GRAPHISCHE
SAMMLUNG
ETH zürich

gta

·DORICO·

Ant. Sal. exc.

Meister GA mit der Fussangel, *Dorisches Gesims*, 1530–1540, Kupferstich, 21.7 × 13.6 cm, Graphische Sammlung ETH Zürich

THE HIDDEN HORIZONTAL

CORNICES IN ART
AND ARCHITECTURE

GRAPHISCHE SAMMLUNG
ETH ZÜRICH, RÄMISTRASSE 101

25 AUGUST –
14 NOVEMBER 2021

Cornices are everywhere. The skyline of any city street is a ragtag procession of cornices in various states of materiality, refinement and maintenance. Windows, doors, ceilings, mirrors and wall paneling from across the centuries sport elaborate profiles at their edges. Cars, clothes, furniture and household objects all feature their own cornice-like elements. Strips, bands and lines of paint act as cornices by framing, hemming or crowning almost any kind of artefact. In paintings, etchings and photographs of buildings and streets, cornices quietly structure the image and help to set the scene for the life unfolding there.

Cornices tell stories about our histories. Drawing attention to the persistence of the cornice in European architecture and visual culture reflects broader cultural and aesthetic movements. As a crucial part of the classical repertoire of architecture, the cornice has been drawn, measured, designed, fabricated, constructed and discussed ever since Antiquity. And surprisingly often, it has become the focus of attention: of critics articulating their vision of architecture, of architects making a built statement, and of artists testing the potential of their medium. A history of the cornice provides an oblique window onto the wider history of architecture and its representations.

Far from being a detail of interest only to specialists, the cornice, in its ubiquity, also materializes many connections between buildings and their larger context. Cornices shape the contours of streets and the boundaries of an interior. They make visible property lines and speak of social aspirations. They show how forms persist by habit even when fabrication methods change. They illustrate the ways in which the fragmentary ghosts of classical architecture become popularized and mutate across scales, materials and media. They reveal a multiplicity of authors' motives as they decorate rooms, articulate joints, hide technical installations, embellish facades, monumentalize furniture, frame precious objects, and stage events.

Revealing the hidden horizontal of the cornice is an invitation to talk about the changing expressions of culture. The cornice is architecture, both real and imagined. It appears in built space, but also in the representational space constructed through the unique selection of visual material presented here: including over 150 drawings, prints, books and objects from the fifteenth century to the present day. The exhibition presents these works not in chronological order, but according to themes reflecting distinct aesthetic and cultural phenomena recurring throughout history. These themes juxtapose works from different stylistic movements, periods of history and geographies, encouraging visitors to survey enduring expressions of the cornice from multiple simultaneous perspectives.

Keller
Mit System am Bau

ORAC, Oostende

In 1930 **Frank Lloyd Wright** gave a lecture titled *The Passing of the Cornice*. Wright called for the total abolition of the cornice, as an inauthentic form of building decoration copied from the past. **Le Corbusier** voiced similar ideas when his *Five Points of a new Architecture* included a sixth: the "suppression of the cornice", since he believed modern construction methods had made it obsolete. This extreme opposition to the cornice by the architects of the early twentieth century shows how it was this element, far more than the column or the beam, that symbolized what modernists saw as the major obstacles to the realization of their architecture: conservatism, force of habit, irrationality, and the mindless copying of historical forms without taking into account the needs of the present. At the same time, by casting the suppression of the cornice as a radical gesture, the modernists acknowledged its power, and silently admitted that the cornice's decorative elements appealed to human sensibilities that escape rationalization.

In his *Cours d'Architecture*, the eighteenth-century French architect and teacher **Jean-François Blondel** tried to define these relatable, 'human' qualities he believed the cornice possessed. To do this he compared the profiles of cornices of different architectural orders to human faces. Blondel's image suggests that the cornice is ideally composed in section, which, when extruded horizontally along the building, quite literally gives it a face. Because of this analogy, the cornice becomes key to what Blondel considers the main quality of a building: its "character". Meaning, its ability to convey its function and purpose to viewers, and to instill them with the appropriate emotions for enhancing its appreciation.

These striking images crown a tradition rooted in many earlier Renaissance attempts—for example, those by **Francesco di Giorgio Martini**—to understand the anthropomorphic descriptions of buildings found in the ancient Roman text Vitruvius' *Ten Books on Architecture* (c. 30–15 BC). The first vernacular (non-Latin) compendium on classical architecture, the Spanish *Medidas del Romano* (1526) by **Diego Prévost Sagredo**, contains two woodcuts explaining how the various parts of the cornice correspond with facial features. These images would spread across Europe, thanks to the numerous translations and editions of the work, such as the French translation of 1555 on display here.

But by the twentieth century, architects were less interested in decorative architecture and its long-assumed expressions of character. Arguments for its retention, such as the appeal of cornice ornamentation to the human face, began to appear decidedly non-rational. And yet, the cornice continued to emerge as a theme in the genealogy of modern architecture, perhaps nowhere more so than in the demolition of the early Chicago skyscrapers (designed by Wright's mentors **Adler & Sullivan**) in the 1960s and 1970s. During that period, the cornice became an emblem of cultural crisis once again, but this time it came to symbolize a wrongly abandoned architecture whose ornament and refinement stood in stark contrast to the blandness and overt rationalism of post-war real estate.
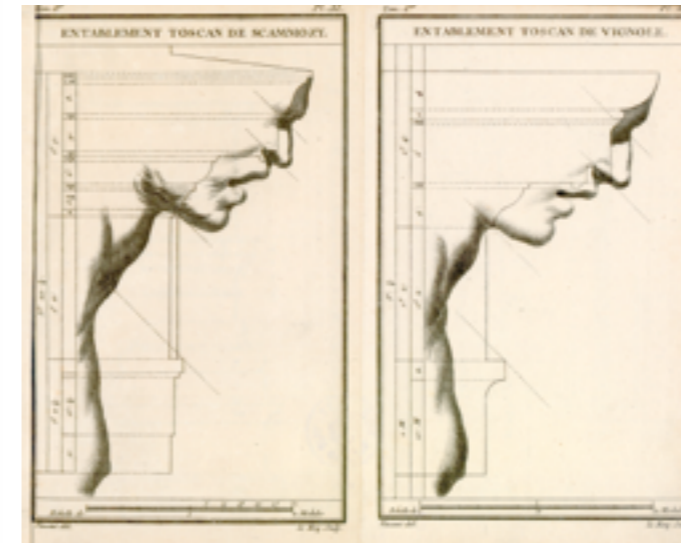
Jacques-François Blondel, *Entablement Toscan de Scammozy* (li) and *Entablement Toscan de Vignole* (re) from Blondel, Jacques-François; Patte, Pierre: *Cours d'architecture, ou Traité de la décoration, distribution & construction des bâtiments*, Paris 1771–1777, Tome 1 (1771), Pl. 11 & 12.
ETH-Bibliothek Zürich, RAR 441,
https://doi.org/10.3931/e-rara-366 / Public Domain Mark

Francesco di Giorgio Martini (1439–1501)
Trattato di architettura, ms., 1480
Firenze, Biblioteca Nazionale Centrale, Fondo Nazionale,
II.I. 141. Su concessione del Ministero della Cultura/
Biblioteca Nazionale Centrale di Firenze

The enduring nature of certain cornice forms can transcend material, temporal and even geographical limitations: raising questions about how the cornice becomes contemporary through constant material renewal, and about how architectural ornament retains its relevance for contemporary life. This is because the cornice is a constant register of alchemical material transfers, not only from wood to stone, but also from stone to the other kinds of materials on display here: ceramic, polystyrene, fibreglass and plaster.

As a fragment changing its material over time, but retaining its essential formal preoccupations, the cornice can be viewed through nineteenth-century German architect Gottfried Semper's theory of metamorphism (*Stoffwechsel*). Semper's theory, found in his *Style in the Technical and Tectonic Arts* (1860–62), explored the phenomenon of how architecture retained its characteristic forms during transferences from one building material to another. When new materials are used, cornice profiles are sometimes retained, and sometimes altered to take on new meanings, creating hybrid cultural and technological memories. For example, cornice fragments to be found in Indian and Buddhist temple architecture hint at the rich Indo-Hellenistic exchanges occurring via Persia. In other cases, profiles have moved beyond their ornamental classification to become sculpture, as contemporary artists and architects enact new, more personal incarnations of the cornice. No longer classified as a fragment waiting for its whole, the cornice has now become an art object, complete in its own right.

