THE AMERICAN ARCHITECT

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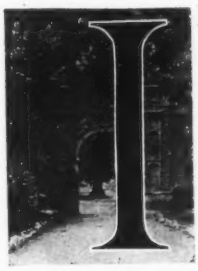
FUNDAMENTAL PRINCIPLES OF XIITH AND XIIITH CENTURY STAINED AND PAINTED GLASS. IV*

By CLEMENT HEATON

The Design of Mediæval Windows Grew Out of the Craft



IF the origin of stained glass out of enamel work is to be recognized, it enables us to see that the design arose to a considerable extent from the craft itself. And it seems clear on reflection, that the "narrative" windows became possible *because of the painting*. In general early figure work is small—the figures of Chartres in the lower windows are about one foot two inches in height. For figures of that size, heads and hands, or even drapery, cannot be executed in leaded work alone, with vitreous painting they can be executed, and in this way was the novelty introduced in the tenth century. They found they could make in glass what they were making in enamelled metal, and those in authority, like Abbot Suger, devised schemes for figures and stories, and these were accordingly executed in glass as they had been in enamel painting.

The work of Theophilus begins with a treatise on mural painting and continues with another on glass painting. In the first he speaks of a certain colour called "posc" for outlines; in the second he refers to this and says: "Use the same colours in the faces of the figures, and in the hands and feet and naked limbs throughout, instead of that colour which in the preceding book is called 'posc'. . . . These things having been all arranged and painted, the glass is to be burnt, (coquendum) and the colour fixed (confirmandus) in a furnace.". .

Thus there is a distinct reference in this eleventh century writing to the painting of walls and the actual painting of the glass; also one finds certain glass paintings of an early type identical with certain figures in wall painting.

Handwork a Necessity for Art

One may enjoy good colour; one may enjoy good arrangement; one may enjoy deciphering story in the figures. But when one thinks that in every cathedral in Europe there are windows whose surface has been painted by the hand of men who put their heart in their work, is there not another source of enjoyment also? People do not think of it; perhaps they do not know it. But it is a great fact still, and whereas mural paintings of the twelfth century have become ghosts, so faded are they, and mosaics are rare and built in cubes, here we have the most minute touches "confirmed" as Theophilus wrote, by fire, so that they are today as they were centuries ago. How greatly does this increase the interest of every building where there is glass of the mediæval kind!

Today, if we know that the artist has painted his own work, at least in essentials, is there not also an added interest?

Of course you get handwork in leading up, but necessarily that is of a much more mechanical nature. This is skilled work; to paint on the glass by hand, and to express a thought by design in handwork—is *art;* and to suppress this is to lower the value of glass painting. Added to this is a power of enhancing the colour, for on the

* Part I, January 10, 1912, No. 1881; Part II, February 7 1912, No. 1885; Part III, March 6, 1912, No. 1889.

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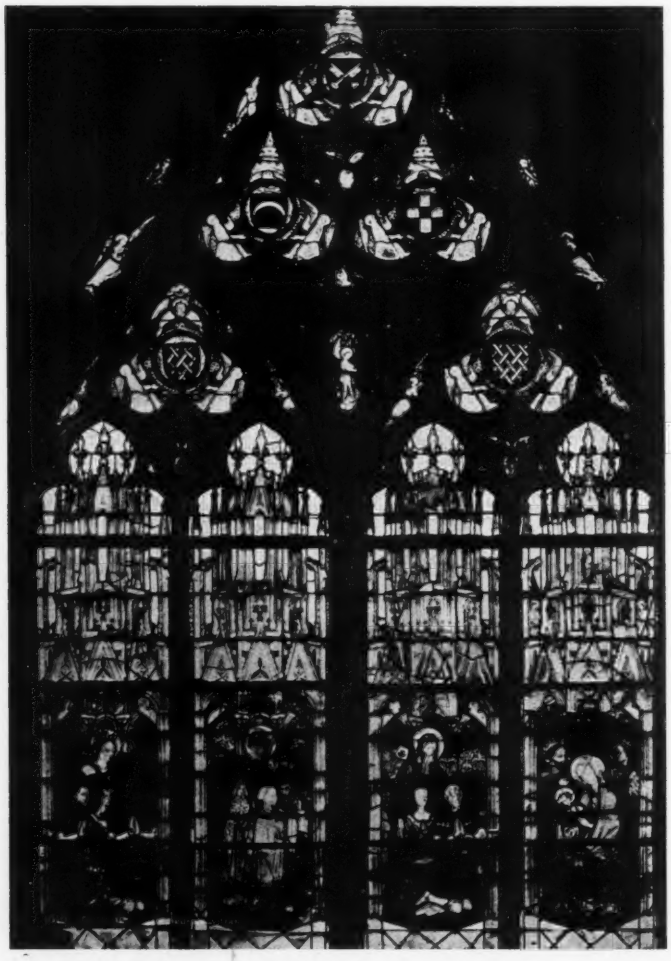


CATHEDRAL, BOURGES, CHAPELLE DES TROUSSEAU—1404–1406.

The various members of the family who built the Chapel are in the foreground while St. William and other Saints stand behind. High Gothic canopies occupy the spaces above.

colour, the painted lines act efficaciously, in giving vibration.

Still Another Departure: Over-painting

It has often been said, while there is one truth there can be many errors. This is true of a craft.

The effect of distance on the painted lines of the mediæval glass is to give a diffused suggestive effect, in fact to introduce the element of "Infinity" on which Ruskin laid stress. But distance does not make the mediæval design appear naturalesque. Mural paintings in "posc" are *designs*, and in no sense imitations of nature; neither is stone carving, nor any other kind of architectural art of the fine epochs.

Now while one artist in modern times has adopted for ideal the suppression of painting on glass, another has publicly maintained the opposite ideal, that of form given by painting, and much of the modern continental glass is based on the idea of improving upon the mediæval modelling in the painting.

What Architects Have Said

A London architect, Mr. Somers Clarke, wrote in 1899, "Stained glass is not an easel picture, not an object to be looked at by itself. . . . its duty is not only to be beautiful but to play a part in the building. A well-designed coloured window is like nothing in the world but itself. It is not only a mosaic; it is not merely a picture. It is the honest outcome of the use of glass for making a beautiful window which shall transmit light and not look like anything but what it is."

Another, R. Herbert Carpenter, urged at a discussion at the R. I. B. A., in 1892: "That the representation of sacred subjects should be neither too pictorial nor too realistic, nor above all sentimental, but should be illustrative of religious principles applicable to all time, treated in an *architecturesque and conventional manner* suited to the material." . . .

Charles Moore wrote: ("Gothic Architecture," p. 307) "The basis of harmonious design underlies all other qualities in the works of great painters . . . mere life-like figure painting is not in the best sense art at all."

Imitation of Natural Form and Ancient Design

The point of view of an architect is not that of a modern painter and the over-painting of the glass so as to imitate form

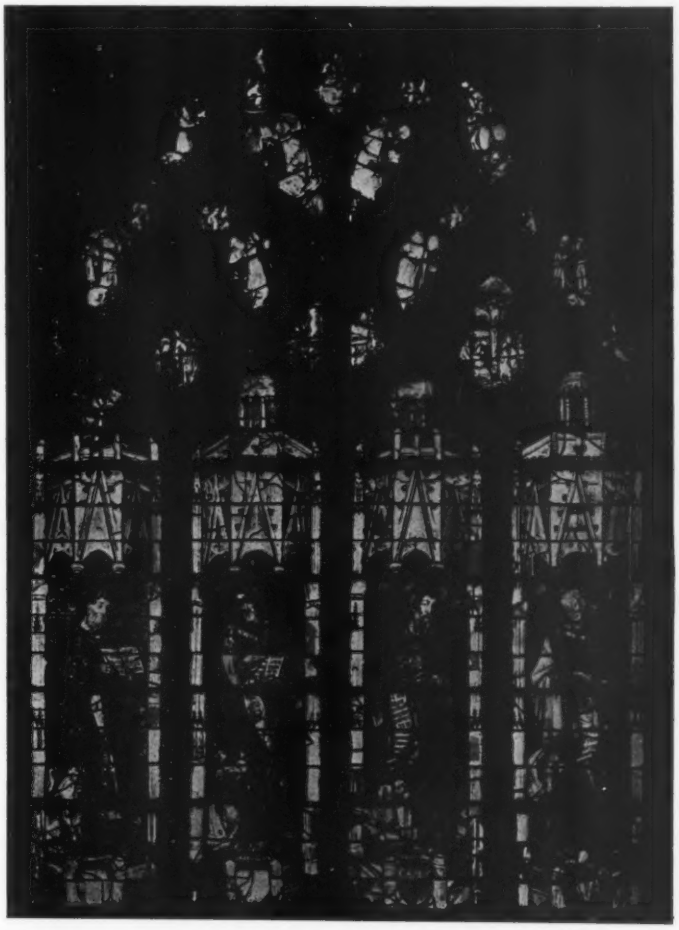
by light and shade, has been resorted to under the idea that *form* was the essential element of glass. The author of this idea wrote: "Anything can be achieved in stained glass in form as well as in any other material . . . light and shade can be given in any required degree and strength, or tenderness, breadth—or finish."

