THE AMERICAN ARCHITECT

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ANCIENT GLASS PAINTERS AND THEIR PATRONS—PART VIII

By CLEMENT HEATON

WHILE much of old glass is still extant, it is always spoken of as "13th century" or "14th century" and so on; the mind has grown accustomed to this anonymity, and we almost suppose stained glass came there of itself!

Supposing we knew nothing of Giotto, and simply called what we find at Padua "Italian work of the 14th century," we can see, knowing what we do of the painter, how we should miss the point, if we mixed up Giotto's work with that of the "Giottesques." One can see what injustice would be done to Giotto, by levelling down his work to that of his more mediocre followers.

But this is just what happens regarding stained glass.

Of course in reality nothing of it came about except by a mental effort; and we propose in the present notes to gather up what we have found concerning the artists who produced the work, the way their work was done, their position in society and the patrons who supported them. We shall finally indicate some of the changes due to the way in which the work was carried on.

THE MONASTIC ARTISTS

During the violence and anarchy of the 10th and 11th centuries it is difficult to imagine any centre existing for a quiet craft, outside a monastery wall, and much goes to show it is the Benedictine monks specializing for such a service, who started the work in glass. The existence of a workshop at Cluny Abbey for goldsmiths' work and glass, shows they did it there, and the MS. of Theophilus, himself a monk, confirms it. In fact it looks as if it had grown out of the general body of tradition of the Comacine masons who, allied with the church, undertook all that was connected with architecture.

Such men as these worked without stress or haste and exercised a ministry. The third preface of Theophilus is written entirely in this sense. They were cultivated men and had access to all that was known of art tradition in their time, and consulted the MSS. in their care.

It has been recognised that the technique of glasspainting was never more carefully applied than at this time of commencement, when everything was done with scrupulous exactitude. For example, witness the little borders from St. Denis, almost too fine to copy, yet forming part of a fairly large window; they are only 5-16 of an inch wide.

The monk John, a mason (Cœmentarius) who went from the Abbey of Vendôme to Le Mans, to build the cathedral there, in the time of Geoffroy the Abbot (12th century), is the type of man who would also work at glass; the close relationship between the so called "Vierge byzantine," a panel in glass at Vendôme, and some of the work at Le Mans indicates the communication which went on between these two centres.

SOME EARLY GLASSPAINTERS

We have noticed at Le Mans the "vitrarius" Guillaume, a canon, who in the 12th century directed the execution of windows for the cathedral, or executed them himself.

We have mentioned the workshop at Cluny Abbey, where certainly the Benedictine monks themselves would have worked

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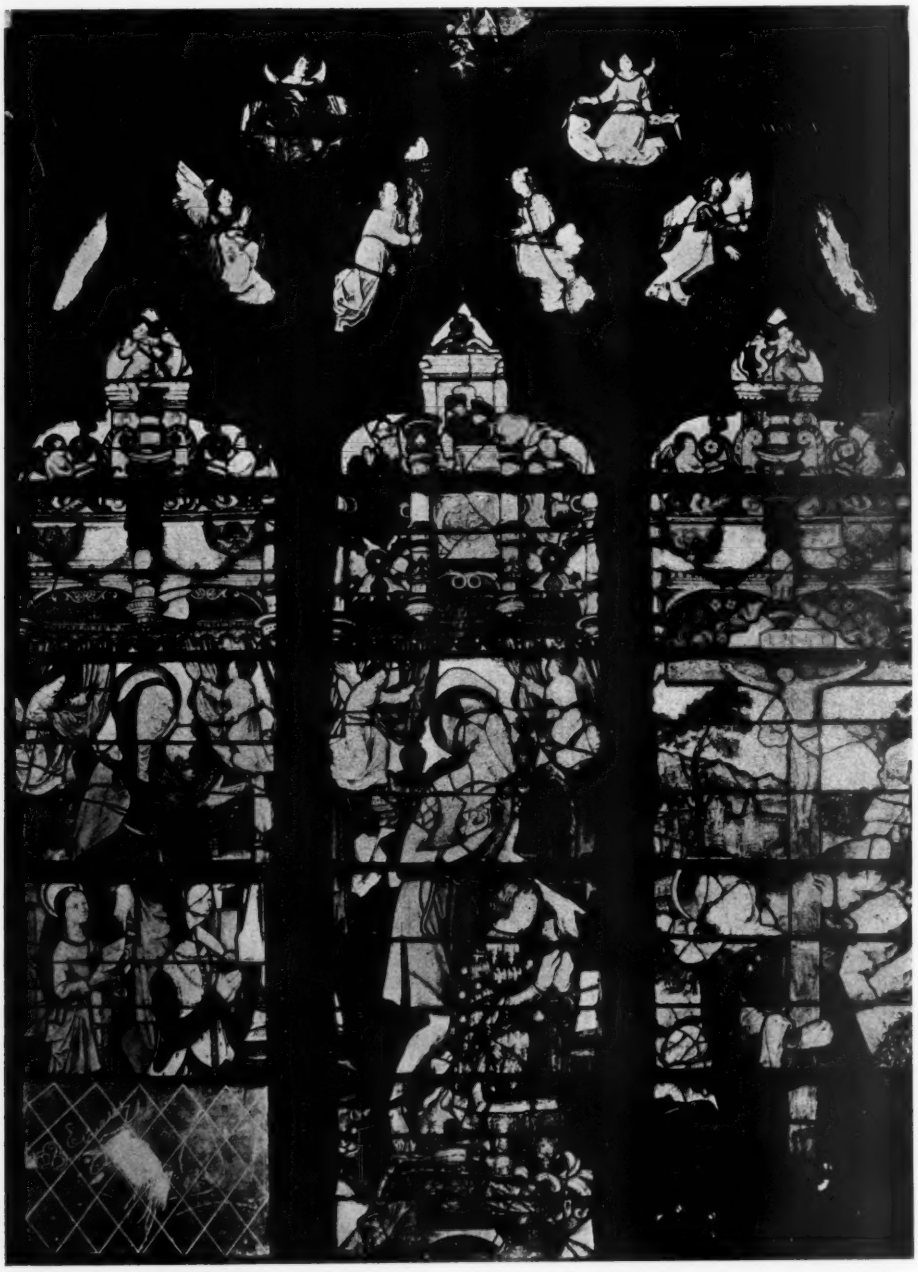
in the earlier part of the same century. Another case is at Angers, rather later, as painter and glasspainter for the abbey (1080–1107). The house was to return if



BOURGES CATHEDRAL. CHAPELLE DE BAR. 1517
EARLY RENAISSANCE OF THE TYPE OF THE MINIATURES OF FOURGET. EXTRAORDINARILY MINUTE IN TECHNIQUE WITH LANDSCAPE BEHIND

where a layman named Foulques was granted for life a house and vineyard by the Abbey of St. Aubin, on condition he worked it so happened, no son succeeded his father.

