

STUDENT DRAWINGS FROM THE AVERY ARCHIVE COLLECTION
SCHOOL OF ARCHITECTURE AT COLUMBIA UNIVERSITY
1884-1939

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CONTENTS

Page

Preface

Part I

The Beginnings of Architectural Education in
the United States

Ecole des Beaux Arts.....1

Architectural Education at Columbia College--.....5
William Robert Ware

Reform and Growth--A.D.F. Hamlin.....16

After Hamlin.....23

Footnotes.....26

Bibliography.....32

Part II

Catalogue

Part III

Appendices

Chronology of events at the school

Course chart

List of students at the school represented in
collection

PREFACE

Student drawings from the Avery Archive collection of the School of Architecture of Columbia University span the years 1884 to 1937. The greatest number fall during the administration of William Robert Ware (1881-1903) and A.D.F. Hamlin (1903-1912). Comprising approximately 200 sheets, the drawings range from quick pencil sketches on tracing paper to large, beautifully rendered elevations and site plans. The largest percentage of the drawings remain anonymous, indicating, as explained later, a method of teaching. Drawings assigned to individuals or dated from a particular era have been catalogued chronologically, and anonymous drawings grouped as a unit at the end of the catalogue.

The following introductory essay outlines the history of the school. A complete catalogue of the student drawings, which sometimes neatly illustrates a point in the class curriculum and contains additional biographical material about the student architects, precedes the appendices. Footnotes, bibliography, a chronology of events at the school, and list of students represented in the collections follows at the end of the catalogue.¹

Particular drawings in the collection illustrate the methods of instruction. When put in context with the philosophy of each Dean or Director, we are able to more fully

understand the growth of the School of Architecture from a newly founded institution into a major force in architectural education in the United States.

THE BEGINNINGS OF ARCHITECTURAL EDUCATION IN THE UNITED STATES

Architectural education as we know it is a relatively new discipline, commencing at the end of the Civil War in the United States and inaugurated at Massachusetts Institute of Technology in 1868.² In the years before this University-sponsored program, aspiring architects received the bulk of their training as apprentices in architectural offices. This age-old custom provided an often chaotic and intermittent training for future professionals. Any didactic substance or review of procedures and structural problems were put aside until time allowed in a busy schedule.³ The advent of new construction techniques and structural materials heralded the need for carefully trained architects able to advance with the rapidly growing technology of construction and machinery.

One alternative for the student of architecture was to go to Europe for training. Universities in Germany⁴ and France both offered formal instruction in architecture with elements of state sponsorship. However, until Richard Morris Hunt enrolled at the École des Beaux-Arts in Paris from 1845-1855, no American had ever travelled to a European country to complete his education and then return to practice in his homeland.

ÉCOLE DES BEAUX-ARTS

Students deciding to enter the French school were faced

with a number of difficulties; not the least among them was the problem of learning a foreign language in order to sit for the entrance exams.⁶ Any student between the ages of 15 and 30 could apply as often as he wished for the exam provided he had a letter of introduction to the Faculty written by an architect (usually the student's Patron or another well-known artist), a birth certificate, and for Americans, a letter from the U.S. Ministry stating the student's desire to attend. Once these letters were presented and accepted, the student became an aspirant and was able to use the facilities of the École, the library, listen to lectures, and sketch casts to prepare for the exams.

One's free education was not the only significant element in the École. Most Americans noted years after their time at the Paris school that the hours spent in the Patron's atelier among one's peers (who were often described as loud and irreverent) were the most satisfying. Working as a community, they helped the anciens--the older students--to prepare drawings for the various concours, especially the Grand Prix de Rome. The esprit de corps and the weekly appearances of the Patron were perhaps the fondest memory of the École-trained architects.

The concours, or competitions, were perhaps not as well admired. Esquisses or sketches of smaller subjects, small buildings, facades and the like were alternated with longer, more developed projects, called projects rendu because they

were carefully rendered for presentation in the juried competitions. As a student, one had to compete and win a certain number of points or "values" per year to remain on the rolls of the school. The competitions were judged by a jury of "disinterested" architects from the Academy and based solely on the interpretation of the assignment. Many students complained that the test of the jury was quite conservative, and the allowable latitude for an acceptable design became increasingly stringent as years went by and the jury members remained unchanged. Ideally, students in the entering class, or Seconds, would submit as many esquisses or projects rendu as possible to the jury to advance into First Class. Often this process took a year or two to earn enough values that were based on the quality of one's designs.

The top of the pyramid of achievement in the École des Beaux-Arts was participating in the Grand Prix de Rome competition. This honor was granted to French citizens only and, under sponsorship of the French government, provided the winner with a four year grant to study the ancient monuments in Rome. Upon a winner's return, he often became a government architect and a patron of his own atelier, thereby carrying on the tradition of educating more Grand Prix winners. Occasionally he became a professor at the École. After 1867, diplomas were awarded to those who had completed the First Class but had not won the Grand Prix.

The interest in this system of educating student architects had a profound effect on Americans who were devising similar systems of education. Richard Morris Hunt⁷ set up his own atelier in 1857 in New York modeled after what he had experienced in Paris. Hunt's own enthusiasm for the method of instruction in the Paris school was easily translated into a small atelier in his office. Here a number of architects got their first real training including William Robert Ware.⁸

By the time Ware arrived from Harvard, there were four students who had come to work and learn more about architecture from Hunt, the future "dean" of the American architectural profession. Each month the students had a major problem with smaller sketch problems throughout. Hunt also directing the reading of his students by suggesting topical books. Drawing, however, was paramount, but Hunt gathered around him a group of devoted disciples who, like Ware, would say "I think all of us feel it was then that we learned all we knew."⁹

BEGINNINGS OF ARCHITECTURAL EDUCATION AT COLUMBIA

As early as 1836 Civil and Military architecture appeared¹⁰ in the engineering department of Columbia College, but it was the urging of Frederick Augustus Schermerhorn in 1879 for a professional school of architecture at Columbia College which prompted the Trustees to investigate the possibility of beginning the course. William Robert Ware, who had begun the first professional school of architecture in the United States at MIT, organized the new program.¹¹ Ware accepted the Trustees' offer with the provision that he could devise the entire curriculum.¹²

Ware took over; in 1881 architecture was viewed primarily as a science rather than an art and was correspondingly placed within the School of Mines of Columbia College.¹³

Other departments in the School of Mines included mining engineering, civil engineering, metallurgy, geology, and chemistry. Ware's initial goal was to "devise a course with equal consideration between art, science and practice."¹⁴ It was a four year program conferring a Ph.B. at the end of that time. The purpose was to give architects a "broad knowledge without neglecting language and literature."¹⁵ He also warned that an architect could not take a "full load of science" as there would be "no time left for art and practical sides which are, after all, the distinctive charac-

teristics of the architect's work.¹⁶ Ware also felt that an architect should understand the crafts associated with building as part of his training in the University.

Ware began the architecture school with four students in the fall of 1881, at Columbia College, then located at 49th Street and Madison Avenue. The building, described as being "an ancient Ionic-fronted edifice that remained from the old Deaf and Dumb Asylum, was nicknamed the "Maison de Punk."¹⁷ Later the school moved to the New School of Mines building, where the fourth floor was especially planned for the use of the department.¹⁸

Slowly increasing enrollments under Ware's leadership created much crowding and the department spilled over to the President's house.¹⁹ As the school grew, more studio space was needed for students participating in the drawing classes. Beginning with the first term, sketching from casts was considered an essential part of the architect's education. Ware felt that a "well educated architect ought to be sufficiently acquainted with the work of his predecessors to profit by their success and failures."²⁰

Because architecture was then under the School of Mines, architectural students were obliged to conform to rules of that school. Applicants for admission had to be high school graduates and prerequisites consisted mainly of courses in math and the sciences.²¹ Exceptions such as French and

German were necessary for architectural applicants because all the available texts for the history classes were then in those languages.²² Freehand drawing, as above, was an obvious prerequisite.

The first year of the four year course included classes in chemistry, math, and physics, which led students "to scurry about forgetting where they belong." They were also required to attend lectures on hygiene which were given to the entire School of Mines.²³ After this year architectural training dominated; by that time even the more scientific fields with which an architect had to be familiar--for example, mechanics and engineering--were apparently taught on a more theoretical level than practical.²⁴ Although courses such as Specifications and Estimates were required, only one hour a week was allotted for these lectures. Drawings of construction details were available to be studied and copied at the students' leisure. They were not, however, considered sufficiently important to be the subject of any examinations. Columbia did not waste time teaching its students what they could learn through office experience.²⁵

Both mechanical and freehand drawing were deemed essential training and important aspects of all coursework. During the first year at Columbia the student was given exercises using different media--ink, crayon, pencil. One such exercise called for students to write a description from a

photograph, exchange descriptions, and then draw from them. Students began work on graphic skills in perspective and shades and shadows. Throughout the next three years these skills and talents became an integral part of many of the other classes.²⁶

Architectural history and theory were studied after the first year. Classes in "Elements of Architecture" and "Ancient Architectural History" were offered. Class on orders was devoted to their application and the principles governing them. The basic exercises on the use of the orders constituted all the design that was taught during the second year.²⁷

Students in their third and fourth years took history classes together, thereby allowing different courses to be offered alternate years. The subject was taught by first a quick overview of the whole subject which was then broken down into topics such as Vaulting and Domes.²⁸ Each student was assigned one, required to research it thoroughly, and present it to the class in both verbal and written form.

Although some elementary design was taught in the second year class on the elements of architecture, design courses were not offered until the third and fourth years. Historical design was an important component of the teaching of design at Columbia. Its study was "so closely allied to the work of Architectural Design, that the students felt that

the large amount of the time spent upon the former was leading them directly to their goal."²⁹ Ware's method of instruction in these classes was "by dictation"--oral instructions would be given for the students to follow. For example, students might have been given the problem of the recreation of the Temple of Solomon based on instructions from the Book of Kings in the Bible or the restoration of Egyptian temples based on ancient texts.

Students in the design studios were graded on a scale of 1 to 10. Passing was 6, and designs not meeting the grade had to be redone. This "back-work" was considered a serious deterrent to student advancement, and the system was described in later years as "putting a premium on mediocre work."²⁰ The teacher and student relationship was subject to attack by later critics of Ware's methods for encouraging students to design within narrow limits in order to produce designs of an acceptable nature for a particular professor.³¹

Columbia used the École system of two types of problems: short, one day esquisses alternating with longer, more developed design schemes.³² Judgement of these designs was based on the standards of the students' work. Ware was adamant that the awarding of mentions (as it was called in France) or prizes was useless under an American university system where student competitions were unheard of. He felt that im-

provement should be based on the student's interest in the subject and not by winning prizes. Ware also spoke out against mentions as being meaningless unless they were "pretty evenly spread among the class."³³ Men with "less training or maturity or who were slow to develop" would be discouraged by the prize awarding system and would be swayed from acquiring "good sense, good taste and imagination."³⁴ Although drawing was an important part of the curriculum, Ware felt that emphasis in the design studio should not be on showing drawings but on sound knowledge and serious study. During the four years of structured coursework, there was a limited amount of individual thought and expression encouraged by the architecture students. The Theory of Architecture course, given during the student's third and fourth years and consisting of lectures on color, form, proportion, and symbolism, was "intended to be more negative than positive in its nature, and is designed to help the student to discriminate and to use his judgement."³⁵ The History of Ornament class was also designed to "draw out individual thought."³⁶ Each student was assigned a lecture on which he was required to prepare a report after consulting the notes of his classmates and outside sources. These reports were then copied and distributed to the rest of the class. Even the course in Specifications was organized to encourage student questions and opinions. A model of a specification was copied into a

book on one side of the sheet only; the other side was left for the student's comments on the model.

As the architecture program developed, additional students were admitted to classes. In 1891 Ware encouraged the School of Mines to allow non-matriculating students (many unemployed draftsmen) to attend classes for short periods of time. These more practiced men working with the more liberally educated but less experienced students would afford a "neat comparison between two dissimilar methods of education."³⁷ This new admission policy was supposed to counter the young and immature character of the students who were being admitted into the architecture department straight from secondary school upon passing the entrance exams. Admission requirements for non-matriculating students was merely a few years of office experience and an age of at least 21. Ware also invited students from any incorporated school of art in New York City or any duly accredited student from an atelier sponsored by the Society of Beaux-Arts Architects to attend classes.³⁸

The architecture school moved into the Havermeyer Hall at Morningside Heights in 1897 where they had studios on the fourth floor and took over the attic. The stairway to this space was lined with plaster casts of architectural elements and gave the floor a lively but cluttered appearance. In the corridors between the studios hung projects from the

Ecole des Beaux-Arts above the current work of the students. The architectural museum in the attic had samples of building materials and building appliances.³⁹

Towards the end of Ware's tenure, it became increasingly evident that the architecture department, having unique qualities which made it a distinct branch of study, should be set off from the School of Mines. Ware had labored for the whole 22 years of his time at Columbia to have architecture "released from the shackles of the School of Mines." By 1896 the elementary physics and chemistry requirements for architecture students had been dropped, and in the next year the applied chemistry and geology units were eliminated and substituted with classes more closely related to problems faced by architects. Because the student was then able to begin his architectural studies in the first year, much coursework was finished by the end of the third year, and a student was able to concentrate on design during his last year.⁴⁰

In 1897 architecture became a separate school within the Faculty of Applied Sciences, and the degree was changed to a B.S. in Architecture. At that time the admission requirements were broadened and included English grammar, literature, and history.⁴¹

Ware was concerned that the students have well-rounded backgrounds and interests and even encouraged two years of college study before applying to Columbia. Applicants with

B.A. degrees who filled the appropriate requirements could enter the third year of the architecture program. This optional six year course of four years of liberal training and two of architecture was considered to place the graduates in higher standing in the profession. In 1896 the entrance exams for the School of Architecture were offered in eight cities across the United States.⁴²

Despite Ware's claim that emphasis was not placed on showy drawings, by 1900 drawing (excluding graphics) constituted nearly a quarter of a student's coursework.⁴³ More emphasis was placed on design and drawing; the drawings in the Avery collection from this period of Ware's later years are among the largest and most beautifully rendered of the collection. A contemporary article described the importance of drawing at Columbia.

Many a student of architecture is wont to consider freehand drawing as his *bête noir*. Unless naturally talented his work at first consists of blotches of but remote resemblance to anything, and repeated failure tends to discourage. When this state of mind is reached, in place of feminine tears, the college boy will likely anathematize freehand generally and vigorously and assign it to remote regions...In his first year he is handled with gloves, so to speak, and gently led across pleasant fields of learning in a way that scarcely tells him how far he has traveled or what harvests he has garnered. But when the first year's fence, otherwise known as the annual examinations, is safely climbed, he gains a fair view of the lay of the land wherein the seeds of architectural knowledge are sown. In the second year the way becomes a bit rougher; numerous impediments arise

that have a tendency to interfere with the even tenor of the student's way; he finds that his own resources are called upon to overcome the difficulties; for although his field is definitely prescribed, and every foot of it must be traversed, the harvesting is left largely to him. And here we have come upon another important characteristic of the Columbia School of Architecture: The principle of encouraging, nay, requiring the student to rely upon his own judgment, his own taste, his own individuality in the performance of every task that is presented.⁴⁴

In conjunction with this idea of a school comprised of professionals teaching classes germane to the architectural profession, was Ware's notion that the proper place to learn about the science of construction was in the office and not at the school. His great emphasis on educating cultured men with design experience is most telling in the statement "the purpose of the architectural school was discipline--and not for the immediate requirement of the office employer, but for the larger requirements of the architect's own practice 5 to 10 years later."⁴⁵

The old man's breakdown in 1902 and eventual retirement a year later ended the formative years of the school's history.⁴⁶ Ware's administration focused on establishing and enlarging the department and faculty, eliminated inappropriate courses, and raised the standards of admission and provided an education to the working professional draftsmen and artist alike. Although he retired and lived in Massachusetts until his death in 1915, he was considered a potent force in the reform and growth of American architecture.⁴⁷

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As organizer of American Architectural education at two schools, William Robert Ware was the framer of standards and methods and curriculum of the American system of training architects.

REFORM AND GROWTH

Upon Ware's retirement there was considerable discussion concerning the direction of the school. Increasing numbers of students returning from Europe with École training made inevitable the comparisons between the American and French systems. The general nature of the Columbia training with a wealth of history of architecture and drawing classes and less emphasis on design was considered its greatest weakness.⁴⁸

A committee of architects was asked to inspect the facilities and interview faculty members to assess the problems at this juncture in the school's history.⁴⁹ Among the notables asked for their comments were: Charles Follen McKim, William A. Boring (the president of the Society of Beaux-Arts Architects), John M. Carrere, George B. Post, Russell Sturgis, and James Monroe Hewlitt. Each architect's assessment of the school and its curriculum and administration bore direct relation to his own training as an architect. Those who were École-trained advocated the wholesale introduction of that method of teaching. Those educated elsewhere made other insightful comments. Henry Rutgers Marshall noted "...architects assumed that the Paris school was practically perfect. We for this reason have too slavishly copied it."⁵⁰

The predominate mood, however, was to adopt as many aspects of the French system as possible. A.D.F. Hamlin was elevated to Acting Director of the school, but the real con-

trol was centralized in the design staff who administered new ateliers and all competitions.⁵¹ Their intentions were to "strengthen training along artistic and professional lines."⁵² Three ateliers were established in 1905, and each student was free to choose among them. Two were located downtown near the offices of Thomas Hastings and Charles McKim, the studio masters. At Havermeyer Hall, a third atelier was run by William A. Delano. There were also private ateliers that were connected with the school, where students could get additional practice and criticism.⁵³

These ateliers were established as a meeting ground for students and those "inspiring personalities." All the disadvantages of the Ware system of design instruction mentioned before were swept away.⁵⁴ No individual tests or philosophies dominated as the jury was instructed to award points based on merit. The type of projects remained the same-- the esquisse or short projects alternated with the longer more developed rendering of larger buildings. Designs submitted were anonymous, so judgements could be fairly made based on the quality of design. Acceptable projects were awarded passes for 2 points, mentions for 3 points, and 4 points for a special mention. Shorter projects received one point for a pass and two points for a mention. Advancement through the school was based on the number of points acquired in competitions. Six points allowed one to advance into the

Intermediate Class, and 9 more into the Advanced. To be admitted for thesis work one had to amass 15 points in competition. In thesis and other situations the drawings were judged by a committee of architects representing each school-based atelier as well as a number of "distinguished architects" who would change each time a jury sat to decide.⁵⁵ Exhibitions of the submitted work were held at the Model House, a shack made of sheet metal located outside the front of Havermeyer Hall.⁵⁶

This system of advancement through the accumulation of points instead of completion of specific projects in a specific sequence became the theoretical basis for the organization of the entire degree program. The four structured years of study were abolished, and the awarding of the degree was based on the completion of 129 points. Students could register for classes at any time and in any order they wished. Only courses in math and design followed a specific sequence.

During this period the catalogue defined six branches of instruction: history, math and engineering, construction and practice, graphics, drawing, theory and design.⁵⁷ The teaching of history differed little from the Ware years.⁵⁸ By that time study of French and German were no longer as necessary because A.D.F. Hamlin had written a text, History of Architecture which was used by Columbia students for many years.

The department of math and engineering was comprised of courses in "general mathematics fundamental to scientific construction,"⁵⁹ and applied mathematics or architectural engineering of a practical character. Courses in construction and practice dealt with the practical problems of specifications and building materials. These classes included visits to building sites and manufacturing plants.

Graphics and Drawing were treated as separate fields. Graphics, particularly, illustrated the move toward a more professional orientation. A class in Office Drawings, previously learned through office experience, was added to this study of geometric science and draftsmanship. In drawing classes students worked in shades and shadows, watercolors, and generally the "artistic interpretation of architectural form." The school was formally associated with the Metropolitan Museum of Art and the National Academy of Design where students had classes in drawing both from the antique and life. The artistic quality of architecture was emphasized by its association with these institutions, and, foremost, by its placement in the faculty of Fine Arts with Departments of Music and Design in 1906.

Courses in Theory and Design also reflected the move toward more professional education. Professional practice was included in the field of theory with composition and planning, color, and the decorative arts. Although design was generally

an artistically oriented course, the design thesis included a written dissertation and a set of working drawings. Thus the school was strengthened along the professional lines set out by the committee of architects.

Throughout all this upheaval in curriculum, Hamlin, ever Ware's supporter, made statements indicating that "no subject Ware had ever introduced had been dropped or any new branch of study begun."⁶⁰ Changes in relative proportion of the different classes and methods of their administration were altered. Ware had felt strongly about the importance of liberal study, and he had encouraged applicants to Columbia to have at least two years in college before coming to the architectural school. In 1906 two years of liberal college education became a requirement. In 1908 this was broadened to include evidence of a knowledge of the orders, architectural drawing, the ability to enlarge or reduce an outline or ornament, and sketch from plaster casts.

Ware had adamantly opposed competitions in architectural school, yet increasingly it became an important aspect of the design studio. By 1911, near the end of Hamlin's directorship, an annual competition was established between Columbia, MIT, University of Pennsylvania, Harvard, and Cornell. The prizes were given by the Society of Beaux-Arts architects. The French system was well established at Columbia.

One of Ware's broad hopes before his retirement had been

to upgrade the admission standards of the school. Painfully few of the architects Ware educated ever graduated, as most degree candidates entered, acquired some rudimentary training, and went abroad for the Grand Tour or further study at the École. Ware's concern about his students was countered by his desire to raise the standards of the profession by a training of a variety of "classes" of individuals: degree candidates and non-matriculating draftsmen. With the new admissions standards adopted in 1907 requiring two years of liberal education, another level was added to the system. A formal Certificate of Proficiency was offered for those who "lacked the opportunity of liberal and science training" and were generally termed as "those of artistic temperament."⁶¹

As caretaker, Hamlin did a remarkable job in expanding the student enrollment, having it swell from 84 in 1907 to 140 in 1909. Under his administration many theoretical changes were administered to Ware's established program. Adapting the École system to the American climate added certain difficulties. The lack of an American adaptation of the French tradition of working architects interrupting their practice to criticize and teach the upcoming generation of designers led to the downfall of the Columbia atelier system.⁶² The atelier system at Columbia was finally abandoned in 1912.

It was also in this period that the school began to formally look back at its past and the accomplishments of its students through the formation of an alumni association. Begun by Hamlin in 1903 the Society was not especially active in the early years but was formally incorporated in 1908. It changed its name to the Alumni Association of the School of Architecture at Columbia University in 1911 and expanded its activities when the school moved into its own building.

Avery Hall was completed structurally but the walls left white above the ground floor and the valuable collection of plaster casts was not installed⁶³ when the school moved in during 1912. The Avery Architectural Library which had been housed in a separate room in Low Library was moved to the new building.⁶⁴ Lecture rooms were on the second floor (now called the 400 level), the top floor had two skylit studios, and old building materials were on display in the attic.

AFTER HAMLIN

All but a few of the drawings in the student collection fall in the years before 1912. This is unfortunate for the students of the Architecture School's history since the next twenty-five years were filled with change, and it would be interesting to note how the drawings reflected that change. What follows is a brief summary of the changes under each Director/Dean up through Hudnut. Both Boring and Arnaud have been studied comprehensively in the catalogues of their respective collections.⁶⁵

Austin Willard Lord's directorship, 1912-1915, was a period of the program's reorganization into an increasingly professional course of study. During this period the Faculty of Fine Arts was dissolved, and the School of Architecture became an independent unit in the University. Lord attempted to eliminate all non-professional classes, although both modelling and watercolors remained as part of the curriculum. He stressed the improvement of design and increased the time devoted to it until it was over fifty percent of the student's work. This was to the disadvantage of the history and engineering courses which were decreased in number. Whereas history had been taught every semester during Lord's directorship, it was given only during the first and second years for one half of the third year. Like his friend Charles F. McKim, Lord emphasized the importance of historical accuracy in de-

sign. Yet he reduced the history courses to the status of electives. Lord was not successful in balancing his practice and duties as Director, and in 1915 he resigned. William Carpenter became Acting Director of the School from 1915-1919. Design still occupied the majority of the student's time--almost 50 percent. The school catalogue described the work as competitive and

A definite program of requirements is issued and a stated time allowed for the completion of drawings. The work of all students in any grade is then brought together upon an assigned date and judged by a number of members of the Staff assisted by a group of architects of New York City. Instruction in Design with the attendant preparation on the part of the students for frequent criticisms occupies every afternoon, some evenings at the discretion of the individual, and practically all of Saturday. In Design, Construction problems are given involving the direct application of the work of the Construction courses, even to the smallest details of working drawings.

