

THE AMERICAN ARCHITECT

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THE TOLEDO, OHIO, MUSEUM OF ART

MESSRS. GREEN & WICKS, *Architects*, MR. H. W. WACHTER, *Associate*



It is now generally conceded that a museum of art should be something more than a building affording wall space on which to hang pictures. It, too, must play its part in influencing the minds of those who gather to see the works of great painters and sculptors. It must unconsciously draw them away from the commercial life about them and lift them to an intellectual plane in harmony with the spirit in which those pictures were created. If this were not so, an admirable museum would be afforded in the waiting rooms of our great stations or in the lobbies

of our hotels and large apartment houses.

The Toledo Museum of Art stands in the center of a large lot about 400 feet square, with a setting of close standing old, majestic oaks. The architects, Messrs. Green & Wicks, of Buffalo, and H. W. Wachter, associate, not only took every advantage of the natural resources which nature afforded, but they created a pedestal; in other words, they formed a terrace above the level of the sidewalk, upon which to stand their building. The main floor of the building (a one-story structure) is therefore about nine feet above the level of the sidewalk.

The approach, 100 feet wide and 150 feet deep from the sidewalk, leads by granite steps and an intermediate terrace up to the

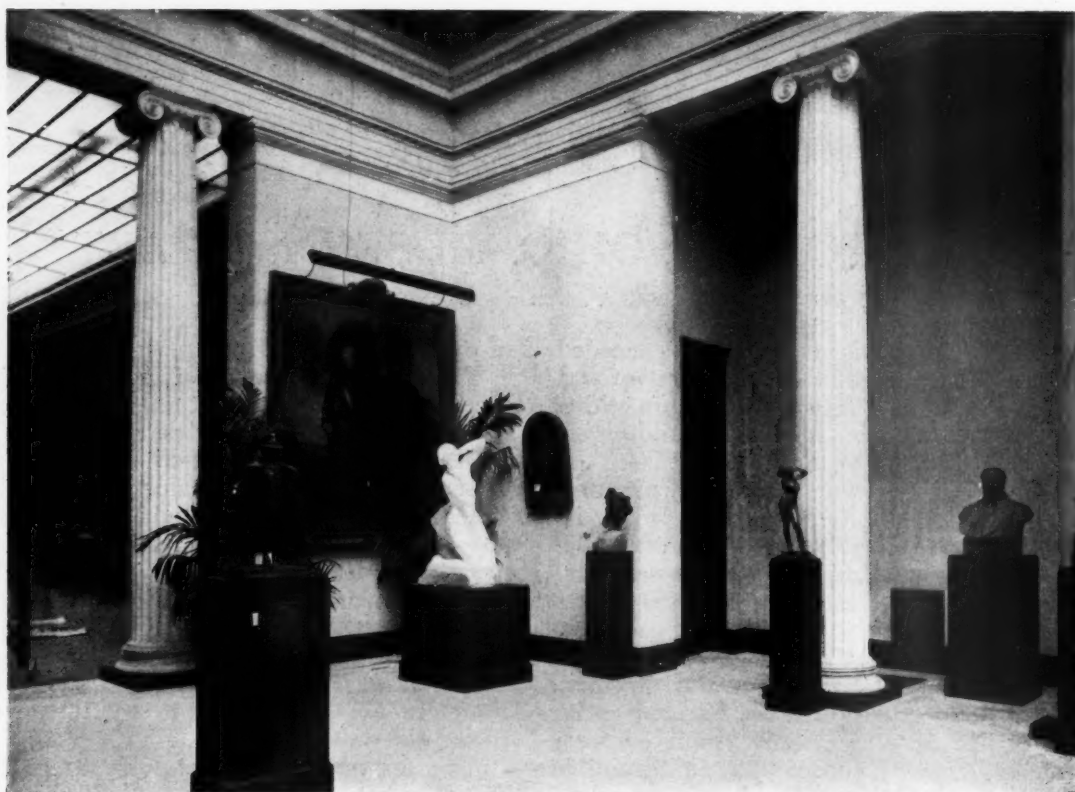
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main entrance. Upon the intermediate terrace is placed a large pool of water, which suggestively reflects the image of the building. The terrace is surrounded and held in place by a granite retaining wall, and against this a planting of dark green evergreens relieves the white of the marble, particularly during the winter months when snow is on the ground.