The cornice, projecting from a facade and often seeming to defy gravity with its overhang—such as in **Louis-Émile Durandelle's** late nineteenth-century photograph of the massive cornice at the Opera Garnier—is the perfect element for demonstrating a hidden constructive ingenuity. In the pages of the books shown here, **Constantin Uhde** and **Johann Mathäus Mauch** deconstruct the cornice into its essential material parts, revealing what they see as the universal laws of construction that underpin its various styles and profiles. This approach is typical of many attempts by nineteenth-century architects, particularly in German-speaking countries, to recast the study of historic architectural examples as a study of eternal structural laws. By extracting the tectonic principles common to all styles of the past, it was hoped at this time that new style-solutions for the present could be found. By unravelling the mysteries of its construction, these images endow the cornice with a new and possibly more contemporary meaning, which is entirely separate from its previously symbolic or presentational value as part of a classical system.
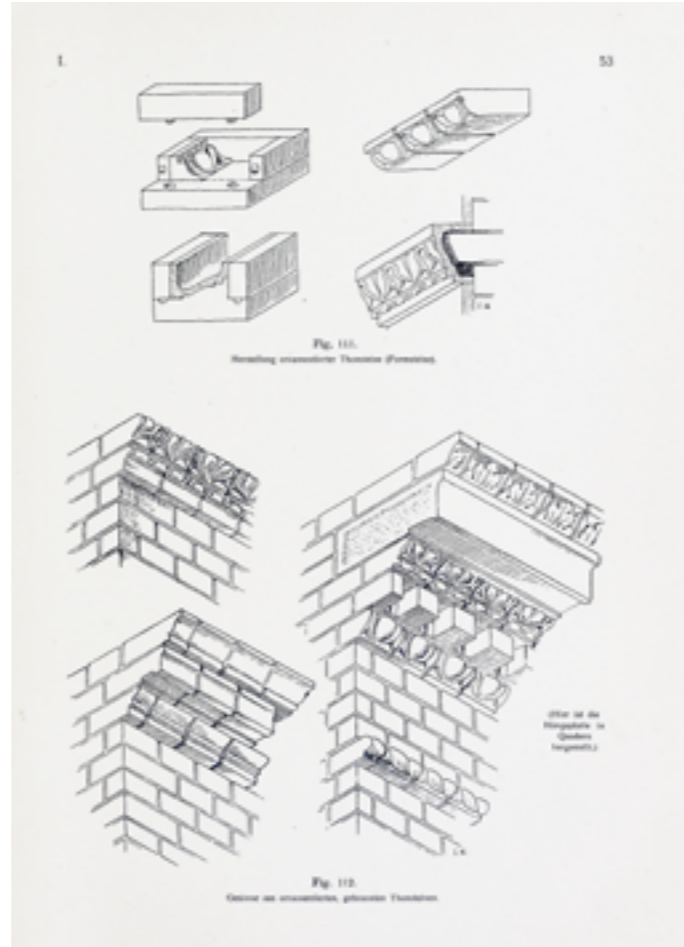
Constantin Uhde (1836–1905), *Die Konstruktion und die Kunstformen der Architektur*, 1902
Editor: Ernst Wasmuth, Berlin. ETH-Bibliothek Zürich

At the scale of the city, the cornice becomes an urban element that frames the perspective of the street and guides our eyes along it—in built environments as well as in depictions. Since the emergence of central (single-point) perspective, the relationship between architecture as a motif and as a technique to construct pictorial space has been especially strong. Among others, Johannes Grave has stressed that if architecture is deployed in a picture, it does not only show *what* is represented but also *how* it is represented. This is true for cornices too. They give a very lucid insight into the conventions of representation, particularly in the Renaissance, at a time when central perspective was popular. This mathematically constructed perspectival system creates the illusion of the ideal Renaissance city space converging at a central vantage point. These perspectives idealize and enhance (or falsify) our view of the city—from the etching of **Johannes van Doetecum** to the photomontage of **Mies van der Rohe**.

By way of a contrast, *The night view of Saruwaka Street*, by Edo (Tokyo) native **Utagawa Andô Hiroshige Ichiryûsai**, is a woodblock print in the style of ukiyo-e, or, "pictures of the floating world." The geometric perspectives of the buildings, the simple lines of the figures, and the boxed inscriptions give the work an abstract quality characteristic of Japanese woodblock prints. However, the deep, perspectival recession of the street, the receding cornices and the cast shadows on the ground also remind us of the idealized European perspectives.

Joannes van Doetecum (the Elder) (died 1605) and Lucas van Doetecum (died 1575/1589), after Hans Vredeman de Vries, *View of a mounting street bordered by houses with a portico-building with two towers at the top*, from "Small architectural perspective views", 1562
Etching on papier vergé, NHD II/II
Graphische Sammlung ETH Zürich

Giovanni Battista Piranesi (1720–1778), *View of the Palazzo Odescalchi*, from "Views of Rome", 1753
Etching on papier vergé, Hind II/V
Graphische Sammlung ETH Zürich

Architecture in early modern prints is frequently used as a compositional device. One can find it as a stage for the unfolding of significant religious or cultural scenes. In examples by **Marco Dente (after Raphael)**, **Marcantonio Raimondi** and **Albrecht Dürer**, the cornice combines with the other elements of the classical entablature, resting on open columns that form the static frame for dramatic figurative scenes with biblical themes: a destructive fire, the martyrdom of the Saint Cecilia, or the Virgin Mary's entrance into the Temple of God. In each case, the cornice is the unassuming horizontal that acts as the grounding force in the virtuoso composition of bodies. Yet in **Pablo Picasso's** twentieth-century interpretation of the painting *David and Bathsheba* (1526) by Lucas Cranach the elder, the cornice is no longer as stable as it was in Cranach's depiction: it begins to collapse, as precarious as the bodies that surround it, reflecting its less assured status in the changing architectural language of post-war modernism.

In contrast, an eighteenth-century Indian miniature pigment painting by **Shrihathi Ragini** presents a calmer and more idyllic scene. Here, the cornice and columns also frame the action in a way that reinforces the proven familiarity of the Indian miniature artists of the period with Western artistic examples and conventions, but at the same time they follow an entirely different scopic regime. The relation of the cornice to the bodies in this case is not defined by deep perspectival constructions, but instead by a flatter and shallower placement of the various elements and the bold use of color. These are combined to create a hierarchy of scale between the different elements on a flat plane, in which the cornice does not recede into the background but instead plays a dominant role at the foreground, rivaling and competing with that of the human and animal bodies themselves.

Albrecht Dürer (1471–1528), *The Presentation of the Virgin in the Temple*, Plate 6 from "The Life of the Virgin", c. 1503
Woodcut on papier vergé, Meder f-g, Edition without text
Graphische Sammlung ETH Zürich

Marcantonio Raimondi (c. 1470/1482 – c. 1527/1534), after Raffael, *The Martyrdom of Saint Cecilia*, c. 1520–1525
Engraving, doubled
Graphische Sammlung ETH Zürich

The iconic cornice of the Castor & Pollux Colonnade is one of many repeatedly depicted fragments of ancient Rome, which served as the point of departure for the architecture of the Renaissance and subsequent periods. The etchings by **Stefano della Bella** and **Jan Gerritsz. van Bronchorst** show the omnipresence of antiquity in Rome by situating these ruins in scenes of everyday life. The cornices refer to the past glory of the Roman Empire, and their deterioration over time is palpable through the erosion of their fine ornamentation. In his mid-eighteenth century volume *De Romanorum magnificentia et architectura,* **Giovanni Battista Piranesi** emphasized the once-powerful mass of Roman infrastructure by depicting its cornices at almost full scale, as impressive isolated fragments that he believed would form the basis of a new architecture.

With the rediscovery of polychromy (the practice of colorfully painting architecture, sculpture and pottery in the ancient world) in the nineteenth century, the cornice, which had previously been modulated in representations only by light and shadow, now acquired a perverse compositional flatness through its new depiction in color. **Gottfried Semper's** drawings show cornices in many speculative colors, which were partly based on archaeological research, and partly a product of the architect's imagination. New printing techniques, such as the ability to print in color with chromolithography, further facilitated the dissemination of the theory of polychromy, as the bright cornices in books by **Jacques Ignace Hittorff** or **Georges Perrot** and **Charles Chipiez** show. Later, **Constantin Uhde** used the new technique of photomontage to focus on the plastic effects of cornices, isolating them on the one hand as ruinous fragments of a long-dead past and on the other, as the origins of a potential new architectural future, just as Piranesi had done two centuries before.


Johann Baptist Marzohl (1792–1863)
Forum Romanum, c. 1810–1863
Watercolor and pencil on velin
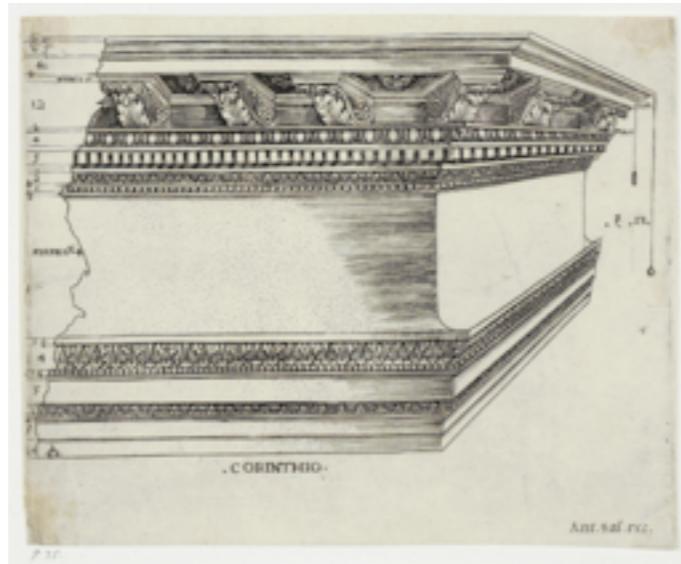Graphische Sammlung ETH Zürich

Stefano della Bella (1610–1664)
The Temple of Vespasian and the Roman Forum, 1656
Plate 4 of "The large views of Rome"
Engraving on papier vergé, De Vesme/Massar II/II
Graphische Sammlung ETH Zürich

In classical architecture, the cornice forms part of the entablature (also composed of the architrave and the frieze), which spans over the columns. From the late fifteenth century onward, architects were concerned with trying to revive these ancient systems of architecture and their decorative schemes. Relics of ancient Roman buildings survived and could be surveyed, but architects also turned to other sources. For example, the *Vitruvian Manuscript* from the Bibliothèque Humaniste Sélestat contains the first known drawing of a cornice, based on a description found in the sole surviving text from antiquity: **Vitruvius'** *Ten Books on Architecture*. The redrawing of cornices by **Giovanni Antonio Dosio** and **Meister GA mit der Fussangel (Master G.A. with the Caltrop)** also represent some of the earliest attempts to name and define all the complex profile elements of the cornice from the written and physical fragments available to them. They are not perfectly proportioned compositions, as their authors grappled with establishing representational conventions suitable for new, more forensic ways of looking at architecture. Nevertheless, such prints and drawings depicting architectural details from antiquity had by the mid sixteenth-century played a crucial role in disseminating a standard classical vocabulary of forms throughout Europe.

