

1938.001

THE WILLIAM ALCIPHRON BORING COLLECTION

C A T A L O G U E

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This catalogue was produced as a project of Course
AR 300, American Architecture Collection, under the
direction of Mr. J. B. Long, Instructor. All
research, writing, and cataloguing work done
in this library was supervised by James Parks
Archives Division

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Columbia University

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Introduction

William Alciphron Boring, 1859-1937, studied, instructed, and directed architecture at Columbia University. He was a student in the architecture program of the School of Mines in 1886 - 1887, and returned to teach design in 1915. He directed the School of Architecture as Director, 1920 - 1930, and as Dean, 1931 - 1933. Not only an able professor and administrator, William Boring was a competent architect, best known for designing the Immigration Station on Ellis Island in 1899 while in partnership with Edward L. Tilton.

At the time of his death in May 1937, William Boring left his collection of architectural papers, sketches, photographs, books, and medals to his wife Florence and daughter Ruth. A year later Mrs. Boring decided to donate a number of items to Columbia's Avery Library. Most of the items were personal memorabilia; some were books not relating specifically to William Boring. The personal scrapbooks, papers, and photographs are now assembled and catalogued as the William Alciphron Boring Collection. The importance of the Collection was stated by Talbot Hamlin in his Annual Report as Avery Librarian in 1938: "The whole (collection) forms an admirable expression of and introduction to, the life, education, interests, and achievements of an important figure in American architecture and architectural organization."

The Collection includes the following, in order of appearance in this Catalogue: 1) Memories of the Life of William Alciphron Boring, a bound, typewritten autobiography; 2) lecture transcripts and scripts from design courses in 1932 - 1933, and a few miscellaneous papers; 3) loose drawings from Boring's days as a student at Columbia and at the Ecole des Beaux-Arts in Paris, 1886 - 1890; 4)-5) two scrapbooks of sketches and miscellany from Boring's days at the Ecole des Beaux-Arts and travels in Europe, 1887 - 1890; 6) mounted photographs showing buildings designed by Boring or Boring & Tilton, 1900 - 1910; and 7) a folio of Ecole des Beaux-Arts programs, 1859 - 1891. The last item is not obviously related to Boring, except that he was a student at the Ecole in 1887 - 1889. They may in fact relate more to Grenville Snelling, a Columbia architectural instructor around the turn of the century; the introduction to that part of the Collection, page 113, gives more details about Snelling. But because the programs were found with the other Boring material, and because Boring was such a proponent of the Beaux-Arts teaching system, these programs are included within the Collection.

Columbia's Avery Library houses not only the Boring collection but similar papers and drawings of other important figures in the Columbia School of Architecture. These materials remained minimally catalogued until the fall semester of 1980, when several collections were examined and catalogued as part of Course A6766x, American Architectural Colloquium. This catalogue is one of the products of that colloquium.

Biographical Sketch¹

William Alciphron Boring was born on September 9, 1859, in Carlinville, Illinois, son of John Melvin Boring (1823-1894), a building contractor, and Mary Adelaine Bailey Boring. His paternal grandparents were Hezekiah and Mary Melvin Boring, and he was descended from William Boring, who sailed from Devon, England in 1656 and settled in Virginia.

Boring received his high school education at Blackburn College in Carlinville, and during the summers from 1874 to 1878 he was employed as a carpenter. During the summer of 1879 he worked for a Greenfield, Illinois contractor named James Shields, and the following summer he was employed by a Mr. Pfeifferberger, an architect in Alton. He enjoyed the work, and chose to pursue a formal education in architecture.

In the fall of 1880 Boring entered the University of Illinois, and was granted full standing there in November, 1880. In 1882, before completing his coursework, he and his family moved to California. He was hired as a draftsman by Pasadena architect Clinton B. Ripley (1849-1922). Subsequently, the office was moved to Los Angeles where a partnership, Ripley & Boring, was established. Ripley left for Hawaii in 1883, so Boring established a new partnership with a colleague from the University of Illinois, Sidney I. Haas. In 1886 Boring became a member of the San Francisco Chapter of the American Institute of Architects, and at the same time decided to sell out to his partner in order to further his education. He particularly wanted to study under Professor Ware at Columbia University in New York. William Robert Ware had set up an architecture program in the School of Mines at Columbia five years before, and his reputation as an educator here and at M.I.T. previously had provided a strong magnet to Boring. He attended Columbia for the academic year 1886-87 (class of 1889), but did not graduate. While satisfied with the program, the design course seemed to him "rather peurile, however pleasant and profitable as culture."

¹The general source material for this sketch was Memories of the Life of William Alciphron Boring, an unpublished autobiography, supplemented in part by the following references: The National Cyclopedic of American Biography (New York: 1939), 27:59, and Newspaper Obituary Files and Binders in the Special Collection Files, Avery Library for biographical material; E. Delaire, Les Architects Elèves de l'Ecole des Beaux-Arts (Paris: 1907) and A. Drexler, The Architecture of the Ecole des Beaux-Arts (Cambridge: 1977) for material relating to the Ecole; The New Buildings Docket 1891-92 (Department of Buildings, City of New York), p. 51 for Boring & Tilton's first commission; D. Francis, Architects in Practice in New York City 1840-1900 (New York: 1979) and "Annual Reports to the President of Columbia University," 1917-1933, for architectural and academic career information respectively.

In May, 1887 Boring was hired by McKim, Mead & White. Some months later he and a co-worker, Edward Lippincott Tilton (1861-1933), who had been working for the office since June, 1886, decided to go to Europe and to study at the Ecole des Beaux-Arts in Paris. They quit the office and Boring made a quick trip to California to visit family and conclude business matters. They then sailed for Europe, arriving in Antwerp in the Fall of 1887.

They immediately went to Paris, and once there began studying in a preparatory atelier for the Spring entry examinations for the first session of 1888. Boring spent a short period in Marie-Alexandre-Georges Guicestre's preparatory atelier in the Spring of 1888. Both Boring and Tilton passed the examinations and were registered at the Ecole (Tilton number 3989, and Boring number 4033). Boring entered the atelier of Paul-René-Léon Ginain, Tilton the atelier of Pascal. On August 1, the annual ten week holiday for the school began, and Boring and Tilton headed for the Loire Valley. Near Perigueux Boring ran out of money and was forced to return to Paris. Financial arrangements in California had fallen through, and he had to get a job with the Conservateur des Plans de Paris working on a panorama of a part of the city. He continued to attend school by working in the afternoon, and found time to sketch in the forenoons.

William Boring was going on thirty years old in the summer of 1889 when he, Tilton, James Brite and Austin Willard Lord started out for Spain by way of central and southern France. Brite (c.1860-1942), on leave from the office of McKim, Mead & White, where he had been employed since June, 1886, was in Europe for a year of study and travel. Lord (1860-1922) was in Europe for two years under the aegis of the Rotch Travelling Scholarship of 1888. Appendix I, page 141, summarizes the careers of these colleagues. The four made a grand tour south through France, then west through Spain, back to Paris late in the fall, then on to Italy via Switzerland. Christmas, 1889, was spent in Venice. By spring, 1890, they were in the vicinity of Naples, where they turned around to head home. Appendix II, page 143, plots in map form Boring's travels in Europe. After a brief stop in Paris, Boring and Tilton set out for England. Boring sailed for New York from Liverpool, and both were given places in the office of McKim, Mead & White on their return to New York.

They had been working for McKim, Mead & White for several months when Tilton got an "order" from Edward Kirpatrick, a friend of his father, for two brownstone and brick rowhouses on 97th Street, just east of West End Avenue. He invited Boring to join him in doing them, so in 1891 the partnership of Boring & Tilton was formed, with offices at 1 Union Square. The rowhouses were begun May 1, 1891, and were completed December 30 of the same year. Next door at 3 Union Square, architect Nathan Clark Mellen had a prospect of a hotel in Glenwood Springs, Colorado, so the men combined in a limited partnership, Boring, Tilton & Mellen, to complete the hotel and to enter competitions. The limited partnership was terminated sometime before July, 1894. Prior to that, in 1892, the architects

had moved into the former offices of McKim, Mead & White at 57 Broadway.

On May 17, 1893, Boring and some friends and associates formed the Society of Beaux-Arts Architects. The original trustees, and their positions in 1893-94, were William Boring (President), Charles F. McKim (Vice-President), Ernest Flagg (Treasurer), Walter B. Chambers (Secretary), Richard H. Hunt (Corresponding Secretary) and John M. Carrère (Committee on Education). All of course had attended the Ecole des Beaux-Arts. The charter was signed on January 4, 1894 by these trustees and was witnessed by John P. Benson and Austin W. Lord (Committee on Education). Despite his interest in architectural education, Boring never held a position on the Committee on Education. Edward Tilton became President of the Society in 1901-02, and Austin Lord in 1908-09. Boring was a founder and trustee of another group in 1894, the American School of Architecture in Rome. This was absorbed by the American Academy in Rome in 1897, which Boring served as a member of the executive committee and as treasurer from 1906 until his death.

On October 23, 1894, Boring married Florence Kimball in St Paul, Minnesota. They had three children, two of whom met with premature deaths. Louise Boring, born in 1895, died in childhood, and Benson Boring, born in 1909, fell out a window to his death on December 26, 1929, after returning from a late night party. He had been a student at Harvard at that time, studying Egyptian archaeology. Their third child, Ruth, entered the public health field. Florence Kimball Boring died on June 27, 1946 in Dover-Foxcroft after a lengthy illness.

In 1897 Boring was elected to the Architectural League of New York. On June 14 of the same year the wooden buildings of the Ellis Island Immigrant Station burned to the ground. A competition for a new complex of buildings was held under the new Tarseny Act, and in spite of very stiff competition from some of the premier architectural firms of the day (including McKim, Mead & White), the office of Boring & Tilton had won. That fall their office was expanded and moved to 32 Broadway to accomodate the project. The new Station was ready for use on December 17, 1900. It was described by The New York Times as carefully planned and well designed; Architectural Record (December, 1902) agreed, but thought "the character of the detail is scarcely worthy of the real nobility of the general composition."

The Ellis Island design was presented the Gold Medal Award of the Paris Exposition in 1900. In the same year, Boring was elected a member of the New York Chapter of the A.I.A. and appointed Chairman of the A.I.A. Commission to Washington, D.C. In 1901 he was promoted to the A.I.A. Fellowship and the office won the Gold Medal at the Pan-American Exposition in Buffalo. And in 1904, Boring & Tilton won a Silver Medal at the St. Louis Exposition. Strangely enough, they also decided to dissolve their partnership in 1904. The reasons are not clear, but apparently did not involve personality conflicts. The agreement was to share staff and equipment, but

to undertake projects on their own initiative. Tilton worked along side Boring until the latter's appointment to Columbia University on July 1, 1915. At this time, Boring effectively retired from full-time architectural practice, although he continued to do occasional design work. Tilton practiced alone until 1920, when he formed a partnership with Alfred T. Githens. The firm continued until Tilton's death from pneumonia on January 5, 1933. During this period Tilton built his reputation on public buildings—particularly libraries—and his interest in archaeology.

Boring continued with an active practice for about ten years after the dissolution in 1904. In 1907 he travelled abroad to visit English cathedral towns, and to visit Paris and Rome in connection with the American Academy in Rome. He also made a trip to Havana. In 1909 he went to Bermuda for reasons of health. All this was curtailed when Boring joined Columbia University as Associate in Architecture in Charge of Design (although he was listed as an "Active Architect" by the New York Society of Architects through 1930).

When Boring entered Columbia University in the Fall Term of 1915, the school had been witnessing a change in the architecture program. Since the retirement of William Ware in 1903, policies at the school had become modeled to a greater and greater degree after those at the Ecole des Beaux-Arts, and Boring continued this evolution. Beaux-Arts influence resulted in academic progress being judged on performance in major and minor problems, student submission of problems to the Society of Beaux-Arts architects, and the opportunity to work in ateliers under professional direction.

The School of Architecture moved into its own spacious building, Avery Hall, in 1912. The School, under the direction of Austin Lord, enjoyed a brief period of expansion, but this was cut short by the outbreak of World War I. Enrollment reached a peak in the 1916-17 academic year after which 29 students graduated. Boring's appointment as professor brought an expansion of the curriculum to include lectures in design theory. He taught Principles of Planning and Principles of Composition, which meant that virtually every Columbia student between 1915 and 1932 was exposed to Boring's classroom teaching of basic architectural theory. The theory lectures were worth only two points each, but were fundamental in an architecture student's education. Each lecture was devoted to a specific issue, such as the basic design of bank buildings. In 1924 the classes grew to two hours each from one hour, the first hour being a lecture to prepare the students to do sketches during the second hour.

In addition to giving these theory lectures, Boring helped instruct several other courses. He was involved in all four courses of the basic design sequence (elementary, intermediate, and advanced design, and thesis) throughout his teaching years. These courses were modeled after the Ecole des Beaux-Arts system, with academic points awarded on the basis of performance in specific problems. Boring occasionally helped teach other courses, including architectural rendering, advanced construction and graduate design.

A summary of Boring's teaching is made in Appendix III, page 145. His teaching load peaked in 1925-26 when he taught four courses and was involved with nine others.

Boring became involved in activities outside the classroom during his Columbia years. In 1917 he supervised the design by students of an emergency wing addition to St. Luke's Hospital. During World War I he taught a course in War Hygiene and directed instruction in camouflage at Camp Columbia in Morris, Connecticut. He supervised the redecoration of the school Commons in 1920, and brought billiard tables to the Faculty House in 1926.

A big change came in 1919 when Boring was appointed Director of the School of Architecture. Boring now ran the School, and he proved to be an able administrator. He always saw design as the center of attention, "the highest expression of the school's ideals." However, he preferred that his students not stray too far from a basic framework of historical precedent. Creativity within that framework was accepted, but anything radically different from established architectural philosophy was not appreciated. This feeling became strong during his later years when new technologies, philosophies and building types evolved. He attacked the extremists and functionalists, saying they "don't take in the whole picture. They only take a part of it and stress one idea too much . . . A thing isn't beautiful simply because you never saw it before." (1932) Though he pronounced the Empire State Building an acceptable skyscraper design, he attacked the Chrysler Building:

I think some day [it] will be torn down because it is ugly. I hope so anyway. You mustn't push anything too far. You must be reasonable in all things; a certain amount of advertising is good but to do such a thing that is not architectural, in order to advertise a medium-priced car is, to my mind, not good ethics. (1932)

His view was well stated in his annual report to the University President in 1927: "Youth is quick to seize the new idea. He is, however, impatient in the study of the old, which is the only sure guide for him in expressing the new idea in good form and in beauty."

Boring occasionally suggested improvements for the School. For many years he urged the illustration of student work through a publication. He demanded the creation of a museum of architectural elements in the courtyard between Avery and Fayerweather Halls. For several years, beginning in 1929, he suggested forming a Department of Town Planning. At the same time he also proposed creating a new School of Fine Arts, including architecture, painting and sculpture, which was to occupy the old School of Dentistry buildings on 34th Street. The administration of the University did not accept his plan even though Boring said it could be done for \$50,000.

During his teaching years, when not occupied on campus, Boring traveled alone or with family members, did some infrequent design work, played many golf matches with his colleagues, and otherwise attended to family life. Some of Boring's travels resulted from his Directorship of the School of Architecture. He represented the

School at various conventions and conferences. For instance, in 1924 he represented Columbia at the Washington meeting of the Association of Collegiate Schools of Architecture, and later that year he read a paper on the history of American architectural education at the International Congress on Architectural Education held in London. The family traveled by automobile throughout the northeast, visiting friends and relatives and traveling to and from summer camps. The Borings maintained a residence in New Canaan, Connecticut, beginning in 1914, and lived there as well as at one of several Manhattan addresses. Boring lived at 500 West 121st Street in 1919, moved to 400 Riverside Drive in 1921, to 29 Claremont Avenue in 1924 and to 445 Riverside Drive in 1935.

Boring's title became Dean when that position was established in 1930. In that year Lemuel C. Dillenback took charge of the design curriculum, and a slight restructuring of the basic design sequence took place. In 1932-33, Boring took a year's leave of absence to travel and work at the American Academy in Rome. Following this sojourn he returned to Columbia, but he did not teach again. He did serve as Dean Emeritus from 1934 onward, and kept an office in 1421 Physics—now Pupin Hall. Joseph Hudnut succeeded Boring as Acting Dean in 1932 and Dean in 1933. Leopold Arnaud took over Boring's theory lectures. The passing of Boring's teachings and administration, emphasized by sweeping changes in the curriculum in 1934 under Hudnut and later under Arnaud, brought to an end an era of conservative architectural training at Columbia.

In the year before he died, Boring toured extensively in Japan, China and other far eastern countries. He was very impressed with oriental culture, and thought highly of this new experience.

Boring died at St. Luke's Hospital on April 5, 1937, after a lengthy illness. He was survived by his wife and daughter Ruth, to whom he left the bulk of his estate by a will filed in Manhattan. His wife donated the materials of the Boring Collection to Avery Library one year later. His daughter Ruth had become a doctor, married a Dr. Thomas, and moved to Dover-Foxcroft, Maine. After serving in the armed forces during World War II, she divorced Thomas and married Edward Howard, and then moved to the Phoenix area where she was active in public health for some time.

After Boring's death, Leopold Arnaud summed up the School of Architecture's debt to Boring:

Dean Boring's knowledge of architectural practice and enthusiastic leadership in architectural education was reflected in the growth of the school in size and reputation.

Organization of the Collection

The Collection has seven main groups of which two are manuscript material, three are sketches and drawings, one is photographic material, and one is a file of Ecole des Beaux-Arts programs.

The first item is an unpublished autobiography, Memories of the Life of William Alciphron Boring. It provides an overview of most of his life. The second group of materials is a set of lecture scripts from design theory courses, together with a few miscellaneous documents. For the sake of convenience, all the manuscript items are stored in the same document box.

The third, fourth, and fifth items are mostly sketches and drawings made during Boring's student years, 1886 - 1890. Group three, Student drawings 1885 - 1890, includes loose assigned drawings from Boring's years at Columbia University and the Ecole des Beaux-Arts. Group four, Scrapbook of travel sketches 1887 - 1890, is a set of mounted sketches Boring drew while traveling in western Europe. Group five, Scrapbook of student sketches 1886 - 1889, is a set of mounted miscellaneous sketches.

The sixth group, Photographs of projects by Boring and Boring & Tilton, is a set of large photographs, many of which were exhibited in architectural exhibitions. The last group, Programs, Ecole des Beaux-Arts 1859 - 1891, is a large set of programs which was associated with Boring.

An additional group of materials was considered: a packet of loose photographs bearing the inscription, "F 6.2 Boring & Tilden office (?) Photos of Brazil." There is no evidence that Boring ever went to Brazil, let alone design any buildings there. For lack of any perceived relevance to William A. Boring, these photographs are not included in the Collection.

1. Memories of the Life of William Alciphron Boring, 1858(sic) - 1935

This typewritten, unpublished autobiography provides a somewhat haphazard account of William Boring's life. The author writes in a rambling style, briefly touching on many events in his life, while omitting several events of note. For example, he mentions very little of his study at the École des Beaux-Arts in Paris, and almost nothing about his teaching at Columbia. He does provide a wealth of details of his personal life, including notes about members of his family, residences, trips, and golfing partners.

The autobiography ends on December 31, 1935, almost sixteen months before he died. His advancing years show in a much more abrupt and fragmented writing style near the end of the manuscript. In the final months the prose reads more like notes than narrative. In some cases Boring gives inaccurate year references. For example, the Ellis Island project dates are incorrect, and on page one his birthdate is given as 1858 while every other source lists it as 1859.

Scope: One item, a bound manuscript.

Status in September, 1980: Item was found with the call number AA 737 B64 B64. A catalogue card in Butler Library indicated this book at one time was part of the Ware Library.

Condition: Fair. The manuscript is typed on good quality paper. The binding is fraying and splitting along the spine.

Processing: This item was placed inside an acid-free box, together with Boring's lectures and other papers.

1. MEMORIES OF THE LIFE OF WILLIAM ALCIPHON BORING

1935

Typewritten, one side; 60 pp.

Inscribed, spine: Boring / Memories.

Inscribed, inner rear cover: Aug 28 38 [binding date?]

h: 10 5/8" w: 8 3/16"

2. Lectures and other papers, 1932 - 1933

Most of these materials are scripts and transcripts for lectures given by William Boring during the 1932-33 school year. Other items include two short articles on furniture and on the City Hall Park site for a new court house; an article from the Columbia University Quarterly, "On the Teaching of Artists at Columbia;" and a biographical sketch from the National Cyclopedia of American Biography.

The lecture notes are from the design courses, Architecture 51, 53, and 54, taught by Boring for many years. He taught Arch. 51, Principles of Planning, from 1915 through 1932. The scripts from this course in this collection are presumed to be from the Fall Term of 1932. Lecture 6 is missing. Arch. 53, Principles of Composition (Advanced), was taught by Boring from 1923 through 1932. The collection includes lectures 1 - 12 of the course, Fall Term 1932, though lectures 5 and 6 cover the same topic. Two lectures from Arch. 54, Principles of Composition (Advanced, taken after Arch. 53), exist as delivered in May, 1933.

The content, format, and typing styles lead one to believe that some of these scripts were written beforehand and used by Boring in the classroom. Corrections in Boring's hand contribute to this belief. However, other scripts have no corrections, and have ad-lib comments here and there, making them seem like transcripts rather than scripts. Indeed, the sheets were found in a wrapper with the label, "'Stenotyped' notes."

Most lectures ended with a problem, to be solved by the students in the second hour of the two-hour classes. In several cases the exercises are not clearly stated. It seems the problems were described on separate sheets of paper (one of these appears at the end of Arch 53 lecture 1), and then written on a blackboard for the students. There are references of "putting the program on the board." Boring also used a blackboard frequently during the lectures, to illustrate points with quick sketches. Sometimes he showed slides during class.

Scope: 31 folders total, as follows:

Architecture 51 lectures:	13	1932
Architecture 53 lectures:	12	1932
Architecture 54 lectures:	2	1933
Articles, typewritten:	2	ca. 1930-1933
Printed materials:	2	ca. 1930-1933

The lectures cover a wide range of architectural topics: athletic buildings, hospitals, facades, hotels, etc.

Status in September, 1980: Items were found wrapped in kraft paper, with the labels "F 6.1" and "'Stenotyped' notes of Prof. Boring's theory lectures, as delivered in the School of Arch. at Columbia U. during the school year 1932-1933." Lectures were clipped separately with paperclips.

Condition: Very good. There is some minor rusting from paperclips.

Processing: Paperclips were removed and items were put in acid-free folders. They were stored in an acid-free box together with the book, Memories of the Life of William Alciphron Boring.

GENERAL INFORMATION: Unless otherwise noted, the following descriptions apply:

Fall Term, 1932

Typewritten manuscript, with notes and corrections in pencil or black ink

Titled by number, as "Architecture 51, Principles of Planning, Lecture 2"

h: 10 1/2" w: 8 1/16"

1. Architecture 51, lecture 1

9 pages, to accompany illustrations and slides

Introduction: the plan as the basis of architecture. Approach to creating a plan. Elements of the plan. Six historic plans illustrated.

Exercise: draw the plan of the Temple of Edfou, on graph paper.

2. Architecture 51, lecture 2

23 pages, to accompany student sketches and illustrations

Criticism of student sketches. Circulation patterns and needs. The room: size, shape, layout, scale. Stairways.

Exercise: draw the plan of a one-story schoolhouse.

3. Architecture 51, lecture 3, copy 1

11 pages

Dwellings of various sizes. Layout of rooms and functions of room elements.

4. Architecture 51, lecture 3, copies 2 and 3

Copy 2: 11 pages

Copy 3: 4 pages, the first standard size, the rest typed on quadrille paper, h: 12" w: 9 1/2"

Content same as copy 1 (folder 3 above)

5. Architecture 51, lecture 4

7 pages, to accompany blackboard sketches

One page typed on the back of a piece of Columbia School of Architecture stationery

Governmental architecture: Federal Government buildings, court houses. City Halls; typical court house plans.

[Exercise: design (plan) of a court house?]

6. Architecture 51, lecture 5

5 pages, to accompany blackboard sketches

The public library: elements and design.

Exercise: two plans of a small public library.

7. Architecture 51, lecture 7

19 pages, to accompany blackboard sketches

Commercial buildings: administrative, storage, and factory buildings. Elevator considerations. Good lighting. Bank and department store design.

Exercise: a plan of a typical floor of an office building, designed to maximize light.

8. Architecture 51, lecture 8

13 pages, to accompany slides and blackboard sketches

Museum design. Lighting and circulation problems. Studies of museums in Brooklyn, Detroit, Toledo, Minneapolis, Washington.

Exercise: a ground floor plan of an art museum.

9. Architecture 51, lecture 9

9 pages, to accompany illustrations and blackboard sketches

Athletic buildings. Precedents in Olympia, Greece. Tennis and squash courts: sizes and facilities needed.

Exercise: the ground floor plan of a tennis and squash building, with tennis on the ground floor.

10. Architecture 51, lecture 10

23 pages, to accompany slides and blackboard sketches

The theater: Greek beginnings. Limits of theater size. Layout of seats and exits. Acoustic problems. Movie theaters. Studies of theaters in Dallas and New York.

Exercise: the ground floor plan of a theater.

11. Architecture 51, lecture 11

24 pages, to accompany blackboard sketches

Hospitals: general considerations. Room and corridor sizes; layout of beds. Operating rooms, kitchens, laundries.

Exercise: a plan of a hospital.

12. Architecture 51, lecture 12

15 pages, to accompany slides and blackboard sketches

Schools: compact vs. open plan. Lighting. Assembly rooms. Classroom sizes. Placement of auditorium and gymnasium.

Exercise: a plan of a school.

13. Architecture 51, lecture 13

19 pages, to accompany blackboard sketches

The country house: placement on the site, location of driveway.
General plan.

Exercise: a plan of a suburban house and grounds.

14. Architecture 53, lecture 1

3 pages: notes, list of slides, exercise

Introduction to the course. Embassies and houses as reflections of social life. List of 15 slides: houses in France, Italy, Cuba, U.S.A.

Exercise: design an embassy.

15. Architecture 53, lecture 2

25 pages, to accompany slides, student sketches, blackboard sketches

Criticism of student drawings. American country houses: roofs, materials, windows. Configuration of rooms. Designs of floors, stairways, chimneys.

Exercise: two elevations of a country house, given a plan and various requirements. Two-page assignment sheet with pointers.

16. Architecture 53, lecture 3

22 pages, to accompany blackboard sketches

City apartment buildings: relation to surroundings. Design of the facade with ground floor shops. Cornice design; placement of windows and entrances. Criticism of penthouses.

Exercise: a front facade of an apartment building.

