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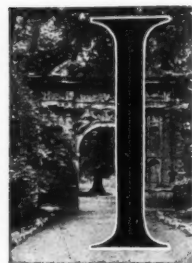


SKETCH BY CLEMENT HEATON OF PART OF A WINDOW AT ECOUEN
SHOWING THE USE OF THE ORDERS WITH PICTURESQUE LANDSCAPE AND CLOUDS. NOTICE HOW THE LEADS ARE
HIDDEN IN THE TREES

ANCIENT GLASS PAINTERS AND THEIR PATRONS—PART IX

By CLEMENT HEATON

POSITION OF GLASSPAINTERS IN SOCIETY



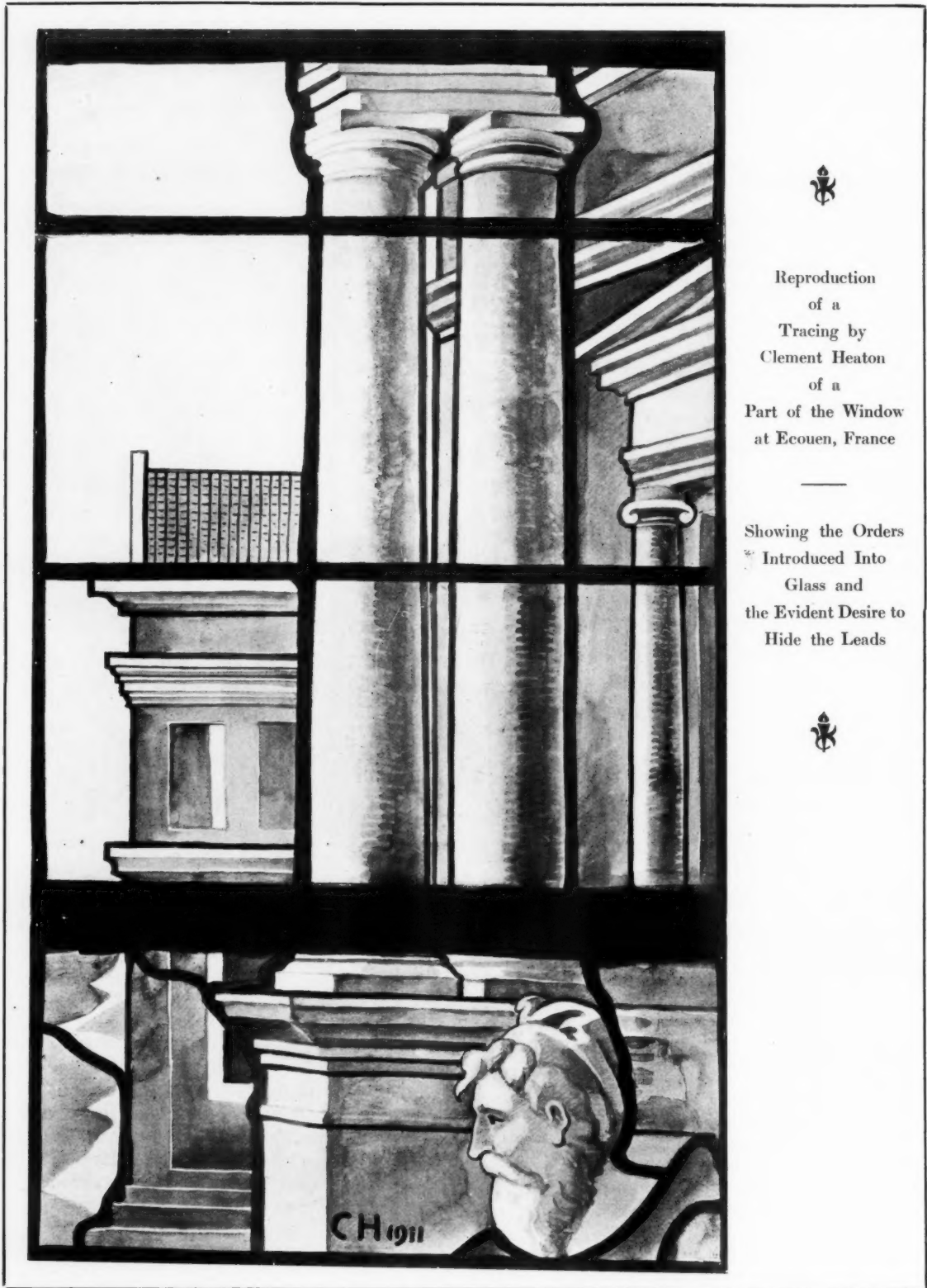
IN the early 15th century, when the art centre of France was at the court of the Duke of Burgundy, we learn further details and see artists like the sculptor Claus Sluter, given a house at Dijon and occupying a definite position. He used a seal which enabled him to order materials, afterwards paid for out of the Ducal treasury. Other artists worked there in a similar way.

Lamy's Dictionary records that in Lorraine there was a succession of "gentilshommes verriers" and that as late as 1522

they enjoyed privileges only restricted in that year. Even later, in 1603 there was necessity for a further arrangement, the matter having been put before Henri IV who decided "the profession of verrier does not suppose nobility, but does not annul it."

Lasteyrie (*Peinture sur verre*, vol. I, p. 307) says the art of glasspainting appears to have been monopolized by noble families, or to have conferred honor upon those who practiced it, in France as in Venice. By a royal edict in 1390 they were released at Paris from paying taxes and from the duty of guarding the gates.

We learn by these facts that glass painting was not in the middle ages a secondary art, but was most highly considered and held a



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place of honor. When Jacques-Cœur built his chapel at Bourges and put a window in it, this window was not a piece of "industrial art," but was evidently considered and produced with extreme care, no expense being spared to make it worthy of its position and of the donor, who was treasurer to the King.

There exists in Paris an original document of the 13th century compiled by order of Etienne Boileau, prévôt du Roi, which was in use for centuries afterwards as proved by marginal notes. In this the regulations of all the trade guilds are given in detail. One finds there the goldsmiths, stonecarvers, imagemakers and many others, but the craft of glass-painting is not included. Yet there is at Paris, near the Cathedral, a "rue de Verrerie" and it is certain stained glass was made in Paris where so much was wanted; a supposition confirmed by the fact that a glasspainter went from Paris to Lyons to work there as "vitarius."

The explanation can only be that glass-painting was a craft outside the limits of the trade guilds and that in fact it was an art carried on in dependence on the churches, just as in earlier times it had been in dependence on the monasteries: Abbot Suger did not give an order to a shop; he brought artists

to work for him on the spot, and this tradition was adhered to.

This seems quite evident from further facts about the man from Paris. He was named Henricus de Nivele, Parisiensis, and went to Lyons in 1378. He was appointed

by the chapter, by contract, for life as "magister verrerius," with materials provided to make, repair, remove and refix the windows of the cathedral. He remained at his post for 22 years, when Janin Laquor took his place. In 1428 Peronet Sucrier was appointed, and in 1440 Laurent Girardin. In 1498 we find at last a guild of glass painters at Lyons, and we may conclude there was no guild before this. The signature of "Clement de Chartres Magister" in the window at Rouen points to a similar office in that cathedral in the 13th century.

A number of "maîtres verriers" are known as having practiced in this city of Rouen with the right to work in the cathedral, the record beginning with Guillaume Canonce 1384-1386,

and ending in Ph. Goust 1605-1620. Thus at the end of the 14th century and during the 15th and 16th we get definite information concerning glasspainters and a considerable number are known by name. Jean Cousin designed for glass (+1584?), Pinaigrier and Jean Lescuyer (+1556) are



FROM GLASS AT GENOA, 1544

FIGURE COPIED FROM RAPHAEL WITH ROMAN RUINS AND A COLUMN IN THE BACKGROUND

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well known at Paris and Bourges, Angrand Le Prince at Beauvais (+1530).

We know also the names of some glass-painters who worked in England in 1351.

