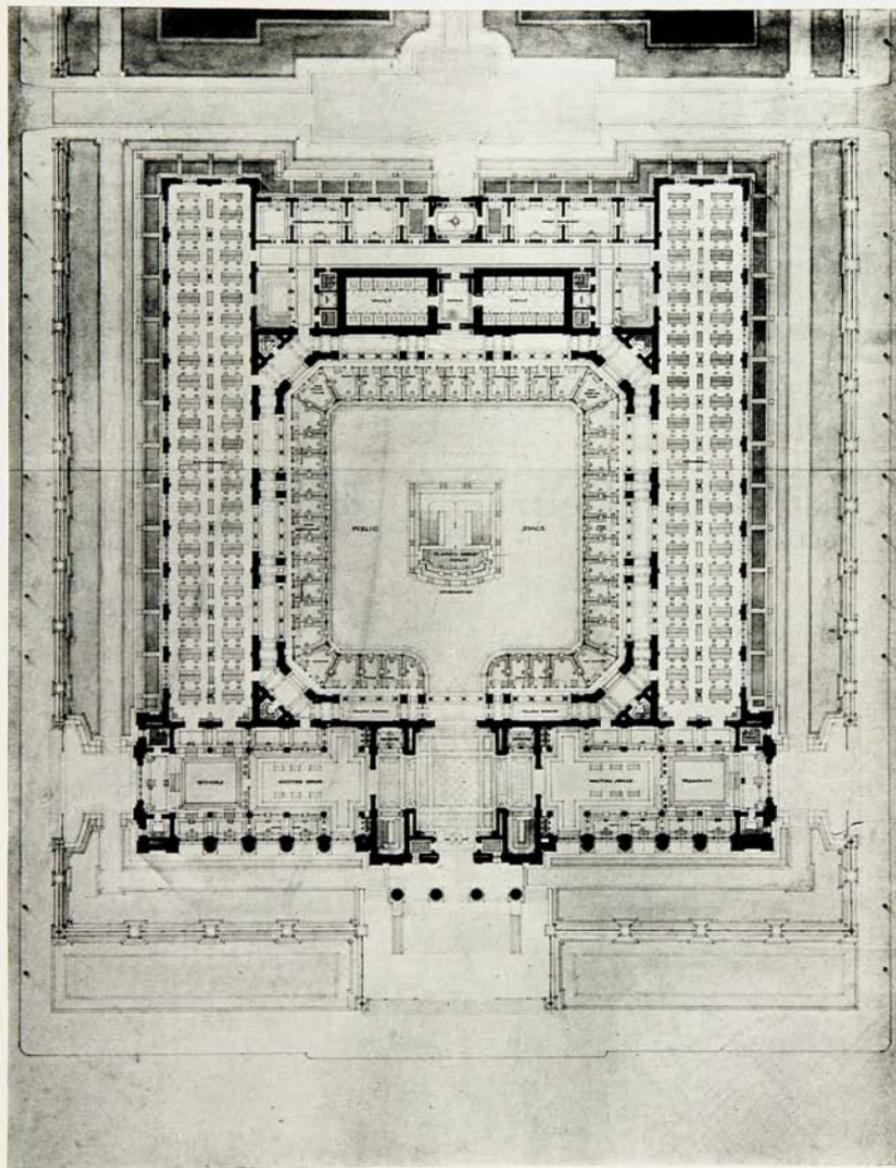


AN ATHENÆUM—FOURTH YEAR DESIGN

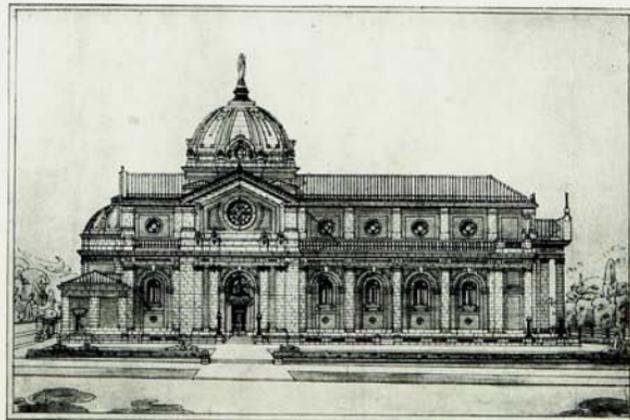
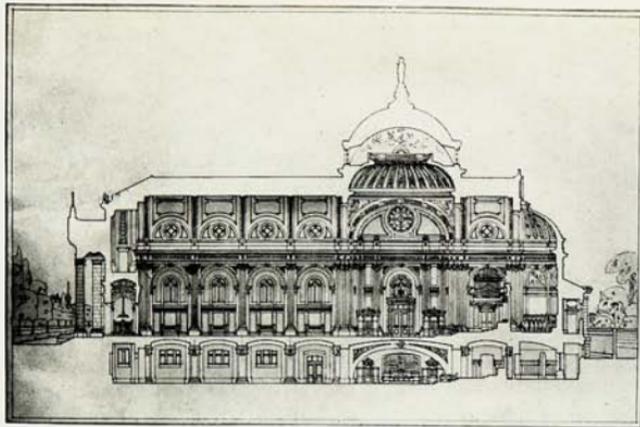