17. Architecture 53, lecture 4

15 pages, to accompany blackboard sketches

Hotels: general function. Spatial needs of people; layout of rooms. Maximizing number of bedrooms. Discussion of the Pennsylvania Hotel.

Exercise: an elevation or perspective of a 20-story hotel.

18. Architecture 53, lecture 5

8 pages

Social clubs: general purpose, elements. Character of club houses. Purposes of country clubs. Arrangement of a golf club house.

Exercise: a plan, and perspective or two elevations, of a golf club house for an existing course.

19. Architecture 53, lecture 6

15 pages, to accompany slides and blackboard sketches

City club houses: general purpose, elements. Character of club houses. Purposes of country clubs. Golf clubs: functions of parts, design, style. Slides of New York club houses; foreign and American golf club houses.

Exercise: a rough plan and sketches of a golf club house.

Content is an expanded version of lecture 5 (folder 18 above)

20. Architecture 53, lecture 7

10 pages, to accompany blackboard sketches

Design of a small college: classrooms, dormitories, gymnasium. Considerations for spatial needs, configurations. Clock towers.

Exercise: a general block plan, and elevation and section or perspective and isometric, of a College of Science.

21. Architecture 53, lecture 8

19 pages, to accompany slides and blackboard sketches

The facade: plan vs. facade. Facades as expression of function and the architect's soul. Proportion and harmony of windows. Cornices. Facades in France, Detroit, Boston, Florence, and elsewhere.

Exercise: "design a store facade." (no details given)

22. Architecture 53, lecture 9

4 pages, to accompany blackboard sketches

Fountains: history, general configuration, philosophy. Shapes of basins and decorative elements.

Exercise: design of a permanent fountain: plan and elevation, or perspective and section.

23. Architecture 53, lecture 10

12 pages, to accompany illustrations in books

Bank buildings: history, general plans. Separation of public and staff. Lighting, windows, materials. Examples in New York City and New Jersey.

Exercise: design a bank front (no details given).

24. Architecture 53, lecture 11

16 pages, to accompany blackboard sketches

The theater: Greek and Roman beginnings. Exits and seats needed. Modern design. Size limitations determined by nature of performance. Stairs and balconies, roofs, facade advertising schemes.

Exercise: a small moving picture theater with a gay exterior.

25. Architecture 53, lecture 12

16 pages, to accompany slides and blackboard sketches

The railroad station, then and now. Stations in New York City. Requirements for modern facilities. Examples in Germany, France, Massachusetts, Virginia, Washington, D.C., and Florida. Criticism of one German design.

Exercise: a railroad station (no details given).

26. Architecture 54, lecture 12

May 5, 1933

22 pages

Architects, Past and Present. The life of an architect. Ancient Egyptian, Greek, and Roman architects. Palladio, Mansart, Blondel, English architects. Anecdotes about H. H. Richardson, Hunt, Ware, McKim, Mead, and White. American architects; current New York firms and their works.

No exercise.

27. Architecture 54, lecture 13

May 12, 1933

31 pages

Advice to Young Architects. Honor and duties of architects. Financial matters; bargaining with the client. Relationship with the builder; superintendence. Making contracts. Building materials, problems. Professional conduct. Experience gained in my own office.

No exercise.

28. Biography of William A. Boring

ca. 1930 - 1933

2 printed clippings mounted on paper

Entry in the National Cyclopaedia of American Biography

h: 10" w: 7 1/2"

29. Article on City Hall Park site for new court house

ca. 1930 - 1933

First page typed on W. A. Boring stationery; 5 pages total
Possibilities for design of a new court house

30. Article on furniture [attributed to Boring]

ca. 1930 - 1933

4 pages

Beauty and form in furniture

31. ON THE TEACHING OF ARTISTS AT COLUMBIA

June, 1931

14 pages

Article removed from the Columbia University Quarterly, June, 1931

Contains Part II, response to Boring by J. Donald Young

h: 10" w: 7"

3. Student drawings, 1885 - 1890

This group of unmounted drawings shows William Boring's academic work produced at Columbia University and the Ecole des Beaux-Arts. The drawings probably represent an accurate picture of student requirements at those schools in those years. Included with the drawings are several printed programs from the Ecole des Beaux-Arts of which ten correspond directly to drawings.

The drawings are mostly done in pencil, ink, and washes, and cover a wide range of classical architectural subjects. Buildings, facades, details, and ornaments are found. Four works are signed by other people: Item 45, Henri Gauthier; Item 51, Edward Tilton; Item 79, Maurice Sashin [?]; and Item 80, Jos. Laudin [?]. The latter two are souvenirs given to Boring.

Some printed and otherwise miscellaneous items were found with the drawings, and these are listed near the end.

Scope: 114 items total, as follows:

C. U. drawings, through 1887:	38, of which 9 are undated but match in style
E. B-A. arch. drawings, 1888-90:	23, of which 8 are undated but match in style
E. B-A. geometry & stereometry:	6
E. B-A. miscellaneous:	13
Miscellaneous items:	11
E. B-A. printed programs:	23

Two drawings are found on verso of others.

Status in September, 1980: Items were found in a heavy black folder, h: 36 1/2" w: 24 1/2". The folder was labelled "DR162" and "Sketches and drawings made by W.A. Boring mostly during his student years." They were not arranged in any order. Item 60, labelled "S.11.46," was found framed in a separate place.

Condition: Very good. The folder shows damage from handling, including interior cracks along edges of flaps, minor fraying of edges, and tears in the fastening ribbons.

Processing: Items were assembled in overall chronological order, with similar subjects (e.g. stereometric constructions) kept together. Where dates were uncertain, items were placed after others of similar style. Miscellaneous items were placed near the end, with Ecole des Beaux-Arts programs last. A page from a 1925 New York Times was discarded as irrelevant; it may have been a slipsheet. Item 60 was left framed, but was included within this group where it would have appeared if not framed.

GENERAL INFORMATION: Unless otherwise noted, the following descriptions apply:

Sketch.
Pencil on paper.
Capitalized titles appear on the item.

1. CHURCH FLOOR: plan and two elevations

1882 or 1885

Black ink on paper

Scale: $1/4" = 1'-0"$; $1" = 1'-0"$

Inscribed: Nov. 6, '82

Signed: W.A. Boring '85

h: 12" w: 18"

2. WAREHOUSE FLOOR: plan and two elevations

1882 or 1885

Black ink on paper

Scale: $1/8" = 1'-0"$; $1" = 1'-0"$

Inscribed: Nov. 13, '82

Signed: W.A. Boring, '85

h: 12" w: 18"

3. FACTORY FLOOR: elevation and two plans

1882 or 1885

Black ink on paper

Scale: $1/8" = 1'-0"$; $1" = 1'-0"$

Inscribed: Nov. 16, '82

Signed: W.A. Boring '85

h: 12" w: 18"

4. WINDOW FOR A FRAME BUILDING: plan, elevation, and section

1882 or 1885

Black ink on paper

Scale: $3/8" = 1'-0"$

Inscribed, l.l.: 18x20, 8 ft, Scale 3/8/Dec 5 '82

Signed: W.A. Boring '85

h: $11 \frac{7}{8}"$ w: 18"

5. WINDOW FRAME FOR BRICK BUILDING, WITH SEGMENT HEAD

1882 or 1885

Black ink on paper

Scale: $3/8" = 1'-0"$

Inscribed: Dec. 9, '85

Signed: W.A. Boring '85

h: 12" w: 18"

10. METHODS OF DRAWING [columns, pediments, mouldings]: perspective, elevations, plan, diagram

November 3, 1886

Pencil and gray-green wash on paper

Inscribed, u.r.: V

Titled, l.r.: Methods of Drawing Perspective/Fluting Doric Columns/
Determining Pediments/Projecting (sic) Rake mouldings/Drawing elevation
of Columns

Signed, l.r.: W.^m A. Boring Nov 3d. 1886 time 2½ hrs

h: 21 ¾" w: 16 ¼"

11. TUSCAN ARCADE, DORIC ARCADE: elevations; pilaster plans and elevation

November 24, 1886

Pencil and black ink on paper

Inscribed, l.r. margin: XI.

Signed, l.r.: W.^m A. Boring Nov 24, '86 4 hrs.

h: 16 1/8" w: 21 ¾"

12. CORINTHIAN ORDER [portico]: two front elevations, plan, section, side elevation

November 28, 1886

Pencil and pink, yellow, gray, and black washes on paper

Inscribed, u.r.: XII.

Signed, l.r.: NOVEMBER 28, 1886. 5½ HOURS./W.^m A Boring

h: 21 1/2" w: 16 1/4"

13. PROBLEMS IN VAULTING [4]: 6 constructions, one perspective

November 30, 1886

Pencil and black and red ink and yellow and gray washes on paper

Inscribed, l.r. margin: B.P.I. 3d year

Titled: Problem 3/Oblong Vault, semicircular ribs

Signed, l.r.: Problems in Vaulting/Finished Nov 30. '86/W.^m A.
Boring.

h: 17 1/8" w: 21 ¾"

14. A NATATORIUM: plan, section, front elevation

December 2, 1886

Pencil and black ink and many colored washes on paper

Inscribed, u.r.: IV

Signed, l.r.: -Problem V -/•A Natatorium Dec. 2. 86•/-W.^m A Boring.-

h: 19" w: 11 7/8"

15. STAIRS AND BALUSTERS: elevation and detail

December 7, 1886

Pencil and gray wash on paper

Inscribed, l.l.: [description of problem of finding treads and risers]
l.r.: XIII.Signed, u.r.: -Stairs + Balusters--Finished Dec. 7. 1886. Time
4 Hours -/W^m A. Boring
h: 17 1/2" w: 21 3/4"

16. PAVILLION DU JARDIN: plan, elevation

December 9, 1886

Pencil and pink and gray washes on paper

Inscribed, l.r. margin: IX .

Signed, l.r.: finished Dec. 9. 86. 4 hrs/W^m A. Boring.
h: 16 1/4" w: 21 3/4"

17. Stairway exercises: 7 plans, 7 elevations

December 15, 1886

Inscribed, l.r. margin: XVI

Signed, l.r.: Finished Dec 15. '86 - 3 Hrs./W^m A. Boring

Drawings labelled, as "Circular Stairway"

h: 16 1/4" w: 19 3/4"

18. MOULDINGS [profiles]: 26 moulding profiles, 9 showing depth

December 24, 1886

Pencil with brown wash on paper

Inscribed, l.r. margin: II.

Signed, l.r.: W^m A. Boring Dec 24, 86./2 hrs.

h: 16 1/4" w: 21 3/4"

19. Classical facade, two-story: elevation

December 27, 1886

Pencil and black wash on paper

Inscribed, l.r. margin: XV.

Signed, l.r.: December 27th 1886/W^m A. Boring

h: 16 1/4" w: 21 3/4"

20. PARTHENON ZU ATHEN: elevation and detail of entablature

January 9, 188[7]
 Inscribed, l.r. margin: XVII
 Signed, l.c.: Jan 9. 1886 . 4 hours/W^m. A. Boring
 h: 16 1/4" w: 21 3/4"

21. Classical 3-story facade with pavillion: front elevation

January 21, 1887
 Pencil and black ink with gray and brown washes on paper
 Scale: 1/8" = 1'-0"
 Signed, l.r.: W^m A. Boring. 1/21 87
 h: 14 5/8" w: 13 5/8"

22. Implement shed: perspective, front and side elevations, plan

February 17, 1887
 Signed, l.r.: W^m A. Boring/Feb 17. 87
 Vanishing and observation points indicated.
 h: 16 1/4" w: 21 3/4"

23. Stairway, 3 floors: plan and 2 sections

February 18, 1887
 Pencil and black wash on paper
 Signed, l.r.: W^m A. Boring Feb 18, 87
 h: 16 1/4" w: 21 3/4"

24. DESIGNS FOR TRACERY: 2 partial elevations showing construction;
 section of mullion

February 23, 1887
 Pencil and brown and gray washes on paper
 Signed, l.r.: W^m A Boring/feb. 23. '87
 h: 29 3/4" w: 36"

25. Classical landscapes, perspective exercises: perspectives and plans

March 15, 1887
 Pencil and brown ink on paper
 Signed, l.r.: W. A. Boring/Mar 15. 87.
 Vanishing points indicated
 h: 16 1/4" w: 21 3/4"

26. RESTORATION OF THE ARCH OF CONSTANTINE FROM PHOTOGRAPH OF THE RUINS:
plan, elevation, section

March 22, 1887

Signed, l.r.: W^m A. Boring/March 22, 87

h: 16 1/4" w: 21 3/4"

27. Acanthus leaf detail

March 24, 1887

Signed, l.r.: W^m A. Boring/Mar. 24, 87.

h: 22" w: 16"

28. Column capital: elevation and 2 partial plans

March 29, 1887

Pencil and black ink and black and gray washes on paper

Signed, l.r.: W^m A. Boring/Inv. et Del./Mar 29. 1887./12 hrs.

h: 19 3/4" w: 14 1/8"

29. SHADOWS WITH LIGHT AT 45° : studies of 9 shapes

1887

Pencil and black ink and gray wash on paper

Signed, l.r.: WABoring, '87. [WAB monogram]

Each shape labelled; construction of sphere's shadow indicated

h: 14 3/8" w: 20"

30. Cornice under four lighting conditions: 4 elevations

[1886 - 1887, judging from style]

Signed, l.r.: W.^m A. Boring

Each elevation labelled, as "Reflected light"

h: 16 1/4" w: 21 3/4"

31. Two perspective exercises, room interior and streetscape: perspectives

[1886 - 1887, judging from style]

Pencil on paper, upside-down in relation to each other

Signed, l.r.: W.^m A. Boring

h: 16 1/4" w: 21 3/4"

Vanishing points and lines of sight shown and labelled

32. PROBLEM VI. VAULTING AN APSE: plan and 2 sections

[1886 - 1887, judging from style]
 Pencil and yellow and black washes on paper
 Signed, l.r.: W^m A. Boring.
 h: 16 1/4" w: 21 3/4"

33. IONIC TEMPLE AT ILLISSUS, IONIA: elevation and detail of column and entablature

[1886 - 1887, judging from style]
 Inscribed, u.r.: XVIII
 Signed, l.r.: W^m A. Boring
 h: 16 1/4" w: 21 3/4"
 Same subject as item 13, scrapbook of student sketches and miscellany.

34. House, 1 1/2-story: plan, elevation, partial elevation, and partial section

[1886 - 1887, judging from style]
 h: 16 1/4" w: 21 3/4"

35. House, 1 1/2-story: 2 elevations, partial plan, perspective

[1886 - 1887, judging from style]
 Pencil and brown and gray washes on paper
 Signed, l.r.: W A BORING
 h: 16 1/4" w: 21 3/4"
 Lines of vision for perspective shown on plan

36.A Comparison of Greek Doric and Roman Doric entablatures: elevation and plan of each

[1886 - 1887, judging from style]
 Signed, l.r.c.: W^m A. Boring
 h: 17 1/2" w: 11 3/4"

B [verso] Comparison of Tuscan and Doric orders: elevation and partial plan of each

[1886 - 1887, judging from style]
 Signed, l.r.: W^m A. Boring
 Scales: doric scale and tuscan scale (proportional) illustrated
 h: 17 1/2" w: 11 3/4"

37. Figure in relief

1887

Pencil and brown wash on paper

Signed, l.r.: W^m A. Boring 87

h: 16" w: 13 3/8"

38. Urn

March 6, 1888

Pencil and charcoal on paper

Inscribed, u.c.: 36

u.l.: no 36

l.l.: 1

Stamped, u.l.: -6 MARS 1888/Barbier

Signed, l.r.: W^m A Boring/Elève de M. Guicestre

h: 24 1/2" w: 18 3/8"

39. Un portique sur une terrasse: elevation, plan, rough section, capital detail

March 8, 1888

Pencil, red pencil, and many colored washes on paper

Inscribed, u.l.: 8 No 36

u.c.: 36

Stamped, u.l.: -8 MARS 1888/Barbier

Signed, l.r.: W^m A Boring/Elève de M. Guicester [sic]

h: 18" w: 25"

Assignment sheet for this problem is Item 91 in this group

40. Une halle pour une petite ville: elevation and plan

[May 4, 1888]

Pencil and brown ink on tracing paper

Inscribed, u.r.: W^m A Boring/Elève de M Guicestre/#165

h: 10 1/4" w: 29 1/4"

Small pencil sketches in margins

Assignment sheet for this problem is Item 93 in this group

The finished work is Item 41

41. Une halle pour une petite ville: elevation and plan

[May 4, 1888]

Pencil, black and white ink, and many colored washes on paper

Inscribed, verso, u.r.: 165

Signed, l.r.: W^m A Boring/Elève de M. Ginain

h: 25 1/8" w: 18 5/8"

Assignment sheet for this problem is Item 93 in this group

The preliminary sketch is Item 40

42. Une etude comparative de l'ordre dorique grec et de l'ordre dorique roman: 2 brief elevations and 2 plans

July 6, 1888

Pencil and black ink on paper

Inscribed, u.l.: N° 68

u.c.: 36

Stamped, u.l.: -6 JUIL 1888/Barbier

Signed, c.r.: W^m A Boring 61/ Eleve de M. Ginain

h: 14 3/4" w: 20 5/8"

Assignment sheet for this problem is Item 94 in this group

43. Un hôtel garni: elevation and 2 plans

August 8, 1888

Pencil and red ink on paper

Inscribed, u.c.: 19

u.r.: N° 121

Stamped, u.r.: -8 AOÛT 1888/Barbier

Signed, l.r.: W^m A Boring/ Eleve de M. Ginain

h: 20" w: 18 3/4"

Pencil sketches in margins

Assignment sheet for this problem is Item 95 in this group

44. Building with bird roost tower and water basins: plan, section, and elevation

October 3, 1888

Pencil, black ink, and many watercolors on paper

Inscribed, u.l.: No 58

u.c.: 36

Stamped, u.l.: -3 OCT 1888/Barbier

: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A. Boring/ Eleve de M. Ginain

h: 18 1/2" w: 19 1/8"

45. Monumental building: plan, elevation, and section

November 20, 1888

Pencil and black ink on paper

Inscribed, u.l.: N° 10

u.r.: 3

Stamped, u.l.: 20 NOV 1888/Barbier

Signed, l.r.: Henri Gauthier/ Eleve de M^r Paul Blondel.

h: 20" w: 13 3/4"

46. Monument with fountain: elevation, plan, and section

December 5, 1888

Pencil, black ink, and blue, gray, yellow, and red washes on paper

Inscribed, u.c.: 61

Stamped, u.l.: -5 DEC 1888/Barbier

: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A Boring/Elève de M. Ginain

h: 25 1/8" w: 19 1/4"

47. Large monument: plan, elevation, and section

1888

Pencil and black, pink, and gray washes on paper

Signed, l.r.: B - 12 hrs. Paris. '88

h: 19" w: 25 1/4"

Revised elevation sketched in pencil

48. Public building, 1-story: plan, section, and elevation

January 3, 1889

Pencil and brown ink on paper

Inscribed, u.c.: 53

Stamped, u.l.: -3 JANV 1889/Barbier

Signed, l.r.: W^m A Boring/Elève de M. Ginain

h: 14 3/4" w: 21 1/4"

49. Foliate detail

January 21 - 26, 1889

Charcoal on paper

Inscribed, u.l.: 13 !197!

Inscribed, verso, u.l.: N^o 22 - ~~28~~ 33/M^r Boring Elève de M^r
Ginain/Semaine du ~~14~~ 21 au ~~19~~ 26 Janvier 1889/A Delareux [?]]

Stamped, u.l.: Ecole/Nationale/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: Boring/Elève de M^r Ginain

h: 24 1/2" w: 18 3/4"

50. Une ecole professionnelle du livre: plan, section, rough elevation

March 7, 1889

Pencil and red ink on paper

Inscribed, u.l.: N^o 72

c.: 17

Stamped, u.l.: 7 MARS 1889/Barbier

Signed, l.r.: W^m A Boring/Elève de M Ginain

h: 14 3/4" w: 20 3/4"

Assignment sheet for this problem is Item 102 in this group

51. Standing male figure

June 17 - 22, 1889

Charcoal on paper

Inscribed, verso, u.l.: N°/9/M^r Tilton/Elève de M Pascal/semaine du
17 au 22 juin 1889

Signed, u.r.: Tilton/Elève de M. Pascal

h: 24 1/2" w: 18 5/8"

52. Half-standing male figure

July 22 - 27, 1889

Charcoal and pencil on paper

Inscribed, u.l.: 14

l.l.: Mention

Inscribed, verso, u.l.: N°/88/W Boring/élève de M^r Ginain/Semaine
du 22 au 27 juillet 1889

Signed, u.r.: Boring/Elève de M. Ginain

h: 24 1/2" w: 18 3/4"

This sketch shown in Item 78

53. Large 3-story building: plan and 2 partial elevations

[1888 - 1889]

Pencil and black ink on paper

Signed, l.r.: W^m A Boring/élève de M. Ginain

h: 14 3/4" w: 20 1/4"

54. ENTRANCE DE LA MAIRIE: plan, elevation, section, and 2 details

[1887 - 1890]

Pencil, black ink, and black, pink, green, blue, orange, and gray
washes on paper

Signed, l.r.: WAB [monogram]

h: 19 1/4" w: 23 7/8"

55. Small 2-story building: elevation, plan of facade

[1887 - 1890]

Pencil, black ink, and blue, black, and multicolored washes on paper

Signed, l.r.: WAB [monogram]

h: 12 5/8" w: 19 5/8"

Pencil corrections

56. House with Ionic portico: elevation

[1887 - 1890; possibly August 10, 1888; see Item 96, La facade d'une maison d'artiste statuaire, avec application de l'ordre ionique]

Pencil, black ink, and black and multicolored washes on paper

Signed, l.r.: WAB [monogram]

h: 12 1/8" w: 12 7/8"

57. Public/municipal building, 1-story: elevation

[1887 - 1890]

Pencil, black ink, and gray, pink, and multicolored washes on paper

Inscribed, l.r.: IV

Inscribed, verso, c.r.: Boring

Signed, l.r.: Boring.

h: 12 1/4" w: 20 1/4"

58. Covered passage over waterway: section, plan, 2 elevations

[1887 - 1890]

Black ink and many colored washes on paper

h: 14 3/4" w: 20 3/8"

59. Fountain: elevation and plan

[1887 - 1890]

Pencil and white ink [paint?] and gray wash on paper

h: 12 1/4" w: 9 3/4"

60. VICTOIRE APTERE ATHENES TEMPLE AMPHIPROSTYLE SYSTYLE RESSERRE 450
AV. J.C.: partial side and front elevations

DR/64

[1888 - 1889]

Pencil, red ink, and many colored washes on paper; framed

Stamped, u.l.: Ecole/Nationale/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W A Boring Elève de M. Ginain

h: 22 1/2" w: 11 3/8" frame: h: 30 1/4" w: 18 3/4"

61. Descriptive Geometry exercise; conic sections and shadows: construction

May 4, 1888

Pencil and black, red, blue, and brown ink on paper

Inscribed, u.l.: N^o 23

: Tangent Tangent Tangent Tangent Tangent

Stamped, u.l.: -4 MAI 1888/Barbier

Signed, l.r.: W^m A Boring N^o 23/Elève de M Guicestre

h: 26 3/4" w: 20 1/8"

62. Un pinacle (descriptive geometry exercise): construction

May 28, 1888

Pencil, black ink, and gray wash on paper

Inscribed, u.l.: No 23

u.c.: 18

l.r.: 10

Stamped, u.l.: 28 MAI 1888/Barbier

Signed, l.r.: W^m A Boring/Elève de M Guicestre

h: 25 1/4" w: 18"

Assignment sheet for this problem is Item 108 in this group

63. PORTE BIAISE EN TALUS: stereometric construction

[1888]

Pencil and black, blue, red, and brown ink on paper

Inscribed, l.l. and l.r.: 64

l.r.: M

Inscribed, verso, c.: 64

Stamped, u.l.: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A Boring élève de Mr Guicestre

h: 19 3/4" w: 21 1/2"

Assignment sheet for this problem is Item 109 in this group

64. Exercice sur les Voutes coniques: stereometric construction

[1888]

Pencil and black, yellow, red, and green ink on paper

Inscribed, l.l.: 64

l.r.: 13

Inscribed, verso, c.: ~~130~~ ~~130~~ 64

Stamped, u.l.: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A Boring/Elève de M. Ginain

h: 18 7/8" w: 25 1/2"

Assignment sheet for this problem is Item 110 in this group

65. Exercice sur les escaliers: stereometric construction

[1888]

Pencil and red, blue, black, and yellow ink on paper

Inscribed, l.l.: ~~130~~ 64

l.r.: 12

Stamped, u.l.: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A Boring/Elève de M. Ginain

h: 24 3/4" w: 18 1/8"

Assignment sheet for this problem is Item 111 in this group

66. Exercice sur les escaliers en la coupe des bois: stereometric construction

[1888]

Pencil and black, red, blue, and yellow ink and yellow wash on paper

Inscribed, u.l.: 37

l.l.: 64

u.r.: N^o 60/N^o 65

l.r.: 11

c.: Mention

Stamped, u.l.: Ecole/Des Beaux-Arts/Concours/D'emulation

Signed, l.r.: W^m A Boring #65/Elève de M. Ginain

h: 20 1/8" w: 25 1/2"

Assignment sheet for this problem is Item 112 in this group

67. Furniture leg with lion carving

[1887 - 1890]

Charcoal on paper

h: 24 3/4" w: 19"

68. Urn

[1887 - 1890]

Charcoal on paper

Verso shows a crescent-shaped shadow in pencil and charcoal

h: 24" w: 18 5/8"

69. Crowned head carved in stone block

[1887 - 1890]

Charcoal on paper

h: 24 3/8" w: 18 1/2"

70. FIGURE IN CEILING OF BATH PITTI PALACE

1890

Pencil and black crayon [?] on paper

Inscribed, l.r.: (1 metre high)

Signed, l.r.: WB 90

h: 24 5/8" w: 18 1/2"

71.A City landscape with river

1888

Watercolors on paper, mounted on paper

Signed, l.r.: WB '88

h: 8" w: 12 3/4" mat: h: 12 1/2" w: 18 1/2"

B [versol Semicircular portico: plan, section, and elevation

Pencil, black ink, and black and gray washes on paper

Signed, l.r.: WAB [monogram]

h: 12 1/2" w: 18 1/2"

Used as mat for Item 71A; assumed to pre-date it

72. Still life

1889

Watercolors on paper, framed with paper, mounted on paper

Signed, l.r.: WB 89

h: 13" w: 9" mat: h: 17 5/8" w: 14"

73. PALAZZO COMMUNE, PIACENZA, ITALY: elevation and plan of second story

1890

Pencil and many colored washes on paper

Scale: .007 m = 1.00 m

Some dimensions given

Signed, l.r.: Measured and drawn by/Wth A. Boring/1890

h: 18 1/2" w: 23 1/4"

74. Building, large municipal or institutional: plan

Pencil, red pencil, and black ink on paper

h: 15 3/8" w: 12"

75. PROBLEM V. GYMNASIUM: 3 plans, 2 sections, partial rear elevation

[1887 - 1890]

Black ink on paper

Scale: $1/16" = 1'-0"$

Parts are labelled

Signed, l.c.: W^m A. Boring

h: $19 \frac{5}{8}"$ w: $26 \frac{3}{8}"$

76. Field scene

Pencil on purple-gray paper

h: $17 \frac{7}{8}"$ w: $11 \frac{3}{4}"$

77. Carved ornament

h: 21" w: $14 \frac{1}{2}"$

78. Boring's bookcase

Pencil and watercolors on paper

Boring's sketch of a figure, Item 52, is seen above the bookcase

h: 7" w: 5"

79. Statue's face

Pencil and black and gray washes on paper

Signed, l.r.: A l'ami Boring souvenir/affectueux d'un vieux copain
de l'Ecole des Beaux Arts/Maurice Sashin [?]

h: $9 \frac{1}{8}"$ w: $5 \frac{1}{8}"$

80. Alma Mater and Low Library steps, Columbia University, New York:
perspective

Print [etching?], black ink on paper, mounted on paper

Inscribed, l.r.: To my friend Wm A Boring/from Jos. Laudin [?]

h: $9 \frac{1}{2}"$ w: $12 \frac{1}{8}"$

81. Decorated apartment [?] building: "sketch elevation"

Pencil on tracing paper

Signed, l.r.: WM. A BORING ARCHITECT/141 E. 45TH ST. N.Y.C.

h: $15 \frac{3}{4}"$ w: 10"

82. Building facade: plan, section, elevation

Pencil and brown wash on tracing paper
h: 9 5/8" w: 13 1/4"

83. Building: rough partial elevation

Inscribed, verso: Spanish trip/60 days [then a list of numbers of photographs, tracings, sketches, and drawings]
h: 14 1/4" w: 10 1/4"

84. Pen tests and doodlings

Brown ink on paper
h: 12" w: 8 1/4"

85. Cherubs dancing

Print, black ink on paper
h: 9" w: 10 7/8"

86. JOURNAL OFFICIEL DE LA BASTILLE ET DE LA RUE SAINT-ANTOINE: program, including map

1889
Print, black ink on paper
h: 22 1/4" w: 17 5/8" (unfolded)

87. LISTE DES EPREUVES: list of 123 photographic negatives of architectural subjects in several French cities

Brown ink on graph paper
Stamped, u.l.: Photographie des Beaux-Arts/L Bernaudat & L Avon/
Paris/8, Rue Bonaparte, 8
h: 10 1/2" w: 16 1/4" (unfolded)

88. List of negatives of architectural subjects (24)

Pencil on graph paper
h: 10 1/2" w: 8 1/4"

89. Invitation to the Grand Encampment of the U.S.

September 21, 1886

Print, black ink on paper

sheet: h: 9 1/4" w: 6 1/4"

outer sheet (with wax, metal, and ribbon seal): h: 16 1/2" w: 5 1/8"

Items 90 through 112 -- programs from the Ecole des Beaux-Arts

These are listed in summarized form. All are prints, black ink on paper; several have rough sketches, ink tests, and other markings. Dimension is, unless otherwise stated, h: 17 1/4" w: 13".