A series of windows were constructed for St. Stephen's, Westminster, between June and November in that year, and a number of persons worked together there for the purpose. Chief of these was John de Chester; another was named John Lincoln and a third Hugh de Lichesfeld.

The detailed expenses of the work at Westminster have led Winston to conclude that in the 14th century in England designers and glasspainters were paid at the same rate as other workers in art. Chaucer and William of Wykeham did not at first have much more. Winston says: "There was ample inducement for men of genius to devote themselves to the cultivation of art," and concludes that the principal glass-designers and painters seem to have had about the same income as that of the Lord of a single manor.

THE PATRONS

We have shown as well as possible who worked at the windows. But as it is necessary in looking at an ancient work not to forget its producers, so also is it necessary to remember those who, by providing the funds, rendered it possible for them to produce their work. The rôle of patron in art was as important as that of artist, for the idea of executing a work had to come from them as much as the means of executing it. Thus the 15th century is known as the "century of the Medicis," for this great Florentine family occupied so great a place in the history of art that it seems natural so to speak.

Our ignorance of actual circumstances during the middle ages leads us to underrate the importance of donors. In a general way enquiry on this head leads always to this result, that where windows were put up in early times, some ardent and cultivated mind, someone in a position of authority and capable of acting, was there to give the impulse, and the vestiges we see are the last remains of this vital energy. For instance, the 12th century panel at Vendôme is connected with the Abbot Geoffrey, and we learn that in his time there was a library here and that Vendôme was the seat of con-

siderable mental activity. The solitary panel in Cluny Museum from Neuville in Alsatia, came from the abbey of that name, which was a similar centre of culture and intellectual energy.

Cluny, Rheims, Le Mans, Auxerre, St. Denis and York are all such centres. Hence the first patrons were cultivated clerics.

There is information at Le Mans which throws a light on the interest taken. The Bishop Guillaume de Passavant (1142-1186) built a high chamber (i.e. vaulted chamber) in his own house with two ranges of stained glass windows which "shone like jewels" (irradiabant) and the chronicler, who lived at the time, says:—"If their material was precious the art was yet superior. Close to was a chapel where figures were painted by the artist, so life-like (*viventium speciebus expressis conformatae*) that those who passed there were fixed in admiration, fascinated by these figures and forgetting their business." This is recorded in the "*Liber pontificalis*" still preserved at Le Mans, of about 1158.

In the 13th century the movement spread. The Communes were building cities and cathedrals, and the bishops and nobility and the great trade corporations all took the matter up. The kings, of course, were called upon, and the abbey of St. Denis, being a royal sepulchre, the kings of France would be closely in touch with it. The "Portail royal" at Chartres suggests that the King had given this also. In Chartres Cathedral we find a galaxy of great names, represented by the existing armorial bearings and sometimes the figures of the persons indicated; thus we see among the figures represented as donors, King Louis and his son, 1243-1260; Ferdinand, King of Castile, 1252; Philippe, Comte de Clermont, son of Philippe Auguste, 1200-1233, and his wife Mathilde, 1258, with their daughter Jeanne de Bologne, 1251 (these are shown kneeling); Jean, Duc de Bretagne, 1217-1286, and his daughter Yolande, +1272; the Connetable of France, Amaury de Montfort, +1241, and his brother Simon, Earl of Leicester; many ecclesiastics; among whom were Peter Bailard, Canon of the Cathedral, +1242, and Cardinal Thomas.

At Le Mans also we see ecclesiastics referred to as donors; so they also took their share as patrons.

But what is so striking to us to-day is the prevalence of the corporations, at Chartres, Bourges and many other places. At this time, as the book of Etienne Boileau shows, all work for the community was organized, and by this organization it was possible for the units to combine and act as powerfully as the nobles. Hence we see window after window presented by corporations, and the emblems of their works are portrayed below: butchers, furriers, barrel-makers, bakers, weavers, money-changers, goldsmiths and so on. There are over twenty at Chartres, and we specially drew the butcher there as an example.

In the 14th century in England, where there was an extraordinary amount of glasspainting done, it is interesting to

find a note of the windows in the vision of Piers Ploughman, written in 1362. This note is found in a description of a "chirch":

*"With wyde wyndowes—y—wrought
And walles wel heyne,
That mote ben portraid and paint
And pulched (polished)
With gay glittering glas
Glowyng as the sunne
With windowes wel wrought
Wyde up a lofte"*

Hence we see the "gay glittering glas" was now indelibly associated with churches in the popular mind—and the windows of Canterbury, which still exist, must have impressed in their day hundreds of thousands of the pilgrims who came there, and by whose money they were provided.

THE LIGHTING OF GREEK TEMPLES

THE lighting of Greek temples has been already referred to, and, as the theories in vogue apply to the Parthenon, we may glance at them here. In some of the larger temples an opening was left in the roof to light the cella. Windows were very seldom used for lighting the interior. Fergusson made a drawing of the restoration of the Parthenon, and the manner of lighting the interior. He says, "No one will, I believe, now contend, as was once done, that it was by lamplight alone that the beauty of their interiors could be seen, and as light certainly was not introduced through the side walls, nor could be, in sufficient quantities, through the doorways, it is only from the roof that it could be admitted. At the same time, it could not have been through a large horizontal opening in the roof, as has been supposed, as that would have admitted the rain and snow as well as the light, and the only alternative seems to be one I suggested some years ago, of a clerestory, similar internally to that found in all the great Egyptian temples, but externally requiring such a change of arrangement as was necessary to adapt it to a sloping instead of a flat roof. This could have been effected by counter-sinking it into the roof so as to make it in fact three

ridges in those parts where the light was admitted, though the regular slope of the roof was retained between these openings, so that neither the ridge nor the continuity of the lines of the roof was interfered with. This would effect all that was required, and in the most beautiful manner. It moreover agrees with all the remains of Greek temples that now exist, as well as with all the descriptions that have been handed down to us from antiquity." There seems to be no doubt that this theory of Fergusson's is a reasonable and satisfying one, and that it was very unlikely the Greeks, who were so strong on the point of simplicity and straightforwardness in the works, would resort to such a clumsy and unsightly method of lighting their temples as by leaving a gap in the roof, taking, as it were, a bite out of the center of the roof, and leaving an ugly notch in the skyline. On the other hand, the pitch of the roof was so flat that it was necessary to stand a considerable distance away before one could see very much of the roof, or else to go to a height, and an opening halfway down the roof would be scarcely noticeable. Referring to Fergusson's theory, Professor Gardner says, "It must be acknowledged to be very ingenious." "But it is not supported by any clear example



DETAIL OF ENTRANCE

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of such an arrangement in any known building of classical times, and it is difficult to believe that so convenient a device, if present in so famous a temple, would not have left some trace elsewhere. Moreover, such means of lighting are perhaps superfluous in the case of the Parthenon. In the first place, the interior need not have been very brilliantly lighted: so gorgeous a piece of work as a gold and ivory statue would probably look best in a subdued light, and the light entering through the great eastern door, or, rather, through the great central inter-columniation of the east

front, would have sufficed, when reflected from the white marble pavement and walls, to give a very fair illumination to the cella. In this way, too, a very impressive effect would be obtained on the festival of the goddess when, owing to the special orientation of the temple, the rays of the rising sun would fall direct on the statue. The light that entered through the door was probably supplemented also by that which penetrated through the roof.—From an address on "Grecian Architecture," by Professor W. A. Scott, before the Society of Architects (London).

SHOP FRONTS AS VIEWED BY A SHOPKEEPER

THE *Architects' and Builders' Journal*, London, has published running through several issues a discussion as to the problems in design that should dominate shop fronts. The various writers, have each set forth with much insistence their views as to just how important the front of the shop should be in relation to the designing of the interior.

Desiring to secure the views of a practical shopkeeper, the editors addressed a letter to Mr. H. Gordon Selfridge, whose fine building on Oxford Street, wherein American methods of merchandising were for the first time attempted in London, has received the highest commendation.

