

THE AMERICAN ARCHITECT

VOL. CII.

WEDNESDAY, OCTOBER 9, 1912

No. 1920

ANCIENT GLASS-PAINTERS AND THEIR PATRONS—PART X

By CLEMENT HEATON

THE GRADUAL CHANGE IN THE WAY WORK WAS CARRIED OUT

BY means of the records at Lyons and Rouen, certain works can be credited to particular persons. Thus at Lyons the rose of the West-end is the work of Henri de Nivelles from Paris, in 1399, and what remains in the chapel of St. Michel is the work of Laurent Girardin, 1440, 1451.

The rose window is lighter than that of the 12th century choir windows, and shows immoderate use of yellow stain.

Girardin was a painter as well as glass-painter; his work is delicately drawn, but he adopts the system of outlining part of his figures by a painted line instead of a lead line, and this is confusing in glass. It is quite explained as being a habit learned for mural painting. This detail is one among several indicating a coming change.

At Rouen, about the same time, William Barbe was the master at the cathedral for 26 years (1459-1485). He took down a large number of the 13th century windows and put up others, while nearly all passed through his hands, as he took them

down to repair and clean. Several of the windows in the chapels on each side of the nave are his.

We may conclude that often there was really very little to be done in the 15th century, the churches and cathedrals having been well provided with stained glass from past centuries; exceptions would arise when new chapels were built or when, as at Rouen, the change of fashion led to the old windows being taken down and replaced by others. In this way a gradual alliance between glass-painting and painting grew up. Jean Barbe at Rouen (1488-1530), was artist and glasspainter; his father's extension work had apparently left him little to do for the

glass, though he was master there by office. For the cathedral master glass-painters, while having exclusive right to do the work for the building, were not paid by the year, but for the work done; hence if work ran short they would have to fall back on something else; and when the Renaissance movement came in, such men as Jean Barbe would naturally fall in with it and take to painting and drawing, so that the glass-painters would have grad-



FROM GLASS AT ECOUEN. 1544
VASE, ETC., WITH CAST SHADOWS IN THE SUBJECT OF THE
ANNUNCIATION

THE AMERICAN ARCHITECT

ually entered another line of work. Jean Lescuyer at Bourges, and the famous Palissy, were both glasspainters and draughtsmen; so also was the first painter of the time, Jean Cousin, who is said to have designed a large number of windows for Paris.

Not only does this help to explain the change of design, but also to some extent the

In the S.W. that of Oxford and Winchester, or the Hampshire school. A glass furnace found at Buckholt between Winchester and Salisbury, is the presumed centre of this school.

The Coventry and York school, of which John Thornton of Coventry is a known example. In 1405 he contracted to execute



ST. FIRMIN

AN EXAMPLE OF THE ADAPTATION TO GLASS OF RENAISSANCE IDEAS. THE WHOLE THING IS A JUMBLE OF ILL UNDERSTOOD MODELS.

disappearance of glass-painting; for no one any longer exclusively depended on it. Their ideas were more and more suggested by Italian painting, and they at last lost touch with architecture, its needs and limitations.

ENGLISH ARTISTS OF THE 15TH CENTURY

The researches of Mr. Westlake have led to the idea that there were in England during the 15th century several schools.

the great East Window of York Cathedral with his own hand.

The London and Westminster school, of which an example is John Prudde, who in 1447 executed the windows in Beauchamp Chapel at Warwick; he also is probably the author of the window at Margaretting in Kent.

There was also a Colchester school, and others apparently in the North. This state

THE AMERICAN ARCHITECT

of things corresponds with the various districts round Lyons, Toulouse, Paris, Dijon, Strasbourg, etc.

The English glass-painters lived in the 15th century under conditions which had direfully affected art. The "Black Death," which had destroyed (1348) in some places as much as three-quarters of the population, had weakened tradition. The difference between the Decorated work and Perpendicular in architecture is great, and has been



BOURGES CATHEDRAL. CHAPELLE DES MONTIGNY

A WINDOW OF 1619. THE DONORS OCCUPY THE PRINCIPAL PLACE AND THE WHOLE IS PICTORIAL

attributed to this cause. Work was stopped and workers were few, London ceased to be the prominent centre and Gloucester took its place, and the fine old tradition was never renewed.

Whatever may have been the international relations between artists in England and those on the Continent, political union was broken, and painted windows were not allowed to be imported, so that the English glass-painters were thrown on their own resources, and just before the wave of the



PANEL FROM THE CHURCH OF ST. GISORS
THE PANELS HAVE IN SOME CASES BEEN COPIED FROM ENGRAVINGS BY THE MAITRE AU DEU. THE BARS ARE BENT TO GO ROUND THE FIGURES AND THE WHOLE IS CONFUSED. LEADS ARE HIDDEN AS MUCH AS POSSIBLE

THE AMERICAN ARCHITECT

Renaissance came in and violently diverted its course, English art was not only depressed but entirely local.