At Auxerre, Bishop Geoffroy de Champ-Allemand granted various prebends, one

to a painter, one to a goldsmith and a third to a skilled glasspainter. As the prebends are the recompense of canons, it would seem that, as at Le Mans, the persons receiving them were canons. At Rheims, two monks are known to have been celebrated as glass painters and they went a long distance to do work in glass.

The glasspainter at Auxerre is called "Vitrarium sagacem" and in all these cases it is evident we have reference to what would now be called *artists*. The inscription at Rouen on a 13th century window "Clemens Vitrearius M....." indicates a "magister." At Evreux is an inscription "Mestre R. de Molines" on a window and a similar term "Meister" is found at Freiburg in Brisgau on a window.

Putting all these facts together there is evidence that glass painting was carried on in a personal, continuous way with close attention, yet as a practical craft, by men of culture upholding an important ministry in each locality, called "masters."

ONE OF THE FIGURES IN THE WINDOW OF THE CHAPEL DE BAR, BOURGES CATHEDRAL

SHOWING THE DRAWING OF THE FIGURE. SKETCHED FROM THE GLASS BY CLEMENT HEATON

LIMITATION OF ARTISTIC KNOWLEDGE UNDER SUCH CONDITIONS

The restrictions to which the early Florentine fresco-painters were subjected were less severe than those under which the glasspainters worked. In both cases the repugnance of the church for any anatomical examination, a general neglect of the human body, and the absence of opportunities of studying the nude, absolutely forbade the designers from becoming properly acquainted with anatomical draftsmanship.

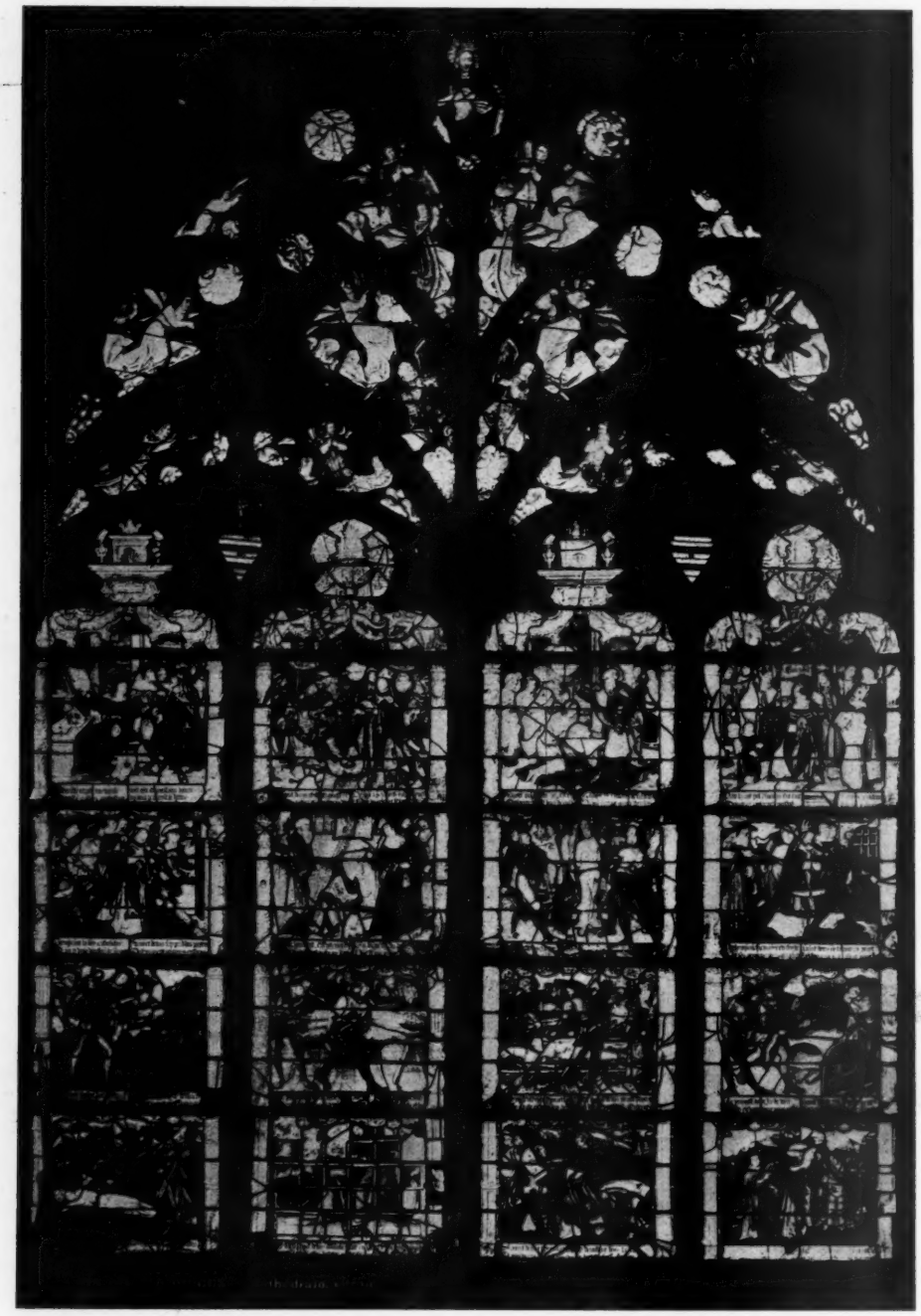
When it is held in mind how necessary it is to have proper facilities for studying the figure and considerable practice of this branch of art, it is evidently impossible that men placed in such a position could reach more than approximate correctness of form.

But that they were unintelligent is not true, for the taste of design they show and the way every part was worked out with care and attention are evidence that they knew what they had to do, and did it as well as it could then be done by men in their position.

The Album of Villard de Honnecourt, architect and draughtsman of the 13th century, shows us he was a cultivated man who took interest in everything and travelled much. He possessed the mysteries of the Trivium and the Quatrivium, so he had knowledge of latin and geometry. The geometric method of drawing he made use of is a sort of scheme of the human figure with no attempt at exact imitation, and this was really all that was possible for him. This architectural translation of natural form is what was generally in use till 1330.