This vocabulary came to be seen by further generations of architects, such as **Sebastiano Serlio**, **Andrea Palladio** and **Vignola**, as the foundation of the 'true' architecture of classical antiquity, which had been rediscovered after the stylistic plurality of the middle-ages. These architects began to produce treatises which functioned as architectural rule books, in which cornices were meticulously engraved in their different variations—although a consensus on their 'correct' expression was not always shared, as can be seen when comparing the different versions.
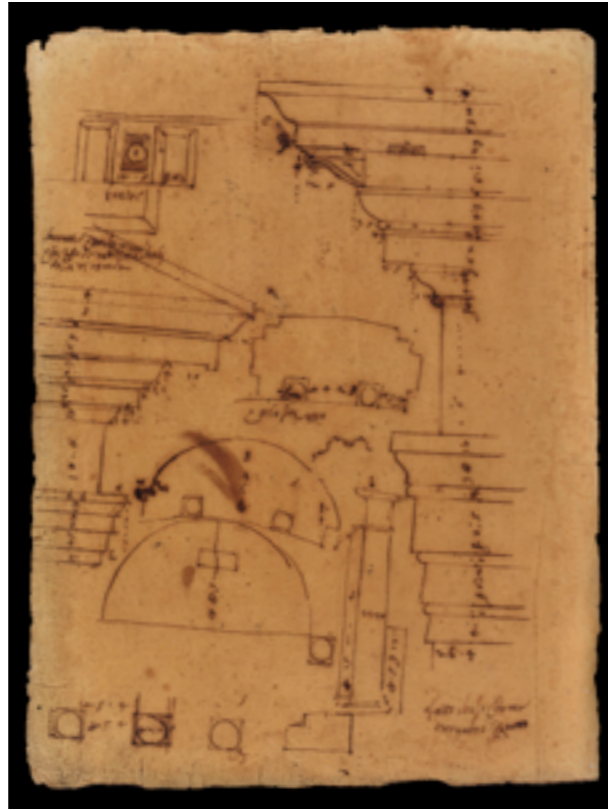
Giovanni Antonio Dosio (1533–1611)
Cornices and mouldings, c. 1550
Pen and ink on laid paper
Drawing Matter Collections (UK)

Master G.A. with the Caltrop, (active c. 1538),
*Corinthian cornice with a console ornated
with acanthus leaves*, 1530–1540
Engraving
Graphische Sammlung ETH Zürich

As Renaissance architects were engaged in the reconstruction of the ideal classical past, origin myths emerged within architectural discourse to explain why the ancient Greeks and Romans built the way they did. These myths initially developed from Renaissance interpretations of Vitruvius, such as the early illustrated copy of the *Ten Books* by **Cesare Cesariano**, but they also persisted right through to the twentieth century, and can be found in the writings and graphic explorations of **Frank Lloyd Wright**. In the narratives describing these myths, the cornice is an important register of classical architecture that is frequently offered up as 'proof' of the veracity of the origin stories. The book known as the **Hypnerotomachia Polyphili** (1499), recounting Poliphilo's dreamlike wanderings through a fantastical landscape, contains the first known printed representation of a cornice as a fetishized fragment of a lost classical world. Much later, the Enlightenment authors **Jacques-François Blondel**, **Marc-Antoine Laugier** and **Giovanni Battista Piranesi** attempted to return classical architecture back to its so-called primitive origins, stripping the cornice of its decorative profiles entirely. In his *Essay on Architecture* (1753), Laugier presented his origin myth of 'The Primitive Hut' as the ur-form of the classical temple: a place of rudimentary shelter whose biblical precursor can be found in **Nicoletto da Modena's** shelter for the Christian nativity.

In **Charles Dominique Joseph Eisen's** famous engraving that was to become the frontispiece of the second edition of Laugier's book, the primitive hut is shown rising up at the rear of the image, constructed of simple timber logs. However, the preparatory drawing on view here already shows a broken cornice fragment lying in the foreground. The cornice here is both a suggestion of future architectural potential: an example of what the primitive hut would one day become; and a register of architecture's cyclical destruction, signaling its continual return to its myths of origin.

Charles Dominique Joseph Eisen (1720–1778),
The Primitive Hut, design for frontispiece Essai
sur l'Architecture, Abbe Marc-Antoine Laugier, c. 1755
Pen, ink and grey wash
Drawing Matter Collections (UK)

Nicoletto da Modena (c. 1488–c. 1512), *The Nativity and
Adoration of the Shepherds*, 1500–1506, engraving,
compared to Hind I/II reworked-state without the address
of the editor "Petri de Nobilibus Formis"
Graphische Sammlung ETH Zürich

The emergence of printmaking in the late-fifteenth, and especially the sixteenth century contributed greatly to the formation of a collective visual memory in Europe, and played a crucial role in disseminating a formal syntax of art and architecture. More than any other medium, prints made a new mobility of images possible, bridging distances not only in both geography and time, but also between media. This, together with occasional travels by the artists themselves, led to a transfer of representational conventions, and with that, to a transfer of knowledge. The shift described also had an impact on the dissemination of the formal vocabulary of Renaissance architecture, with its distinctive cornices. Such elements soon began to appear in prints (and hence in built architecture) not only in southern, but also in northern European countries, albeit more often there as the impetus for innovative developments, rather than as a literal adoption of classical rules. For example, German-speaking craftsmen and artists often altered their classical details and transformed them into wildly vernacular creations. **Daniel Hopfer's** iron-plate etchings and **Wendel Dietterlin's** pattern book are two striking examples of this development–the first artist worked mainly in Augsburg, the latter in Strasbourg and Stuttgart. The two pieces of furniture from the Landesmuseum further illustrate the typically ambivalent and loose relationship in northern Europe between the free use of cornices for all kinds of craft-based applications, and the canonical rules of classical architecture inherited from Italy.

With the progress of industrialization in the nineteenth century, the old printed and hand-drawn pattern books offering cornice models to be copied freely by artisans were increasingly replaced by trade catalogues, in which the cornices were advertised for sale directly by companies. Through these transformations in print and building technologies, cornices ceased to be reproducible patterns and became copyrighted products. The catalogues of **George Jackson & Sons, Chicago Decorative Supply Co.** and **Daniel D. Badger's Iron Foundry** sold cornices ready-made for sale in lengths, in a multitude of styles and materials to suit the consumer. However, **Johann Mathäus Mauch's** engraving for the book *Vorbilder für Handwerker und Fabrikanten* (1821–37), prepared from a design by celebrated Prussian architect Karl Friedrich Schinkel, represents a late attempt to stem the tide of commercialization in the building industry. Visually, the stacking of its cornices reflects a new tendency toward the serialization and factory

prefabrication of building ornament. But conceptually, the engraving offered decorative models, that craftsmen could copy–recalling the old pattern books that had once traveled throughout Europe. By inserting the influence of the architect back into the chain of the industrialized production of cornices and other details, the book's editors hoped that a higher overall design standard could be maintained.
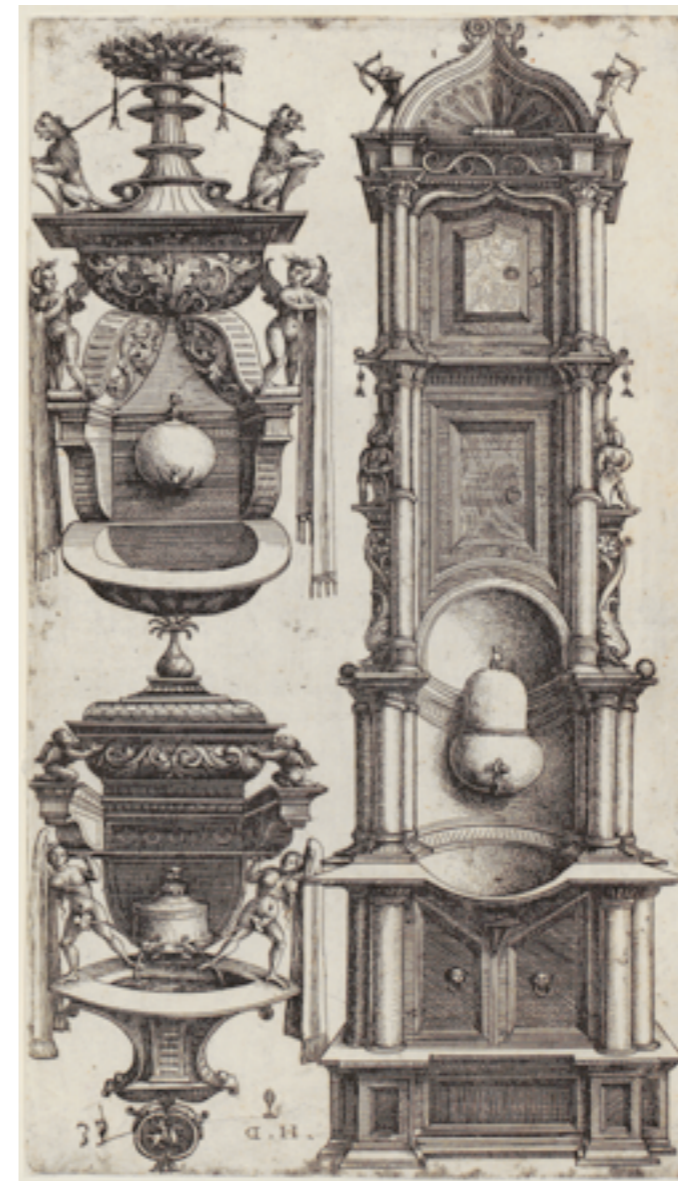
Daniel Hopfer (c. 1470–1536), *Ornamental etching with washing cupboard and two basins*, from "Opera Hopferiana [...]", 1505–1536
Iron-plate-etching, Metzger III/V
Editor: David Funck, print 1684
Graphische Sammlung ETH Zürich

Architects have often approached the cornice as both an aesthetic problem and a functional challenge. In the drawing by **Herman Spielberg**, for instance, the cornice has not only been chosen for its aesthetic quality, but also functions as a rainwater collector. Likewise, **Theodor Fischer** used the cornice as the ideal spot to conceal a light bulb, allowing it to shed light from a discreet location. This overlap of aesthetic and pragmatic qualities in a cornice can even be detected in some architectural designs by **Le Corbusier**, who had, at least in theory, dismissed the cornice as irrelevant, since it was technically no longer required in modern construction. Still, in some of his designs, cornices can be found. For the Villa Schwob, he made use of this architectural element as it suited the façade he desired for the building, but at the same time he did not only allow it an aesthetic purpose. While the cornice enhanced the appearance of his façade, it also became a rooftop seating bench, adopting a functional purpose in order to further justify its continued use.