On this pedestal with its natural background and well thought out planting the building stands. It is rectangular in plan, with its front broken only by a great loggia which has the same length as the width of the approach. The Ionic order is used in the strictly classical style of the Periclean period, and the building is carried out in white marble with granite base. On either side of the loggia the wall surface is left unbroken, forming a setting for a group of statuary. Above an Ionic entablature and decorative bronze gutter, stretches an unbroken roof. The wall of the loggia is divided into bays by pilasters, and pierced

by simple window openings, with a doorway in the center. Through the principal entrance the visitor enters directly into a large sculpture hall on the main floor. This hall is surrounded by Ionic columns, forming bays, which give an admirable frame and setting to the sculpture. On either hand are two smaller galleries for pictures, approached through large openings, establishing a main axis. To the rear of the sculpture court is a hemicycle with a seating capacity of 400. At about the crossing of the two main axes are placed the principal picture galleries. These are so planned as to permit of future extension without interference with the original scheme.

The lighting of the building, both natural and artificial, has received careful study and the results have been declared to be most satisfactory. The unqualified approval expressed by the citizens of Toledo, Ohio, on the occasion of the completion of their art museum, coupled with the more critical

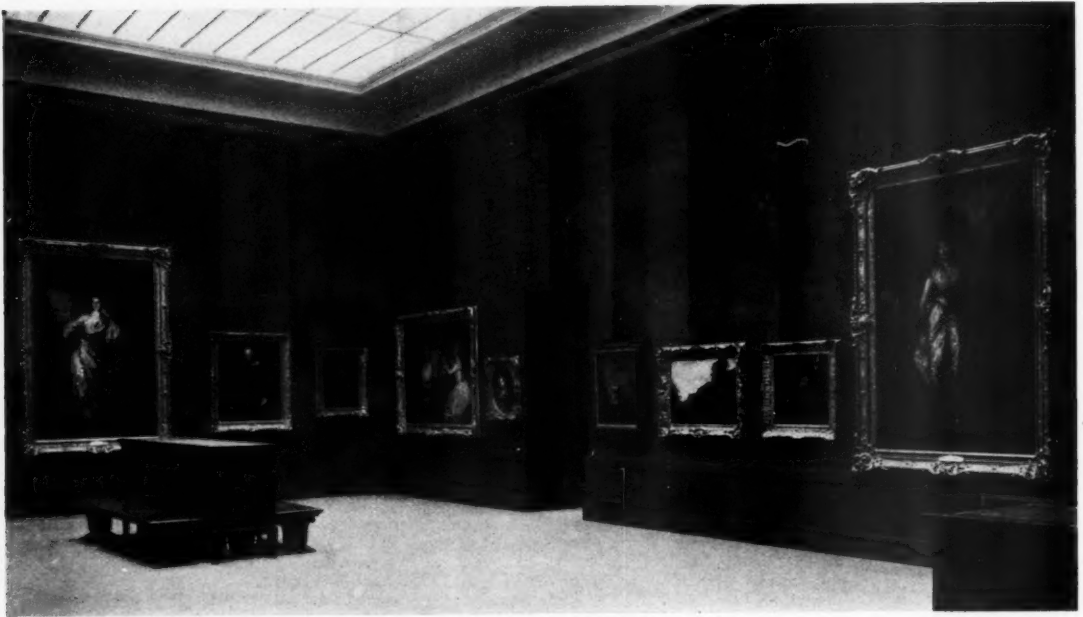


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THE TOLEDO, OHIO, MUSEUM OF ART
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ONE OF THE PICTURE GALLERIES, THE TOLEDO MUSEUM OF ART
MESSRS. GREEN & WICKS, ARCHITECTS, MR. H. W. WACHTER, ASSOCIATE

judgment of men engaged in museum work, and the many words of praise that have been spoken by members of the architectural

profession, seems to leave little room for doubt as to the excellence of the work accomplished by the Architect.