THE PRACTICAL RESULT OF ISOLATED WORKING; THESE LIMITATIONS DID NOT PREVENT THEM FROM BEING ARTISTS

Though a man be truly an artist and have the keenest interest in his work, he cannot do away with impressions made upon him hour by hour by surrounding circumstances. To work in a quiet town, close by the walls of an abbey or cathedral, with everything calculated to enforce the ideas one has in



MINGLED GOTHIC AND CLASSIC IN DISORDER, AT MONTMORENCY, CIRCA 1530

mind, must have been a great help for the mediæval artists. If creative impulse is the mainspring of art, something must cause this impulse; this something is a fine esthetic enjoyment and a succeeding vision and desire to execute it, and this they had, despite the absence of power of exact imitation. They also had, by constantly moving about

BOURGES, ST. BONNET, 1544

RENAISSANCE OF THE LOIRE AND DESIGN MADE BY THE GLASS PAINTER. CONTEMPORANEOUS WITH THE WORK AT ECOUEN; IT IS MUCH PURER

the edifice, an intuitive sense of what was architecturally appropriate, which was of more value than the fullest graphic skill.

RELATIONSHIP OF DIFFERENT SCHOOLS

Notwithstanding the isolation in which these men worked of course they were not permanently condemned to stay in one spot. More communication existed than is generally imagined and by their journeys traditions were spread. Thus two monks of the Abbey of Rheims, Herbert and Roger, celebrated as glasspainters, made a journey in 1060 to St. Herbert to execute work there, and of course took with them all their experience. There is a recognised relationship existing between the glass of St. Denis and Chartres, and between that of St. Denis and York, and it is probably in this way that such relationship arose. A note has been preserved that Henry II. of England made an agreement with Louis of France that a glasspainter should go to England; and it looks as if a panel existing at York was the result of this agreement. It is a copy of one of the Kings in the Jesse window at St. Denis, and a number of borders are found with it, but slightly different from those at St. Denis and totally different from anything found at any time afterwards in England.

Many such intercommunications could be mentioned.

THE CURRENT ARCHITECTURAL PRESS

WHEN Churchill wrote in his Apology addressed to his critical reviewers:

> "Who shall dispute what the reviewers say?
> Their words sufficient, and to ask a reason,
> In such a state as theirs, is downright treason,"

he doubtless knew the futility of any efforts to combat the judgment of a coterie of critics whose opinions of the current happenings of their day must be accepted "lest further dire results ensue."

Fortunately, we live in a more liberal and independent atmosphere and do not always feel constrained to accept as final the expressed opinions of reviewers. Perhaps therefore, it is something less than "downright treason" to question such critical allusion to the selection of material for publication in THE AMERICAN ARCHITECT, as appears in the June issue of our rejuvenated and esteemed contemporary *The Architectural Review* of Boston. Referring particularly to illustrations contained in our May 29th issue, the critic delivers himself of the following:

"The reproduction in the architectural press of over-ornate or flamboyant designs, such as this and the cottage that follows it, serves only to encourage the continuation of this sort of architecture among the profession, as well as misleading the general public, who naturally adopt the houses they find in professional papers as standards by which to judge architectural designs. *This regrettable situation is one about which most editors appear to have neither private conscience nor public appreciation of the responsibilities of their office.*"

And there you have it. The italics are ours.

Our esteemed critic, who, it is evident, considers himself as being a grade or two above "most editors," is doubtless sincere in his desire to protect "the general public." In fact, that he is deeply impressed with the serious responsibilities of his office is perfectly plain. However, the subjects criticized probably need no defense from us after passing the examinations to which they have been subjected. They were exhibited at the spring exhibition of the T Square Club at Philadelphia. First, they passed the club jury of selection, then they were further considered to possess sufficient merit to warrant illustration in the catalogue and were by arrangement with the Catalogue Committee of the T Square Club subsequently reproduced, as was much other material from the same source, in THE AMERICAN ARCHITECT. After passing such critical scanning, it is unfortunate that they should fail to meet the approval of the editor of *The Architectural Review* and we have no doubt the architects, as well as the various committees of the

(FROM THE WESTERN ARCHITECT)

DESERET GYMNASIUM, SALT LAKE CITY, UTAH
MESSRS. CANNON, HANSON & MERRILL, ARCHITECTS

Philadelphia Chapter, A.I.A. and T Square Club, in common with ourselves, are deeply chagrined not to have discerned or to have ignored the danger to public taste possessed by them.

But before accepting the rebuke it might be pertinent to inquire whether in the opinion of the *Review*, editors should be guided in their selection of houses for illustration by the type illustrated on page 66 of the June issue of *The Architectural Review* and reproduced herewith. We wonder if "private conscience" was satisfied and "public appreciation of responsibilities" shown in any marked degree in this instance. Did the fact that this design was awarded the gold medal and prize of 1500 francs distributed each year in the town of Schaerbeck, rather indicate a dearth of good architecture in the locality than justify its publication as a commendable example of modern design?

(FROM THE BRICKBUILDER)

"STAR" BUILDING, KANSAS CITY, MO.
MR. JARVIS HUNT, ARCHITECT

The old adage concerning the danger to tenants of glass houses who recklessly throw stones again comes to mind. Also Pope's injunction: "Let such teach others who themselves excel."

We refer our readers to the index in another column for further particulars of text

(FROM PAGE 66, THE ARCHITECTURAL REVIEW)

HOUSE AT SCHAERBECK, GERMANY
M. J. DIONGRE, ARCHITECT

and illustrations of this issue of the *Review*.

The Architectural Record for July continues the series of monographs on "The Architecture of American Cities," the subject in this issue being Seattle, Washington.

An article by Mildred Stapley describes and illustrates the few extant Dutch farmhouses in New York City. It is surprising

(FROM ARCHITECTURE)

A LOFT BUILDING ON WEST 23d STREET, NEW YORK
MR. HARRY P. KNOWLES, ARCHITECT

to learn that, in spite of the rapidity with which our suburbs are built, so many of these interesting old buildings should have escaped the hand of the destroyer. Mrs. Stapley's article is valuable, as are also the illustrations which accompany it, as records of these disappearing landmarks.

