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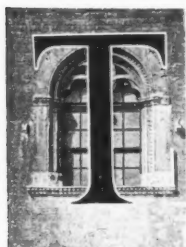


XIIIth Century Medallion Window. Bourges Cathedral. From Cahier & Martin

THE ART OF STAINED AND PAINTED GLASS

By CLEMENT HEATON

THIS is the first of a series of articles specially prepared by Mr. Heaton for *The American Architect*. The series will comprise a historical account of Glass Painting and its development and a study of the fundamental principles of the glass of the XIIth and XIIIth Centuries, its nature, design, color, radiation and vibration—to conclude with a discussion of the causes that led to the slow decadence of the art from the XIIIth to XVIIIth Centuries, and a description of Modern Glass as produced in Europe and America.



THE importance of glass to the architecture of Gothic buildings can scarcely be overrated. All the writers on such architecture consider it as an integral part of the edifice, valuable not only for itself, but producing a colored light in the building and cutting off glare. Viollet-le-Duc says: "It is in part due to the judicious employment of the blue in their windows that the buildings of the twelfth and thirteenth centuries possess a depth of tone and softness of

light which make them appear larger and higher than they really are.

It is beautiful as producing surfaces of color brilliant and rich beyond all comparison, while also conveying ideas.

Fergusson, in his handbook, says Gothic architects paid more attention to stained glass than to any other part of their design, and that the whole development of Gothic architecture felt its influence. Mr. Francis Bond, in his history of English architecture, says later architecture in England cannot be understood unless its ideal is recognized, which was to transmute stone to glass, and to create a "lantern church." M. L. Gonse;

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1. Head from the glass at Le Mans, from Hucher.
 2. Head from the enamel at Le Mans, drawn by Clement Heaton.
 3. Head from the glass at St. Denis, drawn by Clement Heaton.
 4. Head from the glass at St. Denis, drawn by Clement Heaton.
 5. Border from the same panel at St. Denis, drawn by Clement Heaton.
 6. Border from the enamel at Le Mans, drawn by Clement Heaton.
- The drawing of the eyebrow and mouth is identical and the ornament is the same type of design, which is also the case in other parts.

in his book "L'Art gothique," calls it "the natural complement of the Gothic idea, its wonderful and brilliant adornment."

Naturally much attention has been given to stained glass by archæologists, still it cannot as yet be said that its history offers a clear and satisfactory view, either as to origin or subsequent development. There is an obscurity about the former and a fragmentary state as regards the latter, according ill with the importance which has been assigned to the art.

To render its history more clear has long exercised the thought of the writer and, both by examination of what has been written on the subject and by personal investigation of the monuments themselves, he has sought to realize his desire.

In what the art consists

Though of course all architects know what it is, yet for the sake of clearness let it be defined as the production of windows either merely ornamental or with some kind of subject, by means of glass cut to the lines of a design and then painted and fired. The design in segments thus obtained is then joined by leads of an H-shape soldered together and the panel so produced is fixed permanently in place by means of clamps to iron bars, each panel continuing others, so that a surface of unlimited extent can be obtained.

By this definition, merely colored and leaded glass is excluded, as well as the modern form with brass piping, and so on. We have in view only the main traditional art, as invented and used in the middle ages, and revived in the middle of the nineteenth century.

Stained glass preceded Gothic architecture

Though this art developed along with Gothic architecture it long preceded it. All the earliest examples have disappeared; but it is mentioned as being used long before any now extant, and one of the texts shows that, at Rheims, Bishop Adalbéron adorned the cathedral there, between A.D. 969 and 988, in "narrative" glass with figures. The text says: "fenestris diversas continentibus historias." This must refer to stained glass as defined above.

Glass had long before this been used for glazing churches. There are numerous



From Abbot Suger's window at St. Denis, showing one of the original pieces in which the Abbot is seen represented. The figure to the left is that from which No. 4 is the head.

texts to this effect; but here was a new departure, by which figures in movement were possible. Hence it is the narrative form of stained glass which was a novelty in the tenth century; and the displacement it effected of wall decoration was doubtless owing to the fact that windows were put up for the stories they told, quite as much as for their decorative attraction.

What the earlier forms were may perhaps be recognized in the wooden framework still remaining at Ravenna, in the Museum. Glass in a wooden frame was found at Chateau-Laudon (Seine et Marne).

Apart from this, simple wooden shutters were

much in use, and are still found at Laon. The famous stone shutters of Torcello are well known to architects.

Narrative colored windows and white windows

We see still at St. Denis, Chartres, Bourges, Sens, and many other places, rich cathedrals where colored glass and white glass, narrative windows and ornament windows are found together.

This has sometimes been attributed to lack of funds for completing the building in colored glass. This cannot be the reason, as, at St. Denis especially, there were plenty of funds. We find also the two associated so intimately (Chartres, Sens, Auxerre, Tours) that both are evidently parts of the same scheme.

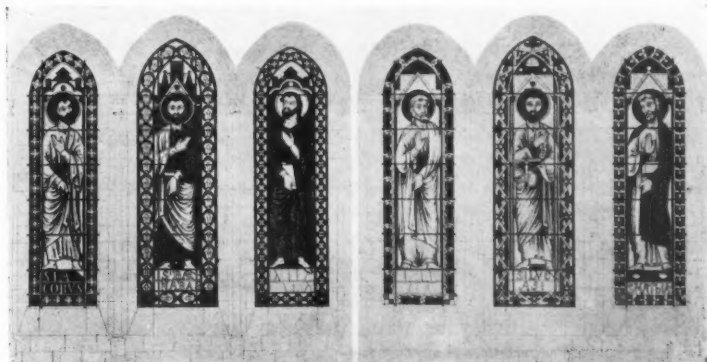
We suggest the hypothesis that from the first the colored "storied glass" was a special form used in the sanctuary around the shrine, and that the grisaille windows are the continuation of the long antecedent glazing, in a modified form.

Hence colored windows and ornamental grisaille windows constitute two essential parts of the one whole; the latter are not inferior to the former in æsthetic beauty and deserve more attention than is usually given to them.

As a matter of fact nothing is more beautiful than pure grisaille, if good. Its ornamental character fits so perfectly the tracery of the stone work; it is so delicate and suggestive of light; it gives a satisfaction æsthetically of the highest order.

Narrative colored windows grew out of enamelling

The failure to distinguish clearly between



Bourges Cathedral, Large Figures in the Triforium The Apostles, From Cahier & Martin

grisaille and narrative windows has led to endless confusion historically. If stained and painted glass is a new departure in the tenth century, the natural explanation of its origin must be found in something special to that time.

That something exists, viz.: *enamelling on metal*. It must be remembered that at that epoch all Europe was governed by the fashion of the court at Byzantium. But Byzantium had been influenced by Persia. From Eastern intercourse it had come to be the case that the Byzantine court, at once superbly luxurious and densely ignorant, had made a great place for enamelled gold work, specially in the form of *Cloisonné en email*, which had superseded an earlier type in precious stones. From Byzantium this spread all over Europe and about the tenth century was in considerable use.

For centuries the various Teutonic courts, Franks, Anglo-Saxons, Lombards, had copied the Byzantine court. They used personal adornments brought from Byzantium, as well as their local imitations: witness the Saxon jewels in Kent, and the Frankish and Lombard jewels in France and Italy. Hence their ideas were tuned to such work, and when they came to make gifts to churches, specially for reliquaries, they naturally decorated them as they had their clasps and sword handles.

Enamelled goldsmith's work was, to them, of all things most precious, and this explains the high privilege of the goldsmith socially.

We have then at the very basis of Church architecture shrines decorated with enamel work; and from this the narrative window proceeded as a further decoration of the shrine, along with and completing the enamelled reliquary.

Proof of the enamel origin of glass-painting

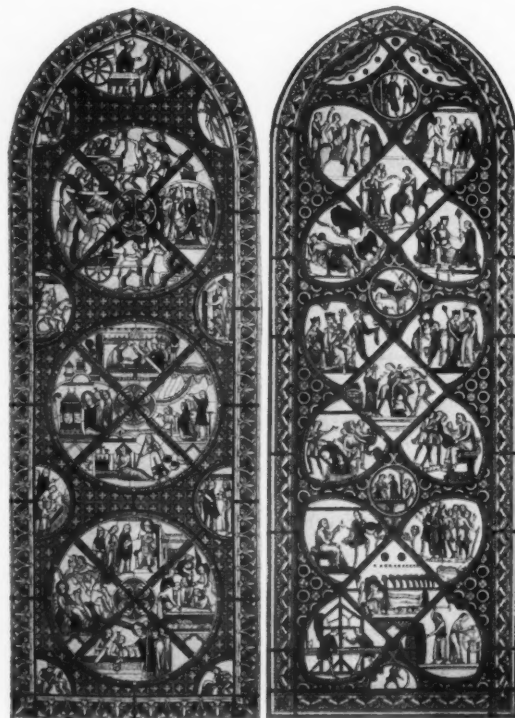
We find proof of this in the fact that one of

the earliest pieces of stained and painted glass existing, from Chalons-sur-Marne, is a design reproducing a design in enamel at Maestricht. We find a further proof in the fact that the Abbot Suger is himself represented in glass exactly as a figure is represented in an enamel at Cologne, showing that glass and enamel were associated in his mind. A great deal of enamel work was used in 1144 at St. Denis, where stained glass was first largely used and is extant.

We find still further proof in the similarity between the enamel portrait of Geof-

frey Plantagenet at Le Mans, and windows in the Cathedral there. We find it in the fact that at Cluny glass painting and goldsmith's work were carried on in many instances in the same atelier. Goldsmith's work included enamelling at that time.

Theophilus, a learned monk writing in the eleventh century, grouped in one work the three arts of painting walls, working and enamelling the precious metals and working glass. The same tools were in some cases used for two arts just as painting on walls is referred to in speaking of glass.