Yes, but ought it to be done? There are no end of gymnastic feats possible. But we do not usually do such things, and we avoid doing many things which can be done.

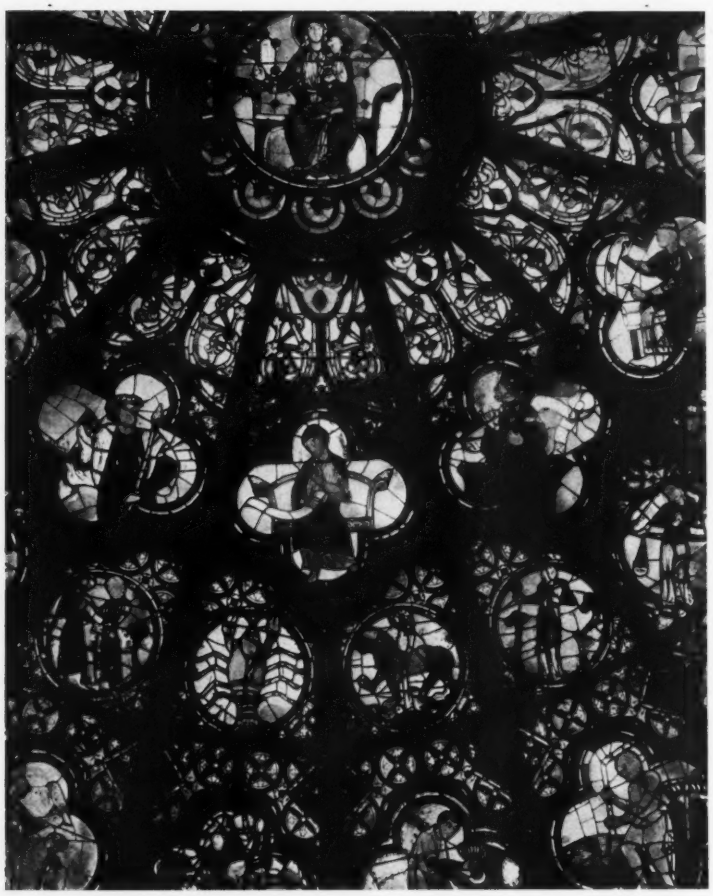
The point of view of the mediæval artist was to do what his craft enabled him to do *naturally, and with architectural fitness.* But men who have learned to imitate the antique statues and to put on paper "light and shade in any required degree and strength" want to do this on glass. Thus treated, one gets light coming *through* the glass, while it is supposed to be falling *upon* an object. This is, of course, confusion, and is instinctively felt to be so. Yet the customary nineteenth century painting has led to glass painting on this basis, and the effort was made to combine the needs of the material with the aim of rendering natural form "accurately." This point of view is really perplexing; for while the author insists on the beauty of a window of Chartres, he wishes to be free of mediæval limitations. While he insists on the necessity of design and of giving value to the material, he would also, as is evident by the work done, maintain naturalesque drawing and shading. It is like attempting to square the circle;—for a shaded imitation of nature with "accurate" drawing sets an ideal to which material and craft cannot but be subservient and architecture is but the frame.

This confusion arises from the peculiar state of things as they existed in the latter part of the nineteenth century in England.

A well known architect in a lecture to the students of the Royal Academy in London, speaking of thirteenth century stained glass, said: "Though on close inspection we may find the composition ludicrous and the drawing childish; though the saints have purple or green hair, we are no more disturbed by it than by a woman singing nonsense in an unknown tongue." There is no purple or green hair in thirteenth century glass that we could find; it is white, black, gray, or in small figures, indicated by lines on the same flesh colour as the glass, specially in very small figures, where it could not be otherwise. One case does exist of green hair of the twelfth century in a crucifixion much covered by lines;



CATHEDRAL BOURGES. CHAPELLE DES FRADETS. 1462–1467.
THE FOUR EVANGELISTS AND CANOPIES



PART OF THE ROSE WINDOW, NOTRE DAME DE PARIS, XIII CENTURY

but then there is also a green eagle and other emblems round the cross, and the whole colour is so evidently conventional, it is quite acceptable. This ornamental representation is the source probably of the idea of a "ludicrous composition and childish drawing." He has not really understood one or the other. How can we expect the modern public ever to understand ancient stained glass if architectural students are thus instructed?

Mediæval design and mediæval "drawing" is right from the point of view the craftsman took, and gives an æsthetic result witb no violation of good sense. They did not speak nonsense. We do not advocate that their particular kind of drawing should be imitated, as has been done, but it is another thing to look upon it as merely distorted or incapable, and to set up a new standard by which stained glass ceases to be an ornamental, architectural art and becomes a means of representing figures with rounded limbs delicately shaded, as copied from nature or the antique. This naturalesque "form" is quite another thing from the ornamental "form" of the old work, and it is a poor use of language to confound one with the other; it is merely to trade upon public ignorance of decorative principles, to assume that this imitative form gives a higher and more artistic kind of stained glass, than that in which the mediæval system is more closely adhered to.

Modern Artists on Ancient Drawing

It is quite a current idea in modern times that the ancients drew badly. So one reads in 1905 the opinion: "There is no doubt that much of the bad drawing in ancient glass arose, not because the original designer drew it so, but because the glazier often misinterpreted him, much as he does today if you leave him to himself." There is not only doubt about this, but it is incorrect! The way glass was executed made it impossible to go very far away from the design, as the glazing was done *on it*, and the painting was done directly on the glass. Further we find "bad drawing" the same on walls and on vellum. There is no glazier there!

This kind of apology, which is really hostile criticism, for the "bad drawing" of old work is due to the fact that men look back to the ideal of past centuries while crediting the men of the time with their own ideal, and then say it is bad work because they did not fall in with it. But the men of the thirteenth century really did not try to draw at all, as we understand it. When they give us a tree expressed by a

circle, or leaves of a vine expressed by a sort of scroll, as at Chartres, it is really expecting us to believe too much to suppose they saw things like that! No, they *symbolized* a tree or a vine, and so they symbolized, as in heraldic drawing, a lion or an eagle, and finally the human figure. And it was fitting so to do it. There is no conflict with the material, the colour, the light, or the architecture—and the same symbolic representation is found in stone, wood, glass and all besides. Even Viollet-le-Duc, so powerful was the modern ideal, admitted as an advance, the increasing naturalism of the glass of the thirteenth century, whereas it is an admitted fact that the æsthetic value of the twelfth century glass is greater than that of the thirteenth. He gives a head from Rheims as executed, and shows by another drawing, that at a right distance this looks more naturalesque. But distance diffuses the drawing, reducing it to a delicate mysterious suggestion, and does not make it natural. This symbolic drawing is proved by the way figures in every day life were represented to be the mediæval ideal, for when we see men of every day life, butchers, etc., represented in glass, they are all alike represented in their way. In Villard de Hounecourt's album of the thirteenth century, we find realistic studies of animals so treated. The ordinary art student can in a few months learn to draw the human figure pretty closely and the men who produced Chartres cathedral could have done as much—if they had the opportunity and the idea.

Glass Must Be Criticized in the Building

Much of this modern talk about "bad drawing" in old work, is due to looking at reproductions of glass on paper. When glass is seen in the building, even what is familiar as a drawing is found to be something quite different. Here, in the real thing, what tells is the colour and design, seen as part of the whole building. Later, one may single out a head or a figure, but it requires effort to do so, and certainly the public does not do it. People say, "that is" (or is not) "a good window." What does it matter, if the necessities of the case require it, that a figure is ten heads high, or is in forced attitudes, or if there are all sorts of liberties taken with it, just as in a round tree? If any one will take the trouble, as we have lately done, to go round some of the big cathedrals of France and then think about their glass, he will not be so ready to write apologetically. One does not want to see through a window and to imagine apart from it, a fine figure or figures: one enjoys what one *sees*, as one enjoys the music one *hears*. Thought and suggestion there are, and stories there are with figures in action, for those who like them. Prof. N. Rood was right when he said "a large part of modern decoration is really painting out of its place," and it is they who do such things, in whole or in part, who apologize for the "bad drawing" of the old glass.