Thus the state of things existing in England at the end of the 15th century had become very different from that in France in the 12th, and we are led to conclude that in all places and times, art depends for its existence on a keen interest and elevated ideal, lacking which it descends to the level of *work*. We have noticed, in passing, that the same phenomenon took place in the middle of the 13th century, when a large and continued demand led to some loss of interest, and a falling off in quality followed.

It is more than a coincidence that shows us the separation between design and execution taking place just when glass-painting

declined. In the 16th century the practice of supplying cartoons for execution began to be common because a knowledge of models was necessary for it. We see the same phenomenon in mosaic, where the artist began to abandon practices in use for a thousand years, directly a mosaist was called to *imitate Raphael's cartoon* for the chapel of St. Maria del Popolo at Rome.

In the middle of the 16th century glass-painting was considered as of no account. The complaints of Palissy concerning this and his abandonment of the art to become a potter, are full of significance, and show that the great art of the Middle Ages had come to its end, and the artists abandoned it, as Palissy did, and took up other things.

(The End)

THE CURRENT ARCHITECTURAL PRESS

AN unsigned article on the designing of English country cottages, appearing in *The International Studio* for September, while addressed directly to the client, has for illustration a number of small houses possessing the usual characteristics of the English country house.

The accompanying floor plans are interesting as showing the adherence by our British brethren to those ideas of plan in this class of building that in spite of modern

views of design have remained practically unchanged. What will perhaps be noticeable to the American practitioner is the

(FROM ARCHITECTURE)



"CASTLEGOULD," PORT WASHINGTON,
L. I., N. Y.

MESSRS. HUNT & HUNT, ARCHITECTS

isolation of rooms, the absence of wide openings, and the paucity of bath rooms.

Attention has been many times directed by writers in the English architectural press to the more modern features of house planning observed in America. A series of articles now appearing in an English periodical has for its topic the discussion and recommendation of the features that make the modern American house, even of

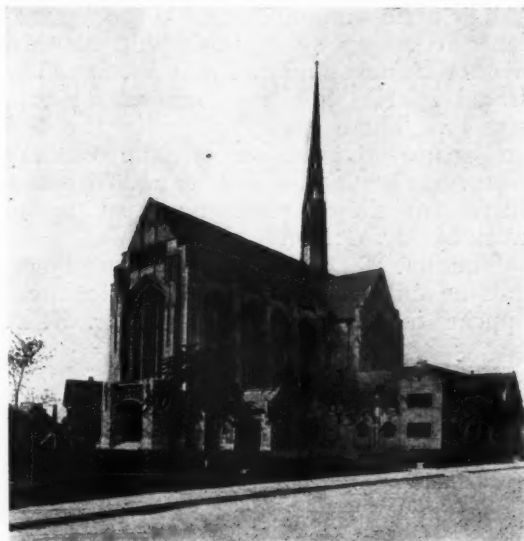
(FROM THE INTERNATIONAL STUDIO)



A COUNTRY GARDEN AND COTTAGE
DESIGNED BY MR. CLAUDE J. KAY

THE AMERICAN ARCHITECT

(FROM THE ARCHITECTURAL RECORD)



FIRST BAPTIST CHURCH, PITTSBURGH, PA.
MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

low cost, one of convenience and domesticity.

This issue presents the usual well written reviews of happenings in the field of art.

A number of changes in the "make up" of the September *Architectural Record*, which add to the attractiveness of the issue, are to be noted.

The leading article, by Mr. Arthur G. Byne, describes the First Baptist Church, Pittsburgh, Pa., Messrs. Cram, Goodhue & Ferguson, Architects. Scanning the illustrations which accompany this article, the

(FROM THE WESTERN ARCHITECT)



STORE AND FLAT BUILDING, CHICAGO, ILL.
MR. WALTER BURLEY GRIFFIN, ARCHITECT

reader will be inclined to coincide with Mr. Byne's contention as to its architectural excellence and that it is a most dignified addition to Gothic construction in the United States. Mr. Francis R. Bacon writes entertainingly of the new development in German architecture, and Mr. Montgomery Schuyler takes us over the already many times traveled field of the architecture of Mexico City, treating in this, Part I, of ancient types.

An article on the extant colonial architecture of Stonington, Conn., by M. W.

(FROM THE ARCHITECTURAL RECORD)



ORGAN DETAIL, FIRST BAPTIST CHURCH, PITTSBURGH, PA.

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

Pentz, is illustrated with a number of views that are interesting and valuable records of our fast disappearing buildings erected during the early days of the colonies.

Mr. Spencer's series on "Building the House of Moderate Cost," and that of Mr. Embury on "Early American Churches," are continued.