The photograph from **Le Corbusier's** modernist manifesto *Towards a New Architecture* (1923), showing Michelangelo's cornices at the back of St. Peter's Cathedral in Rome, is part of another visual argument the architect made urging his contemporaries to stop thinking of architecture in terms of the chronological historical styles. Michelangelo's cornices, along with other featured images of ancient Greece and Renaissance Rome, collapse chronology and combine the decorative with the functional and technological as they are juxtaposed with images of the modern world, including airplanes, cars and ocean liners.

Cornices are best understood in profile, or in section. From these views, they appear finite and contained. But seen front-on, in elevation, they read entirely differently: they collapse and lose their corporeality, becoming graphic images of themselves multiplied infinitely along the horizontal plane. This elongated view of the cornice has been a continuous preoccupation from the sixteenth to the twentieth century. In interiors, cornices were painted onto flat walls to divide up their expansive surfaces like ancient Pompeian wall decorations. By the nineteenth century, following advances in industrial production, these pictorial cornices were no longer hand-painted but printed onto wallpaper and pasted directly onto walls, complete with the optical illusion of shadows. The border by an anonymous artist made in 1810 is a striking example of such a set piece of trompe l'oeil architecture.

This horizontal plane established by the cornice in elevation also features as part of the overall composition of façades as a way of establishing a human proportion: such as in **Charles Heathcote Tatham's** curiously modern example (although it stems from the eighteenth century) of a pared-back building front, in which the cornice, the windows and doors are used as graphic signifiers that give scale to an otherwise unadorned wall. When Swiss architects **Herzog & de Meuron** designed the Ricola Storage Building in the late 1980s, they made visual references to the traditional stacking of sawn timber boards around the

numerous saw mills of the area, as well as to the horizontal layers of the limestone of the quarry within which the storage building is located. Placed next to Tatham's drawing and seen in light of the the study of the cornice, the drawing of the façade of the Ricola storage building appears to replicate cornices across the entire building in overlapping bands, confounding the assumed hierarchy established by this element as the privileged, crowning aspect of the facade.
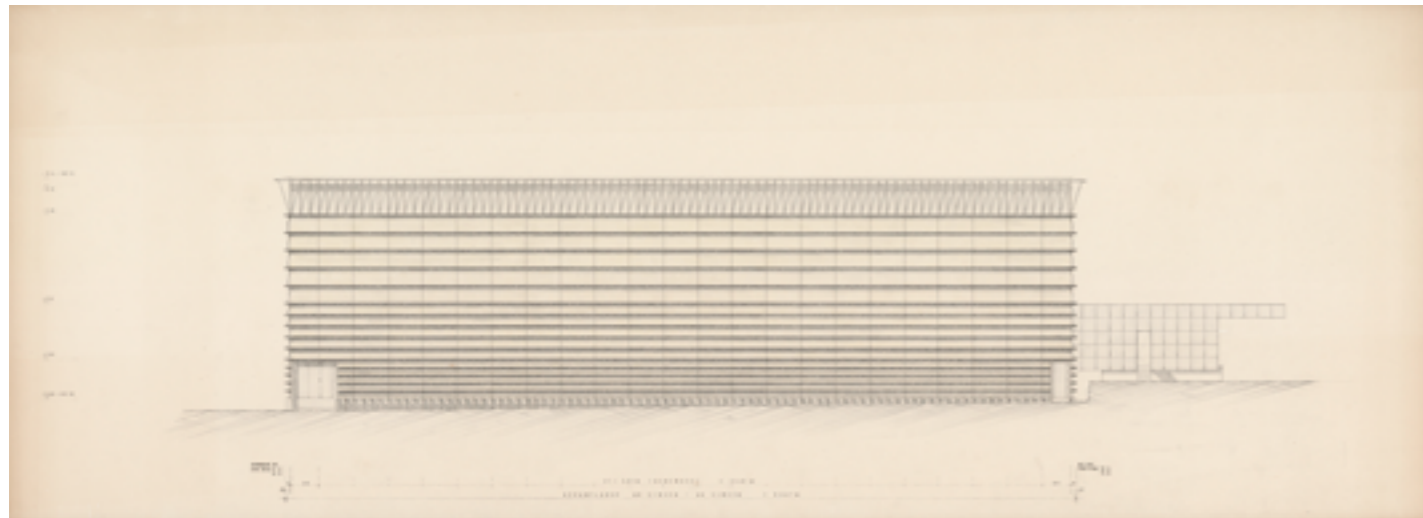
Banished (at least in theory) during the modernist movement, the cornice returned with a vengeance in the 1970s with postmodernism. Postmodern architects rejected what they saw as a sterile, international modern architecture, and began to look back to and knowingly (as well as playfully) integrate classical European influences. As a result, the cornice reappears in their designs alternately as bold compositional flourish, ironic statement, critique of historic architecture, and sometimes even as a means of personal and highly individualized expression. British architectural office **Ordinary Architecture (Charles Holland & Elly Ward)** deploy a digital CAD drawing as a provocative attempt to reimagine what a cornice might look like today. Their cornice profile alludes to representational techniques of former centuries: for example, Jacques-François Blondel's overlapping of the cornice with the profile of a human head. But instead of an anthropomorphic reference, the architects now establish a strong link to their place of residence and hence to their biography: The profile of the cornice follows the silhouette of the coastline of their home country, England. In this way, the design reflects the architects' territorial concerns.

Ordinary Architecture (Charles Holland and Elly Ward),
Essex Coast Cornice, Axonometric drawing depicting the profile of the Essex coast in the UK, extruded to become an architectural moulding, 2016
CAD drawing
© Ordinary Architecture (Charles Holland and Elly Ward)

Herzog & de Meuron, *Ricola Storage Building (No. 038)*,
Laufen, Switzerland, Project 1986, built 1987,
North façade, scale 1:350
Blueprint from the original plan, reworked with
pencil and colored pencil
Jacques Herzog und Pierre de Meuron Kabinett, Basel

In frontispieces—large single-sheet prints or extracts of books from the early modern period—the cornice can become part of a miniature architectural composition that frames and celebrates authors, patrons or artists. In doing so, the cornice often caps the horizontal part of a trabeated classical architectural system that acts as a window onto further scenes: framing a picture within a picture. These small architectural studies, by virtue of their being uncoupled from any particular building or design for a building, are free to deviate—sometimes radically—from the structural rules that need to be followed in built architecture, and this is how they become sites of architectural invention. The cornice in such depictions can develop a life of its own.

The cornice in the engraving *Nativity. The Virgin Adoring the Child* (**Anonymous)**, for instance, is depicted primarily as part of a composition, and only secondarily as architecture. The cornice, round arch and pilasters are all richly ornamented and the different types of stone are distinguished by cross-hatching. These elements form different frames in the devotional print, suggesting a perspective space—a compositional device inspired by Medieval illuminated books. At the same time, however, the cornices are used as elements on which small scenes are set: in the upper part one can find the sarcophagus with Jesus depicted as the *vir dolorum* (Man of Sorrows) on the cornice, and in the lower part sits the bouquet of carnations, which can be read as a symbol of the passion of Christ. Both elements belong to the biblical scenes depicted in the rectangles. With this conception, the cornices become important parts of the scenes unfolding. The effect of this image structure is that on one hand the cornices, as architectural framing elements, distance the viewer from the scenes which can only be observed from "outside," but that on the other, the links woven by the placement of the sarcophagus and the carnations bring the viewer closer again. It is the cornices, in particular, that enable a visual transition from the real to the pictorial space.

Cherubino Alberti (1553–1615), *Bust of Giacomo Barozzi in Column Architecture*, 1583
Engraving on papier vergé, Bartsch I/III
Editor: Francesco Zanetti
Graphische Sammlung ETH Zürich

Anonymous, *Nativity. The Virgin Adoring the Child*,
c. 1470–1480
Engraving [reprint from the plate in the British Museum]
Graphische Sammlung ETH Zürich

In seventeenth-century Baroque architecture, the cornice became key to architectural expression. Rather than simply crowning a structure of walls and columns, the cornice shaped and defined façades and interiors. Following in Michelangelo's footsteps, architects like **Francesco Borromini** and **Gianlorenzo Bernini** manipulated their cornices to multiply and bend in three dimensions. In Borromini's case, the cornice was the means of creating a visual and material synthesis of the geometry underlying his architecture. The S-shaped cornice in the staircase of the Palazzo di Propaganda Fide (1646) shows how the system of the orders was forced to negotiate the climbing of steps and elaborate changes in level. At the dome of his church the Sant' Ivo della Sapienza (1642), the cornice is used symbolically, referring to both the Tower of Babel and the Pentecost.