In certain areas he returned to the ideas of William Ware. Like Ware, Carpenter stressed sound design, not brilliant rendering, and he attempted to relate the work in the various courses. Exhibitions of contemporary mainstream architects' work was nothing new at Columbia. In 1917 the works of Bertram Goodhue, James Whistler, and Carrère and Hastings was shown. Carpenter's request for lectures was less predictable in its inclusion of Victor Horta with Ralph Adams Cram and Frederick Law Olmstead.

Boring was named the first Dean of the newly constituted School of Architecture in 1919. In his first report to the

President of the University he described the "dangerous tendency in our various school and atelier competitions to put a premium on this paper architecture--draftsmanship should be a servant, not mistress, of design."⁶⁶ The fundamentals of design under Boring were listed: planning, composition, and construction. A new emphasis was placed on construction, and even the lectures in 1921 reflected the increasingly practical quality of the school.⁶⁷ Design remained conservative the first year of study, was still devoted to the orders and their application. There are at least twenty--order studies in the student drawing collection--the majority are from this period. Boring retired in 1933, and Joseph Hudnut was appointed Dean.

Little is known about Joseph Hudnut's tenure at Columbia⁶⁸ but during his brief term as Dean he attempted to enact a few radical changes. His idea of architecture was a more socially oriented art; abstract beauty was not so important as man's environment. Hudnut described the study of history as the study of ancient architects viewed in social and economical terms. He taught an elective course entitled "Modern Building."

Design training was flexible and divided into three components: design and construction, design and history, and design and drawing. Group competitions were eliminated. No credits or points were assigned to design classes, although the catalogue does describe these classes as competitive.

FOOTNOTES

1. We would like to thank David De Long, Associate professor of Architecture for his extraordinary interest and enthusiasm in conducting the American Architecture Colloquium during Fall, 1980. Throughout the semester both he and Janet Parks, Archivist of the Avery Archive, were generous with their time and expertise.
2. The Massachusetts Institute of Technology had the first architecture department established within a college or university setting. William Robert Ware was chosen as Dean of the Department in September of 1865 but took a year and a half to visit Europe, especially France and England, to learn about their respective methods of training young architects. The department formally opened its doors in 1868 with four students. See Caroline Shillaber, 1861-1961: A Hundred Year Chronicle, Massachusetts Institute of Technology School of Architecture and Planning, (Cambridge, Ma.: MIT Press, 1963), p. 8. Also Paul R. Baker, Richard Morris Hunt, (Cambridge, Ma.: MIT Press, 1980), p. 99-104, and Theodore Rhodenberg, A History of the School of Architecture at Columbia University, (New York: Columbia University Press, 1954), 2, 4.
3. Rhodenberg, Ibid., p. 4.
4. German universities have been mentioned as an alternative source of architectural education for Americans. Engineering curriculums at Technische Hochschulen or the polytechnic schools were sometimes used by architects wishing formalized training. See Arthur Weatherhead, The History of Collegiate Education in Architecture in the United States, (Los Angeles: Arthur Weatherhead, 1941), p. 23.
5. Baker, Ibid., p. 29.
6. For a more complete essay on the École des Beaux-Arts and its teaching methods see the Museum of Modern Art's catalogue essay "The Teaching of Architecture at the École des Beaux-Arts" by Richard Chaffee, p. 61-111 in Arthur Drexler, The Architecture of the École des Beaux-Arts, (Cambridge, Ma.: MIT Press, 1977.).
7. Paul Baker's biography of Richard Morris Hunt has provided most of the material about Hunt's role in establishing a method of training architects and the architectural profession in the United States. See Baker, op. cit., p. 100-102.
8. Among Hunt's pupils were: George Bradbury, Henry Van Brunt, Charles Gambrell, George B. Post, William Robert Ware, Frank Furness, Edward Quincy, and E.L. Hude. Ibid., p. 102.

Gambrell

9. Ibid., p. 102.
10. Rhodenberg mentions the 1836 date. We have not found the actual course listings of these classes. Rhodenberg, op. cit., p. 2.
11. Baker notes that Hunt was offered the job before Ware, but turned it down suggesting his former pupil and founder of the architecture program at MIT as Director of the Architecture Department at Columbia College, in the School of Mines. Baker, op. cit., p. 103.
12. Rhodenberg, op. cit., p. 8.
13. Ibid., p. 8.
14. William Robert Ware, "Architecture at Columbia College" American Architect, (August, 1881): p. 61-62.
15. Ibid., p. 61.
16. Ibid., p. 62.
17. Rhodenberg, op. cit., p. 9.
18. Still at the School of Mines Building at 49th Street, the new building was completed in 1884. Ibid., p. 9.
19. "The Architectural department overflowed into the top floor of the President's House, a condition which did not add to that gentleman's peace of mind as the clamorous students coming from classes in the other buildings swarmed up the stairs to their drafting rooms." Ibid., p. 9.
20. Percy Stuart "Architectural Schools in the United States--Columbia University," Architectural Record, (July, 1900) p. 3.
21. Admission prerequisites in 1888: Arithmetic, geometry, algebra, physics and chemistry, French, German, freehand drawing, and bookkeeping. Bulletin, Columbia College School of Mines, 1888, p. . Bookkeeping may have been included as a pre-requisite for the student who would fulfill Ware's goal of training young men to have their own offices.
22. Ancient Architectural History: Reber, History of Ancient Art;
Collignon, Archeologie Greque;
Medieval Architectural History:
Corroyer, L'Architecture Gothique
Hauser, Styl-lehre des
Mittelalters;
Modern Architectural History: Palustie, L'Architecture de la
Renaissance;
Hauser, Styl-lehre Renaissance.

23. Columbia University, School of Mines Bulletin, N.Y. 1888.
24. Ibid., p. 135.
25. Ibid., p. 135.
26. William Robert Ware, "The Study of Architectural History at Columbia College," Quarterly, School of Mines, V. XVII, #1. The components of architectural history included:
 - I. Lectures - 3 to 4 hours a week, students preparing abstracts;
 - II. Historical Research;
 - III. Historical Drawing - 1 hour a week;
 - IV. Historical Design;Summer work consisting of preliminary research on principal persons and events that would be studied the next year.
27. "Architectural Education in the United States - Columbia College," American Architect and Building News, V. (Dec. 1, 1888), p. 135.
28. Ware, "The Study of Architectural History at Columbia College."
29. Percy Stuart, "Architecture Schools in the United States." Architectural Record, Vol. X, #1 (July 1900), p. 11.
30. Columbia University, School of Architecture, "Letters Relating to the Reorganization of the School of Architecture," Printed for the Trustees, 1903, p. 49.
31. The 13 architects who were asked for comments on the reorganization of the school in 1903 made many references to the student/teacher relationship and put a special premium on the student learning from a "practicing" professional and not a professional teacher. Ibid., p. 148.
32. Until the reorganization, all design problems were presumably written by Hamlin or Ware.
33. Stuart, op. cit., p. 18.
34. Ibid., p. 19.
35. American Architecture & Building News, 1888, p. 135.
36. Ibid., p. 135.
37. William Robert Ware, "An Address to the Architectural League of New York" reprinted from American Architect and Building News, (August 6, 1898) p. 14.

38. William Robert Ware, "Professional Draughtsmen as Special Students in the School of Architecture" Reprinted from School of Mines Quarterly, (July), p. 5.
39. Rhodenberg, op. cit., p. 9.
40. Stuart, p. 14.
41. The entrance exams were given in the following subjects: Math (arithmetic, algebra, geometry, plane trigonometry), physics and chemistry, English (composition, grammar and reading), French, German, and history (based on Johnston's History of the United States). Bulletin, Columbia University School of Architecture, 1896-97.
42. Ibid., Exams were given in Belmont, California; Charleston, South Carolina; Chicago, Illinois; Cleveland, Ohio; Concord, New Hampshire; Denver, Colorado; St. Louis, Missouri; Salt Lake City, Utah.
43. See course chart in Appendix B.
44. Stuart, p. 11.
45. William Robert Ware, "The School of Architecture, it's Resources and Methods," Reprinted from Columbia University Quarterly, (June, 1900), p. 17.
46. Ware's breakdown is described as a "serious physical weakness following an alarming breakdown in the Spring of 1902." Rhodenberg, op. cit., p. 16.
47. Ware's leadership in the architectural education movement has been described in Rhodenberg, Ibid., p. 16, Baker op. cit., p. 105 and in Alfred D.F. Hamlin, "William Robert Ware," Columbia University Quarterly, XVII, (September 1, 1915), p. 376.
48. Rhodenberg, op. cit., p. 14. Weatherhead, op. cit., p. 44.
49. The Committee asked to comment on the school's past and future direction included: Grosvenor, Atterbury, William A. Boring, John Carrere, Edward Casey, Walter Cook, Charles Haight, J. Monroe Hewlitt, Charles F. McKim, Henry Marshall, George Post, Russell Sturgis and Lloyd Warren. See Columbia University School of Architecture, "Letters Relating to the Reorganization of the School of Architecture," Printed for the Trustees, 1903, p. 1.
50. Ibid., p. 49.
51. The ateliers were organized in 1905 and were an active part of the curriculum until 1912.
52. A.D.F. Hamlin, "The School of Architecture," Quarterly, Columbia University, June, 1906.

53. These private ateliers had no official relation to the school. However, the studio masters, H.F. Hornbostel and Don Barber were highly regarded by the students and a number of year-books figure them prominently.

54. In retrospect we see many of the elements of the Ware system still retained, but the introduction of the atelier system was considered a new departure for the school. It should be noted, however, that Columbia was still one of the most conservative and traditional schools, utilizing the Ecole des Beaux-Arts system in an extremely diluted fashion as its instruction system.

55. The point system was introduced in 1907. Alfred D.F. Hamlin, "The Atelier System of Architectural Training," Columbia University Quarterly, XL (June, 1909) p. 320.

56. Ibid., p. 321.

57. Bulletin, Columbia University School of Architecture 1905/1906. It is interesting to note that theory was placed in a category with design whereas today it is taught in conjunction with history.

58. Ibid., p. 22.

The study of history consisted of lectures, reports (called recitations), and research. Drawing was still a component of this study.

59. Ibid., p. 22-23. The source of this and all information in these departments is The School Bulletin.

60. Ibid., p. 321.

61. Ibid., p. 318.

62. Baker, op. cit., p. 109.

63. "Avery Hall," Columbia University Quarterly, XIV (Sept., 1912): 399.

64. Avery Library was founded in 1890 from a bequest by Samuel P. Avery in honor of his son. The endowment of \$50,000 and 4000 of Avery's books began the library.

65. See the catalogue on William A. Boring by Henry V. Taves and Gordon Fulton, and the catalogue on Leopold Arnaud by Diane Boas.

66. Columbia University, Annual Report to the President of the University, 1919, p. 3.

67. Annual Report, Columbia University 1921. Lectures in 1921 were: Cass Gilbert, "Advice to the Young Architect in Building up a Practice";
Robert D. Kohn, "Getting Along with the Contractor";
B.L. Fenner, "Professional Ettiquette";
H. Ban Buren Magnille, "The Young Practitioner: His Relation with his work";
Frederick L. Ackerman, "The Duty of an Architect as an American"
68. Sources of information on Hudnut consisted of the annual report to the president of the University and the vertical file on the School of Architecture in the Columbiana Collection.

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The following group of drawings were probably part of a collection dating from about 1865-99 brought by William Robert Ware from the Massachusetts Institute of Technology after study of the École des Beaux Arts methods in Paris. Having established a program of architectural study at M.I.T., Ware inaugurated a similar curriculum at Columbia's School of Mines, beginning 1881. In his classes on the History of Ornament, students were required to draw ornament based on these teaching aids or models. The drawings are arranged alphabetically by the author's last name or only given name.

Drawer 1

Bailly, Ad.
Ornamental Detail

N.d.
Charcoal on paper
Signed, l.r.: Ad. Bailly. Graveur Lithographe.
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.r.: /II/. 1. 47
Inscribed, verso: HHHH-44
H: 19 5/8" W: 12-3/4"

Drawer 4

Brackett, W. /F./
Wood frame construction: elevations, sections, details and plan

N.d.
Ink and ink wash on paper
Signed, u.l.: W. /F/ Brackett
Inscribed, u.c.: Building Construction
H: 21-5/16" W: 14-7/8"

Drawer 1

/Camelier/, Louis
Ornamental details

N.d.
Charcoal on blue-green paper
Signed, l.r.: Louis /Camelier/
Inscribed, l.r.: 3^{me} Division/Découpent/
/mécanictun/
Inscribed, u.l.: II. 3.2

Inscribed, l.c.: Stamped: Mass. Inst. of Technology/
Architectural Dep't.

Inscribed, on verso: HHHH-1
H: 18-3/4" W: 12-1/8"

Drawer 1

/Capisser/, G. Aubert
Ornamental detail

N.d.

Pencil and black crayon on paper

Signed, l.r.: G. Aubert Capisser

Inscribed, l.r.: 2' Don

Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.

Inscribed, u.r.: II 2.10

Inscribed, on verso: Aubert

H: 18" W: 12"

Drawer 1

Chifflet, J.L.

Design for Bourse maritime: Section

N.d. /ca. 1889/

Ink on heavy paper

Signed, l.l.: L. Chifflet/Elève de M.M. Daumet &
Girault

Inscribed, u.l.: Construction générale/une Bourse
maritime/coupe longitudinale

Inscribed, u.r.: No. 76/feuille No. 7

Inscribed, l.c.: /Echelle de 0.01 Gaour Metie/

H: 24" W: 48-3/4"

Drawer 1

Chifflet, J.L.

Maritime Building: Elevation

N.d. /ca. 1889/

Ink with watercolor wash on paper with linen backing

Signed, l.r.: L. Chifflet/élève de Daumet & Girault

Inscribed, l.r., Stamped: Avery Library/Columbia
University

Inscribed, l.c.: Facade latérale

Inscribed, l.l.: Echelle de 0.01^e pour Metie

Inscribed, u.l.: No 76

Inscribed u.c.: Construction Générale/Une Bourse
maritime

Inscribed, u.r.: Feuille No. 5

Inscribed throughout with notes and dimensions

Inscribed, on verso: Drawer 6

H: 24" W: 39-3/16"

Drawer 1

/Clunet/

Ornamental detail

N.d.

Charcoal on light grey paper

Signed, l.r.: /Clunet/

Signed, u.l.: /Clunet/

Inscribed, l.r.: 2^c Division, [Peintre sur]/[?]]

Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.

Inscribed, u.l.: II. 2.21

Inscribed, on verso: HHHH-21

H: 18-3/16" W: 12-3/4"

Drawer 1

Déguernel

Ornamental details

N.d.

Charcoal on paper

Signed, l.r.: Déguernel

Inscribed, l.r.: [?] // [Otre on Stores]

Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.

Inscribed, u.l.: II. 2.7

Inscribed, on verso: HHHH-7

H: 17-3/4" W" 12-7/8"

Drawer 1

Dubois

Ornamental details

N.d.

Charcoal on paper

Signed, l.r.: Dubois

Signed, u.r.: Dubois (upside down and partially erased)

Signed, u.r.: Dubois

Inscribed, u.l.: II.1. 23

Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.

H: 18-1/4" W" 12-1/4"

Drawer 4

[Elhoh?], Hugh

Tower: Elevation, siteplan and side elevation

N.d.

Watercolor and ink on paper and tracing paper; watercolor on heavy paper

H: 40-1/2" W: 28"

Note: Slight warp on paper when mounted
Tracing paper is fragile

Drawer 1

[Georgio, Julin]

Ornamental detail

[1869]

Pencil on paper

Inscribed, l.r.: le 9 Founer

Inscribed, u.r.: II.1.31

Inscribed, l.c., Stamped: Mass. Institute of Technology/
Architectural Dep't.

H: 12-1/2" W: 19-1/4"

Note: Corners torn, edges ripped

Drawer 1

[Georgio, Julin]

Ornamental detail

12 February [1869]

Pencil on paper

Signed, l.c.: [Julin Georgio]/12 Febrivo 1869

Inscribed, l.c., Stamped: Mass. Institute of Technology/
Architectural Dep't.

Inscribed, u.r.: II.1. 41

Inscribed, on verso: HHHH-39

H: 19-5/8" W: 12-11/12"

Drawer 1

Gessiomme, [L.]

Ornamental details

1869

Charcoal on paper

Signed, l.r.: [L.] Gessiomme 3 Division/Bijoutier/
1869
Inscribed, c.r., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.l.: II.3. 5
Inscribed, on verso: HHHH-4
H: 18-7/16" W: 11-5/8"

Drawer 1

Gessiomme, [L.]
Ornamental details

N.d. [ca. 1869]
Charcoal on paper
Signed, l.r.: [L.] Gessiomme/[Bijoutier] 3 Division
Inscribed, u.l.: II.3. 5
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, on verso: HHHH-5
H: 18-3/8" W: 12-3/16"

~~Drawer 1~~ FRAMED, AGAINST SOUTH WALL IN AVERY 120

Gilbert, Cass
Pompeii restoration: elevation, section, plan of building and site plan.

April-May 1879.
Watercolor, ink and pencil on paper
Signed, r.c.: Cass Gilbert
Signed, l.c.: Gilbert, del.
Signed, on verso: Gilbert, del.
Inscribed, u.r., on verso: Pompeii restoration, April-May 1879/Boston
Inscribed, u.l.: Basement drawer no. 10
Inscribed, l.r.: Avery Library/Columbia University

Note: Several tears on bottom and sides.

There are two possible explanations for the inclusion of this drawing in this collection. It may have been brought by Ware to be used at Columbia as a teaching aid since it is a particularly fine example of student work.

Gilbert also might have donated the drawing to the School when he was an established architect, as he often lectured to the students.

Drawer 1

Hamlin, Alfred D. Foster

Restoration of a Pompeian house: section and plan

N.d. (ca. 1877-78)

Ink and watercolor on paper

Inscribed, l.r.: Avery Library Columbia University

H: 15-1/2" W: 14-1/8"

Note: Attached to this was a typewritten label. "This restoration of a Pompeian house, by the late Prof. A.D.F. Hamlin, was probably made while he was a student at M.I.T. in 1877-78, and used by him in his early teaching at Columbia."

This type of exercise was common at Columbia and similar ones would have been done for a class in Ancient architectural history or Historical Design.

Drawer 1

Leforty, George

Sketch of a Funicular Cable Car with side elevation and plan

Nov. 7, 1899

Blue chalk and watercolor on dark grey-green paper

Signed, l.r.: George Leforty/Éleve de M^r Paulin

Inscribed, l.r., Stamped: École/Nationale/Des Beaux Arts/Concours/D'Emulation

Inscribed, u.l.: (in blue chalk) 8/(in pencil) 8/
(stamped) 7 Nov. 1899/ [E.] Gordas

H: 24-11/16" W: 17-3/16"

Note: Major tears with corner missing

Drawer 1

[Lowrat], Paul

Ornamental details

N.d.

Charcoal on paper

Signed, u.l.: Paul [Lowrat] [9th Nov]

Inscribed, u.r.: II.2. 19

Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.

Inscribed, on verso: HHHH-19

H: 18-3/8" W: 12-1/8"

Drawer 1

[Lowrat], Paul
Ornamental details

N.d.
Charcoal on dark grey paper
Signed, u.c.: [Lowrat] Paul/2 Division/13 ans
Inscribed, u.l.: II.2. 11
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, on verso: HHHH-11
H: 18-7/16" W: 12-1/8"

Drawer 1

Martin, C.
Ornamental detail

Jan. 1869
Charcoal on paper
Signed, l.c.: C. Martin. [Dessinateur] sur/étoffe. 3
[Janvier 1869]
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.r.: I.1. 38
Inscribed, on verso: HHHH-37
H: 17-1/2" W: 12-1/2"

Drawer 1

Poirier, Paul
Ornamental details

N.d.
Charcoal on paper
Signed, l.r.: Poirier [?]
Inscribed, l.r.: Decorateur/2^{me} Division 14 ans
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.l.: II.2. 13
Inscribed, on verso: HHHH-13/28
H: 18-3/16" W: 12-1/4"

Drawer 1

Poirier, Paul
Ornamental details

N.d.
Charcoal on light grey paper
Signed, l.r.: Paul Poirier
Inscribed, l.r.: 2^e Division
Inscribed, l.r., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.r.: II.2. 18
Inscribed, on verso: HHHH-18
H: 18-1/4" W: 12-1/8"

Drawer 1

Wallet, [L.]
Ornamental detail

N.d.
Charcoal on light grey paper
Signed, l.r.: [L.] Wallet
Inscribed, l.r.: [Elcoe architecte]
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.r.: II.1. [30]
Inscribed, on verso: HHHH-30
H: 18-1/4" W: 12-1/16"

Drawer 1

Ware, William Robert
Photographic portrait

N.d. (1865-1903)
Photograph mounted on board
Signed, l.r.: Hol [?]
H: 22" W: 16-5/8"

DR 157

Hazen, Elizabeth
[Studies of Doric and Ionic orders], student
drawing. Graded "B+".
[ca. 1930's].

Grey wash and pencil on paper.

There is no indication that Hazen was a student
at Columbia.

Gift, 1991.009.00001.

DR 157

Kent, Rockwell

The Library of St. Mark, Venice: front elevation.
April 23, 1902.

Grey and Tan wash and pencil on paper.

Stamped, upper left: Columbia University, School
of Architecture.

Gift, 1991.009.00002.

Drawer 1

[armurie,] Giroux
Ornamental details for Capitals

N.d.
Charcoal on paper
Signed, l.r.: Giroux [] armurie
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
Inscribed, u.r.: II.1. 34
Inscribed, on verso: HHHH-34
H: 18-1/4" W: 12"

Drawer 1

Anon.
Ornamental detail

N.d.
Charcoal and chalk on paper
Inscribed, l.c., Stamped: Mass. Inst. of Technology/
Architectural Dep't.
H: 18-1/4" W: 13-7/8"

The bulk of this catalogue consists of drawings executed by students known to have participated in the program of architectural study at Columbia University from 1884-1939. The entries below are arranged first chronologically by the graduation date of the author and then, within each class, alphabetically by the author's last name. Short biographies follow many of the more illustrious students.

Drawer 1

Sherman, Frank Dempster
Arches and Porches: Details and Molding Profiles
1833
Ink on heavy paper
Signed, l.r.: Frank Dempster Sherman/October: 1883
Inscribed, u.c.: Arches & Profiles

Inscribed, u.r.: Villard's House
Inscribed, c.: 691 Lexington
Inscribed, l.c.: Vanderbilt's House, 57th Street
Inscribed, l.c.: Keys to details and molding profiles
H: 19-3/16" W: 12-3/4"

Note: Ripping slightly

Drawer 1

Anon. [Sherman, Frank Dempster?]

Railings; elevations, details in varying scales of
Columbia College at 52nd and Madison and 5th Avenue
at 35th St.

October 1883
Watercolor on paper
Inscribed throughout
H: 19-9/16" W: 13-5/16"

Note: Very dogeared and torn on edges. This
beautifully rendered drawing may have been done by
Sherman because he was particularly skilled in
graphics (he later taught it at Columbia). He was
a master of detail (see catalogue on Sherman), and
he was one of only a few students who were attend-
ing the Architecture School at Columbia in 1884.

Drawer 1

Sherman, Frank Dempster

Corinthian order: Plan, elevation, and capital
detail, noting proportions

Nov. 17, 1882
Pencil on paper
Signed, u.r.: F.D. Sherman
H: 18-1/8" W: 11-7/8"

Note: For more information on Sherman, see the
catalogue of his material written by Jeanne Teutonico.

Drawer 1

Trowbridge, S[amuel] B[reck] F[örkman]
Thorikos excavation plan, section and details.

[1886]
Pencil and ink on manila paper with water-colored
washes

Signed, l.c.: Trowbridge, del. and S.B.P.

Inscribed, l.c.: Thorikos /Excavations made by the American School/of Classical Studies, 1886./ under the supervision of Mr. William L. Cushing (member.)/ and Mr. /under...Mr. is crossed out in pen/ /S.B.P. Trowbridge del.