Many schools and churches of recent erection are illustrated in *The Brickbuilder*

THE AMERICAN ARCHITECT

(FROM THE BRICKBUILDER)



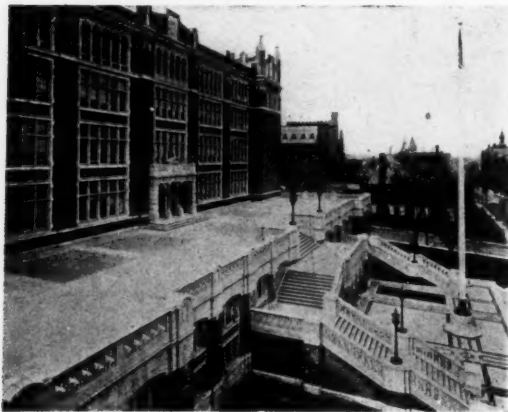
COMMERCIAL AND MANUAL TRAINING HIGH
SCHOOL, NEWARK, N. J.
MR. E. F. GUILBERT, ARCHITECT

for August, the Commercial and Manual Training High School in Newark, N. J., Mr. E. F. Guilbert, Architect, being featured and described in rather fulsome fashion. Particulars of the other subjects will be found in the index to the Current Architectural Press on another page.

The serial articles are continued. Mr. Janes' on "Apartment Houses," now reaches its third number. Dr. Goldwater writes instructively on "Hospital Planning." Part VII of Mr. Magonigle's series on "Commemorative Monuments" appears in this issue and is particularly well illustrated.

Taken all in all the number emphasizes the adaptability of brick and clay products

(FROM THE BRICKBUILDER)



COMMERCIAL AND MANUAL TRAINING HIGH
SCHOOL, NEWARK, N. J.
MR. E. F. GUILBERT, ARCHITECT

to the various types of buildings shown.

The prize-winning designs in the Australian Federal Capitol Competition, Mr. Walter Burley Griffin, Architect, are illustrated in *The Western Architect* for September. There also appears in the text an article appreciative of Mr. Griffin's work. In addition to the competitive plans, there are shown photographs of recent work by Mr. Griffin.

The first of a series of articles on "Foundations and Development of Architecture," appears in this issue. It is by Mr. H. P.

(FROM THE BRICKBUILDER)



MEDICAL AND CHIRURGICAL BUILDING
BALTIMORE, MD.

MESSRS. ELLICOTT & EMMART, ARCHITECTS

Berlage, an architect whose work was shown in the preceding issue. The discussion appears to us as scholastic and in general an exposition of the subject of more value to the young student than to the man in practice.

"Castlegould," Messrs. Hunt & Hunt, Architects, the country house of Mr. Howard Gould, located at Port Washington, on Long Island, is illustrated and described as "the most livable large house in America," in the September issue of *Architecture*.

Originally designed as a replica of Kilkenny Castle, this country house has from

(Continued on page 132)

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES:

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. CII OCTOBER 9, 1912 No. 1920

THE REPORT OF THE HOUSE COMMITTEE ON EXPENDITURES IN THE TREASURY DEPARTMENT

IN another column is printed that portion of the report of the House Committee on Expenditures in the Treasury Department which relates to the Tarsney Act.

It is difficult to comment temperately on a diatribe such as is presented in this document. The practice of architecture has many difficult and discouraging features, but surely none of them is greater than that created by the ignorance and archaic point of view held by some of the men who temporarily occupy high official places. In charging that the American Institute of Architects (which is referred to as the "American Institute of Art") controlled the awards in Tarsney Act competitions, and did not permit any awards to go to competitors who are not members, this report reaches the height of absurdity.

In the first place, the records show that many of the competitions have been won by architects who are not members of the Institute—really a surprisingly large proportion when consideration is given to the fact that the Institute is the representative professional body and includes in its membership a large majority of the able architects of the country. Moreover, such a conspiracy would be practically impossible to carry out as it would require an amount

of crookedness on the part of jurors, competitors, and high Treasury officials, inconceivable to the normal mind. Apparently the report fails in recognizing the fact that in all competitions, drawings are submitted anonymously and that every competitor is in honor bound not to divulge the authorship of his design to anyone having a voice in making the award. The slightest knowledge as to how architectural competitions are conducted shows that to carry out a scheme of dishonesty every member of the jury would have to be a party to it. In spite of the statement contained in the report to the contrary, the records show that on various occasions some members of the jury have not been members of the Institute. Is it likely they would lend themselves to any such plan to benefit members of an organization to which they did not belong? The jurors for Tarsney Act competitions are selected from the acknowledged leaders of the profession, yet this report charges them with a form of collusion which would be absolute professional dishonor, fully as base as it would be for a member of Congress to sell his vote.

The only instance of where we have knowledge where trickery was attempted in a Tarsney Act competition was one where a competitor submitted a set of marked drawings, although the program explicitly forbade any marks, and on the eve of the close of the competition his friends conveyed to one of the jury the fact that this had been done and that the political powers at home desired the marked design to receive the award. The juror promptly and very properly informed his colleagues of the circumstances, the marked drawings were thrown out, as provided by the program for such irregularity, and an award was made to one of the other designs. (It is a curious coincidence that the author of the marked design was an Indiana firm.)