Mr. Robert C. Spencer, Jr., writes of "Building a House of Moderate Cost." And undoubtedly his article will be of much interest to clients. Architects, will, of course find little if anything new in a discussion on this topic. Mr. W. Francklyn Paris in a paper entitled "Rationalism in Art" also apparently addresses the client. It is not conceivable that the man in practice will be ignorant of the facts presented.

The portfolio of current architecture presents a variety of subjects, details of which will be found in the index on another page of this issue.

The series by Mr. Aymar Embury II on "Early American Churches" is most interestingly continued. Mr. Embury has made a considerable contribution to the record of early ecclesiastical buildings in this country. The very attractive series of photographs illustrating his articles forms a valuable record.

An interesting feature in *The Brickbuilder* for June is the leading article on "English Brickbuilders," by R. Randall Phillips, which describes and illustrates work by Mr. Ernest Newton, A. R. A. Mr. Newton as an exponent of good design has won a place high among his English confréres and this article and the pictures which accompany it can be read and studied to advantage. Part V of Mr. Magonigle's series on "Commemorative Monuments" appears in this issue.

The principal subject illustrated is a well designed brick building by Mr. Jarvis Hunt, for the *Star*, of Kansas City. The Church of Holy Trinity, New York,

(FROM THE ARCHITECTURAL REVIEW)

ST. PAUL'S CHURCH, BUTLER, PA.
MR. JOHN T. COMES, ARCHITECT

Messrs. Ludlow & Peabody, architects, shown in this issue and judged from the well taken photographs seems to present the modern treatment of brick in a most satisfactory manner. The texture appears to be good in effect and the general design

(FROM THE ARCHITECTURAL REVIEW)

DETAIL OF A COTTAGE ON ESTATE OF W. K. VANDERBILT, GREAT NECK, L. I.

MR. JOHN RUSSELL POPE, ARCHITECT

a very creditable one. Houses by Mr. H. Van D. Shaw, Mr. J. Milton Dyer, and some brick buildings for the Park River Basin Commission, Boston, complete a satisfactory issue.

In a few notes accompanying the illustration of a brick garden wall in the July *International Studio*, the writer, Mira Edson, states:

"If the garden which emphasizes nature independent of man can please most directly, as a rule, the general public, the formal garden, awing while it charms, appeals most strongly to the artist and to those to whom the human in art and architecture awakens response."

We are unable to comprehend a garden which *emphasizes nature independent of man.* If it is meant to convey those beauty spots in nature, the vast forests, the wooded glade, the sloping uplands of a beautiful country or any of those delightful phases of nature which poets describe as the "gardens of the gods," undisturbed by the hand of man, is it to be for a moment believed that the "general public" will more deeply feel its influence than those to whom the "human in art and architecture" (which, by the way, seems to us much like saying "grand opera and music") awakens response?

The number does not give the usual attention to domestic architecture, nor in

(FROM THE ARCHITECTURAL RECORD)

THE VANDERVEER HOUSE, BROOKLYN, N. Y.

fact does it include so much of interest as we have learned to expect in this journal.

The principal subject illustrated in *The Western Architect* for July is a high school at St. Paul, Minn., Mr. Charles H. Johnston, architect. While this building is to

be commended, it is like some artist's pictures—"good in spots." The buttressing at the corners of the end pavilions might have been omitted and the somewhat heavy terminals to the central tower corner could also have been restudied to advantage.

The Deseret Gymnasium at Salt Lake City, by Messrs. Cannon, Hanson & Merrill; a well designed brick structure, an amphitheatre at the grounds of the Minnesota State Fair Association, Mr. W. M. Kenyon, architect; a business building at Seattle, Wash., by Bebb & Mendel, are important features of this issue.

(FROM THE INTERNATIONAL STUDIO)

DETAIL OF RELIEF FOR "THE NATION'S ALTAR" AT ROME
ANGELO ZANELLI, SCULPTOR

In an article on "The Architect and the Democracy," Mr. A. A. Pollard, the author, does not appear to grasp the true meaning of architectural practice nor appreciate what has been already achieved, or the possibilities that lie in the future.

The featured subject in *Architecture* for July is the work (with particular reference to the Chapel) of Messrs. Cram, Goodhue & Ferguson, at the United States Militay Academy, West Point, N. Y. Repeated illustration of these subjects, while not detracting from the architectural excellence of the work, has served at least to rob it of much of its freshness.

The Chapel at West Point was very thoroughly illustrated and described in THE AMERICAN ARCHITECT issue of September 21, 1910.

An office and loft building on 23d Street, Mr. Harry P. Knowles, architect, illustrated in this issue of *Architecture*, is typical of the class of building now rapidly rising on sites that were often occupied by buildings of greater architectural excellence. The rapidity with which our earlier architecture in New York is being swept aside and its replacement by newer buildings is unfortunately not equaled by the advancement being made in our architectural growth.

Architecture in this issue begins a series of measured drawings, which if carefully selected and executed will undoubtedly prove of value. The present issue presents an entrance to a country house by Mr. Aymar Embury II.

The text has a descriptive article on "Forest Hills Gardens, on Long Island," Mr. Grosvenor Atterbury, architect.

RECENT LEGAL DECISIONS

CONDITIONAL PAYMENT FOR PLANS—BURDEN OF PROOF OF AGREEMENT ON OWNER

Suit was brought by an architect to recover for certain plans and specifications which he had prepared for the defendant. The plaintiff declared upon a contract for 2½ per cent. of the cost of the building for making plans and specifications and for 1½ per cent. for superintendence. The defendant contended that the plaintiff's employment was conditional on the sale by the defendant of certain bonds and on the erection of the building. The plaintiff testified that he agreed to make the preliminary sketches free of charge, but if he finally made the plans and the defendant accepted them, he was to be paid unconditionally, that in the earlier stages of the negotiations the sale of the bonds was spoken about, but that when he was finally told to go ahead it was not understood that he was to receive no pay until the bonds were traded and the building erected. Other witnesses for the plaintiff supported his testimony and the contract made between the owner and the contractor recited unconditionally that the former had employed the plaintiff as architect. The evidence on the point being conflicting, the verdict of the jury,

(*Continued on page 52*)

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SCOPE OF ARCHITECT'S LEGITIMATE FIELD NOT CLEARLY UNDERSTOOD BY LAYMEN

THE degree to which the lay mind clings to the archaic notion that an architect's function is limited to the preparation of plans and specifications for what might be termed the structural portions of the building only is indicated by a recent letter received from a subscriber in the West. It appears that our correspondent, an architect of standing in the community, had very properly been retained by the Board of County Supervisors to prepare plans and specifications for the furnishing of a new court house, at a fee of ten per cent. computed on the cost of the furnishings. The matter was subsequently brought to the attention of the grand jury with the result that the Board of Supervisors has been advised by that body that an architect's services are not required in connection with the work to be done, that the proposed fee is exorbitant, and that furniture dealers would gladly furnish any plans or specifications desired without charge.