This Baroque inventiveness struck numerous critics with horror and contributed to the general condemnation of Baroque and Rococo architecture from the late seventeenth century onwards. Arguing that the form of architectural elements should reflect their original purpose, such critics saw the cornice as part of the entablature, which should express how a beam joins the roof and carries its load onto columns; a bent cornice, having no obvious structural function, defeats such a purpose. They accused prints of inspiring these absurd inventions and criticized the sculptors and artisans who executed architectural ornaments with such free artistic license.

Some of these Baroque inventions are captured on the set of glass lantern slides on display here, which were rediscovered in the pedagogical archive of former ETH architecture professors. They also figure in digital photos used in lectures today. They raise the question of how, then as now, these inventive but contested moments resonate with the contemporary teaching of architectural design.

Pierre-Edmé Babel (1720-1775)
Fontaine Décorée à Paris, 1735-75
Editor: Jacques II Chereau, Paris
Collection Prof Maarten Delbeke

Cornice profiles surround us in the main building of ETH Zürich, though they are not always easy to spot. A collection of construction plans by **Gottfried Semper** highlights them, placing the section profile of the cornice at the center of attention in a highly graphic manner. These drawings reveal the level of quality pursued by Semper and his office, down to the perfection of the smallest details, in the realization of the finished building. In some of the drawings, the lines run in opposing directions one over the other, and are partly erased and redrawn, illustrating the creative search for the ideal cornice profile. The drawings at 1:1 scale are a direct conduit to the construction of the building elements, as demonstrated by the presence of puncture holes resulting from the practice of using the sheets as stencils for directly transferring the contours onto the stone blocks for cutting. Displayed within the building they depict, these cornice details mediate between the abstract representation of architecture in drawing, and the rough material realities of the construction site.
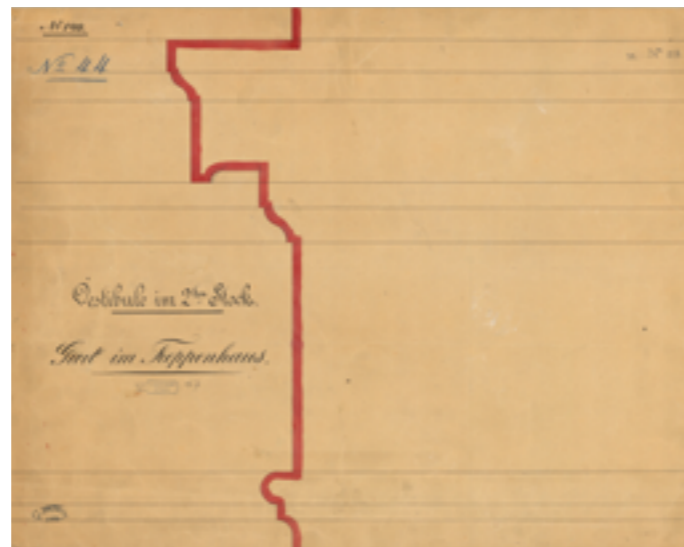

Gottfried Semper (1803–1879)
ETH Zürich, vestibule, 2nd floor, belt staircase,
around 1860–1872
Plan in pencil and pen, watercolored (no 20-0300-448)
gta Archiv / ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, lintel, roofing of the 1st floor windows,
c. 1860–1864
Plan in pencil and pen, watercolored (no 20-0300-296)
gta Archiv / ETH Zürich

The cornice usually forms the top of a construction section, and is challenging to reach due to its overhang. Accordingly, during its construction, it requires scaffolding to keep it in place. However, once in place and tied back to the main structure, a cornice's cantilever can also act as a scaffold for further constructions. The book *Contignationes, ac Pontes* by **Nicolai Zabaglia** and **Dominicum Fontana et. al.** from 1743 brings together ingenious scaffolding designs from various authors, and many of these—which appear as forms of architecture in themselves—respond to the difficulties of cornice construction. One engraving shows a timber construction solution to accessing a partly-built cornice, while another demonstrates how the cornice can be used as a support in its own right: for example, for the vaults above it. In this case the scaffolding itself acts as a temporary extension of the cornice. The juxtaposition of this book with the photos by **Christiane Pinatel** shows cornices being constructed in relation to the human scale of the workers. Their surprising bulk recalls architect Frank Lloyd Wright's account, chronicled in his 1931 essay *The Passing of the Cornice,* of a serious accident in which a cornice under restoration fell out of position and injured a worker, due to its sheer size and weight. Upon witnessing this gruesome scene, Wright was more convinced than ever that cornices should be banished from modern architecture.
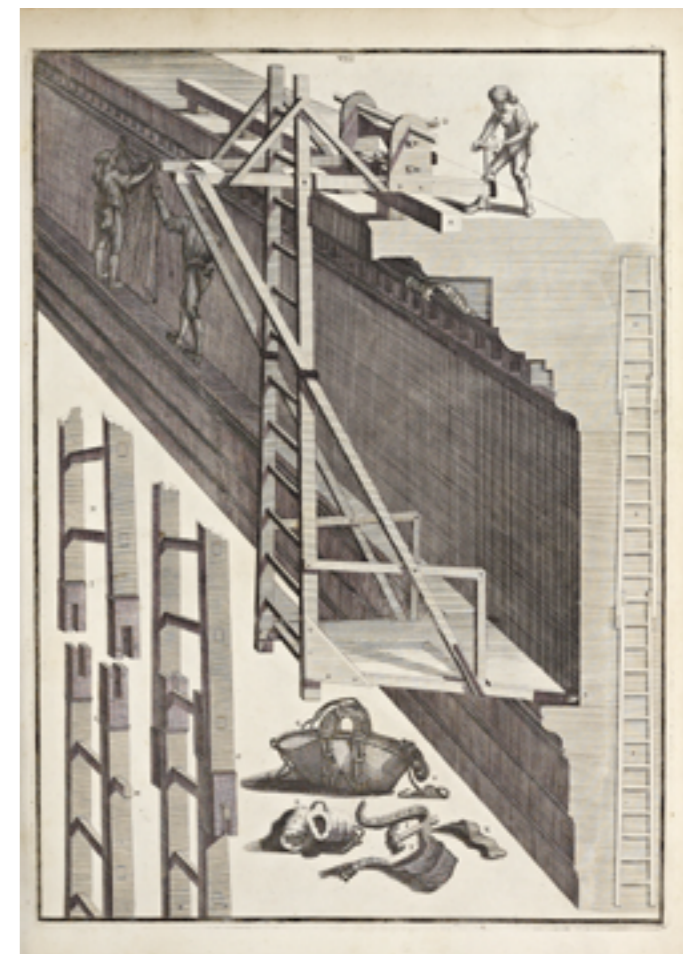
Niccola Zabaglia (1674–1750), Domenico Fontana
(1543–1607) et.al., *Contignationes ac pontes […]*, 1743
Editor: Ex typographia Palladis, escudebant Nicolaus
et Marcus Palearini […], Rom
Graphische Sammlung ETH Zürich

During the eighteenth century, **Jacques-François Blondel** and **Johann Georg Sulzer** each made arguments in written and diagrammatic form for how cornices should interact with human observers. This interaction involved carefully composing cornices on facades in ways they believed would please the eye. In the 1926 book *The Theory of Mouldings* by **Howard Walker**, the appropriate use of mouldings, including of cornices, is meticulously discussed from the point of view of the spectator and their physiology—but this time using the language of perceptual psychology (*Raumgestaltung*), which had been developed from the midnineteenth-century onwards. As Walker explains through diagrams, the cornice is often the crown moulding of a building. It has the power to guide the viewer's perception. Its angles and profiles can be conceived in relation to the moving gaze of the spectator, as the concave and convex shapes stretch and manipulate the eye with optical illusions. For example, the size of a cornice can be indicative of its power. The grander the scale, the less architectural detail the cornice requires.

According to Walker, the first purpose of mouldings is to indicate and accentuate structural realities. The second is to produce effects of light and shade which are harmonious in character, and no method is so satisfactory in this respect as that of having the mouldings designed with what may be called a facial (anthropomorphic) character. This ideal physiognomy should be maintained throughout the composition by designing horizontal cornices within parallel planes. "Having these things in mind", says Walker, "he [the designer] will come to the conclusion that mouldings are honorable things which are not to be treated casually or copied blindly."
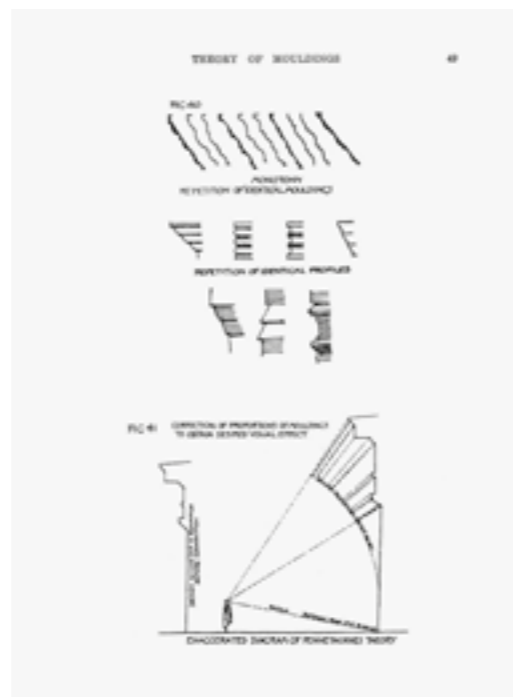
Howard Charles Walker (1857–1936),
The Theory of Mouldings, 1926
Editor: J. H. Jansen, Cleveland
Collection Chair Maarten Delbeke

LIST OF WORKS

1
THE CRISIS OF THE CORNICE

Giovanni Battista Piranesi (1720–1778)
View of the Palazzo Farnese, from "Views of Rome", 1773
Etching on papier vergé, Hind I/III
Graphische Sammlung ETH Zürich