It is interesting to note in Mr. Selfridge's reply the careful thought which no doubt every successful merchant gives to details of his business, and it is gratifying as well to note the very evident appreciation of the commercial value of good architecture that Mr. Selfridge shares in common with other men in similar lines of business.

Mr. Selfridge writes in part, as follows:—

"I am one who believes that dignified architecture aids very much that business which it is to house. I feel that the entire abandonment of all attempts at fine architecture simply to provide a showcase from which the owner of the shop can sell a few more goods is most undesirable.

"It would be well to study the question from a broader point of view. What are the most pleasing and satisfactory results

obtained in France, America, Germany? No good building rests upon what appears to be a showcase. Every well-designed edifice must have *apparent* means of support, evidently strong enough to sustain the superstructure. A building should, therefore, have piers which are not hidden by mirrors nor by decorations. The best buildings in the countries mentioned, whether used for little shops or large stores, are all supported from the ground by columns and piers evidently strong enough to carry the weight.

"I earnestly advocate a street architecture which shall be fine, stately, and dignified. I urge that commerce and architecture shall be twin brothers, or partners in the scheme rather than enemies, and that all sense of what is good in one shall not be sacrificed to secure what may seem, for the moment, to win a little better result in the other.

"The show-window is considered in London, more than anywhere else in the world, as of prime necessity to the shopkeeper. Personally, I do not agree with this position, and if I may refer to our own store, I would say that the show-windows are important, but by no manner of means the whole thing. We could abandon our windows and do probably four-fifths as much business, simply because we insist that the departments themselves shall be the chief attraction, rather than the windows.



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"The man who pays the rent must have something to say as to the building itself, otherwise he may refrain from occupying the same, but I hope that, while he is making his requirements known, he will

feel that real architectural excellence supplies an asset to his business, and gives it, in addition, a dignity and character which a simple showcase-of-a-shop cannot possess."

ARCHITECTS AND FURNITURE

A TOO characteristic discussion took place the other day at the Middlesex County Council, on the occasion of a recommendation from the County Buildings Committee that Mr. J. S. Gibson, the architect for the new County Hall, should also be commissioned to design the furniture and fittings, and to superintend its construction, at a fee of seven and one-half per cent. on the amount expended. The fee is too small, because the work to be done is far greater in proportion than the work to be done for the usual five per cent. on the cost of a building. The outlay on a building includes a great deal of work, such as walls and flooring considered *en masse*, for which there is no actual designing to be done by the architect, but the cost of which all goes towards increasing his 5 per cent., so that over the whole he is fairly though not extravagantly remunerated. But in the case of furniture and fittings it is all design on the part of the architect, and for such work, unless a fixed fee were agreed upon (which would be far better), the architect would really not be adequately paid at less than ten per cent. on the outlay. Whereupon up gets a certain member of the Council and declares that it is absurd to ask an architect to design furniture, when there were eminent firms who would submit designs free of cost and make the furniture required! He was supported by two other members. What strikes one most in such discussions is the ignorance about everything that is going on in the world of art; apparent total ignorance of the fact that architects are constantly asked to design furniture; that the best modern furniture has been designed by architects, and that the method of the supply of designs by commercial firms, employing craftsmen whose names are concealed and who get no credit for their work,

is at the root of all the unsatisfactory and commonplace furniture and fittings that are so frequently produced. Of questions of art in small things there is here a strange oblivion, though no subject in connection with art has been more often and more publicly discussed of late years. The Buildings Committee evidently, and very rightly, considered that their architect's building ought not to be spoiled by the introduction into it of shop furniture, which might probably be quite out of keeping with the building. Fortunately the chairman, who earnestly exhorted the Council to have confidence in the Buildings Committee and to support its decision, succeeded in getting a majority in favor of the committee's report, and the ridiculous amendment on it was not carried.—*Architects' and Builders' Journal*.

A RECENT LEGAL DECISION

GENERAL CONTRACTOR HELD NOT LIABLE FOR INJURIES TO INDEPENDENT CONTRACTOR'S EMPLOYEE

A contractor engaged in the erection of a building contracted with masons, carpenters and plumbers to furnish materials and perform the necessary work. An employee of the plumbing contractor was injured by the breaking of a runway plank reaching from the front entrance of the building to the street and sued the general contractor. The plank was not necessary for access to the building, but was put there for convenience. It was not shown that the defendant furnished the plank or assumed responsibility for it. It was held that the evidence did not establish liability of the defendant.

Petrie v. J. Henry Small Realty Co., New York Appellate Division, 125 N. Y. Supp. 937.



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DEFINITE SPECIFICATIONS

UNQUESTIONABLY, the habit of years is hard to break and any change in methods that have been pursued for the greater part of a professional career must necessarily be gradual. It is therefore not a matter to cause undue discouragement that architects have not yet formed the universal habit of writing concise, complete and definite specifications. Some of them are doing so, while others are adopting the straightforward plan for a portion of their work, but do not believe it feasible for certain public buildings and a species of semi-public commissions controlled by committees. In these the ancient method of specifying a certain product, equipment or material "or its equal," still obtains and stores up for the architect who employs it much annoyance as well as actual effort, if he undertakes to secure for his client the full and complete equivalent in money value of the article specified as a standard.

However, the logical business method of determining in advance the materials and equipment best suited for a given work or purpose and then specifying them without alternative and without ambiguities of any sort, has gained greatly in favor during recent years and only a little study of the matter is necessary to convince one that the ambiguous open speci-

fication is more often the result of incompetence or a lack of moral courage than to any demand on the part of clients. An architect who is incapable of satisfying his client concerning the wisdom of any course he elects to follow has little chance of success anyway. The architect of the future, and the near future, too, will be a man of strong character as well as artistic temperament, and one who will not hesitate to make his selections and insist upon them first and last without subterfuge or equivocation. His specification will contain only necessary descriptions of work and materials in which the "or equal," "or other approved," and similar phrases will find no place. An owner who would question his architect's judgment under such circumstances had better terminate his employment, and a manufacturer who would attempt to take advantage of a definite specification to increase the price of his goods belongs to a short-sighted group which as a result of its own cupidity is growing smaller each year and need no longer be considered.

One of the greatest handicaps in connection with public work is the necessity of providing for so-called competition even where there can actually be none in either kind or quality. When means have been found by which this feature can be eliminated from the specifications for public work, not only will the character of that work improve in relation to its cost, but the last prop of the open specification will be removed, and the adoption of a definite, concise and intelligible form become general.

THE HYGIENIC ASPECT OF ILLUMINATION

THE Home Secretary making reply to a recent question raised in the House of Commons, intimated that it was the intention of the British Government to appoint at no distant day a Department Committee on the hygienic aspect of illumination.

Commenting on this action and dwelling on the value of good illumination, Mr. Leon Gaston in an article contributed to the *Architects' and Builders' Journal*, London, states his belief that the value of light is conceded for the following reasons: First,

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for its direct influence on the health of workers and second, for its undoubted importance as a means of reducing the number of accidents.

The work of illuminating engineers in devising cheap and efficient methods of illumination leaves no good excuse for poor lighting of interiors, or poorly diffused lighting of areas out of doors.

While certain states in this country have enacted laws seeking to protect industrial workers from the evils of poor illumi-

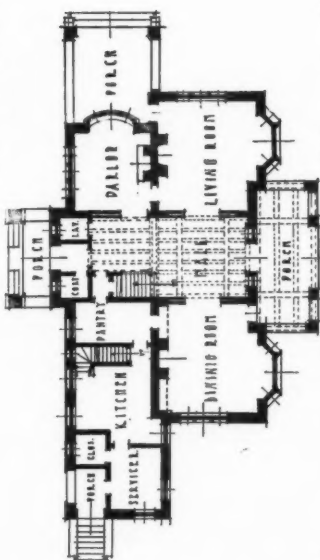
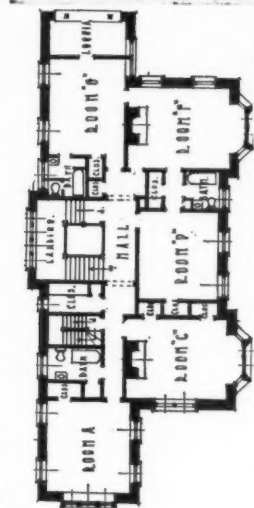
nation, there has as yet been no general movement towards this desirable end. There can be no doubt that it is second only in importance to those insistent regulations of sanitation and hygiene that have become general laws, and we are constrained to hope that the efforts of various illuminating societies in this country which are endeavoring to effect a proper appreciation of the importance of good illumination and to secure the adoption of adequate laws, will be rewarded with early success.