90. 3 Fevrier 1886. 2 classe. Esquisse. Concours d'émulation.
Une chapelle rurale.
91. 8 Mars 1888. Esquisse. Concours d'admission.
Une portique sur une terrasse.
Finished work for this assignment is Item 39 of this group.
92. 2 Mai 1888. 2 classe. Rendu. Concours d'émulation.
Une caserne de gendarmerie pour une petite ville.
93. 4 Mai 1888. 2 classe. Rendu. Concours d'éléments analytiques.
Une halle pour une petite ville.
Preliminary sketch for this assignment is Item 40 of this group.
Finished work for this assignment is Item 41 of this group.
94. 6 Juillet 1888. 2 classe. Rendu d'un mois. Concours d'éléments analytiques.
Une etude comparative de l'ordre dorique grec et de l'ordre dorique romain.
Finished work for this assignment is Item 42 of this group.
95. 8 Aout 1888. 2 classe. Rendu de 3 mois. Concours d'émulation.
Un hôtel garni.
Finished work for this assignment is Item 43 of this group.
96. 10 Aout 1888. 2 classe. Rendu de 3 mois. Concours d'éléments analytiques.
La façade d'une maison d'artiste statuaire, avec application de l'ordre ionique.
97. 7 Novembre 1888. 2 classe. Rendu. Concours d'émulation.
Un observatoire pour une ville départementale.
98. 9 Novembre 1888. 2 classe. Rendu. Concours d'éléments analytiques.
Un portique octostyle, d'ordre corinthien.
99. 4 Janvier 1889. 2 classe. Rendu. Concours d'éléments analytiques.
La façade d'un Palais de Justice.

100. 8 Janvier 1889. 1 classe. Esquisse. Concours d'émulation.
Une passerelle.
101. 6 Fevrier 1889. 2 classe. Esquisse. Concours d'émulation.
Une glacière.
102. 7 Mars 1889. 2 classe. Rendu. Concours d'émulation.
Une école professionnelle du livre.
Finished work for this assignment is Item 50 of this group.
103. 8 Mars 1889. 2 classe. Rendu. Concours d'éléments analytiques.
La façade d'un pavillon sur une source d'eau thermale.
104. 10 Mai 1889. 2 classe. Rendu. Concours d'éléments analytiques.
Une chapelle jardinale.
105. 5 Juin 1889. 2 classe. Esquisse. Concours d'émulation.
Une bastide.
106. Avril 1889. Cours de perspective.
1er Exercice (2 problems). [copy 1]
107. Avril 1889. Cours de perspective.
1er Exercice (2 problems). [copy 2]
108. 28 Mai 1888. Cours de géomètre descriptive, 2^e session.
2^e Epure: Un Pinacle.
Finished work for this assignment is Item 62 of this group.
h: 12 7/8" w: 9 7/8"
109. [1888 - 1889] Cours de stéréotomie.
Epures No 1 et No 2: Porte biaise en talus, Porte droite ou biaise en
tour ronde.
Finished work for Epure No 1 is Item 63 in this group.
h: 12 5/8" w: 17"
110. [1888 - 1889] Cours de stéréotomie.
Epure No 3: Exercice sur les voutes coniques.
Finished work for this assignment is Item 64 in this group.
h: 12 5/8" w: 17"
111. [1888 - 1889] Cours de stéréotomie.
Epure No 6: Exercice sur les escaliers.
Finished work for this assignment is Item 65 in this group.
h: 13 1/8" w: 8 3/4"
112. [1888 - 1889] Cours de stéréotomie.
Epure No 7: Exercice sur les escaliers en la coupe des bois.
Finished work for this assignment is Item 65 in this group.
Verso shows small watercolor painting of coats on coat rack.
h: 13 1/8" w: 8 3/4"

1/18/82
113. Detail of porch: elevation & section thru roof line.
N.d. Watercolor, ink, & pencil on paper.
Signed, e.v.: Wm A. Boring / Elève de H. Guain.
H: 18 5/8" W: 24 7/8"

4. Scrapbook of travel sketches, 1887-90

This volume of drawings, covering the years 1887 through 1890, is a collection of travel sketches undertaken by William Boring during the periods he was not actively attending the Ecole des Beaux-Arts in Paris. He spent twenty or more months of his three-year sojourn in Europe travelling, particularly during the period from spring, 1889 to fall, 1890 when he attended no classes at the Ecole.

Boring travelled with Edward Lippincott Tilton, Austin Willard Lord and James Bright during much of this time, and availed himself of their drawing talents by tracing or copying some of their work. These drawings he acknowledges as "traced from E.L.T.," or "after A.W. Lord," for example. It is also possible he used James Bright's drawing machine (see p. 49) to help establish the correct perspective or outline for his sketches. Boring drew many towers, and sketched all manner of grillework, millwork and people. He sketched, with fair competency, those things a modern architect-traveller might be expected to take snapshots of, if travelling the same route today.

Scope: 316 leaves mounted on 213 pages. Mere fragments of linework are mounted beside carefully rendered watercolor studies, with no discrimination apparent as to quality or comprehensiveness. It is possible—even likely—the layout and sequence of drawings within the volume was determined not by Boring, but by his wife, or by a third party (the presumption being the volume was bound after Boring's death in 1937). The scrapbook was donated to Avery Library in May, 1938. The drawings are generally arranged by country, not by date. England (1890) sketches are on pages 2-26, Switzerland (1889) page 27, France (1888, 1889 and 1890) pages 28-95, Italy (1889-1890) pages 96-190, and Spain (1889) pages 191-210. A few drawings are misplaced as to country of origin, and Seville, Spain has been mistakenly located in Italy.

Status in September, 1980: The bound volume (AA/2605/B642) was labelled "Boring, Scrap-book of Sketches." Drawings were mounted on the recto of each leaf.

Condition: The volume and the mounted drawings are in excellent condition. The drawings are mounted with glue on four corners; an occasional drawing has come loose at the corner.

Processing: The pages were numbered consecutively from 1 to 213. There were no blank pages. Where two or more drawings have been mounted on a page, each drawing has been assigned a letter: A, B, C, D and so on. The volume was indexed by city or place.

GENERAL INFORMATION: Unless otherwise noted, the following descriptions apply:

Pencil on paper.

Date from an inscription on the drawing.

Titles in upper case letters are Boring's titles.

All context descriptions may be prefaced "sketch".

1. BORING, FLORENCE K.

King's Crown Hotel/420 W. 116th. St./New York/May 14 [n.y.]

To Mr. Hamlin

a.l.s., 1p.

h: 6½" w: 10¼"

Inform Mr. Hamlin "the second book of Mr. Boring's sketches" is ready to be picked up.

2. SALISBURY [Cathedral]: perspective

N.d.

h: 8 7/8" w: 9 7/8"

3. CLOCK TOWER AT/CREMONA: perspective

1890

Signed, l.r.: WB. '90

h: 12 1/16" w: 6 7/16"

4. BOND'S HOSPITAL/COVENTRY: perspective

1890

Signed, l.r.: W.B. '90

h: 9½" w: 12"

5. HOUSE OF JOHN HALL/SALISBURY: perspective

1890

Signed, l.r.: WB 90

h: 12 1/16" w: 9¼"

6. FORDS' HOSPITAL/COVENTRY: perspective

1890

Signed, l.l.: WB. 1890

h: 12" w: 7 3/8"

7. YE OLD HARVARD HOUSE/STRATFORD ON AVON: perspective

1890

Signed, l.r.: WB. 90

h: 12" w: 9¼"

8. HOSPITAL OF ST CROSS/WINCHESTER: perspective

1890

Signed, l.r.: WB:90

h: 8 1/16" w: 10 11/16"

9. Waterside scene with gondolas and church (?): perspective

N.d.

Black ink and pencil on paper

Signed, l.r.: W A Boring

Inscribed across bottom in ink (calligraphy): S.J. [H]laas
Boller/Moore/Spencer

h: 15 5/16" w: 9 3/4"

10.A CHEDDAR: perspective

N.d.

h: 4 3/8" w: 7"

B WELLS: perspective

N.d.

h: 4 7/16" w: 7 5/16"

11. GARDEN FRONTS OF DEANERY/WELLS, ENG.: perspective

1890

Signed, l.r.: WB. '90

h: 9 1/4" w: 12 1/16"

12. FOUNDER'S TOWER/MAGDELEN COLLEGE OXFORD: perspective

1890

Pencil with green wash on paper

Signed, l.r.: WB. 90

h: 11 7/16" w: 9 1/4"

13. ST. MARYS COLLEGE/WINCHESTER: perspective

1890

Signed, l.r.: WB '90

h: 11 5/16" w: 8 1/8"

14. SEMI-DETACHED/COTTAGES GUILDFORD/ENGLAND: perspective
 1890
 Signed, l.r.: WB. 90
 Inscribed with material and color notes, keyed to a table l.l.
 h: 7 3/4" w: 12"
15. LEICESTER HOSPITAL/WARWICK: perspective
 1889
 Signed, l.r.: WB. 89 from J.B.
 h: 12 1/16" w: 9 1/4"
16. A building (n.p.): perspective
 N.d.
 h: 12 1/16" w: 9 1/4"
17. ROMSEY ABBEY: perspective
 1890
 Signed, l.r.: W-B '90
 h: 11 1/2" w: 9"
18. ENTRANCE TO BISHOPS CLOSE/WELLS: perspective
 1890
 Signed, l.r.: WB '90
 h: 11 15/16" w: 9 1/4"
19. OXFORD/BELL TOWER OF/MAGDALEN/COLLEGE: sketch elevation
 1890
 Signed, u.r.: WB90
 h: 9 11/16" w: 8 1/16"
20. A tower [Magdalen College, Oxford?]: perspective
 N.d.
 Pencil with brown (?) wash on brown board
 h: 13 13/16" w: 8 1/2"

21. OXFORD/MAGDALEN COLLEGE,/DETAILS OF CLOISTER: part. elevation with molding profiles

N.d.
Signed, l.r.: W.B.
Inscribed with dimensions
h: 9 $\frac{1}{4}$ " w: 12"

22. LEYCESTER HOSPITAL/WARWICK: partial building sections, plans, wall section

1890
Signed, l.l.: WB. '90
Inscribed with specifications
h: 9 $\frac{1}{4}$ " w: 12"

23. HOSPITAL AT BEAUNE/FRANCE: partial elevation and section

1890
Signed, l.r.: WB. '90
Inscribed, l.l.: Restoration by E. V.-Le Duc
Inscribed with specifications
h: 9 $\frac{1}{4}$ " w: 12 $\frac{1}{16}$ "

24. A bay window (n.p.): details

N.d.
Inscribed with specifications
h: 9 $\frac{1}{4}$ " w: 12 $\frac{1}{16}$ "

25. OLD OAK CHAIR LEYCESTER HOSPITAL,/WARWICK: perspective

N.d.
Inscribed with specifications
h: 9 $\frac{1}{4}$ " w: 12"

26. WAINSCOT IN QUARTERED OAK/MERTON COLLEGE DINING HALL (n.p.): partial elevation with molding profiles

N.d.
Pencil with watercolor detail on paper
Inscribed with specifications
h: 12" w: 9 $\frac{1}{4}$ "

27. LUCERNE [a monument]: sketch

1889

Pencil with white and brown(?) wash on brown paper

Signed, l.r.: WB. 89

h: 9 11/16" w: 12 3/8"

28.A TOWER [....] RUINED ABBEY/AT BEAULIEU, NEAR LOCHES: perspective

1888

Signed, l.c.: WB 88

h: 7 11/16" w: 4 9/16"

B PILE DE CINQ MARS/NEAR LANGEAIS FRANCE: perspective

1888

Signed, l.r.: WB. 88.

C Unfinished outline of a roof and tower: perspective

N.d.

h: 4 9/16" w: 7 5/8"

29. NEVERS/CHURCH OF ST. ETIENNE: perspective

August 28 1889

Pencil and watercolor on paper

Signed, l.r.: WB 8-28-89

h: 14 1/4" w: 10 3/16"

30.A CHATEAU/SAUMIER: perspective

N.d.

h: 4 9/16" w: 7 5/8"

B CHINON [building]: perspective and partial elevation

N.d.

h: 4 9/16" w: 7 3/4"

C CHATEAU D'URSE: perspective

N.d.

h: 4 9/16" w: 7 3/4"

31. Streetscape (n.p.): perspective

N.d.

Pencil and watercolor on brown paper

h: 11 15/16" w: 9 1/2"

32.A CUNAUT: perspective

N.d.

h: 7 11/16" w: 4 9/16"

B Streetscape with tower (n.p.): perspective

N.d.

h: 7 11/16" w: 4 9/16"

C CHEVERNY: perspective

1888

Signed, l.r.: WB. 88

h: 7 11/16" w: 4 9/16"

D Buildings and tower (n.p.): perspective

N.d.

h: 7 11/16" w: 4 9/16"

33.A CINQ MARS/NEAR LANGEAIS: perspective

1888

Signed, l.r.: WB. '88

h: 7 11/16" w: 4 9/16"

B STABLES AT CHEVERNEY.: perspective

1888

Signed, l.r.: WB. '88

h: 4 9/16" w: 7 11/16"

34. WINDOW IN MAISON DE CONSUL/RIOM: perspective

N.d.

Pencil and watercolor on grey paper

h: 9 9/16" w: 12 11/16"

35. CHAPEL WINDOW/HOTEL LALLEMANT/BOURGES: perspective

1889

Pencil and watercolor on brown paper

Signed, l.r.: WB '89

h: 12 7/8" w: 9 1/2"

36.A OLD ROOKERY AT/CHAUMONT: perspective

N.d.

h: 4 9/16" w: 7 1/8"

B Building with two towers (n.p.): perspective

N.d.

h: 4 9/16" w: 7 1/8"

C Building facade with arcade and tower: perspective

N.d.

h: 4 9/16" w: 7 1/8"

37. CHATEAUDUN XVI CENT.: perspective

N.d.

Black ink on paper

Signed, l.r.: WB. after J.B.

h: 13 1/2" w: 10 1/8"

38.A A MODERN CHURCH AT/CHAUMONT: perspective

N.d.

h: 4 9/16" w: 7 5/8"

B RIDING TOWER/CHATEAU DE CHAUMONT: perspective

N.d.

h: 7 11/16" w: 4 9/16"

C BLOIS: perspective

1888

Signed, l.r.: WB. 88

h: 7 11/16" w: 4 9/16"

39. LION OF BELFORT: perspective

N.d.

Pencil with blue and brown washes on brown paper

Signed, l.r.: WB 89

Inscribed, l.r.: too cold to draw today

h: 9 13/16" w: 12 11/16"

40. CHALAIS [a capital and arch springing]: perspective

1889

Pencil with white and black wash on grey paper

Signed, l.r.: WB 89

h: 12 9/16" w: 9 3/8"

41.A A newel post (n.p.): partial elevation and plan(?)

N.d.

h: 4 9/16" w: 7 11/16"

B BOISSEAU TOURY: perspectives

N.d.

h: 3 15/16" w: 4 9/16"

C CHATEAU, CHAUMONT: perspective

N.d.

h: 7 11/16" w: 4 9/16"

42. A building with round staintower(?) (n.p.): perspective

N.d.

Pencil and black ink on grey paper

h: 11 7/16" w: 9 3/16"

43.A EPINAY/ LA TOUR DE GUINET/ETAMPES: perspectives

1888

Inscribed, c.: There are a great many churches on the/line
of the railway with towers like this.

Signed, l.r.: WB 88.

h: 7 11/16" w: 4 9/16"

43.B ST MARTIN'S TOWER/ETAMPES: perspective

1888

Signed, l.r.: WB. 88.

h: 7 11/16" w: 4 9/16"

C BUTSEY LORD/VERSAILLES: sketch portrait

N.d.

h: 4 7/16" w: 7 1/16"

44. Town in a rural setting (n.p.): perspective

1889

Signed, l.r.: WB. 89

h: 8 1/2" w: 11 11/16"

45. Interior courtyard with arcades (n.p.): perspective

N.d.

Watercolor on paper

Inscribed, l.r.: Hotel d' [...missing]

h: 9 15/16" w: 11 5/8"

46. FONTAINBLEUX: perspective

N.d.

Watercolor on paper

h: 7 1/2" w: 12 3/4"

47.A MONNERVILLE ANGERVILLE: perspectives

N.d.

h: 3 11/16" w: 4 9/16"

B DE CHATEAU GAILLARD ARTENAY/ CERCOTTES: perspectives

N.d.

h: 7 5/8" w: 4 9/16"

C FENCE OF HOTEL DE VILLE/ORLEANS/ OLD CHURCH TOWER/ORLEANS:
perspectives

N.d.

h: 7 7/16" w: 4 9/16"

48. DETAIL 1/10 FULL SIZE/INTERIOR OF CLOISTER AT/MONT MAJOR:
measured drawing of part. elevation

N.d.

Signed, l.r.: WB.

h: 10 1/4" w: 14 1/4"

- 49.A STAIRWAY/RIOM: perspective

N.d.

h: 7 3/8" w: 4 3/8"

- B CHALAIS: perspective

N.d.

h: 7 5/16" w: 4 3/8"

- C JIMMY BRIGHT AND HIS/DRAWING MACHINE AT/BRIOUDE: sketch portrait

N.d.

h: 4 7/16" w: 7 3/8"

50. BOURGES/ NEVERS: perspectives

N.d.

h: 11" w: 8 5/8"

- 51.A ST SOPHIA [Hagia Sophia, Istanbul?]: building section

N.d.

h: 3 1/2" w: 4 3/4"

Boring does not appear to have travelled to Istanbul, so this drawing may have been copied from a published source.

- B A floor plan(n.p.): plan

N.d.

Pencil and black pencil-crayon on paper

Inscribed with room labels

h: 4 3/4" w: 3 1/2"

- C A floor plan (n.p.): plan

N.d.

Pencil and black pencil-crayon on paper

Inscribed with room labels

h: 3 1/2" w: 4 11/16"

51.D A cartouche: rendering

N.d.

h: 5 5/8" w: 4 7/16"

E PASSAGE DE CHARLEMAGNE (n.p.): perspective

N.d.

h: 4 3/4" w: 3 7/16"

52. Buildings with church tower(?) in background (n.p.): perspective

N.d.

Watercolor on paper

h: 12 1/4" w: 9 3/16"

53.A BRIOUDE FROM THE RY. BRIDGE: perspective

1889

Signed, l.r.: WB. 89

h: 4 7/16" w: 7 5/16"

B BRIOUDE: perspective

1889

Signed, l.r.: WB 89

h: 4 7/16" w: 7 5/16"

C FORTRESS OF THE POPES/AVIGNON: perspective

N.d.

h: 4 7/16" w: 7 5/16"

54. ST DIDIER/AVIGNON: perspective

September 7 1889

Signed, c.r.: Sep 7, 89./WB.

h: 11" w: 8 3/4"

55. TOWER ST CASTOR/NIMES: perspective

September 16 1889

Signed, l.r.: Sep 16. 89/WB after AWL.

h: 11 1/16" w: 8 5/8"

56.A AVIGNON: perspective

N.d.

h: 7 3/8" w: 4 7/16"

B ST DEDIER/AVIGNON: perspective

N.d.

h: 7 3/8" w: 4 7/16"

C CLOCK-TOWER/RIOM: perspective

1889

Signed, l.l.: WB'89

h: 7 3/8" w: 4 7/16"

D CLOCKTOWER/HOTEL DE VILLE/AVIGNON: perspective

N.d.

h: 7 3/8" w: 4 7/16"

57. GIEN [A house]: incomplete perspective

September 27 1889

Signed, l.l.: Sep 27, 89/WB after [L]avalle

h: 8 11/16" w: 10 15/16"

58.A GIEN: perspective

N.d.

h: 7 1/4" w: 4 7/16"

B POULHAC: perspective

N.d.

h: 4 7/16" w: 7 3/8"

59. NEVERS SQ.: perspective

N.d.

Signed, c.r.: WB after. Lavallo.

h: 8 5/8" w: 12"

60.A NIMES: perspective

N.d.

h: 7 3/8" w: 4 7/16"

B POULHAC: perspective

September 11 (n.y.)

Inscribed, l.r.: Sep 11

h: 4 7/16" w: 7 1/4"

61. TOULOUSE: perspective

October 1889

Signed, l.r.: Oct. 89./WB from AWL

h: 11 1/16" w: 8 5/8"

62.A MOISSAC: perspective

N.d.

h: 7 5/16" w: 4 7/16"

B POULHAC: perspective

N.d.

h: 4 7/16" w: 7 5/16"

63. GIEN: perspective

August 28 1889

Signed, l.r.: WB. 8-28-89

Inscribed with a circled "4" above title

h: 7 7/8" w: 9 15/16"

64. CHATEAU DE BLOIS: perspective

1888

Signed, l.r.: WB '88

h: 7 3/8" w: 9 15/16"

65.A Riverbank with punt (n.p.): perspective

N.d.

h: 4 9/16" w: 7 3/4"

B Tree in a landscape (n.p.): perspective

N.d.

Watercolor on paper

h: 4 11/16" w: 6 15/16"

C LA LOIRE DE BLOIS: perspective

N.d.

h: 4 9/16" w: 7 5/8"

66.A Full length portrait of a man (n.p.): sketch portrait

N.d.

h: 4 13/16" w: 3 1/2"

B BARY'S LION AT THE DOOR/OF THE PREFECTURE, PARIS: perspective

N.d.

Brown ink and blue and green wash on paper

h: 4 3/4" w: 3 7/16"

C A kangaroo, mounted steer's head and doe (n.p.): sketches

N.d.

h: 7 11/16" w: 4 9/16"

Leaf mounted upsidedown.

D AN IRON THING ON A LOCK,/CHATEAU AT LANGEAIS: sketch

1888

Signed, l.r.: WB.88.

Inscribed, c.: (full size)

h: 4 9/16" w: 7 11/16"

67. AZAY LE RIDEAU: perspective

1888

Pencil with ink wash detail on paper

Signed, l.r.: WB. 88

h: 9 15/16" w: 7 5/8"

68. CHATEAU AT BLOIS: perspective

1888

Signed, l.r.: WB..88

Inscribed with some dimensions

h: 9 15/16" w: 7 11/16"

69. TOWER AT BOURGES: perspective

August 28 1889

Signed, l.l.: WB. 8-28-89.

Inscribed with a circled "5" below title

h: 12" w: 9 5/16"

70. HOTEL DE JACQUES COEUR, BOURGES: perspective

August 31 1889

Signed, l.r.: VIII 31-89 WB

Inscribed with a circled "7" below title

h: 9 1/4" w: 12"

71.A Caricature (of a waiter?) (n.p.): sketch portrait

N.d.

h: 4 7/16" w: 3 9/16"

B Monument with figures (n.p.): sketch

N.d.

h: 3 1/2" w: 4 11/16"

C Woman with a hat (n.p.): sketch portrait

N.d.

h: 4 1/2" w: 3 9/16"

D Woman, full figure, with a pole (n.p.): sketch portrait

N.d.

h: 4 13/16" w: 3 1/2"

E A crow: sketch

N.d.

h: 4 9/16" w: 3 1/2"

72. STAIRCASE, CATHEDRAL, NEVERS: perspective

August 29 (n.y.) [1889?]
Signed, l.r.: WB. VIII 29
Inscribed with a circled "6" below signature
h: 12" w: 9 1/4"

73.A A lampost: perspective

N.d.
Inscribed with dimensions
h: 7 3/8" w: 4 11/16"

B Plan (of lampost?): plan

N.d.
Inscribed with dimensions; "balustrade" noted
h: 7 3/8" w: 4 3/4"

C HOTEL D' (n.p.): sketch plan

N.d.
Inscribed with dimensions
h: 7 1/8" w: 4 11/16"

D GRILLE AT AZAY LE RIDEAU: elevation

N.d.
h: 7 11/16" w: 4 9/16"

74. CHAMBRE A COUCHER DE/CATHERINA DE MEDICI, A BLAI: detail of ornamentation

1888
Watercolor on paper
Signed, l.r.: WB'88
h: 10 5/16" w: 8 13/16"

75. FIRE PLACE IN PALAIS DE JUSTICE/POITIERS: measured drawing of partial elevation

1889
Signed, l.r.: WB 89
Inscribed with dimensions
h: 12 1/16" w: 9 1/4"

72. STAIRCASE, CATHEDRAL, NEVERS: perspective

August 29 (n.y.) [1889?]