Of course the members of the Grand Jury will probably live to realize the untenable and ridiculous position which their ignorance coupled with an undoubted desire to protect the county from needless expense has led them to assume, but whether their enlightenment will come in time to save the present situation is by no means certain. The plain citizen who imagines he scents graft or extravagance about which he has heard so much in recent years is not to be lightly turned aside by explanations. He must be educated, and education is a slow process. It took years of effort before architects' plans superseded those of the "practical builder" generally, and although it would seem that there is no logic in rejecting the builders' plans for the structure and then accepting the furniture dealers' for the furnishings, the laymen's actions are not infrequently illogical in matters with which he has no familiarity.

Perhaps architects who are fortunately located in communities where it is generally understood and accepted as the part of wisdom as well as custom to avail of an architect's services not only in connection with the building proper but to abide by his advice and selections in the matters of decoration, furnishing and equipment down to the smallest detail necessary to render the structure complete and ready for occupancy, have not fully appreciated the difficulties that beset the practitioner in less favored districts. As a result it is possible that educational work which for obvious reasons can best be done by those who have nothing to gain personally has been to some extent neglected. If this is true, the instance noted above, in which an architect's jurisdiction over features which clearly fall within his province and undoubtedly contribute in no small degree to the artistic success of any building, has been disputed, may serve to call attention to a condition while not general or even perhaps of frequent occurrence is nevertheless a sufficient menace to warrant vigorous action of a nature calculated to correct it. That such action must take the form of news and information of a character that will interest the laymen, and yet present the architects' point of view and tend to educate in matters architectural and having to do with an architect's functions and employment, seems clear. Just how such information can most effectively be put before the public is a question worthy of some thought. Perhaps the Committee on Public Infor-

mation of The American Institute of Architects already has the solution well in hand. If so the victim of public ignorance and misapprehension will doubtless be gratified if evidences resulting from the adoption of the plan evolved are soon forthcoming.

RECENT LEGAL DECISIONS

(Continued from page 50)

which was for the plaintiff, was not disturbed on appeal. The plaintiff did not recover anything as compensation for superintending the construction of the building. The court's refusal to charge that he could not recover for superintending was therefore held not prejudicially erroneous to the defendant.

On a motion for rehearing, it was held that, as the law would imply a promise to pay for the work done by the plaintiff, he could recover upon such promises when he had proved his case so far. The burden of proving that the plans were not to be paid for unless the bonds were sold was upon the defendant.

Frost *v.* Grimmer, Texas Civil Appeals, 142 S. W. 615.

STATUTE REQUIRING ARCHITECTS TO BE LICENSED HELD VALID

The Illinois Statute of 1897, page 81, prohibits any person from practicing architecture in the state without a license. Section 9 provides that any person who shall be engaged in the planning or supervision of the erection, enlargement, or alteration of buildings for others and to be constructed by other persons than himself shall be regarded as an architect; but nothing contained in the act shall be construed to prevent any person, mechanic or builder from making plans and specifications for or supervising the erection, enlargement, or alteration of any building that is to be constructed by himself or his employees. In an application for mandamus to direct the civil service commission to certify the relator for appointment as city architect for Chicago the act was held to be valid by the Illinois Supreme Court and not violative of U. S. Constitution art. 2, sec. 2, providing that no person shall be deprived of life, liberty or property without due process of law, nor of the 14th amendment. The section properly defined the occupation of an architect. He is one who makes it his occupation to form or devise plans and designs and to draw up specifications for buildings or structures and to superintend their construction. Any person erecting a building may employ an architect if he sees fit or make his own plans and specifications, and he does not become an architect by planning the building which he erects.

People *v.* Lower, 251 Ill. 527, 96 U. E. 346.

ARCHITECTS' WRONGFUL REFUSAL TO ASCERTAIN AMOUNT DUE—UNAVOIDABLE DELAYS

A building contractor substantially completed the building. The owner accepted and occupied it. The architect refused to ascertain the amount to which the owner was entitled as deductions for items for deviations from the contract, and the amount of the items for which the contractor was entitled to payment as extras. It was held that the refusal of the architect was wrongful and that the contractor could recover the amount due him on the contract.