SOME ENGLISH SNAPSHOTS

By W. GEDNEY BEATTY

Illustrated by Photographs by the Author



VAST treasure-house of picturesque architecture is England. Seldom is there a district, however small, in which one fails to find something that attracts.

Motoring about London is like turning the leaves of a book of photographs.

And this is true in all directions.

Down into Surrey, through the small villages with streets that have changed but little in two hundred years, one passes between the old overhanging house fronts that are as they were built; only here and there, where a much too carefully trowelled patch of cement brings us back to the present.

The weathered surfaces have an especial charm. The much-sought-for roughened

surface of the brickwork is here natural. Only time and its disintegrating forces can give that peculiar softness that one seldom forgets. I have seen timber faces that have weathered like stone, the grain deeply bitten and roughened by rain and wind. And the tile roofs are equally spirited with their moss-grown patches and wavering lines charming in their picturesqueness.

Into Kent, from London to Canterbury, is a road of intense interest. Through tree tops and over hedges, against the sky, the towers and spires of the Parish churches are everywhere, and within them is a quiet that belongs to a period on which we dwell with pleasure. Set in the floors of these small churches, within stretches of stone flags and old encaustic tiles, worn so much in places that no pattern remains, are the stone burial



BRIDGE AT TILFORD, SURREY

slabs of those who were known when England's civil wars were driving to despair its restfulness and peace. There is enough study in the quaint and beautifully arranged lettering of these grave slabs to fill one with enthusiasm; and seen as they are in the shadows that hang over them, makes one feel the emptiness of today's efforts to reach a point that there is natural and true.

The hand of the restorer has, unfortunately in many instances, been sadly lavish. The proudly tableted gifts of money for restoration purposes, jars one greatly when the

care and thoroughness of the workmen have blotted out the settlements and color tones of time. Many a structure has been artistically ruined. Many churches and cathedrals have alike fallen from their ideals of beauty through this ruthless rebuilding.

It is possible something can be done to prevent a part of this recklessness of reconstruction, if a greater interest were awakened: and this will probably, in time, take place. But for the present much is being irrevocably lost which can never be again brought back. Restoration is of course a necessity



BRIDGE NEAR SEVEN OAKS

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ST. ALBANS



WARWICK

at times, but it should be done in the spirit and with the aim of continuing the past.

In considering the rapidly disappearing buildings of great age, it is a most fortunate opportunity today to photograph and retain what we can of them.

Some snap-shots obtained by me about

London have been here reproduced. They have been quickly taken and are but a few of the things one sees by the roadside, and that I have had the chance to photograph. They are but a fragment of what has already been taken by others and can yet be obtained.

(Concluded on page 172)



TILFORD, SURREY



ST. ALBANS

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FRONTISPICE:—

PALAZZO DEI GIURECONSULATI, CREMONA, ITALY

BETTER PROTECTION FOR FACTORY EMPLOYEES

ALTHOUGH it would seem that the New York Legislature might have shown greater confidence in the results of the State Factory Investigating Committee's study and deliberations of the past year, and enacted into law a greater number of the measures recommended by that body as designed to afford to factory workers better protection from fire and unsanitary conditions which now menace them, it is nevertheless comforting to know that a very material beginning has at least been made in a work that must necessarily proceed with caution. The measures adopted, to which, it is said, the Governor will unquestionably affix his signature, are without doubt the more important of those suggested for enactment. For example,

while disappointment is felt that non-fire-proof buildings may still be erected more than two stories in height, the provision which was adopted requiring the equipment of all factories with automatic sprinkler systems would seem to be of greater importance as probably affording a greater measure of protection to life. The most appalling disasters that have occurred in factory buildings in recent times have not been due primarily to their non-fireproof construction, but rather to the highly inflammable nature of their contents and the lack of adequate means for promptly extinguishing incipient fires. No possible number of exits or fire escapes and no known type of fireproof building would have saved the lives of all of the employees of the Triangle Waist factory, many of whom were overcome before they could leave their machines or even approach an exit. It is, of course, unwise to allow a great accumulation of inflammable materials or products in a factory where a number of persons are employed, but even when this hazard is reduced to a minimum, there is still danger of a sudden burst of flames which would render escape from a room impossible, unless some means of instantly quenching the fire is at hand. As far as present knowledge extends, it would seem as though such means is provided only by a properly designed automatic sprinkler system. Its installation in buildings of this class should have been made mandatory years ago.