Signed, l.r.: WB. VIII 29

Inscribed with a circled "6" below signature
h: 12" w: 9 1/4"

73.A A lampost: perspective

N.d.

Inscribed with dimensions

h: 7 3/8" w: 4 11/16"

B Plan (of lampost?): plan

N.d.

Inscribed with dimensions; "balustrade" noted

h: 7 3/8" w: 4 3/4"

C HOTEL D' (n.p.): sketch plan

N.d.

Inscribed with dimensions

h: 7 1/8" w: 4 11/16"

D GRILLE AT AZAY LE RIDEAU: elevation

N.d.

h: 7 11/16" w: 4 9/16"

74. CHAMBRE A COUCHER DE/CATHERINA DE MEDICI, A BLAI: detail of ornamentation

1888

Watercolor on paper

Signed, l.r.: WB'88

h: 10 5/16" w: 8 13/16"

75. FIRE PLACE IN PALAIS DE JUSTICE/POITIERS: measured drawing of partial elevation

1889

Signed, l.r.: WB 89

Inscribed with dimensions

h: 12 1/16" w: 9 1/4"

76. ARCADE OF TERRASSE/FONTAINBLEAU: measured drawing of partial elevation

August 1889

Signed, l.r.: WB/8-89

Inscribed with a circled "1" between signature and date

Inscribed with dimensions

h: 9 1/4" w: 12 1/16"

77. CLOISTER ST TROPHINE/ARLES: partial section and plan

September 20 1889

Signed, l.r.: W.B. 9-20-89

Inscribed with dimensions

h: 12 1/16" w: 9 5/16"

- 78.A CLOCKTOWER/EVREUX: perspective

N.d.

h: 7 3/8" w: 4 7/16"

- B An arcade (n.p.): sketch elevation

N.d.

h: 4 7/16" w: 7 3/8"

79. CLOISTER AT MONT MAJOR/(NEAR ARLES): partial section and plan

September 20 1889

Signed, l.r.: WB 9-20-89

Inscribed with dimensions

h: 9 1/4" w: 12"

- 80.A A tower (n.p.): perspective

N.d.

h: 7 3/8" w: 4 7/16"

- B A mountainscape (n.p.): perspective

N.d.

h: 4 7/16" w: 7 5/16"

81. COLUMN IN ST ETIENNE/BOURGES: perspective

August 31 1889

Pencil with black pencil-crayon and white wash on grey paper

Signed, l.r.: VIII 31.89 W.B.

Inscribed with a circled "8" following signature

Inscribed with some dimensions

h: 12 3/4" w: 9 11/16"

82.A CHATEAU/DOOR TO CHAPEL/AMBOISE: perspective

1888

Signed, l.r.: WB 88

h: 7 11/16" w: 4 9/16"

B A RAINY DAY SUNSET/NORMANDY: reference sketch for a color rendering (?)

N.d.

Inscribed with color notations

h: 4 7/16" w: 7 3/8"

83. SALLE DE HENRI II/FONTAINBLEAU: measured perspective

August 1889

Signed, l.r.: WB /8-89.

Inscribed with a circled "2" following signature

Inscribed with dimensions

h: 12 1/16" w: 9 1/4"

84.A Women in traditional dress (n.p.): sketch portraits

N.d.

h: 4 9/16" w: 7 11/16"

B Women in traditional dress, various activities: sketch portraits

N.d.

h: 7 11/16" w: 4 9/16"

85. CHIMNEY IN GALERIE HENRI II/FONTAINBLEAU: partial elevation

N.d.

Pencil and watercolor on paper

Signed, l.r.: W.B.

Inscribed with a circled "3" below signature

Inscribed with dimension of overall width

h: 12 1/16" w: 9 1/4"

86. FULL SIZE DETAILS OF WOOD PANELLING/OF WALLS IN CHAPEL/BOURGES:
molding profiles

September 3 1889

Signed, l.r.: W.B. IX-3-89

Inscribed with a circled "13" above signature

Inscribed with specifications

h: 12 1/16" w: 9 1/4"

87. CORNICE IN CARVED STONE/IN THE CHAPEL/BOURGES: molding profiles
and elevations

September 3 1889

Signed, u.l.: WB. IX-3-89.

Inscribed with a circled "11" near signature

Inscribed, c.l.: Full size/detail of a/wooden cornice on/
an altar in/the Chapel/at Hotel/l'Allemand/Bourges

Inscribed, u.r.: This is the/level of the ceiling/ribs of C.
on/sheet #10.

Inscribed with specifications

h: 13 9/16" w: 9 5/16"

Refer to page 89 for the companion "sheet #10".

- 88.A WAINSCOT, DINING ROOM/CHATEAU AT LANGEAIS: measured sketch

1888

Signed, l.r.: WB.88

Inscribed with dimensions

h: 7 9/16" w: 4 9/16"

- B HOUSE OF DENIS PAPIN/BLOIS

1888

Signed, l.r.: WB'88

h: 7 1/2" w: 4 9/16"

- C BLOIS [details of a building]: perspective

1888

Signed, l.r.: WB'88

h: 7 1/2" w: 4 9/16"

89. COFFERED CEILING, CARVED STONE/CHAPEL BOURGES.: molding profiles and elevations

September 3 1889

Signed, l.r.: WB IX-3-89

Inscribed with a circled "10" preceeding signature

Inscribed, u.c.: This corresponds/to X in sheet #11

Inscribed with specifications

h: 12 1/16" w: 9 1/4"

Refer to page 87 for the companion "sheet #11".

- 90.A BELFORT [sketch of a man, and a wall profile with moldings]: sketch portrait, and measured sketch

N.d.

Inscribed with specifications on wall profile

h: 7 7/16" w: 4 7/16"

- B CHINON [a tower, and a horse-drawn cart]: perspectives

N.d.

h: 4 9/16" w: 7 5/8"

91. CHIMNEY AT/BLOIS: partial elevation and section

1889

Pencil and watercolor on paper

Signed, l.r.: WB 89.

Inscribed with dimensions

h: 14 1/4" w: 9 5/8"

- 92.A A letterhead illustration from HOTEL POLLARD AINE/MONT SAINT-MICHEL (MANCHE): engraving

N.d.

Black ink on paper (fragment)

h: 3 1/2" w: 3 7/16"

- B Roof with steeple (n.p.): perspective

N.d.

h: 3 11/16" w: 4 3/8"

- C A corner stairtower (?) (n.p.): perspective

N.d.

h: 3 1/16" w: 3 1/4"

92.D Mutules(?) (n.p.): perspective

N.d.

h: 3 5/8" w: 4 1/2"

E DOOR AT AMBOISE [column with capital]: perspective

1888

Signed, l.r.: WB. 88

h: 7 5/8" w: 4 5/16"

F AT CHAUMONT [a man]: sketch portrait

N.d.

h: 7 5/8" w: 4 5/8"

93.A Statue of a male (n.p.): perspective

N.d.

h: 4 11/16" w: 3 7/16"

B Standing figure (a statue?) (n.p.): perspective outline

N.d.

h: 4 5/8" w: 3 7/16"

C ALSACE [a figure]/ FOUNTAIN/BALE: sketches

N.d.

Inscribed, l.r.: after E.L.T.

h: 7 1/4" w: 4 3/8"

D MODERN SPIRE/SAUMIER: perspective

N.d.

h: 7 5/8" w: 4 9/16"

94.A Interior with arches and balustrades (n.p.): perspective

N.d.

h: 3 5/16" w: 3 13/16"

Leaf mounted upsidedown.

B House and foliage (n.p.): perspective

N.d.

h: 3 7/16" w: 3 7/16"

94.C NIMES [column capital]: perspective

N.d.

h: 7 3/8" w: 4 3/8"

95. ST GILLES: perspective

N.d.

Pencil with blue, brown and grey washes on paper

Signed, l.r.: WB.

h: 9 9/16" w: 14 1/8"

96. CAMELLA/OUR SERVANT AT FLORENCE: portrait

1890

Pencil and colored pencil on blue paper

Signed, l.r.: W.B. 90

h: 12 1/8" w: 9 5/16"

97. DECORATION OF PIERS/SAN PIETRO AL DE./CREMONA: elevation and plan

1889

Pencil and watercolor on paper

Signed, u.r.: WB. 89.

Inscribed, l.c.: not finished

Inscribed with some dimensions

h: 9 1/2" w: 6 5/16"

98. SPIRE OF CATHEDRAL IN PIACENZA: perspective

1889

Pencil with blue and red washes on brown paper

Signed, l.r.: WB '89

Inscribed, u.r.: Cone is made of bricks laid/with corner out,
and points/forming spiral lines

Inscribed, l.r.: Thermometer 34°

h: 14 5/16" w: 10"

99. HOUSE OF DESDEMONA/VENICE: elevation

1890

Pencil and watercolor on paper

Signed, l.r.: WB. 90

Inscribed with dimensions

h: 11 9/16" w: 8 15/16"

100. A building with arches and bracketed eaves (n.p.): perspective

N.d.

Blue carbon-paper transfer, partly rendered in black ink,
on paper

h: 13 9/16" w: 9 3/4"

101. MUNAGGIO: perspective

1889

Pencil with green and blue highlights on grey paper

Signed, l.r.: WB '90 [sic] '89

h: 9 13/16" w: 12 13/16"

102. TORRE ST GALLO/FROM SAN MUNATO: perspective

N.d.

Signed, l.r.: WB.

h: 8 1/2" w: 9 1/2"

- 103.A Figure of a child (n.p.): sketch portrait

N.d.

h: 7 5/16" w: 4 7/16"

- B CAPRI: perspective

N.d.

h: 4 7/16" w: 7 5/16"

- 104.A SORRENTO: perspective

N.d.

h: 4 7/16" w: 7 5/16"

- B FLORENCE [a female figure]: sketch

N.d.

h: 4 7/16" w: 7 5/16"

- C CAPRI: perspective

N.d.

h: 4 7/16" w: 7 5/16"

105. BAPTISTERY AT BERGAMO: perspective

1889

Pencil and watercolor on brown paper

Signed, l.r.: WB '89

h: 12 3/4" w: 9 3/4"

106.A ACHILLES/IN BL....] GALLERY/MILAN: sketch

N.d.

h: 7 5/16" w: 4 7/16"

B PARMA [figures]: sketches

N.d.

h: 6 7/8" w: 4 7/16"

C Figures, and a hand with vase: sketches

N.d.

h: 4 7/16" w: 7/4"

107. FIESTOLE: perspective

1890

Signed, l.r.: WB '90

h: 12 1/16" w: 9 1/4"

108.A Villas in the countryside (n.p.): two elevations

1887

Pencil with black ink wash on paper

Signed, l.r.: WAB [monogram] 87

h: 9 15/16" w: 7 15/16"

B Villas in the countryside (n.p.): two elevations

N.d.

Pencil with black ink wash on paper; pencil with blue ink on paper

h: 9 1/8" w: 7 5/16"

109.A CERTOSA [two cherubim]: sketch

N.d.

h: 7 5/16" w: 4 7/16"

109.B CERTOSA [figure of a monk(?)]: sketch

N.d.

Signed, l.r.: WB.

h: 7 5/16" w: 4 7/16"

C CLOCHER A VITERNO: elevation

1887

Pencil with black ink on paper

Signed, l.r.: WAB [monogram] 87

h: 6 9/16" w: 8 13/16"

110. AFTER LEONARDO DA VINCI/PARMA [The Virgin of the Rocks?]: sketch

1889

Pencil and conte(?) crayon on paper

Signed, l.r.: WB. 89

Inscribed, l.r.: 40

h: 12 1/16" w: 9 1/2"

111. FLORENCE [statuary]: perspectives

1890

Signed, l.r.: WB. 90

h: 12 1/16" w: 9 1/4"

112. Reclining figure (statue?) (n.p.): perspective

N.d.

h: 9 1/4" w: 12 1/16"

113. Pedestal and moldings: elevation and details

N.d.

h: 9 15/16" w: 7 7/8"

114. NAPLES [a grotesque facel: sketch

N.d.

h: 12 1/16" w: 9 1/4"

115.A FIGURES [.....] DALL[.....]: Sketches and molding profile

N.d.

h: 6 11/16" w: 4 7/16"

B ROMAN THEATRE, FIESOLE.: perspective

1890

Signed, l.r.: WB. 90

h: 8 1/16" w: 6 1/8"

116. CAPITAL TO LOWER CORNICE (n.p.): half elevation

N.d.

h: 14 9/16" w: 9 1/4"

This could be a companion sheet to the upper cornice, Tomb of Visconti, Certosa, Pavia, page 120.

117. SECOND FLOOR PLAN [Monk's House at Certosa, Pavia?]: partial plan and elevation

N.d.

Inscribed, u.r.: Door to book case has one/large panel hinged to the stiles/at bottom and opened down/to form a writing table, by/resting outer end on a/hinged support.

h: 10 1/8" w: 8 1/16"

This appears to be the companion sheet to the [first] floor plan of the Monk's House at Certosa, Pavia, page 118.

118. MONK'S HOUSE AT CERTOSA, AI PAVIA: [first] floor plan

November 18 1889

Pencil and black ink with green and red washes on paper

Inscribed, u.c.: Nov. 18 1889/Scale 1/8 inches=1 foot

h: 12 3/8" w: 8 3/16"

See page 117 for the presumed second floor plan and elevation.

119.A Studies of three female faces (n.p.): sketches

N.d.

h: 7 5/16" w: 4 7/16"

B NAPOLE[OM] IN BRERA COURT/MILAN [statue]: sketch

N.d.

h: 7 5/16" w: 4 7/16"

119.C BUG IN LORD'S ROOM/ FIGURE IN 1ST CHAPEL, CERTUSA/PAVIA:
sketches

N.d.

h: 7 5/16" w: 4 7/16"

D Female figure with a crested cockatoo (n.p.): sketch portrait

N.d.

h: 7 5/16" w: 4 7/16"

120. UPPER CORNICE/TOMB OF VISCONTI/CERTOSA, PAVIA: half elevation

1889

Signed, c.r.: WB '89

h: 13 3/16" w: 9 1/4"

This could have a companion sheet, Capital to lower cornice,
page 116.

121. TOMB AT SAN MINIATO/GARNIER ARCHT.: partial elevation

1890

Pencil on graph paper (blue ruling)

Signed, l.r.: WB 90

Inscribed with specifications and dimensions

h: 12 15/16" w: 8"

122. MAIN CORNICE AROUND NAVE/CERTOSA DI PAVIA: molding profiles
and elevations

1889

Pencil and red wash on paper

Signed, c.r.: WB. 89.

Inscribed, c.r.: Scale 1/10 full size/Cornice is red terra
cotta, wall brick.

h: 8 1/8" w: 11 13/16"

123. SAN SATIRO, MILAN/BRAMANTE ARCHT: partial plan

1889

Pencil and black ink with blue and brown washes on paper

Signed, l.l.: WB. 89, after E.L.T.

Inscribed, l.l.: Scale .05 = 1. metre

h: 8 1/4" w: 12 1/2"

124. CASA DE PILOTOS [Seville] [tilework]: tracing

N.d.
Signed, l.r.: WB.
Inscribed with color notations
h: 8 5/8" w: 11"

125. MILAN,/SUGGESTION FOR A VESTIBULE: plan, partial section and partial elevation

1889
Pencil and black ink on paper
Signed, u.r.: WB. 89.
Inscribed, u.r.: Scale .05^m = 1.^m/This is the nave of the Church of St. Satiro by Bramante./Proportions are exquisite, decorations deficient./This would serve well for a vestibule/for a public building.
h: 12" w: 9 1/4"
Boring has taken some liberties with his portrayal of the elevation of the nave.

126. CASA DE PILATO/SEVILLE [tilework]: tracing

1889
Signed, c.r.: WB89
Inscribed with color notations
h: 11" w: 8 3/4"

127. COLUMN IN CENTER COLONNADE/TEMPLE OF CASTOR [OF] POLLUX/
PAESTUM: perspective and profile of capital

1890
Signed, c.r.: WB. '90
Inscribed with specifications
h: 12" w: 9 1/4"

128. STALLS IN CHURCH OF S. MAGGIORE/BERGAMO: partial elevations

November 1889
Inscribed with specifications
h: 12 1/2" w: 10"

129. BAPTISTERY AT TORCELLO,/NEAR VENICE: plan and section

1889

Pencil and black ink with grey wash on paper

Signed, u.r.: WB. '89

Inscribed, u.r.: Scale 0.04 = 1.⁰⁰metre/Section made from memory

h: 12" w: 9 1/4"

130. CASA DE PILATOS/SEVILLE [tilework]: tracing

1889

Signed, c.l.: WB. 89.

Inscribed with color notations

h: 11" w: 8 11/16"

131. Interior elevation of a wall (n.p.): sketch elevation

N.d.

Inscribed with numerical calculations over drawing

h: 6 5/8" w: 10 11/16"

132. DETAIL AND PLAN OF SOFFIT OF A CEILING IN/ALCAZER SEVILLE/
A light fixture (n.p.): sketch and perspective

October 22 1887

Inscribed, c.: Oct 22 1887./After [Llavelle

Inscribed with specifications

h: 10 15/16" w: 8 5/8"

133. FULL SIZE DETAILS OF CORNICE/TO CHAIR STALLS/BERGAMO: elevation

1889

Signed, c.: WB .89 from E.L.T.

Inscribed, u.r.: Rinceau/carved in light mahogany/rest of stalls in dark mah

h: 15 5/16" w: 10 3/8"

134. FULL SIZE DETAILS OF/MARQUETRY, CHOIR STALLS/ST. MARIA IN
ORGANO/VERONA: plan view(?)

1889

Signed, l.l.: WB. '89

Inscribed with specifications

h: 11 7/8" w: 9 11/16"

135. ALTAR RAIL IN TOMB OF COLLEONI/BERGAMO: partial plan, elevation and molding profile

November 7 1889

Pencil with colored washes on paper

Signed, c.: WB, traced from J.B.

Inscribed with specifications

h: 14 5/16" w: 9 15/16"

136. FULL SIZE DETAILS/OF/COLUMNS/COLLEONI MONUMENT/BERGAMO: half elevation of capital and base molding profile

1889

Signed, l.r.: WB. 89

Inscribed with specifications and dimensions

h: 9 1/4" w: 12 1/16"

137. CAPITAL, (FULL SIZE)/COLLEONI MONUMENT/BERGAMO: half elevation and profile

1889

Pencil with watercolor on paper

Signed, l.r.: WB. 89

Inscribed, c.: These capitals are all slightly/different in design. All white marble.

h: 9 1/4" w: 12"

138. FULL SIZE/BASE OF SQUARE COLUM [sic], CHOIR SCREEN/STE. MARIE./BERGAMO: partial elevation

1889

Signed, l.r.: WB. 89

Inscribed, u.c.: Ornament in sharp/relief—boxwood on/mahogany ground.

h: 12" w: 9 1/4"

139. CORNICE TO COLLEONI MONUMENT/BERGAMO: partial elevations

1889

Signed, l.r.: WB 89

Inscribed with specifications

h: 12" w: 9 1/4"

140. DETAIL OF WINDOWS/PIAZZA DEI SIGNORI/VERONA: elevation and molding profiles

N.d.

Pencil and conte(?) crayon on paper

Signed, u.r.: WB '8[...missing]

Inscribed with specifications and dimensions

h: 14 7/8" w: 10 1/2"

141. INLAY DOOR, ST ANASTATIA VERONA: partial elevation with profile superimposed

1889

Pencil and watercolor on paper

Signed, l.l.: Copy from AWL./WB '89

Inscribed, l.l.: 1/4 of one panel/all panels were different

h: 14 7/16" w: 9 11/16"

142. FULL SIZE/DETAIL OF STALLS IN/ST GIOVANNI EVANGELISTA, PARMA: molding profiles

1889

Pencil with brown wash on paper

Signed, l.c.: Traced from AWL./WB '89

Inscribed with specifications and dimensions

h: 13 15/16" w: 9"

143. IRON BALUSTER/SEVILLE: rendered elevation

1889

Signed, u.r.: WB. 89 after Lord

Inscribed with dimensions

h: 10 15/16" w: 8 11/16"

144. FULL SIZE DETAILS/OF SOME WINDOWS ON THE/PIAZZI DEI SEGNORI/VERONA [a cornice]: partial elevation with profile superimposed

1889

Pencil and conte(?) crayon on paper

Signed, l.l.: WB, 89

Inscribed with specifications

h: 10 1/16" w: 14 5/8"

145. WINDOW/IN/BRICK & TERRA COTTA/OLD COURT HOUSE/PIACENZA:
elevation and superimposed molding profiles
- 1889
Pencil with brown wash on paper
Signed, l.r.: W.B., 89
Inscribed with specifications
h: 12" w: 9 1/8"
A face has been drawn "behind" the window.
146. PANEL, INLAID WOOD/SAN MINIATO/FLORENCE: elevation and profile
- 1889
Pencil with conte(?) crayon on paper
Signed, u.l.: W.B. 89
Inscribed with color notations and specifications
h: 9 3/4" w: 14 15/16"
147. TILES/CASA DE PILATUS/SEVILLE: tracing
- 1889
Signed, c.r.: WB. 89
Inscribed with color notations
h: 8 5/8" w: 11"
148. CAPITALS TO UPPER CORNICE (n.p.): half elevation
- N.d.
h: 11 1/16" w: 8 5/8"
149. CITY HOUSES/BOSTON/LOTS 24 TO 30 FT/RATCH & TILDEN ARCHTS.:
eight floor plans
- N.d.
Inscribed with specifications
h: 10 15/16" w: 8 5/8"
- 150.A A MON CHER AMI/J. DE GURRAD DE MONTARNAL [building with a
square tower]: perspective
- 1888
Signed, l.r.: W^m.AB/'88
h: 7 13/16" w: 9 1/2"

150.B NANTUCKET [cornices]: perspectives and profiles

N.d.

Inscribed with some specifications

h: 7 1/8" w: 5 1/8"

151. LOWER CORNICE/TOMB OF VISCONTI/CERTOSA/PAVIA: partial elevation

1889

Signed, l.r.: WB '89

Inscribed with some specifications

h: 14 9/16" w: 9 3/8"

152. GALERIE FRANCOIS 1ERE/FOUNTAINBLEAU [base and panel(?)]: partial elevations and molding profiles

N.d.

Pencil on brown paper

h: 13 1/8" w: 8 3/4"

153. MARQUETRY IN PANEL BETWEEN PEDESTALS/SACRISTY OF ST. MARIAIN ORGANO/VERONA: sketch tracing

1889

Signed, l.r.: WB. 89

Inscribed, l.l.: Fullsize Traced from E.L.T.

Inscribed with specifications

h: 14 13/16" w: 9 3/4"

154. PIACENZA [an arcadel: partial elevation

N.d.

Signed, l.c.: WB.

h: 14 1/4" w: 9 11/16"

155. MARBLE FONT/CERTOSA: elevation and partial section

1889

Signed, l.r.: WB 89—drawn from a drawing by Lord

Inscribed, l.r.: Scale 1/12 full size

Inscribed with dimensions

h: 12" w: 9 1/4"

156. DETEALS [sic] COPIED FROM THE/ORIGINAL DRAWINGS OF VIGNOLA./
IN THE UFFIZI FLORENCE: molding profiles and elevations

1890

Pencil on graph paper (blue ruled)

Signed, c.: W^mAB..90

Inscribed with dimensions

h: 12 15/16" w: 9 1/8"

157. A cornice (n.p.): molding profile with elevation

N.d.

Pencil on graph paper (blue ruled)

h: 10 7/8" w: 9 1/4"

158. A classical doorway with a seated figure within (n.p.): elevation
and plan

N.d.

Pencil and black ink wash, with black ink, on paper

Inscribed with some dimensions

h: 14 1/4" w: 10 3/16"

159. COPIED FROM AN ORIGINAL/OF/VIGNOLA—UFFIZI, FLORENCE [a cornice]:
molding profiles and elevations

1890

Pencil on graph paper (blue ruled)

Signed, l.c.: WB90

Inscribed with dimensions

h: 12 15/16" w: 9 1/4"

160. WROUGHT IRON GRILLE/TOMBS OF THE SCALIGER/CREMONA: sketch
tracing

1889

Signed, l.r.: WB. 89

Inscribed with specifications

h: 9 11/16" w: 14 1/8"

161. DETAILS FULL SIZE OF DOORS/BAPTISTERY/PARMA: elevations with superimposed profile

1889

Pencil with watercolor highlights and washes on graph paper

Signed, l.r.: WB. '89

Inscribed with specifications

h: 14 1/8" w: 10"

162. ST VITALE RAVENNA/MARBLE INLAY: rubbing

1889

Pencil(?) on paper

Signed, l.r.: WB. 89

h: 11 1/2" w: 9 3/16"

163. ST VITALE, RAVENNA [inlay]: rubbing

1890

Pencil(?) on paper

Signed, u.r.: 1890/WB

h: 10 1/8" w: 13 1/2"

164. [St Vitale, Ravenna, inlay (?)]: rubbings

N.d.

Pencil(?) on paper

Inscribed, l.r.: Inlaid diaper in wall [revelment]

h: 14 5/16" w: 10 1/16"

165. DOOR TO LOGIA,/VERONA: partial elevation and plan

1889

Pencil with conte(?) crayon on paper

Signed, l.c.: WB. 89

Inscribed, l.c.: Scale $\frac{1}{4}$ par 1"00/(detail, on back)

h: 10 1/8" w: 13 3/8"

A detail, with specifications, is drawn on verso.

166. SARCOPHAGAS [sic]/CEMETERY OF SAN MINIATO/FLORENCE: side and end elevations

1890

Pencil on graph paper

Signed, l.c.: WB. 90

Inscribed with dimensions

h: 7 5/16" w: 9 15/16"

167. CORNICE AND ARCHIVOLT/TOMB OF COLLENTI/PARMA: molding profiles

1889

Pencil with conte(?) crayon on paper

Signed, u.r.: WB '89

Inscribed with specifications

h: 14" w: 10 1/2"

168. CHIMNEY IN AN OLD CONVENT/PARMA: elevation

1889

Signed, c.: WB. 89 after E.L.T.