Bourges Cathedral, one of the choir windows. XIIIth Century. From Cahier & Martin.

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Its enamel origin explains the design of early stained glass

We have insisted on this intimate connection between the two arts, as it explains why no special mention has ever been made of the invention of stained glass. It grew silently out of enamel, and would only be noticed when some special application was made of it, as recorded at Rheims and Zurich. Those were evidently notable events and prove that the art was quite fresh at that time. Naturally, older arts had formed the ideas of the artists; they were firstly and generally enamellers; so when they did glass they carried into it the habit of mind formed by their usual occupations. Witness the drawing of the faces at Le Mans and St. Denis.

Of course with the very limited means for firing at their disposition, it was necessary to make enamel work in small pieces. Hence they had got into the habit of building up their reliquaries by putting together numbers of isolated pieces, and this idea they carried into the glass. There is no reason whatever, as later use shows, why glass should not have been made in large compositions, but it was not their way of looking at things, and the plan of making a number of small medallions, each with a subject in it, grouped together within a large border, is the general form which glass took and preserved for long—and this apparently is only to be explained by its enamel origin. Certainly in the Byzantine mosaics we see nothing of it; as at Daphni, in

the eleventh century, where subjects of considerable size were represented; yet there is no reason why glass should not have been started on the lines of mosaic, if it had been merely copied from wall decorations existing at that time.

The influence of Northern temperament

While therefore it is to Byzantium one must look for the primary source, it is a curious thing that stained glass seems wholly of Northern origin. It descended into Italy quite late and it is at Rheims and Zurich we first hear of it.

While it is true that all Europe felt Byzantine influence, yet it is also the case that at the Frankish centre, even when imported ideas were accepted, they were modified and brought into harmony with racial temperament. The Franks were indeed hostile to the Greeks. May it not be said that stained glass is in fact one such modification, the complete modification of the enamel idea? The enamel came and was used; when glass arose enamel shortly after died out, and glass absorbed all attention. So, while the Greeks are the masters of sculpture and the Italians of mural decoration, stained glass is incontestably the *art of the North*, and for us Northerners occupies the place which sculpture held for the Greeks or painting for the Italians. Let this be recognized, and the importance of glass in Gothic architecture will be given its proper position. It is essentially a Teutonic art, and Rome has had but little to say to it at any time.



The enamel of Geoffrey Plantagenet, father of Henry II of England, 1151.

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Louis Courajod, of the Louvre, has ably shown that the Northern temperament provided an "æsthetic moral principle" so that "the art of the middle ages was the sincere expression of the country after the union of the races." It will be understood how disastrous was the new fashion of the Renaissance, which threw contempt on this ideal to glorify the Southern ideal.

The temperament of the Northern races led them to seek enjoyment in rich surface decoration, with much intricate detail. Delicacy of line, exactitude in rendering natural form and proportion they did not care for. Color they appreciated, as the endless series of articles enriched with "verroterie" or colored glass or garnets set into metal testifies.

Further, the habits arising from the cultivation of *crafts* in the homestead made design as inspired by such craft a general thing. All this assured the success of stained glass in the North.

Monastic culture

The incessant wars and broils of the Teutonic races had reduced Europe to a state of absolute anarchy; the ninth century was the most dreadful time Europe had ever seen. In the midst of this violence a reaction took place in the form of monastic establishments as part of a great movement of thought coming from the South and East.

Though the monasteries were often sacked and burnt—as in the case of the monks who were driven by the Vikings to take refuge from the West at Tournus—yet behind their walls some sort of refuge did exist for literature and the arts, and it is here or nowhere we must seek to find the new art arising.

Of all the orders, the Benedictines were the most powerful and the most addicted to the culture of the arts; their greatest monastery was at Cluny. If it was here the Abbot of St. Denis was inspired to start his great work, we see how this stands related to the past.

The Abbey of St. Denis near Paris

While the magnificence of the building at Cluny drew reproof from St. Bernard, another visitor, Abbot Suger of St. Denis, took away with him from his visit there a different impression. Among the things he

saw were the windows in stained glass, and his lavish use of glass at his own Abbey is possibly due to the impression made on him at Cluny. If Cluny were still existing with its windows, we may be sure any writing on glass would be full of it; why should its influence have been less because it was destroyed in the eighteenth century?

The Abbot Suger gave Gothic architecture the place of honor in his work; it is here stained glass began its long career in association with this form of building.

And, further, not only portions of this glass still remain for study, but exactly those portions which Abbot Suger describes, in the only document relating to glass which comes to us from the time, while the date is exactly known, 1144.

Hence the glass of St. Denis forms the first solid ground for actual examination.

Ornament of the twelfth and thirteenth centuries

In examining the borders of St. Denis and other early glass paintings, one notices a decided tendency to interlacing designs. These were in great vogue in the eleventh and twelfth centuries, and these are intimately connected with the interlacing work on the fibulæ, and the carved stonework of which fragments, of Merovingian times, are often found. This gives a decided character to Romanesque ornament which cannot be understood without reference to the Northern love of interlacing lines.

Another thing which comes before us at every turn is the conventional vine—ornamentally treated and combined with the same interlacing forms. All this is a character, foreign to the Roman classic, given to Gothic art by Teutonic and Oriental influence.

St. Denis, Le Mans and Chartres

While St. Denis gives us the first basis for the study of glass, Abbot Suger declares he brought together strangers to make his glass; therefore no school of glass painting existed at St. Denis before his time. His words are: "We have caused to be painted by the skilled talent of a great number of artists of *several nations* an admirable variety of new windows."

But at Le Mans the case was different. Here in an important centre, where the

Count was connected with Sicily, and with Byzantium through Sicily, definite evidence is in existence that glass painting was cultivated long prior to the windows of St. Denis in 1144.

A series of windows existed in this cathedral which were destroyed in 1136. A certain canon named Guillaume worked there as a glass painter (*vitrarius*), a title which he signed after his name, and which remained attached to his memory till 1796. There is still a street at Le Mans, close by the cathedral and city wall, called "Rue de la Verrerie" as there is at Paris and Dijon, which indicates a glass painting centre in the three localities. More glass

was made there between 1142 and 1186 and from various indications too minute to give here it seems probable that the St. Denis work largely branched out of this school of Le Mans. The work at St. Denis and some of that at Le Mans are intimately related in design.

As Chartres is about half way between the two and was, like Canterbury, renowned as a religious centre, but of small social importance, it seems more likely that the Chartres school also grew out of the Le Mans school. Chartres became an important centre about 1145, soon after the work at St. Denis.

(To be continued)

DESCRIPTION OF THE HEATING AND VENTILATING APPARATUS IN THE ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.

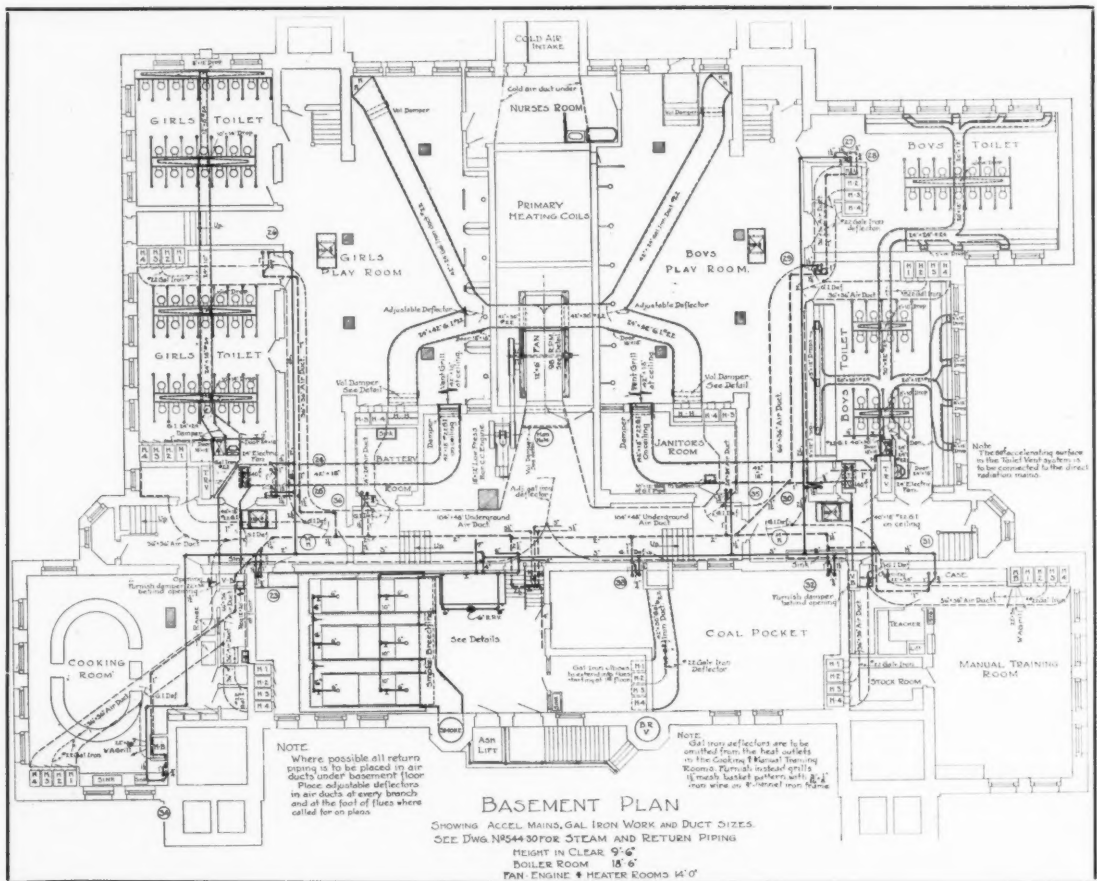
By CHARLES F. EVELETH, Heating and Ventilating Engineer

THE building contains a plenum system of heating and ventilation. All of the rooms are warmed by means of direct radiation, the class rooms and assembly hall being under thermostatic control. Air for ventilation is supplied by means of a $\frac{3}{4}$ housing, steel plate fan, belted to a low pressure steam engine, running normally at a steam pressure of twenty-five pounds. The pressure on the heating system varies from three pounds to atmospheric pressure. All of the exhaust steam from the engine after passing through an oil separator enters the system and any additional amount required is supplied through a reducing pressure valve. The water of condensation flows by gravity to a closed return tank, from which it is automatically returned to the boilers by a boiler feed pump. A spare pump is installed to provide against a possible shut-down, through failure to operate. The piping details of the tank and pumps are clearly shown in the accompanying illustration.