The animus of the Chairman of the Committee Hon. Wm. E. Cox of Indiana was indicated early in the hearing by the following inelegant observations:

Chairman Cox.—"We want to see how many of these fellows that are not members of this organization have ever gotten a peep into this line of work. Asking and being given the right to compete is one thing and being given the work is another thing."

THE AMERICAN ARCHITECT

Mr. Taylor.—“I do not see that that can have any possible bearing on things.”

Chairman Cox.—“It may not. This is only my personal opinion; that there is nothing behind the Tarsney Act except this American Institute of Architects, and that is my individual belief, that the Treasury Department is abundantly able to do all this work.

According to the record of the Cox Committee there has been a total of ninety-three jurors on Tarsney Act competitions, eleven of whom were not members of the Institute and eighty-two were. Mr. Cox, as a public official, makes the charge by insinuation that these men have been corrupt in the performance of their duty as jurors. However, we do not believe that anyone has the slightest suspicion that he can substantiate this charge, that he can name even one juror of the ninety-three, whether a member of the Institute or not, who has prostituted his position as a member of a jury to “throw” the award in favor of any competitor on account of membership in the Institute.

BUILDING CODE REVISION

THE difficulties encountered in devising and securing the adoption of equitable and wise building regulations for cities of considerable size and importance appear to be well-nigh insuperable. New York City has been endeavoring to accomplish this feat for years, but if real progress has been made toward the much desired end, it is not generally known or in fact apparent outside of the various committees that have been engaged upon the work. After more than a year's study, the Chicago Council has finally passed an ordinance which is supposed to regulate building in

that city, but from a more or less casual reading of the document it does not appear to be the result of entirely disinterested or particularly scientific work. Instances of omission may be cited, which in themselves will perhaps be sufficient to shake faith in both the wisdom and the justice of the ordinance. It appears, for example, that the subject of automatic sprinklers for fire protection is entirely ignored. This particular defect in the instrument seems all the more remarkable in view of the fact that the Council had presumably been fully informed concerning the advantages of the automatic sprinkler as a fire-fighting device, both by fire prevention experts who were called in consultation and through the medium of the National Fire Protection Association records. The secretary of the above Association recently stated that so far as his records extended there had never been a case in which a modern equipment of automatic sprinklers had failed to prevent a fire from spreading, except where the system had been tampered with or the water shut off. Under all the circumstances, the decision of the Council not to require or recommend the use of automatic sprinklers as well as other and probably not less serious errors, can hardly escape harsh and apparently deserved criticism.

Perhaps, after all, New York with her antiquated code still in operation, is more fortunate than is sometimes realized, for even if an entirely adequate and equitable code has so far failed of adoption, at least proposed ordinances containing discriminatory provisions or deficiencies almost as serious have likewise failed to become law.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 130)

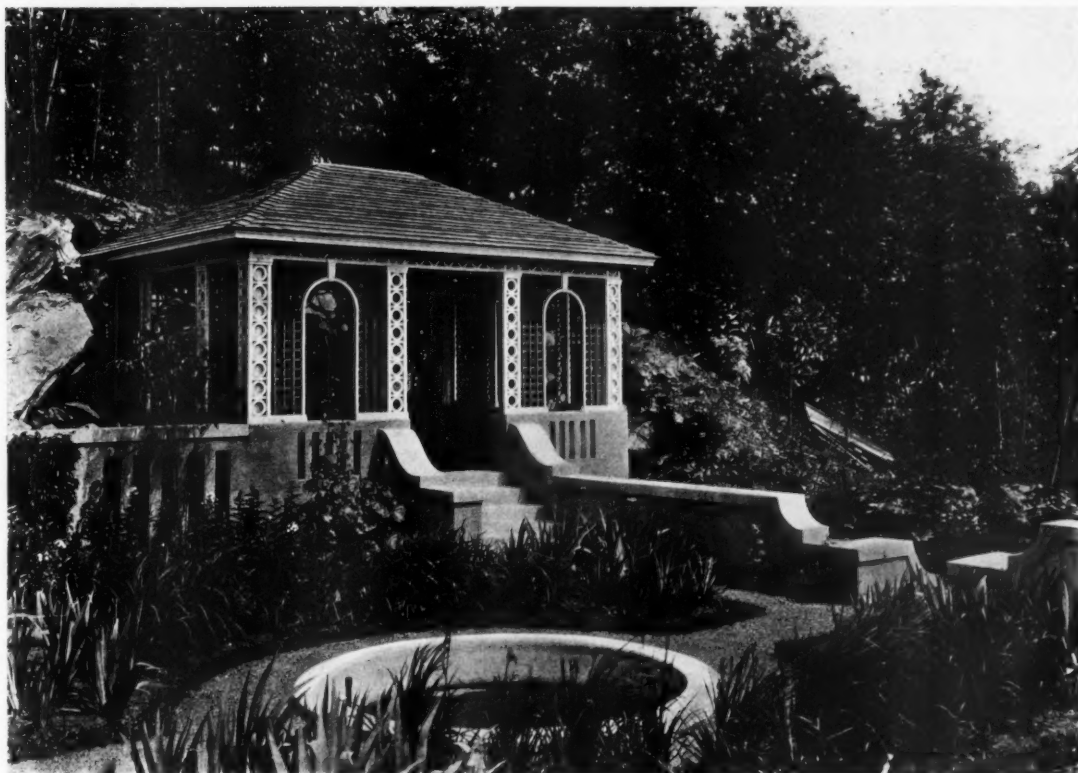
its inception to its completion undergone many architectural vicissitudes.