Inscribed throughout with dimensions and scale:
1. $\frac{m}{m} = .01^m$

Inscribed, l.r.: 408 III

Inscribed, on verso, u.c.: /Haissen Geopory?/

H: 22-11/16" W: 47-7/8"

Note: in four pieces with Scotch tape.

Born in New York City in 1862, Trowbridge attended Trinity College and the School of Architecture at Columbia University, class of 1886. One of the earliest recorded student drawings, this crudely rendered excavation plan of Thorikos must have been delineated while he oversaw the Archeological Institute's building of the American School of Classical Studies in Athens.

Following a traditional tenure at the Ecole des Beaux Arts, he returned to New York in 1896. After gaining sufficient expertise in the office of George B. Post, Trowbridge and Goodhue Livingston tried out their own wings in partnership. They enjoyed a lucrative practice with diverse commissions. Among the New York designs were B. Altman Store (1907) on Fifth Avenue at 34th Street; Bankers' Trust Company Building (1913) on Wall Street; Banking House of J.P. Morgan & Company; Chemical National Bank; Stock Exchange Building 20-story addition; St. Regis Hotel; Empire City Savings Bank; Buildings for the American Museum of Natural History; and the Bank of America. The Equitable Trust Company Building at Broad Street and Exchange Place was erected posthumously.

Trowbridge and Livingston earned a national as well as an international reputation for private and public buildings, i.e. the Mellon National Bank (1924) Pittsburgh, Pa.; the Mitsui Bank in Tokyo, Japan; and the National Headquarters of the American Red Cross (1915-17) Washington, D.C.

An alumni of formidable achievements, he was a founder, Vice-president and Trustee of the American Academy at Rome, and a member of the National Academy of Design, the Metropolitan Museum of Art, and the American Museum of Natural History. He was awarded a Fellowship in

the American Institute of Architects, was a member of the New York Chapter, A.I.A., a Chevalier of the French Legion of Honor, and an Honorary member of the British Institute of Archeology.

References: Obit., A.I.A. Journal, April 1925, letter from Mr. Livingston; Obit., The American Architect, March, 1925; Pencil Points, March, 1925.

Drawer 1 DR 86 MATTED

Muñoz [del Monte], A[dolfo] C[arlos]

Country house for a dramatist: elevation with landscaping

1886

Ink and watercolor on paper (matted on cream mat)

Signed, l.r.: A.C. Muñoz

Inscribed, l.r.: 86./ Country house for a dramatist.

Inscribed, l.r., Stamped: Avery Library /Columbia

University

Inscribed, on verso, in pencil: L4430.2

H: 29-3/8" W: 37-15/16"

H: 32" W: 40"

Mat

Note: Torn corners

Drawer 1

Muñoz [del Monte], A[dolfo] C[arlos]

Design for a "Chateau d'Eau" at Bryant Park, New York: Elevation and plan.

1888

Brown ink and brown wash on paper (matted; tan mat remains on verso)

Signed, l.r.: A.C. Muñoz

Inscribed, l.r.: Design for a "Chateau d'Eau" at Bryant Park, New York/ by A.C. Muñoz./

Inscribed, l.r., Stamped: School of Mines, Columbia College/1888/Scale: 1/12" = 1'-0"/Design altered in 1891.

Inscribed, c.: Front Elevation/Outline Plan of Main Building.

Inscribed, l.r., Stamped: Avery Library/Columbia University

H: 19-1/8" W: 38-7/8"

Drawer 1

Muñoz [del Monte], A[dolfo] C[arlos]

Full-size copy of Tiles from the Church of S^{ta} Maria la Blanca, Toledo, Spain.

1888

Watercolor or gouche on paper (mounted on board)

Inscribed, on verso, Stamped: A.C. Muñoz/Architect/
212 S. 3rd St., Philadelphia/Drawing No.

Inscribed, l.r., in red crayon: 408 VI

H: 24-3/4" W: 19-1/2"

Mat H: 28-1/8" W: 22-1/8"

Note: Corners of mat destroyed. This drawing, as well as the next two, were probably done for a class in either Architectural History or Decorative Arts, both of which were taught in 1888. Since Muñoz graduated in 1888, they could not have been done for the class in Ornament, a third year class.

Drawer 1

Muñoz [del Monte], A[dolfo] C[arlos]

Full size copy of Tiles from the Church of S^{ta} Maria la Blanca, Toledo, Spain

1888

Watercolor on gouche on paper (mounted on board)

Inscribed, on verso, Stamped: A.C. Muñoz/Architect/
212 S. 3d St., Philadelphia/Drawing No.

Inscribed, l.r.: 408 VI

Inscribed, u.r.: [...] Muñoz del Monte, '88/Muñoz
del Monte, A.C. Tiles/died in the Spanish American War.

H: 24-7/8" W: 18-5/8"

Mat H: 28-1/8" W: 22-1/8"

Note: Mat is falling apart.

Drawer 1

Muñoz [del Monte], A[dolfo] C[arlos]

Full size copy of tiles from the Church of S^{ta} Maria la Blanca, Toledo, Spain.

1888

Watercolor or gouche on paper

H: 28-6/16" W: 20-1/2"

Note: Vertical tear at center

Adolfo Carlos Muñoz del Monte was an accomplished student while at the School of Architecture, Columbia University, as is evident from viewing his Country House for a dramatist. Probably a third year design exercise, his rendering is finely inked and vividly enhanced with watercolors. He graduated in 1888 with a Ph.B.

Tragically, Muñoz died in 1899, while fighting in the Spanish-American War.

Drawer 1

Hewlett, J[ames] M[onroe]
Elevation, public building, [Memorial?]

[ca. 1890]

Watercolor and ink on paper

Signed, l.r., in pencil: J.M. Hewlett

Inscribed, l.r., Stamped: Architectural Dept./
Columbia College/School of Mines

Inscribed, l.r., Stamped: Avery Library/Columbia
University.

H: 19-5/8" W: 26-3/4"

Note: Tear repaired on L.R.

Born in Laurence, L.I. in 1868, James Monroe Hewlett nurtured an early fondness for architecture at the Brooklyn Polytechnic Institute. Consummating that passion, he participated in the 4 year course in architecture under Professor Ware at the old School of Mines at Columbia College. After graduating with a Ph.B. in 1890, he followed the established pattern of attending the Ecole des Beaux Arts in Paris.

Back in New York City by 1895, Hewlett first collaborated with Austin W. Lord, perhaps an associate from Columbia, and ultimately Lord, Hewlett, and Washington Hull went into practice at 123 E. 23rd Street. Upon the death of Hull in 1907, Lord and Hewlett resumed partnership, moving to 16 E. 23rd Street.

Of the students catalogued in this project, Hewlett is one of the most prolific and distinguished of Columbia's alumni. He designed solely and in partnership, many prominent public edifices in New York City and its environs.

They included Brooklyn Masonic Temple (Pell & Corbett, Associate Architects); Brooklyn Hospital; St. John's Hospital in Brooklyn, Bronx County Building, New York; Polytechnic Preparatory School, Brooklyn; St. Jude's Church, Brooklyn; Bedford Branch of the Brooklyn Public Library; Westchester County Court House, White Plains; Far Rockaway Branch Carnegie Library; Union Free School, Stapleton, N.Y., and another school in Mt. Vernon, N.Y.

With the equivalent architectural dexterity, he lent a characteristic stateliness to the elegant domiciles of the wealthy in both urban and rural settings. Among them are the William A. Clark residence on 5th Avenue at 77th St.,; the E.T.H. Talmage estate in Bernardsville, N.J.; and the Rockaway Hunt Club House in Cedarhurst, Long Island.

An active member of the Brooklyn Chapter, A.I.A., he was honored with Institute Fellowship in 1896. He was also a member (and past-president) of the Architectural League of New York.

References: Obit. New York Times, 10/19/1941; National Cyclopedia of American Biography, Vol. 11; Brickbuilder, July, 1909; Who's Who in America, vol. 20.

Drawer 1

Kohn, R[obert] D[avid]
Design for Fan Vault

1889

Ink and pencil with light brown watercolor wash on paper

Signed, l.r.: R.D. Kohn/89.

Inscribed, l.r.: 48 ft./span/Design/arch'l History./88-89./Class 91. [?]

Inscribed, l.r., Stamped: Third Year/Architectural Dep't/Columbia College/School Mines/

Inscribed, l.r., Overstamp: 91

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, l.c.: Design for/Fan Vault

Inscribed, on verso: Basement drawer/no. 8./L4430.4

H: 24-13/16" W: 20-1/8"

Note: Compass perforations.

Born about 1870, Robert David Kohn was classmates with J.M. Hewlett and W.S. Post at Columbia University. This is probably an example of work from a class in Medieval Architectural History which was offered during the third

year. Drawing and design were both important components of any history course. He graduated with a Ph.B. in Architecture in 1890.

He is cited as doing general architectural work in New York City from 1899-1901, and as being a member of the Society of Beaux Arts Architects from 1895 and the Architectural League from 1900 until his death in 1953.

Drawer 86

Post, W[illiam] S[tone]

Design for a Memorial Chapel: elevation

Dec. 20, 1889

Ink and watercolor on paper (matted on cream mat)

Signed, l.r.: Wm. S. Post

Inscribed, l.r., Stamped: Avery Library/Columbia University.

Inscribed, l.r., Stamped with seal: Architectural Dep't/Columbia College/School of Mines

Inscribed l.c.: Design for a Memorial Chapel

Inscribed, l.l.: Dec. 20th, 1889

H: 20-5/8" W: 18-3/4"

Mat H: 31-15/16" W: 24-7/8"

William Stone Post was born May 10, 1866 into an affluent family living in New York City. Steeped in a secondary school education at St. Mark's School, Southboro, Massachusetts, Post attended Columbia College and subsequently began his arduous architectural pursuits at its School of Mines. Projects such as this one for a memorial chapel were common both at Columbia and the Ecole. Finally, he graduated with a B.S. degree in the class of 1890 with M.J. Hewlett and R.D. Kohn.

Suspending employment in his father's firm, Post took off for a year of traveling in Europe to enrich his new-found knowledge. Then, as a draftsman in George B. Post and Sons, located at 33 E. 17th St., he gained expertise in designing a diversity of building types; i.e., the New York City College and Stock Exchange; Prudential Insurance Building, Newark, N.J., the State Capitol in Madison, Wi.; and the Cornelius Vanderbilt Residence. In 1904, he and a younger brother, J. Otis Post, were made equal partners in the firm. At that time, William exhibited his keen facility with the art with such structures as Sinai Hospital and the Stattler Hotel in

Cleveland. He retained his mastery, particularly in hotel work, even after his father's demise in 1913, with the Statler's in St. Louis, Buffalo, and Boston, the Roosevelt in New York, the Olympia in Seattle, and the Wade Park Manor in Cleveland.

William Stone Post retired because of his health in 1930, leaving J. Otis to preside over the office, now located at 101 Park Ave. Later principals included Ralph C. Colyer, Edward E. Post, and Lessing W. Williams, a 1919 graduate of Columbia's School of Architecture.

Judging from the correspondence, he was an enthusiastic member of the New York Chapter, A.I.A. after 1901, was elected to Institute of Fellowship in 1907, and, in 1936, placed on the rolls of the Institute as a member Emeritus. He died July 8, 1940 in Bernardsville, N.J.

References: Who Was Who in America, 1897-1942; Obit., New York Times, 7/9/40.

Drawer 3

Rodgers, L[oussat] R[ichter]

Four theories in regard to the lighting of Greek Temples/wood/Fergusson/Chipiez/Chipiez: Sections and roof plans

1892

Ink and watercolor on paper

Signed, l.r.: L.R. Rodgers

Inscribed, l.r., in red crayon: 408 III.

H: 39-7/8" W: 26-3/8"

Little was discovered about Loussat Richter Rodgers besides graduating from Columbia University with G.O. Totten in 1891.

Drawer 1

Totten, G[eorge] O[akley], Jr.

Verona from photograph: Ink sketch of rooftops and tower

Mar. 5, 1891
Ink on paper
Signed, l.r.: G.O. Totten, Jr.
Inscribed, l.r., Stamped: Architectural Dept/Columbia
College/School of Mines.
Inscribed, l.r.: Avery Library/Columbia University
Inscribed: Fourth Year '90-'91/class '91/from
photograph
H: 13-15/16" W: 10-1/4"

George Oakley Totten, Jr. was a native son of New York City. He attended Columbia University, class of 1891, where he was a cohort of L.R. Rodgers. Done in his fourth year, ink sketches from photographs such as this one were one of the teaching techniques used in the drawing classes during Ware's directorship. A serious and dedicated architectural student, he was awarded the McKim Traveling Scholarship, and finally climaxed his studies in an atelier at the Ecole des Beaux Arts in Paris. By 1895 and for 2 years thereafter, he was ensconced in the U.S. Supervising Architect's office in Washington, D.C. He later acquired a reputation in private practice, commencing in 1910, for doing embassies for the French, Spanish, Polish and other foreign legations, as well as for club houses and many private residences. He died early in 1939.

References: Obit., New York Times, 2/7/1939;
American Art Annual, Vol. 21.

Drawer 1

Bolles, Randolph

Entrance to a Private Park: Elevation and partial
plan

1891
Pencil and watercolor on paper (matted)
Signed, l.r.: Randolph Bolles
Inscribed, l.c.: Entrance to a Private Park/Oct.'91
H: 28-9/16" W: 20"
Mat H: 31-15/16" W: 24-15/16"

Randolph Bolles graduated with Seth J. Temple, receiving a Ph.B. degree in Architecture from Columbia University in 1892. He appeared in many photos during the deanship of Arthur Ware. Few fruits of his subsequent architectural career could be found. He resided in Washington, Ct.

Drawer 1

Temple, S~~/eth~~ J~~/ustin~~

Architectural element: Detail

April 23, 1889

Pencil on paper

Signed, l.r.: S.J. Temple

Inscribed, u.l.: 1st year '89

Inscribed, l.r., in red ink, Stamped: Second year/
Architectural Dep't/Columbia College/School of Mines

Inscribed, l.r.: 88-89/class of '91/Flat

H: 10-1/4" W: 6-15/16"

Drawer 4

Temple, S~~/eth~~ J~~/ustin~~

Theater of Dionysos at Athens: excavation plan,
elevation

N.d. [ca. 1892]

Ink on linen

Signed, l.c., in red ink: S.J. Temple

Inscribed, l.c.: Theatre of Dionysos at Athens

/Scale [in metres]

Inscribed throughout with labels

H: 37-7/8" W: 30-5/8"

Note: With this was another drawing of another excavation. Both of these drawings have the number 408 III on them.

Seth Justin Temple was born August 7, 1867 in Winona, Minnesota and attended its public school. He pursued a classical architectural education at Columbia College, where he was a classmate of Randolph Bolles. Temple seems to have excelled, for, after receiving his Ph.D. degree in 1892, he was bestowed with a Traveling Scholarship in 1894. His passion for architecture was further satiated at the American Academy in Rome and while immersed in the atelier system of the Ecole des Beaux Arts in Paris.

From 1896-1904, Temple enjoyed academic tenure as Assistant Professor of Architecture at the University of Illinois' School of Architecture at Urbana, before beginning a long, energetic, professional career in Davenport, Iowa. First, a lucrative partnership with Parker T. Burrowes (Temple and Burrowes) brought important public and private commissions into the office.

Among their more distinguished designs were the Davenport Hotel, Union Bank and Office Building, the Black Hawk Hotel, the Burlington Hotel in Burlington, Iowa, and sundry public schools in both cities. Terminating this association in 1925, Temple practiced independently until 1940 when his son, Arthur, joined him. Seth Justin Temple participated in architectural endeavors until his death on June 4, 1949.

A dedicated professional, he was a member of the Iowa Chapter, A.I.A. since 1907 and an Institute Fellow in 1913. His civic conscience involved him officially on the Board of Trustees of the Davenport City Museum and the Municipal Art Gallery.

References: Obit., New York Times, 6/4/1949; American Art Annual, Vol. 21; Who Was Who in America, 1943-50.

Drawer 3

Brooks, W[illiam] F[rederick]

Two story facade with Loggia: Elevation and loggia plan

1896 [?]

Ink, pencil, water color on paper

Signed, l.r.: W.F. Brooks

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, u.l., Stamped: Architectural Dep't/Columbia College/School of Mines./Fourth Year 1892-3

Inscribed, u.l.: Class/'96. First Problem/a 2 Story Facade/with Loggia/by W.F. Brooks

Inscribed, on verso (label): School of Mines, Columbia College/41 East Forty-Ninth Street/New York 189/Basement drawer no. 8/Problem - a [two-storied] Facade with Loggia Fourth Year Design/by W.F. Brooks/Elevation/Remove.

H: 20-1/8" W: 29-7/16"

Note: The date 1896 handwritten in ink, I believe, is inaccurate as he graduated in 1893.

Drawer 2

Brooks, W[illiam] F[rederick]

Mountain Hotel: elevation

1893

Watercolor on heavy paper, (matted)

Signed, u.r.: Thesis, W.F. Brooks '93

Signed, on verso: W.F. Brooks

Inscribed, on verso: Thermal Establishment in the/
Mountains of Tennessee/part Elevation of Hotel

Inscribed, u.l., Stamped: Architectural Dept/Columbia
College/School of Mines/4th year 1892-3.

H: 23-1/2" W: 38-3/4"

Nat H: 32" W: 40"

Classmates with V.E. Macy and H.A. Smith, William
Frederick Brooks graduated with a Ph.B. in Architec-
ture from Columbia College in 1893. This is a
Beaux Arts type elevation and design in a French
chateau manner. This sort of large scale problem was
the norm for a thesis during this period. Very
little is known of Brooks' career or life, except
that he lived in New Britain, Ct.

Drawer 86

Macy, V[alentine] E[veritt]

A facade with loggia: elevations, partial plan of second
story

1896 [?]

Watercolor and ink on paper (matted)

Signed, l.r., in pencil: V.E. Macy

Inscribed, u.l., Stamped: Architectural Dept./Columbia
College/School of Mines/fourth year 1892-3

Inscribed, u.l.: class '96/1st problem/A facade with
loggia/by V.E. Macy

Inscribed, on verso: A two story facade with loggia/
fourth year design/by V.E. Macy/Elevation [on label with
title block of:] School of Mines, Columbia College/
41 East 49 Street/N.Y.

H: 20-1/16" W: 29"

Mat H: 25" W: 31-15/16"

Valentine Everitt Macy was a student seeking architec-
tural training at Columbia College and in the class of
1893 with W.F. Brooks and H.A. Smith. This Renaissance-
styled facade was a fourth year design problem, probably
given at the beginning of the year since it is a rela-
tively small problem. Macy later received an honorary
LL.D. degree in 1929, shortly before his death on
March 21, 1930.

Drawer 2

Smith, Henry A. [Atterbury]

Memorial Chapel to 2 brothers, a 7 hour problem:
elevation, plan, sections

March 17, 1893

Watercolor and pencil on paper

Signed, l.r.: Henry A. Smith

Inscribed, u.l., Stamped: Architectural Dept/School
of Mines/Columbia College/Class '96

Inscribed, u.r.: 7 hour problem/a Memorial Chapel
to 2 Brothers/by H.A. Smith

Inscribed, on verso: L4430.3

H: 28-5/16" W: 20-1/16"

Note: Tear in left side

Henry Atterbury Smith graduated with a Ph.B. degree
in 1893 in the class with W.F. Brooks and V.E. Macy.
He lived in New York City.

Drawer 2

Fellows, W[illiam] [Kinne]

A Terminal railroad station: facade elevation

Feb. 15, 1894

Watercolor wash on paper (matted)

Signed, u.r.: Wm....Fellows

Inscribed, l.r., Stamped: Avery Library/Columbia
University

Inscribed, on verso: Basement Drawer/No. 8

H: 19-7/8" W: 29"

Note: Yellow 3x5 note attached 8/Fellows, William
Kinne/Elevation for a casino 189-?, 1 sheet 49-1/2x
65 cm/ Design problem in the Department of Architecture/
School of Mines, Columbia College/1894.

Drawer 2

Fellows, W[illiam] [Kinne]

Unidentified building: Facade elevation and section

May 15, 1894

Ink and wash on paper

Signed, l.r.: Wm. Fellows

Inscribed, l.r.: Thesis

H: 20-3/8" W: 38-7/8"

Note: Sheet torn l.r.

Drawer 2

Fellows, W[illiam] [Kinne]

Unidentified building: Elevation of facade

N.d. [ca. 1894]

Ink and wash on paper

Signed, l.r.: Wm. Fellows

Inscribed, l.r., Stamped: Avery Library/Columbia

University

H: 19-9/16" W: 25-5/8"

Born on September 8, 1890 in Winona, Minnesota, William Kinne Fellows followed an elementary education there with a precocious entry into the course of architectural study at Columbia University. His classmates included H.A. Jacobs, B.W. Morris, W.N. Taintor, J.A. Tompkins, and J.J. Vatable, all graduating in 1894. Following several apprenticeships in New York City, Fellows relished in the scholarly quest of architecture in Europe provided by a Traveling Scholarship. A year and a half later he returned to Chicago and set up a partnership with George C. Nimmons (Nimmons & Fellows). Their careers emanated from a successful design debut for a Sears, Roebuck & Company store in that city. Consequently, Sears used them as the architects on their many plants that dotted the Midwest in the early years of the 20th century.

From 1911-1925, Fellows further embellished his architectural repertoire while practicing with John L. Hamilton and Dwight Perkins (Hamilton, Fellows & Perkins). The firm was renowned for its specialization in school design, of which the High Schools in Bay City, Michigan (1918); Manitowac, Wisconsin (1922); and Evanston, Illinois are examples. In a rather exotic mode, Fellows

also established an international reputation for his buildings at the University of Nanking in China.

William Fellows worked independently from 1925 until retirement in 1936. He was a member of the F.A.I.A. He died on August 8, 1948.

References: Obit., Bulletin, Illinois Society of Architects, July, 1948; New York Times, 8/11/1948; American Art Annual, Vol. 21.

Drawer 2

Jacobs, Harry A. [Allan]

Fourth Year Student Project: An Artist's House:
plan and elevation

N.d. [ca. 1894]

Ink, pencil and watercolor on paper (matted on cream mat)

Signed, l.r.: Harry A. Jacobs

Inscribed, l.r.: An Artist's House

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, l.r.: Drawer 8

Inscribed, on verso, Stamped: School of Mines,
Columbia College/41 East Forty-ninth Street/New York
189/?/

Inscribed, on verso: Problem [crossed out] An Artist's
House Fourth Year Design by Harry A. Jacobs/Plan and
Elevation/Basement drawer no. 8

H: 28-1/2" W: 20-3/8"

Mat H: 31-13/16" W: 24-7/8"

Drawer 2

Jacobs, Henry A. [Harry Allan]

Unidentified building: site plan

[96]

Ink, pencil and watercolor on heavy paper

Signed, l.r.: Henry A. Jacobs

H: 29" W: 19-3/4"

Note: 3x5 yellow paper clipped to drawing:
Jacobs, Henry Allan, d. 1902 [?] 73 12x150 cm.

A native son of New York City, Harry Allan Jacobs was born June 7, 1872 and followed a traditional path of architectural study at the School of Mines, Columbia College. The drawing of An Artist's House was one of two on the same subject that was catalogued; the other was done by his classmate, J.A. Tompkins. The solutions to this fourth year design problem are different, although both are quite academic. The design of French Renaissance buildings, rendered with blue roofs, was relatively common.

He graduated with a Ph.B. degree in Architecture in 1894 along with W.K. Fellows, B.W. Morris, W.N. Taintor, J.A. Tompkins, and J.J. Vatable. He went on to study at the École des Beaux Arts in Paris, where he further distinguished himself by winning the Prix de Rome in 1896.

Settling in New York City, Jacobs commenced what was to be a lucrative and diverse architectural career. Commercial and hotel structures, such as the Hardman-Peck Building, the Seville Narseilles, and Elysees Hotels, the Friars Club, and the P.W. French Building were handled with dexterity and classical grace. His designs of city and country estates displayed comparable proficiency. These prestigious commissions included buildings for former Governor Lehman on his estate at Purchase in Westchester County; houses for Adolf Zukor and Samuel Kats at Nyack; and urban homes for Adolph Lewisholmat 835 Fifth Avenue, R. Fulton Cutting on East 87th Street, and James Van Alen at 15 E. 65th Street.