Inscribed, c.: Scale 0.08 = 1 metre

Inscribed with specifications

h: 12" w: 9 3/8"

169. IN THE VESTIBULE. ST. MARKS./VENICE: partial elevation and plan

N.d.

Inscribed with specifications

h: 12 15/16" w: 9 7/16"

- 170.A Garland and swags, figures on a bracket(?) (n.p.): sketches

N.d.

Pencil and black ink on paper

h: 5 3/4" w: 9"

- B INLAY IN STALLS/STE MARIA/BERGAMO: detail

N.d.

Pencil with watercolor on paper

h: 6 1/8" w: 5 11/16"

- 170.C BOTANICAL GARDEN/NAPLES [flowers, face and boat]: sketches

N.d.

Inscribed with color notations for floweres

h: 7 5/16" w: 4 7/16"

171. STALLS IN GIOVANNI EVANGILISTA, PARMA: partial plan, elevation and section

November 29 1889

Pencil with brown wash on paper

Signed, l.r.: Nov 29, 89 AWL

Inscribed, l.r.: one inch = one foot

Inscribed with specifications

h: 14 1/16" w: 9"

This drawing may be by Austin Willard Lord.

172. MOSARIO ESISTENTE IN CAMPO SANTO IN CITTA DI 'CREMONA: print

N.d.

Black ink on paper; stamp in blue ink

Stamped, l.c.: CAROTTA OMOBONO/ECONOMO DELLA CATTEDRALE/
CREMONA

h: 10 7/16" w: 8 3/4"

173. AMBONE, S.M. IN COSMEDEN. ROME: elevation

1890

Pencil on graph paper

Signed, l.r.: WB.'90

Inscribed with dimensions

h: 9 5/16" w: 12 15/16"

174. GONDI PALACE/COPIED FROM A DRAWING IN UFFIZI: elevation

N.d.

Pencil on graph paper

Inscribed, l.r.: (The palace is not at all like this.)

h: 12 15/16" w: 9 1/2"

175. DETAILS OF STAIRWAY/VITERBO: molding profiles

1890

Signed, l.r.: —W.B. & E.L.T.—/'90

Inscribed, l.r.: For general measurements see/small note book.

Inscribed with dimensions

h: 12 15/16" w: 9 1/2"

176. HEIGHTS OF/CAMPANILE/PALAZZO DEL COMUNE/—SIENNA—: plans and partial sections

1890

Pencil on graph paper

Signed, c.: ELT & WB. 90

Inscribed, c.: Figures indicate metres

Inscribed with dimensions

h: 12 15/16" w: 9 3/8"

177. S.M. IN COSMEDEN/—ROME—/PLAN OF AMBONES: plan

1890

Pencil on graph paper

Signed, l.r.: W.B. 90

Inscribed with dimensions

h: 12 15/16" w: 9 1/2"

178. A molding (n.p.): profile

N.d.

Inscribed with dimensions

h: 13 3/4" w: 10 1/4"

179. BRICK BAPTISTERY AT CREMONA/SECTIONS OF CONSTRUCTION: partial plans and section

1889

Pencil with brown and yellow washes on brown paper

Signed, u.r.: WB. 89.

Inscribed with specifications and dimensions

h: 13 5/8" w: 9 11/16"

180. Patterns and a molding (n.p.): incomplete sketch

N.d.

h: 12 3/8" w: 8 1/8"

181. ST VITALE RAVENNA/MARBLE INLAY: rubbing

1890

Pencil(?) on paper

Signed, l.r.: WB90

h: 9" w: 12 7/16"

182. BATH ROOM IN PAL. MEDICI/FLORENCE: partial sectional elevation

N.d.

h: 16 3/4" w: 12"

183. Interior of a dome (Medici Palace?) (n.p.): reflected plan (?)

N.d.

h: 9 3/4" w: 14 1/2"

184. LIBRARY ST MARCO./VENISE [sic]: molding profiles (?)

N.d.

Pencil on graph paper

Inscribed with specifications and dimensions

h: 12 15/16" w: 9 7/16"

185. BAPTISTERY/TORCELLO: partial plan, elevation and details

1889

Pencil on graph paper

Signed, l.l.: W.B 89

Inscribed with specifications

h: 12 15/16" w: 9 5/16"

186. ST VITALE RAVENNA/MARBLE INLAY: rubbing

1890

Pencil(?) on paper

Signed, l.r.: WB 90

h: 9 3/8" w: 12 3/8"

187. FARNESE PALACE AT PIACENSA/BY VIGNOLA: elevation

1889

Pencil with black ink and blue and red washes on brown paper

Signed, l.r.: WB. 89

Inscribed, l.c.: Scale 0.003 to 1.00 metre

h: 9 1/8" w: 14 5/16"

188.A A three storey building (n.p.): partial elevation and molding profiles

N.d.

Inscribed with specifications

h: 4 1/8" w: 7 3/16"

B LONG FRANCH [a female figure] (n.p.): sketch

1890

h: 1 3/4" w: 3 7/16"

C CORDOVA [bell tower]: perspective and plan

1889

Signed, l.r.: WB. 89

h: 7 5/16" w: 4 5/16"

D Statue of a figure (n.p.): sketch

N.d.

h: 3 5/8" w: 2 1/16"

189. Rome from the river Tiber: perspective

N.d.

h: 9 1/2" w: 14 1/4"

The back of this drawing has been rubbed with pencil in order to make a "carbon" transfer of the image.

190. Panelling and a pulpit (n.p.): elevation

N.d.

h: 9 13/16" w: 13 11/16"

191. DETAILS OF FONT CERTOSA/PAVIA: profile and partial elevation

N.d.

Inscribed, c.r.: Note, this cornice looks out of scale,/
the architrave is too coarse

h: 16 5/16" w: 11 11/16"

192.A GERONA/SPAIN: perspective

N.d.

h: 4 7/16" w: 7 5/16"

B SAWMILL/GERONA/SPAIN: perspective

September 22 1889

Signed, l.r.: WB 9-22-89

h: 9 15/16" w: 7 7/8"

193. Courtyard with second storey arcaded bridge (n.p.): perspective

N.d.

Pencil with blue and brown washes on brown paper

h: 9 13/16" w: 12 7/8"

194.A CATHEDRAL, CORDOVA: perspective

N.d.

h: 4 7/16" w: 7 5/16"

B GERONA [tile roof eavel: sketch

N.d.

h: 4 7/16" w: 7 5/16"

C A man on a donkey (n.p.): sketch

N.d.

h: 4 7/16" w: 7 5/16"

195. CATHEDRAL/CORDOVA: perspective

1889

Pencil with blue and black washes on brown paper

Signed, l.r.: WB 89

h: 11 15/16" w: 9 3/8"

There is a cartoon of a boy(?) in the upper left corner.

196.A CORNICE OF CHAPEL/ST. CROIX/MONT MAJOR: elevation and section

N.d.

h: 4 7/16" w: 7 1/4"

B A decorated object (n.p.): sketch

N.d.

h: 4 7/8" w: 4 3/8"

C Balustrade and tiles(?) (n.p.): sketch

N.d.

h: 4 7/16" w: 7 5/16"

197. TILE IN CASA DE PILATOS/SEVILLE: tracing

N.d.

Signed, u.r.: WB

Inscribed with color notations

h: 8 5/8" w: 11 1/16"

198.A TARRAGONA [pier with arches]: perspective

N.d.

h: 7 3/8" w: 4 7/16"

B Arched portal with columns (n.p.): perspective

N.d.

h: 7 3/8" w: 4 7/16"

C WINDOW/BISHOP'S HOUSE/GERONA A DRAGON HEAD: perspective and sketch

N.d.

h: 7 3/8" w: 4 7/16"

D DOOR,/CASA CONSISITORIAL/BARCELONA: elevation

N.d.

h: 7 3/8" w: 4 7/16"

199. SAN VICENTE, AVILA: interior perspective and vaulting plan

N.d.

Inscribed, l.c.: Vaulting under the tower/giving transitive
from square/to octagon

h: 10 15/16" w: 8 11/16"

200.A LAS HUELGAS/BURGOS [column at eavel: perspective

N.d.

h: 7 5/16" w: 4 7/16"

B HORRID OLA/ALTAR/LAS HUE LGAS [sic]/BURGOS [vaulting]: perspective

N.d.

h: 7 5/16" w: 4 7/16"

C A church bell tower (n.p.): perpsective

N.d.

h: 7 5/16" w: 4 7/16"

D CATHEDRAL, VALENCIA: perspective

1889

Signed, l.r.: WB. 89

h: 7 5/16" w: 4 7/16"

201. TILE/CASA DE PILATOS/SEVILLE: tracing

N.d.

Signed, l.r.: WB

Inscribed with color notations

h: 10 15/16" w: 8 3/4"

202.A CORDOVA [tower]: perspective

1889

Signed, l.r.: WB89

h: 7 5/16" w: 4 7/16"

B DETAIL, FULLSIZE/PORCH OF CRAZY JANE/GRANADA [molding]: elevation

N.d.

h: 7 5/16" w: 4 7/16"

202.C VALENCIA [two crenellated towers]: perspective

N.d.

h: 7 5/16" w: 4 7/16"

D GRANADA [bell tower]: perspective

N.d.

Signed, l.r.: .WB

h: 7 5/16" w: 4 7/16"

203.A [Door] KNOCKER IN GRANADA: sketch

N.d.

Signed, l.c.: WB after Lavalley

h: 8 5/8" w: 11"

B "SAN JUAN BAUTISTA"/BELL IN GIRALDI/SEVILLE: perspective

N.d.

Both drawings are on the same sheet of paper.

204.A A VILLA (n.p.): perspective

1889

Pencil with blue wash on brown paper

Signed, l.r.: WB. '89

h: 5 7/8" w: 9 1/4"

B LAS HUELIGAS/BURGOS [arcadel]: partial elevation

N.d.

Inscribed with dimensions

h: 7 3/8" w: 4 7/16"

C A four storey facade (n.p.): perspective

N.d.

h: 7 5/16" w: 4 7/16"

205. TILES IN/CASA DE PILATOS/SEVILLE: tracing

1889

Signed, l.r.: WB. 89

Inscribed with color notations

h: 8 3/4" w: 11 1/16"

206.A BRASS CHANDELIER IN/SAN FELIU. GERONA: elevation and schematic plan

September 22 1889

Signed, l.r.: WB 9-22-89

h: 9 15/16" w: 7 7/8"

B PORCH WHERE PHILLIP KEPT/CRAZY JANE/ALHAMBRA.: partial section and elevation

N.d.

Inscribed with dimensions

h: 4 7/16" w: 7 3/8"

207. AVILA [facade with a balcony]: perspective

October 1889

Black ink on paper

Signed, l.l.: AWL

h: 11 1/8" w: 8 3/4"

This drawing may be by Austin Willard Lord.

208.A GERONA [window grille (?)]: elevation

N.d.

h: 7 7/16" w: 4 7/16"

B SCREEN IN ALCAZAR [Toledo]: detail

N.d.

Inscribed with specifications

h: 7 7/16" w: 4 7/16"

C Grillework (?) (n.p.): elevation

N.d.

Inscribed with specifications

h: 7 7/16" w: 4 7/16"

D ALCAZAR, TOLEDO [dragon-head door knocker]: sketch

N.d.

h: 7 7/16" w: 4 7/16"

209. AVILA [decorative panels]: sketches

N.d.

h: 9 15/16" w: 7 15/16"

210.A N.Y. FROM BEDLOR'S: perspective

1887

Black ink, pencil and watercolor on paper

Signed, l.r.: WAB [monogram] 87, 40 minut [sic]

h: 4 3/16" w: 10 1/4"

B SEVILLE [building with a projecting bay]: perspective

N.d.

Signed, l.r.: WB.

h: 4 7/16" w: 7 5/16"

C STREETLIGHTS/GERONA: sketch

N.d.

h: 4 7/16" w: 7 5/16"

211. An inlayed marble(?) surface (n.p.): detail

N.d.

Watercolor with pencil on paper

h: 14 1/4" w: 10 3/16"

212.A A landscape of trees (n.p.): perspective

N.d.

Watercolor with pencil on paper

h: 7 1/2" w: 7 1/4"

B Brooklyn City Seal: print

1878

Black ink on paper (fragment)

Printed below seal: Brooklyn:/printed for the corporation/1878.

h: 3 3/8" w: 3 5/8"

213. Seaside dock with stairs (n.p.): perspective

N.d.

h: 8 3/4" w: 13 7/8"

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5. Scrapbook of student sketches, 1886-89, and miscellany

This scrapbook contains sketches of architectural details, buildings, decorations, figures, etc., mostly drawn in pencil on tracing paper. Boring drew these sketches during his studies at Columbia and at the École des Beaux-Arts, and during travels in Europe. The range of noted dates is from 1886 to 1889. In addition, several miscellaneous clippings and other printed material are included in the scrapbook. Some of this ephemera dates from other periods. It appears that Boring mounted the items in this scrapbook himself.

Scope: 126 items total, on 72 pages, on the following subjects:

architectural details,	36 items	buildings,	10 items
misc. printed items,	30 items	letters,	8 items
statues and figures,	20 items	blueprints, reduced,	8 items
decorations,	13 items	landscapes,	1 item

Wide variety of subjects; very few described with source and date.

Status in September, 1980: Scrapbook was inside a cardboard protective binder, 11 3/4" by 16 3/4". Labels indicated, "AA 2605 B64" and "Gift of Mrs. Boring, April 1938". The binder and scrapbook were in poor condition.

Condition: Poor. Binder seams have come apart. The scrapbook's binding is fragile because of age and inferior paper of high acid content. Several sheets have separated from the binding. All sheets have fragile edges that have become worn and torn from handling. Numerous small pieces, from edges, are missing. The items should be remounted on better backing material.

Processing: Pages were numbered in pencil, including blank pages. When two or more items appeared on a page, each was assigned a letter, as 8A, 8B. After scrutiny the scrapbook was replaced in the cardboard binder.

GENERAL INFORMATION: Unless otherwise noted, the following descriptions apply:

No date, no place.
Pencil on tracing paper, mounted with glue along edges or in corners.
Sketch(es).
Capitalized titles appear on the item.

1.A Study of figure

h: 9 1/8" w: 8 1/2"

B FRISE SUR LA FAÇADE PRINCIPALE

Black ink on tracing paper

h: 4 1/4" w: 6 1/8"

2. FLORENZA/HOUSE OF THE 14TH CENT.: perspective

Brown ink on tracing paper

h: 11 1/8" w: 8 3/4"

3. MAISON DE JACQUES COEUR, À BOURGES: perspective

February 18 [?], 1889

Brown ink on tracing paper

Signed, l.r.: W. A Boring/Feb 18 [?]. 89

h: 13" w: 8 1/4"

4.A Gargoyle studies (3), from Cathedral de Notre Dame, Paris

Signed, l.r.: Notre Dame/W. B.

h: 10 1/2" w: 10 5/8"

B Moulding profiles (4); jamb & arch, arch, capital, base

Black ink with gray and brown washes on tracing paper

h: 3 3/4" w: 6 1/8"

5.A Column details (5); 1 base, 4 capitals

Black ink on tracing paper

h: 7 1/4" w: 9 1/4"

B Column capital detail

Black ink on tracing paper

Inscribed, l.r.: Boring

h: 3 7/8" w: 3"

C Window exterior

Brown wash on tracing paper

h: 7 5/8" w: 6"

6. EARLY ENGLISH [Masonry moulding profiles (18)]: horizontal and vertical sections

Black ink and gray and brown washes on tracing paper

Scale: 3" = 1'-0"

Contains 3 misc. small sketches in addition

h: 12 1/8" w: 13 3/4"

7.A NORMAN MOULDINGS [5 profiles, 4 perspectives]

Black ink and gray wash on tracing paper

Labelled in part

h: 6 1/8" w: 12"

B BAPTISTRY [dormer window]

Black ink on tracing paper

h: 8" w: 4 1/2"

8.A WINDOW FROM AN OLD HOSPITAL. CORMEL[-]

Brown ink and brown wash on tracing paper

h: 6 3/4" w: 6 1/2"

B FROM ASSISI [archway]

Brown ink on tracing paper

h: 6 3/4" w: 3 1/2"

C CASA DE SAN GREGORIO VALLADOLIO [window]

Brown wash on tracing paper

Signed, l.r.: WAB

h: 7 1/2" w: 5 1/4"

D HOUSE IN SAN GIOVANI DASSO [window]

Brown ink and brown wash on tracing paper

h: 6 1/2" w: 3 3/4"

9.A Large window

Black ink on tracing paper

h: 9 5/8" w: 7 1/8"

B ELEVATION OF ONE OF] WINDOWS IN APSE.: elevation and 2 partial plans

Black ink on tracing paper

h: 7 1/2" w: 4 1/8"

- 9.C DOORHEAD FROM PLACENZA; [bracket] FROM A WOODEN GALLERY IN THE
MERCHATO EL SCARO - BERGAGO [?]

Brown ink on tracing paper
h: 6 3/4" w: 10 5/8"

- 10.A WINDOW ARCH [detail], LONDON/22 PATTERSON ROW

Brown ink on tracing paper
Inscribed with notes, signed: R. Anderson
h: 3 7/8" w: 6 3/8"

- B ST PAUL AT PISA: elevation

Black ink on tracing paper
Signed, l.r.: W. A. Boring
h: 6 1/8" w: 4 1/2"

- C DECORATED [moulding details]

Black ink and brown and gray washes on tracing paper
Signed: W.A. Boring
h: 9" w: 11 1/2"

- 11.A WINDOW FROM A PALACE, RISTOLIA; [window] FROM A HOUSE IN SIERA

Brown ink and brown wash on tracing paper
h: 5 3/8" w: 10 5/8"

- B GROUP OF WINDOWS/HOUSE OF BALBO/PADUA

Signed, u.r.: WAB (monogram)
h: 9" w: 8 1/8"

12. IONIC ORDER: ELEVATION OF ENTABLATURE + CAPITAL [and plan of capital]

November 18, 1886
Black and gray ink on tracing paper
Signed, l.r.: Columbia College NY W^m A. Boring. Nov 18. 86.
h: 16 1/8" w: 10 1/2"

13. Ionic order column and entablature: elevation

1887
Signed, l.r.: W^m A. Boring, 87.
h: 14 1/8" w: 8 7/8"
Same as item 33, student drawings group.

14. BRICK HOUSE, MONTAPHLAIARA [?] : perspective

Brown ink and brown wash on tracing paper

h: 14 3/8" w: 7"

15. Study of belt courses and cornice; may be from one or two buildings

Gray ink and pencil on tracing paper

h: 12 5/8" w: 6 1/2"

16. Interior wall: elevation

Scale: 5/12" = 1'-0"

h: 13" w: 7 1/8"

- 17.A Interior wall: elevation

h: 4 7/8" w: 9 1/4"

- B Interior wall: elevation

h: 5 7/8" w: 16 1/8"

18. Egyptian wall decoration

h: 9 1/4" w: 13 7/8"

Same as item 9, student drawings group (which is dated Oct. 29-31, 1886, and executed in ink and many colored washes).

- 19.A Building: elevation

Pencil and black ink on tracing paper

5 small sections pasted on (experiments in design)

h: 6 3/4" w: 6 7/8"

- B Egyptian decoration studies; 5 sketches, heads and patterns

h: 9 3/4" w: 8 1/2"

20. Study of seated figure

Charcoal on tracing paper, very light; loose; part missing

h: 9" w: 14 3/8"

21. Study of sleeping figure

Charcoal on tracing paper
 Inscribed: Park @ 8.50 [?]
 h: 9" w: 14 1/2"

22.A Decoration details; angry face

h: 8 1/2" w: 9 1/4"

B Decoration details; faces, etc.

h: 6 1/2" w: 8 1/2"

23.A Frieze detail; figures and horses

h: 4 3/8" w: 10 3/8"

B TEMPLE DU PARTHENON À ATHÈNES [decoration detail]

h: 6 1/8" w: 5 1/4"

C Decoration detail from Parthenon

h: 5 5/8" w: 3 1/8"

D Decoration detail

h: 4 3/8" w: 4 1/4"

E ANTOINE [antonis?]/ORCHT [order?]/PARIS [decoration detail]

h: 4 7/8" w: 5 3/8"

24.A A RELIC OF THE GRAND PRIX CONCOURS 1888 [study, horse and rider]

1888

h: 8" w: 8 1/2"

B Entablature and archway studies

Pencil and gray ink on tracing paper
 h: 7 3/4" w: 8 3/4"

- 25.A DESIGN OF A MONUMENT DESIGNED IN MEMORY OF AN EMINENT SCULPTOR;
studies with assignment text in French

December 5 - 12; n.y.
Black ink on tracing paper
h: 8 3/4" w: 10 1/2"

- B Study of figures in street

h: 4 7/8" w: 5"

- C Study of figures

h: 4 3/4" w: 5"

26. Arch decoration details

h: 10" w: 16 1/8"

27. Study of figure with rake

Pencil with blue pencil [crayon?] and brown ink on tracing paper
h: 15 3/8" w: 9 7/8"

28. Studies of statuary; 5 statues, 2 labelled APOLLONPYTHIEN, YOUNG
ATHLETE

Brown ink on tracing paper
h: 7" w: 14 1/2"

29. Studies of statuary; 8 statues, titled.

Brown ink on tracing paper
h: 14 1/2" w: 9 1/2"

30. Ornament detail

Pencil and brown ink on tracing paper
h: 16 1/2" w: 9 3/4"

31. House, oriental: perspective

Pencil with brown ink rendering on tracing paper
h: $7 \frac{1}{2}$ " w: 15"

- 32.A LABORATORY AT ROLLO M[iss]O[ur]l: plan

Scale: approx. $\frac{1}{16}$ " = 1'-0"
Inscribed: Said to be one of the best/plans for a lab. known -
h: 6" w: $7 \frac{5}{8}$ "

- B City and river: perspective

h: $7 \frac{3}{4}$ " w: 10"

33. Letter studies; V, I, R, C, T, P, E, A

h: $10 \frac{3}{8}$ " w: $12 \frac{3}{4}$ "

34. Letter studies; O, S, M

h: $9 \frac{1}{2}$ " w: 16"

35. Letter studies; N, F

h: $9 \frac{1}{4}$ " w: 12"

36. Letter studies; D, A

h: $9 \frac{1}{2}$ " w: $15 \frac{1}{4}$ "

37. Letter studies; S, P

h: $10 \frac{1}{4}$ " w: 11"

38. Letter studies; C, B

h: $10 \frac{1}{8}$ " w: $13 \frac{7}{8}$ "

39. Letter studies; G, E

h: 9 1/2" w: 12 3/4"

40. Letter studies; I, V

h: 9 1/2" w: 12 1/2"

(page 41 is blank)

42.A DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: northeast view

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 3/4" w: 10"

B DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: New High Street elevation

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 3/4" w: 9 1/4"

43.A DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: front elevation

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 3/8" w: 7 7/8"

B DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: section on line C D

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 3/8" w: 8"

44.A DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: Fort Street elevation

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 5/8" w: 9 3/8"

B DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: section on line A B

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 1/2" w: 7 7/8"

45.A DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: rear elevation

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 8" w: 7 7/8"

B DESIGN FOR PROPOSED COURT HOUSE, LOS ANGELES: block plan

Print, blue ink on gray paper

Inscribed: Submitted by/[cannon logo]/an old timer 1847.

h: 7 7/8" w: 10"

46. LIVERPOOL ROYAL INFIRMARY: VIEW FROM BROWNLOW HILL LOOKING NORTHEAST;
ALFRED WATERHOUSE, ARCHITECT

Verso: List of contributors to the fund for rebuilding the Royal Infirmary.

Print, black ink on paper

h: 11 1/4" w: 17 1/2"

47. The New Royal Infirmary, Liverpool: appeal for funds, description,
bird's-eye view

Cover, appeal for funds

Inside, description and bird's-eye view

Print, black ink on paper, half mounted

h: 11 3/8" w: 17 1/2"

48. [Paris] EXPOSITION UNIVERSELLE DE 1889 PLAN DU CHAMP-DE-MARS

1889

Print, 4-color, on paper; half mounted. Edge tattered

Published by S. Krakow -- Figaro-Guide

h: 11 1/8" w: 20"

49. [Paris Exposition Universelle de 1889] PLANS D'ESPLANADE DES INVALIDES
ET TROCADERO

1889

Print, 4-color, on paper; half mounted, separated at fold

Published by S. Krakow -- Figaro-Guide

h: 11 1/8" w: 22 1/2"

50.A PLAN INDIQUANT LES MOYENS DE COMMUNICATION POUR SE RENDRE À L'EXPOSITION UNIVERSELLE [Paris, 1889]

1889

Print, 4-color, on paper

Scale: 1:25,000

h: 8 5/8" w: 10 1/2"

B Cartoon clipping

Print, black ink on paper

h: 6 1/8" w: 9 1/2"

51.A CE QU'ON VOIT DU HAUT DE LA TOUR EIFFEL

Print, red and black ink on paper

Published by S. Krakow -- Figaro-Guide

h: 11 1/8" w: 10 3/4"

B Cartoon of child, clipping

Print, 4-color, on paper

h: 2 1/2" w: 2 3/8"

C The Fates, clipped photograph

Print, black ink on paper

h: 3 3/4" w: 6 1/2"

52. Studies of heads (3)

Watercolor and charcoal on paper

h: 11 1/4" w: 8 1/8"

53.A Water fountain

Watercolor on paper

h: 6 7/8" w: 10 1/4"

B Portrait (head)

Charcoal and watercolor on paper

h: 6 1/8" w: 9 3/4"

- 54.A THE MISSION OF SANTA BARBARA, /AT PRESENT IN CHARGE OF REV. FATHER
J. J. O'KEEFE, SANTA BARBARA, CALIFORNIA: perspective

Print, black ink on paper
Inscribed, l.l.: founded Dec. 4th 1786,
l.r.: present buildings completed 1822.
h: 9 1/2" w: 12 1/8"

- B Three misc. lines and half head

Loose, not attached to scrapbook
h: 12 1/8" w: 9 1/2"

- 55.A Standing figure

Charcoal and watercolor on paper
h: 10" w: 3 7/8"

- B Standing artists

Pencil and watercolor on paper
h: 9 3/4" w: 7 1/2"

- C Standing figure with book

Pencil on blue paper
h: 7 3/4" w: 4 1/8"

56. THOMAS D. MOTT, portrait, and three figures writing and resting

Portrait is print from publication; figures are black ink and pencil
on paper
Print inscribed, changing name's middle initial from S to D
Overall: h: 9 7/8" w: 13 7/8", including print clipping mounted:
h: 4 7/8" w: 5"

- 57.A PRIDE AND AMBITION HERE/ONLY IN FAR-FETCHED METAPHORS APPEAR

Print from Harper's New Monthly Magazine, Vol. 74 No. 441 p. -32;
black ink on paper
h: 9 1/2" w: 6"

- B Trade brochure, F. W. Devoe & Co. (Artists' materials), New York

1886
Black and red ink on paper
h: 5 3/8" w: 7" (unfolded)

- 57.C WELL THEN; I NOW DO PLAINLY SEE/THIS BUSIE WORLD AND I SHALL NE'ER AGREE.