Fresh air, taken at about the second floor level, is drawn through a large brick flue at the rear of the building. Passing be-

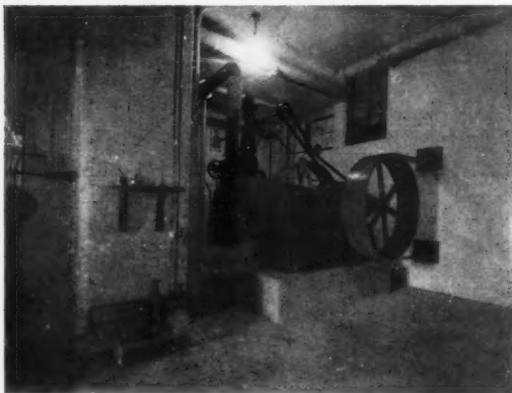
neath the basement floor, as indicated on the sectional drawing, it is drawn through a group of cast iron indirect radiators and is then forced by the fan into a main underground duct, branching to the various vertical flues which supply the class rooms. The temperature of the air is maintained at about 70 degrees Fahrenheit, by means of mixing dampers operated by a thermostat, with graduated action, placed in the main duct. The air supply for the assembly hall is taken from a special opening in the top of the fan casing and passes through galvanized iron ducts on the basement ceiling. A shut off damper controls the volume of air delivered and prevents its passage when the room is not in use.

Under the windows, in the class rooms, are groups of wall radiators connected as shown on the detail drawing. Each group has a single connection to a horizontal steam pipe which passes along the base board. Diaphragm valves are placed on the supply and return end of this pipe and are under the control of a thermostat in the room. In the pipe connection of every alternate group there is a lock shield valve, the key for which is in the custody of the janitor. In



mild weather these groups may be turned off, thereby preventing any possibility of over-heating the room.

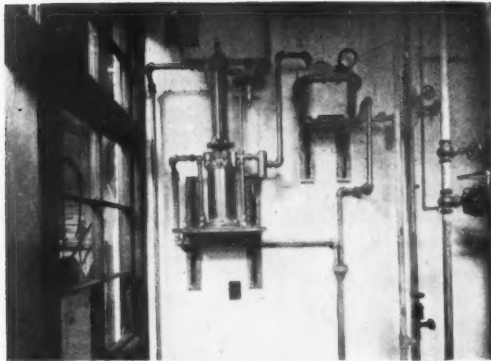
An expansion type of air valve is placed on each direct radiator in the building. The drip pipes are collected together in the boiler



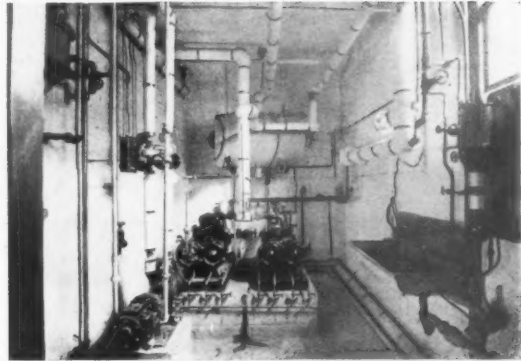
View of Engine which drives Ventilating Fan.

room and connected to a water driven vacuum pump, which is arranged to automatically maintain a vacuum on the air line system. This apparatus is of material benefit in effecting a rapid removal of air from the system, particularly when starting up in the morning and also enables steam to be circulated at, or below, atmospheric pressure. The illustration shows the method of connecting up two groups of radiators in one of the class rooms and also the air piping.

In this building there has been a departure from the customary form of separate wardrobe. The view presented shows the arrangement at the end of the class room, the space on one side being taken up by fresh air ducts and on the other by the vent ducts. Vent pipes are taken from the ceiling of the wardrobe at two points and run to the vent duct from the room. At the bottom of each sliding door a space is provided to permit the air to enter from the room.



View of water driven air pump which is connected to the pipe lines from the air valves.

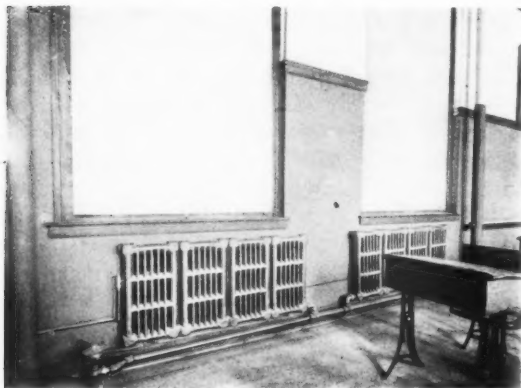


View of Pump Room, showing return tank, boiler feed pumps and steam air compressor for automatic temperature control system

Each water closet fixture and each urinal stall in the basement toilet rooms is supplied with a local vent outlet. These are connected together by galvanized iron ducts which lead to two motor driven exhaust fans, that discharge into vertical flues which run to the roof. A positive removal of all toilet room odors is thus ensured.

Sufficient boiler capacity is provided to supply steam to two Gegenstrohm heaters which furnish hot water to ten shower baths.

All of the underground ducts below the basement are made of concrete, the vertical fresh air and vent ducts are of plaster blocks.



At left: View showing typical arrangement of direct radiators placed in each class room directly under the windows. Drip piping is run from each automatic air valve, the various lines are connected together in the basement and run to a water driven vacuum pump which operates automatically to maintain a vacuum on the system. This method insures a rapid removal of the air from the radiator when starting up in the morning. Every other group of wall radiators can be shut off by means of a lock shield radiator valve (not shown in this view) so that in mild weather only one-half of radiation is turned on.

At right: View showing typical class-room wardrobe, with sliding doors one of which is closed. Heat and vent openings are on left and right respectively. A vent pipe is taken from the top of the wardrobe and connects with the vent duct from the room. A space is provided at the bottom of each sliding door to allow air to enter when doors are closed.

SOME PARADOXES OF ACOUSTICS

THE BOSTON TRANSCRIPT in a recent issue, prints the following interesting résumé of a lecture by Professor Wallace C. Sabine on Acoustics:

Two paradoxes and the exemplification of one of them, formed the bulk of the fifth lecture of Professor Wallace C. Sabine in his Lowell Institute course on "Architectural Acoustics." One of these puzzles is that two sounds may make a silence and the other that rugs result in the increase of sound in a room, although material of that nature had in the previous lectures been noted as absorbent.

The first phenomenon is that termed interference, which was easily studied in the Orient in a consideration of why at a point on the shore of the China Sea there were no tides. The reason for this is that the tidal wave enters the sea by two routes. One of the ways is broad and the other narrow and congested with islands. The result of the combination is that the movement of the water is delayed in the narrower entrance just six hours, so that when it would be high tide by the direct wave it is also low tide by the delayed wave. The two neutralize and there is no tide at all.

In a similar way the waves which produce sound may be so affected in their progress by obstacles or reflections that they arrive at the same point half a wave length apart, in which case they produce silence. The point was admirably illustrated by means of the sensitive flame, which is greatly affected by the sound of hisses, sibilants and whistles. But by judicious reflection of the sound the whole audience could see that the flame, while normally keenly sensitive to the whistle, lost that sensitiveness under certain conditions of reflection, although the audience could hear the whistle equally well all the time. Interference causes local spots of deafness that in practice are to be found in some halls, in which it is impossible to hear what the speaker may be saying.

The ingenious and careful way in which Professor Sabine has made experiments regarding this phenomenon of interference is interesting. It consisted in the determination of the acoustic conditions at practically every point of a rectangular room with a barrel roof. A means of producing sound was installed centrally in the room near the floor and a telephone was arranged on an arm revolving horizontally in the room, the telephone being so arranged that there was a continual take-up in its movement, so that at the end of the experiment it had described a spiral extending from the outer walls to the centre. A continuous record was made by the telephonic apparatus, which ingeniously, through the magnetic currents set up in it by the sound, agitated a platinum thread in the field of a powerful magnet, the vibrations of which, caught by the sensitive photographic film, presented the perfect acoustical picture of the room.

It was most surprising in the way in which adjacent places varied in the amount of sound reaching them, which ranged from actual silence to well defined maxima. The charting of the points of equal intensity made interesting diagrams suggesting to those familiar with contour maps, which they much resemble, a regular and pleasing landscape work with symmetrical hills and valleys. By means of the rotating device it was possible to determine the acoustical rating of all the points in the room at any desired level.

With reference to the rugs, which usually absorb sound, the explanation was more difficult to follow. It involves questions of the relationships of sources of sound to the reflections of their own sounds, which come back to them and under certain time relations actually re-enforce the original sound. The telephone measured the intensity of the sound everywhere and recorded it, so that there can be no question as to the validity of the observations.

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THE ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.
STUDENT WORK, SOCIETY OF BEAUX-ARTS, ARCHITECTS

FRONTISPIECE:—

CHURCH OF THE CARTHUSIAN MONASTERY, PAVIA, ITALY.