Beauties Peculiar to Stained Glass: Design, Colour and Light

Those who combat the idea of form being essential to glass have maintained its end is colour. "Colour is the cause of a stained glass window; it condones no matter what form. . . the most absolutely satisfactory windows will often not bear the least critical examination of their design and drawing," wrote Lewis Day.

There is much beauty of colour quite impossible in glass and there is only a *certain kind of colour* which is. Therefore this is one of the ends of stained glass. But bad design can never be condoned, as one can always conciliate good design and good colour. Good design implies good arrangement, considerations of scale, etc., and good colour is really dependent on *design in the colour*. In fact, glass is "a thing of beauty which is a joy forever," of a kind peculiar to itself, which is influenced by the peculiar thought of its time and locality in which it is made. And a large part of this beauty is *beauty of light and texture*.

Early windows are full of strong colour. Late windows exist, of nothing but white and yellow; and both are beautiful. In one case you have coloured light, in another a sort of textured light, as in a pearl; and both are right. In both you may have, or not, the beauty of design in form. It may be excused if the design is bad, but it will be regretted. The matter is too complex to sum up in single sentences.

THE SEVENTH ANNUAL EXHIBITION OF THE PITTSBURGH ARCHITECTURAL CLUB

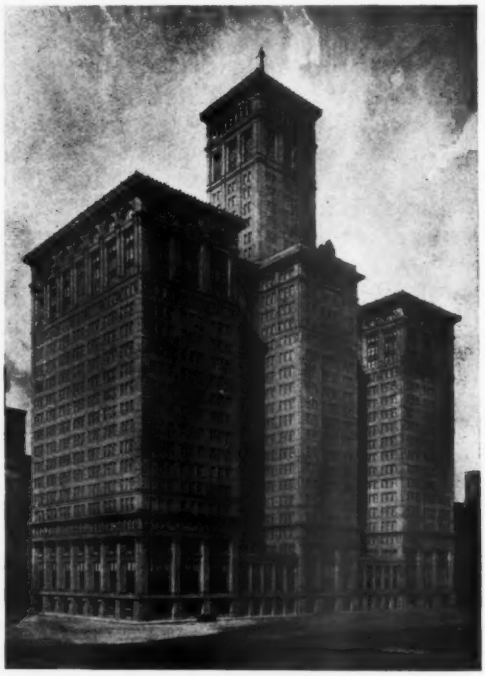
WITH commendable industry, the members of the Pittsburgh Architectural Club succeeded in gathering together for their Seventh Annual Exhibition a series of portrayals of architectural subjects and those allied to architecture, that formed an important part of this season's display.

"All roads lead to Rome," so when New York architects set about an annual exhibition, they find little difficulty ordinarily in securing from sister cities the most helpful support in the way of exhibits. But other cities are generally compelled to rely more fully on contributions in their own section or those sections contiguous, and most of the spectacular features that mark our metropolitan exhibitions are often lacking. It is therefore greatly to the credit of the Pittsburgh Club, that they have been able to hang in the three galleries of the Carnegie Institute, this year, so complete a record of local achievement and one that so thoroughly upholds the dignity of architectural practice in this country. The fact that many of the exhibits that were seen at the Architectural League of New York are prominently displayed at Pittsburgh, in no sense detracts from the merit of the local work, but it does indicate a spirit of helpful co-operation on the part of men and firms of other cities which, united with the activities of the local club, combine to make this one of the most important architectural exhibits that our Pittsburgh brethren have yet promoted.

HOUSE FOR MR. L. L. BANKS, OAKMONT, PA.

LOUIS STEVENS, ARCHITECT, PITTSBURGH, PA.

In studying the various subjects shown, it is interesting to note the changes that are occurring in the selections of materials and the very artistic and ingenious way, owing to the co-operation between the architect and the manufacturer, they are finding application. Certain materials that a decade ago were rejected as being faulty and not available are now eagerly seized and availed of in design as presenting artistic possibilities not to be ignored. Even the hollow tile, whose humble place was purely structural and whose surface was carefully covered to hide what was thought to be an inartistic effect,



THE CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO, ILL.

RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS, CHICAGO, ILL.

is now permitted in some instances to perform its function exposed to the view, in company with other materials, and the features that were once considered its faults are now often its greatest virtue. Cement, that was troweled to a surface smoothness and

TERRA COTTA GRILLE OF CHIMNEY
THE PEOPLES SAVINGS BANK, CEDAR RAPIDS, IOWA
LOUIS H. SULLIVAN, ARCHITECT

"floated" to a true level, is now given many qualities of texture as indicated by the drawings exhibited and takes on modeled embellishment that adds greatly to its attractiveness. Brick, once considered as only good when smooth of surface and uniform in color, is being actively demanded in many colors and varying texture, all used in the same wall. These tendencies are all reflected in the work on exhibition. They denote our growing artistic education and are handled by the architect in the design of buildings in the same dexterous way in securing harmonies of color and gradations of light and shade as the artist painter, who with his brush and palette limns the subject on his canvas.

All these encouraging changes are so rapidly taking place that we are able to note progress from year to year that was only apparent half a century ago when one looked back through a vista of many elapsed years.

The decrease in the available supply of wood, as a building material, has probably had much to do with the development of other structural materials. In fact the time has now come when the architect selects and specifies wood because he prefers it. He can if he so desires eliminate it entirely and depend on brick and stone, burnt clay and cement and the many ways in which metal has been fashioned to serve the one-time purposes of wood.

All these changes are taking place before our very eyes, and they were very insistently brought home to us in the exhibition of the Pittsburgh Architectural Club.

Much of the success of an architectural exhibition depends on its arrangement and the way it is "hung." The various galleries at Pittsburgh were each in themselves complete and showed the excellent judgment of the Committee in charge. The exhibition served, and in a very dignified way, to enhance the appreciation of architecture by the layman and it also in a larger degree than

TERRA COTTA DETAIL
DESIGNED BY NEWHALL & BLEVINS, ARCHITECTS, BOSTON, MASS.

has been usual of late years, presented essential features of technical exhibitions that made it possible for the practical visitor to view it with interest.

The Year Book and Catalogue of the Exhibition has been prepared with unusual care, and in its reproductions is confined principally to local work. If the various clubs that hold important exhibitions would follow this example in the preparation of year-books, we would each year have a series of volumes that would present the best of the work executed and projected up to that time.

THE CLAY PRODUCTS EXPOSITION

HELD AT CHICAGO, ILL., MARCH 7-12 INCLUSIVE

DURING the present month, from the 7th to the 12th inclusive, there was held at the Coliseum Building, Chicago, the first representative and comprehensive exhibition of clay products ever attempted in America. While those who have been identified with the scheme of bringing together and placing in one collection before architects, manufacturers and the general public the products of this great industry, had promised an exhibition of unusual value and interest, even they expressed surprise, mingled with no little satisfaction, at the accomplishments shown in the various fields of effort and the wonderfully pleasing effects produced by the grouping and arrangement of the various exhibits. To the layman the exhibition was a revelation, and upon the architect who is accustomed to make almost daily use of clay products of one variety or another in his work, this show produced an impression that years of ordinary observation brought about by casual study could not have accomplished. In fact the range of adaptability of products of clay for almost every structural and decorative purpose can scarcely be appreciated without some sort of demonstration. It was the function of the recent exhibition to provide this demonstration.

The skill of modern makers of brick, stimulated perhaps by the demands as well as the appreciation of architects, has produced

THE CLAY PRODUCTS EXPOSITION. VIEW IN COLISEUM BUILDING, CHICAGO

THE CLAY PRODUCTS EXPOSITION. VIEW IN COLISEUM BUILDING, CHICAGO

brick of every conceivable color, shade, texture and form. This fact is no doubt already known in some quarters, but the manner in which they can be used and the effects which their various uses would produce could not be made known except by actual example. To bring these all together, prepare and label the various samples of wall, fireplace, walk, pavement and of other features was a task well worth undertaking.

Similarly the use of architectural terra cotta is to some extent understood by architects and the possibilities of its use appreciated. It is safe to say, however, that some of the samples and some of the results in terra cotta shown at the Clay Products Exposition were beyond the thought or dreams of most architects. When it was explained that these results were not due to particular effort or pains on the part of the manufacturer but were carried through the works the same as any piece of commercial work was carried through, with no more attention, and no more expense, the effects secured scarcely seemed less than marvelous.