Other provisions of the newly enacted laws of perhaps less importance, but still proper and necessary, require adequate exits and stairways, a sufficient number of openings leading from work-rooms, guarded by fireproof doors opening outward, or so constructed as to slide freely; proper protection for all lights; compulsory fire drills for employees; the placing of proper receptacles for the reception of all inflammable waste, and prohibit smoking and other unauthorized lights.

Taken first and last, compliance with the new factory laws while not difficult will unquestionably afford a very large measure of protection to both property and life and are therefore to be commended. Undoubtedly, they will be added to as time goes on, yet even as they now stand they will serve

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as a model to many states where less stringent regulations exist. But after all, there seems to be no valid reason for architects of factory buildings outside of New York waiting till the public conscience is quickened by some fearful disaster, before incorporating in their plans both the features and the equipment now dictated by the law of the state in some sections but by the laws of humanity everywhere.

IMPROVEMENT IN MATERIALS AND THEIR USES

PROBABLY the marked improvement in materials and their many new and artistic adaptations constitute one of the most important advances in the art of building that has yet been accomplished in America. While it is generally conceded that architecture is in a sense all-dependent on proportion and form, still without a wise selection of materials the most perfect proportions are unsatisfying in an actual structure. In other words, although proper proportion is unquestionably a first essential of any architectural composition, it is not the only consideration to which the designer must give attention.

Texture and color effects deserve and have received much study during recent years. The result of this study in collabor-

ation with manufacturers is shown in the use of polychrome terra cotta, rough texture brick-work of varying shades, warm tinted stucco with rough cast surface, tile roofing of harmonious colors, flat tints, and other wall coverings of great variety, new forms of construction using concrete reinforced with steel, daylighted interiors, and various other features to be seen in the architecture of the present day, which contrast strongly with that of a few decades ago.

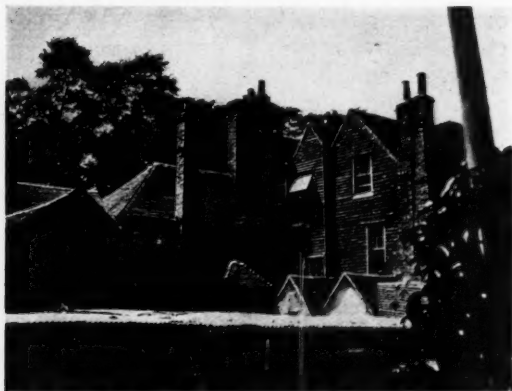
Indeed there are those among us who believe they can discern the gradual evolution of a national style of architecture in America, while yet others are impatient at what they term "slavish copying of old-world forms"; but in any event no one can deny or disparage the great improvement in materials both of construction and decoration that has taken place in recent years. Perhaps this is the first step in the evolution of a distinctive type of architecture. It would seem logical to assume that new forms can best be served by new methods and new materials or materials of different aspect from those which have been used in copying, reproducing and adapting the architecture of the old world. At any rate, notable progress has been made—progress in a direction that can scarcely fail to furnish both the incentive and the means for further advance.

SOME ENGLISH SNAPSHOTS

(Continued from page 170)

Let us hope that what remains will attain a growing appreciation, so that the future

will retain most of that extant today and let us also hope that the hand of the restorer will be more intelligently guided in the future, than it has been in many instances in the past.