Print from Harper's New Monthly Magazine; black ink on paper
h: 9 1/2" w: 6"

- 58.A THE [Los Angeles] TIMES BUILDING: perspective

Print (newspaper clipping); black ink on paper
h: 6 5/8" w: 5 1/8"

- B FLOOR PLANS OF THE [Los Angeles] TIMES BUILDING [4]

Print (newspaper clipping); black ink on paper
h: 11 3/8" w: 7 5/8"

- 59.A Building: elevation and partial section

Pencil and brown wash on paper
h: 4 1/2" w: 9 3/8"

- B Portrait

Print (newspaper clipping); black ink on paper
h: 1 3/8" w: 1 5/8"

- C Instructor in classroom

Print (newspaper clipping); black ink on paper
h: 1 1/4" w: 2 1/2"

- D THE GULF FROM AVERY'S (PETITE ANSE) ISLAND: perspective

Print from Harper's New Monthly Magazine; black ink on paper
h: 6" w: 9 1/2"

- 60.A Seated figure (HOW HAPPY HERE SHOULD I...)

Print from Harper's New Monthly Magazine; black ink on paper
Titled with poetic lines
h: 5 7/8" w: 9 1/2"

- B HE WAS A MAN WHO KNEW HIS OWN MIND (figures)

Print from Harper's New Monthly Magazine; black ink on paper
h: 6 1/8" w: 7 1/4"

61.A House, barn, trees: 8 misc. views

Photograph, 8 in one, octagonal kaleidoscopic type
h: 5 3/4" w: 5 3/4"

B WEST FRONT GATEWAY, HAMPTON COURT

Print, brown ink on paper
h: 5 3/8" w: 7 1/2"

62.A THE BABY AT OUR/BOARDING HOUSE/VENICE/1889.

1889

Pencil on paper

Signed: WB

h: 5 3/8" w: 4 3/8"

B Clown studies

Pencil and 6 colors of ink on paper

Inscribed: Dubois Aquerir

h: 6 7/8" w: 4 5/8"

C Lion studies (5)

Pencil on paper

Signed: WB

h: 4 3/8" w: 6"

63.A STARTING FOR BLACKBALL MANOR: street scene

Print from the Illustrated London News; black ink on paper
h: 4 7/8" w: 6 3/4"

B CHARLES AND MILLY: road scene

Print from the Illustrated London News; black ink on paper
h: 6 3/8" w: 7 1/2"

C MR JARVIES ACCEPTS AN ESCORT: road scene

Print from the Illustrated London News; black ink on paper
h: 3 1/8" w: 4 3/4"

D ON THE ROAD TO OAKFIELD: road scene

Print from the Illustrated London News; black ink on paper
h: 3 1/2" w: 6"

64.A ENFANT LOUIS XIII, DESSIN ORIGINALE DE AUBLET

Print, clipped; black ink on paper
h: 8 3/4" w: 5 3/8"

B ST. JEROME IN THE DESERT

Print, clipped; black ink on paper
h: 3 3/4" w: 6 1/2"

65.A Niagara Falls scene

Print, clipped; black ink on paper
h: 5 3/8" w: 7 3/8"

B Niagara Falls scene

Print, clipped; black ink on paper
h: 5 1/2" w: 7 1/8"

66. CARVING IN GABLE OF BILLIARD ROOM

Inscribed: Lewins
h: 7" w: 11 7/8"

67. Water fountain: elevation and plan

Pencil, black ink, and blue, red, green, and yellow washes on paper
Signed: WAB (monogram)
h: 13" w: 9 3/4"

(page 68 is blank)

69. A BAY OF THE CATHEDRALE CREMONA

1889
Pencil on gray paper
Includes 3 vertical measurements
Signed: WB / 89
h: 12 1/2" w: 9 1/2"

(pages 70 through 72 are blank)

73. JENNIE JOICE: portrait

September, 1890
 Print; black ink on paper
 Inscribed: Sept. 1890-
 h: 6" w: 5 3/4"

(pages 74 through 139 are blank)

140. Window and niche details, labelled

h: 6 1/2" w: 10 3/8"

141.A ELEVATION LOOKING TOWARDS FOUNTAIN [building]

Pencil and colored pencils on tracing paper
 h: 8 1/2" w: 9 7/8"

B ELEVATION LOOKING TOWARDS KITCHEN [building]

h: 8" w: 10 3/4"

142.A Capital detail

h: 3 1/2" w: 3 3/4"

B Panel detail [from door?]

h: 6" w: 3 5/8"

C House: plan

Labelled with names of rooms
 h: 3 1/4" w: 5"

D Fireplace [?] detail

h: 2 3/4" w: 3 1/4"

6. Photographs of projects by Boring and Boring & Tilton

This set of photographic materials depicts some of the more important works of William A. Boring and the partnership Boring & Tilton.

Scope: 25 items total. Most are photographs mounted for exhibition on heavy mats. 4 are unmounted; 1 is mounted on thin canvas; 3 are prints, unmounted. Subjects include the Ellis Island Immigration Station; the Jacob Tome Institute in Port Deposit, Maryland; St. Agatha's School, New York City; and other buildings in New York and New Jersey. All are circa 1900-1912.

Status in September, 1980: Items were found wrapped in kraft paper, with the number F 6.3 and the label "Boring & Tilden (sic)/ Photos (24) of misc. buildings".

Condition: Generally good. Minimal abrasion, fading, smudging, and scratching on photo surfaces. Mats are fragile, and have corner and edge wear and small pieces missing. Some have slight tears.

Processing: Items were arranged by subject: like subjects were grouped together. Items were numbered in pencil, verso, lower right. All surfaces were carefully cleaned with a mouse (dry cleaning pad) and replaced in the kraft wrapper.

GENERAL INFORMATION: Unless otherwise noted, the following descriptions apply:

ca. 1900-1910.

Perspective photographic view.

Photograph, black and white, mounted on mat for exhibition.

Inscriptions in black ink.

1. GENERAL PLAN OF UNITED STATES IMMIGRANT STATION, ELLIS ISLAND, NEW YORK HARBOR: plan

Photograph of rendered drawing

Inscribed (label): Boring. & Tilton., Architects./New York City.
h: 10 1/8" w: 12 1/8" mat: h: 13 7/8" w: 16 7/8"

2. MAIN BUILDING, U.S. IMMIGRATION STATION, ELLIS ISLAND portion of front facade

Inscribed, recto (label): 3[?]95

Stamped, verso (3 impressions): Property Of/Boring & Tilton,/Architects,/32 Broadway, New York.

Inscribed, verso, c. (pencil): 39 [circled]

l.l. (pencil): Box 2

c.r. (pencil): Box W

l.r. (marker): 174

h: 11 5/8" w: 9 5/8" mat: h: 17" w: 14"

3. Hospital building, U.S. Immigration Station, Ellis Island, New York City; view from main building with boats in foreground and background; just after construction

Stamped, verso, u.r.: Property of/Boring & Tilton,/Architects,/32 Broadway, New York.

Inscribed, verso, c. (pencil): 6

h: 9 3/4" w: 13 1/4" mat: h: 14" w: 17"

4. Apartment building, 540 or 520 Park Avenue, New York City: perspective rendering

h: 13 5/8" w: 8 1/2" mat: h: 18" w: 12 1/2"

5. Apartment building, 521 Park Avenue, New York City

Inscribed, verso (pencil): get out/5 mats regular/color etc. and send/to Edward Corning & Co./100 William St.

h: 13 7/8" w: 9 3/4" mat: h: 13 7/8" w: 10 7/8"

6. ORIGINAL SITE FOR APT-HOTEL 60 ST & PARK AV. where 521 Park Avenue was built

Glossy photograph on thin canvas backing
 Stamped, verso, c.: T. L. Schultze/Commercial Photographer/297
 Fulton Street/Brooklyn, N.Y.
 Inscribed, verso, c.r. (pencil): Park + 60th
 h: 7 5/8" w: 9 3/4"

7. ST. AGATHA'S SCHOOL 87th Street & West End Avenue, New York City

Exhibition label, verso, u.l.: Brooklyn Chapter A.I.A. 8th exhibition.
 h: 12 7/8" w: 9 1/2" mat: h: 22 1/4" w: 20"

8. THE TOME SCHOOL FOR BOYS, [Jacob Tome Institute] PORT DEPOSIT, MARYLAND: bird's eye view

Print, green/black ink on paper, unmounted
 Inscribed, l.l.: Copyright 1909 W.T. Littig & Co. N.Y.
 Signed, l.l.: Richard Rummell
 h: 11 1/2" w: 17 1/2"

9. MEMORIAL HALL FOR THE JACOB TOME INSTITUTE AT PORT DEPOSIT, MD.: front elevation

Photograph of rendered drawing
 Scale: $\frac{1}{4}$ " = 1'-0" (reduced in photo)
 Inscribed, l.l.: 640
 Signed, l.r.: Boring & Tilton Architects
 Stamped, verso, c.: Wurtz Brothers,/Architectural Photographers,/ 155 West 129th Street,/New York City,/Tel. Conn.
 h: 9 1/8" w: 12 5/8" mat: h: 9 3/4" w: 13 3/8"

10. MEMORIAL HALL, JACOB TOME INSTITUTE, PORT DEPOSIT, MD.: front view

Inscribed, verso, c. (blue pencil): 9 [circled]
 l.l. (pencil): B. + T.
 Stamped, verso, l.r.: Prop[erty of] Bor[ling] & Tilton, 32 Broadway, New York
 h: 9 1/2" w: 13" mat: h: 16" w: 19 1/2"
 This photograph printed from the same negative as items 11 and 12.

11. Memorial Hall, Jacob Tome Institute, Port Deposit, Maryland: front view

Embossed, l.r.: C. W. Thomas/[design]/Electric Block/Oxford, Pa.

Stamped, verso: Property of/Boring & Tilton,/Architects,/32

Broadway, New York.

h: 10" w: 13 1/2" mat: h: 16 1/8" w: 20"

This photograph printed from the same negative as items 10 and 12.

12. Memorial Hall, Jacob Tome Institute, Port Deposit, Maryland: front view

h: 9 3/4" w: 13 1/4" mat: h: 11 7/8" w: 14 3/8"

This photograph printed from the same negative as items 10 and 11.

13. MEMORIAL HALL, JACOB TOME INSTITUTE, PORT DEPOSIT, MD.

Embossed, l.r.: C. W. Thomas/[design]/Electric Block/Oxford, Pa.

Stamped, l.l.: Boring & Tilton, Architects,/32 Broadway, N.Y.

Stamped, verso, l.r.: Property of/Boring & Tilton,/Architects,/32 Broadway, New York.

h: 10 1/2" w: 13 1/4" mat: h: 16" w: 20"

14. MEMORIAL HALL, THE TOME SCHOOL [Jacob Tome Institute], Port Deposit, Maryland

Print, green/black ink on paper, unmounted

h: 8 7/8" w: 12"

15. DORMITORY, [Jacob] TOME INSTITUTE, PORT DEPOSIT, MARYLAND: front view

Labelled, verso, u.l.: Architectural League of New York [parts of two exhibition stickers]

Inscribed, verso, c. (blue pencil): 8 [circled]

l.c. (pencil): C212-10

h: 9 3/8" w: 12 7/8" mat: h: 14 1/2" w: 19"

16. INN BUILDING, JACOB TOME INSTITUTE, PORT DEPOSIT, MD.

Inscribed, verso, u.l. (blue pencil): 6 [circled]

l.r. (black marker): 270 [corrected to "271" in pencil]

Stamped, verso, u.l. and l.r.: Property of/Boring & Tilton,/Architects,/32 Broadway, New York.

h: 9" w: 12" mat: h: 16" w: 20"

17. DINING HALL, JACOB TOME INSTITUTE, PORT DEPOSIT, MARYLAND

Labelled, l.r.: 206.

Labelled, verso, u.l.: Architectural League of New York [two exhibition stickers]

Inscribed, verso, l.r.: Dining Hall #2/showing kitchen.

Stamped, verso, l.r.: Property of/[design]/Boring & Tilton,
Architects,/32 Broadway, New York.

h: 10 1/4" w: 13 1/4" mat: h: 16" w: 20"

18. VAN BUREN HOUSE FOR LITTLE BOYS, JACOB TOME INSTITUTE, PORT DEPOSIT, MARYLAND

Print, green/black ink on paper, unmounted

Titled, u.c.: The Tome School

h: 8 3/4" w: 11 7/8"

19. Morristown School, Morristown, New Jersey: front view

Inscribed, verso, u.l.: 8673/2 Mony & Co [?]

h: 11 3/4" w: 21 1/4" mat: h: 12 1/8" w: 21 1/2"

20. Town Hall, East Orange, New Jersey

Inscribed, verso, c.:-- 6 -- 43 [circled]

c.: 7091/34-29/150 hours[?]/No--[?]

h: 13 1/4" w: 10 1/4" mat: h: 14" w: 11"

21. House, Oyster Bay [?]: distant view

Unmounted

h: 11 1/4" w: 14 1/8"

22. House, Oyster Bay [?]: perspective view of veranda

Unmounted

h: 10 1/4" w: 13 1/4"

Same building as items 21 and 23.

23. House, Oyster Bay [?]: view of one section of house

Unmounted

h: 10 1/4" w: 13 1/8"

Same building as items 21 and 22.

24. Fireplace

Unmounted

h: 13 3/4" w: 10 5/8"

[perhaps inside house shown in items 21-23]

25. Artist, painting a landscape

h: 11 5/8" w: 9 3/8" mat: h: 17" w: 14"

7. Programs, Ecole des Beaux Arts, 1859-1891

This collection is comprised largely of programs for architectural problems from the Ecole des Beaux-Arts, dated from 1859 to 1891. In addition, a few miscellaneous documents, imprints of the Ecole Nationale et Speciale des Beaux-Arts and imprints of the Royal Institute of British Architects are included. The lithographed programs were presumably distributed at the Ecole in Paris.

A number of programs are inscribed in pencil at the top of the page with "Snelling," followed by a number (1-64 in an incomplete sequence). This likely refers to Grenville Temple Snelling, who graduated from the Massachusetts Institute of Technology with a B.S. in 1882 and entered the Ecole des Beaux-Arts second class in the second session of 1885 (registration number 3746). He was appointed to Columbia in 1889 as an assistant and tutor in Architecture. From 1892 to 1895 he was an instructor in Architecture, and from 1895 to 1897 an instructor in Architectural Engineering. William Boring may have known Snelling through the Ecole, or later when Snelling practiced architecture with Percy H. Field at 3 Union Square, next door to Boring's office. Snelling retired from Columbia in 1907, and died April 3, 1920. This collection of programs may, in large part, be his legacy to the school.

Scope: 313 items total. Of this total, 266 are programs from the Ecole des Beaux-Arts. Six of these are identified by a stamp "Arthur A Stoughton/63, Rue de Seine, Paris," and were not filed with the other programs. They are now filed under Miscellany. There are sixteen imprints of the Ecole dealing with administration and admission, twelve mimeographed Atelier programs, three Royal Institute of British Architects imprints dealing with examinations, ten handwritten programs interfiled with Ecole programs, five handwritten notes and one post-card of a problem from the Boston Architectural Club (Folder 8).

Status in September, 1980: The documents were found in twenty large paper folders within a large box marked "Boring/Ecole des Beaux-Arts 1887-90." The call number was AA2310/B64/F. Each folder was marked with building type classifications in Boring's hand (?). The miscellaneous documents were not filed in a folder. Boring's connection with this compilation, other than perhaps as organizer, is unknown. Program sizes vary from 10 15/16" x 17 1/8" to 17 1/4" x 22 1/4".

Condition: The documents are in reasonably good condition, if somewhat fragile. Many programs have very rough sketches of plans and elevations pencilled on the front, or back, or both (authorship unknown). Some have been used for testing ink or watercolor washes.

Processing: The collection was essentially inventoried and left intact. New folders were used, with the old folders retained in a separate folder. Miscellaneous unfiled documents were placed in a folder marked "Miscellany." No attempt was made to restructure the order or classifications of the programs. The entries which follow should be read as an inventory.

Folder 1: Aviary, Dairies, Hunting Boxes, Ice Houses, Orangeries
Pump Houses, Stables, Construction.

4 Juillet 1860. 2 classe. Esquisse.
Une tribune pour prêcher en plein air.

7 Septembre 1887. 2 classe. Esquisse.
Un columbier et une faisanderie.
Snelling no. 64.

4 Fevrier 1880. 2 classe. Esquisse.
Une laiterie.

4 Mai 1870. 2 classe. Rendu.
Une laiterie.

3 Octobre 1860. 2 classe. Rendu.
Une laiterie.

7 Juillet 1886. 2 classe. Rendu d'un mois.
Une laiterie dans un parc.
Snelling no. 1.

3 Mai 1865. 2 classe. Esquisse.
Une glacière.

8 Mai 1872. 2 classe. Rendu.
Une orangerie.

7 Aout 1867. 2 classe. Rendu de 3 mois.
Une orangerie.

6 Janvier 1888. 2 classe. Rendu. D'éléments analytiques.
Un ordre corinthien avec tous ses détails.

4 Avril 1888. 2 classe. Esquisse.
Un corps de garde.
Snelling no. 16.

2 Mai 1888. 2 classe. Rendu.
Une caserne de gendarmerie pour une petite ville.
Snelling no. 38.

8 Fevrier 1888. 2 classe. Esquisse.
Une petite orangerie, avec logements de jardiniers.
Snelling no. 27.

9 Mars 1888. 2 classe. Rendu.
La façade d'une maison à loyer.
Snelling no. 21.

Folder 1.

7 Mars 1888. 2 classe. Rendu.
L'hôtel d'un peintre d'histoire.
Snelling no. 53.

9 Novembre 1887. 2 classe. Rendu.
Un lavoir municipal avec salle d'asile.
Snelling no. 48.

7 Decembre 1887. 2 classe. Esquisse.
Un petit marché avec tribunal de paix.
Snelling no. 42.

4 Mai 1888. 2 classe. Rendu. D'éléments analytiques.
Une halle pour une petite ville.
Snelling no. 11.

6 Juin 1888. 2 classe. Esquisse.
Un reposoir pour la procession de la Fête-Dieu.
Snelling no. 25.

3 Aout 1887. 2 classe. Rendu.
Un rendez-vous de chasse dans un grand parc.
Snelling no. 44.

6 Aout 1886. 2 classe. Rendu de 3 mois. D'éléments analytiques.
La façade d'un hôtel.

8 Octobre 1890. 2 classe. Esquisse.
Une étable à vaches avec logement de malade.

4 Avril 1886. 2 classe. Rendu.
Un rendez-vous de chasse pour un Souverain.

1860-1861. De la construction en generale.
Tous les détails ... d'un palais semblable à celui Barberini à Rome ...

4 Juillet 1859. Sur l'emploi des metaux.
L'étude des éléments du construction ...

2 [.....] 1860. Sur l'emploi des metaux.
L'étude ... d'un cirque.

1 Avril 1861. Sur l'emploi de la vierre ...
L'étude graphique ...

7 Janvier 1861. Sur l'emploi du bois.
Les details de la construction de la charpente ... d'une maison ...

4 Fevrier 1891. 2 classe. Esquisse.
Un embarcadere de bateaux à vapeur.

Folder 2: Artist's Houses, Chateaux, Club Houses, Flats, Palaces,
Parish Houses, Pompeian [sic] Houses, Villas & Cottages.

8 Aout 1866. 2 classe. Rendu de 3 mois.
L'habitation d'un peintre d'histoire.

N.d. Esquisse rendu. [Handwritten on M.I.T. stationery]
Une petite habitation de peintre.

6 Avril 1881. 2 classe. Esquisse.
Un atelier de peintre d'histoire.

16 Fevrier 1864. 1 classe. Rendu.
Un château pour un riche particulier.

4 Mars 1887. 2 classe. Rendu. D'éléments analytiques.
La façade d'un palais.

2 Novembre 1864. 1 classe. Rendu.
Un palais archiépiscopal.

5 Novembre 1861. 1 classe. Rendu.
Un appartement pour un prince de la famille impériale.

7 Juillet 1869. 2 classe. Rendu (d'un mois).
Un presbytère ou maison curiale.

3 Juillet 1872. 2 classe. Rendu (d'un mois).
Une petite maison bourgeoise.

5 Octobre 1869. 1 classe. Rendu.
Une villa dans une île.

8 Janvier 1868. 2 classe. Rendu.
Une maison de campagne pour un amateur de sculptures antiques.

7 Mai 1867. 2 classe. Rendu.
Une maison bourgeoise. [two copies]

2 Octobre 1866. 1 classe. Rendu.
Une maison de campagne dans le midi de la France.

3 Septembre 1862. 2 classe. Esquisse.
Une petite maison bourgeoise.

5 Decembre 1860. 2 classe. Rendu.
Une maison pour quatre frères.

3 Septembre 1890. 2 classe. Esquisse.
Une maison de cultivateur.

Folder 3: Campo Santos, Crosses for Tombs, Monuments (Family), Tombs, Monuments (General), Triumphal Arches.

6 Mai 1862. 1 classe. Rendu.
Un campo santo.

1866-1867. 3 classe. Composition d'architecture.
Une croix sur une tombe.

21 Decembre 1887. Esquisse & Rendu.
Un tombeau pour la famille Buquer. [Date has been altered to
20 Janvier 1888.]

4 Septembre 1861. 2 classe. Esquisse.
Un tombeau pour deux frères.

17 Mars 1862. De dessin et de composition.
Un monument en l'honneur de Gean Goujon.

7 Juin 1864. 1 classe. Esquisse.
Un monument sèpulcral pour une famille.

7 Octobre 1885. 2 classe. Esquisse.
Un monument commémoratif à Henri Rivière, Capitaine de vaisseau.

4 Aout 1886. 2 classe. Rendu de 3 mois.
Un arc de triomphe.

Folder 4: Pavillions.

6 Juillet 1864. 2 classe. Esquisse.
Un pavillion de réunion et d'étude. [two copies]

6 Octobre 1869. 2 classe. Esquisse.
Un pavillion sur une terrasse.

11 March 1871. [Handwritten on graph paper]
Un pavillion de repos dans un parc.

5 Fevrier 1890. 2 classe. Esquisse.
Un chauffoir avec portique.
[Inscribed "les compliments de Barbroz"]

6 Avril 1870. 2 classe. Esquisse.
Un observatoire de plaisance.

1 Octobre 1868. Aspirants. Esquisse. D'admission.
Un chauffoir avec portique.

13 Avril 1867. 2 classe. Rendu.
Un pavillion de plaisance dans un parc.

7 Octobre 1862. 1 classe. Esquisse.
Un pavillion d'agrément sur un étang.

2 Mai 1860. 2 classe. Esquisse.
Un observatoire de plaisance.

Folder 5: Custom Houses, Guard Houses, Post Offices, Tax Offices, Prisons.

3 Septembre 1861. 1 classe. Rendu.

Un entrepôt des [.....]

3 Novembre 1864. 2 classe. Esquisse.

Un corps de garde.

10 Octobre 1860. Esquisse. D'admission.

Un corps de garde.

7 Mai 1890. 2 classe. Rendu.

Une caserne de gendarmerie pour une petite ville.

11 Janvier 1860. 2 classe. Esquisse.

Un bâtiment d'octroi.

2 Février 1870. 2 classe. Esquisse.

Un bâtiment d'octroi.

16 Mars 1885. Aspirants. Esquisse. D'admission.

Un bâtiment d'octroi.

9 Mai 1890. 2 classe. Rendu. D'éléments analytiques.

Un bâtiment d'octroi.

N.d.

[Handwritten on Prefecture du Departement de la
Seine stationery]

Un colonie agricole espenitentielle ...

Folder 6: Ateliers, Athenaeum for Arclits [sic], Exhibition Halls,
Lecture Halls, Libraries, Museums, Observatories.

6 Avril 1867. 1 classe. Rendu.
Un athénée des architectes.

19 Mars 1867. Definitif du Grand Prix d'Architecture.
Un palais pour l'exposition des beaux-arts.

8 Octobre 1862. 2 classe. Rendu.
L'habitation d'un statuaire.

9 Octobre 1862. Esquisse. D'admission.
Un cabinet de lecture dans une promenade publique.

4 Juillet 1882. 1 classe. Esquisse.
Un cabinet de lecture dans une promenade publique.

6 Juin 1882. 1 classe. Rendu.
Un bibliothèque pour un chef-lieu de département.

N.d. Esquisse. [Handwritten on graph paper]
La sortie d'un musée.

5 Mars 1886. 2 classe. Rendu. D'éléments analytiques.
La façade d'un petit musée.

3 Mars 1869. 2 classe. Rendu.
Un petit musée. [two copies]

7 Novembre 1888. 2 classe. Rendu.
Un observatoire pour une ville départementale.

5 Juin 1861. 2 classe. Rendu.
Un observatoire pour une ville départementale.

Folder 7: Balconies, Doorways, Gate Ways, Porches, Porte Cochères, Pavillions (of Facades) [sic], Windows.

28 Juillet 1881. Aspirants. Esquisse. D'admission.
Un poste d'hôtel.

4 Decembre 1889. 2 classe. Esquisse.
Une porte pour la préfecture de police.

2 Octobre 1872. 2 classe. Esquisse.
L'entrée principale d'un palais.

4 Octobre 1871. 2 classe. Esquisse.
La porte intérieure d'un musée d'artillerie.

6 Mars 1861. 2 classe. Esquisse.
La porte d'une salle des gardes.

1 Avril 1862. 1 classe. Esquisse.
L'entrée d'une prison.

8 Octobre 1873. 2 classe. Esquisse.
L'entrée d'une prison.

[Attached is a handwritten note: IIIrd year/Notice/The problem for today will be the/annexed French programme—/ scale of plan and section 1/16 of an/inch to the foot and the elevation/1/8th of an inch to the foot.—/ [signed] Snelling—/February 12th 191—.]

7 Aout 1866. 1 classe. Esquisse.
L'entrée des bâtiments d'un palais de plaisance.

3 Avril 1866. 1 classe. Esquisse.
Une porte de ville de guerre.

5 Aout 1862. 1 classe. Esquisse.
Une porte de parc.

5 Fevrier 1861. 1 classe. Esquisse.
Un petit parc pour des gondole[r].

6 Novembre 1885. 2 classe. Rendu. D'éléments analytiques.
Une porte cochère. [three copies]
[One copy has a drawing on tracing paper (inscribed "Snelling") glued to verso.]