That the architects finally employed were able to bring the matter to a successful conclusion shows creditable adaptability, but we doubt if they would so sweepingly claim that this rather sombre pile represents the highest phase of domesticity in this country.

Other subjects illustrated in this issue of *Architecture* are a house in Middletown,

Conn., Messrs. Smith & Bassette, Architects, in its design reminiscent of Mount Vernon on the Potomac, a brick house and stable at Suffolk, Va., by Messrs. Neff & Thompson, Architects, a fairly good solution of the type of house common in Southern cities and one clap-board and one stucco house at Englewood, N. J., Mr. W. K. Benedict, Architect.

Aside from the continuation of Mr. Leavitt's articles on “Landscape Architecture,” the text is given principally to a discussion of the work illustrated.



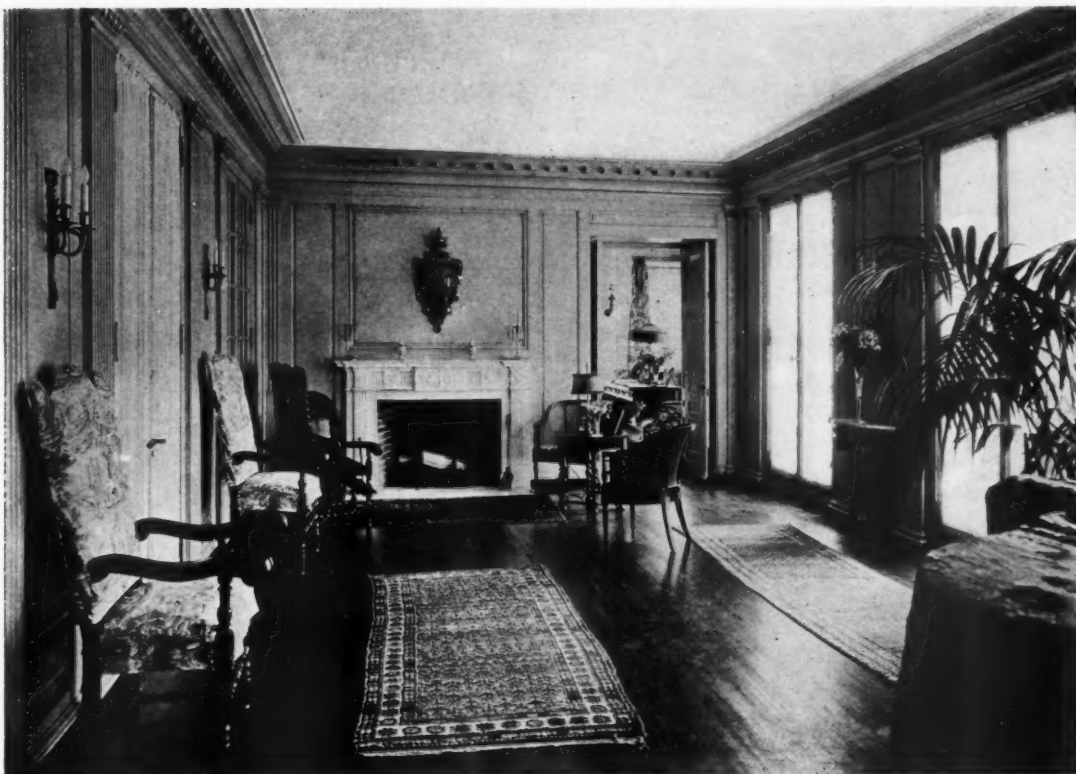
SUMMER HOUSE AND GARDEN POOL



THE ENTRANCE COURT

A HOUSE AT MOUNT KISCO, NEW YORK