Harry Jacobs was a member of the New York Chapter of the A.I.A. and member since 1894 and Associate of the Society of Beaux Arts Architects. He died on August 21, 1932.

Reference: Obit., New York Times, 8/22/1932.

Drawer 2

Morris B/enjamin/ W/istar/, Jr.

Terminal Railroad Station: Plan, Section, Side Elevation

1894

Ink and watercolor wash (green matt border)

Signed, l.r.: B.W. Morris, Jr. '94

Inscribed throughout with rooms and measurements

Inscribed, l.r.: Terminal Railroad Station/Train shed contains 516769 cu. ft./Head-house contains 342989 cu. ft./Plan Section and Side-Elevation at 1/16" scale.

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, l.c.: Entrances very inadequate

Inscribed, l.r.: (big checkmark in pencil)

Inscribed, on verso: Basement drawer/no. 8.

H: 29-1/8" W: 20-7/16"

Mat: 3/16" border surround

For an in-depth biographical background of Benjamin Wistar Morris, Jr., class of 1894, refer to the research of Diane Lutters.

Drawer 2

Morris, B.H. [Benjamin Wistar, Jr. ?]

Unidentified building: Elevation and site plan

N.d. [ca. 1894 ?]

Watercolor and ink on paper (mounted on paper)

Signed, l.r.: B.H. Morris

H: 23-1/2" W: 27-3/4"

Note: No trace could be found of a B.H. Morris attending the School of Mines, Columbia College or the Architectural School at Columbia University. This could, however, be B.W. Morris, Jr., class of 1894.

Drawer 2

Taintor, [William] N.

Drawing of Public Building: Elevation

N.d. [ca. 1894]

Ink, pencil and watercolor on paper

Signed, l.r.: [H] N. Taintor

Inscribed, l.r.: Scale [...]

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, on verso: Basement drawer/no. 8

H: 12-13/16" W: 37-7/8"

William H. Taintor graduated in 1894, with W.K. Fellows, H.A. Jacobs, B.W. Morris, J.A. Tompkins, and J.J. Vatable. The only information that could be found concerning his life after Columbia was that he formed a firm, Taintor Bros., Merrill & Co.

Drawer 86

Tompkins, J[ohn] A[lmy] II

Design for an Artist's House: plans and elevation

N.d. [ca. 1894]

Ink, pencil, watercolor on paper (matted on cream mat)

Signed, l.r.: J.A. Tompkins, 2nd

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, l.c.: Design/for an/Artist's House

Inscribed throughout with room names

Inscribed, on verso, Stamped: School of Mines, Columbia College/41 East Forty Ninth Street/New York 189-

Inscribed, on verso: An Artist's House/Fourth Year design/J.A. Tompkins 2nd/Plan-Elevation/basement drawer/No. 8

H: 29" W: 20-3/4"

Mat H: 31-7/8" W: 24-15/16"

John Almy Tompkins II was a classmate of W.K. Fellows, H.A. Jacobs, B.W. Morris, W.N. Taintor and J.J. Vatable, all of whom graduated in 1894. Compare Jacob's design as another solution to the same problem. From 1895-7 Tompkins worked independently at 123 E. 23rd Street in New York City, until he was joined in partnership by Gardner Abbott. By April 1918, he was a member along with Stowe Phelps of the architectural firm headed by Grosvenor Atterbury. Their commissions ranged from the design of the cupola on City Hall in Manhattan to the Phipps tenement and Russel Sage Foundation Building, both in the city, to residences in Ridgefield, Ct. and those for S.J. Phipps.

Drawer 2

Vatable, Jules J[oseph]

Study of Grand Staircase: Elevations and section of Public Building interior

1894

Ink, pencil and watercolor on paper (Matted: remnants of green paper border)

Signed, l.r.: Jules J. Vatable

Inscribed, l.r.: Columbia College

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, on verso, paper label with ink inscription: Section of Design for a/Grand Staircase/Jules J. Vatable Fourth Year Design/Columbia College/School of Architecture./Basement drawer No. 8/1894?

H: 24-1/4" W: 32-13/16"

Note: Fragile with large rips throughout. Illegible notation on mat of drawing.

Jules Vatable graduated with a Ph.B. certificate in 1894 along with W.K. Fellows, H.A. Jacobs, B.W. Morris, W.N. Taintor, and J.A. Tompkins. This design was probably the solution to the fourth year design problem of a "Staircase in Public Building." Compare this design with that of the same subject by G. Goldsmith, class of 1896.

Drawer 157

Goldsmith, Goldwin

Design for a Monumental Staircase: elevation, section and plan

January 24, 1896

Pencil and wash on paper

Signed, l.r.: Goldwin Goldsmith '96

Inscribed, l.r., Stamped: Architectural Dept/Columbia College/School of Mines/Fourth Year

Inscribed, l.l.: Scale 1/4"=1'

Inscribed, u.l.: Columbia University/School of Architecture

Inscribed, l.r.: Avery Library/Columbia University

H: 29-1/16" 21-5/8"

Goldwin Goldsmith graduated from Columbia College with a Ph.B. degree in 1896 along with classmates G.T. Morse and E. Necarsulmer. This fourth year design was a solution to the problem of designing a "Staircase in Public Building." (See J.J. Vatable, class of 1894.)

Goldsmith became the only architectural faculty member for a time at the University of Texas in Austin. His only known buildings are the Methodist Episcopal Church in Montel, Texas and some city houses in Austin.

Drawer 86

Morse, George Tremaine

Design for an office building: elevation, partial section

N.d. [Ca. 1892-1896]

Pencil and watercolor on paper, (matted)

Signed, l.c.: Geo. Tremaine Morse

Inscribed, l.c.: Design for an office building

Inscribed, l.r., signed: Architectural Dept/Columbia
College/School of Mines/Department of Architecture
H: 27-5/16" W: 19"
Mat H: 31-7/8" W: 25"

George Tremaine Morse was a classmate of G. Goldsmith and
E. Necarsulmer, all receiving a B.S. degree in Architec-
ture from Columbia in 1896. He died April 26, 1919.

Drawer 2

Necarsulmer, E[dward]
Notebook for course in specifications

1896
Bound noteb_ook with leather trim
Signed, first paper: E. Necarsulmer/'96 Arch/ School
of Mines
H: 14" W: 8-7/8"

Note: Handwritten notes on only the left hand pages.

Edward Necarsulmer was born in New York City on
November 20, 1874. His architectural education began
at Columbia University, from which he graduated in
1896 with a Ph.B. degree. His classmates included
Goldwin Goldsmith and G.T. Morse. He subsequently
enhanced his course of study by living in Paris for
five years, three of which had him engrossed at the
Ecole des Beaux Arts (1898-1902). During that time he
won the McKim Traveling Scholarship along with C.L.
Otto, W.E. Parsons, and T.F. Blondel. "A Presbyterian
Church with Dome" (1901) was his entry for the competi-
tion. He traveled extensively throughout Europe, Greece,
Turkey, and Egypt. On May 27, 1903, an exhibit of his
drawings executed abroad was given at Columbia.

In 1903, Edward Necarsulmer founded his own fir design-
ing for a wide range of building types from industrial
to residential. During this period he won the 1922 best
alteration award of the Fifth Avenue Association for his
facade of Franklin Simon & Co. He was also the architect
of the Kelly-Springfield Tire Company plant in Cumberland,
Ohio and, over many years, did a group of buildings for
the Hone of Hebrew Infants in New York City.

The second phase of his career (1926-31) brought him
into partnership with Lehlbach (Necarsulmer & Lehlbach)
and their repertoire included the American Book Company,
N.Y.C. (1927) and, as associate architect with Gehron &
Ross, the Young Men's Hebrew Association building at

Lexington Avenue and Ninety-Second Street.

Necarsulmer returned to private practice until his retirement in 1942. Notable works in this last phase were the Franklin Simon & Co. store in Greenwich, Ct. (1932), the residence for Admiral Lewis L. Strauss in Brandy, Va. (1936), and another urban home at 313 Fifth Avenue in New York City.

A member of the New York Chapter of the American Institute of Architects since 1910, he was approved for Emeritus status in 1955. He also belonged to the Society of Beaux Arts Architects.

Edward Necarsulmer concentrated on his philanthropic commitments following his retirement. He was a trustee and eventually trustee emeritus of the Home for Hebrew Infants which later merged with the Jewish Child Care Association. He also served as a trustee of the Solomon and Betty Loeb Memorial Home. He died in his home at 21 East Eighty-Seventh Street on December 7, 1959.

Drawer 2

Congdon, Herbert Wheaton

Design for Administration Bldg.: elevation and plan of loggia

December 20, 1875

Pencil and ink wash on paper

Signed, l.r.: Herbert Wheaton Congdon

Inscribed, l.r., Stamped: Architectural Dept/Columbia College/Columbia University

Inscribed, u.r.: '95

Inscribed, u.l.: Columbia

Inscribed, l.l.: Scale 3/16" - 1'0"

H: 20-3/8" W: 29-1/4"

Herbert Wheaton Congdon received his B.S. degree in Architecture from Columbia in 1894 along with W.G. Kilian, O.B. Smith, and H. Herz. Apparently, he got an additional AM degree from Columbia in 1905. That year he was represented in the Yearbook.

At some point in his career, he formed Congdon & Son. The only work executed by that firm were some houses on Union Street in Brooklyn.

Drawer 2 DR 89

Herts, Henry B. Beaumont

Eight hour problem for design of Columbia College:
Elevation with wings in section, plan showing massing

1893

Pencil and watercolor (matted)

Signed, l.r.: Henry B. Herts

Inscribed, l.c.: 8 Hour Problem March 1. 93/Suggestion:

G1: Col: Building

Inscribed, u.r.: Sketch Problem: 7 hours/facade for
Columbia Col./by H.B. Herts.

Inscribed, u.r., Stamped: Architectural Dept/Columbia
College/School of Mines/fourth year 1892-3.

H: 13-3/4" W: 20"

Mat H: 18-15/16" W: 24-15/16"

Note: Into the round "School of Mines" stamp is
handwritten "class '96" in the same hand as the
above inscription. The date is questionable based
on the following hypothesis.

Henry Beaumont Herts does not seem to have graduated
from the School of Mines, but he could be the Henry
Herz named in the class with H.W. Congdon, W.G.
Kilian, and O.B. Smith, all of whom received a B.S.
degree in 1897. This may have been a Saturday Design
problem. His architectural endeavors took him abroad
to study in Rome, in Paris at the Ecole, and to Heidel-
berg University. By 1900 he had set up practice with
Hugh Tallant at 32 East 28th St., in New York City
and they earned a reputation as innovators in the field
of theatre design. It is curious to note that Columbia's
Architecture School at one time promoted cross-
fertilization with the Drama Department.

These bejeweled entertainment houses on provocative Broad-
way included: The Amsterdam Theatre (1902), sensational-
ized for having the first cantilevered balcony; the
Lyceum Theatre; and the Follies Bergere on West 46th
Street. Other representatives of his Beaux Arts back-
ground are the Rice Mansion on Riverside Drive (1901),
the Harmony Club also in New York City, and Smith
College in Northampton, MA (1899-1901). At some point,
Thomas W. Newton joined the firm (Herts, Tallant &
Newton); their most accomplished building was the
Brooklyn Academy of Music (1908).

Henry Herts was a member of the Architectural League in
1899. He died on March 3, 1933. His son, Henry B.
Herts, Jr. graduated from Columbia University with a B.

Arch. degree in 1926.

References: Obit., American Art Annual, Vol. 30;
New York Times 3/29/1933.

Drawer 2

Kilian, William George

A Market: elevation, partial plan, detail of tower

N.d. 1895-96?

Pencil and watercolor on paper (matted)

Signed, l.r., in pencil: Kilian

Inscribed c.: A Market

Inscribed, l.r., Stamped: Architectural Dept/Columbia
College/School of Mines/Third year

Inscribed, u.l., Stamped: Columbia University/School
of Architecture

Inscribed, c.: Design 8.5x2 = 17/Drawing 7.5/
3 24.5 /8.2

H: 23-7/8" W: 18-1/4"

Mat H: 31-7/8" W: 25"

William George Kilian was in the class with H.W. Congdon,
H. Herz (H.B. Herts), and O.B. Smith. This is one of the
more Beaux Arts-inspired designs in the collection.
Perhaps it was done as a third year design problem in
1895/96 entitled "A City Market and Clock Tower."

In 1900 Kilian worked as an architect at 2291 Broadway
in New York City.

Drawer 2

Levi, Julian Clarance

Tower: elevation

Feb. 14, 1896

Watercolor on paper

Inscribed, u.c., Stamped: Architectural Dep., Columbia
College School of Mines, first year, Plate VIII

H: 21" W: 14"

Drawer 2

Levi, Julian Clarance

Site plan for public building: centralized plan with
porch

Nov. 25, 1896

Watercolor, ink and pencil on paper
Signed, l.r.: Julian C. Levy
Inscribed, l.l., Stamped: School of/Columbia
University, Architecture
Inscribed, l.l., in red pencil: Commended
Inscribed, l.r., Stamped: Avery Library/Columbia
University
H: 29-5/16" W: 20-3/4"

Drawer 2

Levi, Julian C/larence
Fish Market: Elevation, Plan and Section

September 16, 1897
Pencil and watercolor on paper
Signed, l.r.: Julian C. Levi
Inscribed, l.r.: le 16 Septembre 1897
Inscribed, l.c.: Demi-Coupe A. 0^m.02 Metre
Inscribed, u.c.: Elevation A-0^m.01 ^{pr} Metre
Inscribed, u.l., stamped: Atelier Preparatoire D'
Architecture/Godfrey & Freynet/17, rue du Dragon, 17
Paris.
Inscribed, u.l., in pencil: 21 rue de
Inscribed, u.r., in pencil: 7 /2/
Inscribed, l.l.: .005m Plan A 0^m.005 ^{pr} Metre
Inscribed, l.l., in ink: Une marche au Poissons Deux
portes un partique autour d'une salle par la veute a la
creee des escaliers dans les angies la plus grande
dimension n'excideraait pas 25 metres.
H: 24-13/16" W: 18-15/16"

Drawer 2

Levi, Julian C/larence
Un Bureau d'Oct roi: Tollhouse eleva_ution, plan,
section and detail of arcade

January 22, 1899
Pencil, ink and wash on paper
Signed, l.r.: Julian C. Levi
Inscribed, l.c.: Echelle de 0.01 - 1 metre/Detail d'une
arcade a 0.025 pour metre.
Inscribed, l.r.: Atelier Godfrey et Freynet
H: 24-1/2" W: 18-3/4"
Mat H: 28" W: 24"

Julian Clarence Levi was a native New Yorker, born at
his family's home on December 8, 1874. He was edu-
cated at the Collegiate Institute from 1882-02 and re-
ceived a B.A. in 1896 from Columbia College. Attending

Columbia's School of Architecture for only two years (1896-97), he, instead, steeped himself in the consciousness of the Ecole des Beaux Arts in Paris. He distinguished himself there with five Silver Medals, one for drawing (1898), one in descriptive geometry (1899), two for ~~esquisse~~ esquisse (1901-02), and a project (1903). He graduated in 1904 with the Architecte Diplome du Gouvernement.

By 1905, Levi had returned to New York and had begun to practice in association with Francis H. Kimball. They designed the banking and office building at 1 South William Street. Taylor & Levi was subsequently formed in 1907 and it remained until 1962 a viable architectural partnership producing a broad range of building types. Some notable examples of their work are: the Cooperative Apartments at 160 East 72nd Street in New York City (1930), Church of the Immaculate Conception, Norfolk, Ct. (1936), United States Building at the International Exposition in Paris (1937), with Wiener & Higgins; Romanian Building at the World's Fair in New York (1939) with Doiescu; and offices of the Federation of Jewish Philanthropies in New York City (1950). Levi had a philosophy about architecture for the approaching age of the skyscraper; he promoted regulating building height to prevent their dwarfing and inundating the streets, transportation systems and services below. He also encouraged the use of color in building fabric to avoid the monochromatic blight he anticipated in urban centers. An adroit and precious planner, Levi recommended in 1929 the erection of "sub-air terminals" above city piers for use by small aircraft between airports and town. Another transportation system design in 1936 speculated re-adapting the World's Fair grounds in Flushing Meadow as a "close-in" airport, connecting with the Triborough Bridge and Grand Central Parkway.

A philanthropist in all aspects of life, Julian Levi responded to the Depression as Chairman of the Architects Emergency Committee from 1930-35 by instituting a job campaign for architects and allied craftsmen and by proposing a renewal plan for the lower East Side. For this he was honored with a special citation in 1956 from the Architectural League, for which he had also served as president from 1931-33. A long time member and official of the New York Chapter, A.I.A., he contributed his services to the restoration of a 12th century stained glass window in Chartres Cathedral, a task for which he became in 1955 the only non-Frenchman to receive the medal of La Compainie des Architects En Chef des Monuments Historiques. He had already been made a

Chevalier of the Legion of Honor in 1921, Officer in 1939, and a Commander in 1951. Sweden (1931) and Mexico (1952) also decorated him for his public service. In his capacity as chairman of the A.I.A.'s committee on foreign relations and exhibits, he organized many architectural conferences around the world; in 1929 he aided in the design of Hebrew University, Jerusalem, and in 1937 he assembled the show of architecture and art and collaborated in the design for the prize-winning American building at the Paris International Exposition. He was also founder and first chairman of an A.I.A. traveling fellowship in the United States for French architects. He was a member of the Society of Beaux Arts Architects and its president from 1933-35. Among his educational activities, he represented the United States on the official Committee on the Establishment of Open Air Schools, sponsored by the Ministry of France (1921-22).

A true Renaissance man, Levi maintained his passion for watercolors throughout his life, with his first one-man show at the Downtown Gallery in 1946, followed by ones at the Paris Salon, Boston Art Club, Brooklyn Museum, New York Water Color Club, and the International Water Color Exhibition in Chicago. An avid collector, his apartment contained priceless paintings from the Renaissance, French, English and Italian antiques, Oriental rugs, and a myriad of objets d'art. At the time of his death, the Metropolitan Museum contemplated acquiring his works, while the Smithsonian and Museum of the City of New York yearned for his household furnishings.

Finally, Julian Levi was a dedicated Columbia alumni, making possible through a \$150,000 fund in memory of his wife, the gift of the Laura C. Boulton collection of traditional and liturgical music. The collection consisted of recordings of primitive peoples from 25 world journeys made by the musicologist For his altruism, Columbia bestowed on Levi their Certificate of Distinction on May 28, 1971. Julian Clarence Levi died soon after at the age of 96 in his apartment at The Osborne on 205 West 57th Street.

Drawer 86

Smith, Oscar B/~~Tloodgood~~7, Jr.
Club House

1896

Pencil and watercolor on paper (matted)
Signed, l.r.: Oscar B. Smith, Jr.

Inscribed, u.r., handwritten in pencil : Dec. '96

Inscribed, l.r., handwritten in pencil : A Club House

Inscribed, l.l.: Dec. 18th 1896

Inscribed, l.l., Stamped: School of Architecture/
Columbia Univ.

H: 27-1/4" W: 20-3/4"

Mat H: 31-13/16" W: 25"

Note: French Cheaeau style. Watercolor wash in blue.

Chateau (?)

Drawer 2

Smith, Oscar B/loodgood7, Jr.

A Club House: plan of 1st & 2nd floors

Dec. 18, 1896

Ink on paper

Signed, l.r.: Oscar B. Smith, Jr.

Inscribed l.r., Stamped: Avery Library/Columbia University

Inscribed, l.r., Stamped: Architectural Dept/
Columbia University

Inscribed, l.c.: Pencil corrections on plan

H: 18-1/2" W: 28-5/16"

Oscar Bloodgood Smith, Jr. graduated in 1897 from the School of Mines, Columbia College with H.W. Congdon, H. Herz (H.B. Herts), and W.G. Kilian. Soon after, he achieved the position of head draftsman for William Orr Ludlow and C.A. Valentine, architects in New York City. He worked from 1899-1900 on the East Orange National Bank and the A.G. Hyde residence in Larchmont, New York.

Drawer 2

Otto, C/arl7 L/udwig7

An Exposition Building: Perspective

1898

Pencil with some ink on yellow tracing paper

Signed, l.r.: C.L. Otto

Inscribed, l.r., Stamped: School of/Columbia Univ/
Architecture/Registered/ written in blue pencil7 18/98/

Inscribed, l.r., in pencil: '98.

Inscribed, l.r., Stamped: Avery Library/Columbia University.

Inscribed, on verso: Basement drawer/No. 8/(An exposition building)

H: 15" W: 19-1/8"

An 1898 graduate from Columbia's School of Architecture, Carl Ludwig Otto was in the class with W.E. Parsons and A. Ware.

Drawer 86

Parsons, W[illiam] E[dward]

Two Day Problem for Sea Side Cottage: elevation of main facade, elevation of seaside facade, plans of first and second floors

1897

Pencil and watercolor on paper (matted)

Signed, l.r.: W.E. Parsons/1897

Inscribed, l.r.: 2 Day Problem/Seaside Cottage

Inscribed, l.l., Stamped: School of Architecture/
Columbia University

Inscribed throughout: Plans labeled by name with dimensions

H: 13-1/4" W: 19-7/16"

Mat H: 18-15/16" W: 24-15/16"

Note: This is a shingle style cottage similar to those designed by John Calvin Scully in 1885. (See The Shingle Style, Scully).

Drawer 2

Parsons, W[illiam] E[dward]

Clubhouse: Section, first floor plan and second floor plan

N.d. [ca. 1898]

Pencil on paper with ink and watercolor wash (mounted on green heavy paper)

Signed, l.r.: W.E. Parsons

Inscribed, l.r., Stamped: School of Architecture/
Columbia University

Inscribed l.c.: 161

H: 27-3/4" W: 18-5/16"

Mat H: 32-3/4" W: 25-5/8"

Drawer 2

Parsons, [William Edward]

Stairway: plan & transverse section

1900 [?]

Ink, pencil and wash on paper

Signed, l.r.: Parsons
Inscribed, l.l., Stamped: School of Columbia University/
Architecture
Inscribed, l.r.: Avery Library/Columbia University
Inscribed, on verso: Basement drawer 8
H: 26-5/8" W: 19-3/4"

Drawer 86?

Parsons, W[illiam] E[dward]
Art School: elevation

N.d. [ca. 1898]
Pencil & watercolor on paper, matted
Signed, l.r.: W.E. Parsons
Inscribed, l.r.: Art School
Inscribed, l.r., Stamped: School of Architecture/
Columbia University
Inscribed, l.l., in pencil: Scale 1/8" = 1'
H: 13-1/2" W: 17-7/8"
Mat H: 18-15/16" W: 24-7/8"

Drawer 157

Parsons, William E[dward]
Portfolio of 4 Drawings/Sketches of [Casino] for Miss
Gilman, Norwich/Town -Connecticut
1 Plan of main floor, plan of cellar
2 Longitudinal Section
3 Transverse Section
4 Perspective Sketch

N.d. [ca. 1898]
Portfolio - heavy paper bound with brass brads
1 pencil with red ink on paper
2 Watercolor, pencil and ink on paper
3 Watercolor & pencil on paper
4 Pencil on paper
Signed, u.l., cover of portfolio: William E. Parsons/
Architect/10 East 23rd Street/New York City
Signed, l.r., drawing 2: William E. Parsons, Architect/
New York City
Signed, l.l., drawing 3: William E. Parsons, Architect/
New York City
Signed, u.l., drawing 4: William E. Parsons, Architect/
New York City

Signed, l.r.: Parsons
Inscribed, l.l., Stamped: School of Columbia University/
Architecture
Inscribed, l.r.: Avery Library/Columbia University
Inscribed, on verso: Basement drawer 8
H: 26-5/8" W: 19-3/4"

Drawer 86?