A NATIONAL BANK OF THE UNITED STATES

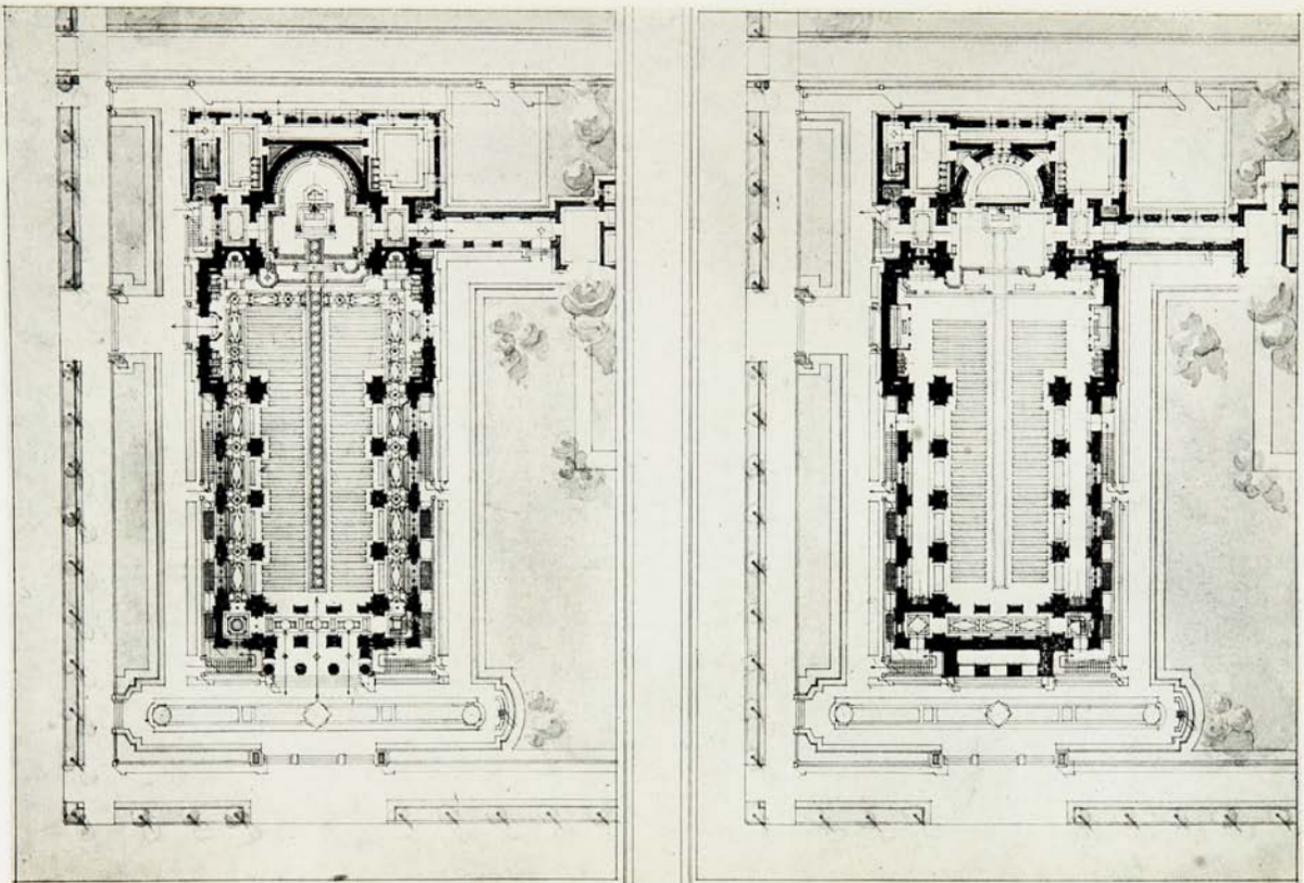
FIFTH YEAR DESIGN