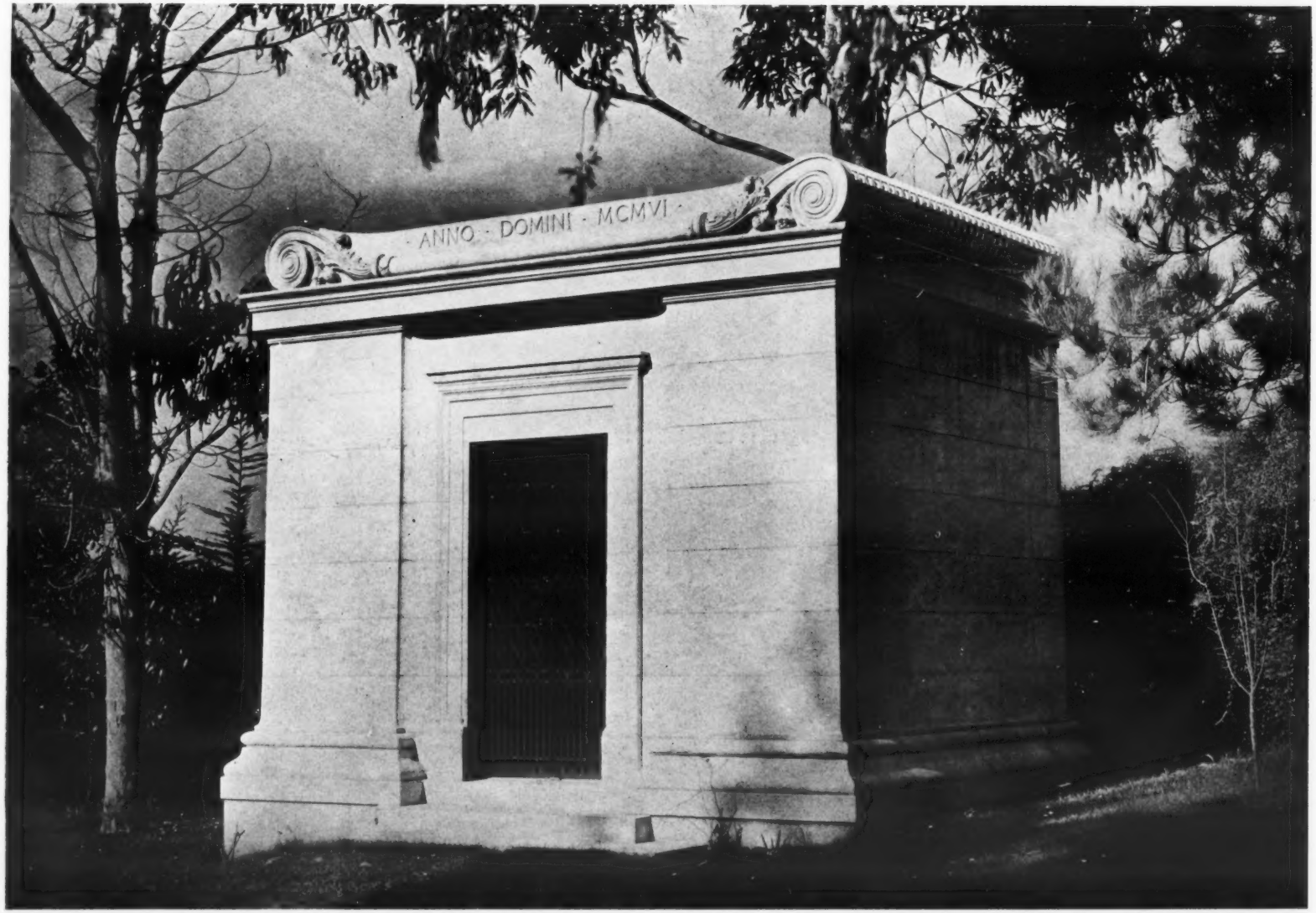
When the architect superintending the construction of a building approves of alterations in the specifications in regard to materials used and essentials in design and these are accepted by the parties, they cannot afterwards be made the basis for a claim of non-performance by the contractor.

A contractor is free from default in carrying out his contract in good faith where he makes all reasonable efforts, and where any want of compliance is due to unavoidable conditions incident to the erection of the buildings, and to delays occasioned by changes in the plans. He will be excused for failure to complete the building within the time specified where changes in the plumbing ordered by the architect have caused a delay of several weeks.

Corse *v.* Linke, Wisconsin Supreme Court, 133 N. W. 598.

WATER TEMPLE FOR SPRING VALLEY WATER CO. SUNOL, ALAMEDA COUNTY, CAL.
MESSRS. WILLIS POLK & CO. ARCHITECTS

CENTRAL PUMPING STATION FOR SPRING VALLEY WATER CO., ON SLOAT BOULEVARD, SAN FRANCISCO, CAL.
MESSRS. WILLIS POLK & CO., ARCHITECTS

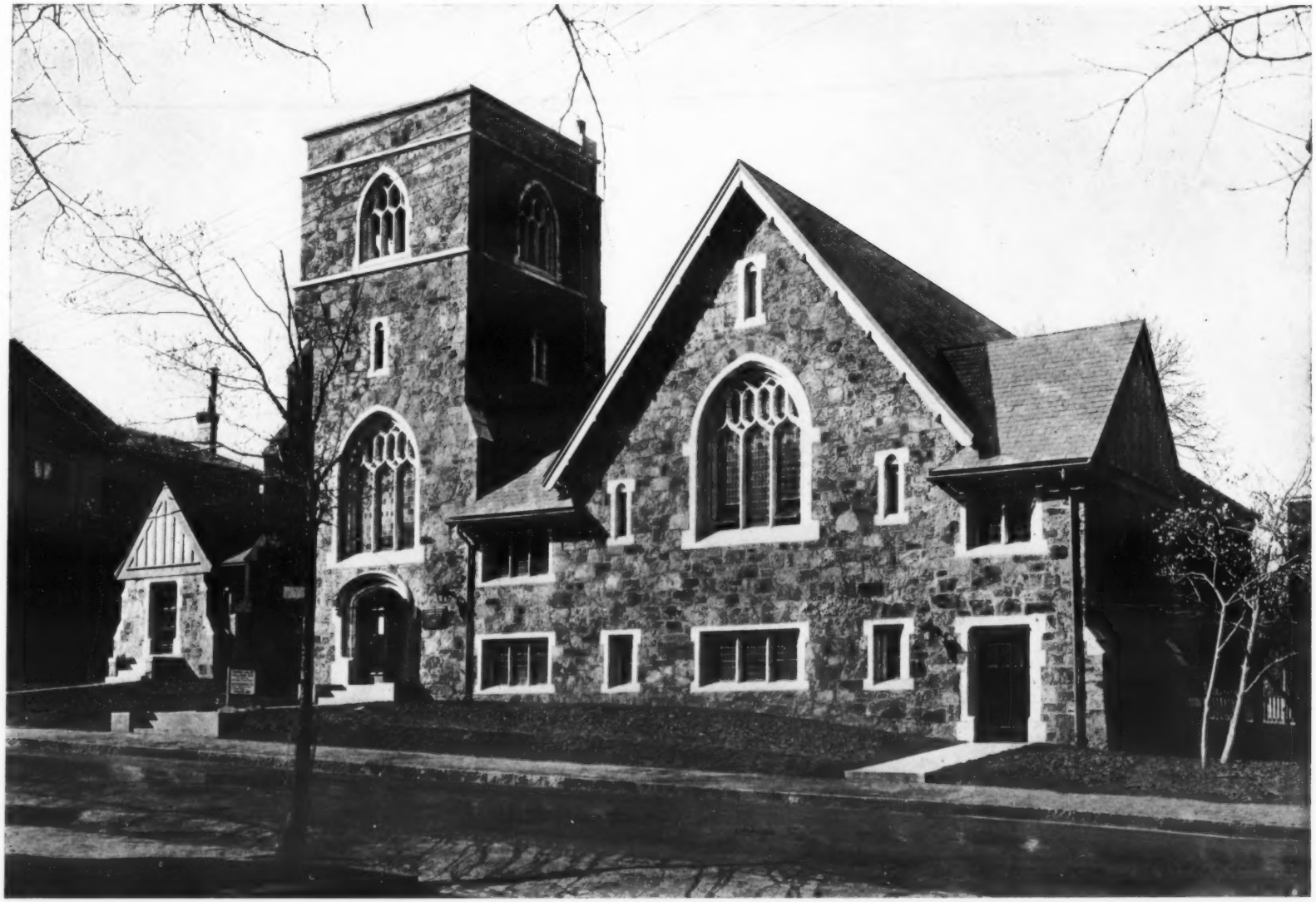


THE SIDNEY B. SMITH MAUSOLEUM, CYPRESS LAWN CEMETERY, SAN MATEO COUNTY, CAL.