Parsons, W[illiam] E[dward]
Art School: elevation

N.d. [ca. 1898]
Pencil & watercolor on paper, matted
Signed, l.r.: W.E. Parsons
Inscribed, l.r.: Art School
Inscribed, l.r., Stamped: School of Architecture/
Columbia University
Inscribed, l.l., in pencil: Scale 1/8" = 1'
H: 13-1/2" W: 17-7/8"
Mat H: 18-15/16" W: 24-7/8"

Drawer 157

Parsons, William E[dward]
Portfolio of 4 Drawings/Sketches of [Casino] for Miss
Gilman, Norwich/Town -Connecticut
1 Plan of main floor, plan of cellar
2 Longitudinal Section
3 Transverse Section
4 Perspective Sketch

N.d. [ca. 1898]
Portfolio - heavy paper bound with brass brads
1 pencil with red ink on paper
2 Watercolor, pencil and ink on paper
3 Watercolor & pencil on paper
4 Pencil on paper
Signed, u.l., cover of portfolio: William E. Parsons/
Architect/10 East 23rd Street/New York City
Signed, l.r., drawing 2: William E. Parsons, Architect/
New York City
Signed, l.l., drawing 3: William E. Parsons, Architect/
New York City
Signed, u.l., drawing 4: William E. Parsons, Architect/
New York City

Inscribed on portfolio cover, u.l.: Sketches of
[Casino] for Miss Gilman, Norwich-/Town-, Connecticut,
and l.r.: Avery Library/Columbia University/Basement Drawer
No. 8.

Inscribed drawing 1: room names & sizes given

Inscribed, l.l. Scale $1/8" = 1'$

Inscribed, l.r.: Avery Library/Columbia University

Inscribed, drawing 2, l.l.: Scale $1/8" = 1'$

Inscribed, l.r.: Avery Library/Columbia University

Inscribed, drawing 3, l.r.: Scale $1/8" = 1'$

Inscribed, l.r.: Avery Library/Columbia University

Portfolio itself H: $13-1/4"$ W: $18-1/4"$

Drawing 1 H: $13"$ W: $17-7/8"$

Drawing 2 H: $13"$ W: $18"$

Drawing 3 H: $12-7/8"$ W: $18"$

Drawing 4: H: $12-7/8"$ W: $18-1/4"$

Notes: Handwritten note attached: To Talbot Hamlin
Esq/Avery Library/Columbia University/New York/From
/Stamped/Francis Gilman/380. Washington Street/
Norwich Town, Conn.

Born in 1872 in Akron, Ohio, William Edward Parsons
attended elementary school there before going to Yale
University. Pursuing the study of architecture, he
went to Columbia University, graduating with C.L.
Otto and A. Ware in 1898. Later, he spent three years
at the Ecole des Beaux Arts in Paris, an experience
assisted by receiving the McKim Traveling Fellowship
on May 27, 1903. His cohorts, E. Neecarsulmer, C.L.
Otto, and T.F. Blondel were also holders of that
year's award.

Returning to New York City, Parsons apprenticed to
John Galen Howard until 1903, when he was appointed
Consulting Architect to the U.S. Government in the
Philippines. Operating out of Manila, he engineered
the installation of the Burnham plan there and in
Boguoio, Luzon. He had an enduring impact on the archi-
tecture of that area and left behind such monuments
to his standards of design as the General Hospital and
the University Buildings, both in Manila.

By 1914, W.E. Parsons had set up a partnership with Edward H. Bennett, a noted city-planning expert, and, in 1922, they were joined by Harry T. Frost. Specializing in city planning and civic improvements, the firm built sundry public edifices in Chicago, Joliet, and Rock Island, Illinois, and Buffalo, N.Y. In St. Paul, Minnesota, they initiated a city-wide plan for public buildings and in Washington, D.C. proposed a generous landscape scheme for the area between the Capitol and Union Station.

W.E. Parsons ended a career of achievement and contribution in the practice of architecture when he became professor of Architecture at Yale University in 1938. He died December 17, 1939.

He was a member of the Chicago Chapter, A.I.A., the Society of Beaux Arts Architects, and the National Federation of City Planners.

References: Obit., New York Times, 12/18/1939; information from the Chicago Chapter, A.I.A., 1940; Who Was Who in America, 1897-1942.

Drawer 2

/Ware, Arthur?/ .
Watchtower: perspective

1898

Pencil and watercolor on tracing paper (mounted on paper and matted)

Signed, l.c., in pencil: /Arthur Ware?/

H: 19-3/8" W: 10-3/16

Mat H: 27-7/8" W: 19-18/"

Note: Tracing paper fragile

Drawer 2

Ware, Arthur

Esquisse Problem, Public Building: elevation and partial plan

February 28, 1898

Pencil and watercolor on paper (matted)

Signed, l.r.: Arthur Ware

Inscribed, l.c.: Esquisse Problem

Inscribed, u.c.: February 28, '98

Inscribed, l.c., Stamped: Columbia University/
Architecture

Inscribed, l.r., Stamped, under signature : Registered

H: 13-7/8" W: 20-1/2"

Mat H: 18-15/16" W: 24-15/16"

Notes: Perhaps this is a timed competition drawing.

Drawer 2

Ware, Arthur
Metope /Parthenon/

N.d. (ca. 1898)
Ink and pencil on paper
Signed, l.r., Arthur Ware
Inscribed, l.r., Stamped: Avery Library/Columbia
University
H: 11-3/8" W: 15-15/16"

Note: Note attached to drawing. Plates made in the
History on/ ornament course/Unidentified/by Arthur Ware

Drawer 2

Ware, Arthur
Equisse Pour/un Perron interieur /sketch of an interior
staircase/: longitudinal section, transverse section,
and plan of 1st floor and bottom of stair

April 1, 1902
Pencil on paper (mounted on board)
Signed, l.r.,: Arthur Ware
Inscribed, l.r.: Concours du/Medon
Inscribed, l.l., in blue crayon: 15
Inscribed, u.r., in blue crayon: 245
Inscribed, on verso, Stamped: Ecole Nationale/des
Beaux Arts/Concours/D'emulation/Sketch
Inscribed, on verso, l.r., in red crayon: 108
H: 19-1/4" W: 25-1/16"
Mat H: 19-9/16" W: 25-1/2"

Note: Corners torn and tack holds throughout

Born on August 2, 1876 to an affluent New York
family, Arthur Ware followed a private school education
by attending Columbia College's old School of Mines.
He graduated from that institution in 1898 with a B.S.
in Architecture. C.L. Otto and W.E. Parsons were in
his class.

While head draftsman with Thomas Short in his father's
office (James E. Ware & Sons) at 3-7 West 29th Street
In New York City, Arthur participated in projects such

as the Twelfth Regiment Armory; two warehouses for Manhattan Storage & Warehouse Company; Model Tenements for City & Suburban Homes Company (1900) at 64-65 Street between First Avenue and Avenue A (?); and Halcyon Hall in Millbrook, N.Y.

Ware's 1902 submission of "A Seaside Hotel" won him Columbia's McKim Traveling Scholarship, granting him the opportunity of studying at the Ecole des Beaux Arts in Paris from 1902-05. Upon his return, he resumed practice with his father until the latter's death in 1918, at which time Arthur joined in partnership with his brother, Franklin B. (F.B. and A. Ware) at 1170 Broadway in New York. Their work spanned the gamut from commercial and public buildings to lavish country houses and city estates in and around New York City. Some notable buildings were: Huntington Gymnasium at Colgate College, Hamilton, N.Y.; Baggs Park Museum and Grace Church in Utica, N.Y.; Post Office Building, Ossining, N.Y.; buildings at Marymount College in Tarrytown, N.Y.; Grant Avenue Presbyterian Church, Plainfield, N.J.; Hotel at Lake Mohawk; the Wareham and Madison Avenue Presbyterian Church at 73rd Street and Madison Avenue, both in New York City; and a number of YMCA's, including the East Side Branch and ones in Yonkers, Niagara Falls, and Grand Rapids.

In 1912 he began his role of academician, serving under William A. Boring as Associate Professor and as "Critic of Design" at Columbia's School of Architecture Extension ateliers.

Ware was a member of the New York Chapter, A.I.A. since 1922, member and one-time president of the Beaux Arts Society of Architects, and a promotor of an educational program for students sponsored by the Beaux Arts Institute of Design. He died on February 19, 1939.

References: National Cyclopedia of American Biography, Vol. 29; Information from the New York Chapter, A.I.A., 1940; Who Was Who in America, 1897-1942.

Drawer 2

Blondel, Theodore, F. Jr.
A Horticultural Hall: Plan

February, 1899

Ink and watercolor on paper (matted on cream mat)

Signed, l.r.: Theo. Blondel, Jr.

Inscribed, l.c.: Design/A Horticultural Hall/Plan

Inscribed, l.l.: February 1989

Drawer 8

Inscribed, on verso: basement drawer No.8
H: 37-5/16" W: 27-1/8"
Mat H: 40" W: 32"

Note: Dimensions of original drawing include the remains of a former mat.

Theodore F. Blondel, Jr. excelled as an architectural student at Columbia University, graduating in 1899. In 1903, he won the McKim Traveling Fellowship along with E. Necarsulmer ('96), C.L. Otto ('98), and W.E. Parsons ('98). He died in 1930.

Drawer 2

James, M[arshall] T[homas]
A Museum: elevation

February 25, 1898
Pencil and watercolor on paper (Matted on cream mat)
Signed, l.r.: M.T. James
Inscribed, l.r., Stamped: Avery Library/Columbia University
Inscribed, l.l.: Feb. 25, '98
Inscribed, u.l., Stamped: 3d Year
Inscribed, u.c.: A Museum
Inscribed, on verso, in pencil: doodlings with dimensions and a column of numerical additions
Inscribed, on verso: Basement drawer/No. 8
H: 14-9/16" W: 21"
Mat H: 24-7/8" W: 31-7/8"

Marshall Thomas James, along with E.L. Satterlee, received a B.S. degree in Architecture from Columbia in 1900. He resided in Suffern, N.Y.

Drawer 2

Satterlee, E[dward] L[ansing]
Design for a Railroad Station: elevation

Dec. 14, 1898
Ink, pencil and watercolor on paper (matted on cream mat)
Signed, l.r.: E.L. Satterlee
Inscribed, l.r., Stamped: Avery Library/Columbia University
Inscribed, l.c.: Design for a R.R. Station
Inscribed, l.c.: Scale 1/16" = 1 Foot
Inscribed, l.l.: 14th of Dec. 1898

Inscribed, on verso: basement drawer/No. 8.
H: 11-13/16" W: 19-1/16"
Mat H: 18-15/16" W: 24-7/8"
Note: Compass points for arches evident on back.

Edward Lansing Satterlee received a B.S. degree from Columbia in 1900. M.T. James was one of his classmates. He died in 1918.

Drawer 2

Budds, Benj⁷amin⁷ C⁷ourtney⁷
Volute: Section, elevation and worm's eye perspective

Oct. 26, 1898
Pencil on paper
Signed, l.r.: Benj. C. Budds
H: 13-9/16" W: 20"

Benjamin Courtney Budds attended Columbia's School of Archtecture until 1901 but was not a graduate.

Drawer 2

Smith, L⁷ucian⁷ E.
Commercial Building: plan & section

1904
Pencil and watercolor on paper
Signed, l.r.: L.E. Smith
Inscribed, l.r., Stamped: Avery Library, Columbia University
H: 19" W: 11-7/8"

Drawer 2

Smith, Lucian E.
Portfolio of 7 drawings of Italian Villæ in Rome, Frascan and Tivoli

1906
Pencil on paper
Inscribed, on cover: Italian Villas, Rome, Frascati, Tivoli
8 Sheets, 7 drawings
Individual drawings: (1) The Colonna Gardens, Rome
(2) The Villa Aldobrandini,, Frascati
(3) The Villa Torlonia, Frascati
(4) The Colonna Garden, Rome

- (5) The Villa Mondragone, Frascati
- (6) Villa Mondragone, Frascati
- (7) Notes on Ville d'Este/Tivoli

Note: All drawings catalogued individually.

Drawer 2

Smith, Lucian E.

The Colonna Gardens, Rome: Site plan and details

1906

Pencil on graph paper

Signed, l.r.: Lucian E. Smith

Inscribed throughout with notes, labels and some dimensions

H: 9-3/8" W: 12-7/8"

Drawer 2

Smith, Lucian E.

The "Villa Aldobrandini," Frascati: plan of walk, elevation of rustic work, and details

May 24, 1906

Pencil on graph paper

Signed, l.r.: Lucian E. Smith

Inscribed throughout with notes, dimensions and labels

Inscribed, on verso, l.r., Stamped: Lucian E. Smith/
Architect/New York

H: 12-7/8" W: 9-3/8"

Drawer 2

Smith, Lucian E.

The Villa Torlonia, Frascati: Site plan, elevation of baluster urn and details

May 22, 1906

Green pencil and pencil on graph paper

Signed, l.r.: Lucian E. Smith

Inscribed throughout with notes, dimensions and labels

Inscribed, on verso, l.r., Stamped: Lucian E. Smith/
Architect/New York

H: 12-7/8" W: 9-7/8"

Drawer 2

Smith, Lucian E.

The Colonna Gardens, Rome: site plan

1906

Pencil on graph paper

Signed, l.r.: Lucian E. Smith

Inscribed throughout with notes, labels and some dimensions

H: 12-15/16" W: 9-3/8"

Drawer 2

Smith, Lucian E.

The Villa Mondragone - Frascati: Details of plan and baluster

1906

Pencil on graph paper

Signed, l.r.: Lucian E. Smith

Inscribed throughout with dimensions and notes

Inscribed on verso, Stamped: Lucian E. Smith/Architect/
New York

H: 12-7/8" W: 9-3/8"

Drawer 2

Smith, Lucian E.

Villa Mondragone, Frascati/Loggia of Vignola: details of vault and arch

N.d. [ca. 1906]

Pencil on graph paper

Inscribed throughout with notes on color

H: 9-3/8" W: 12-7/8"

Note: This may be an example of what was called summer memoirs. A student was required to submit 100 drawings that had been done over the summer. For this work, he received 2 points a summer, 6 points total. Work in an office could be substituted for the memoirs.

Drawer 2

Smith, Lucian E.

Notes on Villa d'Este/Tivoli: Site plan and notes

May 6, 1906

Pencil on graph paper with green pencil

Signed, l.l.: Lucian E. Smith

Inscribed throughout with notes, labels and some dimensions

Inscribed, on verso, l.r., Stamped: Lucian Smith/
Architect/New York

H: 12-7/8" W: 9-3/8"

Note: On verso was a drawing of a facade, now erased.

Lucian E. Smith was born in Evanston, Illinois on June 12, 1877 and educated at the Armour Institute in Chicago from 1896-7. Furthering a course of architectural study, he went on to Columbia University, submitting a County Court House as his thesis project in 1901. He graduated in that year with a B.S. in Architecture. L.E. Smith acquired a great deal of practical experience before and after college working as a draftsman in the office of Holabird & Roch and Donn Barber. In 1905, he won the McKim Traveling Fellowship, his drawings for which are documented in the 1905 Columbia Yearbook. They included a sketch for the Decoration of a Public Square, a sketch for a Monument in a Public Square, and General Plan and Side Elevation for a Public Library. He did not, however, attend the Ecole des Beaux Arts but, instead, studied at the American Academy in Rome from 1905-08. Many of his drawings from this experience appear in the 1908-9 Yearbook. Following this course of study, he entered the office of Cass Gilbert and worked there from 1909-12, at which time he began private practice in New York City. His firm designed and executed mostly residential and institution buildings, the most prominent of which include the YMCA and the ME Church, both in Asbury Park, N.J.; the Tierney House in Blue Field, W. Va., and the Nichols Estate in Pleasant Dale, N.J.

Lucian E. Smith became a member of the New York Chapter of the A.I.A. in 1933 and was elected Emeritus in 1967. He has been connected with the work of the Architects' Emergency Committee. He died on August 2, 1969.

Drawer 2

Fowler, L[awrence] H[all]

A Country Estate: section, site plan, elevation

N.d. [ca. 1902]

Pencil and ink with watercolor (3 drawings matted together)

Signed, l.r.: L.H. Fowler
Inscribed, l.c., Stamped: Avery Library/Columbia University

Inscribed, on verso, ink on printed label: Title/A Country Estate:/Fourth Year Problem in Land-/scape Design./Name of Author/L.H. Fowler/Address/Columbia University, New York City/Name of Owner/School of Architecture (Stamped)/Address/Columbia University/Where to be returned/New York City/Address/Do not/send on/circuit./

Both parts of this blank must be filled out in type-writing/This part of blank to be secured firmly to back of frame. (in pencil) Basement drawer/No. 8. (in chalk) (1)

Section, H: 4-5/8"	W: 25-13/16"
Site plan, H: 25-1/8"	W: 12-9/16"
Elevation, H: 3-5/8"	W: 12-9/16"
Mat H: 38-3/8"	W: 26-3/16"

Note: Mat severly torn.

Laurence Hall Fowler graduated from Columbia University in the class of 1902 with W.T. Warren. He later lived in Baltimore, Maryland, having perhaps some affiliation with Johns Hopkins University.

Drawer 2

Warren, W/illiam/T/ilman/

Examination Plate: Design for a Bridge: plan and elevations

Feb. 1, 1900

Pencil and watercolor on paper (matted on cream mat)

Signed, l.r.: W.T. Warren

Inscribed, l.r., in pencil: 1900

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, l.l. Feb. 1, 1900

Inscribed, l.c.: Design/for a/Bridge/Examination/Plate

H: 13-7/16" W: 20-7/16"

Mat H: 18-15/16" W: 24-7/8"

William Tilman Warren was born in Montgomery, Alabama on October 3, 1877. He attended Starkes University School and, for two years, specialized at Alabama Polytechnic Institute (1895-97).

Seeking an architectural career, he went on to Columbia's School of Architecture. He graduated from that institution with L.H. Fowler in 1902. Warren was fortunate to have had the experience of working as a

draftsman for McKim, Mead and White from 1902-06. After working briefly for Albro & Lindeberg (1906-7), he set up his own firm, Warren & Welton (1907), which was followed by Warren & Knight, and eventually expanded to Warren, Knight & Paus (1922), all based in Birmingham, Alabama.

Drawer 2

Lobo, Arthur

Esquisse-Esquisse: Monument to a notable architect:
elevation of monument and plan

1903-4

Watercolor wash and ink on paper

Signed, l.r.: Arthur Lobo

Inscribed, u.r., in pencil: mention

Inscribed, u.l.: Scale 1/2" - 1'

H: 20-3/4" W: 17-1/2"

Note: Calculations and graphs on verso. Possibly cut from larger sheet.

Arthur Lobo received a B .S. in Architecture from Columbia University in 1904. Within six years following his graduation, he won the Williard P. Perkins Fellowship, affording him the opportunity to study and travel abroad for a year. The competition was in three sections. Part one was a sketch design for a monument to Major L'Enfant. Also required was a preliminary sketch and final design drawings for a recreation park in Washington, D.C. incorporating as the focal point an intersection of two avenues on the axis of the park. For his submission, Lobo received a special decoration of a commemorative character.

Drawer 3

Hamlin, Talbot [Faulkner]

Church Interior: Section, elevation and masonry details

1914

Ink, pencil & watercolor on paper

Signed, l.r.: Talbot Hamlin 1914

Inscribed, l.r., Stamped: Avery Library/Columbia University

Inscribed, on verso: Thesis drawing/Basement table -
Drawer-3.

H: 15-1/2" W: 21-7/16"

For an in-depth biography of Talbot Faulkner Hamlin, refer to the work done by Judy Oberlander and Bob Guter.

Drawer 3

Walsh, Harold Vandervoort

Details showing historic development of doors, hinges, and windows, including batten door and double-hung window: details in perspective

N.d. (ca. 1915)

Inscribed throughout: Identification of each detail
H: 31-3/8" W: 24"

Harold Vandervoort Walsh attended the College of the City of New York and later graduated from the School of Architecture at Columbia University in 1915, in the class with L.M. Giroux. After a period of apprenticeship at several New York firms, Walsh served in the Army and upon discharge, was offered an opportunity to teach courses in construction at Columbia University. By 1919, he had achieved the position of Assistant Professor of Architecture there. In the following years, he performed as an architectural consultant as well as a prolific writer of articles on construction and architecture, and authored several books, including Construction of a Small House (1922) published by Scribner, Understanding Architecture, and Your House Begins with You. He seems to have been keenly interested in the architectural and economical issues concerning the small house and its owner. His investigations concluded that once the plans and specifications were settled, the actual construction could be performed without the mediation and expense of a general contractor. Attempting to carry out this theory, Walsh enlisted his former Columbia University pupil and Columbia instructor of estimating, building construction, superintendence, finance and contracts, Alexander T. Saxe. Walsh and Saxe created the Small House Advisory Service to coordinate the design and business functions. Unfortunately, this service was short-lived, dissolved for internal financial reasons and the repercussions stemming from charges of over-expenditures brought by three home-owners who called for revocation of their architects' licenses. Knowledge of the outcome of these proceedings is unknown.

Drawer 3

Ward, Walter L[ester] (in collaboration with /Bernhold Nebit)

A Tomb to a Famous Painter: plan, elevation, section

N.d. (ca. 1917)

Pencil and watercolor on paper (mounted on heavy paper on linen)

Signed, : /Bernhold Nebit /Sculptor/Walter L. Ward - Architect/Eugene Savage, Painter

Inscribed: Collaborative Problem: A Tomb to a Famous Painter

Plan: H: 8-7/16" W: 12"
Elevation: 18-7/16" W: 13-1/8"
Section: H: 8-3/8" W: 11-15/16"
Title Block: H: 3-3/4" W" 34-1/2"

Overall mat: H: 18-1/4" W" 46-1/2"

Walter Lester Ward graduated with a B. Arch. from Columbia University in 1917. As documented in the 1913 Yearbook, Ward submitted the winning design entitled, "A Hall of Fame" for the Annual Competition of the American Academy in Rome for that same year. This event is further recorded in a letter of thanks to F.D. Sherman on August 22, 1913 before Ward's departure on the Scholarship. He died in 1918.

Drawer 3

Allen, Charles A.

Pediment of Doric Order: front elevation, partial elevation, & section

Dec. 22, 1922

Pencil on heavy paper

Inscribed, c.: raking cornice, tympanum and horizontal cornice

Inscribed, l.r.: Section A-A

Inscribed, l.c.: Architrave frieze & cornice

Inscribed, u.c.: Ael, Plate 9

H: 15" W" 22"

Charles A. Allen was a non-graduate in the 1919 class that included L.F. Arnaud, R.H. Sanford, F.R. Schreyer and L.W. Williams.

Drawer 3

Arnaud, Leopold [F.]

Design for Arcade: elevation, partial plan, detail

1916 [?]

Ink on paper with ink wash

Signed, l.r.: Leopold Arnaud

Inscribed, l.c.: An Arcade

Inscribed, u.r., in blue crayon: Pass

Inscribed, u.l., in red crayon: YB 1916

Inscribed, u.c.: 3-1/2"

H: 25-11/16" W: 39-1/4"

Drawer 3

Arnaud, Leopold [F.]

Fish Market: Plan, elevation, interior and exterior perspective

1920 [?]

Black & red ink on paper with linen backing

Signed, l.r.: Leopold Arnaud/Atelier Héraud/Leopold Arnaud

Inscribed, u.l.: Plan/Echelle ae 0,00 5

Inscribed, c.l.: Plan d'Ensemble/Echelle 0.002/Le Marche/le Quai/Facade Latérale

Inscribed, l.l., in magic marker on linen: 1920?

Inscribed, u.r., in chalk: 39

Inscribed, c.r.: Echelle: 0,02/Vue d'interieur/du/ Marche/Coupe

Inscribed, l.r." La perspective d'ensemble/est faite avec les points/de fuite et la methode/des reductions/ La vue interieure est/faite avec les points/de fuite et les points/d'egale resection. 10/10.

Inscribed, c.: Le Mote/Facade Principale.

Inscribed throughout, with perspective points blocked

H: 25-7/8" W" 20-1/4"

Drawer 3

Arnaud, Leopold

Design for Taylor's Shop, plan and emblems (2 pieces)

N.d. [ca. 1919]

Watercolor on paper

Signed, l.r.: Leopold Arnaud/Columbia University

Inscribed, l.c., Stamped: School of Architecture/ Columbia University

Inscribed : Vue Boutique de Drapier due Xiv. Siecle

Title: H: 5-3/4" W: 36"
Plan: H: 8-1/4" W: 36-1/2"

Drawer 3

[Arnaud, Leopold F.?]
Medieval Scene

N.d. [ca. 1919]
Watercolor, pencil and ink on paper
H: 17-1/2" W: 37-1/4"

Note: Edges severely torn and molded

Drawer 3

[Arnaud, Leopold F.?]
Medieval Scene

N.d. [ca. 1919]
Watercolor, ink and pencil on paper
H: 25" W: 38-1/2"

Note: Edges severely torn and molded

For information on Leopold F. Arnaud, refer to catalogue by Diane Boas.