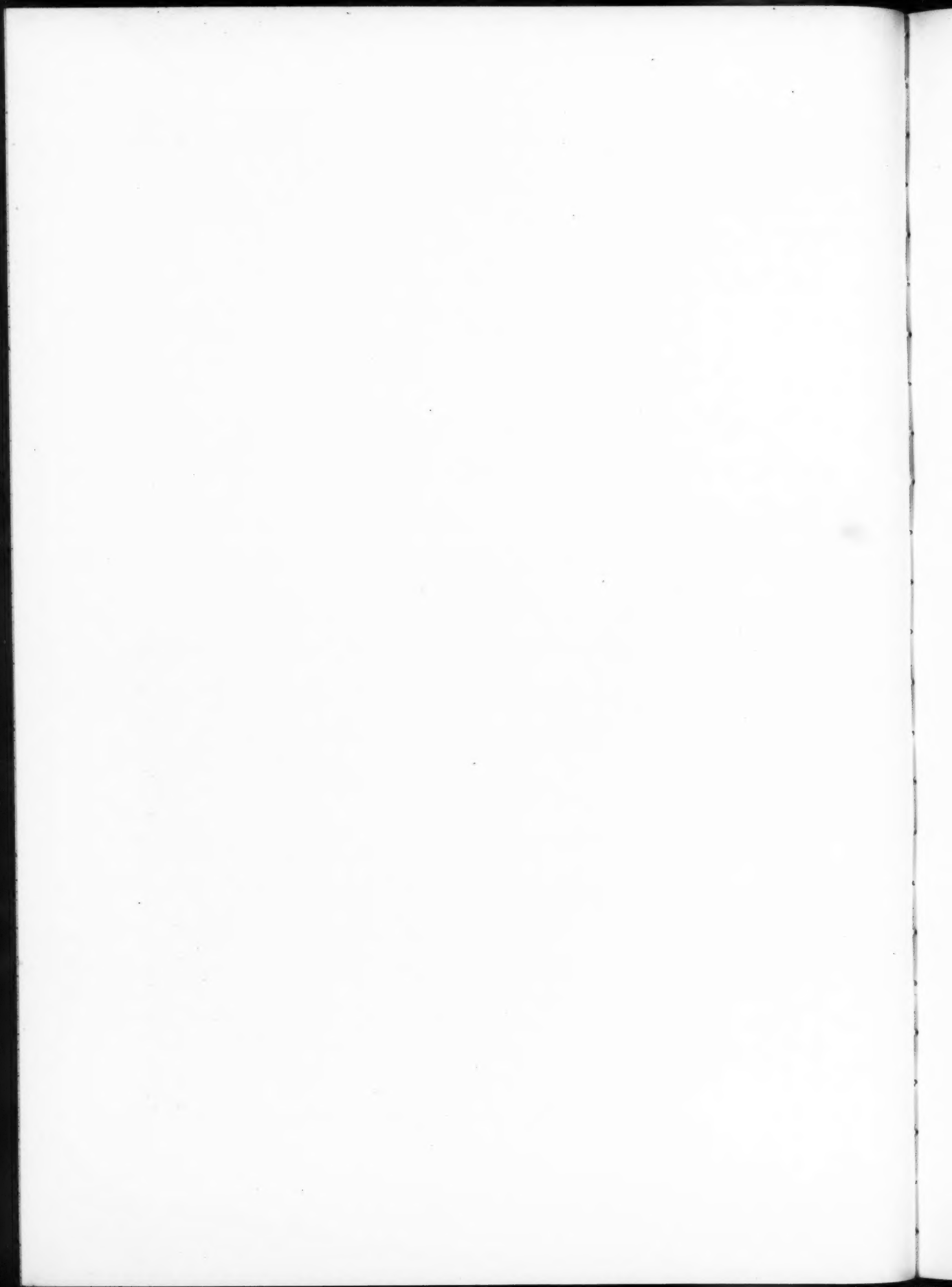
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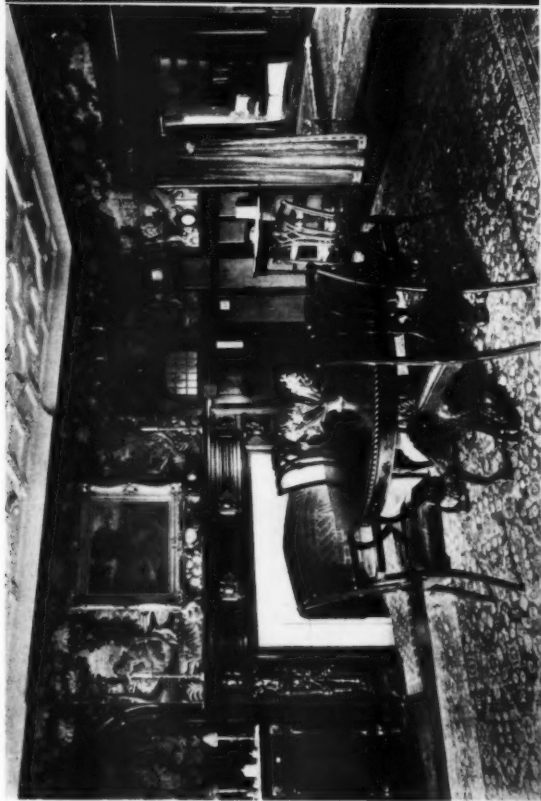
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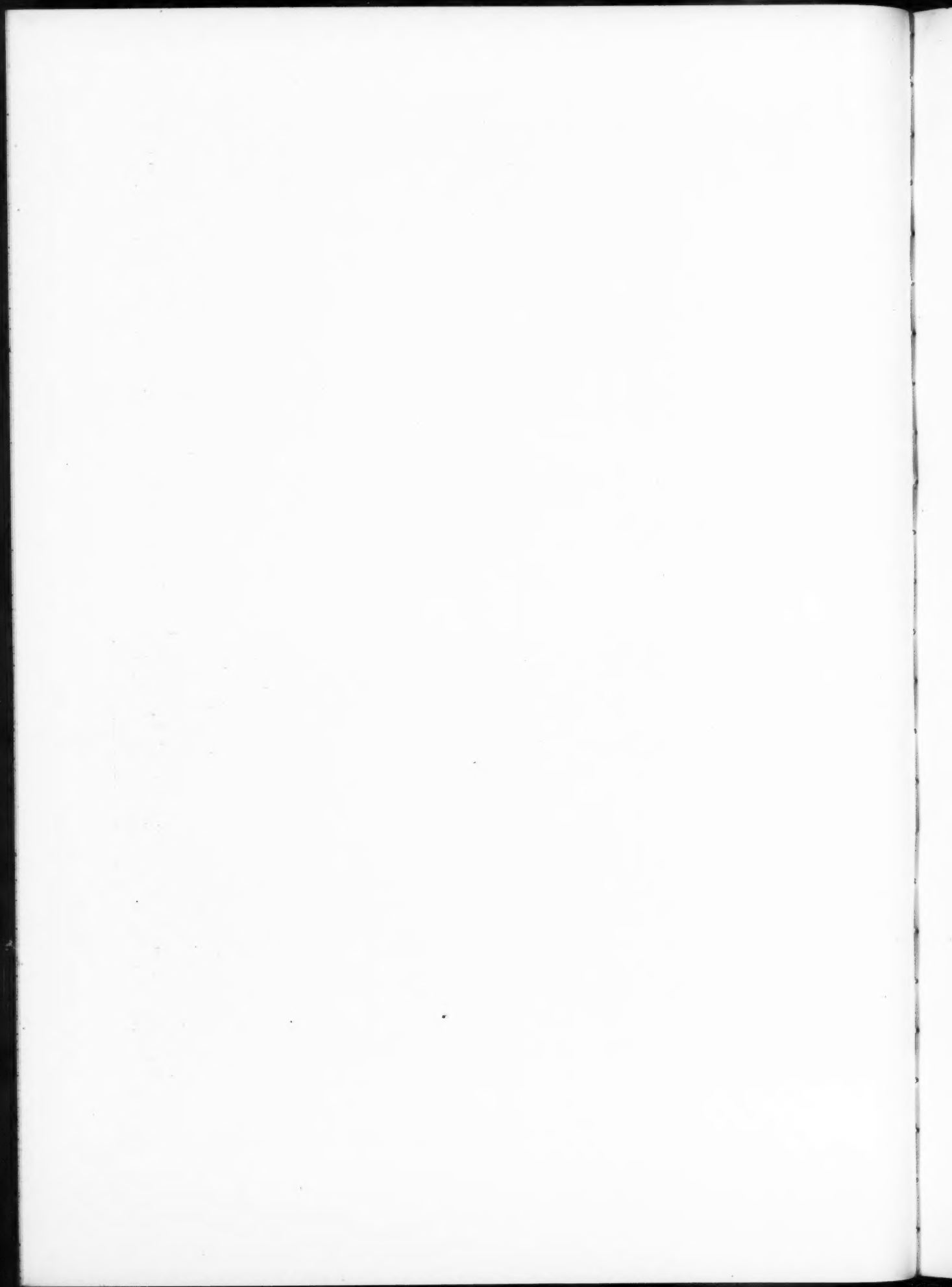