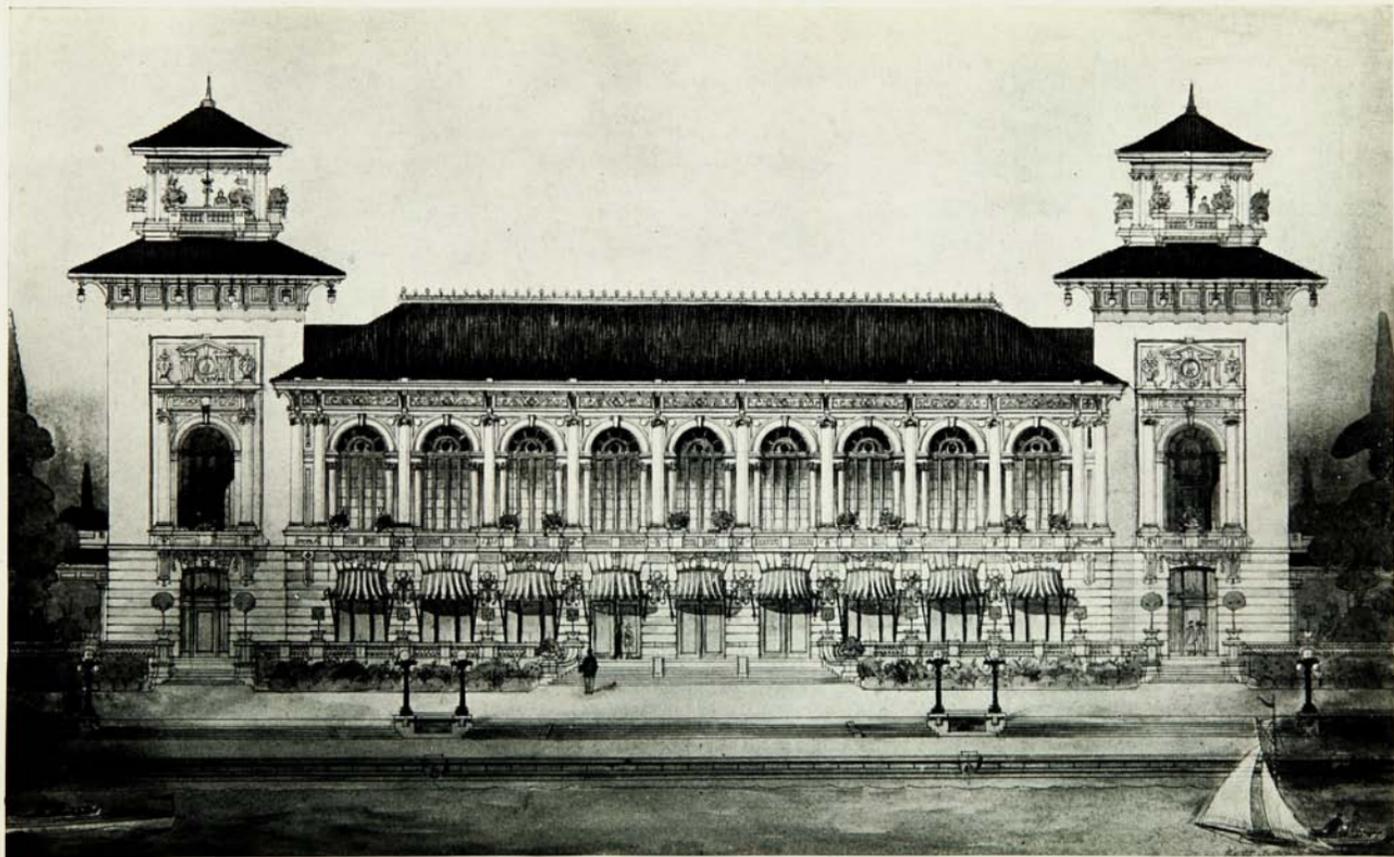
A NATIONAL BANK OF THE UNITED STATES—FIFTH YEAR DESIGN