Drawer 3

Sandeford, R.H.
Small Dairy Farm; Site plan and elevation

N.d. [ca. 1919]
Ink on heavy paper
Signed, l.r.: R.H. Sanford
Inscribed throughout with room use on plan
H: 35" W: 24-5/8"

Drawer 3

Sandeford, R.H.
A Small Dairy Farm; elevation

N.d. [ca. 1919]

Ink on paper

Signed, l.r., in blue ink: R.H. Sandeford

Inscribed, l.c.: A Small Dairy Farm

H: 16" W: 28-1/4"

Drawer 3

Sandeford, R.H.

Ancient ornament, Greek Vases, ink sketches

N.d. [ca. 1919]

Ink & wash on paper

Signed, l.r.: /R.H./ Sandeford

Inscribed, c.: Examples from: Benndorf, Greek and Sicilian Vases and Furtwangler & Reichhold Greek Vases

H: 15-9/16" W: 20-1/8"

Note: This is an example of work from either the class in the history of ornament or the archeology class.

R.H. Sandeford was in the same class at Columbia University with L.F. Arnaud, F.R. Schreyer, and L.W. Williams, all of whom graduated in 1919. C.A. Allen was a classmate but did not graduate. He won a First Mention for his design for A Small Dairy Farm, as seen in the 1919 Yearbook.

Drawer 3

Schreyer, F[rank R.]

Doric Order: Elevation

Jan. 18, 1918

Ink wash and pencil on paper

Signed, l.r.: F. Schreyer

Inscribed, u.r., in red crayon: Pass/Commended/

J. 18, 1918

Inscribed, l.r., Stamped: Avery Library/Columbia University/Gold Star

Inscribed, on verso: Drawer 8

H: 28-3/16" W: 20-3/16"

Frank F. Schreyer graduated with a B. Arch. from Columbia University in 1919, with C.A. Allen, L.F. Arnaud, R.H. Sandeford, and L.W. Williams. The orders

studied first semester first year in the class, "Elements of Architecture." Second semester, they were used in designs in the class, "Applied Elements." Schleyer won a pass, commended in the "Applied Elements" for his submission of the Doric Order. It also appeared in the 1918 Yearbook.

Drawer 3

Williams, Lessing [Whitford]
Gothic Ornament: Details of Color Decorations

N.d. [1918?]

Ink, watercolor and gold paint on heavy paper

Signed, c., in red ink: Lessing Williams

Inscribed, on verso, in pencil: Delivered in room 405/

Tuesday, March 8, 1918

H: 24-7/8" W: 17-15/16"

Born in Far Rockaway, N.Y. on July 23, 1894, Lessing Whitford Williams completed an undergraduate education at Williams College. He continued on to Columbia University where he received an M.A. in 1916 and a B. Arch. in 1919. His classmates included: C.A. Allen, a non-graduate, L.F. Arnaud, F.H. Sandeford, and F.R. Schreyer. Other examples of Williams' work can be seen in the 1918 Yearbook; they are characteristic of classical drawings executed for classes in Elementary Design, carefully rendered compositions in Applied Elements, and colorful design plates for the History of Ornament.

From 1919-20, Williams was a draftsman in the office of Grabley & Sedgwick in New York City, after which he entered the Ecole des Beaux Arts in Paris, studying in the Atelier Gromort. He attended the American Academy in Rome from 1922 & 1924. During this time he was the designer for Whitney Warren (located in Paris & Louvain) of Louvain University Library in Belgium. He also traveled extensively throughout Europe.

Upon his return to New York, Williams worked as designer and job captain for a series of firms: James Gamble Rogers (1926-8), participating in work on Yale Library and other fraternity houses; Hood, Godley & Fouilhoux (1928-9), working on the Daily News Building, New York City and some country houses; Halsey, McCormack & Helmer (1929-31), aiding in the design of the Central

Methodist Church and Hanson Pl. Cent. Church (1931) both in Brooklyn; and William Newmann, & Sons, Jersey City, N.J. (1931-34), executing such buildings as Miguon School, Miguon, Pa. and St. Peter's College, Jersey City, N.J. (1931-2). Attempts to establish his own practice proved unsuccessful, however he worked effectively for the N.Y.C. Parks Department and the New York office of the Federal Housing Administration (1936-40) producing Yellow Mill Housing Project (1939-40) and the U.S. Housing Project (1941), both in Bridgeport, Ct., and in association with Lindsay & Johnson. Ultimately he joined the prestigious firm of George B. Post & Sons in 1944 where he was involved in such buildings as the Brookside Church, Brookside, N.J. (1948); Industrial Home for the Blind (1951) and West Side School (1951-55) both in Cold Spring Harbor, N.Y.; St. Mary's Hospital for Children in Bayside, N.Y. (1951); and the Federal Savings & Loan Association, Huntington, N.Y. (1955) in cooperation with Sammis & Green.

Williams was a member of the New York Chapter, A.I.A. since 1937 and chairman of its technology Committee (1945-47), wrote articles for magazines like Progressive Architecture (1949) and Illumination (1948), and was an active alumni, serving as vice-president and president of the Alumni Association, Columbia School of Architecture.

Drawer 3

Hritz, Geo[orge] P[eter]

Perspective of house: Plan in perspective

Jan. 9, 1917

Watercolor wash and pencil on paper

Signed, c.: Geo. P. Hritz

Inscribed, l.r.: Approved/gold star

Inscribed, l.r., Stamped: Avery Library, Columbia University

H: 23-1/8"

W: 17-5/8"

George Peter Hritz graduated with a Certificate from the School of Architecture, Columbia University in 1921 with classmates M.B. Loewy and G.W. Trofast-Gillette. A sketch of a Capitol by Hritz appears in the 1918 Yearbook. Little else is known about him or his career as an architect.

Drawer 3

Loewy, M[aurice] B[ernard]
Roman Painted Ornament and Mosaic

Apr. 24, 1912 [?]
Ink and watercolor on paper
Signed, l.r.: M.B. Loewy
Inscribed, u.r.: Roman Painted Ornament and Mosaic
Inscribed, c.r.: From Temple of Isis
Inscribed, l.c.: Pompeiian
Floor Mosaic/Examples taken from Niccolini/"Le Case ed.
Monumenti di Pompeii"
Inscribed, l.r., Stamped: [?] /Apr. 24, 1912/Columbia
University
Inscribed, l.r., Stamped: Avery Library, Columbia
University
Inscribed, on verso: Basement drawer/No. 8.

Maurice Bernard Loewy was a member of the class with
G.P. Hritz and G.W. Trofast-Gillette, all of whom
graduated from Columbia's School of Architecture in
1921. This drawing is from either the History of
Ornament class or The Archeology class.

Drawer 3

[Trofast-]Gillette, [George Wolcott]
Rendering Exercise: Ten exercises, some of moldings

N.d. [ca. 1921]
Ink wash on paper
Signed, l.c.: Gillette
Inscribed, l.c.: Elementary Rendering/Arch. 1
H: 16" W: 22-15/16"

Note: This must be a first year, beginning exercise
in the technique of ink wash.

George Wolcott Trofast-Gillette received his B. Arch.
degree in 1921 from the School of Architecture at
Columbia University. His classmates were G.P. Hritz
and M.B. Loewy. His thesis project, "An American
Centre," appeared in the 1921 Yearbook.

Drawer 3

Smith, P[erry] C[oke]
Axonometric of Frieze and cornice of Doric order

N.d. (ca. 1923)
Pencil on heavy paper
Signed, l.r.: P.C. Smith
Inscribed, u.c.: A71
H: 21-3/8" W: 15-1/8"

Perry Coke Smith was born in Lynchburg, Virginia April 21, 1899. He entered Newberry College in Newberry, South Carolina for 2 years, finally graduating from the University of Wisconsin in Madison in 1918. In preparation of an architectural career, Smith worked as a draftsman for five months in 1919 for Wickham Taylor located in Norfolk, Virginia. He then pursued a course of architectural study and training at Columbia University, from which he received a B.S. in Architecture in 1923. While there, he also served as an instructor. Examples of his classical training and masterly execution appear in the 1923 Yearbook; for an Advanced Design class, he received a First Mention for his layout of a Reviewing Stand and, for his complex rendering of a Civic Art Center, Smith won the Charles Follen McKim Fellowship for 1923-24. Following graduation, though, Smith continued his training by working for several months as a designer for the Russell Sage Foundation. Here, he developed a plan for New York City and its environs. Then, after a year of gallivanting around Europe on that McKim Scholarship, he was lured back to New York City and accepted a job as a designer for Donn Barber, which lasted from 1924-26.

In 1926 he began a relationship which, in its various metamorphoses, was to keep him occupied through much of his active and productive life. Established in 1885 by Cyrus L.W. Eidlitz, the firm of McKenzie, Voorhees & Gmelin retained Smith as a designer. In 1929, under the name of Voorhees, Gmelin & Walker, his position was altered to that of associate. In an attempt to expand his horizons that same year, he became a patron for the Atelier of Corbett-Smith in New York, and, in 1930, he served as a Design Critic at Princeton University. By 1938, he had achieved the status of partner in the firm that had evolved to Voorhees, Foley & Smith. He remained with this ensemble until 1954. During this time, their principle works included Fresh Meadows Housing Development, Long Island New York (1949); the DuPont Experimental Station Expansion in Wilmington, Delaware (1950); the Savannah River Plant of the Atomic Energy Commission, Aiken, South Carolina (1954); the home office of the Irving Trust Company at 1 Wall Street, the Western Union

(1952-53). He was elected emeritus in 1968. For unknown reasons of unprofessional conduct, Smith's F.A.I.A. corporate membership was suspended from 1961-62. In an educational capacity he served on Advisory Councils at Princeton's School of Architecture (1955-67) and Columbia's School of Engineering (1958-67).

Smith co-authored a book entitled the Chemical Business Handbook (1954) and another called Contractor, Architecture, and the University (1954). He wrote several magazine articles, among them one for Architectural Forum (September, 1932); Banking & Architectural Record (1945); and Industrial and Engineering Chemistry (1947).

Perry Coke Smith died on November 10, 1973 in Sarasota, Florida at the age of 74 years.

Drawer 4

White, G. Bolton
Capital of Mars Avenger: elevation

N.d. (ca. 1931)
Pencil and wash on paper
Inscribed, l.r., in red crayon: 1st Men./tion/
Inscribed, l.r., Stamped: Avery Library/Columbia
University/5
H: 25-3/4" W: 19"

Drawer 4

White, G. Bolton
Ionic Order Study: Elevation

N.d. [ca. 1931]
Ink and wash on paper
Inscribed, l.r., in red crayon: 1st Men/tion/3/
Inscribed, l.r., Stamped: Avery Library/Columbia
University
H: 17-7/8" W: 24-3/16"

G. Bolton White received a B. Arch. in 1930 and graduated in 1931 with an M.S. from the Architecture School at Columbia University.

(1952-53). He was elected emeritus in 1968. For unknown reasons of unprofessional conduct, Smith's F.A.I.A. corporate membership was suspended from 1961-62. In an educational capacity he served on Advisory Councils at Princeton's School of Architecture (1955-67) and Columbia's School of Engineering (1958-67).

Smith co-authored a book entitled the Chemical Business Handbook (1954) and another called Contractor, Architecture, and the University (1954). He wrote several magazine articles, among them one for Architectural Forum (September, 1932); Banking & Architectural Record (1945); and Industrial and Engineering Chemistry (1947).

Perry Coke Smith died on November 10, 1973 in Sarasota, Florida at the age of 74 years.

Drawer 4

White, G. Bolton
Capital of Mars Avenger: elevation

N.d. (ca. 1931)
Pencil and wash on paper
Inscribed, l.r., in red crayon: 1st Men./tion/
Inscribed, l.r., Stamped: Avery Library/Columbia
University/5
H: 25-3/4" W: 19"

Drawer 4

White, G. Bolton
Ionic Order Study: Elevation

N.d. [ca. 1931]
Ink and wash on paper
Inscribed, l.r., in red crayon: 1st Men/tion/3/
Inscribed, l.r., Stamped: Avery Library/Columbia
University
H: 17-7/8" W: 24-3/16"

G. Bolton White received a B. Arch. in 1930 and graduated in 1931 with an M.S. from the Architecture School at Columbia University.

Drawer 4

Cohen, Regina
Doric Order: elevation

N.d. [ca. 1932]
Ink wash with pencil on paper
Signed, l.r.: Regina Cohen
Inscribed, l.r.: 13
H: 38-1/2" W: 25"

The first female catalogued in the student drawings, Regina Cohen received an M.A. in 1932 from the School of Architecture, Columbia University. She later resided in New York City.

Drawer 4

Butterworth, Marbaret B.
Corinthian Capital: Temple of Jupiter Stator

N.d. [Ca. 1936]
Ink and pencil on paper
Inscribed, l.r., red crayon: 1st Men., placed/Avery Library/Columbia University
Inscribed, l.r., on verso: Margaret B. Butterworth
Inscribed l.l., on verso: Basement drawer 2
H: 25-1/4" W: 19-1/16"

Margaret B. Butterworth attended Columbia University's School of Architecture and graduated along with classmate, Thorne Sherwood in 1936 with a B. Arch. degree. She later married Francis A.G. Kelly.

Drawer 4

Sherwood, T/horne
Unidentified Ionic Temple

N.d. [ca. 1936]
Ink wash and pencil on paper
Signed, on verso: T. Sherwood
Inscribed, l.r., in red crayon: Men/tion/
Inscribed, l.r., Stamped: Avery Library/Columbia University/5/XX/Basement Drawer No. 8
H: 25-3/4" W: 19-1/16"

Drawer 4

Sherwood, Thorne

Order Study of Doric and Ionic Orders: elevations
rendered with Shades-Shadows

N.d. [ca. 1936]

Pencil and ink wash

Signed, l.r.: Sherwood

Inscribed, l.c.: Order Study

Inscribed, l.r., in red crayon: 1st Men/4

Inscribed, on verso: Sherwood

H: 18-1/8" W: 23-9/16"

Thorne Sherwood received a Bachelor of Architecture degree from Columbia University in 1936. He was a classmate of Margaret B. Butterworth (Mrs. Francis A.G. Telly).

Drawer 4

Rohdenberg, Theodor Karl

Greek Capital Parthenon: elevation of facade and
Column/Elements 1/Problem 2

November, 1933

Ink wash and pencil on paper

Signed, l.r.: T.K. Rohdenberg

Inscribed, l.r.: Elements I/Problem 2

Inscribed, l.r., in red crayon: reserve/1st Mention/
Avery Library/Columbia University

H: 25-7/8" W: 18-1/4"

Theodor K. Rohdenburg graduated in 1937 with a Bachelor's degree in Architecture from Columbia University in 1954. Rohdenburg authored a Bicentennial History of Columbia University published by Columbia University Press, New York.

Drawer 4

Olgyay, Aladar

Johann Battista Paulus/Cisterciensis Pater Reverendus/
MDCCCLXXVI-MCMXXXVII

N.d. [ca. 1938]

Green wax crayon with ink and white chalk on paper,
and figures in brown and black ink on craft paper pasted
on ground

Signed, l.r.: A. Olgyay
Inscribed, u.c.: B/perspective to P.S. No. 2
Inscribed, on verso: TFH/BFD
H: 27-15/16" W: 30-5/16"

Note: Small tears on edges.

Aldar Olgyay and his twin brother, Victor, were born on September 1, 1919 in Budapest, Hungary. After graduating from the Architectural School at the Royal Blytechnical University in Budapest, they distinguished themselves by each winning the Prix de Rome in 1934-35. The following year they executed some housing studies in London, England. Armed with this background and diplomas Summa Cum Laude, they entered the School of Architecture at Columbia University as Kendall Fellows for one year from 1937-38.

Aladar and Victor Olgyay managed a productive and diverse career in architecture. As both an academican and practitioner, Aladar held the positions of Assistant Professor in the Architecture department at the University of Notre Dame from 1947-51, Massachusetts Institute of Technology (1951-52), and Research Associate with the rank of Associate Professor at Princeton University's School of Architecture from 1953-58. His tenure at Princeton was prompted by his securing the Guggenheim Fellowship, bestowed to encourage continuation of his investigations at Princeton's architectural laboratory.

As internationally recognized architects and consultants, Olgyay & Olgyay (1939-57) were selected to design the Hungarian Exhibition Building at the New York World's Fair (1939) with associate architect, R. Weichinger. Their other principle works include some apartment houses in Budapest, Hungary (1941), a Chocolate Factory also in Budapest (1942), a group of Hotel Buildings in Balaton, Hungary (1946), and a school building in New Brunswick, New Jersey (1960). Their expertise and inquisition even ventured into the realm of town-planning.

Much of their work and design theory is promoted and exhibited in the books they jointly authored. These include: The Works of Architects, Olgyay & Olgyay, published by Reinhold Publishing Company (1952), Application of Climate Data to House Design (1954), and Solar Control and Shading Devices Princeton University Press (1957).

Drawer 4

Kennerly, A[Albert]

Roadhouse and Service Station: plans, elevations,
perspectives and sections

1937

Print: black ink on white

Signed, l.r.: A. Kennerly

Inscribed, l.c.: Roadhouse and/Service Station/situated
along a scenic highway

Inscribed, along with labels on each drawing.

Inscribed, l.r., on separate paper glued to main sheet :

Class A/Major Problem

H: 17-15/16" W: 23-15/16"

This sleek, modern design by Albert Kennerly is the
latest dated drawing in the collection. He graduated
in 1939 with a B. Arch. from the School of Architecture,
Columbia University.

This group of drawings is catalogued chronologically, as is
the bulk of the collection. However, despite the evidence of
names and dates found on the drawings, investigations concerning
their association with Columbia University's School of Archi-
tecture, or any affiliation or recognition by any architectural
institute or firm have been futile.

Drawer 3

Field, Newman W.

The Composite Order: plan and elevation

December, 1924

Pencil on paper

Signed, l.r.: Newman W. Field. December, 1924

Inscribed, c.: 4-1/2 Inches - 1 Diameter

Inscribed, u.c.: Plate VIII/The Composite Order

Inscribed throughout with measurements

Inscribed, l.r., Stamped: "Approved"

H: 22-15/16" W: 14-5/8"

Drawer 3

Mead [?]et al

Portfolio of Traditional Building Construction Drawings

N.d.

Ink rendered with watercolor wash on paper (backed with linen) in heavy board portfolio

Inscribed throughout: Measurements and specifications given. Scale varies with each drawing

H: 18-7/16" W: 13-1/16"

(Most drawings are this dimension except for 3 which are slightly larger because the linen has not been trimmed off.)

- Titles inscribed:
1. A Ro/ll/ing Door
Scale: 1'-0" = 2"
 2. Sliding Inside Shutters
Scale: 1/4" = 1'
 3. Meeting Rails/for Sliding Sash
Scale: Half-full size
 4. Details of Rollway for/a stone
Scale: 1/2" = 1'-0"
 5. Full-Size Section through Partition
 6. A Basement Area for a Window
Scale: 1'-0" = 1'
 7. Ordinary box window and door
Scale: 1/4" = 1'-0"
 8. Mill Construction
Scale: 1'-0"
 9. A Chimney
Scale: 2'-0" = 1"
 19. Detail of Window frame: Wooden
 11. Window Box for a Frame House/
Isometrical/View of/Head/Scale: 1' = 1/2"
 12. Inside Shutters
Scale: 2'-0" = 1"
 13. Cabinet Work₁
 14. Window Finish₂
 15. Window Finish₂
 16. A Doors
 17. Norwegian/Half-Timbered House
 18. Norwegian/Half-Timbered/House.
 19. A Brick/Dormer
Scale: 1'-0" = 3/4"
 - 20: Curb Roofs
Scale: 8" = 7"/
Scale: 4" = 1"
 - 21: Stools for Sliding Sash Windows/
half full size'
 - Note: Metal eyelets at four corners of drawing.
 22. Window Boxes in Frame Buildings/
Half-full size

23. Casement Windows/Full Size and Scale: $1/4" = 1"$
24. Sash Window/Half full size and Scale: $2'-0" = 1"$
- Note: Metal eyelets at four corners of drawing.
25. A Casement Window/Half full size
26. Front Doors Scale: $2'-0" = 1"$ and half full size
- Note: Metal eyelets at four corners of drawing.
27. Full Size Section through Partition Foot
28. Partitions/Foot/Isometrical/View Scale: $1" = 1/8"$ and $1'-0" = 1"$
29. [Same as above.]
30. Partitions/Heads & Feet/Iso-metrical/View Scale: $1'-0" = 1"$ and $1" = 1/8"$
31. Bridging Scale: $1'-0" = 1-1/2"$
32. Joists, Trimmers and Griders Scale: $1" = 1/8"$
33. Posts, Girts, and Braces Scale: $1'-0" = 1-1/2"$
34. Posts, Studs, and Girts/Scale of elevations and Plans: $1'-0" = 1"$; Scale of Isometric: $1'-0" = 1-1/2"$
35. Framing Two Timbers together at/an/angle Scale: $7'-0" = 1-1/2"$
36. Post, Plates & Braces Scale: $1'-0" = 1-1/2"$
37. Foundations/Inverted/Discharging Arches/Plan Scale: $1'-0" = 1/4"$

Drawer 3

38. Chimney: Sections, plans, elevations Scale: $4' = 1"$
39. A Rolling Door: Elevation, section Plans/Scale of Elevators: $4' = 1"$
- Scale of plans and Section: $1' = 2"$

This portfolio of construction drawings, all done in the same hand, were collected in a heavy board folder with the name Mead, et al., inscribed on the cover. There were several Meads who attended Columbia: Sanford Mead, a non-graduate from the School of Architecture in 1898; Charles Barry Mead, also an architecture School non-graduate from 1909; Marcia Mead, who received a Certificate in Architecture in 1913; and Nelson Bush Mead, Jr. who got a Bachelor's degree in Architecture in 1924.

These drawings were most likely used as teaching aids

Drawer 3

Pitts, C. Stanley
Ionic Order: Elevation, plan

November 8, 1927

Pencil on heavy paper

Signed, l.r.: C. Stanley Pitts

Inscribed, l.l.: Plan of Capital

Inscribed, l.r.: Development of volute .

Inscribed, l.c.: Attic, Ionic /Bases .

Embossed, l.l.: Keuffel & Esser Co./Normal/New York/

Germany

Inscribed, l.r., Stamped: Approved

H: 15-1/8" W: 22"

Drawer 3

Gvosdeff, N.

Preliminary Study for City Bank and Farmer's Trust
Co., 22 William St., N.Y. Cross & Cross, Architects:
elevation

1928

Pencil on board (once matted, glue remains)

Signed, l.r.: N. Gvosdeff. 1928

Inscribed, on verso: Basement drawer No./Preliminary
Study for/City Bank and Farmers Trust Co., 22 William
St., N.Y./Cross & Cross, Architects.

H: 29-15/16" W: 14-1/16"

Drawer 3

Lutz, P.

Palazzo [Veudramin?]:Elevation

N.D. [1920's?]

Pencil sketch on paper

Signed, l.r.: Lutz/4

Inscribed, l.r., in pencil: Lutz

Inscribed, c: Palazzo [Veudramin?]

Inscribed, u.r.: A+

Inscribed, on verso, in red pencil: (A)

H: 8-7/16" W: 10-7/8"

Mat H: 15/1/16" W: 19-15/16"

Drawer 3

Pitts, C. Stanley
Ionic Order: Elevation, plan

November 8, 1927

Pencil on heavy paper

Signed, l.r.: C. Stanley Pitts

Inscribed, l.l.: Plan of Capital

Inscribed, l.r.: Development of volute .

Inscribed, l.c.: Attic, Ionic /Bases .

Embossed, l.l.: Keuffel & Esser Co./Normal/New York/

Germany

Inscribed, l.r., Stamped: Approved

H: 15-1/8" W: 22"

Drawer 3

Gvosdeff, N.

Preliminary Study for City Bank and Farmer's Trust
Co., 22 William St., N.Y. Cross & Cross, Architects:
elevation

1928

Pencil on board (once matted, glue remains)

Signed, l.r.: N. Gvosdeff. 1928

Inscribed, on verso: Basement drawer No./Preliminary
Study for/City Bank and Farmers Trust Co., 22 William
St., N.Y./Cross & Cross, Architects.