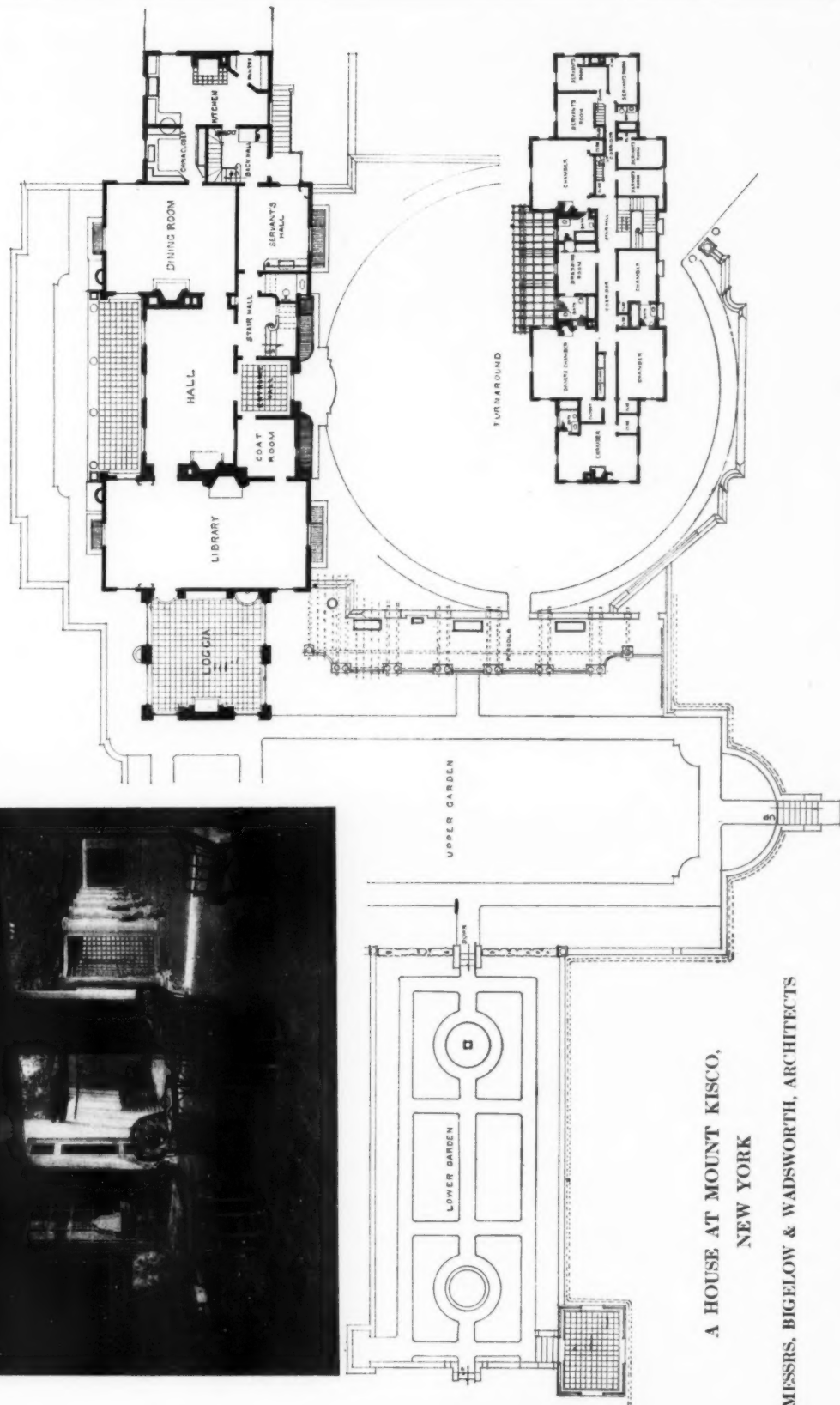
MESSRS. BIGELOW & WADSWORTH, ARCHITECTS



A HOUSE AT MOUNT KISCO, NEW YORK
MESSRS. BIGELOW & WADSWORTH, ARCHITECTS

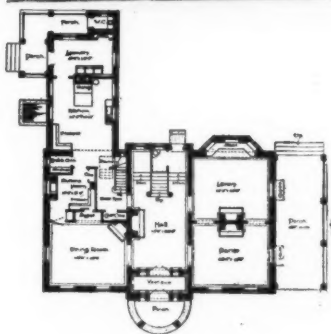


A HOUSE AT MOUNT KISCO, NEW YORK
MESSRS. BIGELOW & WADSWORTH ARCHITECTS



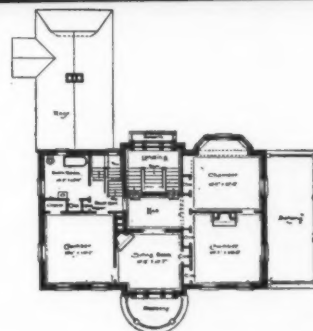
A HOUSE AT MOUNT KISCO,
NEW YORK

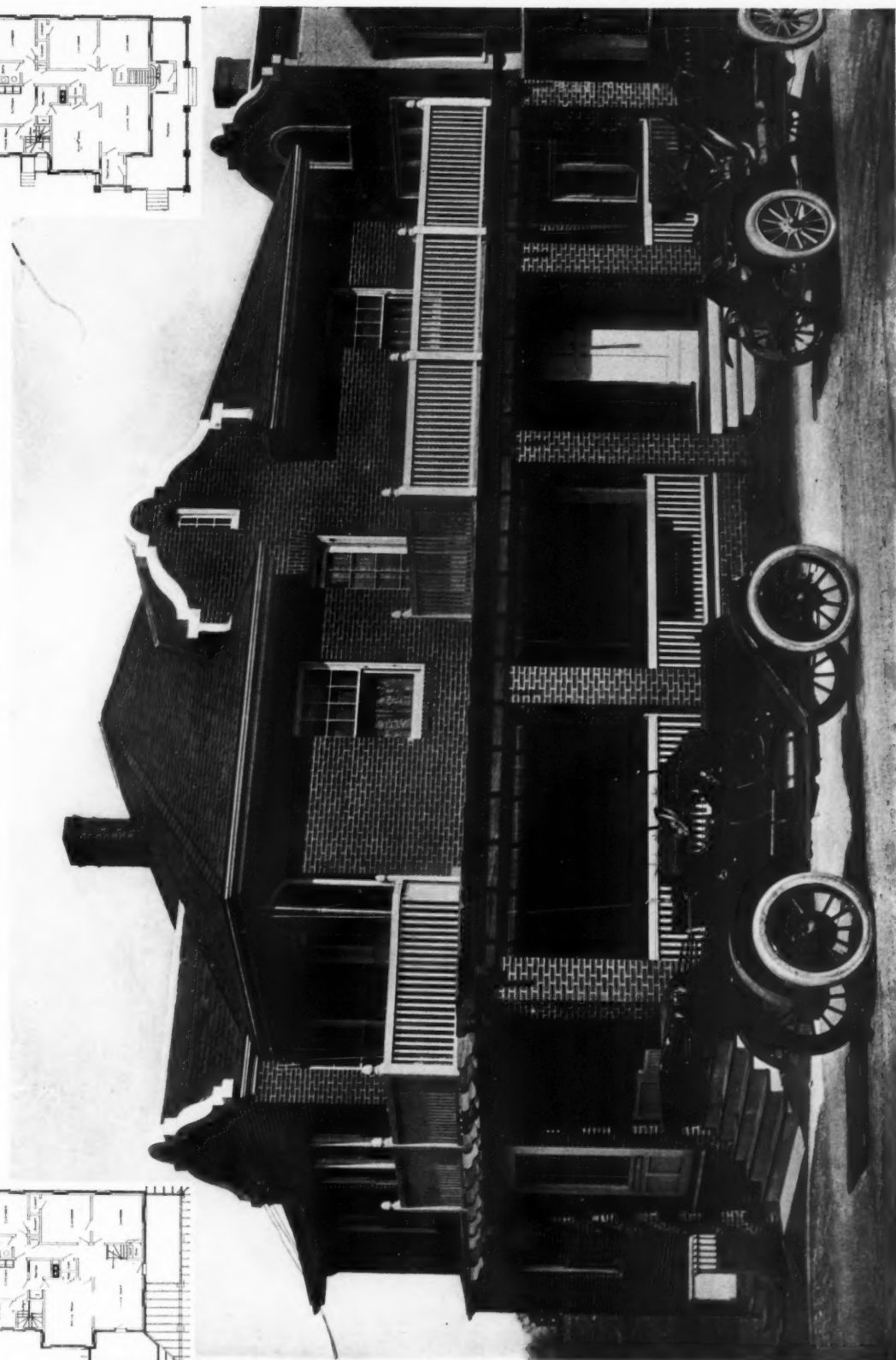
MESSRS. BIGELOW & WADSWORTH, ARCHITECTS



A HOUSE IN GERMANTOWN
PHILADELPHIA, PA.