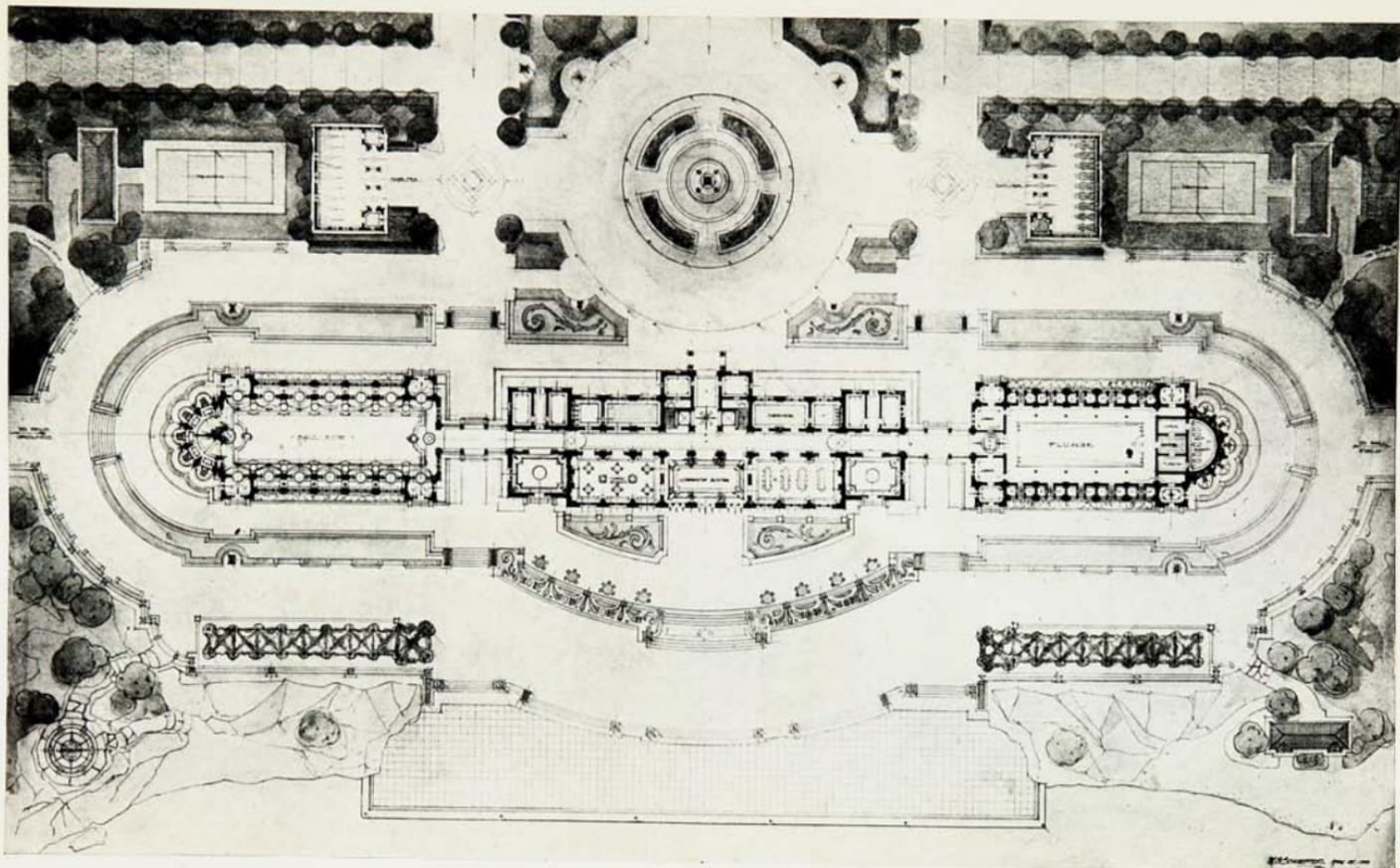
A ROMAN CATHOLIC CHURCH—FOURTH YEAR DESIGN