GROWTH OF ARTISTIC APPRECIATION

PROBABLY one of the most convincing evidences of the growth of appreciation, on the part of the public, of architecture and art in general is the gradual, but none the less certain elimination from public life of those characters whose opposition to and ridicule of architects have, in times past, been features of certain Congressional proceedings. The manner in which the profession and various honored members of it, who had been so unfortunate as to be called upon to prepare plans for certain alterations and additions to Federal buildings in Washington, were ridiculed and humiliated by members of Congress is still fresh in the minds of architects. That

these members, almost to a man, have been retired to private life is as satisfactory as it is significant. A representative who does not keep pace with the mental as well as the material development of the state cannot hope to continue as such representative. Ignorance of and contempt for the fine arts do not commend modern public servants, in high places, to their constituents. On the other hand, we have but to recall to mind the public careers of certain distinguished members of Congress who have steadfastly labored for the recognition and improvement of art, who have defended the profession of architecture and upheld the dignity of the calling in debate, to know that the reverse is also true. These men not only enjoy the growing confidence and esteem of their own constituents, but they are in a sense the representatives of cultured and refined people throughout the country, regardless of party, and as such can depend upon their approval and support if occasion offers in a wider field of usefulness.

While there is still an amazing amount of ignorance displayed in Congress concerning the architect, his work and his ideals, the passing of many of the old line politicians who prided themselves upon their ignorance of what they considered an emasculated calling, offers much hope for the future of art in this country and very little for the future of him who wishes to continue in public life but whose record indicates that he has failed to appreciate the demands of a people with a rapidly developing artistic sense.

NEW YORK COUNTY COURTHOUSE

IT is a matter for regret that practically one-half of the time allotted to the New York Board of Estimate by the State Legislature, in which to select a site for the proposed new County Courthouse, has elapsed without any definite decision having been made. The undisputably urgent need for this building and the knowledge that years will be required for its construction, even after a site is chosen, has apparently not had the effect of hastening action. But although delay seems unfortunate, it would be even a greater misfortune if in desperation, due to the difficulty of harmonizing

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various insistent although usually selfish interests, the recently reported sentiments of Mayor Gaynor were allowed to prevail and the building located in City Hall Park. No plea founded on lack of funds or any other obstacle would be accepted as justifying such a course; and to encroach still further upon the Park area simply because certain unpleasing structures already encumbers it, but which it is entirely possible and feasible to remove, would be equally preposterous. Borough President McAneny's observation to the effect that it is generally conceded by those qualified to speak on the subject that City Hall Park should be reclaimed and devoted to

its original purpose, rather than be further perverted, indicates his wisdom and perception in this as in other matters that have affected the city's artistic well-being. It is to be hoped that his counsel, guided by the recommendations of the Bar Association and the many organizations of artists, architects and business men, who with almost perfect unanimity have protested against the site in the Park, will direct an early decision. An authentic statement that the site now said to have been tentatively selected outside the park has been definitely chosen and steps taken toward its acquisition, will be received by the public with relief and satisfaction.

COPYRIGHT IN ARCHITECTURE

THE clause in the "copyright bill" which creates a copyright in architecture was the subject of an interesting debate in the House of Commons recently, in the course of which strong arguments were advanced on both sides. It was pointed out that there has never been any kind of copyright, or indeed any kind of recognition, of an architect's exclusive right to his own ideas in any of the great ages of architecture. Indeed, architecture grew in those ages by the universal practice of what we should call plagiarism. Gothic architecture developed with such rapidity in France just because every builder made it his aim, not to be original, but to improve on the work of former builders. This is true enough, but we have to re-

member that all the circumstances and conditions of the art were different then than now. The architect hardly existed; at least, he was not recognized as an independent artist. He was rather the chief of the masons in the employment, often permanent, of some great religious or civic corporation, which probably paid him wages like any other workman. Therefore, provided he kept his employment, it did not matter to him how much his work was copied. But the architect now is in a very different position. He is a professional man paid particularly for his invention, like a modern painter or novelist. It is difficult to see why he should not have the protection they receive, if it can be given to him.—*The Builder* (London).

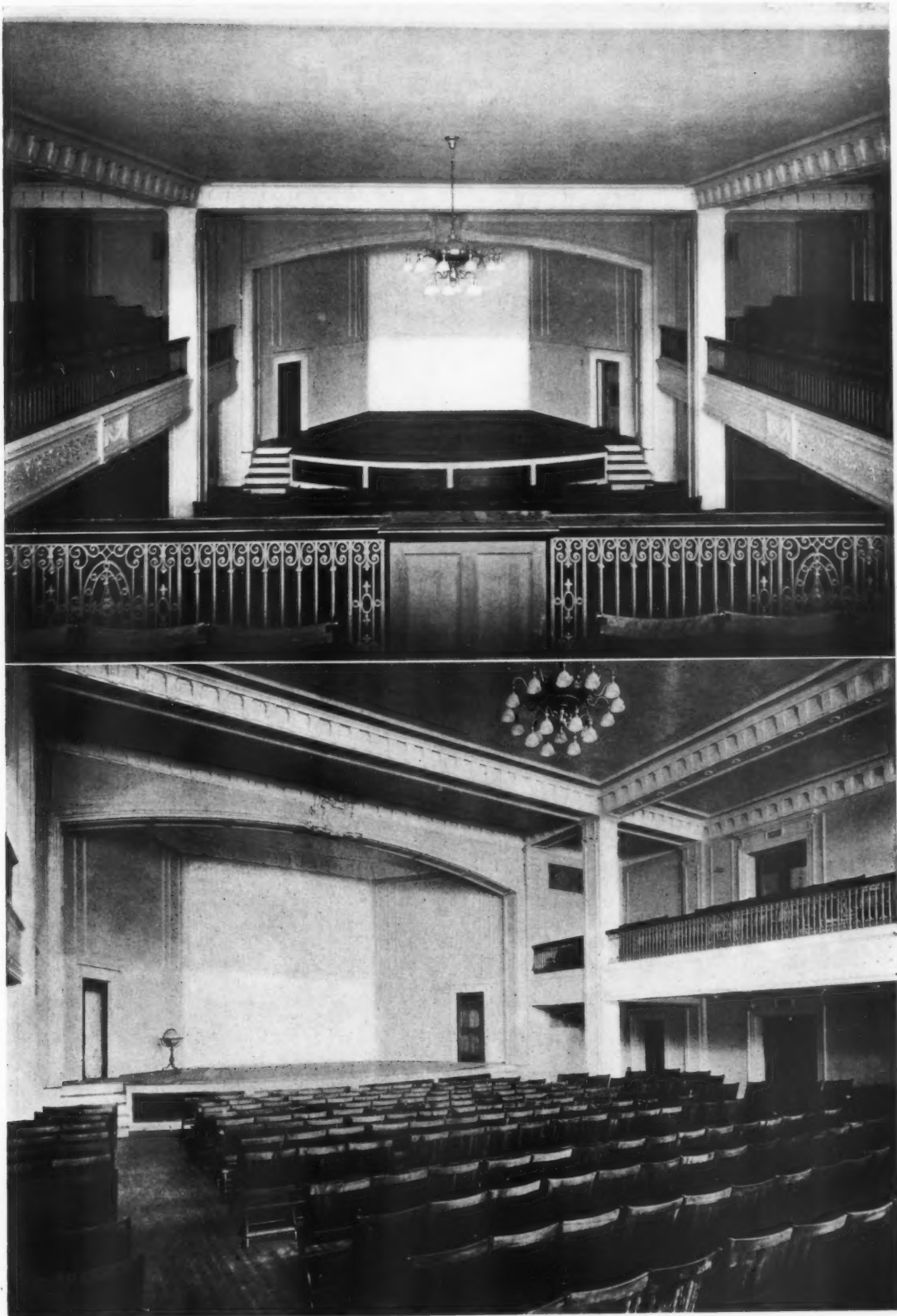
NOTICE OF REMOVAL

IN order to secure adequate space for the transaction of its increasing business THE AMERICAN ARCHITECT will move its offices on or about January 10th to 50 Union Square. The new location, the N. E. cor. of Fourth Avenue and 17th Street, will be found unusually accessible.



ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.

MR. A. W. LONGFELLOW, ARCHITECT



ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.