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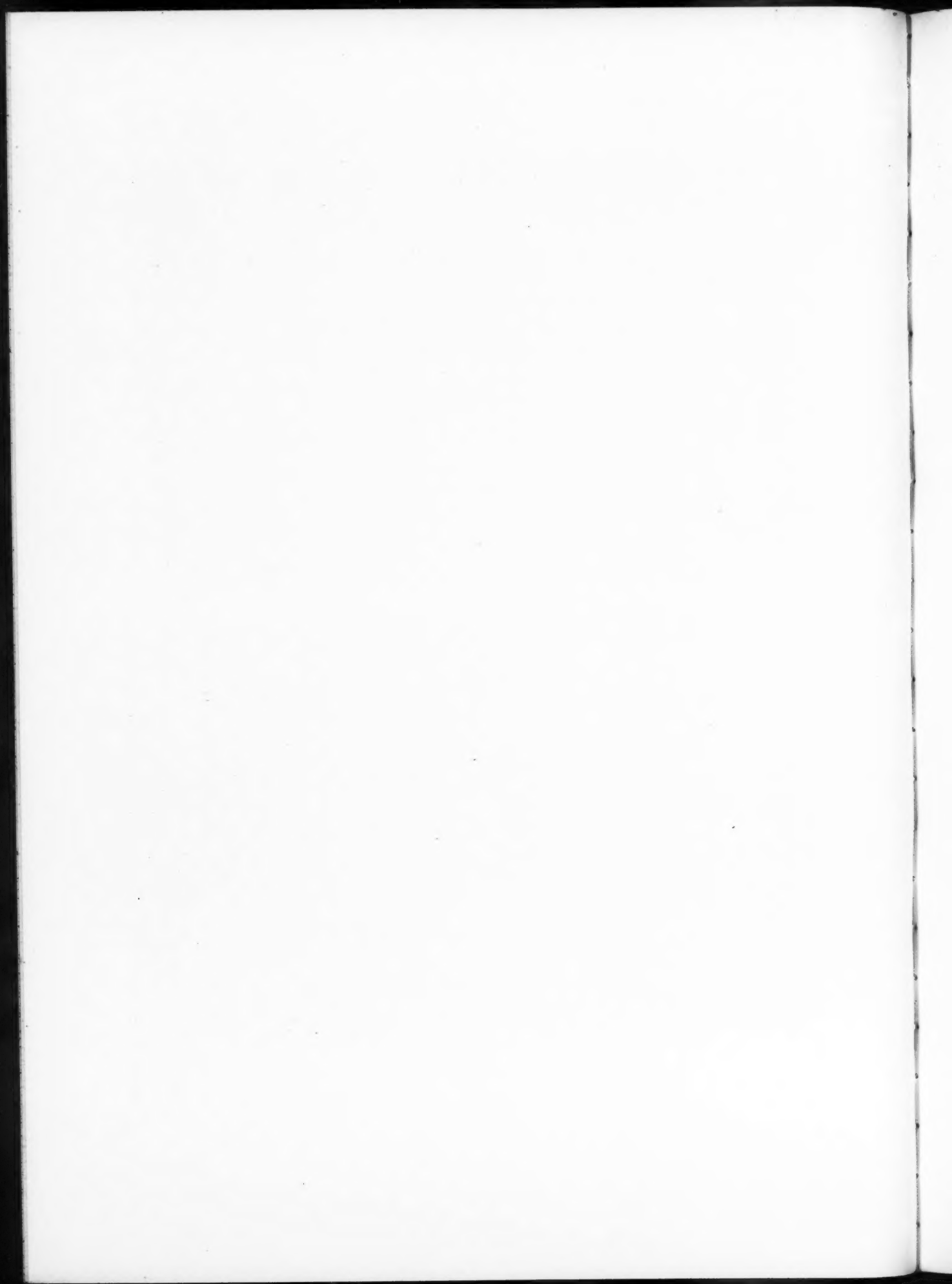
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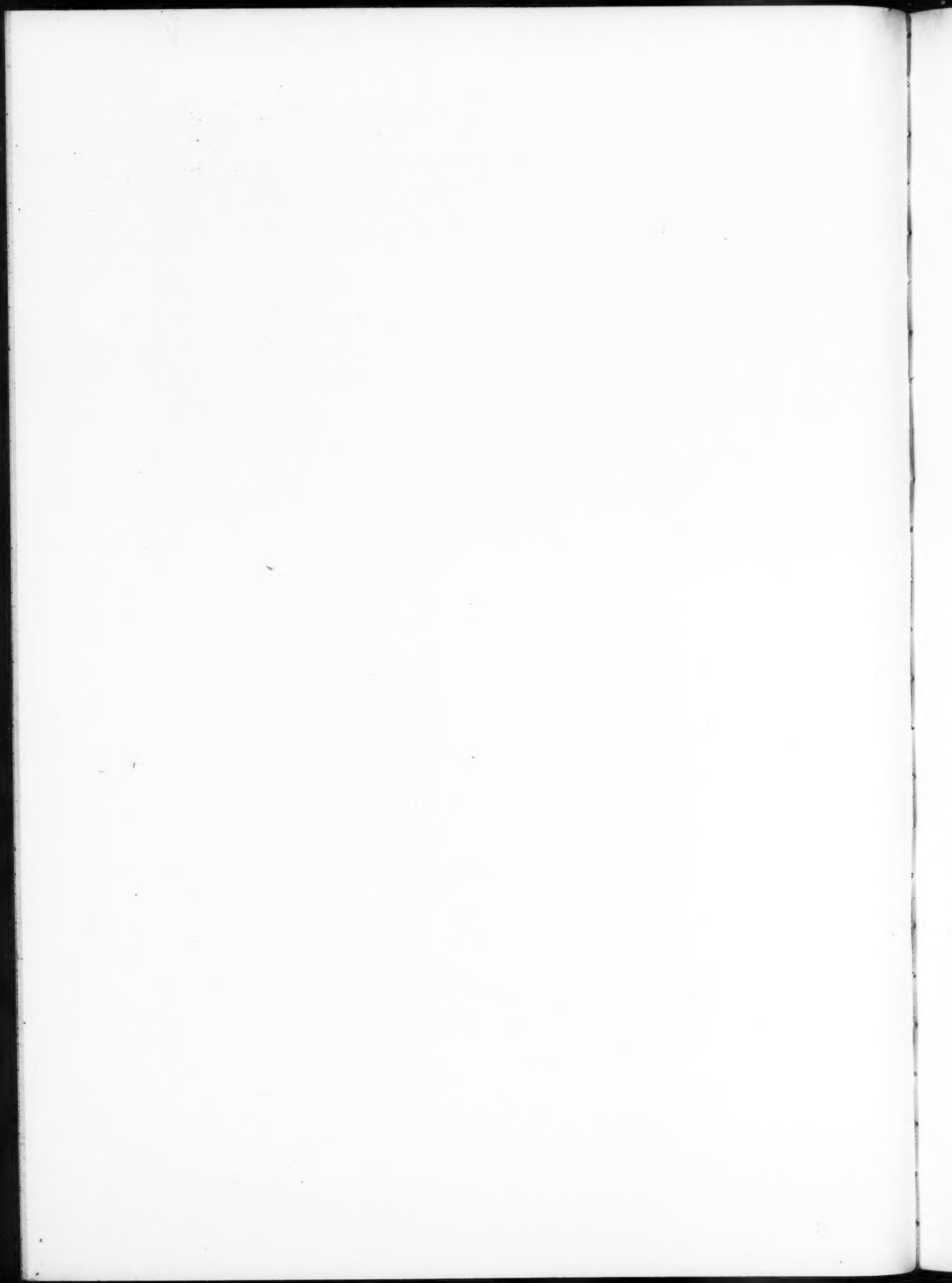