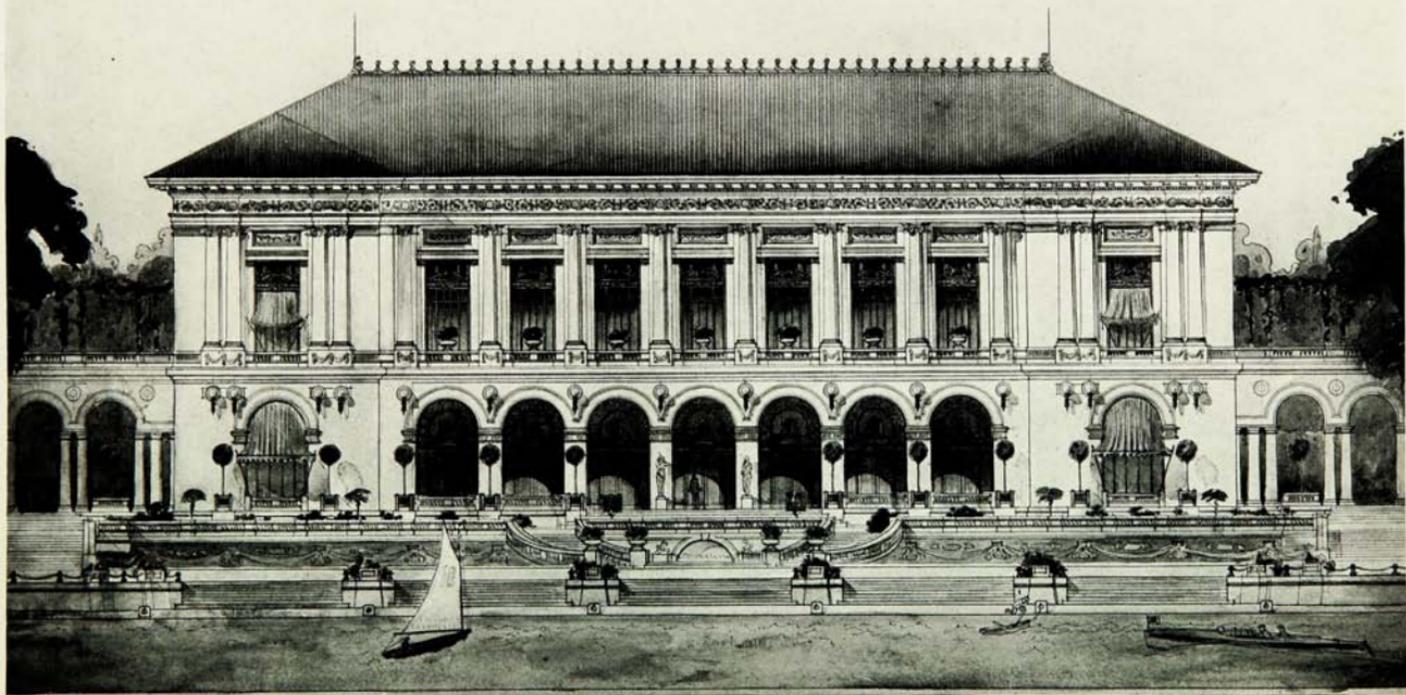
A ROMAN CATHOLIC CHURCH—FOURTH YEAR DESIGN