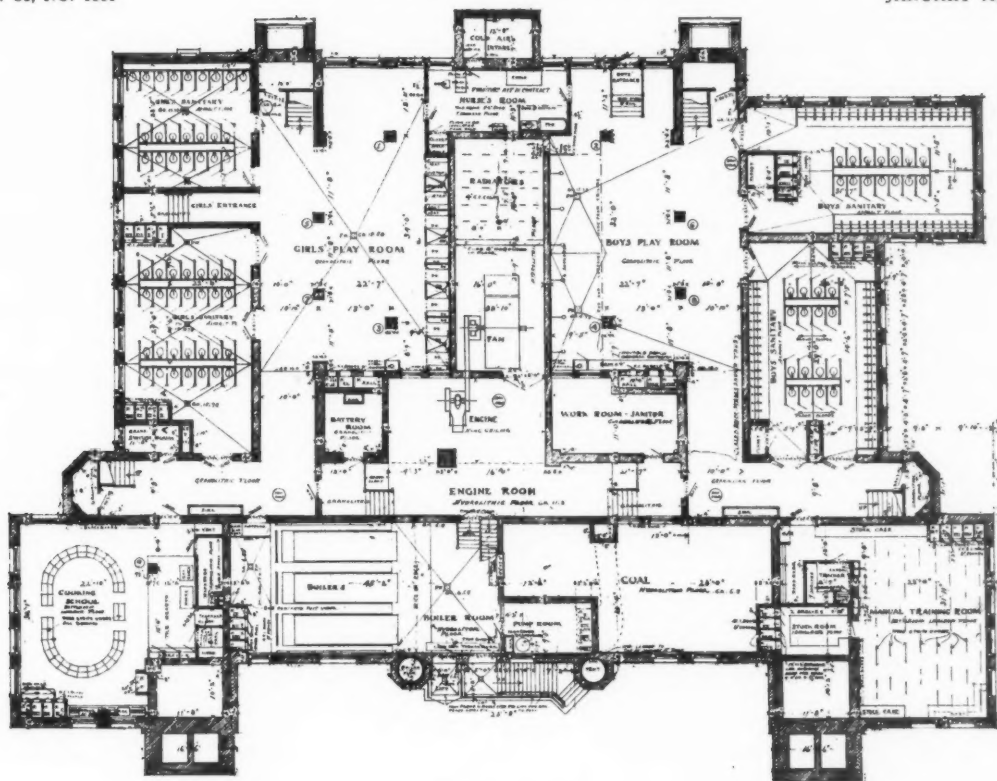
MR. A. W. LONGFELLOW, ARCHITECT



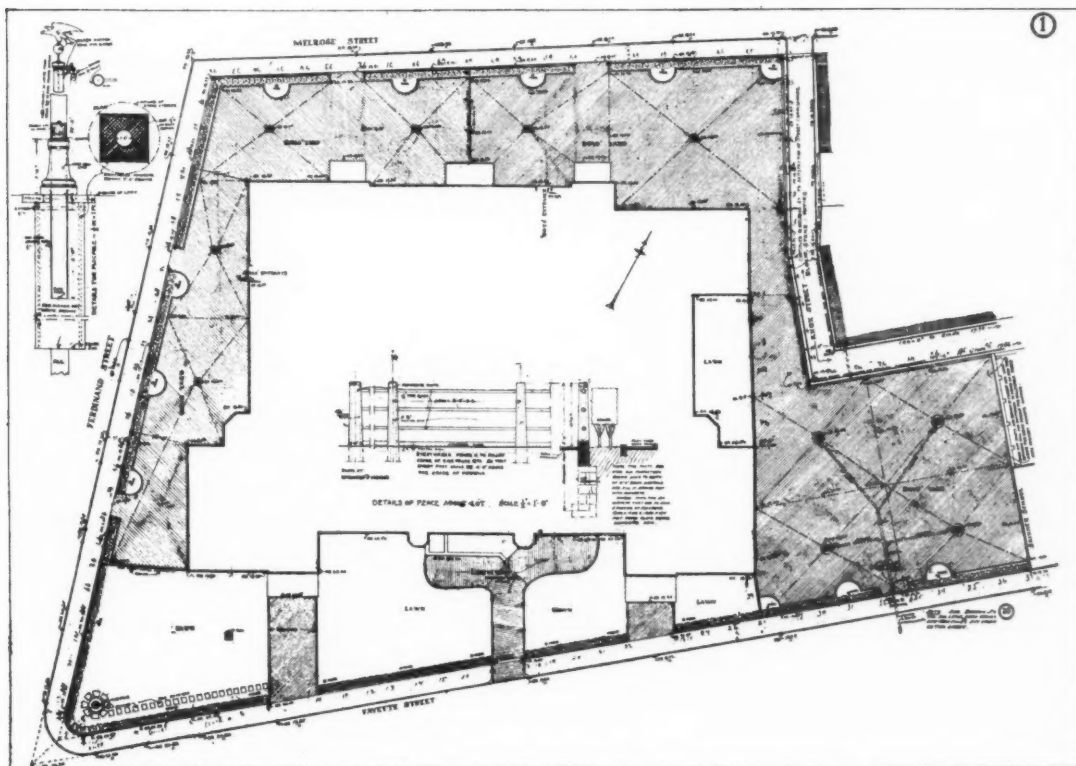
DOORWAY DETAIL

ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.

MR. A. W. LONGFELLOW, ARCHITECT



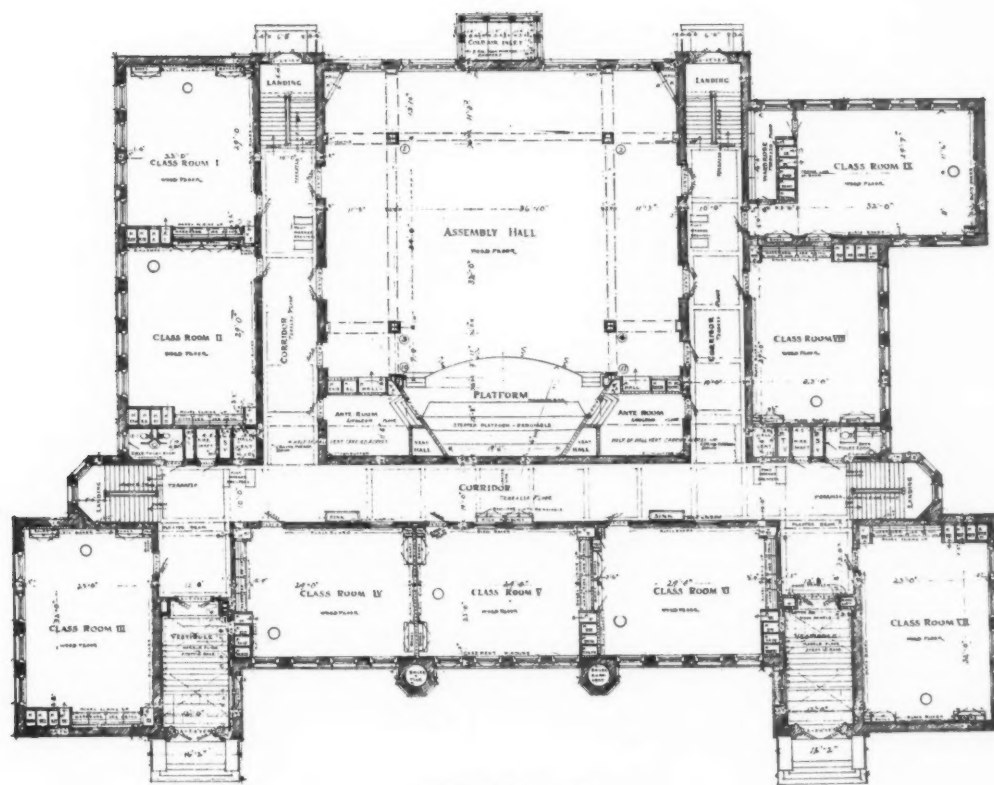
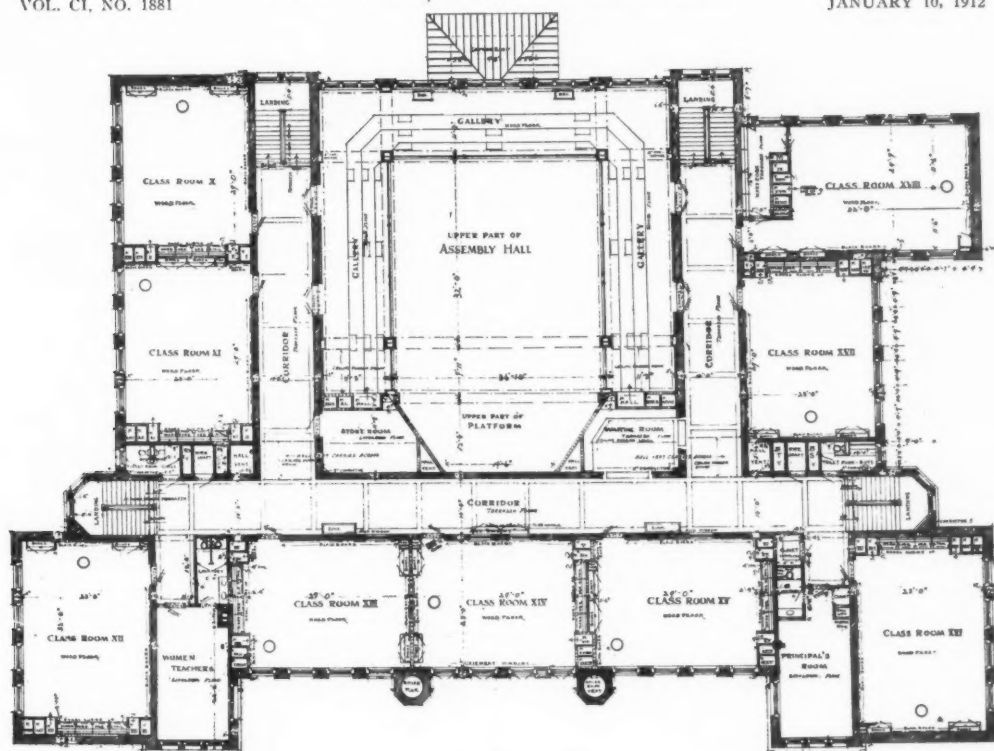
BASEMENT PLAN