Roofing tiles were here shown by actual example, as were also terra cotta arches, fireproof walls and partitions built of hollow tiles, flue linings, wall copings, chimney pots, vitrified salt-glazed sewer tile, faience and clay modeling, together with all the other branches of the industry affecting our daily lives.

The wisdom of the directors of this Exposition was shown in their excluding from the show proper, all machinery and expositions of processes by which the various products are produced. Results are what ordinarily interest those who attend exhibitions of this character. To the manufacturer may be left the methods and the machinery by which these results are achieved. The architect is concerned with the durability, strength and appearance of his structures rather than with the machinery by which the materials entering into them are produced. And, the owner or layman who visits an industrial exposition does so almost invariably by reason of personal or civic interest and this interest does

not extend to the machinery or processes back of the materials. It is the failure to recognize the fundamental fact that an industrial exposition designed to interest the manufacturer and others identified with the production side of the question, cannot in the nature of things deeply interest the user, be he owner, engineer or architect, that accounts for the decline in popularity of certain exhibitions.

The success of the recent exhibition apparently assures its continuance as an annual feature of the industry. Those who were able to profit by an attendance of even a day at this year's show will without doubt arrange to make a more extended and comprehensive study of next year's exhibition. Those who were not so fortunate as to be able to attend this year can ill afford to deprive themselves of the assistance to be obtained from a study of the educational features which next year's exposition will unquestionably include. A week could be profitably spent in thoughtful consideration of the various products shown and questions raised by the uses proposed.

Technical exhibitions serve a purpose which cannot be served by any other means readily at hand. To have placed before one full size and in correct setting, examples of work, materials and even completed structures seems to be affording an opportunity for study and comparison that cannot be surpassed by any means or method that has yet been made use of or proposed.

Based entirely on performance just concluded, it seems safe to predict for next year's Clay Products Exposition a degree of success that will be gratifying both to its promoters and to those for whose education and enlightenment the shows are primarily held.

Colour and Space

THE fitness of colour for decorative purpose is a question that has never been adjusted by any rule except that rule which is applied equally to the architect and sculptor. The first and most important is the sense of scale. The colour scheme may be satisfactory as a scheme, while the areas of the different colours employed are not in keeping with the scale of the building, where the architect may not have considered the space suitable for the work of the painter or sculptor in his design. The great problem of the application of colour to decoration has been solved in some instances with success; and in every case that success has been achieved by the perfect sympathy of those concerned in its production. The painter may spoil the work of the architect if there be not that sympathy. For instance, he may have his scale too large, the result being to diminish the dignity of the building. If, on the contrary, his scale be too small, the *raison d'etre* of the painting is not secured. This sense of proportion is the first quality the painter has to establish.

Colour is entirely altered in its decorative quality by the shapes and sizes of its display. A certain arrangement of colour of certain sizes in conjunction may completely destroy the object of the architect, and yet the same series with a different arrangement may be perfectly satisfactory. Any colour expressed in angular forms must convey a different decorative sense from the same colour displayed by rounded forms. Herein lies a very subtle problem for the decorator, and one that has not hitherto been considered in its fullest significance.—*Sir Alfred East, Hon. A.R.I.B.A.*

Recent Legal Decisions

Architects' Fees—Severable Contract—Effect of Acting For Both Parties

A contractor employed an architect to furnish the preliminary sketches of a hotel building for one per cent. on the cost of the building, payable on their acceptance; for the working drawings and specifications two per cent. payable on completion; for supervision of the construction two per cent. to be paid *pro rata* with the architects' certificates issued during the progress of the work. The work having been abandoned, the architect sued for the balance of the compensation which he claimed under the

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THE PITTSBURGH ARCHITECTURAL CLUB'S EXHIBITION. CITY LIBRARY, SPRINGFIELD, MASS.

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DETAIL OF CASA PIGAFETTA, VINCENZA, ITALY.

SPECIFICATIONS

IF there is one phase or portion of the practice of architecture, viewed as a calling, which receives less careful and intelligent consideration in proportion to its importance than another, it would seem to be what is generally termed "Specification Writing." Regardless of how carefully the drawings are prepared, or how fully they may set forth the work to be performed, practical requirements seem to demand a definite, concise and clear description of this work, together with a statement devoid of all ambiguities, giving a list of the materials desired and the methods to be employed in their use. While it is evident that design proper occupies a preeminent position among the requirements of good architecture, the selection of appropriate materials is of importance only second to that of design and an ability to prepare a specification which will result in the proper execution of the work, if followed, would seem to be what might be called the third essential.

Unfortunately, the writing of specifications approaches office drudgery in its practical application. There is a certain exhilaration and pleasure in the creation of a design and even in the making of details for its execution, but to write a specification without needless repetition, without ambiguity, without the meaningless use of words and phrases and one without omissions, is a work, the monotony and tediousness of which is probably equaled only by its importance. By reason of its tediousness and lack of interest this necessary and highly important work has in many instances been delegated to persons incompetent or unintelligent where the interpretation of an artistic design was concerned.

As a result and in an attempt to cover possible errors of omission or misinterpretation, specification writers not infrequently include provisions so general in their terms as to leave the estimator quite at sea concerning the amount of work actually to be performed, or the method to be employed in its performance. Moreover, it is doubtful if such provisions are legally enforceable.

The indefinite, ambiguous, incomplete and generally incompetent specification has probably had almost as great an effect on our modern architecture as has inartistic or inappropriate design.

Of course the situation is not a new one. More than four years ago The American Institute of Architects gave the matter attention and appointed a Standing Committee on Contracts and Specifications. This Committee has done valuable work looking toward the improvement of present conditions in relation to contracts and specifications for the erection of buildings and structures. This work is not yet completed. In fact attention has thus far been given chiefly to the preparation of proper forms of agreements, proposals, invitations to bidders, instructions to bidders, bonds and general conditions of contract. It is expected, however, that much valuable assistance in the preparation of

proper specifications will eventually be made available to architects generally. But it must be borne in mind that such standard forms can never fully relieve the architect of the work and study necessary for the proper conduct of this department of his office and until it receives the serious attention which it deserves by men no less competent than the designer, even though the possessors of somewhat different faculties and temperaments, the best work possible cannot be done without extravagant cost often accompanied by unjustifiable delay.

RECENT LEGAL DECISIONS

(Continued from page 150)

contract. It was held that as the contract provided for separate items and the price was apportioned to each item it was a severable contract, and the architect might recover for one item, though he might not recover for other items.

An architect it was held is, under such a contract, the agent of the owner, and he cannot act as the agent or representative of furnishers or contractors, or receive from them any pay, remuneration or compensation, except with the full knowledge of his principal. A breach of duty or good faith in that respect destroys his right to compensation or commission, not only on the ground of actual damage or prejudice to the principal, but on grounds of public policy. The architect, without the knowledge of the owner, contracted with mechanical engineers that the latter should prepare specifications covering the mechanical equipment of the building, on the understanding, that if they got the contract for the work, they would not charge for their services in preparing the specifications. It was held that though it was customary for architects to do what the plaintiff did, he lost his right to compensation for furnishing the complete working specifications for and superintending the construction of the building.

Audubon Bldg. Co. *v.* F. M. Andrews & Co., Circuit Court of Appeals, 187 Fed. 254 (J. S.)

WAIVER OF PROVISION FOR WRITTEN ORDER FOR EXTRA WORK

Where a contract provides that written notice must be given in regard to any extra work, or that there is to be a written order before any work shall be regarded as extra work, the parties may, by their conduct in the course of the work, waive the provision under such a contract, to remodel and repair a building the contractor claimed sums for extra work. There was evidence of acts of the parties not conforming to the provisions of the contract. The question whether such conduct amounted to a waiver of the clause was for the jury.