Anonymous (form cutter), school: German
Vilerley Gesims der Cornizen/Frysen und Architraben. The first panel, 1501–1600
Woodcut, multi-plate print
Herzog Anton-Ulrich-Museum Braunschweig, Kunstmuseum des Landes Niedersachsen

Nicolas Beatrizet (c. 1507/1515–after 1577), after Michelangelo
Titius being attacked by the Vulture, 1540–1565
Engraving, III/IV
Editor: Giovanni Giacomo de Rossi
Graphische Sammlung ETH Zürich

Pietro Santi Bartoli (1635–1700), after Giulio Romano's frescoes in the Sala dei Giganti in the Palazzo Te in Mantua
Giants crushed by rocks and the falling columns of the temple, c. 1680
Etching on papier vergé, I/I [?]
Graphische Sammlung ETH Zürich

Le Corbusier (1887–1965)
Maison Dom-Ino, Sans lieu, 1914
Plan in pencil and pen, not signed
Fondation Le Corbusier, Paris

Francesco di Giorgio Martini (1439–1501)
Trattato di architettura, ms., 1480
Firenze, Biblioteca Nazionale Centrale, Fondo Nazionale, II.I. 141
Su concessione del Ministero della Cultura/Biblioteca Nazionale Centrale di Firenze

Diego Prévost Sagredo (1490–1528)
Raison d'architecture antique extraicte de Vitruve & autres anciens architecteurs, 1555
Editor: [by Benoist Prévost], Paris

Jacques-François Blondel (1705–1774)
Cours d'architecture, ou traité de la décoration, distribution et construction des bâtiments: contenant les leçons données en 1750, & les années suivantes, par J.F.Blondel, Architecte, dans son Ecole des Arts, 6 vols. (vol. 1, published 1771), 1771-1777
Editor: chez Desaint, Paris
ETH Library Zurich

Ludger Gerdes (1954–2008)
Paralipomena, 2010
Publishing house of the bookstore Walther König, Cologne
Zurich University of the Arts ZHdK Media and Information Center

Christian Ludwig Stieglitz (1756–1836)
Plans ed dessins tirés de la bellle architecture our représentation d'édifices exécutés où projettés en CXV planches avec les explications nécessaires, 1801
Editor: A. Dulau, London
ETH Library Zurich

Frank Lloyd Wright (1867–1959)
Modern architecture–being the Kahn lectures for 1930
Chapter Passing of the Cornice
Editor: Princeton University Press, New Jersey
ETH Library Zurich

Richard Cahan
They all fall down: Richard Nickel's struggle to save America's Architecture, 1994
The Preservation Press, National Trust for Historic Preservation
Collection Chair Maarten Delbeke

Richard Nickel Archives, Ryerson and Burnham Art and Architecture Archives
Adler & Sullivan stock exchange in Chicago, Removal of a terra cotta cornice, 1971
Reproduction
The Art Institute of Chicago

Richard Nickel Archives, Ryerson and Burnham Art and Architecture Archives
Schiller Building by Adler & Sullivan, View of upper floors and cupola with removed cornice, 1961
Reproduction
The Art Institute of Chicago

Richard Nickel Archives, Ryerson and Burnham Art and Architecture Archives
Schiller Building by Adler & Sullivan, demolition of cornice on 13th floor, 1961
Reproduction
The Art Institute of Chicago

Richard Nickel Archives, Ryerson and Burnham Art and Architecture Archives
Schiller Building by Adler & Sullivan, John Vinci lying on a fragment of an ornament of a cornice, 1961
Reproduction
The Art Institute of Chicago

Andreas Buschmann (born 1974)
Frank Lloyd Wright, Home and Studio in Oak Park, Illinois, 2016.
Reproduction
© Andreas Buschmann

Le Corbusier (1887–1965)
Vers une architecture, 1923 [?]
Editor: Les Editions G. Crès et Cie, Paris
Graphische Sammlung ETH Zürich

Deutscher Werkbund
Jahrbuch des Deutschen Werkbunds, 1913
ETH Library Zurich

Joseph Michael Gandy (1771–1843)
Temple of Jupiter Tonans, Rome (detail of main cornice), 1796
Coloured Drawing
RIBA Collections

2
THE METAMORPHISM OF THE CORNICE

Anonymous
Buddha head with two adorant busts
Pakistan, Gandhara, 4th/5th c.
Grey slate
Museum Rietberg Zurich
Permanent loan of the Werner Coninx Foundation

Anonymous
Corniche modillonnaire. Assise 16th
Mausolées d'En Chaplix d'Avenche, n. d.
Stone fragment
Site et Musée romains d'Avenches

Anonymous
Moulding plane, n. d.
Ballenberg – swiss open-air museum

Chalet Matti Holzbau AG
Wooden cornice, 19th century
Oak, profiled and carved
Chaletbau Matti Holzbau AG, Gstaad

Anonymous
Corner cornice tile of a tiled stove made of Ceramics, n. d.
Ceramics
Denkmal Stiftung Thurgau
Historisches Bauteillager Ostschweiz

Ordinary Architecture (Charles Holland and Elly Ward)
Cornwall, from the Cornice Coastline series, 2016
Wire-cut polystyrene overlaid with spray plaster, two colors
© Ordinary Architecture (Charles Holland and Elly Ward)

Giovanni Gaspare Pedoni
Camina Cremona, Palazzo Comunale Municipale, Cremona (fragment)
acquired for Landi 1883
Plaster cast
Archaeological Collection of the University Zurich, Inv. G N 121

Iain Hales (b. 1977)
Cornice, 2013–14
Expanded polystyrene, quadraxial fiberglass, pigmented Jesmonite composite, cement.
© Iain Hales

Chaletbau Matti Holzbau AG
Fret ornamentation, c. 2010
Spruce, machined with CNC and router, sanded by hand
Chaletbau Matti Holzbau AG, Gstaad

3
CORNICE TECTONICS

Louis-Émile Durandelle (1839–1917)
Charles Garnier, Frise et corniche de la scène, 1875 or earlier
Albumen print
Canadian Centre for Architecture (The CCA), Montreal

Johann Mathäus Mauch (1792–1856)
Neue systematische Darstellung der architektonischen Ordnungen der Griechen, Römer und neuern Baumeister; P. 112-113; Construction of the Palazzo Strozzi, 1845
Editor: Ferdinand Riegel, Potsdam
ETH Library Zurich

Constantin Uhde (1836–1905)
Die Konstruktion und die Kunstformen der Architektur, Volume 1, 1902
Editor: Ernst Wasmuth, Berlin
ETH Library Zurich

4
THE CORNICE IN THE URBAN PERSPECTIVE

Anonymous, after Donato Bramante
Street flanked by buildings, colonnades and archways, c. 1490 [?]
Engraving, Hind 2a (I) [Second laterally reversed version]
Graphische Sammlung ETH Zürich

Domenico Maria Bonaveri (mentioned in 1704), after Ferdinando Galli Bibiena
Design for a Stage Set, 1700-1750
Etching on papier vergé, I/I
Graphische Sammlung ETH Zürich

Giovanni Battista Piranesi (1720–1778)
View of Palazzo Odescalchi, from the series "Views of Rome", 1753
Etching on papier vergé, Hind II/V
Graphische Sammlung ETH Zürich

Friedrich Ohmann (1858–1927)
Project for the City Museum, Vienna, 1903
Ink, pencil and crayon on paper mounted on card with gold foil lining
Drawing Matter Collections (UK)

Utagawa Andô Hiroshige Ichiryûsai (1797–1858)
Night view of Saruwaka Street, from the series "One Hundred Famous Views of Edo" (Meisho Edo hyakkei), Japan, Edo period, 9th month 1858
Wood print
Museum Rietberg Zurich
Gift Julius Mueller

Ludwig Mies van der Rohe (1886–1969)
Mansion House Project, c. 1981–1986
Photomontage
Drawing Matter Collections (UK)

Joannes van Doetecum (the Elder) (died 1605) and Lucas van Doetecum (died 1575/1589), after Hans Vredeman de Vries
View of a mounting street bordered by houses with a portico building with two towers at the top, from „Small architectural perspective views", 1562
Etching on papier vergé, NHD II/II
Graphische Sammlung ETH Zürich

5
THE CORNICE AS A STAGE

Marco Dente (1486/1500–1527), after Raphael
The fire in the Borgo, 1610
Engraving, doubled [later state with address by Giovanni Giacomo de Rossi]
Graphische Sammlung ETH Zürich

Marcantonio Raimondi (c. 1470/1482–c. 1527/1534), after Raphael
The Martyrdom of Saint Cecilia, c. 1520–1525
Engraving, doubled
Graphische Sammlung ETH Zürich

Shrihathi Ragini
Folio from a Ragamala series. India, Pahari region, Bilaspur or Chamba, 1730-1740
Pigment painting with gold on paper
Museum Rietberg Zurich, Horst Metzger Collection, Gift Horst Metzger

Albrecht Dürer (1471–1528)
The Presentation of the Virgin in the Temple, Plate 6 from „The Life of the Virgin", c. 1503
Woodcut on papier vergé, Meder f-g, Edition without text
Graphische Sammlung ETH Zürich

Pablo Picasso (1881–1973), after Lukas Cranach (the Elder)
David et Bethsabée, 30.3.1947
Zincograph on velin d'Arches, Mourlot II/XI
Graphische Sammlung ETH Zürich

Giuseppe Galli Bibiena (1696-1756)
Stage design: "Scena per angolo", 1700-1750 [recto and verso]
Pen and brown ink, brown wash over chalk sketch
Graphische Sammlung ETH Zürich

6
FRAGMENTS OF CORNICES IN ANCIENT RUINS

Pascal Coste (1787–1879)
Le Palais de Darius a Perseopolis, c. 1840
Pen, ink watercolour and gold ink on laid paper
Drawing Matter Collections (UK)