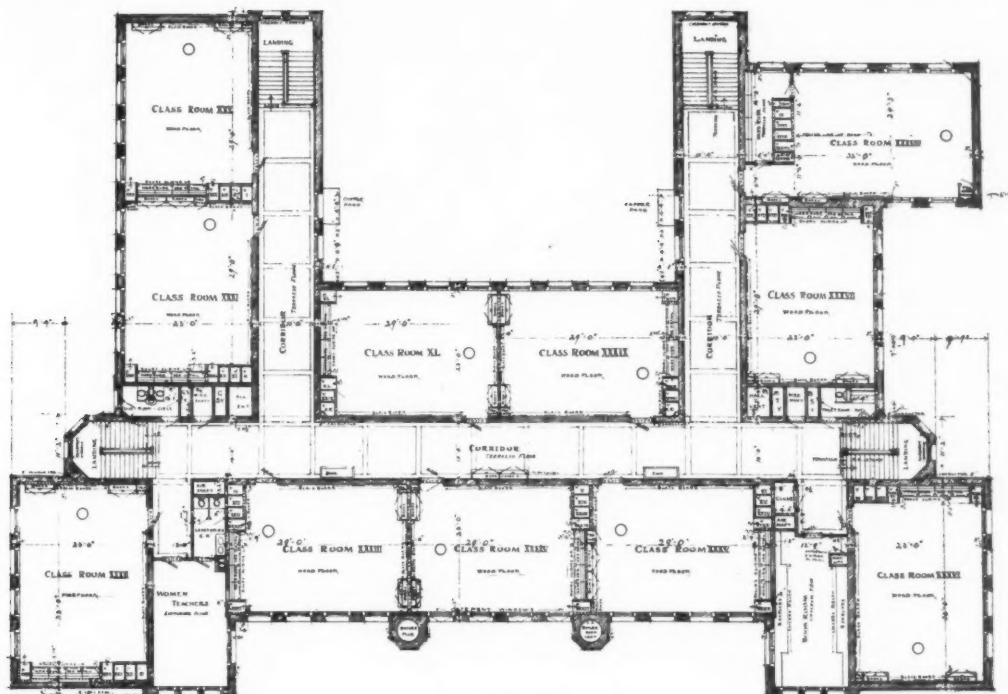
GROUND PLAN

ABRAHAM LINCOLN SCHOOL, BOSTON, MASS.

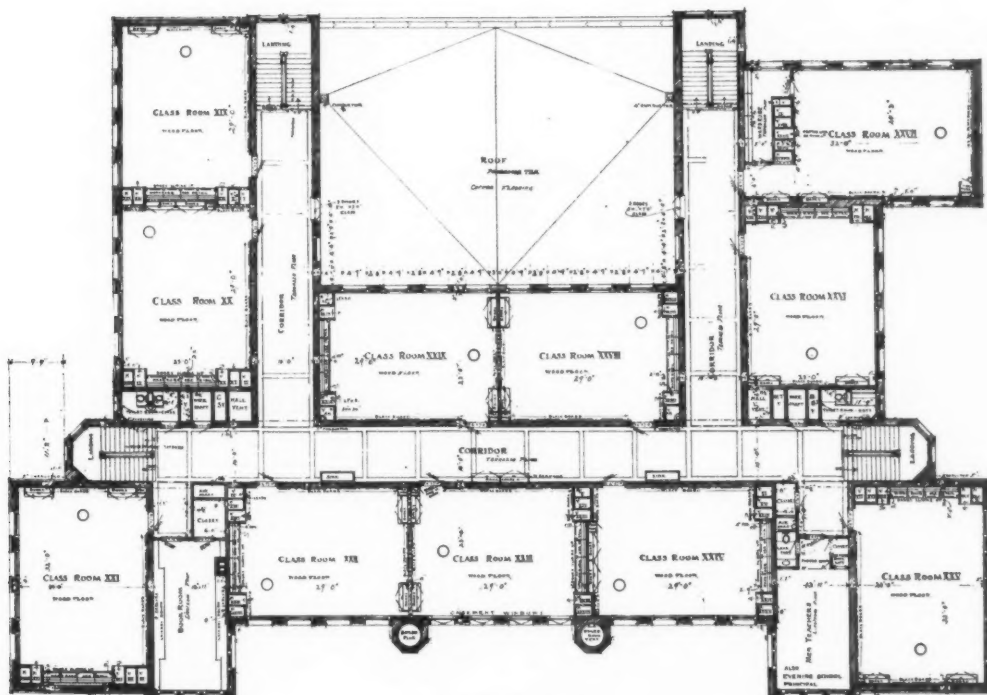
MR. A. W. LONGFELLOW, ARCHITECT



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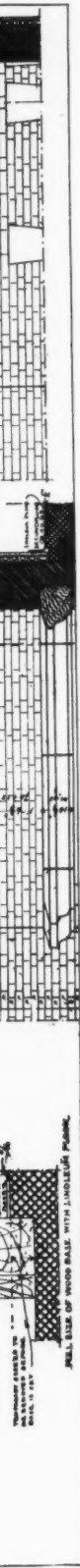
FOURTH FLOOR PLAN



THIRD FLOOR PLAN

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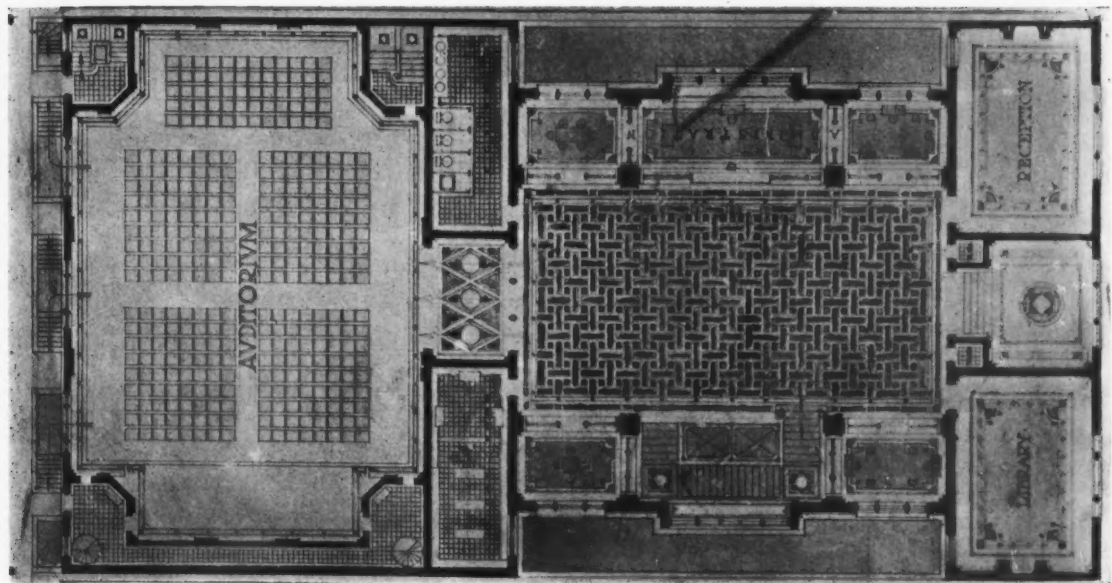
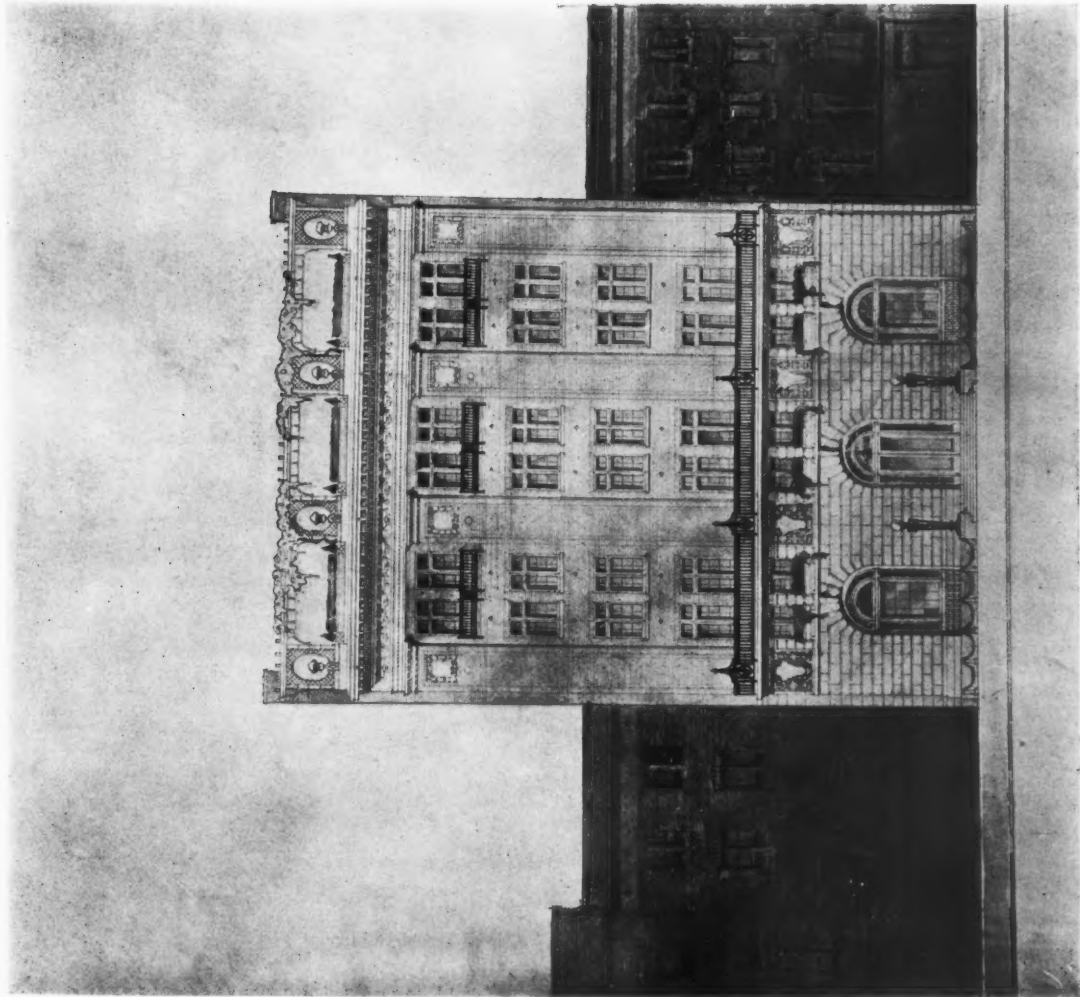
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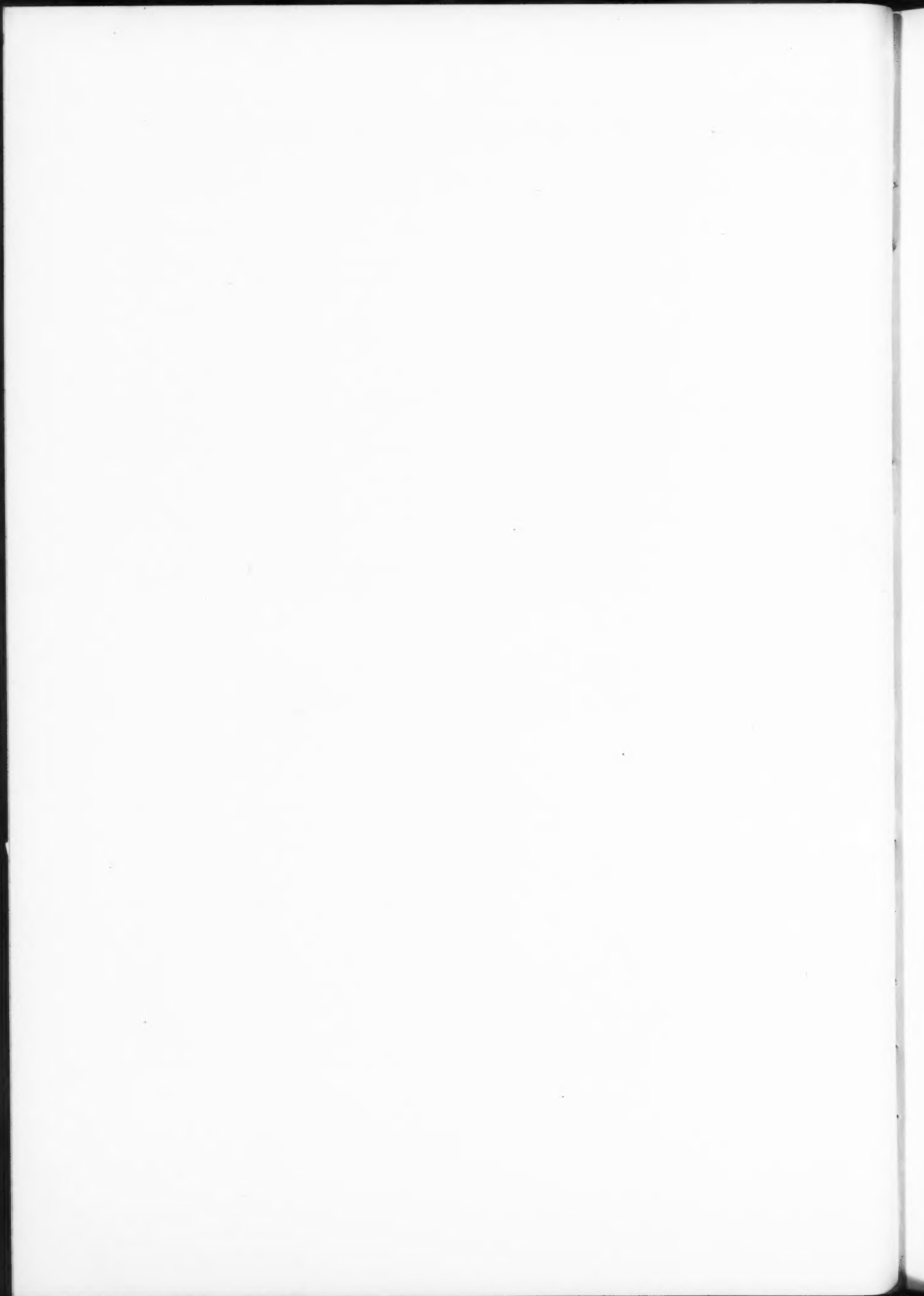
PLAN OF BUILDING WITH LINDSEY PLANT.