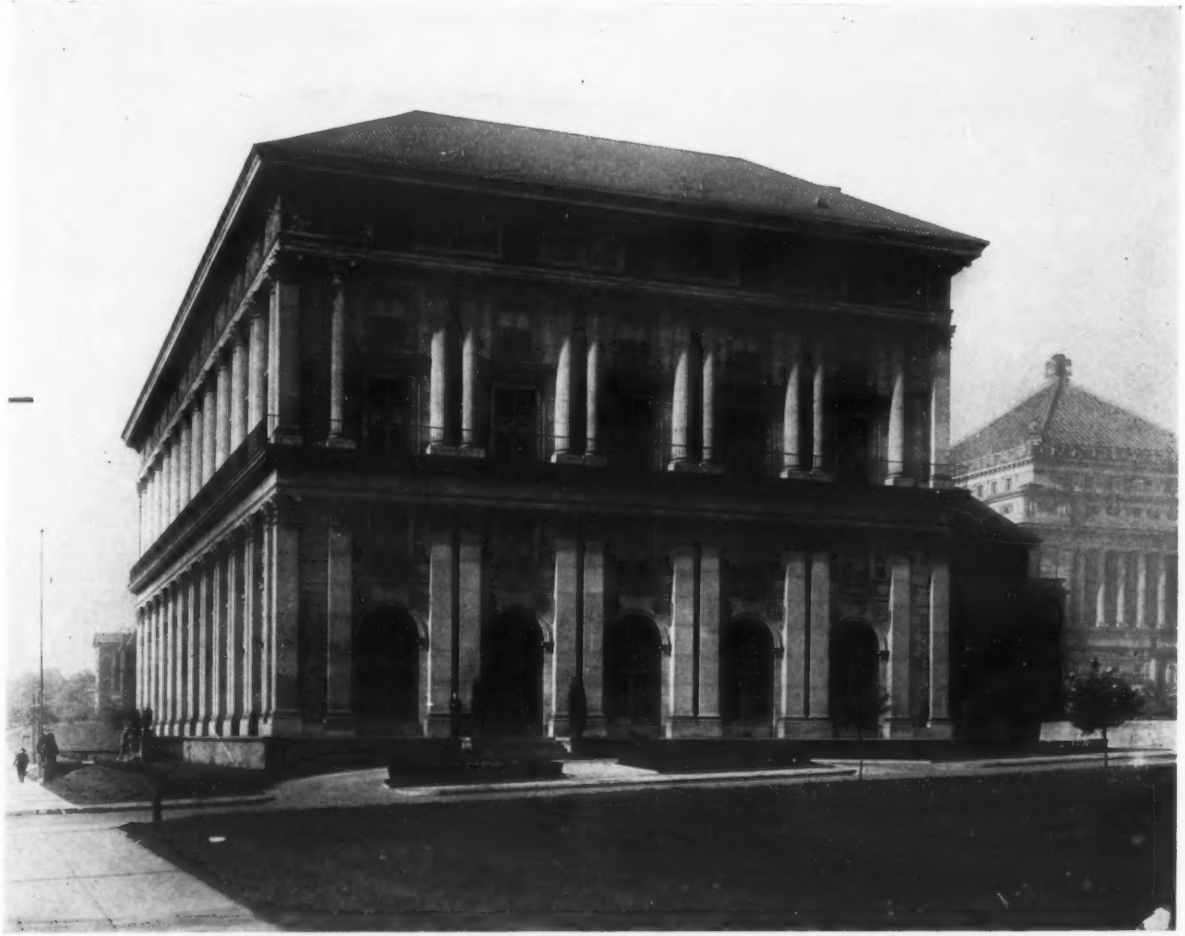
The building was to be completed by a certain date, and provided for a forfeiture for delay. It was found to be in somewhat worse condition than the parties anticipated. This and other similar matters called for continual changes of the plans, and the parties instead of following the provisions of the contract on the subject, agreed upon the changes orally. It was held proper to assume that the parties had waived a technical compliance with the contract provisions as to such changes.

A. Gehri & Co. *v.* Dawson, Washington Supreme Court, 116 Pac. 673 (J. S.)

QUALIFIED ARCHITECT'S OPINION RECEIVABLE WITHOUT NECESSITY FOR DETAILS

An architect who qualifies as an expert and testifies to his familiarity with the contract, plans and specifications in question, and the changes therein, and the work done, may, it has been held, give his conclusions as to the comparison between these, without detailing at length the manner in which each item of the work done has been performed. The opportunity of cross-examination, and the presence in court of the contract, plans and specifications, and the ability of the opposing party to examine the work done and test the sufficiency of the opinion, render such a source of evidence practically safe against misrepresentation.

John V. Schaefer & Co. *v.* Ely. (Conn.) 80 Atl. 775.



END ELEVATION, THE PITTSBURGH ATHLETIC ASSOCIATION, PITTSBURGH, PA.

JANSSEN & ABBOTT, ARCHITECTS, PITTSBURGH, PA.

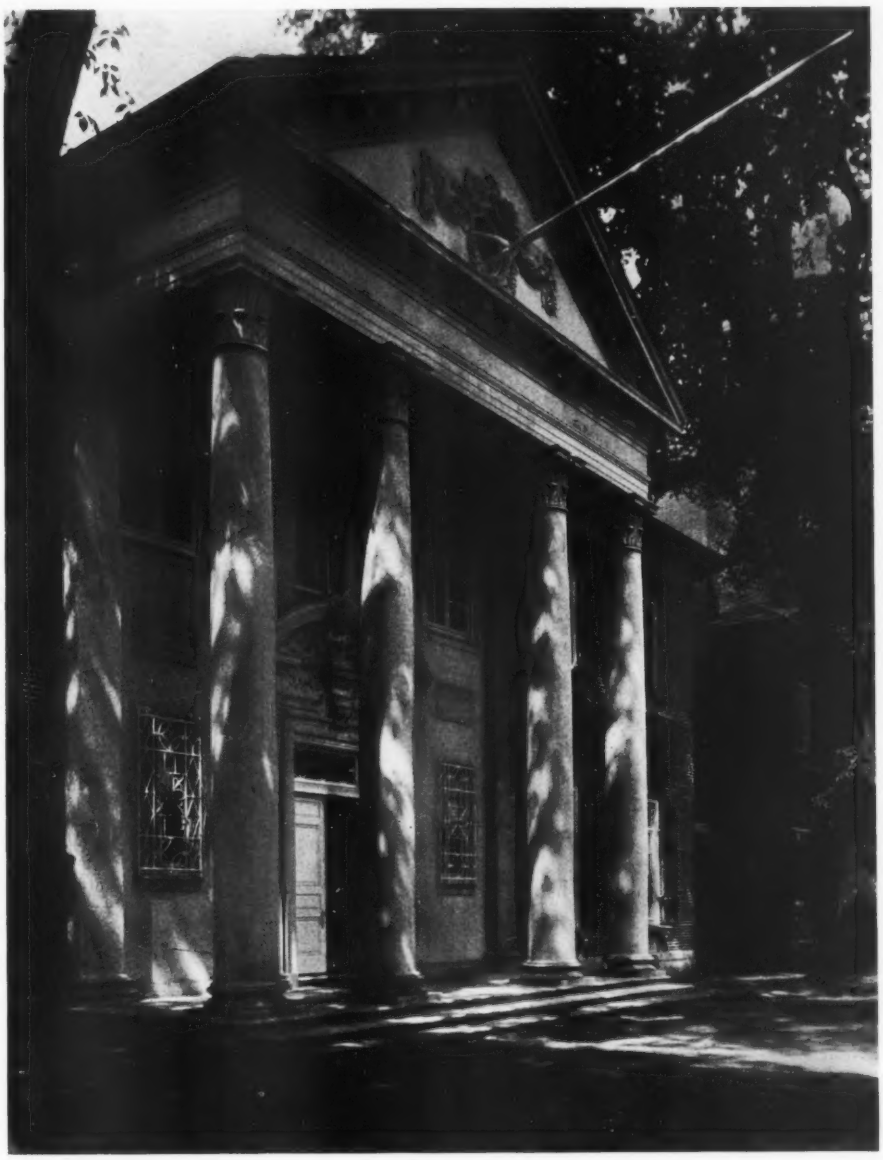
SEVENTH ANNUAL EXHIBITION, PITTSBURGH ARCHITECTURAL CLUB

THE GARDEN FRONT

HOUSE FOR MR. J. F. BYERS, SEWICKLEY HEIGHTS, PA.

MACCLURE & SPAHR, ARCHITECTS, PITTSBURGH, PA.

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB



DETAIL OF PORTICO, HOUSE OF JOHN T. PRATT, GLEN COVE, L. I.