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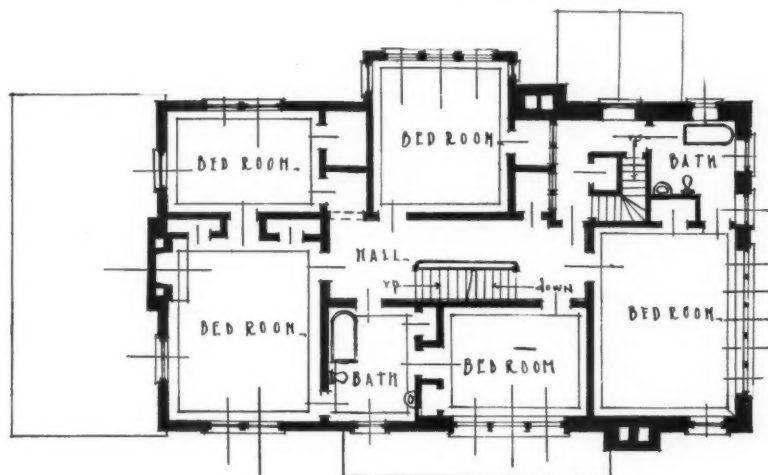


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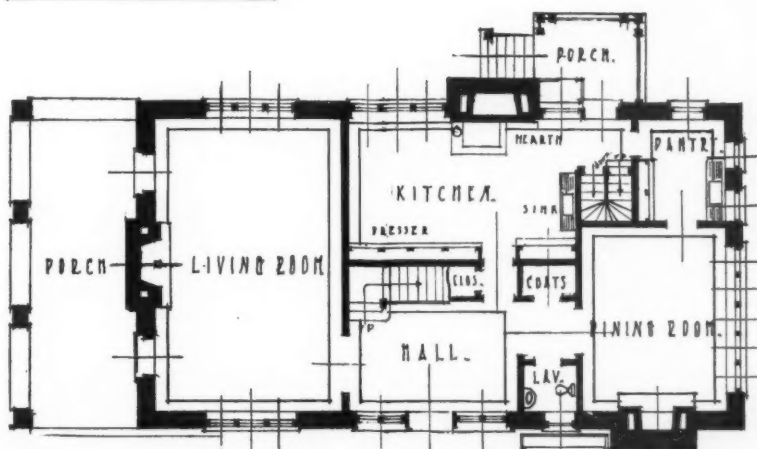