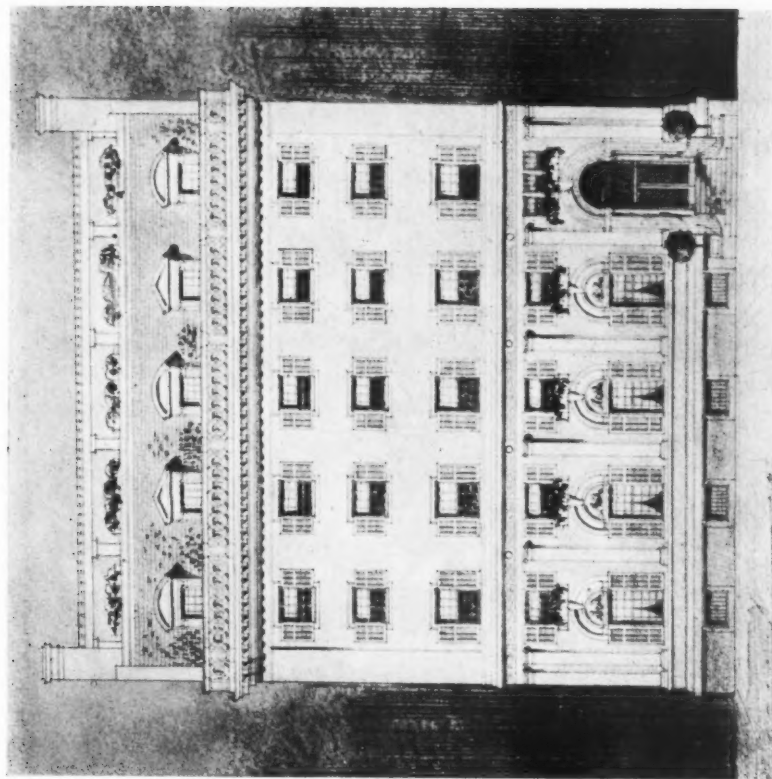


FIRST MENTION, E. A. YEIGH, ATELIER LIGHT, CLASS "B"—II PROJET (PROBLEM IN DESIGN)