CHARLES A. PLATT, ARCHITECT, NEW YORK

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB

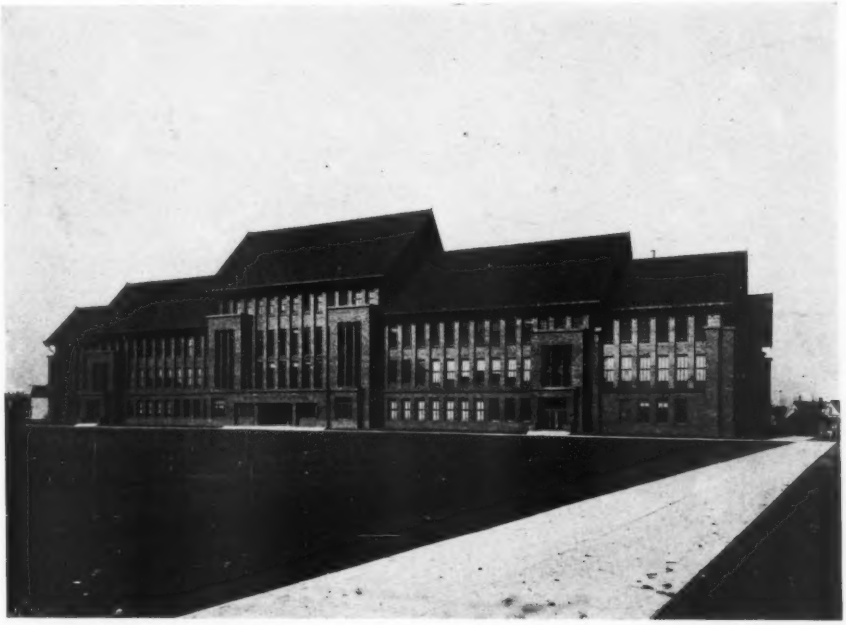
INTERIOR OF ST. MARY'S CHURCH, McKEESPORT, PA.

JOHN T. COMES, ARCHITECT, PITTSBURGH, PA.

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB

HOUSE OF CHARLES SUMNER SCHNEIDER, CLEVELAND, OHIO

CHARLES SUMNER SCHNEIDER, ARCHITECT, CLEVELAND, OHIO



THE CARL SCHUTZ SCHOOL, CHICAGO, ILL.

PERKINS, FELLOWS & HAMILTON, ARCHITECTS, CHICAGO, ILL.

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB

RESIDENCE OF MRS. ADELLA PRENTISS HUGHES, KENILWORTH ROAD, EUCLID HEIGHTS, CLEVELAND, OHIO

BOHNARD & PARSONS, ARCHITECTS, CLEVELAND, OHIO

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB

FOUNTAIN, GARDEN OF WM. G. MATHER, CLEVELAND, OHIO

CHARLES A. PLATT, ARCHITECT, NEW YORK

LINCOLN PARK REFECTORY, CHICAGO, ILL.

PERKINS, FELLOWS & HAMILTON, ARCHITECTS, CHICAGO, ILL.

SEVENTH ANNUAL EXHIBITION PITTSBURGH ARCHITECTURAL CLUB

IN THE W. P. SNYDER RESIDENCE, NORTH SIDE, PITTSBURGH, PA.

GEORGE S. ORTH & BRO., ARCHITECTS, PITTSBURGH, PA.

XUM

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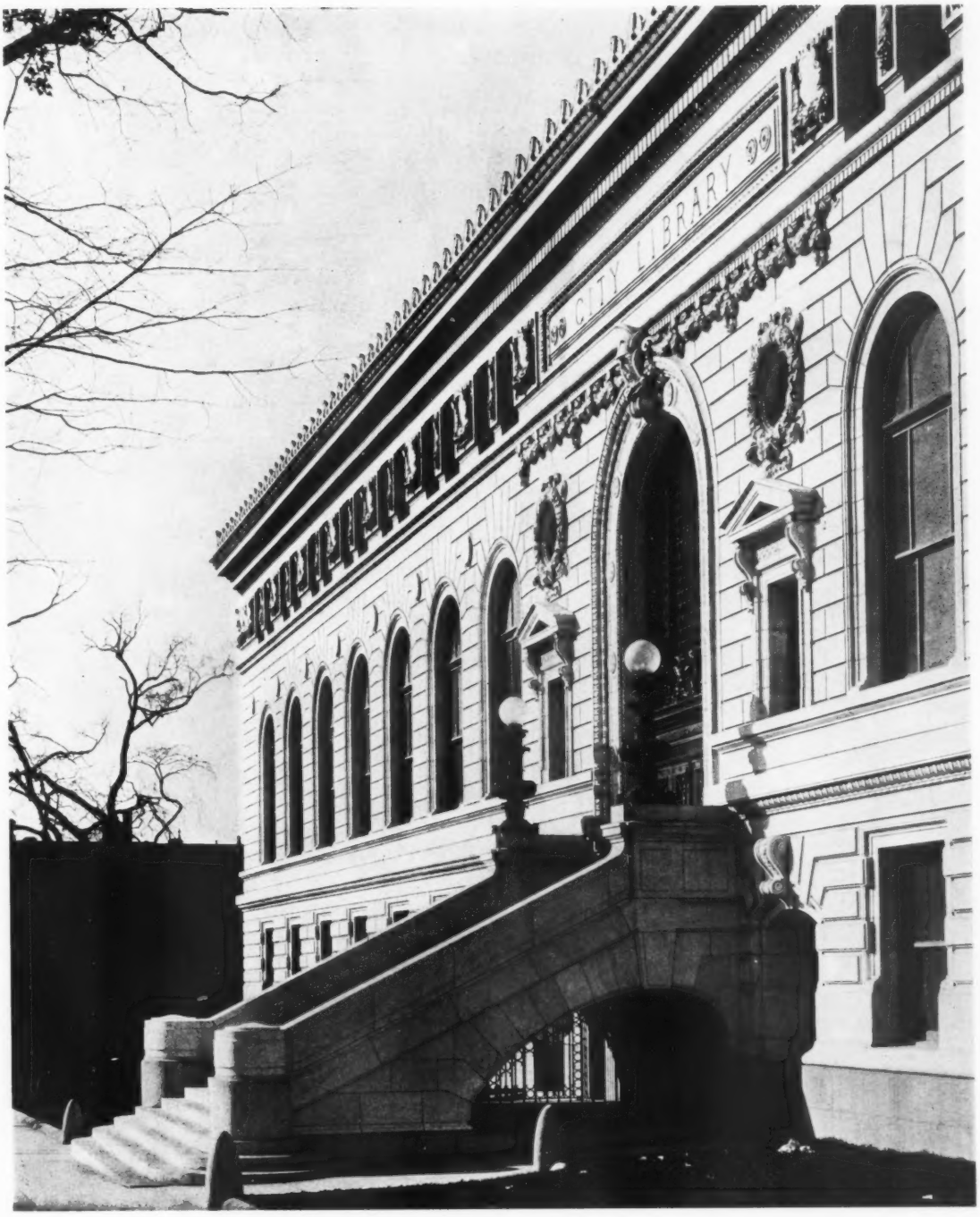
MR. EDWARD L. TILTON, ARCHITECT



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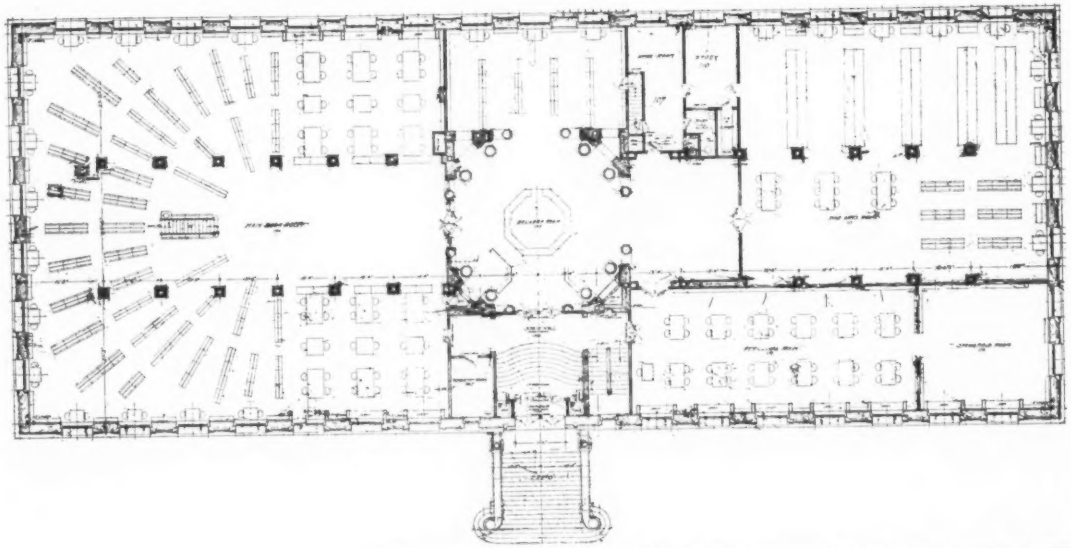