MESSRS. WILLIS POLK & CO., ARCHITECTS

THE NAPHTALY MAUSOLEUM, HOME OF PEACE CEMETERY, SAN MATEO COUNTY, CAL.
MESSRS. WILLIS POLK & CO. ARCHITECTS

THE HITCHCOCK MAUSOLEUM, CYPRESS LAWN CEMETERY, SAN MATEO COUNTY, CAL.
MESSRS. WILLIS POLK & CO., ARCHITECTS



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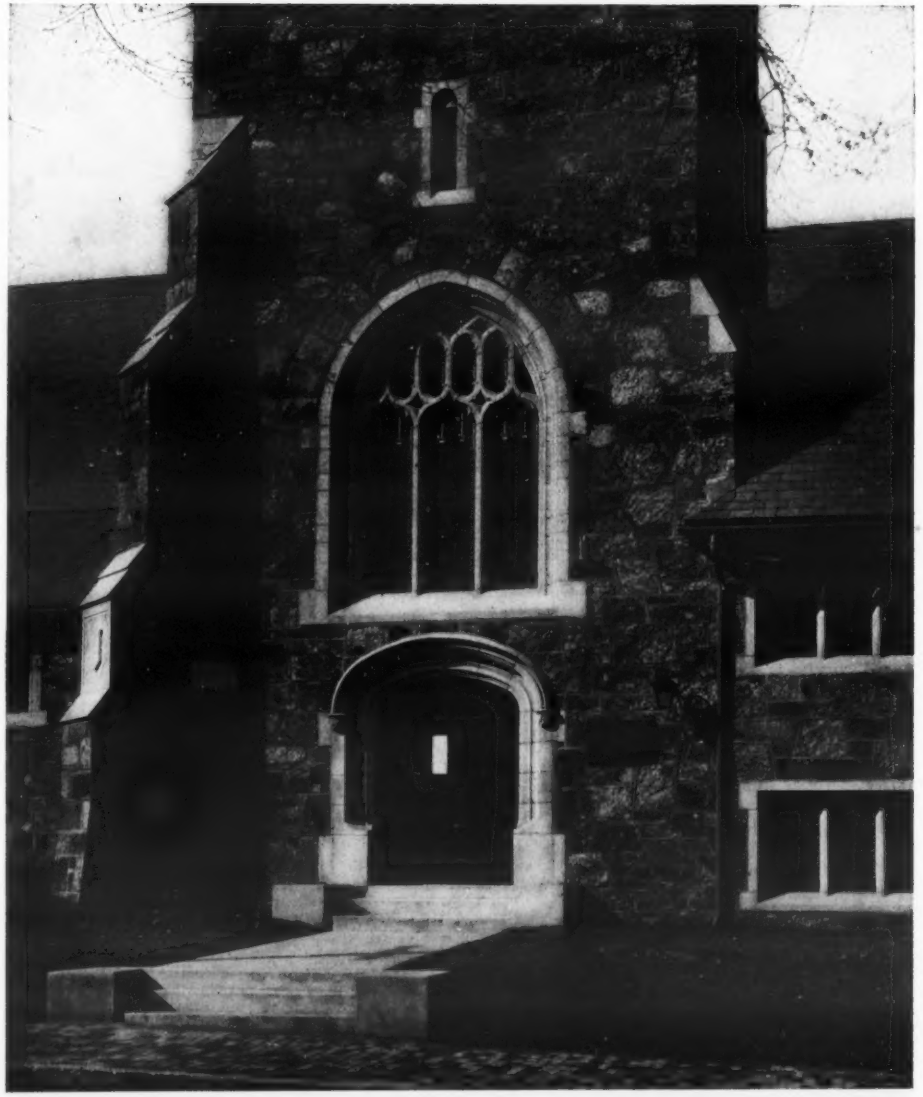
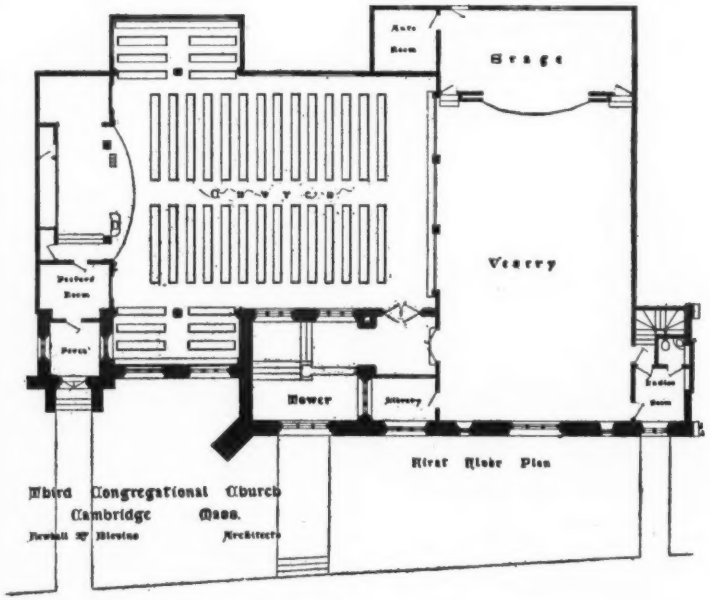
MESSRS. NEWHALL & BLEVINS, ARCHITECTS