A Y. W. C. A. BUILDING

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

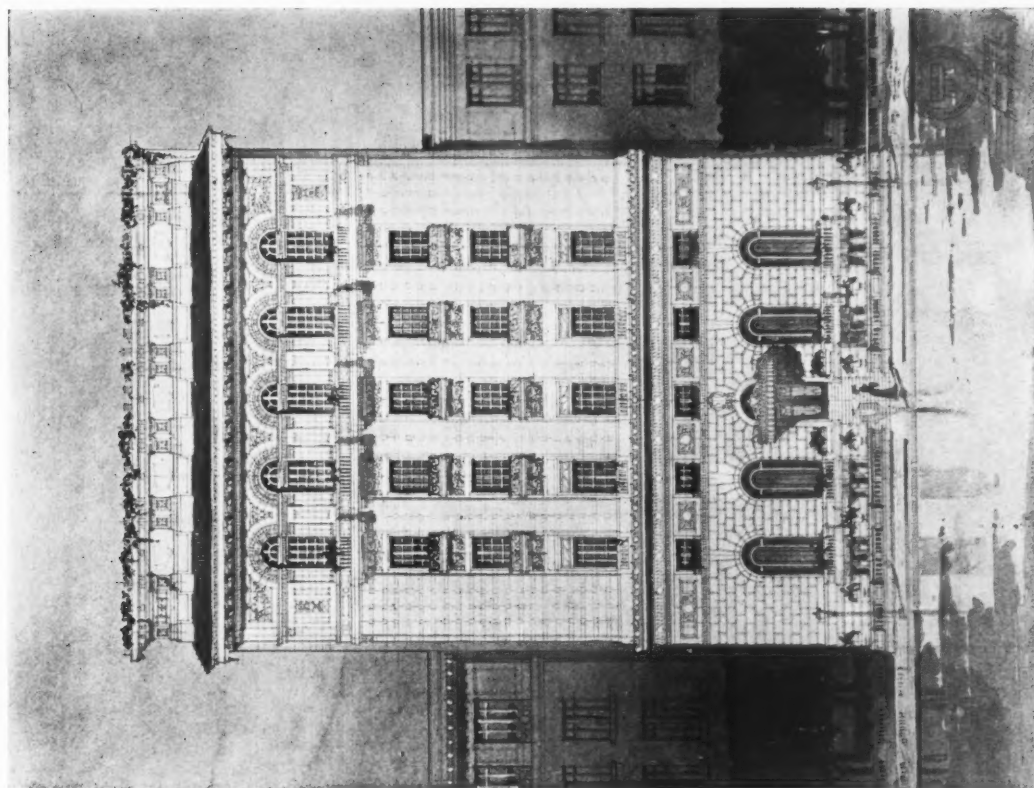




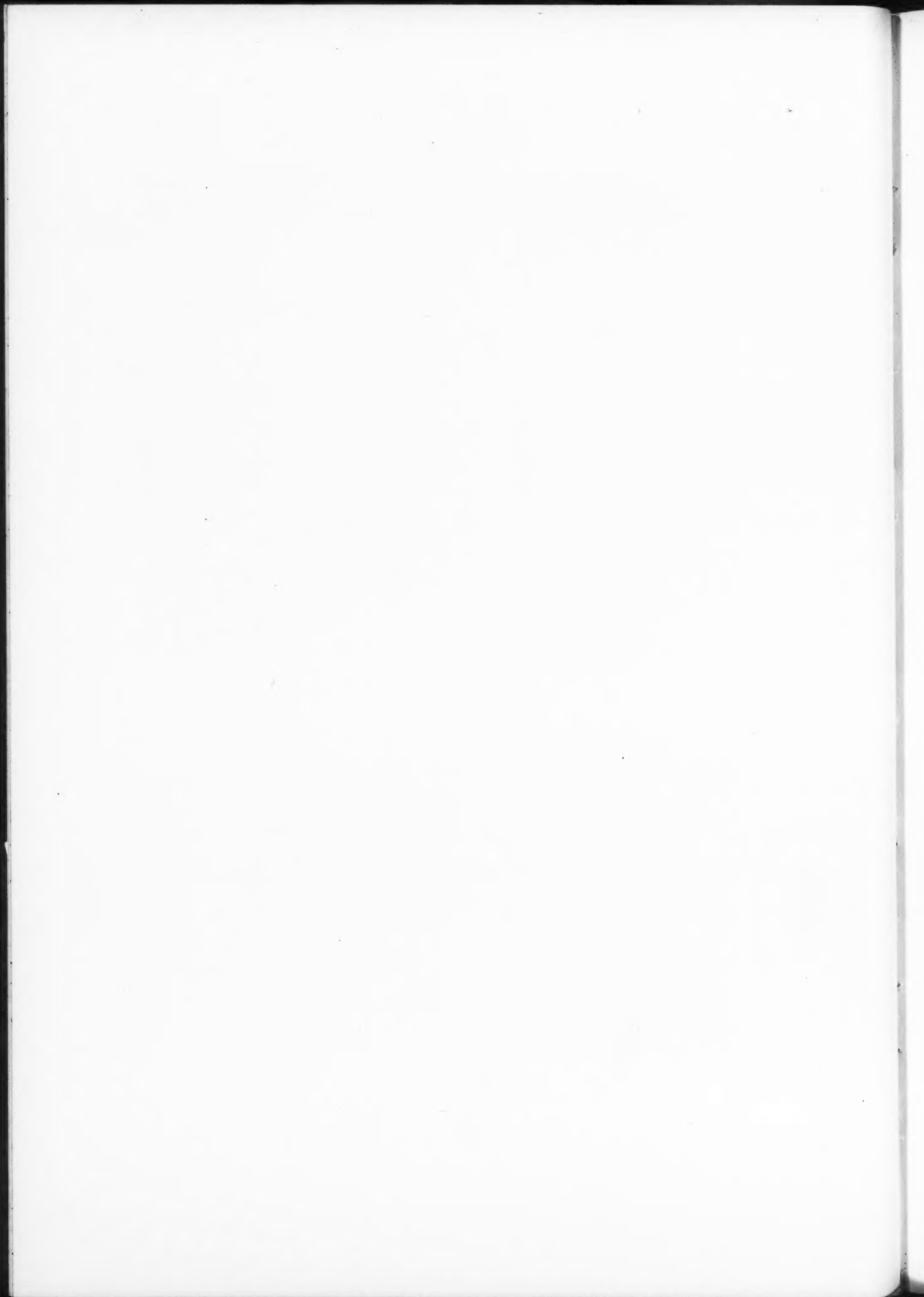
FIRST MENTION, W. P. NUZUM, CARNEGIE TECHNICAL SCHOOLS

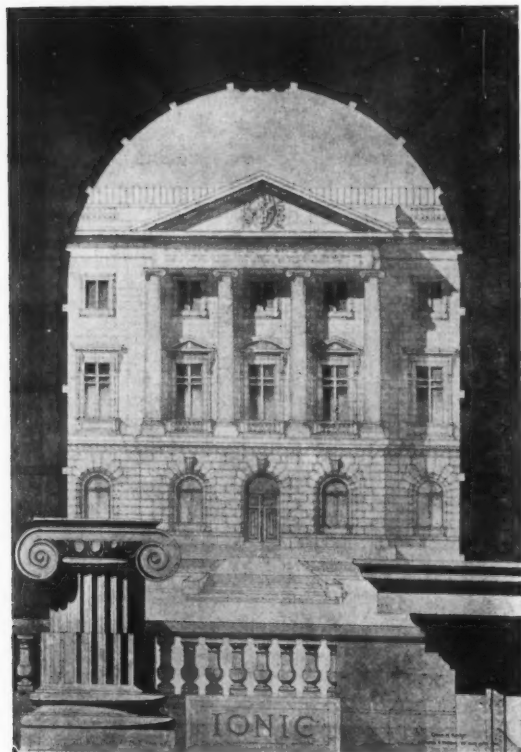
CLASS "B"—II PROJET (PROBLEM IN DESIGN), A Y. W. C. A. BUILDING

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

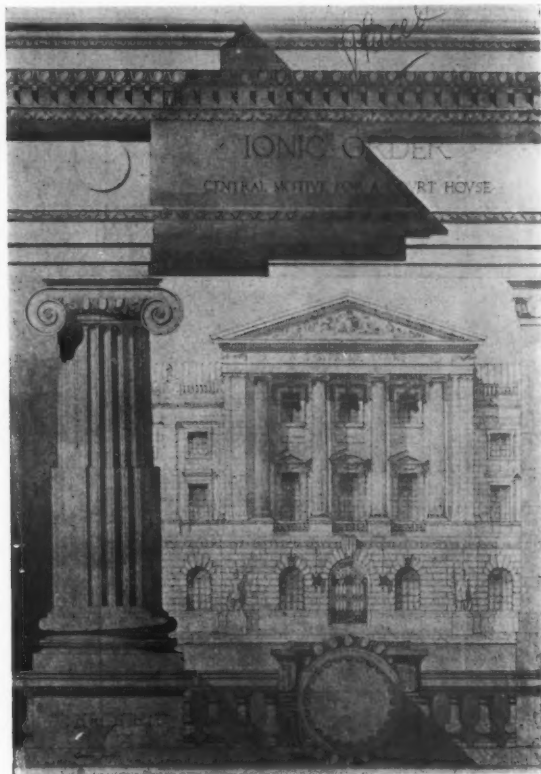


FIRST MENTION, E. FLANDERS, SAN FRANCISCO ARCHITECTURAL CLUB





MENTION PLACED, C. H. KOOP, NEW YORK



MENTION PLACED, G. SCOTT, ATELIER WARE

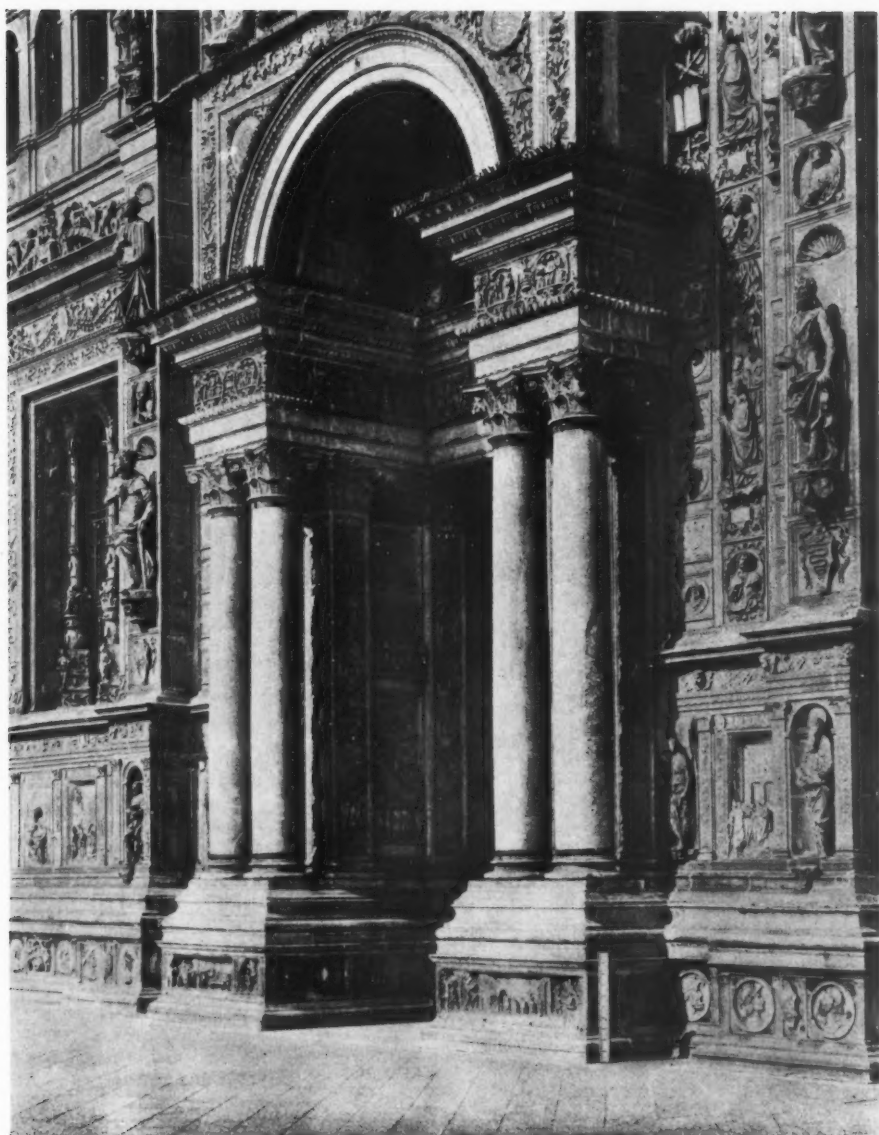


MENTION PLACED, H. KALBERT, ATELIER LICHT

CLASS "B"—II ANALYTIQUE
(ORDER PROBLEM)
THE CENTRAL MOTIVE OF
A COURTHOUSE

STUDENT WORK
SOCIETY OF BEAUX-ARTS
ARCHITECTS

THE AMERICAN ARCHITECT



MAIN ENTRANCE AND DETAIL OF FACADE, CHURCH OF THE CARTHUSIAN
MONASTERY, PAVIA, ITALY