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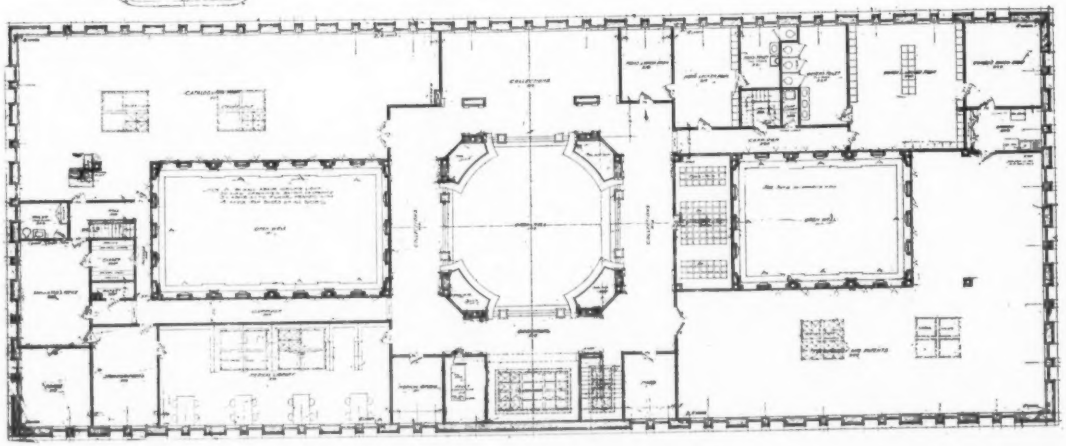
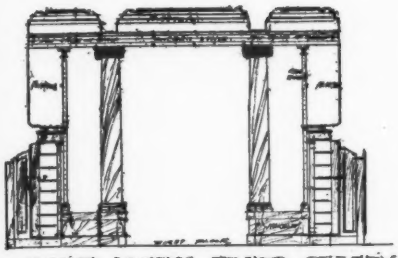
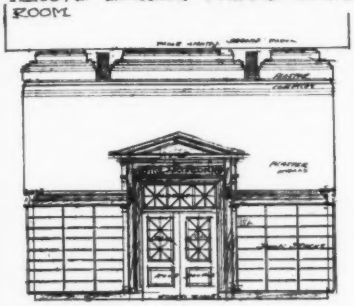