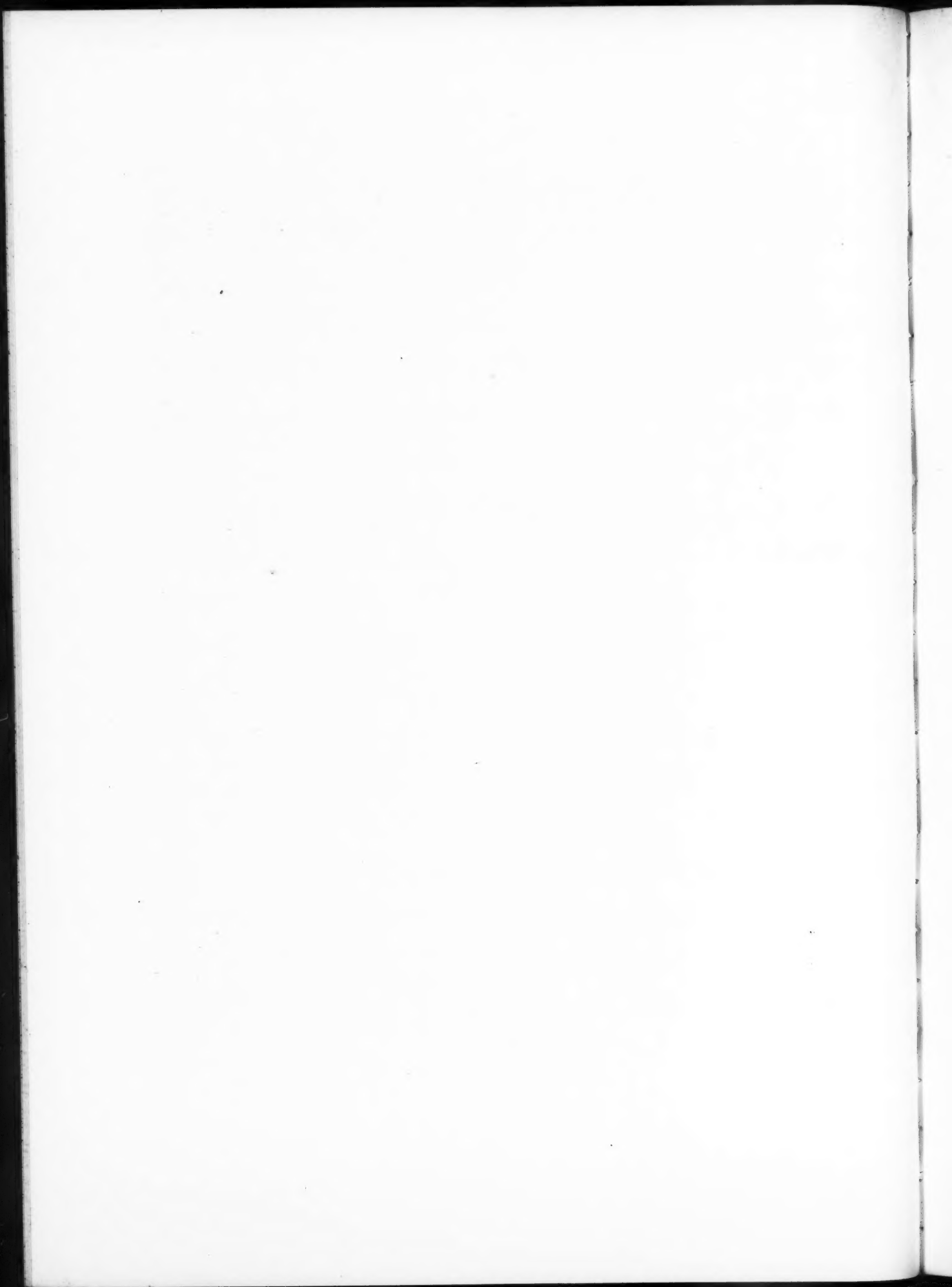
STAIRCASE HALL



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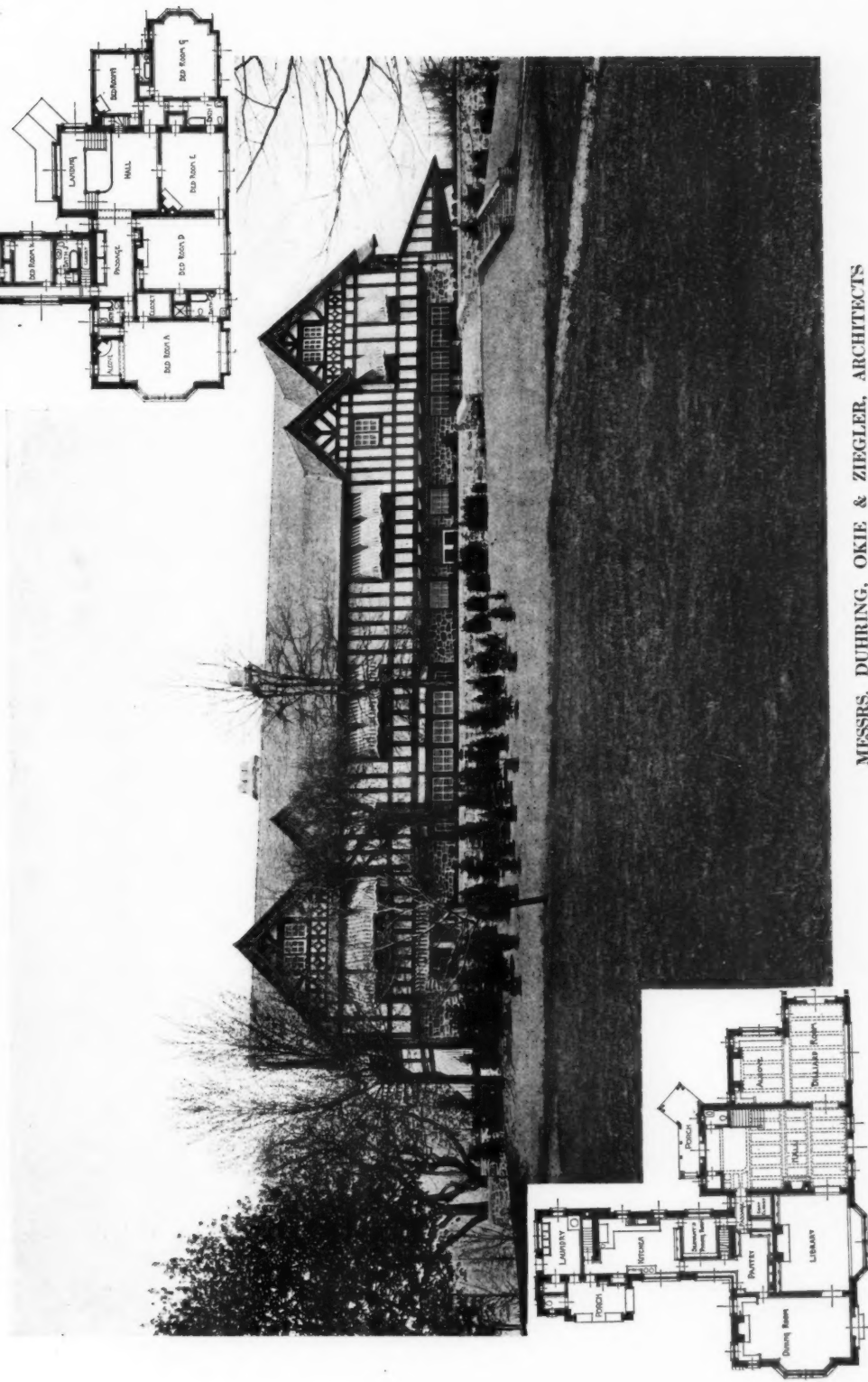




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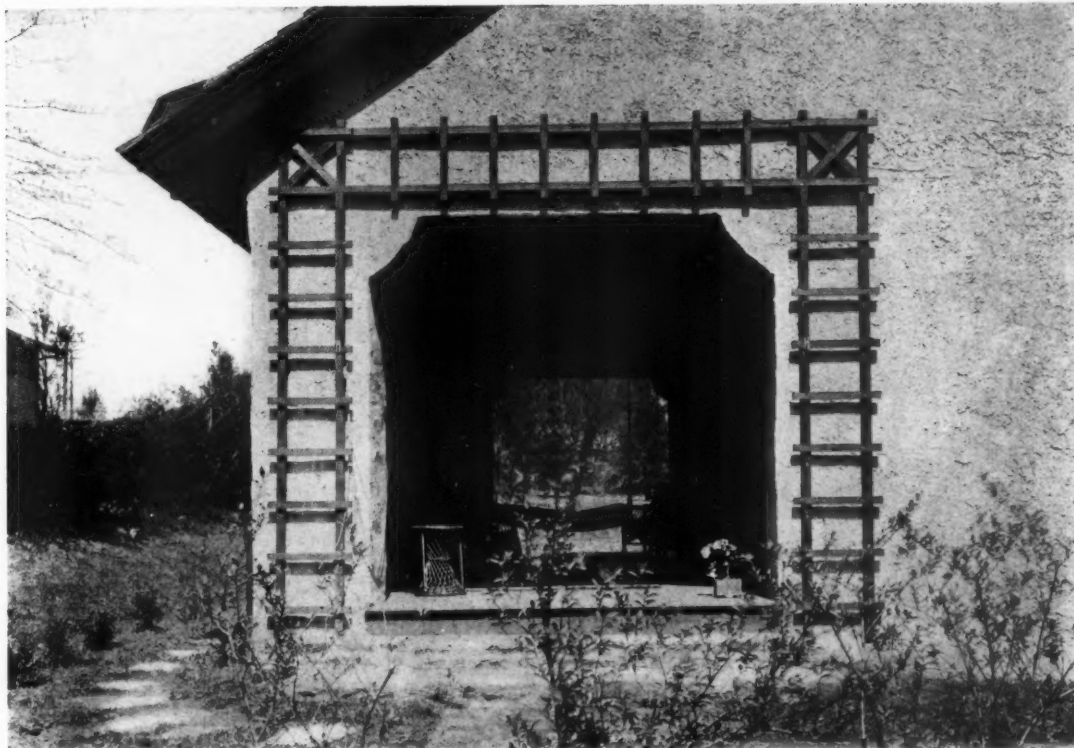