MR. LAWRENCE VISSCHER BOYD
ARCHITECT

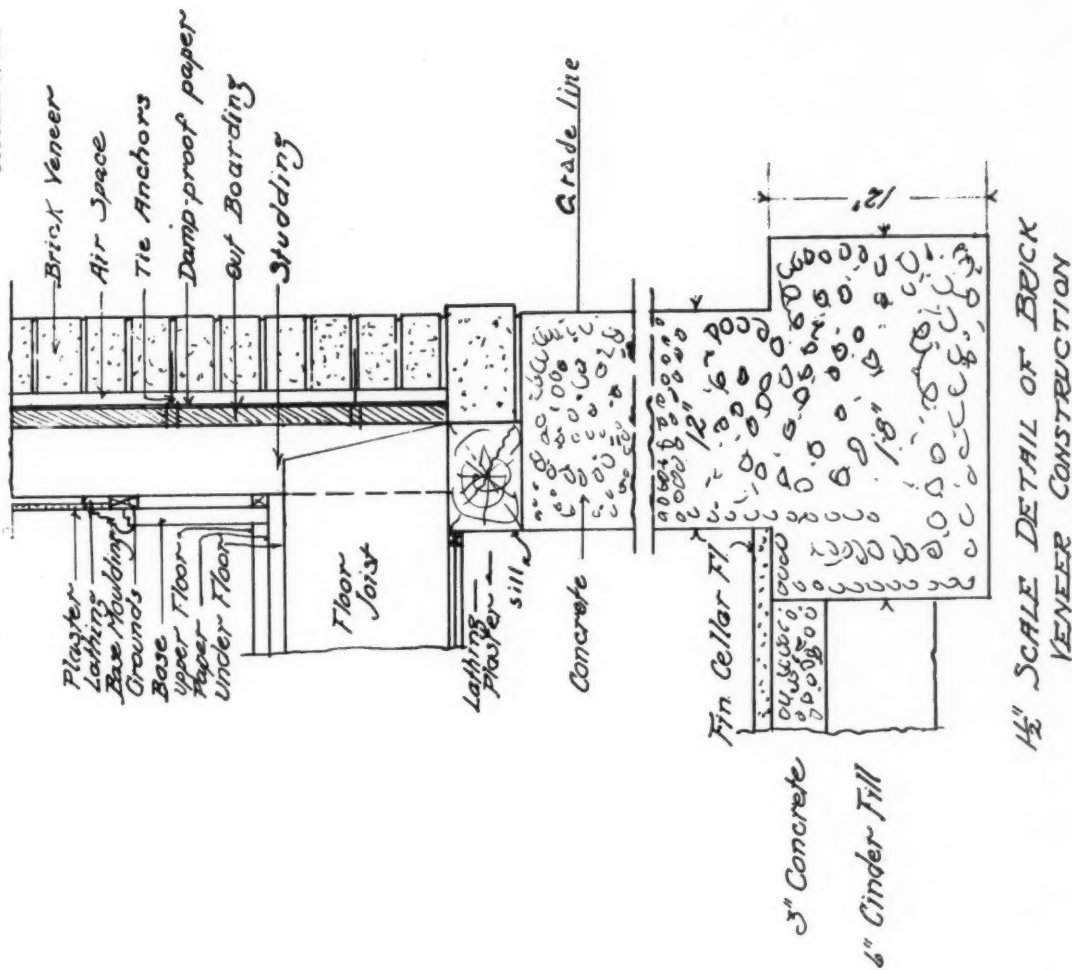
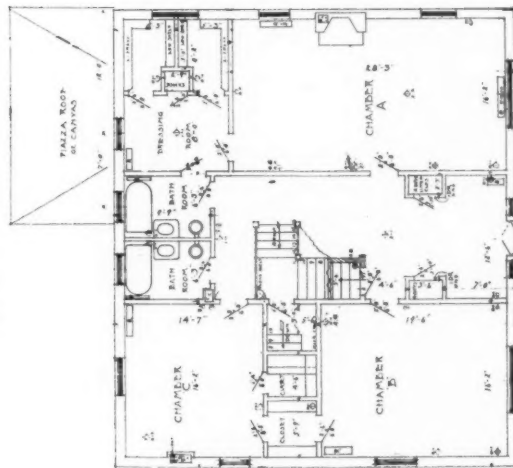
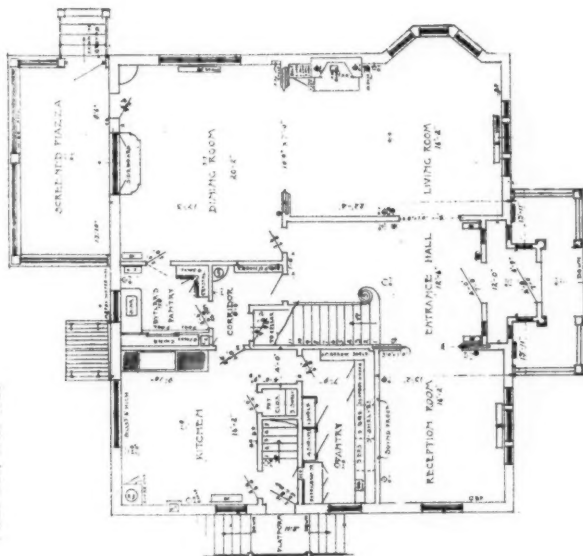




A TWO FAMILY HOUSE, BRIGHTON, MASS
MR. W. H. ANDREWS, ARCHITECT



HOUSE OF DR. JOHN H. PAYNE, BROOKLINE, MASS.
MR. W. H. ANDREWS, ARCHITECT



FLOOR PLANS AND CONSTRUCTION DETAIL

HOUSE OF DR. JOHN H. PAYNE, BROOKLINE, MASS.

MR. W. H. ANDREWS, ARCHITECT

THE AMERICAN ARCHITECT



DOORWAY, PALAZZO BARBARANO, VERONA, ITALY