Gottfried Semper (1803–1879)
Détails de l'Intérieur du péristil du temple de Thésé à Athène, n. d.
Proof of picture plate no. 2, from: „Der Stil in den technischen und tektonischen Künsten oder Praktische Ästhetik", Frankfurt a. M./Munich 1860–1863 (no 20-0163-110A)
gta Archiv/ETH Zürich

Eugène-Emmanuel Viollet-le-Duc (1814–1879)
Entretiens sur l'architecture, 1863–1872
Sheet from Atlas
Editor: Morel, Paris (2 volumes + atlas)
ETH Library Zurich

Gottfried Semper (1803–1879)
Entablement restauré du Parthenon d'Athène, c. 1832
Watercolor for illustration no.V, from: „Die Anwendung der Farben in der Architektur und Plastik", Dresden 1836
gta Archiv/ETH Zürich

Giovanni Battista Piranesi (1720–1778)
De Romanorum magnificentia et architectura, 1761
Published in Rome
ETH Library Zurich

Jacques Ignace Hittorff (1792–1867)
Restitution du Temple d Empedocle a Selinonte, 1851
Editor: librairie de Firmin Didot frères, Paris
ETH library Zurich

Georges Perrot (1832–1914) and Charles Chipiez (1835–1901)
Histoire de l'art dans l'antiquité, Volume 5, 1890
Editor: Hachette, Paris
ETH Library Zurich

Constantin Uhde (1836–1905)
Die Konstruktion und die Kunstformen der Architektur, Volume 3, 1902
Editor: Ernst Wasmuth, Berlin
ETH Library Zurich

Johann Baptist Marzohl (1792–1863)
Forum Romanum, c. 1810–1863
Watercolor and pencil on velin
Graphische Sammlung ETH Zürich

Jan Gerritsz. van Bronchorst (c. 1603–1661), after Cornelis van Poelenburg
Arco degli Argentari in Rome, 1615–1661
Etching, I/I
Graphische Sammlung ETH Zürich

Anonymous, formerly attributed to:
Nicolas Beatrizet
Three columns of the "Castor and Pollux" temple, 1550
Engraving
Editor: Antonio Lafreri
Graphische Sammlung ETH Zürich

Stefano della Bella (1610–1664)
The Temple of Vespasian and the Roman Forum, 1656, Plate 4 of „The large views of Rome"
Engraving on papier vergé, De Vesme/Massar II/II
Graphische Sammlung ETH Zürich

Johannes Gachnang (1939–2005)
L'imagination prend le pouvoir, sheet 4 from „Die neue historische Architektur des Johannes Gachnang. Das byzantinische Buch", 1968
Zinc etching on velin, 39/60
Graphische Sammlung ETH Zürich

Ottavio Antonio Baiardi (1694–1764) and Pasquale Carcani
Le pitture antiche d'Ercolano contorni incise con qualche spiegazione. Volume 3, 1757
Graphische Sammlung ETH Zürich

7
THE SURVEYED CORNICE

Vitruvius (1st century B.C.) and Marcus Cetus Faventinus (between 1st century B.C. and 4th century A.D.)
1. mappae clavicula; 2. artis architectonicea liber (Marcus Cetius Faventinus); 3. de architectura Libri X (Vitruvius), 10th cent.
Collective volume, manuscript on vellum
Bibliothèque Humaniste, Sélestat from the private library of the humanist Beatus Rhenanus (1485–1547)

Master GA with the Caltrop, (active c. 1538)
Doric cornice, 1530–1540
Engraving
Editor: Antonio Salamanca
Graphische Sammlung ETH Zürich

Master GA with the Caltrop (active c. 1538)
Corinthian cornice with a console ornated with acanthus leaves, 1530–1540
Engraving
Editor: Antonio Salamanca
Graphische Sammlung ETH Zürich

Giovanni Antonio Dosio (1533–1611)
Cornices and mouldings, c. 1550
Pen and ink on laid paper
Drawing Matter Collections (UK)

Cesare Cesariano (c. 1477–1543)
Di Lucio Vitruvio Pollione de architectura libri dece: traducti de Latino in vulgare affigurati: commentati: & con mirando ordine insigniti, Liber Primus, 1521
Translation after Vitruvius (1st century B.C.)
ETH Library Zurich

Sebastiano Serlio (1475–1554)
Tutte l'opere d'architettura di Sebastiano Serlio, book 4, 1584
Editor: apresso Francesco de' Franceschi, Venezia
ETH Library Zurich

M. Iacomo Barozzio da Vignola (1507–1573)
Regola delli cinque ordini d'architettura di M. Iacomo Barozzio da Vignola, 1607
Editor: Andreas Vaccarius, Rome
ETH Library Zurich

Andrea Palladio (1508–1580)
I quattro libri dell'architettura di Andrea Palladio, 1601
Signature: A05b; app. 1375 Libro 1-4
Werner Oechslin Library Foundation

Anonymous, after Vignola
Ionic column order, Ecole des Beaux Arts, Paris, n. d.
Plaster cast
Archaeological Collection of the University Zurich, Inv. G 1410

Rietberg–China
Urn with Buddhist figures
China, Zhejiang province, Yue kilns, Wu or Western Jin dynasty, 2nd half 3rd c.
Stoneware with greenish varnish
Museum Rietberg Zurich
Permanent Loan, Meiyintang Foundation

8
ORIGIN MYTHS

Franciscus Columna, Leonardus Crassus, Johannes Baptista Scytha, Andreas Moro
Hypnerotomachia Polyphili, 1499
Editor: Aldus Manutius for Leonardus Crassus, Venice
Ortsbürgergemeinde St. Gallen KB SG, VadSlg, Inc 843

Nicoletto da Modena (c. 1488–c. 1512)
The Nativity and Adoration of the Shepherds, 1500–1506
Engraving, compared to Hind I/II reworked-state without the address of the editor „Petri de Nobilibus Formis"
Graphische Sammlung ETH Zürich

Charles Dominique Joseph Eisen (1720–1778)
The Primitive Hut, design for the frontispiece of the Essai sur l'Architecture, Abbe Marc-Antoine Laugier, c. 1755
Pen, ink and gray wash
Drawing Matter Collections (UK)

Nicolas-François Blondel (c. 1618–1686)
Cours d'architecture enseigné dans l'Académie Royale d'Architecture, 1675–1683
Printed by Lambert Roulland, Paris
ETH Library Zurich

Frank Lloyd Wright (1867–1959)
The Architectural Forum January 1938; Dedicated to Frank Lloyd Wright, 1938
Lithograph, signed in pencil
Drawing Matter Collections (UK)

9
FROM PATTERN TO PRODUCT

Anonymous, production: probably Zurich (Canton)
Cabinet. Careful choice and processing of wood. With double top, 1650-1675
Veneer: walnut. Profile: walnut, solid.
Substructure: spruce wood, solid, veneered. Feet: Walnut wood, solid, turned. Fittings: Iron
Swiss National Museum, Zurich

Anonymous, manufacture: Zurich
Drawer. With architectural applications.
Contents: family coat of arms (from Muralt-Stampfer), 1625–1650.
Substructure: coniferous wood, solid, veneered. Veneer: ash wood, marked.
Surface: wax, colored, fittings: Steel
Swiss National Museum, Zurich

Wendel Dietterlin (the Elder) (c. 1550–c. 1599)
Fireplace with Bust of Emperor, c. 1598
Etching on papier vergé, I/I
Editor: Balthasar Caymox
Graphische Sammlung ETH Zürich

Daniel Hopfer (c. 1470–1536)
Monstrance with the Last Supper, manna, and apostles, 1505–1522
Iron-plate-etching, Metzger II/IV
[print Kilian, early 17th century]
Graphische Sammlung ETH Zürich

Daniel Hopfer (c. 1470–1536)
Ornamental etching with washing cupboard and two basins, from "Opera Hopferiana [...]", 1505–1536
Iron-plate-etching, Metzger III/V
Editor: David Funck, print 1684
Graphische Sammlung ETH Zürich

Pieter van der Borcht (c. 1535–1608), after Hans Vredeman de Vries
Large washbasin with varying arrangement of the left and right side, sheet 16 from "Various designs for furniture", c. 1583
Etching on papier vergé, I/I
Graphische Sammlung ETH Zürich

Pieter van der Borcht (c. 1535–1608), after Hans Vredeman de Vries
Two rows with four entablatures each, sheet 11 from "Various Designs for Furniture", c. 1583
Etching on papier vergé, I/I
Graphische Sammlung ETH Zürich

Johann Mathäus Mauch (1792–1856)
Models for manufacturers and craftsmen. Part 1, Section 1, Sheet 1: Examples of architectural elements of antique buildings, 1821/1830
Engraving and etching on velin
Printer: Technische Deputation für Gewerbe (Peter Beuth and Karl Friedrich Schinkel)
Staatliche Museen zu Berlin, Kupferstichkabinett

Wendel Dietterlin (c. 1550–1599)
Etching in: Architectura, the fifth book from: Eck Veit, Etliche architectisher Portalen, Epitapien, Caminen und Schweyffen, 1596
Editor: Johan Bussemacher, Cologne
Zentralbibliothek Zürich (from the pre-possession of the Rheinau Monastery, with various ownership entries)

Karl Adolf Graffenried (1801–1859), Gabriel Ludwig Stürler (1805–1891)
Architecture suisse ou choix de maisons rustiques des alpes du Canton de Berne, 1844
Editor: J. J. Burgdorfer, Berne Libraire
ETH Library Zurich

Daniel D. Badger (1806–1884) and James Bogardus (1800–1874)
The Origins of Cast Iron Architecture in America (Facsimile of the 1865 & 1865-1970 Edition), 1972
New York: Da Capo Press
ETH Library Zurich