TWO VIEWS IN MAIN HALL

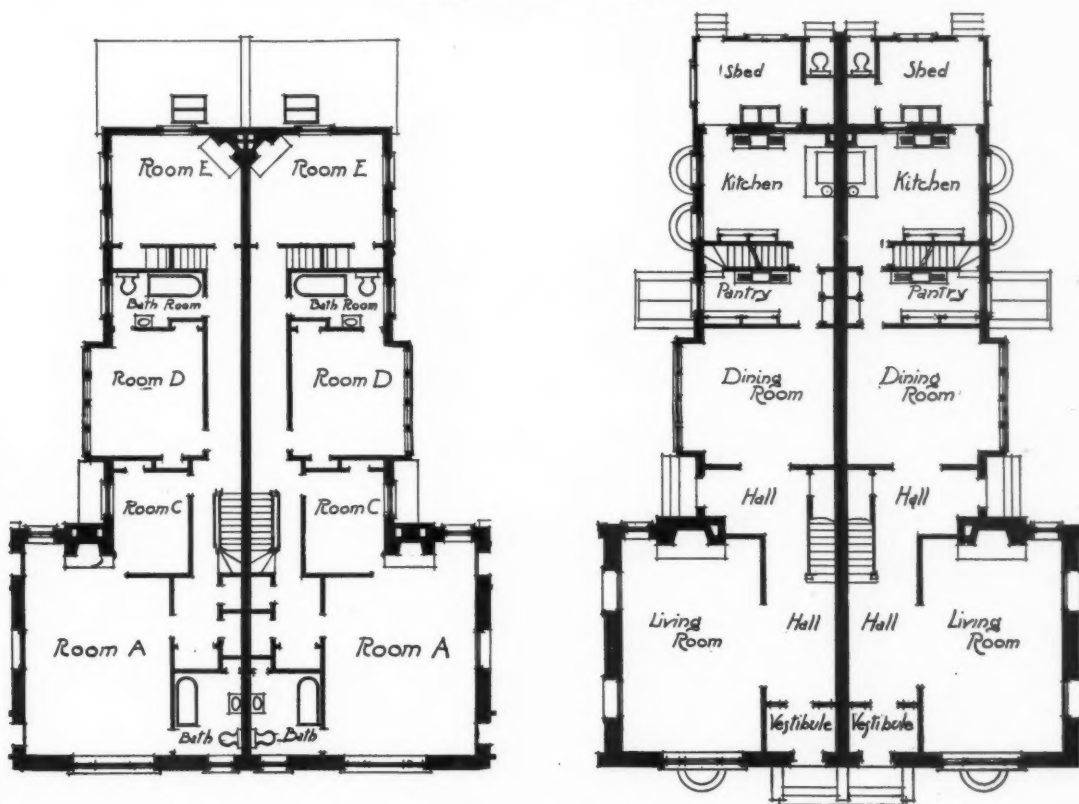
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A DOUBLE HOUSE AT ST. MARTIN'S, PA.
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PORCH DETAIL AND FLOOR PLANS



A DOUBLE HOUSE AT ST. MARTIN'S, PA.

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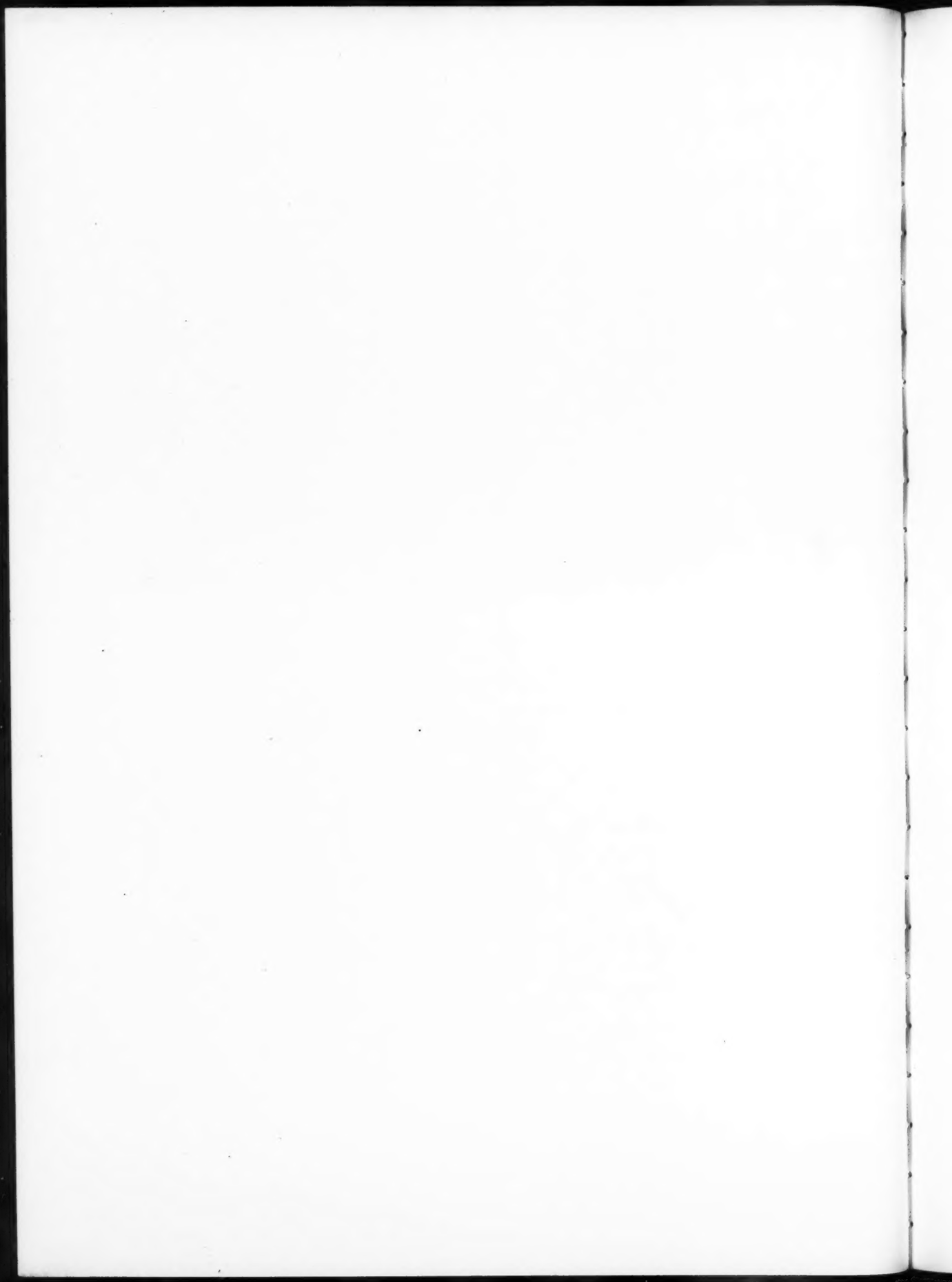
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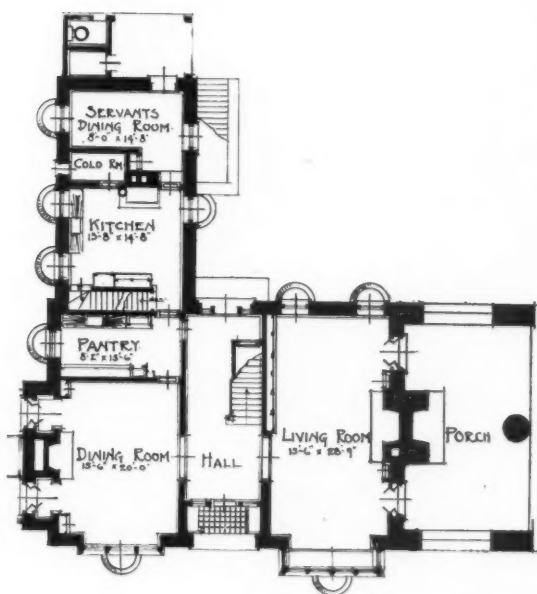
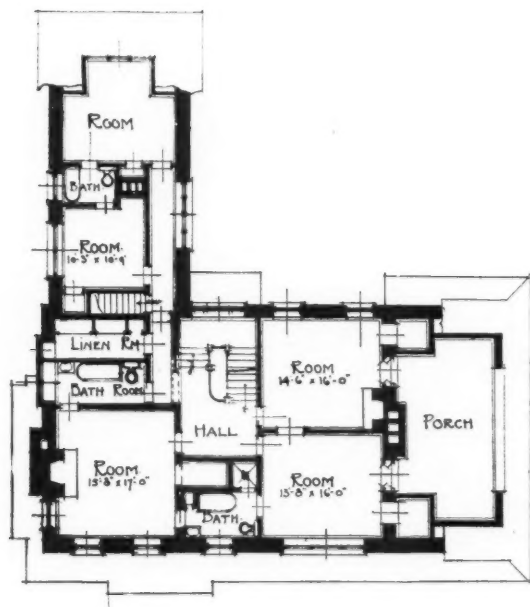


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A CORNER IN A SMALL APARTMENT ON THIRD FLOOR
THE DAVANZATI PALACE, FLORENCE, ITALY—V