H: 29-15/16" W: 14-1/16"

Drawer 3

Lutz, P.

Palazzo [Veudramin?]:Elevation

N.D. [1920's?]

Pencil sketch on paper

Signed, l.r.: Lutz/4

Inscribed, l.r., in pencil: Lutz

Inscribed, c: Palazzo [Veudramin?]

Inscribed, u.r.: A+

Inscribed, on verso, in red pencil: (A)

H: 8-7/16" W: 10-7/8"

Mat H: 15/1/16" W: 19-15/16"

Drawer 4

De Sina, Caesar

Corinthian capital from Temple of Castor and Pollux
at Cera: elevation

1931, Jan. 23

Ink wash on heavy paper

Signed, l.r.: Caesar de Sina

Signed, on verso: Caesar de Sina, Jan. 23, 1931

Inscribed, u.c.: Temple of Castor and Pollux at Cera

Inscribed, l.c.: Columbia University first year/

1st Term - Exercise 5

Inscribed, l.r.: 1st Men./Mention/ Placed Reserve
(in red crayon)

Inscribed, on verso: Columbia U.

Inscribed, on verso: H.W. cold pressed /Watman/ 1926

H: 25-7/8" W: 19"

Drawer 4

Feigin, H.

A Small House for a New Jersey Community: plan of
first floor and section of wall with window

N.d. [late 1930's?]

Pencil on board

Signed, l.r.: H. Feigin

Inscribed, l.l.: A Small House for a New Jersey
Community

Inscribed throughout with rooms labeled and dimensions
given: First Floor 1/4" scale

Inscribed, u.l., with door and window schedules

Inscribed, u.l., with window and wall construction
labeled: Section on AIA/3/4" scale

H: 20" W: 15-1/16"

Drawer 4

Feigin, H.

A Small House for a Community in New Jersey: 4
elevations

N.d. [late 1930's?]

Pencil on board

Signed, l.r.: H. Feigin

Inscribed, l.l.: A Small House for a Community in New
Jersey

Inscribed, l.r.: Elevations 1/4" = 1'-0"

Inscribed under elevations: North-West/North-East/

South-East/South-West

H: 21-13/16" W: 30-1/16"

Judging from commercial markings on verso, this board of drawings was part of the same presentation as the other Feigin work catalogued in this collection. There probably was one other board with a Second Floor Plan and Section through the Building, as this was a common presentation technique.

The basic design of this house brings to mind the home Walter Gropius built for himself in Lincoln, Massachusetts. Its flat roof, large plateglass windows, and fluid treatment of inside-outside space, and massing manifests the impact of Gropius' "modern" architecture on the minds of young architects in the United States.

Drawer 4

Harriman, [Charles Alonzo?]

Capitals from Byzantine Churches: details in perspective

N.d.

Watercolor on heavy paper (mounted on linen)

Signed, l.r.: Harriman

Inscribed, l.r.: 408IV

Inscribed, as labels to some of the details: Ch. St.

John - Jerusalem - IV Cent.; San Vitale - Ravenna;

St. Marks - Venice; Aya Sophia - 2nd Gallery; San Vitale -

Ravenna; Aya Sophia - Gt. Columns of Nave; Byzantine Museum - Ravenna.

H: 25" W: 37-5/8"

The only information obtained on Charles Alonzo Harriman is that he died in 1930.

Drawer 162

[ansly], M.H.

Port Marie: landscape and river scene

N.d. [1915-1933?]

Watercolor and pencil (matted; cream mat)

Signed, l.l.: [M...]

Signed, l.r., on mat: M.H. [ansly]

Inscribed, on verso: 24/Port Marie - N^O2/(22)

Inscribed, l.r., on mat: To Dr. Wm. A. Boring/with

Best Wishes/M.H. [ansly]

H: 15-9/16" W: 19-5/8"

Mat H: 24-1/16" W: 27"

Note: torn

Drawer 4

Kempa, E.

St. Maria della Salute: Venice/Architect Longhena:
Facade elevation and plan

N.d.

Pencil on paper

Signed, l.r.: E. Kempa

H: 11" W: 13-15/16"

Mat H: 15" W: 20"

The following drawings were catalogued as anonymous, though a few were initialed and most were not dated. Because of the strict technical manner in which many were rendered, it is difficult to attribute them to any particular hand.

DR 162

Drawer 2

Anon.

Presbytere pour une parais /parish house/: elevations,
sections, plan

1888

Pencil and watercolor on paper

Signed, l.r.: B - '88

Inscribed, l.r.: Presbytere pour une parais

Inscribed throughout: listing of rooms in French

Inscribed, l.r.: Criticism by [Gescistic?] /vestibule/
two large, not well lighted/Double windows in gables too
large/wall abutting arcade out of proportion

H: 17-15/16" W: 15-1/8"

Note: Pencil corrections on tracing paper have been
glued to top of drawing. This takes into account the
criticism. Because of the French inscriptions, it seems
likely that this drawing was done at The Ecole rather
than Columbia.

Drawer 2

Anon. *Carrara*

The Casino, Naples 1894: tower in perspective

1894

Pencil on paper

Inscribed throughout with notes for color
Inscribed, l.l., Stamped: Avery Library/Columbia
University
H: 11-7/8" W: 8-15/16"

Drawer 4

Anon.

Perspective of Bed Chamber/of Henry IV in the Louvre,
Paris/erected 1603, restored under/NapoleonIII/from
measured drawings

N.d. [pre-1896]

Watercolor and pencil on board

Inscribed, on verso: care of Prof. Ware 50 and Madison
and Perspective...[as above]

H: 18-3/4" W: 22-7/8"

Note: Piece missing from restored center

Drawer 4

Anon.

Shades and Shadows Study

N.d.

Ink and black ink wash on paper (matted: light gray
mat

Inscribed, l.c.: To V.P. of shadows

H: 12-11/16" W: 9-7/16"

Mat H: 17-7/8" W: 14"

Drawer 8

Anon.

Shade and Shadows Study of Steps: Perspective, Plan,
Elevation

N.d. [1902 or earlier?]

Ink and black ink wash on paper (matted, light gray/
mat)

Inscribed, c.: Shade & Shadows, India Ink/Elevation

Inscribed, l.c.: Plan

Inscribed, l.l.: Perspective

Inscribed, on mat, l.l., Stamped: Architectural Dep/t/.
Columbia /University/School of /Architecture/

H: 12-5/16" W: 9-1/4"

Mat H: 17-7/8" W: 14"

Drawer 4

Anon.

Shades and Shadows Study of Steps: Perspective, Plan, Elevation

N.d.

Ink and black and brown watercolor wash on paper (matted, light grey matt)

Inscribed, l.c.: Yellow composed of Gamboge, /Bt. Sienna, / India Ink. /Shade and Shadows of India Ink. /Elevation

Inscribed, l.c.: Plan

Inscribed, l.r.: Perspective

H: 12-7/16" W: 9-1/4"

Mat H: 17-7/8" W: 14"

Drawer 4

Anon.

Shades and Shadows Study: [Window?]

N.d.

Ink and black ink wash on paper (matted, light gray matt)

H: 12-1/2" W: 9-3/8"

Mat H: 17-7/8" W: 14"

Drawer 4

Anon.

Shades & Shadows Study: walls in perspective

N.d.

Ink wash on paper (mounted)

Inscribed, u.r.: ink and Bt. Sienna

Inscribed, l.r.: India Ink, Bt. Sienna, gambage

H: 9-3/8" W: 12-1/2"

Mat H: 13-7/8" W: 17-7/8"

Drawer 2

Anon.

Shades and Shadows Study in perspective

N.d. [1902 or earlier?]

Ink or paper (mat of heavy board)

Drawer 4

Anon.

Shades and Shadows Study of a balcony: elevation

N.d.

Ink and black wash on paper (mounted on board)

Signed, l.c.: C.H. or H.C.

H: 14-1/8" W: 10-7/16"

Mat H: 18" W: 13-15/16"

Note: Indications that it was once framed.

Drawer 4

Anon. [Initials C.H. or H.C.]

Ionic Capital: elevation

N.d.

Ink wash on heavy paper

Inscribed, l.r., in red pencil: LA can you use this JB

H: 17-13/16" W: 25-1/4"

Drawer 4

Anon.

Corinthian base: Detail in elevation

N.d.

Ink and pencil on heavy paper

Inscribed, u.c.: Corinthian base

Inscribed, l.l., embossed: Interscholastic/Architectural/Competition

H: 20-1/16" W: 27-1/8"

Note: Notations of proportion and measurement at side.

Drawer 4

Anon.

Tuscan Order: elevation

N.d.

Ink wash and pencil on paper

Inscribed, l.c.: Tuscan Order

H: 39-7/8" W: 26-5/8"

Note: Frayed edges with some tears

Drawer 4

Anon.

Two Column bases: elevation

N.d.

Pencil on heavy paper

Inscribed, l.l., embossed: Interscholastic/Architectural Competition

Inscribed, l.l.: Proportional notations

H: 20" W: 27-1/16"

Drawer 4

Anon.

Column Capitals: Isometric + Section W.D.

N.d.

Pencil on heavy paper

Inscribed, l.c.: Isometric drawing

Inscribed, l.r.: Section

H: 19-7/10" W: 12-7/8"

Note: Corner torn L.R.

Drawer 4

Anon.

Moorish geometric designs: Study

N.d.

Pencil, watercolor and gold on trace

Inscribed, c.: Square Stop/Mosque-Alhambra

H: 7-3/4" W: 5-7/8"

Note: Penciled notes, l.r., as if cut from large sheet.

Drawer 4

Anon.

Details from Alhambra [Spain]: Floor Mosaics, Capitals and dado.

N.d.

Watercolor, ink and gold ink on paper

Inscribed throughout with titles of drawings

H: 9-5/16" W: 8"

Note: Cut from larger sheet

Drawer 4

Anon.

Ornamental detail: Study

N.d.

Pencil, ink, watercolor wash on paper

Inscribed, l.r., in red chalk: 408 XI

H: 26-7/8" W: 19-7/8"

Drawer 4

Anon.

Structured Sections of Eave Detail in Masonry and Wood

N.d.

Watercolor and ink on paper with linen backing

Inscribed, l.c.: Greek Wood and some construction compared.

Inscribed, l.r., in chalk: 408 III

H: 26-7/8" W: 40-1/4"

Drawer 4

Anon.

Study of Bay: Column and Arch elevation with details

N.d.

Brown ink, pencil and watercolor with gold on trace

Inscribed throughout with dimensions

H: 8-3/4" W: 9-3/4"

Drawer 4

Anon.

Retaining Wall with Entrance: Elevation, Section, Plan

N.d.

Pencil, watercolor and ink on paper

Inscribed, l.c., in pencil: Esquisse: Retaining Wall with Entrance

H: 28-5/16" W: 19-5/16"

Note: Large rip u.r.

Drawer 4

Anon.

The Facade of a Palace: elevation, partial plan,
partial section and elevation of corner

N.d.

Ink and wash on paper

Inscribed, on verso: remove

H: 25" W: 38-9/16"

Drawer 4

Anon.

Unidentified Building: Elevation and Partial plan

N.d.

Ink and wash on paper

H: 28" W: 18-7/8"

Note: Small tears at edge.

Drawer 2

Anon.

Church interior: Section with interior elevation

N.d. [1902 or earlier?]

Ink with watercolor (matted)

Inscribed, u.r.: The blue in the shade is Cobalt mixed/
with India Ink.

Inscribed, l.l., Stamped: Architecture Dept./Columbia
University/School of Mines

H: 13-3/4" W: 10-7/16"

Mat H: 17-15/16" W: 14"

Drawer 8

Anon.

Bell Tower: detail in perspective

N.d. [1902 or earlier?]

Watercolor on paper mounted on board

Inscription, l.r.: "Campinile A Sienna" /J.C./

I.22.7 (...missing)

Inscribed, l.r., Stamped: Architectural Dept. Columbia
College School of Mines

Inscribed, on verso, u.l.: Portfolio No. Iv. 1.

H: 14-3/4" W: 10-1/4"

Mat H: 22-7/8" W: 17-13/16"

Drawer 2

Anon.

Hardware detail: Elevation, perspective, section

N.d. [1902 or earlier]

Watercolor or paper

Inscribed, l.l.: from the Cathedral of Toulouse

Inscribed, l.c.: Details of Door: Bishop's Palais,

Vendee

Inscribed, l.r., Stamped on mat: Architectural Dept./
Columbia College/School of Mines

H: 13-3/4" W: 10-3/8"

Mat H: 18" W: 14"

Note: This was probably done for a class on
architectural or ornamental history.

STUDENT DRAWINGS CIRCA 1947-1950, FOR PROF. J.G. VAN DERPOOL

Separated from Ware collection

Larger solander box (C091)

52 original drawings by twenty-four School of Architecture students of Prof. J.G. Van Derpool. Drawings are chiefly in graphite, ink and/or wash; most depict European monuments of architectural note. Most of collection appears to have been displayed together since the drawings are matted and mounted in similar fashion.

Atwood, Norman

Azay Le Rideau, [France.] Exterior perspective view with plan.

h: 11¾" w: 9¾"

Pencil on paper (matted)

Signed, lower right: Norman Atwood 1949

Burley, Robert A.

House at Warren, New Hampshire.

h: 8½" w: 11"

Pen and wash on paper

Signed, lower R: Robert A. Burley April 11, '52

Inscribed under plan: "Possible original plan." Grade noted at upper right: "A"

Burley, Robert A.

Palazzo Grimani Venice/ A.D. 1549. Front exterior perspective view with plan and section

Michele San Micheli, architect

h: 19¼" w: 12¼"

Watercolor, pencil, and ink (view), pencil and ink (plan and section) on paper (matted)

Signed, lower R: R. A. Burley

Inscribed at lower right: "Double Credit." Grade noted at upper left: "A"

Conkling

Palazzo Vendramini [Venice, Italy]. Exterior perspective view.

h: 9" w: 12"

Felt pen [?] over graphite on watercolor paper, (matted)

Grade inscribed on verso, upper R: "B"

De Ris, Joan

Church Of San Andrea, Mantua. Front perspective exterior view with plan and section.

Leon Battista Alberti, architect.

h: 8½" w: 11"

Graphitel on paper

Signed, lower R: Joan De Ris

Grade inscribed, upper R: "A"

Dimick, D. L.

John Vassel (Longfellow) House, Cambridge, Mass. 1759. Front exterior elevation with plan.

h: 11" w: 8½"

Signed, lower right: "O. L. Dimick, Arch. 56, 1952."

Grade inscribed, lower right: "A"

Gifford, R.

S. Andrea Mantua. Plan, section, front exterior elevation

h: 10⅞" w: 8½"

Graphite on paper, matted

Signed, lower R: R. Gifford 23 February 1949

Inscribed under elevation: "Southeastern Elevation." Grade inscribed, upper right: "A" (erased)

Gifford, R.

Saint Stephen, Walbrook, London. Section, sketch of steeple, interior perspective view of west door and organ, plan.

Graphite on paper, matted

Grade inscribed on verso, upper L: "A" Plan inscribed: "Tower, Vestry, Organ Over, Font, Pulpit, Altar"

h: 14" w: 10⅞"

Lower left corner lacking.

Glushak, E.

Villa Madama/Rome/Raphael. Plan of villa and gardens; small exterior front perspective view

Graphite on paper, matted

Signed, lower right: "E. Glushak '48"

Grade inscribed, upper right: "A"

h: 11⅞" w: 9⅞"

Tear on upper R edge

Gordo, J.

The Craigie-Longfellow House at Cambridge, Mass /Built In 1759/By Col. John Bassel. Front exterior elevation and plan.

Graphite on paper

Signed, lower R: J. Gordo

Inscribed within plan: "Parlor, Study, Hall, Dining Room, Parlor, Hall."

h: 11" w: 8½"

Small tear, upper left side

Kagawa, Shoso

Italian Renaissance/Architectural Details. Of a window from the Pal. Rucellai, Florence; a pilaster capital from the Sacristy of S. Spiritu, Florence; detail of a door in cloister of the Badia di Fiesola.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower right: Shoso Kagawa/Mar. 3, 1949

Grade inscribed, upper right: "A"

Kagawa, Shoso

Palazzo Farnese: Rome/ (A.D. 1534). Front exterior perspective view with plan and section.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower right: "Shoso Kagawa/April 21, 1949"

Inscribed, lower right: "Section of Bay of Cortile;" Grade inscribed, upper right: "A"

Kagawa, Shoso.

S. Bride/London. Front elevation of tower with section and plan.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower R: Shoso Kagawa

Grade inscribed, upper R: "A"

Kagawa, Shoso.

Villa Capra: Venice. Front elevation with plan and section.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower right: "Shoso Kagawa/Apr. 26, 1949."

Grade inscribed on verso, upper right: "A"

Kempa, E.

Capitals: Early Renaissance Italy. 3 capitals: pilaster capital at S. [UNK] Florence; S. M. Dei Miracoli, Venice; capital in Cortile,

h: 8½" w: 11"

Palazzo Gondi, Florence

Graphite on paper, matted

Signed, lower right: "E. Kempa"

See descriptions for inscriptions; grade inscribed, upper right: "A"

Kempa, E.

Coleshill: Berkshire, [England]. Exterior front perspective view with plan.

Inigo Jones, architect

h: 14" w: 10⅞"

Graphite on paper, matted

Signed, lower R: E. Kempa

Inscribed on plan: "Parlor, Hall, Bed Rm., Drawing Rm., Salon, Bed Rm." Grade inscribed, upper right: "A"

Kempa, E.

Palazzo Pietro Massimi: Rome. Front exterior perspective view and plan.

h: 11" w: 14"

Graphite on paper, matted

Signed, lower right: "E. Kempa"

Grade inscribed, upper right: "A"

Kempa, E.

Palazzo Riccardi Florence. Exterior front perspective view with plan and section.

Graphite on paper, matted

Signed, lower right: E. Kempa

Grade inscribed, upper right: "A"

h: 11" w: 8½"

Blind raised stamp, lower left: Keuffel & Esser Co. New York

Kempa, E.

St. Maria Della Salute: Venice. Exterior perspective view and plan.

Longhena, architect.

h: 11" w: 14"

Graphite on paper, matted

Signed, lower right: E. Kempa

Grade inscribed (erased), upper left: "A"

Kempa, E.

Tempietto S. Pietro in Montorio: Rome Bramante. Exterior perspective view with section and plan.

h: 13½" w: 11"

Graphite on paper, matted

Signed, upper left and lower right: "E. Kempa"

Exterior, plan, section inscribed; Grade inscribed, upper right: "A"

Kempa, E.

West Elevation Court by Pierre Lescot/The Louvre: Paris. West exterior elevation and plan.

h: 8 5/16" w: 11"

Graphite on paper, matted

Signed, lower right: "E. Kempa"

Grade inscribed, upper right: "A" (erased)

Khaupt, R.

S. Giorgio Maggiore/Venice. Front exterior elevation with plan and section.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower left: "R. Khaupt, Arch 84, April 49, Prof. Van Derpoel"

Grade inscribed on verso: "A-"

Leefe, James

Chateau of Chambord, [France.] Front exterior elevation with plan.

h: 8½" w: 11"

Graphite and ink on paper

Signed, lower right: "James Leefe"

Grade inscribed, upper right: "A"

Lutz, P.

Azay Le Rideau, [France.] Exterior perspective view with plan.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower right: "Lutz / 5."

Grade inscribed, (erased), upper right: "A"

Lutz, P.

Palazzo Riccardi/Feb. '20. Front perspective exterior view with plan and section.

h: 8" w: 11"

Graphite on paper, matted

Signed, lower right: "P. Lutz."

Grade inscribed, upper right: "A"

Lutz, P.

Palazzo Vendramini [Venice]. Front exterior perspective view.

h: 8½" w: 10⅞"

Graphite on paper, matted

Signed, lower right: "Lutz 4"

Grade inscribed, upper right: "A"

Lutz, P.

S. Andrea: Mantua, [Italy.] Front exterior perspective view, section and plan.

h: 10" w: 8"

Graphite on paper, matted

Signed, lower right: "Lutz 3"

Grade inscribed on verso, upper left: "A"

Mac Donald, D.

3 architectural details. Perspective views of a baluster, Palazzo Gondi, Florence; pane of S. M. Miracoli, Venice; a capital and bracket [no location].

h: 11" w: 13½"

Pen over graphite on paper, matted

Signed, lower right: "D. Mac Donald/Arch. 54 3/14/54/Prof. Van Derpoel."

Grade inscribed, upper right: "A"

Madland, Per

Castle Ashby/Northants/. First floor plan.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower right: "Per Madland/Arch 54/April 3 - 49"

Plan inscribed: "The Long Gallery, Chapel, Bed Rm., King William's Rm., Great Hall, Upper part of Kitchen, Bed Rm., Bed Rm., Court." Grade inscribed on verso, upper left: "A"

Mettauer

Queen's House, Greenwich, [England.] Front Exterior Perspective View

Inigo Jones, architect.

h: 10" w: 15½"

Graphite on paper, matted

Signed, lower right: Mettauer 1950

Grade inscribed, upper right: "Late A-5 percent, A"

Mettauer

Vierehnheiligen/Church Of The Fourteen Saints Near Main, [Germany.] Front exterior perspective view.

Baldazar Neuman, architect.

h: 16" w: 12½"

Graphite on paper, matted

Signed, lower right: "Mettauer/1950"

Grade inscribed, upper R: "late, A, A"

Nesbitt [?]

Le Petit Trianon, [France.] West exterior elevation and plan.

h: 10⅞" w: 8½"

Graphite on paper, matted

Signed, lower right: "Nesb... [illegible]"

Grade inscribed on verso, upper left: "A"

Nesbitt [?]

Facade Of The Palace Of The Marquis Del Palmer/Palma Majorca, [Spain.] Front exterior elevation.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower right: "C. M. Nes... [illegible]"

Grade inscribed, upper right: "A"

Petchler, W. J.

Santa Maria Della Salute/Venice 1632. Exterior perspective view with plan.

Longhena, Arch.

h: 14" w: 11"

Graphite on paper, matted

Signed, lower right: "W. J. Petchler"

Grade inscribed, upper right: "A-"

Petchler, W. J.

Coleshill House/Berkshire, Eng. 1664. Front exterior perspective view and plan.

Inigo Jones, architect.

h: 14" w: 10⅞"

Graphite on paper, matted

Signed, lower right: "W. J. Petchler"

Grade inscribed, upper right: "A"

Rapp, W.

Facade De L'hospital Venice/. Front exterior elevation.

Pietro and Martino Lombardo, architects

h: 11" w: 13 $\frac{3}{4}$ "

Graphite on paper, matted

Signed, lower R: W. Rapp/3.8.49; Grade inscribed, upper R: "A"

Rapp, W.

Palazzo Massimi Rome. Front exterior elevation with section and main floor plan.

h: 8 $\frac{1}{2}$ " w: 11 $\frac{1}{4}$ "

Graphite on paper, matted

Signed, lower R: W. Rapp/ 4.19.49

Inscribed, lower left under plan: "Entrance Loggia, Vestibule, Cortile." Grade inscribed on verso, upper right: "A"

Rapp, W.

Palazzo Riccardi/Florence. Front exterior perspective view, section and plan.

h: 10" w: 12 $\frac{1}{2}$ "

Graphite on paper, matted

Signed, lower right: W. Rapp/2.15.49

Inscribed on plan: "Open Court, Cortile." Grade inscribed (erased) on lower right: "A-"

Rapp, W.

S. Andrea/ Mantua. Front exterior perspective view with plan and section.

h: 10 $\frac{7}{8}$ " w: 8 $\frac{1}{2}$ "

Graphite on paper (matted)

Signed, lower R: W. Rapp, Arch. 54/ Feb. 16, 1949

Rapp, W.

St. Peter's Rome [Italy.] Front exterior view with section and plan.

h: 10 $\frac{7}{8}$ " w: 14"

Graphite on paper, matted

Signed, lower right: W. Rapp

Grade inscribed on verso, upper right: "A"

Rapp, W.

The Tabernacle Of The Mercanzia/Florence/[Showing Verrochio's 'Doubting Thomas']. Perspective view of sculptural group in architectural niche.

Donatello, sculptor.

h: 11" w: 8 $\frac{1}{2}$ "

Graphite on paper, matted

Signed, lower R: W. Rapp 3/1/49

Grade inscribed, upper R: "A"

Scherer, R. R.