The Decorators Supply Co., Chicago
Illustrated Catalogue of Plastic Ornaments cast in Plaster for Interiors and in Composition for Exteriors, c. 1910
Collection Chair Maarten Delbeke

Anonymous
George Jackson & Sons, Workshop at Rathbone Place, London, after 1834
Reproduction
George Jackson Company Archive

Anonymous
George Jackson & Sons, workshop at Rathbone Place, London, after 1834
Reproduction
George Jackson Company Archive

Ernst Georg Gladbach (1812–1896)
Der Schweizer Holzstyl in seinen cantonalen und constructiven Verschiedenheiten, 1868
Editor: Ed. Libri Rari, Hannover. Reprint of the two-part edition of 1868 and 1883–1984
ETH Library Zurich

10
THE FUNCTIONAL CORNICE

Enea Vico (1523–1567), after Baccio Bandinelli
Academy of Baccio Bandinelli, c. 1544
Engraving, doubled, Bartsch II/II
Editor: Pietro Paolo Palombo
Graphische Sammlung ETH Zürich

Hermann Spielberg (1827–1886)
Antique cornice, view and soffit, 19th c.
Ink and watercolor on cardboard
Architecture Museum of the TU Berlin

Theodor Fischer (1862–1938)
Dome-cornice of the lighting ring (section), 1909-1913
Pencil, colored pencils on sketch paper
Architecture Museum of the Technical University of Munich

Le Corbusier (1887–1965)
Villa Schwob, La Chaux-de-Fonds, 1916
Colored black and white print
Fondation Le Corbusier, Paris

Le Corbusier (1887–1965)
Villa Schwob, La Chaux-de-Fonds, 1916
Plan in charcoal and red pencil, signed and dated: Charles-Edouard Jeanneret
Fondation Le Corbusier, Paris

Le Corbusier (1887–1965)
Vers une architecture, 1923 [?]
Editor : Les Editions G. Crès et Cie, Paris
ETH Library Zurich

11
THE CORNICE AS IMAGE

Henri Labrouste (1801–1875)
Detail, Tomb of Cecilia Metella, 1826
Pencil and gray wash
Drawing Matter Collections (UK)

Anonymous
Bordure as illusionistic architecture with bracket, cornice and acanthus frieze en grisaille, c. 1810
Sheet paper, tissue, hand print, four colors
Museumslandschaft Hessen Kassel
German Wallpaper Museum

Anonymous, copy after Marco Dente, after Raphael
Bas-relief with three putti and dragons, after 1519
Engraving on papier vergé, I/I
Graphische Sammlung ETH Zürich

François-Joseph Bélanger (1744–1818)
Interior wall decoration, Maison Dervieux, Paris, 1790
Watercolour, gouache, pen, black ink and pencil
Drawing Matter Collections (UK)

Herzog & de Meuron
Ricola Storage Building (No. 038), Laufen, Switzerland
Project 1986, built 1987
North façade, scale 1:350
Blueprint from the original plan, reworked with pencil and colored pencil
Jacques Herzog und Pierre de Meuron
Kabinett, Basel

Charles Heathcote Tatham (1772–1842)
f. 17 New Entrance Front, Duchess Street House, 1799
Black ink and colored wash
Drawing Matter Collections (UK)

12
THE CORNICE AS A SIGN

Ordinary Architecture (Charles Holland and Elly Ward) Essex Coast Cornice, Axonometric drawing depicting the profile of the Essex coast in the UK, extruded to become an architectural moulding, 2016
CAD drawing
© Ordinary Architecture (Charles Holland and Elly Ward)

Manuel Pauli (1930–2002)
Untitled (architectural fantasy), towards the end of the 1970s.
Pencil on paper
gta Archiv/ETH Zürich

Philippe Starck (born 1949)
Canary Wharf Hotel, 1996
Crayon on wove paper
Drawing Matter Collections (UK)

13
CORNICES IN FRONTISPIECES AND DEVOTIONAL PRINTS

Anonymous, copy after Hans [?] Mair von Landshut
Couple at the gate of a gothic house, c. 1802
Engraving on papier vergé, I/I
Graphische Sammlung ETH Zürich

Anonymous
Nativity. The Virgin Adoring the Child, c. 1470–1480
Engraving [reprint from the plate in the British Museum]
Graphische Sammlung ETH Zürich

Agostino dei Musi [?] (c. 1490–after 1536), after Raphael
Altar of Jupiter in the oldest temple on the Capitol, 1513-1536
Engraving
Graphische Sammlung ETH Zürich

Hubertus Goltzius (1526–1583)
Frontispiece with title on rectangular
panel in antique monument, framed
by columns and allegorical figures,
before 1574
Engraving on papier vergé, I/I
Graphische Sammlung ETH Zürich

Cherubino Alberti (1553–1615)
Bust of Giacomo Barozzi in column
architecture, for the frontispiece
of Jacopo Barozzi da Vignola's theory
of perspectives „Le due regole di
prospettiva practica", 1583
Engraving on papier vergé, Bartsch I/III
Editor: Francesco Zanetti
Graphische Sammlung ETH Zürich

Lucas Kilian (1579–1637)
Double portrait of Albrecht Dürer
(1509/1517), 1617
Engraving
Graphische Sammlung ETH Zürich

François Colligon (1610–1687),
after Johann Mathias Kager
The Queen of Sheba before Solomon, 1631
Engraving
Graphische Sammlung ETH Zürich

14
BAROQUE AND
BENT CORNICE

Pierre-Edmé Babel (1720–1775)
Fontaine Décorée à Paris, 1735–75
Editor: Jacques II Chereau, Paris
Collection Prof Maarten Delbeke

Anonymous
Glass slides of buildings formerly used in
classes of the ETH architecture depart-
ment, 20th c.
gta Archiv/ETH Zürich, Glasdiasammlung

Maarten Delbeke (born 1970) and
David Bühler (born 1990)
Photographs of buildings as they are used
today in PowerPoint presentations in
classes at the ETH Architecture Depart-
ment, using the example of the Chair
Maarten Delbeke, 2016-2021
Collection Chair Maarten Delbeke

Michael Graves (1934–2015)
Plocek House, Warren, New Jersey, 1978
Pencil, colored pencil and pastel on
yellow trace
Drawing Matter Collections (UK)

15
SEMPER`S CORNICES FOR THE
MAIN BUILDING OF ETH ZÜRICH

Gottfried Semper (1803–1879)
ETH Zürich, main central building,
main cornice section, c. 1860–1869
Plan in pencil and pen, watercolored
(no 20-0300-196)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, south side wing, main cornice
section, c. 1860–1875
Plan in pencil and pen, watercolored
(no 20-0300-243)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, details for the blackboard,
c. 1860–1873
Plan in pencil and pen, watercolor
(no 20-0300-613)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, doors, lintel detail,
c. 1860–1874
Plan drawing in pencil and pen,
watercolored (no 20-0300-592)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, lintel, roofing of the 1st floor
windows, c. 1860–1864
Plan in pencil and pen, watercolored
(no 20-0300-296)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, vestibule first floor,
cornice light opening, c. 1860–1865
Plan in pencil and pen, watercolored
(no 20-0300-403)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, Vestibule, 2nd floor,
Ceiling profile, c. 1860–1867
Plan in pencil and pen, watercolored
(no 20-0300-459)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, vestibule, 2nd floor,
belt staircase, c. 1860–1872
Plan in pencil and pen, watercolored
(no 20-0300-448)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, north central building first
floor, ceiling cornice, c. 1860–1868
Plan in pencil and pen, watercolored
(no 20-0300-558)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, Hall of Antiquities, cornice in
the side hall of antiquities, c. 1860–1871
Plan in pencil and pen, watercolored
(no 20-0300-415)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, Vestibule, 1st floor, cornice,
c. 1860–1866
Plan drawing in pencil and pen,
watercolored (no 20-0300-434)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, vestibule, 2nd floor, profile
of the capital of the wall pilaster,
c. 1860–1870
Plan in pencil and pen, watercolored
(no 20-0300-450)
gta Archiv/ETH Zürich

Gottfried Semper (1803–1879)
ETH Zürich, Hall of Antiquities, cornice,
c. 1860–1864
Plan in pencil and pen, watercolored
(no 20-0300-413)
gta Archiv/ETH Zürich

16
THE CORNICE
UNDER CONSTRUCTION

Niccola Zabaglia (1674–1750),
Domenico Fontana (1543–1607) et.al.
Contignationes ac pontes [...], 1743
Editor: Ex typographia Palladis,
escudebant Nicolaus et Marcus Palearini
[...], Rome
Graphische Sammlung ETH Zürich

Illustration by Christiane Pinatel [?]
on cover of publication by
Mari Lending (b. 1969)
Plaster Monuments–Architecture and
the Power of Reproduction, 2017
Editor: Princeton University Press,
New Jersey
ETH Library Zurich

Christiane Pinatel [?]
Reconstruction of the Castor
and Pollux Colonnade,
Versailles, 1975–76
Reproduction
Louvre, Paris

17
THE CORNICE
IN PERCEPTION

Howard Charles Walker (1857–1936)
The Theory of Mouldings, 1926
Editor: J. H. Jansen, Cleveland
Collection Chair Maarten Delbeke

Jacques-François Blondel (1705–1774)
Cours d'architecture, ou traité de la
décoration, distribution et construction
des bâtiments: contenant les leçons
données en 1750, & les années suivantes,
par J. F. Blondel, Architecte, dans son
Ecole des Arts, 6 vols. (vol. 3, published
1772), 1771–1777
Editor: chez Desaint, Paris
Collection Chair Maarten Delbeke

Johann Georg Sulzer (1720–1779)
Allgemeine Theorie der schönen Künste,
Volume 1, 1778–1779
Editor: bey M. G. Weidmanns Erben und
Reich, Leipzig (Second improved edition)
ETH Library Zurich