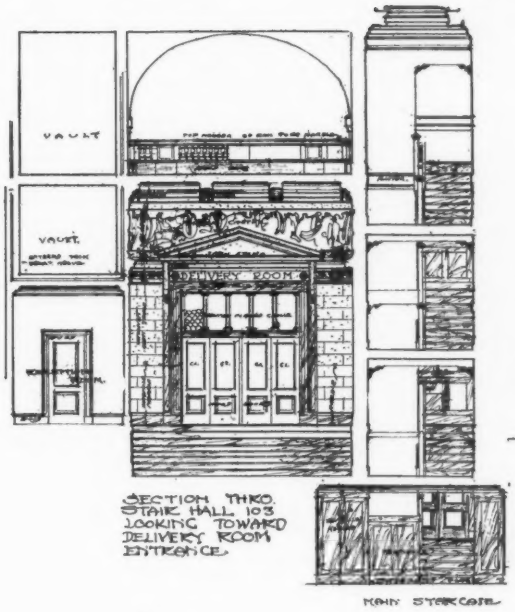
MR. EDWARD L. TILTON
ARCHITECT



ALCOVE LOOKING TOWARD DELIVERY ROOM

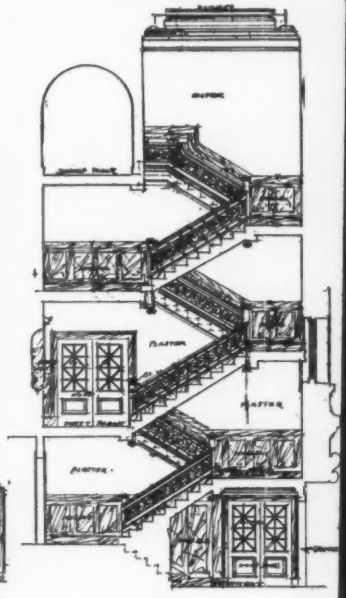


ELEVATION OF ALCOVE LEADING TO FINE ARTS ROOM

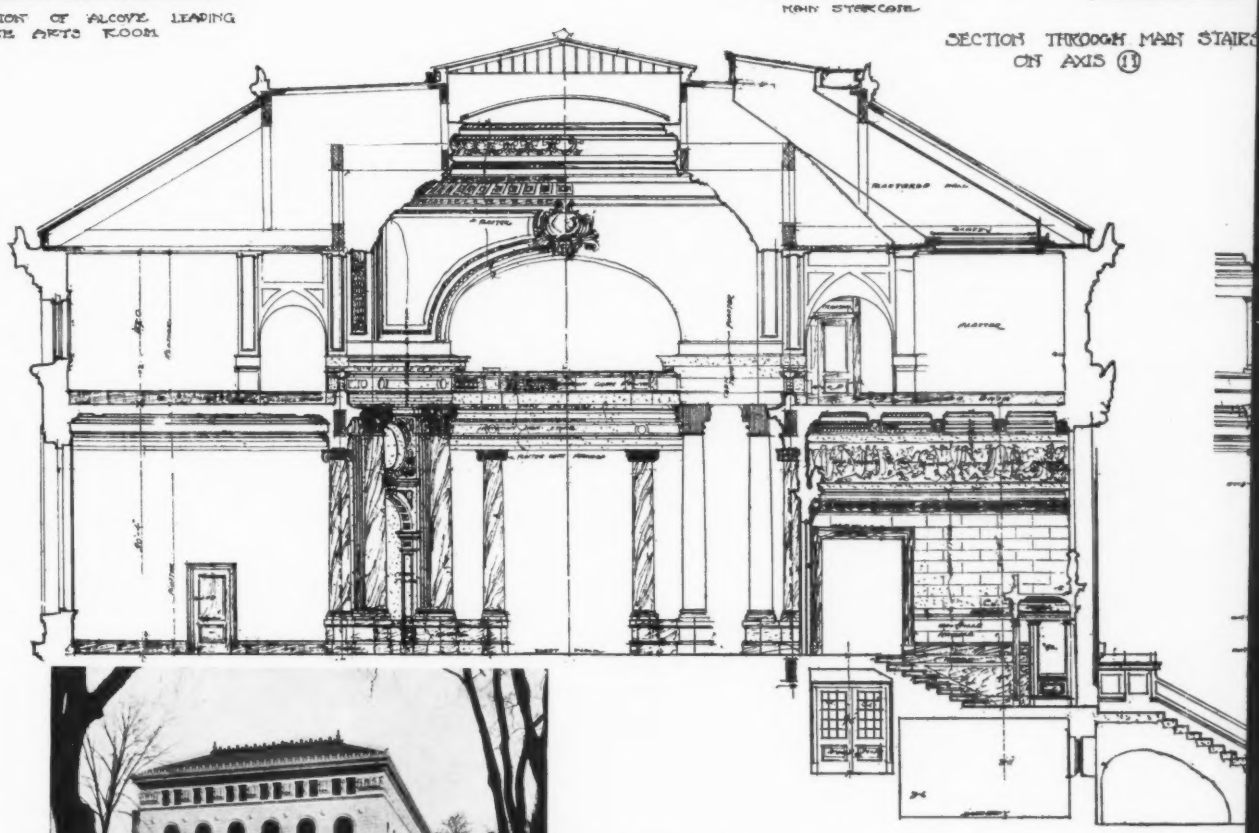


SECTION THRO. STAIR HALL 103 LOOKING TOWARD DELIVERY ROOM ENTRANCE

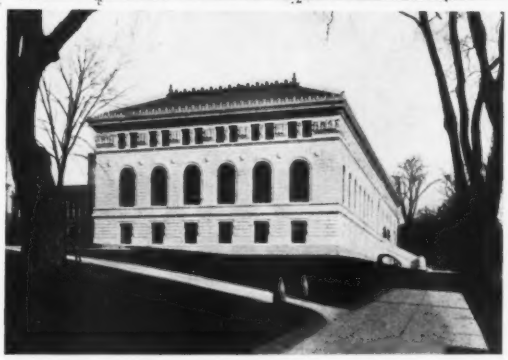
MAIN STAIRCASE



SECTION THROUGH MAIN STAIRS ON AXIS 11



CROSS · SECTION · AXIS · 10



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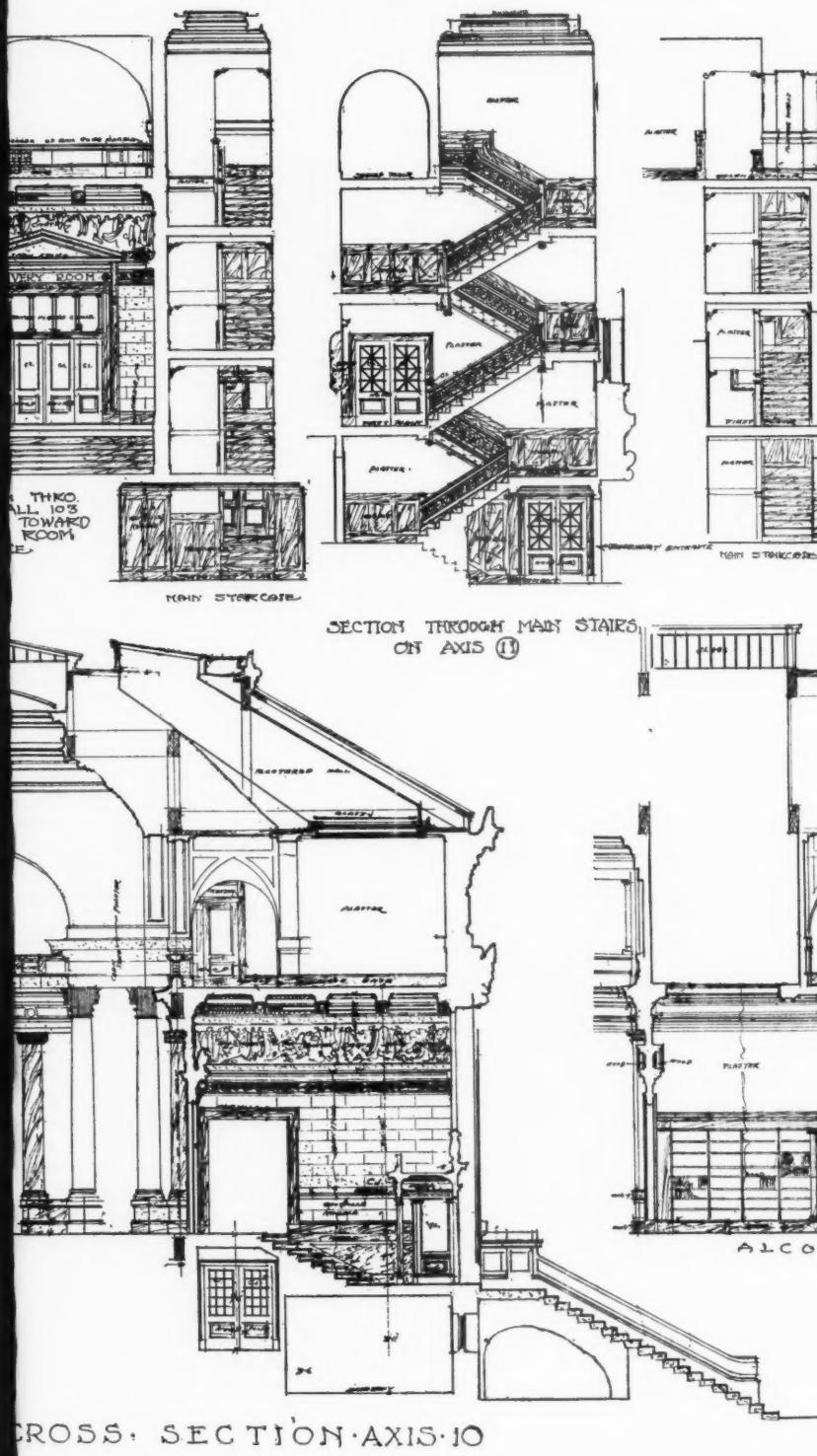

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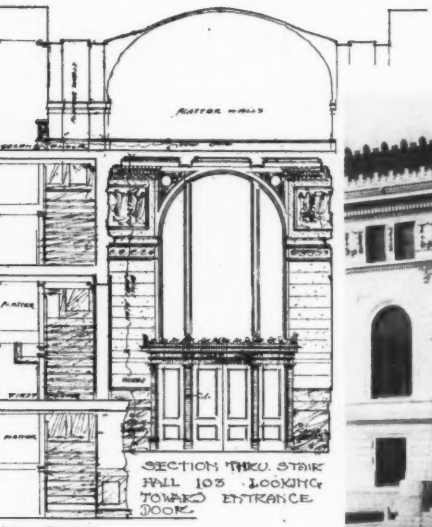
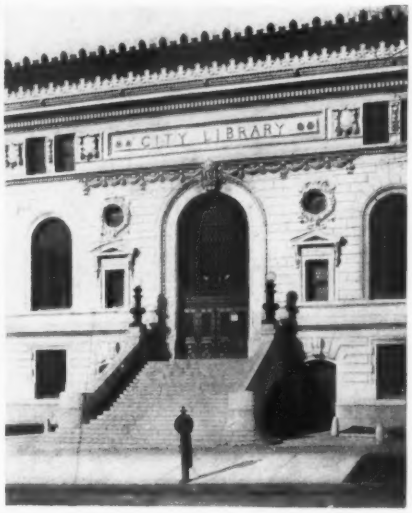
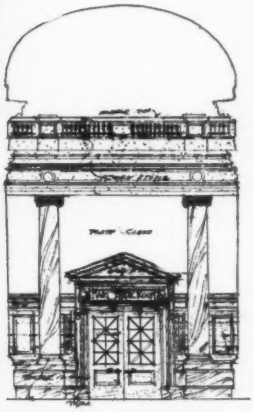
THIS DRAWING SHOWS REVISED INTERIORS OF DELIVERY ROOM AND ADJACENT ROOMS



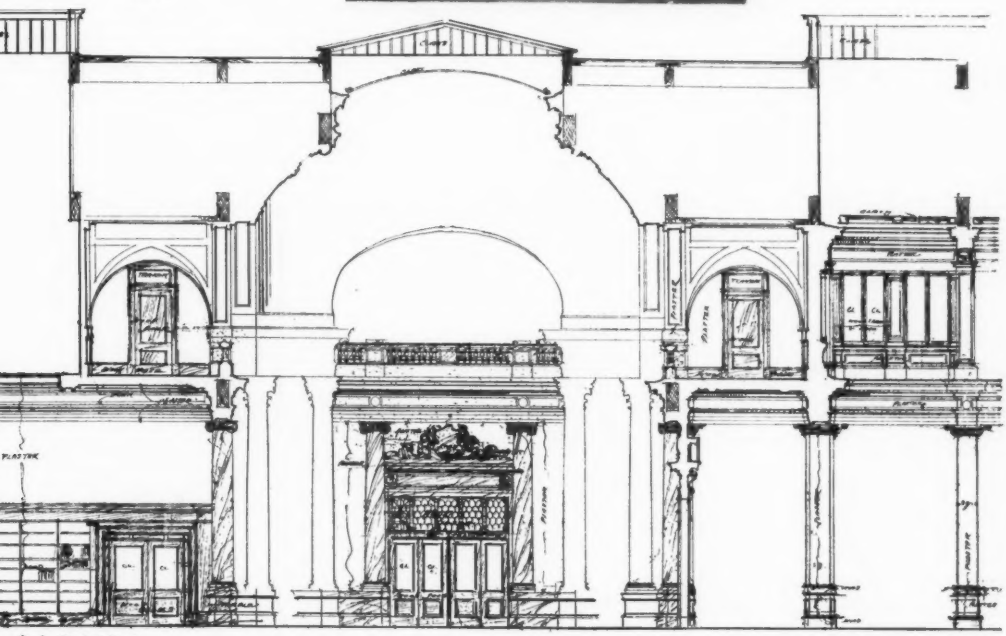
SECTION THRU. STAIR HALL 103 LOOKING TOWARD ENTRANCE DOOR.

NOTE FOR ALL DOORS REFER TO OFFICIAL DRAWINGS FOR SAME





ENTRANCE TO MAIN BOOK ROOM FROM DELIVERY ROOM



ALCOVE

MAIN BOOK ROOM

LONGITUDINAL SECTION-

SHOWING DOOR TO MAIN VESTIBULE

L. TILTON, ARCHITECT

CHURCH S. MARIA DELLA CONSOLAZIONE (1508), TODI, ITALY