Palazzo Pietro Massimi/Rome. Front exterior perspective view with plan and section.

h: 11" w: 8 $\frac{1}{2}$ "

Graphite on paper, matted

Grade inscribed, upper right: "A"

Signed, lower right: R.R. Scherer/ 18 April 1949

Scherer, R. R.

S. Andrea, Mantua. Plan, section, front exterior perspective view.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower right: Scherer/ 24 Feb. '49

Scherer, R. R.

S. Peter's, Rome. Exterior front elevation, section, plan with colonnade.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower right: "R. R. Scherer, 28 April 1949"

Grade inscribed, upper left verso: "A"

Schwartz, R. E.

Chateau de Maisons. Front exterior elevation with plan.

h: 8½" w: 11"

Graphite on paper, matted

Signed, lower right: "R. E. Schwartz"

Schwartz, R. E.

Elevation/House of Diane de Poitiers, Orleans, [France.] Front exterior perspective view with plan.

h: 11⅞" w: 8½"

Graphite on paper, matted

Signed, lower left: "Schwartz"

Grade inscribed, upper right: "A"

Schwartz, R. E.

Tempietto of S. Pietro [in Montorio, Rome, Italy.] Exterior perspective view and plan.

Bramante, architect.

h: 11" w: 8½"

Graphite on paper, matted

Signed, lower left and lower right: "R. E. Schwartz"

Grade inscribed, upper right: "A"

Schwartz, R. E.

Villa Madama, Rome, [Italy.]. Plan of villa and gardens; small exterior perspective view.

Raphael, architect.

h: 11" w: 8½"

Graphite on paper, matted

Signed lower right: "Schwartz"

Grade inscribed upper right: "A"

Swan, P. W.

Villa Capra, Vicenza, [Italy.] Front perspective elevation with plan and section.

h: 11" w: 8½"

Graphite and ink on paper, matted

Signed lower right: "P. W. Swan"

Date noted upper left: "5/4/49." Grade inscribed on verso, upper left: "A-"

White, E. D., Jr.

Reading Room Details, Low Memorial Library, Columbia University, New York City, New York.

Interior perspective view of N.E. pendentive; 3 small details.

h: 11 ¼" w: 8½"

Brown ink and graphite on paper

Signed lower right: "E. D. White, Jr./Arch. 56/Apr. 8, 1954"

Grade inscribed lower right: "A"

Wolf, J.

Monumento a Leonardo Bruni/S. Croce, [Florence, Italy.] Front view of tomb.

B. Rossellino, sculptor

h: 10 5/8" w: 8½"

Graphite on paper, matted

Signed lower right: "J. Wolf"

Grade inscribed upper right: "A"

* See also PB on CO91 for unprocessed
drawings from GSAPP

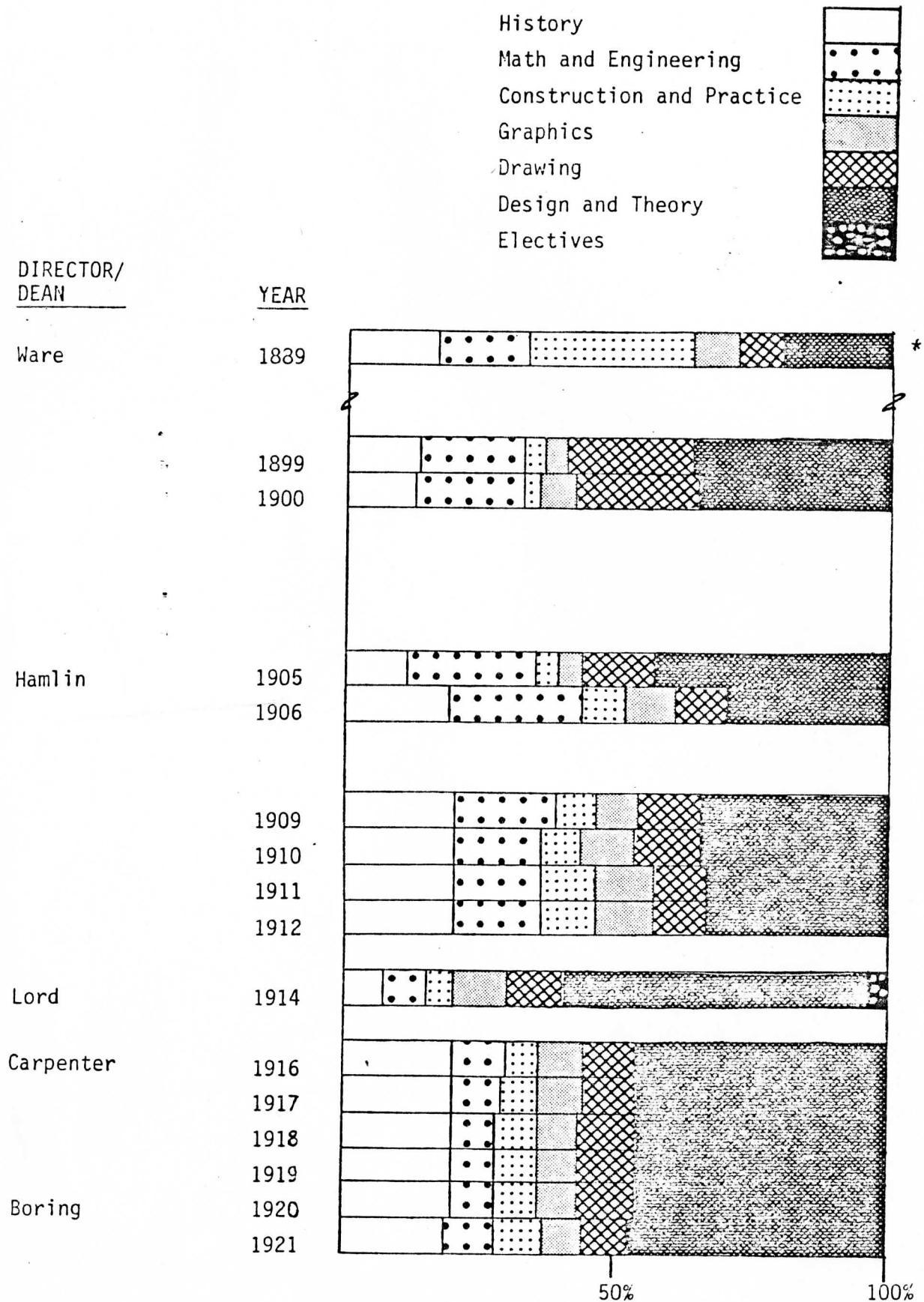
* see also C.H. Detwiller Columbia 1884 drawings
and papers.

Chronology of Events, School of Architecture, Columbia University

- 1836 Civil and Military Architecture class offered in Engineering Dept. at Columbia College.
- 1868 William Robert Ware begins architecture program at MIT after study of Ecole des Beaux Arts methods in Paris.
- 1879 School of Architecture advocated by Frederick Augustus Schermerhorn, a College trustee.
- 1881 Ware comes to Columbia to set up architectural program in the School of Mines. Schermerhorn gives money for nucleus of library. Four students enrolled at 49th Street, in the old Deaf and Dumb Asylum, affectionately known as the Maison de Punk.
- 1882 A.D.F. Hamlin comes to Columbia as personal assistant to Ware.
- 1884 First graduating class of 4. F.D. Sherman gets his PhB. Temporary School of Mines building replaced with four story building at 49th Street, Architecture Department on 4th Street.
- 1887 Hamlin becomes an instructor. F.D. Sherman joins faculty as assistant in Architecture.
- 1890 Non-matriculating students (mostly unemployed draftsmen) are allowed to take instruction by special vote of the School of Mines.
- 1893 Charles Warren added to faculty to teach architectural engineering and building construction. Society of Beaux Arts Architects founded with W.A. Boring as President.
- 1894 Sherman becomes professor in department. Society of Beaux Arts architects begins its ateliers and competitions.
- 1896 Architecture School moves to Morningside Heights campus, housed in 4th floor of Havemeyer Hall with faculty of 9 and 89 students.
- 1897 Electives added, PhB. becomes B.S. in Architecture, Architecture now a separate school in Faculty of Applied Sciences. 96 students--2nd largest.
- 1900 58 students, 16 graduates.
- 1902 Architecture School moved from the Faculty of Applied Science (School of Mines) for eventual formation of Faculty of Arts (1906).
- 1903 Ware retires, Committee of 12 architects advise on reorganization. Educational policy revised to follow the Ecole in Paris. Hamlin is temporary head of Department. Alumni associations begins meetings.
- 1905 Atelier system begins with two downtown studios run by Charles McKim and Thomas Hastings with one studio in Havemeyer run by William Delano. One half of enrolled students in Certificate of Proficiency Program. Point system initiated in design problems.

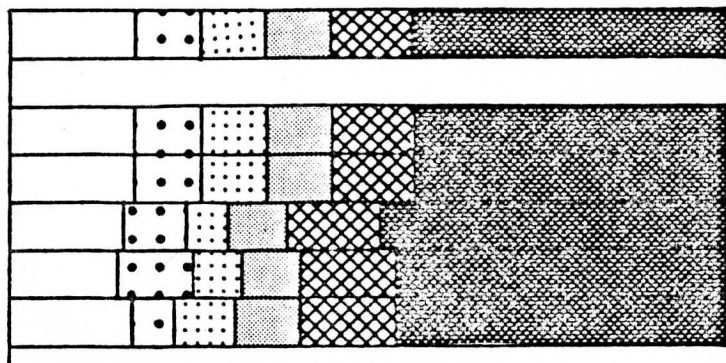
- 1906 First woman admitted. Schools of Architecture, Music and Design joined under Faculty of Fine Arts. Admission standards changed to require two years of college study before becoming degree candidate in architecture.
- 1907 Maurice Drevat becomes design professor--first Frenchman on faculty.
- 1910 Women advised to work in outside ateliers. Certificate of Proficiency in Landscape Architecture (to 1937). Alumni Association incorporated as Alumni Association of the School of Architecture at Columbia University.
- 1912 A.W. Lord named Director. Drawing classes offered at National Academy of Design on 109th Street. Civic Design class with George B. Ford offered. Ateliers end. 140 students. Hamlin gives up administrative post to teach architectural history.
- 1914 Faculty of Fine Arts discontinued. Uniform curriculum for all students. B. Arch. and C. of P. begun. Avery Hall opens, Library moved from low to first floor of building; studio and classrooms on upper floors.
- 1915 Ware named Professor Emeritus. Lord withdraws from Columbia to concentrate on professional practice. William Carpenter, Provost of the University is Acting Director. Committee of visitors invited to school to recommend changes. W.A. Boring invited to school by President Butler.
- 1917 Certificate of Proficiency ends. St. Luke's project begins. One half of students and five faculty enlist.
- 1919 Boring becomes Professor of Design. Arnaud receives B. Arch. Association begins with Beaux Arts Institute of Design.
- 1920 Boring becomes Director of school.
- 1924 Arnaud goes to Ecole des Beaux Arts. Boring invites Joseph Hudnut to teach history of design and theory classes.
- 1927 Arnaud begins to teach in Extension School.
- 1930 Arthur Ware becomes Professor of Design.
- 1931 Boring appointed first Dean of the School of Architecture.
- 1933 Boring retires; Joseph Hudnut serves as Acting Dean.
- 1934 Hudnut named Dean; reorganization of teaching staff.
- 1935 Hudnut moves to Harvard; Town Planning classes added.
- 1936 Extension Teaching in Architecture ends. Arnaud is Dean. Scenic Design classes begin.
- 1943 Accelerated schedule, three sessions a year. Thirty-one students.
- 1945 Landscape architecture classes disbanded.
- 1947 School of General Studies initiated. Capacity enrollment of 104 student

PERCENTAGE OF CREDITS/POINTS REQUIRED--SCHOOL OF ARCHITECTURE



Boring

1922



1924

1925

1926

1927

1928

**

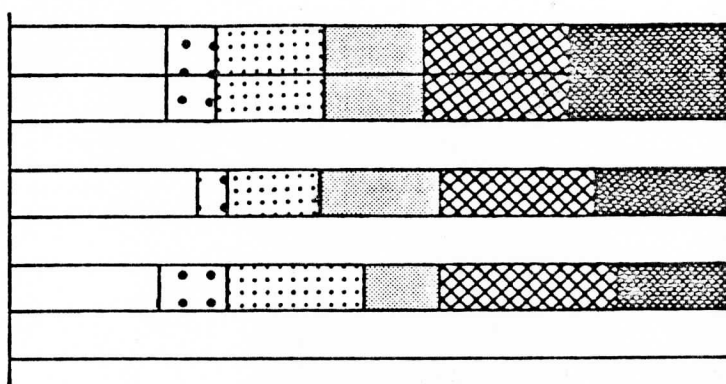
1929

1930

1932

Hudnut

1934



Arnaud

1936

1937

1938

1939

1940

1941

1942

1943

1944

1945

1946

1947

1948

1949

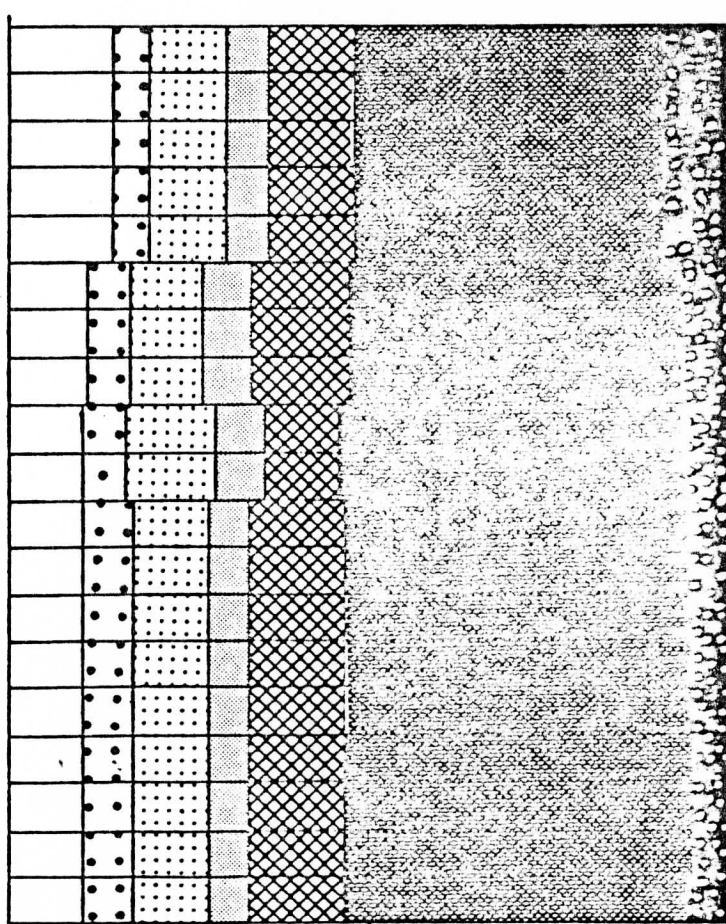
1950

1951

1952

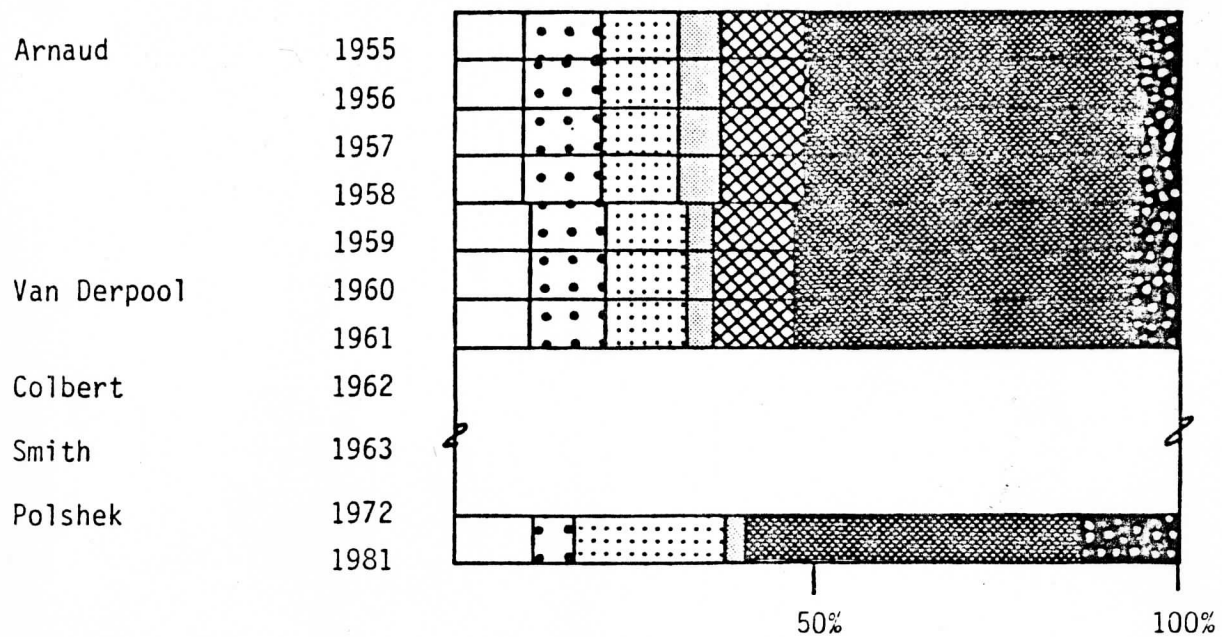
1953

1954



50%

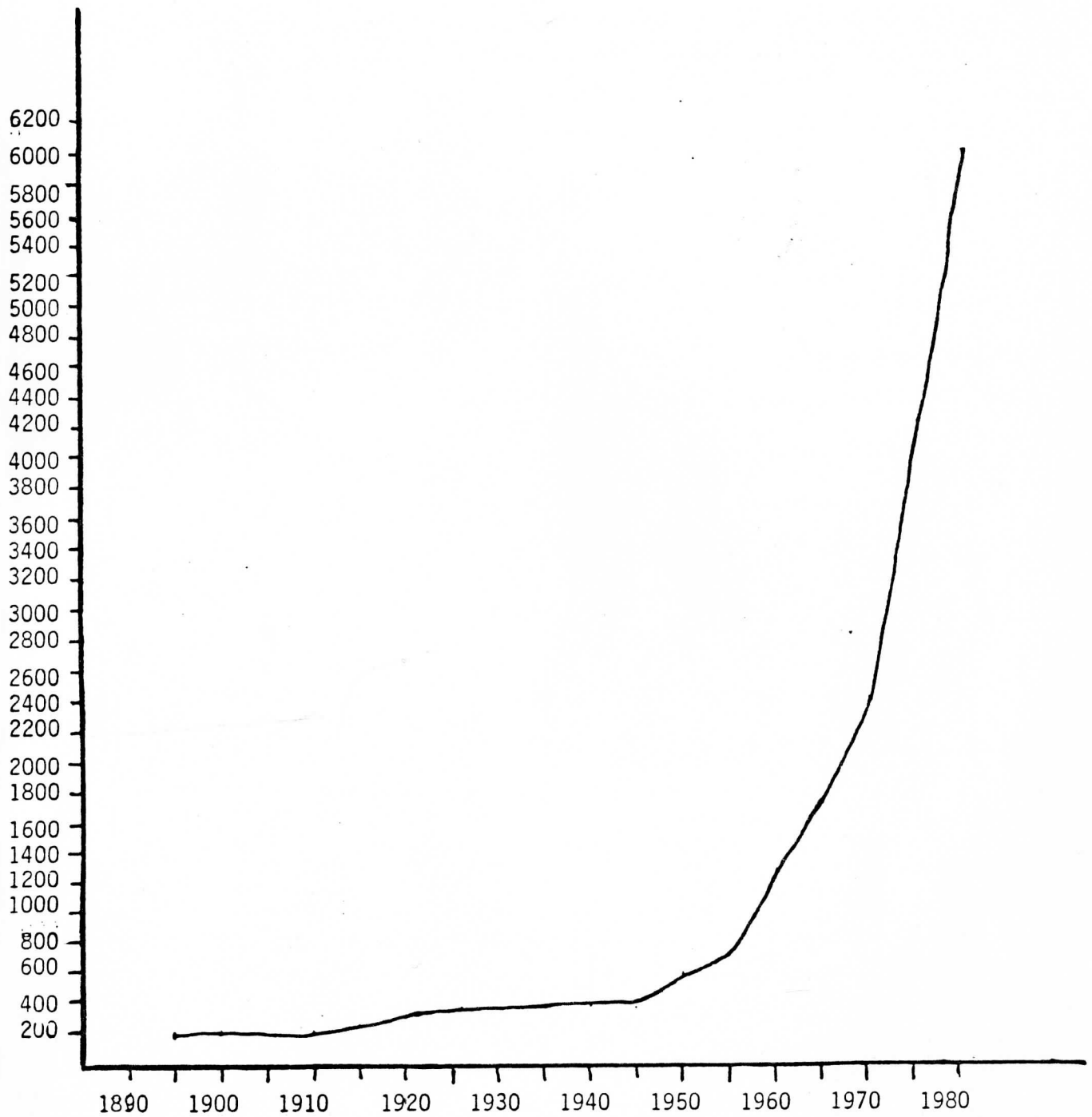
100%



*Here the analysis differed. For 1889 the percentage of courses required is shown.

**For the years 1929-1935 no points were given for design in the catalogue so the analysis for these years does not include design studios.

TUITION COSTS -- SCHOOL OF ARCHITECTURE, COLUMBIA UNIVERSITY



HARRIS, HARRIS & LINES

12/10/80

Chronological Index of Students

Graduation Date	Name	Dean
		William Robert Ware (1881-1903)
1884	Frank Dempster Sherman	
1886	Samuel Breck Parkman Trowbridge	Detwiler, C.H.
1887	X William A. Boring	
1888	Adolfo Carlos Munoz del Monte	
1890	James Monroe Hewlett	
	Robert David Kohn	
	William Stone Post	
1891	Laussat Richter Rodgers	
	George Oakley Totten	
1892	Randolph Bolles	
	Seth Justin Temple	
1893	William Frederick Brooks	
	Valentine Everitt Macy	
	Henry Atterbury Smith	
1894	William Kinne Fellows	
	X Harry Allan Jacobs	
	X Benjamin Wistar Morris, Jr.	
	William N. Taintor	
	John Almy Tompkins	
	Jules Joseph Vatable	
1896	Goldwin Goldsmith	
	George Tremaine Morse	
	Edward Necarsulmer	
1897	Herbert Wheaton Congdon	
	X Henry Herz (Henry Beaumont Herts?)	
	William George Kilian	
	X x Julian Clarence Levi	
	Oscar B. Smith	

Chronological Index of Students(continued)

Graduation Date	Name	Dean
1898	Carl Ludwig Otto	
	William Edward Parsons	
	x Arthur Ware	
1899	Theodore F. Blondel, Jr.	
1900	Marshall Thomas James	
	Edward Lansing Satterlee	
1901	x Benjamin Courtney Budds	
	Lucian E. Smith	
1902	Lawrence Hall Fowler	
	William Tilman Warren	
		A.D.F. Hamlin (1903-1912)
1904	Arthur Lobo	
		Austin Willard Lord (1912-1915)
1914	x Talbot Faulkner Hamlin	
1915	Harold Vandervoort Walsh	
		William Carpenter (1915-1919)
1917	Walter Lester Ward	
1919	x Charles A. Allen	
	x Leopold F. Arnaud	
	R.H. Sandeford	
	Frank R. Schreyer	
	Lessing Whitford Williams	
		William A. Boring (1919-1933)
1921	George Peter Hritz	
	Maurice Bernard Loewy	
	George Wolcott Trofast-Gillette	
1923	x Perry Coke Smith	

Chronological Index of Students(continued)

Graduation Date	Name	Dean
1931	G. Bolten White	
1932	Regina Cohen	
		Joseph Hudnut (1933-1936)
1936	Margaret B. Butterworth (Mrs. Francis A. G. Kelly)	
	Thorne Sherwood	
		Leopold F. Arnaud (1936-1954)
1937	x Theodor Karl Rohdenburg	
1938	x x Aladar Olgyay	
1939	Albert Kennerly	

Notes:

x indicates a non-graduate

Color slides of the above-mentioned students' work executed at Columbia's School of Architecture and in their professional careers are available upon request.