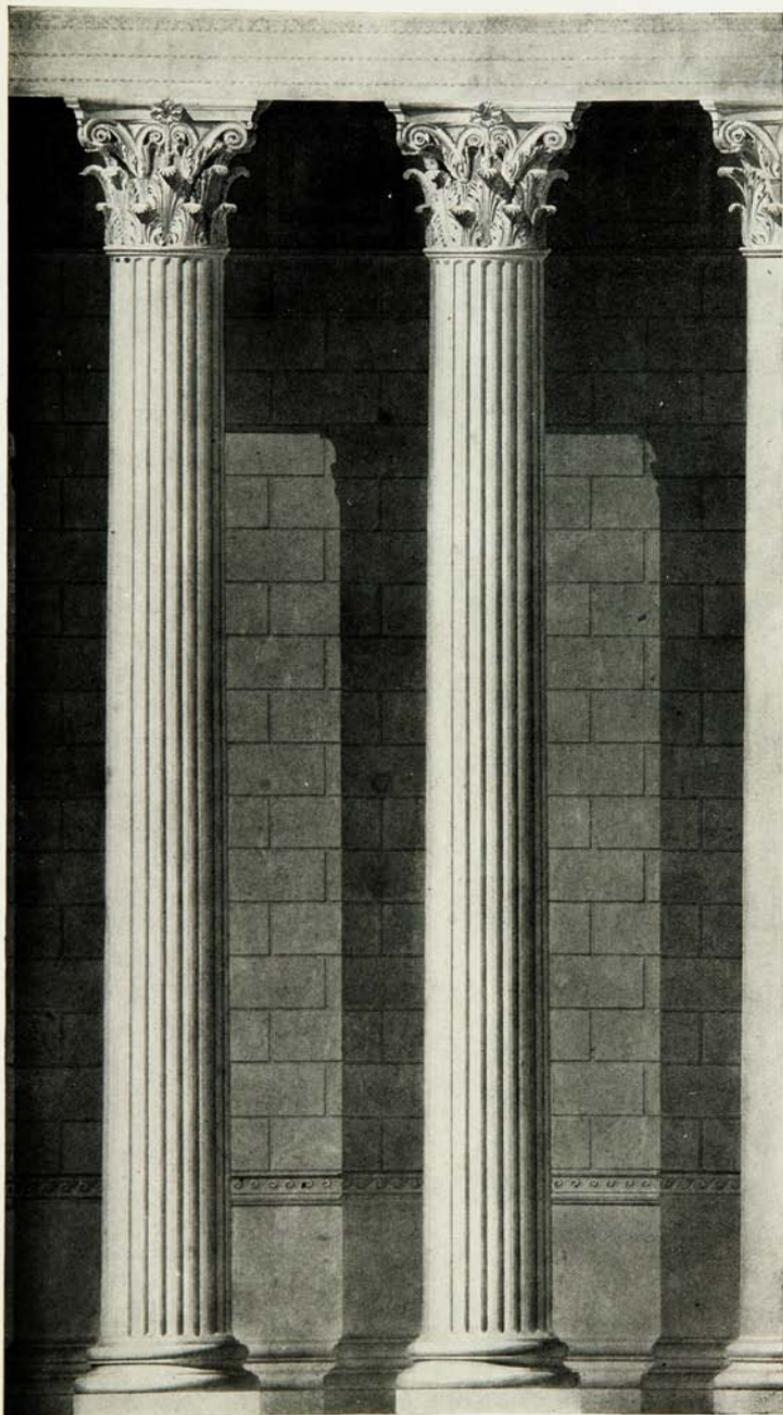
CASINO FOR COUNTRY CLUB—FOURTH YEAR DESIGN