27 Juillet 1882. Aspirants. Esquisse. D'admission.
La façade du pavillion milieu de l'hôtel d'un Ministère de la Guerre.

5 Janvier 1881. 2 classe. Rendu.
Le pavillion principal d'un palais.

18 Janvier 1872. 2 probleme. [Handwritten on M.I.T. stationery]
Une descente à couvert.

Folder 8: Campaniles, Chapels, Churches, Cloisters, Oratories,
Repositories, Temples, Tribunes.

4 Mai 1864. 2 classe. Esquisse.
Une chapelle sur une grande route.

5 Octobre 1881. 2 classe. Esquisse.
Une chapelle sur une grande route.

4 Octobre 1865. 2 classe. Rendu.
Une chapelle dans un château.

2 Mars 1887. 2 classe. Rendu.
Une chapelle dans un château.
Snelling no. 64.

3 Février 1886. 2 classe. Esquisse.
Une chapelle rurale.

7 Janvier 1887. 2 classe. Rendu. D'éléments analytiques.
Une chapelle circulaire périptère d'ordre corinthien.

8 Juillet 1868. 2 classe. Rendu.
Une église paroissiale pour une population de douze mille âmes.

6 Avril 1868. De construction en bois.
Etude des charpentes d'une église.

2 Aout 1864. 1 classe. Esquisse.
La clôture d'une chapelle latérale d'une église cathédrale.

5 Mai 1886. 2 classe. Rendu.
Une synagogue.

6 Aout 1890. 2 classe. Rendu de trois mois.
Une église paroissiale. [two copies]

2 Février 1887. 2 classe. Esquisse.
Le portail d'une église de village.
Snelling no. 2.

2 Juillet 1867. 1 classe. Esquisse.
Un oratoire pour des religieuses.

3 Juillet 1861.
Un reposoir pour la procession du St Sacrement.

18 Mars 1880. Aspirants. D'admission.
Un temple périptère.

[1892] Boston Architectural Club./Problem IV./A Campanile.
[A post card addressed to "Prof. W^m R. Ware Esq/Columbia College/
New York" postmarked Boston, Mass., May 10, 1892. Problem is outlined
on verso.]

Folder 9: Institutes, Schools—Architectural, Central, Chemical, French—
at Athens, Medical, Naval, Normal, Parish, Primary, Primary & Mayor-
ality, Theological.

5 Septembre 1888. 2 classe. Esquisse.
Une crèche.

2 Aout 1881. 1 classe. Rendu.
Une école centrale.

4 Novembre 1862. 2 classe. Rendu.
Une école Française à Athènes.

6 Avril 1864. 2 classe. Rendu.
Une académie de médecine. [two copies]

7 Janvier 1891. 2 classe. Rendu.
Une école nationale de musique.

3 Mai 1864. 1 classe. Rendu.
Une école départementale de musique.

7 Aout 1861. 2 classe. Rendu.
Une école navale pour une ville maritime de second ordre.

6 Aout 1862. 2 classe. Rendu.
Une école normale primaire pour 40 élèves.

7 Aout 1872. 2 classe. Rendu de 3 mois.
Une école normale primaire pour 40 élèves.

1 Juillet 1862. 1 classe. Rendu.
Une école normale supérieure.

4 Avril 1860. 2 classe. Rendu.
Une école communale.

6 Juillet 1870. 2 classe. Rendu. Concours d'un mois.
Une école communale.

6 Juillet 1881. 2 classe. Rendu d'un mois.
Une école primaire.

22 Juillet 1885. Aspirants. Esquisse. D'admission.
Une école primaire.

18 Fevrier 1864. 2 classe. Rendu.
Une école primaire et une mairie. [two copies]

2 Juillet 1873. 2 classe. Rendu d'un mois.
Une école primaire et une mairie.

Folder 9.

5 Janvier 1887. 2 classe. Rendu.
Une école professionnelle.

3 Mars 1881. 2 classe. Rendu.
Un séminaire.

Folder 10: Hospitals.

4 Mars 1891. 2 classe. Rendu.
Une maison hospitalière pour la Tunisie.

7 Juillet 1875. 2 classe. Rendu d'un mois.
Une maison hospitalière pour l'Algérie.

5 Aout 1868. 2 classe. Rendu de 2 mois.
Un hospice de refuge pour la vieillesse.

2 Aout 1865. 2 classe. Rendu.
Un petit hospice.

3 Novembre 1886. 2 classe. Rendu.
Un petit hospice.

7 Novembre 1865. 1 classe. Rendu.
Un hôpital des cliniques.

7 Mai 1861. 1 classe. Rendu.
Un hospice pour les vieillards des deux sexes. [two copies]

Folder 11: Staircase Halls, Staircases.

3 Fevrier 1869. 2 classe. Esquisse.
La décoration d'un puits.

7 Juin 1882. 2 classe. Esquisse.
La décoration d'un puits.

3 Novembre 1869. 2 classe. Rendu.
Un grand escalier pour une bibliothèque impériale publique.

6 Juin 1866. 2 classe. Rendu.
Le grand escalier d'un palais de Souverain.

8 Octobre 1861. 1 classe. Esquisse.
Un escalier de palais.

Folder 12: Cafes, Dining Halls, Hotels, Restaurants.

2 Decembre 1862. 1 classe. Esquisse.
Un café dans un jardin public.

9 Octobre 1867. 2 classe. Esquisse.
Une salle à manger d'été.

5 Mars 1890. 2 classe. Rendu.
Trois hôtels sur un terrain irrégulier.

5 Janvier 1870. 2 classe. Rendu.
Un hôtel sur un terrain irrégulier.

7 Mars 1860. 2 classe. Esquisse.
La distribution d'un hôtel sur un terrain irrégulier. [two copies]

8 Aout 1860. 2 classe. Rendu.
Un hôtel garni.

8 Novembre 1871. 2 classe. Rendu.
Un hôtel garni.

6 Mai 1868. 2 classe. Rendu.
Un établissement de restaurateur dans une promenade publique.

7 Octobre 1867. De construction générale.
Projet d'un restaurant de chemin de fer et d'une passerelle. [two copies]

Folder 13: Banks, Baths—Public, Markets, Poorhouses, R.R. Stations, Riding Academy.

4 Juin 1867. 1 classe. Rendu.
Un hôtel des monnaies.

9 Avril 1867. 1 classe. Rendu.
Un établissement thermal.

2 Janvier 1866. 1 classe. Rendu.
Un établissement de bains de mer.

5 Octobre 1864. 2 classe. Rendu.
Des bains publics.

4 Aout 1869. 2 classe. Rendu de 3 mois.
Un marché.

6 Aout 1879. 2 classe. Rendu de 3 mois.
Un marché.

3 Octobre 1888. 2 classe. Esquisse.
Une basse-cour, avec poulailier, clapier et columbier.
Snelling no. 16.

4 Fevrier 1862. 1 classe. Esquisse.
Un marché aux fleurs pour Paris.

10 Avril 1867. 2 classe. Esquisse.
Un marché au poisson.

5 Avril 1865. 2 classe. Rendu.
Une maison de charité.

7 Avril 1869. 2 classe. Esquisse.
Une station de chemin de fer. [two copies]

6 Juillet 1887. 2 classe. Rendu d'un mois.
Une station de chemin de fer.

6 Juin 1860. 2 classe. Rendu.
Un manège.

3 Aout 1870. 2 classe. Rendu de 3 mois.
Un manège.

Folder 14: Boat Houses, Bridges, Cascades, Capitals (Corinthian), Columns, Flower Stands, Fountains, Frontispiece, Isles in the Wood, Grottoes, Nymphae, Pedestals, Piscinae, Terraces.

5 Mars 1861. 1 classe. Rendu.
Un pont limitrophe.

8 Mars 1865. 2 classe. Esquisse.
Un cascade dans un jardin.

8 Aout 1890. 2 classe. Rendu de trois mois. D'éléments analytiques.
L'étude de deux chapiteaux corinthiens.

5 Fevrier 1873. 2 classe. Esquisse.
Une colonne rostrale.

2 Avril 1873. 2 classe. Esquisse.
Une fontaine publique.

2 Mars 1864. 2 classe. Rendu Esquisse. [sic]
Une fontaine.

8 Juin 1864. 2 classe. Rendu.
Une île dans un bosquet. [two copies]

4 Juillet 1866. 2 classe. Esquisse.
Une grotte.

11 Mars 1861. De dessin, d'ornement et d'ajustement.
Une composition destinée à servir de frontispice ...

5 Septembre 1860. 2 classe. Esquisse.
Une piscine.

1 Juin 1870. 2 classe. Esquisse.
Une piscine.

7 Mai 1867. 1 classe. Esquisse.
Une terrasse.

2 Juin 1886. 2 classe. Esquisse.
L'entrée d'un jardin public.

6 Juin 1888. 2 classe. Esquisse.
Un reposoir pour la procession de la Fête-Dieu.

Folder 15: Interiors: Boudoir, Box of Theatre— Decoration of, Ceiling—
 Decoration of, Chimney Piece, Library, Vestibule.

2 Decembre 1885. 2 classe. Esquisse.
 Un exedre joint à une salle de billiard.
 Snelling [no. 156?].

6 Novembre 1866. 1 classe. Esquisse.
 Un boudoir pour l'appartement d'un grand seigneur.

2 Fevrier 1881. 2 classe. Esquisse.
 La décoration de la loge principale dans un grand théâtre. [two copies]

2 Avril 1861. 1 classe. Esquisse.
 La décoration de la loge du Souverain dans un grand théâtre impérial.
 [two copies]

8 Novembre 1865. s classe. Esquisse.
 La décoration du plafond d'un chauffoir de séminaire.

7 Mars 1864. Prix Rougeoin. 1 classe. De dessin d'ornement ...
 Une cheminée dans une Galerie. [three copies]

7 Avril 1880. 2 classe. Esquisse.
 Le vestibule d'un grand hôtel.

5 Juillet 1865. 2 classe. Esquisse.
 Le vestibule d'un grand hôtel.

Folder 16: Courts, Peristyles, Porticoes.

8 Aout 1879. 2 classe. Rendu de 3 mois.

La cour d'un palais.

4 Mars 1870. 2 classe. Rendu.

La cour de l'hôtel d'un ministre. [two copies]

4 Juin 1866. Sur l'emploi de fer.

Projet d'un promenoir précédé d'une cour avec portiques pour un établissement thermal.

8 Fevrier 1860. 2 classe. Rendu.

La cour d'un hôtel du ministère de la guerre.

6 Janvier 1869. 2 classe. Rendu.

Un péristyle. [two copies]

9 February 1871. D'architecture. [Handwritten on unlined paper]

Un péristyle. [Also a handwritten English translation of same]

15 Mars 1882. Aspirants. Esquisse. D'admission.

Un péristyle.

9 Mars 1887. Aspirants. Esquisse. D'admission.

La coupe du portique et la facade de retour d'angle de la cour de l'hôtel d'un ministère.

7 Mars 1882. 1 classe. Esquisse.

Un portique musée dans un grand parc.

20 Mars 1879. Aspirants. Esquisse.

Entre-colonnement de portique.

23 January 1872. De architecture. [Handwritten on lined paper]

Un portique. [Also a handwritten English translation of same]

[inscribed, pencil, u.l.: No III./Third Year./1873.]

5 Fevrier 1868. 2 classe. Esquisse.

Un portique pour descendre à couvert.

3 Avril 1867. Aspirants. Esquisse. D'admission.

Un portique isolé.

6 Aout 1861. 1 classe. Esquisse.

Un portique-musée dans un parc impérial.

5 Novembre 1886. 2 classe. Rendu.

Une étude comparative de l'ordre ionique grec et de l'ordre ionique romain.

Snelling no. 47.

Folder 16.

9 Janvier 1880. 2 classe. Rendu.

Une étude de l'ordre ionique grec.

[Attached is a handwritten note on School of Mines, Columbia College stationery, dated November, 1889: Notice/The subject of the next problem for the 3rd Year/will be the appended Ecole des Beaux Arts programme/of which each student will make a careful translation:—/... (requirements listed). [signed] Snelling]

7 Mai 1886. 2 classe. Rendu.

Une étude de l'ordre toscan appliquée à un Marché au poisson.

Snelling no. 5.

Folder 17: Administrative Buildings: Admiralty Offices, Court Houses, Hotels de Sous Prefecture, Mayor's Houses, National Assembly Hall, State Dining Hall, Town Halls.

5 Fevrier 1867. 1 classe. Rendu.
Un hôtel de l'amirauté.

29 Juillet 1880. Aspirants. Esquisse.
Une justice de paix.

3 Mars 1880. 2 classe. Rendu.
Des archives pour la Cour des comptes.

7 Janvier 1862. 1 classe. Rendu.
Un hôtel du ministère de la Justice, avec portique en l'honneur de Napoléon 1er.

7 Novembre 1860. 2 classe. Esquisse.
Un petit marché avec tribunal de paix au dessus.

3 Juillet 1867. 2 classe. Rendu d'un mois.
Un Hôtel de Sous-Préfecture. [two copies]

7 Mai 1862. 2 classe. Esquisse.
La façade d'une mairie de petite ville.

1866-1867. 2 classe. De composition d'architecture.
Une Mairie. [One copy complete (3 pages); one copy incomplete (2 pages)]

9 Janvier 1867. 2 classe. Rendu.
Une mairie.

6 Novembre 1872. 2 classe. Rendu.
Une salle d'assemblée nationale.

2 Juillet 1861. 1 classe. Rendu.
Un édifice pour des fêtes et repas de corps.

8 Fevrier 1865. 2 classe. Rendu.
Un petit hôtel de ville.

4 Mai 1888. 2 classe. Rendu. D'éléments analytiques.
Une halle pour une petite ville.

Folder 18: Amphitheatres, Bonise [?], Casinos, Circuses, Concert Halls, Hall—Faculty of Sciences, Institute of France, Society Encouragement of Industry, Panoramas, Theatres, Theatres with Cafe.

N.d. [Handwritten on M.I.T. stationery]

Un amphithéâtre d'Histoire naturelle. [A transcription of 6 Nov. 1867]

6 Novembre 1867. 2 classe. Rendu.
Un amphithéâtre d'histoire naturelle.

2 Septembre 1862. 1 classe. Rendu.
Un amphithéâtre nautique.

8 Mars 1882. 2 classe. Rendu.
Un casin sur une source d'eau thermale.

9 Juillet 1886. 2 classe. Rendu d'un mois. D'éléments analytiques.
La façade d'un casino.
Snelling no. 3.

13 Juillet 1871. 2 classe. Rendu d'un mois.
Un casino.

4 Novembre 1868. 2 mois. Rendu.
Un casino au dessus d'une grotte.

10 Janvier 1890. 2 classe. Rendu. D'éléments analytiques.
La façade d'un cirque couvert, pour des exercices équestres.

5 Mai 1882. 2 classe. Rendu. D'éléments analytiques.
La façade d'un cirque pour des exercices équestres.

6 Aout 1873. 2 classe. Rendu de 3 mois.
Un cirque pour des exercices équestres.

7 Decembre 1886. 1 classe. Rendu.
Un hippodrome.

5 Avril 1870. 1 classe. Rendu.
Un palais pour la Faculté des sciences.

11 Mars 1868. 2 classe. Rendu.
Une Salle des séances publiques de l'Institut de France.

30 Novembre 1869. 1 classe. Rendu.
Un palais pour la société d'encouragement de l'industrie.

4 Avril 1865. 1 classe. Esquisse.
Un panorama.

7 Avril 1886. 2 classe. Esquisse.
Un petit théâtre dans un jardin public.
Snelling no. 14.

Folder 18.

5 Mai 1869. 2 classe. Rendu.
Un théâtre pour un ville de second ordre.

9 Mai 1879. 2 classe. Rendu. D'éléments analytiques.
La façade d'un théâtre pour un ville de second ordre.

N.d. Programme. [Handwritten on lined paper]
Un théâtre.

5 Juillet 1864. 1 classe. Rendu.
Un théâtre destiné à la représentation de pièces à grand spectacle.

6 Février 1861. 2 classe. Rendu.
Un Odéon ou Salle de concert.

7 Novembre 1866. 2 classe. Rendu.
Un Odéon ou Salle de concert.

8 Janvier 1861. 1 classe. Rendu.
Un théâtre de l'académie impériale de musique.

4 Juin 1861. 1 classe. Esquisse.
Un café avec petit théâtre en plein air.

4 Decembre 1872. 2 classe. Esquisse.
Un café avec petit théâtre en plein air.

3 Juin 1880. 2 classe. Esquisse.
Un café avec petit théâtre en plein air. [two copies]

Folder 19: Perspective.

29 May 1872. Examination [in shades, shadow and perspective].
[Handwritten on unlined paper (1½ sheets)]

A two story house, with gables, dormer window, chimney, and shed.

31 Novembre 1859. Pour être annexé au programme de la [...] [Printed, l.c.: Extrait des oeuvres de Barozzio du Vignola/publié par M.M. Lebas et Debret.]

21 Avril 1864. De perspective, section de Peinture.
... la mise en perspective de l'entrée d'un pavillion.

15 Avril 1861. Perspective, section de Peinture.
... de Pansa [?] à Pompei.

16 Avril 1861. Perspective.
... la perspective d'un tronc de cylindre ...

20 Avril 1857. Perspective, section de peinture-sculpture.
... mettre en perspective la vasque indiquée ci-dessous ...

17 Avril 1860. Perspective, section de peinture et sculpture.
... de mettre en perspective un tronc de colonne Dorique Grecque ...

Folder 20: Administration, Admission Exams, etc.

Juin 1857.

Ecole Impériale et Spéciale des Beaux-Arts Programme des connaissances en Mathématiques exigées pour la 1^{ère} Epreuve d'Admission ...

Juin 1857.

Ecole Impériale et Spéciale des Beaux-Arts Programme des connaissances en Géométrie exigées pour le second Epreuve d'Admission ...

Ecole Impériale et Spéciale des Beaux-Arts report card for grades. Printed are headings for recording grades, dates and values in each of eight areas of instruction. Printed at top: M____/ admis en second classe le ____/ a obtenu dans les concours de l'Ecole les récompenses suivantes. Printed on verso is a similar form for "première Class" with columns for 1^{ère} classe and Grands Prix only.

1 Juin 1867.

Règlement de l'Atelier Daumier.
Nineteen rules outlined.

N.d.

Ecole Impériale des Beaux-Arts Programme d'Histoire Générale et de Mathématiques. 13 pages.

Fevrier 1880.

Section de Peinture. Epreuve de perspective pour l'admission au concours des places en Fevrier 1880.

14 Octobre 1859.

Concours pour l'épreuve de [MM] les aspirants sur la Géométrie descriptive.

14 Octobre 1863.

Figure annoncée au programme.

[3] Novembre 1856. Aspirants.

... un partie de l'examen sur la Géométrie descriptive. [two copies]

16 Octobre 1858.

Concours pour l'admission des aspirants (annees—1858-1859), Géométrie descriptive, exercice graphique.

Miscellany: Programs stamped in blue ink, u.r.: Arthur A Stoughton/
63, Rue de Seine, Paris.

2 Mai 1888. 2 classe. Rendu.
Une caserne de gendarmerie pour une petite ville.

25 Fevrier 1891. Aspirants. Esquisse. D'admission.
Un portique musée dans un parc.

8 Mai 1891. 2 classe. Rendu. D'éléments analytiques.
La cour d'un hôtel du Ministère de la Guerre.

15 Juin 1891. 2^e Session d'examens. De Géométrie descriptive.
Un pinacle.

2 Decembre 1891. 2 classe. Esquisse.
Une station de chemin de fer.

1891-92. Cours de construction.
L'entrée d'un Musée-bibliothèque.

Miscellany: Imprints of the Royal Institute of British Architects, Mimeographs of Atelier Godefroy et Freynet, Imprints of the Ecole Nationale et Spéciale des Beaux-Arts, Handwritten Ephemera.

N.d.

Royal Institute of British Architects: The preliminary examination to qualify for registration as probationer, R.I.B.A. 4 pages.

N.d.

Royal Institute of British Architects: The intermediate examination to qualify for registration as student, R.I.B.A. 4 pages.

N.d.

Royal Institute of British Architects: The final examination to qualify for candidature as associate, R.I.B.A. 4 pages.

Mimeographed problems from Atelier Godefroy et Freynet:

1 Septembre 1897.

Un marché aux poissons.

21 Septembre 1897.

Une salle des pas perdus.

29 Septembre.

Une tête d'agneduc.

2 Octobre 1897.

Un cirque d'amateur.

9 Octobre 1897.

Un monument à la gloire de l'art Français.

13 Octobre 1897.

Une cravée d'une galerie de musée de sculpture.

[?] Novembre 1897.

La porte des assises dans la salle des pas perdus d'un palais de justice.

[4] Novembre 1897.

Un portique pour descendre à couvert.

1 Decembre 1897.

Une fenêtre monumentale dans la façade d'un palais.

14 Decembre 1897.

Une petite orangerie.

[date illegible]

L'entre d'un palais./Un entre columnement de portique.

Decembre 1895.

Peinture, sculpture—Architecture. Epreuves d'admission. Histoire générale. 4 pages (2 blank).

Juin 1897.

Section d'architecture. Pièces nécessaires pour l'inscription à l'Ecole. 1 page.

Miscellany.

[May?] 1897.

Section d'architecture. Programmes d'admission. Epreuves scientifiques.
8 pages.

28 Octobre 1897.

Programme de l'épure de Géométrie descriptive. Epreuve d'admission.
1 page.

16 Octobre 1897.

Section d'architecture. Concours d'admission du Samedi 16 Octobre 1897.
1 page (printed 2 sides).

4 Aout 1897.

Section d'architecture. ... concours d'emulation du Mercredi 4 Aout 1897.
1 page (printed 2 sides).

28 Octobre 1897 (?).

[an appended drawing of wall panelling for l'épure de Géométrie descriptive, épreuve d'admission of 28 Octobre 1897?]

[inscribed, in pencil, verso: Goes with paper for Oct. 28, 1897/ For Mr. Sherman]

N.d.

Paper fragment with calculations and sketch of triumphal arch (?)

18 May 1871.

Notes (largely illegible) dated May 18, 1871. Sketch (of unknown item) on verso. 1 page, handwritten.

7 November 1862.

"Relating to the library & collections," on M.I.T. stationery.
1 page, handwritten.

N.d.

"Ecole centrale d'architecture. Programmes des [concours]" "Problems" on verso. 2 pages (first page written two sides), handwritten.

6 Decembre 1870.

"Subjects for projects," on American Institute of Architects, Boston stationery. List continues on verso. "Problems, Aug 15/76" on verso.
1 page, 2 sides, handwritten.

Appendix I. Some of William Boring's colleagues

Edward Lippincott Tilton (1861-1933)

AIA 1900; NYC, AIA 1898; ALNY 1896; SBAA charter.

1861 born in New York on May 9; attended schools in that city
 1879 studied architecture under a private instructor
 1886 began working for McKim, Mead & White in New York in June
 1887-1890 in Europe travelling and attending the Ecole des Beaux-Arts
 1891 began partnership Boring & Tilton with William A. Boring
 1891-1892 in a limited partnership Boring, Tilton & Mellen (Nathan Clark Mellen)
 1893-1904 in partnership Boring & Tilton with William A. Boring
 1904-1915 partnership dissolved and a joint office run with Boring
 1915-1920 in independent practice
 1920-1933 in partnership with Alfred T. Githens, Tilton & Githens
 1933 died on January 5 of pneumonia in New York.

Austin Willard Lord (1860-1922)

NYC, AIA 1900; ALNY 1897; SBAA charter.

1860 born in Rolling Stone, Minnesota on August 27; attended Minnesota State Normal School
 1881-1884 apprenticed in architects' offices in Winona, St Paul and Minneapolis
 1884-1888 studied architecture at M.I.T., graduating in 1888
 1888-1890 in Europe for two years on Rotch Travelling Scholarship
 1890 began working for McKim, Mead & White in November
 (1892) in partnership with Albert Leverett Brockway (1864-1933), Brockway & Lord
 1894 quit McKim, Mead & White on October 21
 1895-1896 in partnership with James Monroe Hewlett (1868-1941), Lord & Hewlett
 1897-1907 in partnership with Hewlett and Washington Hull (1866-1909), Lord, Hewlett & Hull
 1907-1922 in partnership with Hewlett, Lord & Hewlett; the firm name continued to 1936
 1912-1914 Professor and Director of Columbia School of Architecture
 1922 died on January 21.