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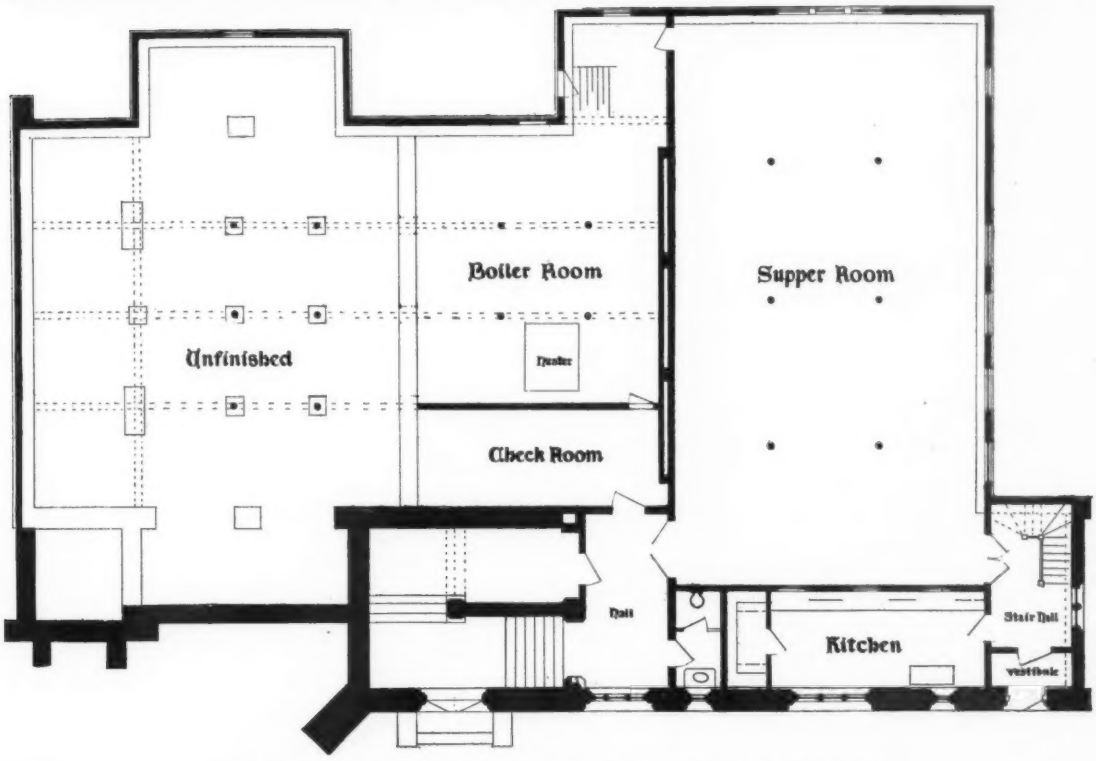
MESSRS NEWHALL & BLEVINS, ARCHITECTS



THIRD CONGREGATIONAL CHURCH, CAMBRIDGE, MASS.
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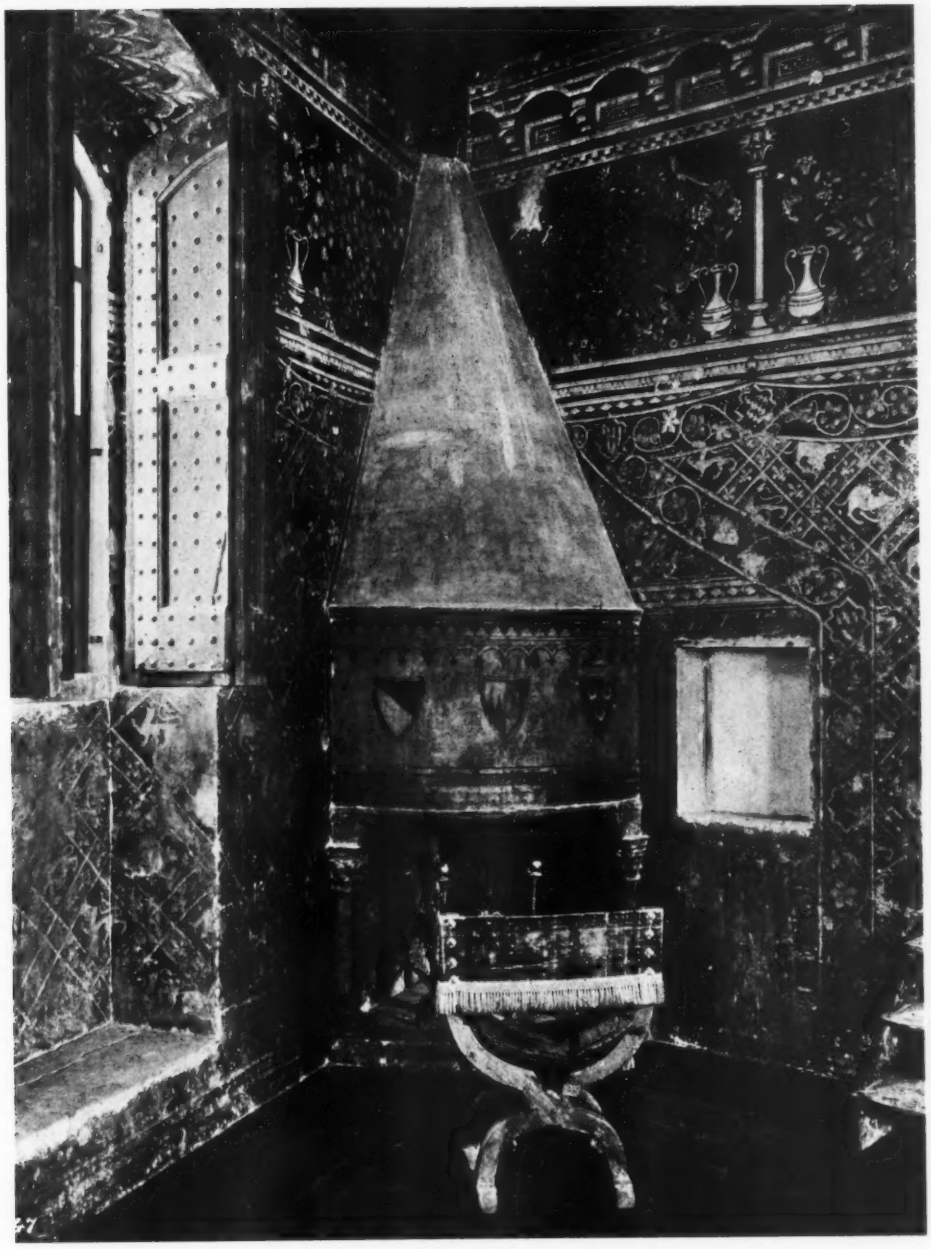

SMALL FIRE-PLACE IN DINING ROOM ON THIRD FLOOR

THE DAVANZATI PALACE, FLORENCE, ITALY—III