CASINO FOR COUNTRY CLUB—FOURTH YEAR DESIGN

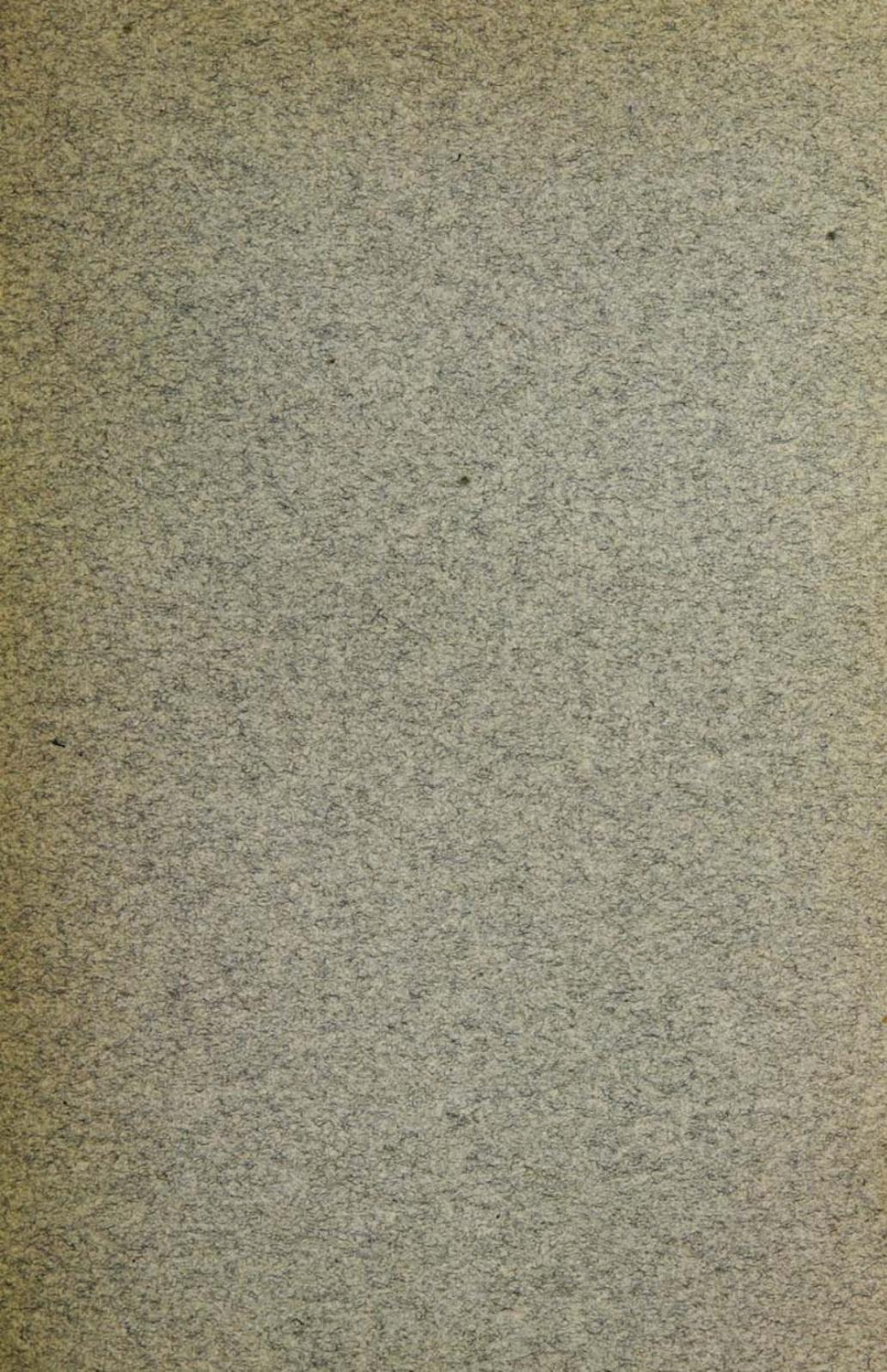


CASINO FOR COUNTRY CLUB—THIRD YEAR DESIGN



A FRENCH RENDERING IN THE COLLEGE COLLECTION





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