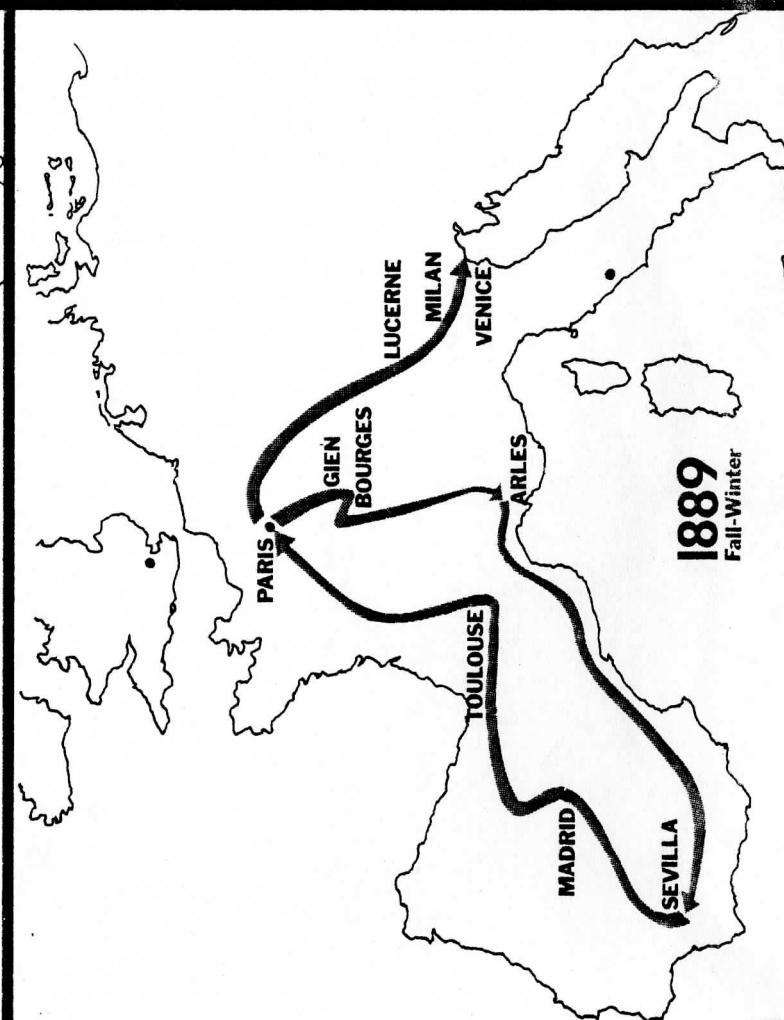
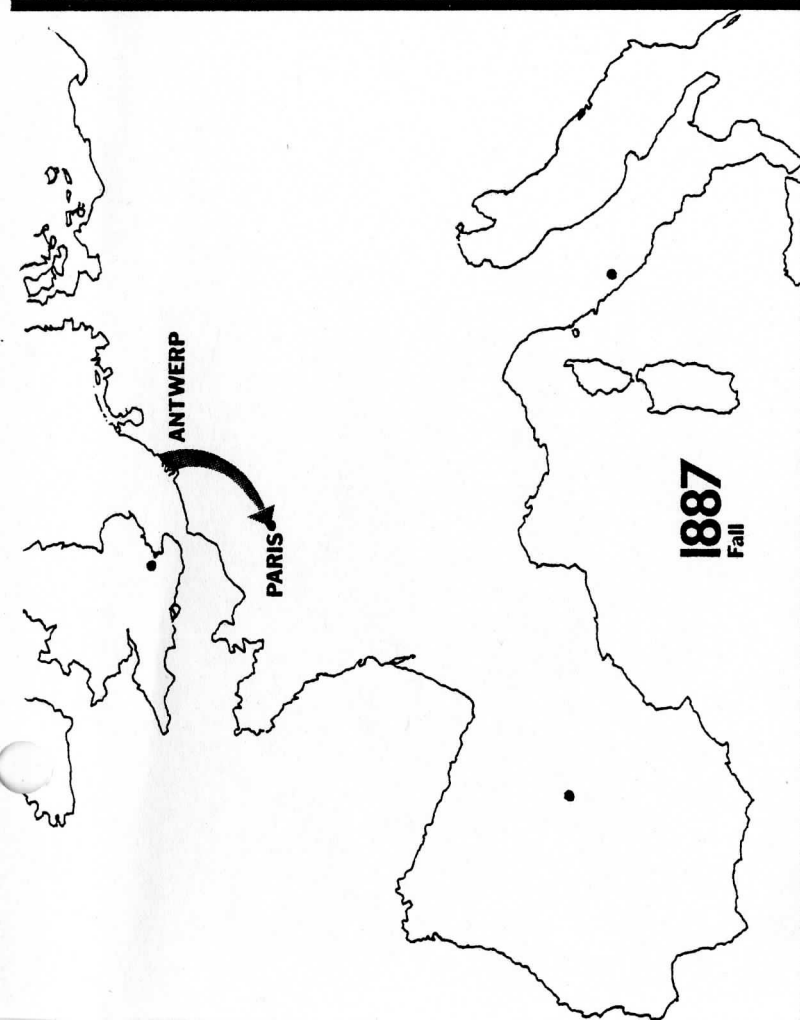
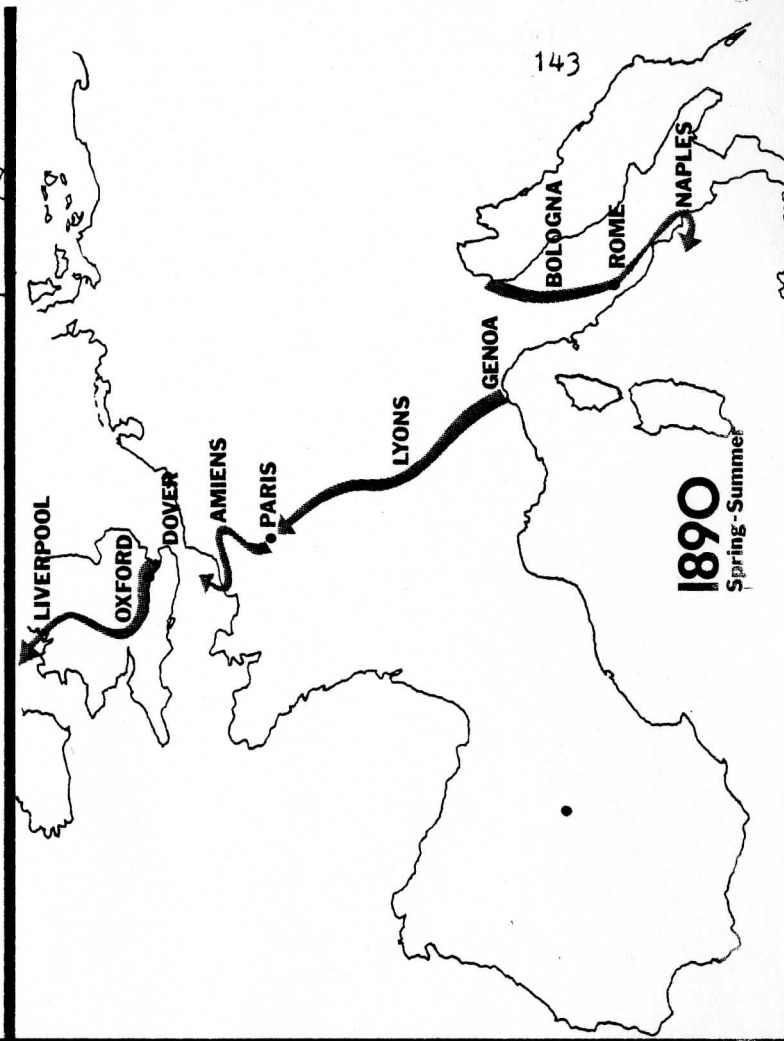
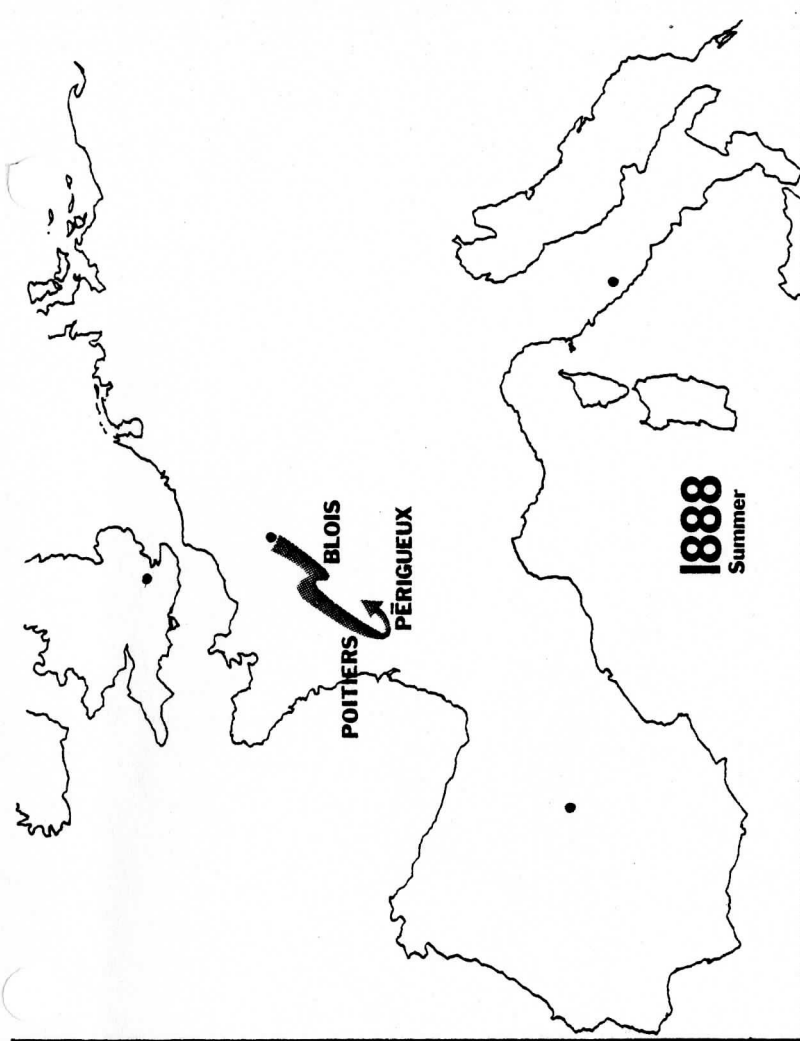
James Brite (-1942)

ALNY 1887.

born in the South
 1886 began working for McKim, Mead & White in June
 1889 spent a year in Europe studying and travelling
 1892 quit McKim, Mead & White on March 12
 1892-1893 in independent practice
 1895 in independent practice
 1896-1902 in partnership Brite & Bacon with Henry Bacon (1866-1924)
 1902-c1929 in independent practice
 1930-1942 retired to Harwey, Florida
 1942 died on February 7 in Florida.

(Facing page) Appendix II. Maps of Boring's travels, 1887-1890

These four maps represent the travels of William Boring during the occasions he was not in Paris studying at the Ecole des Beaux-Arts. They were constructed from descriptions given in Memories of the Life of William Boring (see page 11), and from his captioned and dated travel sketches. They represent the approximate routes taken, and highlight a few of the cities and towns visited. For a more complete list of places, see the index to the Scrapbook of travel sketches, 1887-1890, on pages 88-89.



Appendix III. Classes taught by Boring at Columbia

year	course number														position
	51	52	53	54	2	4	60 61A	61 62	63 64	65 66	67 68	72A	117 118	161 162	
1915	*	*						?	?	?	?		?		prof. design
1916	*	*						(4)	(4)	(4)	(5)		(5)		"
1917	*	*						(4)	(5)	(5)	(5)		(5)		"
1918	*	*		*				(5)	(5)	(5)	(4)		(5)		"
1919	*	*		*	(5)			(5)	(5)	(5)	(4)		(4)		"
1920	*	*		*				(4)	(6)	(5)	(4)		(4)		director; "
1921	*	*		*				(6)	(6)	(6)	(6)	(2)	(4)		"
1922	*	*		*				(6)	(6)	(6)	(6)	(2)	(4)	(4)	"
1923	*	*	*			(8)		(6)	(6)	(6)	(6)	(2)	(4)	(4)	"
1924	*	*	*			(8)	(2)	(3)	(3)	(4)	(5)	(2)	(4)	(4)	"
1925	*	*	*			(7)	(2)		(4)	(5)	(6)	(2)	(4)	(5)	"
1926	*	*	*	*		(7)	(4)	(4)	(4)	(5)	(6)	(2)	(4)	(5)	"
1927	*	*	*	*			(2)	(3)	(3)	(4)	(5)	(2)		(5)	"
1928	*	*	*	*			(2)	(2)	(3)	(4)	(4)	(2)		(5)	"
1929	*	*	*	*			(2)	(2)	(3)	(4)	(4)	(2)		(5)	"
1930	*	*	*	*			(6)	(6)	(6)	(6)	(6)	(2)		(3)	" ; Ware Prof.
1931	*	*	*	*			(3)	(4)	(3)	(3)	(3)	(2)		(3)	Dean
1932	*	*	*	*			(3)	(5)	(3)	(3)				(3)	"
1933	O	N		L	E	A	V	E							"
1934															
1935															Dean Emeritus
1936															"
1937															"

* --- Boring was the only instructor for this course

(3) - indicates Boring was one of three instructors for this course

Notes on certain years:

1915: Boring starts teaching; his name is not listed in the School Announcement.

1922: The Boring Fellowship, endowed by E. C. Moore, is announced.

1933: Boring absent on leave; Joseph Hudnut is Acting Dean. Arnaud takes over Boring's lecture courses and they are renamed, "Theory of Architecture: Plan and Composition."

1934: Joseph Hudnut is Dean; Boring not listed at all in School Announcement.

1935: Boring listed as Dean Emeritus of the Faculty of Architecture. The Boring Medal is announced, to be awarded annually to the winner of the Boring Prize Competition. Significant changes in the curriculum.

Notes on courses: (odd numbers, Winter Term; even numbers, Spring Term)

51. Principles of Planning, 2 points. One hour lecture, 1915-1923; one hour lecture, one hour class exercise, 1924-1932. Met in Avery 407 or 408.
52. Principles of Composition, 2 points. One hour lecture, 1915-1923; one hour lecture, one hour class exercise, 1924-1932. In 1922 this course was renumbered 53 and given in the Winter Term for that year alone. In 1929 this course was renumbered 55 and given in the Winter Term for that year alone. Prerequisite: 51. Met in Avery 407 or 408.
- 53, 54. Principles of Composition, Advanced; 2 points. One hour lecture, 1918-1923; one hour lecture, one hour class exercise, 1924-1932. This course was given in the Spring Term 1918-1922 (54), in the Winter Term 1923-1925 (53), and in both terms 1926-1932 (53, 54). In 1922 the course was renumbered 55 for that year alone. Prerequisite: 52. Starting in 1926, 53 was a prerequisite for 54. Met in Avery 407, 408, or 409.
2. Elements of Design: Application of the Orders, 5 points. Boring was listed as an instructor for this course in 1919 only. This course became 60/61A in 1924.
4. Architectural Rendering, 2 points. Met for four hours in drafting room.
- 60/61A. Architectural Design, Pre-elementary: Application of the Orders, 3 points, either term. Beginning in 1929 61A was called 61R.
- 61/62. Architectural Design, Elementary. Points determined by performance in major and minor design problems (minor problem: a sketch due in nine hours). In 1919 this course was renumbered 61 or 62A. In 1929 the course was renumbered 61 or 62R. In 1931 this course became part of the sequence "61-62-63, Architectural Design, Class B."
- 63-64. Architectural Design, Intermediate. Points determined by performance as above. In 1919 this course was renumbered 62-63. In 1931 the course became part of the sequence "61-62-63, Architectural Design, Class B."
- 65-66. Architectural Design, Advanced. Points determined by performance as above. In 1919 this course was renumbered 64-65-66. In 1931 this course became the sequence "64-65-66, Architectural Design, Class A."
- 67/68. Thesis (a four-month problem), 4 points. In 1932 this course was given only in the Spring Term (68).
- 72A. Summer Work, under faculty direction; 2 points.
- 117-118. Advanced Construction, 12 points. Problems in structural design.
- 161-162. Graduate Design, 24 points. Major and minor problems.

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- "Industrial Housing," Arts and Decoration Vol. 12 (1919), pp. 134-37.
- "Use of Models in the Study of Architecture...", Architect and Engineer Vol. 60, no. 2 (February 1920), pp. 99-100.
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- "Alfred Dwight Foster Hamlin...", American Architect and Building News Vol. 129 (April 20, 1926), p. 476.
- "Architecture:" Columbia University, A Quarter Century of Learning, 1904-1929 (New York: Columbia University Press, 1931), pp. 225-40.
- "On the Teaching of Artists at Columbia," Columbia University Quarterly Vol. 23 (June 1931), pp. 137-43.
- "L.Arnaud," Columbia University Quarterly Vol. 29 (June 1937), pp. 120-122.

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- "As He is Known," The Brickbuilder Vol. 24, no. 9 (September 1915), p. 233. Written by A.D.F.H[amlin].
- "Boring Deplores Apathy Toward Art at Columbia," New York Herald Tribune April 19, 1931, p. II 7.
- "Friends of Dean Boring Present Bust," Columbia Alumni News Vol. 25 (February 2, 1934), pp. 90-91.
- "Address at Presentation of Bust," Columbia University Quarterly Vol. 26 (March 1934), pp. 90-91.
- "Boring, William Alciphron:" National Cyclopaedia of American Biography (New York: James T. White & Co., 1939), 27:59-60.
- "Boring, William A.:" Withey and Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: New Age Publishing Co., 1956), pp. 66-7.

William A. Boring in The New York Times

- 1915, June 8, 8:1. Appointed Associate in Architecture in charge of design at C.U.
- 1923, Sept 9, II, 1:4. Submits annual report of School of Architecture of C.U.; says conflict "almost revolutionary" is going on between power and labor.
- 1924, Aug 3, 19:1. On American Architecture.
- 1924, Aug 3, II, 2:7. Makes plea for architectural museum at C.U.; gives annual report on School of Architecture; asks for three more scholarships.
- 1925, Sept 6, II, 1:3. Annual report from Director of School of Architecture, C.U.
- 1926, Feb 13, 16:3. Speaks at C.U. Alumni Day on Modern Tendencies in Architecture.
- 1926, June 18, 15:2. Would restrict building of skyscrapers.
- 1926, July 10, 15:2. Speaks at convocation of Summer Session of C.U. on Tendencies in the Art of Today.
- 1928, May 3, XII, 16:5. Article in Journal of the A.I.A. urges higher pay for architects.
- 1928, Aug 26, II, 11:6. Annual report to President Butler of C.U.
- 1929, Sept 1, III, 2:2. Recommends addition of School of Civic Design to C.U. School of Architecture.
- 1930, Jan 10, 4:5. Speaks on Architecture.
- 1930, July 7, 21:7. On modern art; annual report of School of Architecture, C.U.
- 1931, Oct 4, II, 19:8. Cites protest against Radio City as evidence of public dislike of austerity in buildings.
- 1932, May 31, 19:1. On skyscraper design for C.U.
- 1935, Mar 31, II, 2:3. Dean Boring to be retired from C.U.
- 1937, May 6, 25:1. Obituary. Also May 8, 19:3.
- 1946, June 29, 19:4. Mrs. Boring died June 27, 1946 in Dover-Foxcroft after a lengthy illness. Services Saturday, C.U. Chapel.

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The New York Times, May 6, 1937, p. 25:1.

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New International Yearbook. 1937, pp. 500-501.

A compilation of the design work of William Boring

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Casino, Bell-Haven, Conn., in AA&BN Vol. 35 (February 27 1892), p. 142, pl. 884. Rendered persp.

Competitive Design for Carnegie Library, Pittsburgh, in AA&BN Vol. 36 (April 23 1892), p. 58, pl. 852. Rendered persp., plan.

The Colorado Hotel, Glenwood Springs, Colo., in AA&BN Vol. 37 (September 17 1892), p. 186, pl. 873. Rendered persp.

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Competitive Designs for Milwaukee Library and Museums, in IA&NR Vol. 23, no. 1 (February 1894), 2 pl. (n.p.). Plan and elevation.

Baltimore Courthouse Competition, in IA&NR Vol. 24, no. 1 (August 1894), 1 pl. (n.p.). Plan and persp.

St. Bartholomew's School, Morristown, N.J., in ALNY Vol. 12 (1897), p. 51. Rendering.

School House, Morristown, N.J., in AA&BN Vol. 74 (November 30 1901), p. 71, pl. 1353. Photo.

Morristown School, Morristown, N.J., illus. for "Recent American Group Plans. V- Preparatory Schools and Institutions," in BB Vol. 22, no. 2 (February 1913), p. 39. Photo.

Schoolhouse [n.p.], in ALNY Vol. 13 (1898), p. 43. Rendering.

School House, Glen Ridge, N.J., in AA&BN Vol. 74 (November 9 1901), p. 47, pl. 1350. Photo.

Tombstone for Grave of Prof. Aug. Chapman Merriam, in ALNY Vol. 13 (1898), c. 651. No illus.

Mount Vernon High School, in ALNY Vol. 13 (1898), c. 771. No illus.

Public School, Queens, L.I., in ALNY Vol. 13 (1898), c. 772. No illus.

Main Building, U.S. Immigrant Station, Ellis Island, N.Y., in ALNY Vol. 14 (1899), c. 600 (n.p.). Rendered front elevation.

Model of the U.S. Immigration Station ..., in ARV Vol. 6os/1ns, no. 3 (1899), p. 40. Photo of model.

Immigrant Station, New York Harbor, in BB Vol. 11, no. 7 (July 1902), 2 pl. (n.p.). Photos.

The New York Immigrant Station, "Architectural Appreciations," in AR vol. 12, no. 7 (December 1902), pp. 727-33. Photos, crit.

Town Hall, East Orange, N.J., in ALNY Vol. 14 (1899), c. 597 (n.p.). Rendering.

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Dwelling, Madison, N.J., in ALNY Vol. 14 (1899), c. 613. No illus.

Entrance Gate to Buffalo City Cemetery, in ARV Vol. 7os/2ns, no. 11 (1900), pl. 72. Rendered persp.

Jacob Tome Institute, Port Deposit, Md., in ALNY Vol. 16 (1901), c. 636 Dining Hall (Schwanewede, del.), c. 637 Bird's Eye View (Nolan, del.), c. 639 General View (Nolan, del.), c. 640 Memorial Hall (Walker, del.). No illus.

Jacob Tome Institute, Port Deposit, Md., in ALNY Vol. 17 (1902), c. 374 Dining Hall, c. 375 Inn Building, c. 376 Memorial Hall Front, c. 377 Memorial Hall, c. 380 Inn Building Side, c. 381 Inn Building Front, c. 382 Director's Residence, Dormitory. No illus.

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Jacob Tome Institute, Port Deposit, Md., in ARCH Vol. 5, no. 30 (June 15 1902), pp. 168, 172-180. Photos, ele., working drawings, details. C.W. Leavitt, Landscape Architect.

Dormitory, Jacob Tome Institute, Port Deposit, Md., in ARV Vol. 9os/4ns, no. 7 (July 1902), p. 130. Photo.

Tome Institute, Port Deposit, Md., illus. for "Recent American Group Plans. V- Preparatory Schools and Institutions," in BB Vol. 22, no. 2 (February 1913), p. 39. Site plan rendering.

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Stable of Charles A. Moore, Esq., at Bellehaven, Conn., in ARV Vol. 9os/4ns, no. 9 (September 1902), p. 203. Photo, plan.

Residence at Lloyd's Neck, Long Island, in ALNY Vol. 18 (1903),
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House at Lloyd's Neck, Long Island, N.Y., in BB Vol. 12, no. 8
(August 1903), 2 pl. (n.p.); p. 169; pl. 57. Photos; photo of
door; plan.

Eye and Ear Hospital for New York City, in ALNY Vol. 18 (1903),
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Private Casino, Brooklyn, N.Y., in BB Vol. 12, no. 8 (August 1903),
1 pl. (n.p.); pl. 64. Photo; plans.

1905-1915 William A. Boring, Architect

The Heights Casino, Montague Street, Brooklyn, N.Y., in BB Vol. 14,
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Heights Casino, Brooklyn, N.Y., in ALNY Vol. 20 (1905), c. 399.
No illus.

Heights Casino, Brooklyn, N.Y., in ALNY Vol. 24 (1909), c. 73
(n.p.). Photo.

Brooklyn Heights Casino, Brooklyn, N.Y., in AR Vol. 27 (March
1910), pp. 227-233. Photo, p. 233. An analysis of the treat-
ment of blank walls.

Competitive Design, John Hopkins University, in ALNY Vol. 20 (1905),
c. 589 Laboratory Building, c. 590 Plan of Grounds. No illus.

Estate of S.M. Jarvis, Esq., Mamaroneck, L.I., in ALNY Vol. 21 (1906),
c. 87, p. 120. Bird's-eye rendered persp. Brinley & Holbrook,
Landscape Architects.

House, Mamaroneck, N.Y., in BB Vol. 17, no. 4 (April 1908), pl. 54,
55. Photos, plan.

*Y.M.C.A., Brooklyn, N.Y., in BB Vol. 15, no. 3 (March 1906), pl. 35.
Photo.

Mount St. Mary's College, North Plainfield, N.J., in ALNY Vol. 22
(1907), c. 68. No illus.

Mount St. Mary's College, North Plainfield, N.J., in ALNY
Vol. 27 (1912), 1 pl. (n.p.) (signed, Lewis E. Macomber
[1911?]). Rendered persp.

Private Apartment House [540 Park Avenue?], in ALNY Vol. 22 (1907),
c. 69. No illus.

Apartments, 540 Park Avenue, in ARCH Vol. 17, no. 2 (February
15 1908), p. 27; pl. 19, 20. Plan; photo and photo of doorway.

Apartment Houses [540 Park Avenue], in ABM Vol. XLos/IXns,
no. 5 (February 1908), pp. 195-96. Photo, plan.

Apartment, New York [540 Park Avenue], in BB Vol. 17, no. 6
(June 1908), pl. 82, 83. Photos.

Private Apartment House, [540?] Park Avenue, in ALNY Vol. 24
(1909), c. 71. No illus.

St. Agatha's School, New York, in ABM Vol. XLos/IXns, no. 6 (March 1908), p. 265. Photo.

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St. Agatha's School, 87th and West End Avenue, N.Y., in ALNY Vol. 24 (1909), c. 72 (n.p.). Photo.

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*Flower Hospital, Avenue A and 63d Street, N.Y., in ALNY Vol. 24 (1909), c. 69. No illus.

Apartment Houses, 17th Street and Surf Avenue, Coney Island, N.Y., in ALNY Vol. 24 (1909), c. 70. No illus.

Private Apartment House, [520?] Park Avenue and Sixtieth Street, in ALNY Vol. 26 (1911), c. 98 (n.p.). Rendered line persp.

520 Park Avenue [Apartment], in AA&BN Vol. 100 (November 29 1911), pl. 1875. Rendered persp., plan.

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*Glen Ridge Village Stores, Glen Ridge, N.J., in BB Vol. 21, no. 3 (March 1912), p. 87. Photo.

[Clinton] Garage at Brooklyn, N.Y., in BB Vol. 22, no. 6 (June 1913), pl. 93. Photo.

Key to Abbreviations

<u>AA&BN</u>	American Architect and Building News
<u>ABM</u>	The Architects' and Builders' Magazine
<u>ALNY</u>	Architectural League of New York Annual Exhibition Catalogue
<u>AR</u>	Architectural Record
<u>ARCH</u>	Architecture
<u>ARV</u>	Architectural Review
<u>BB</u>	The Brickbuilder
<u>IA&NR</u>	Inland Architect and News Record

c. catalogue entry number

os/ns old series designation/new series designation

* Boring & Tilton, Architects

Attributed Design Work of William A. Boring

The University of Southern California

Los Angeles Times Building, Los Angeles, California (c.1883-86)

Santa Monica Hotel, Santa Monica, California (c.1883-86)

Stamford High School, Stamford, Connecticut (1893)

Matheson House, Fort Hill, Oyster Bay, Long Island (1902)

Amherst Swimming Pool, Amherst, New York (1902)

J. J. Astor Building (n.p.), (1904)

Design for Town of Bogalusa, Louisiana (1904)

Construction of Town of Bogalusa, Louisiana (1906-09)

(These two projects undertaken for the Great Southern Lumber Co.)

Whitney Manufacturing Company, Hartford, Connecticut (1909)

Boring Farm on Echo Hill, New Canaan, Connecticut (1914)

Restoration of South-west Room, New York City Hall (1914)

Institute for the Deaf, West Hartford, Connecticut (1922)

(Associated with Isaac Allen)

Nemington Home for Crippled Children, Hartford, Connecticut (1922)

Additions to St. Mary's College, Plainfield, New Jersey (1925)

Second Church of Christ Scientist, Hartford, Connecticut (1927)

Church of Christ Scientist, Hartford, Connecticut (n.d.)

Connecticut Institute for the Blind, Hartford, Connecticut (n.d.)