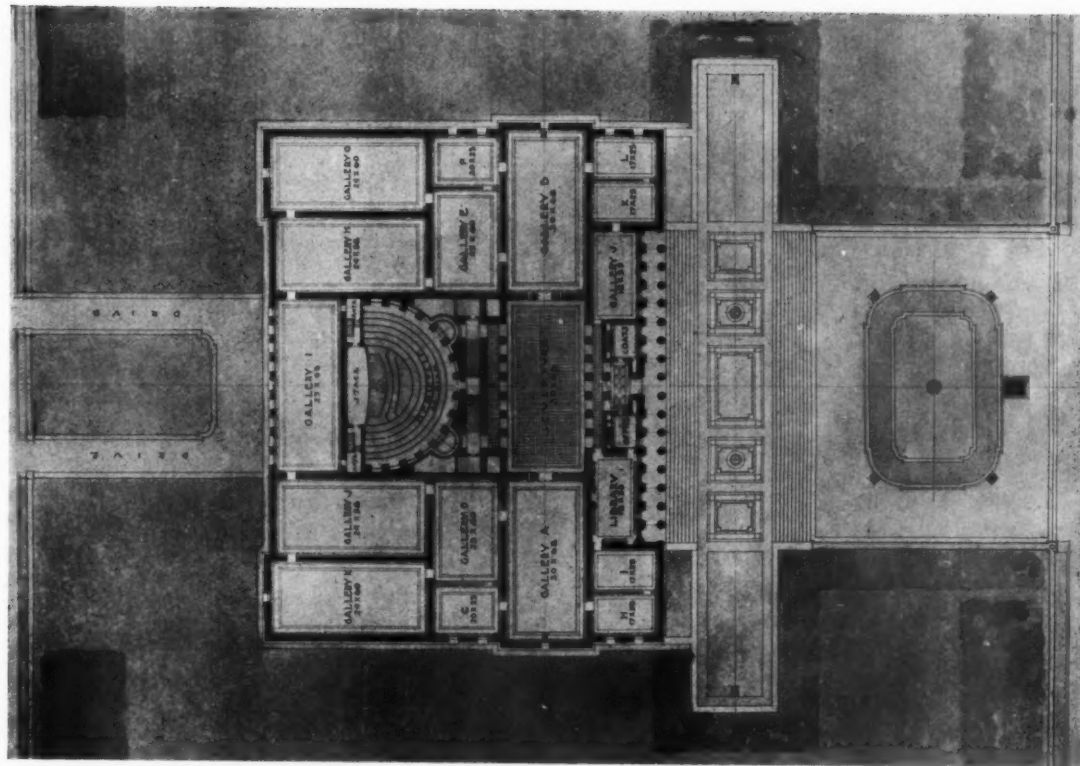
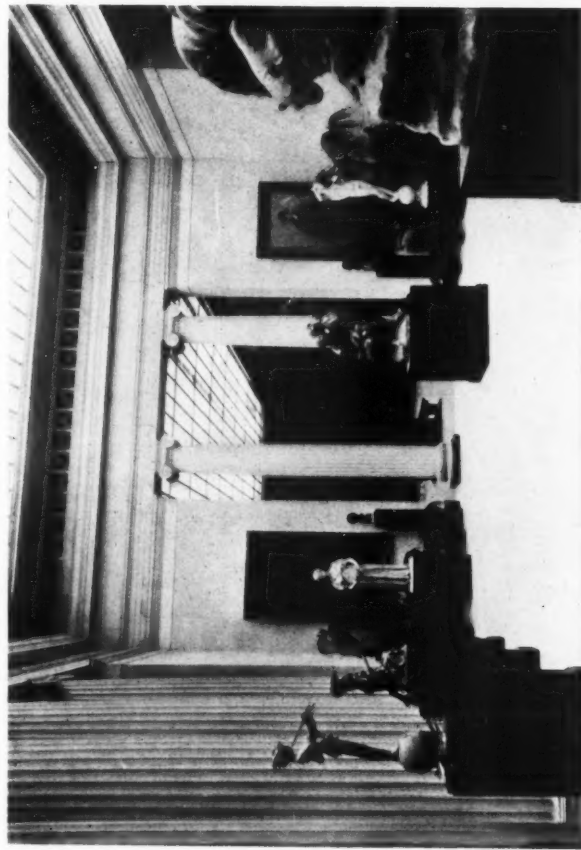
WROTHAM



KENILWORTH



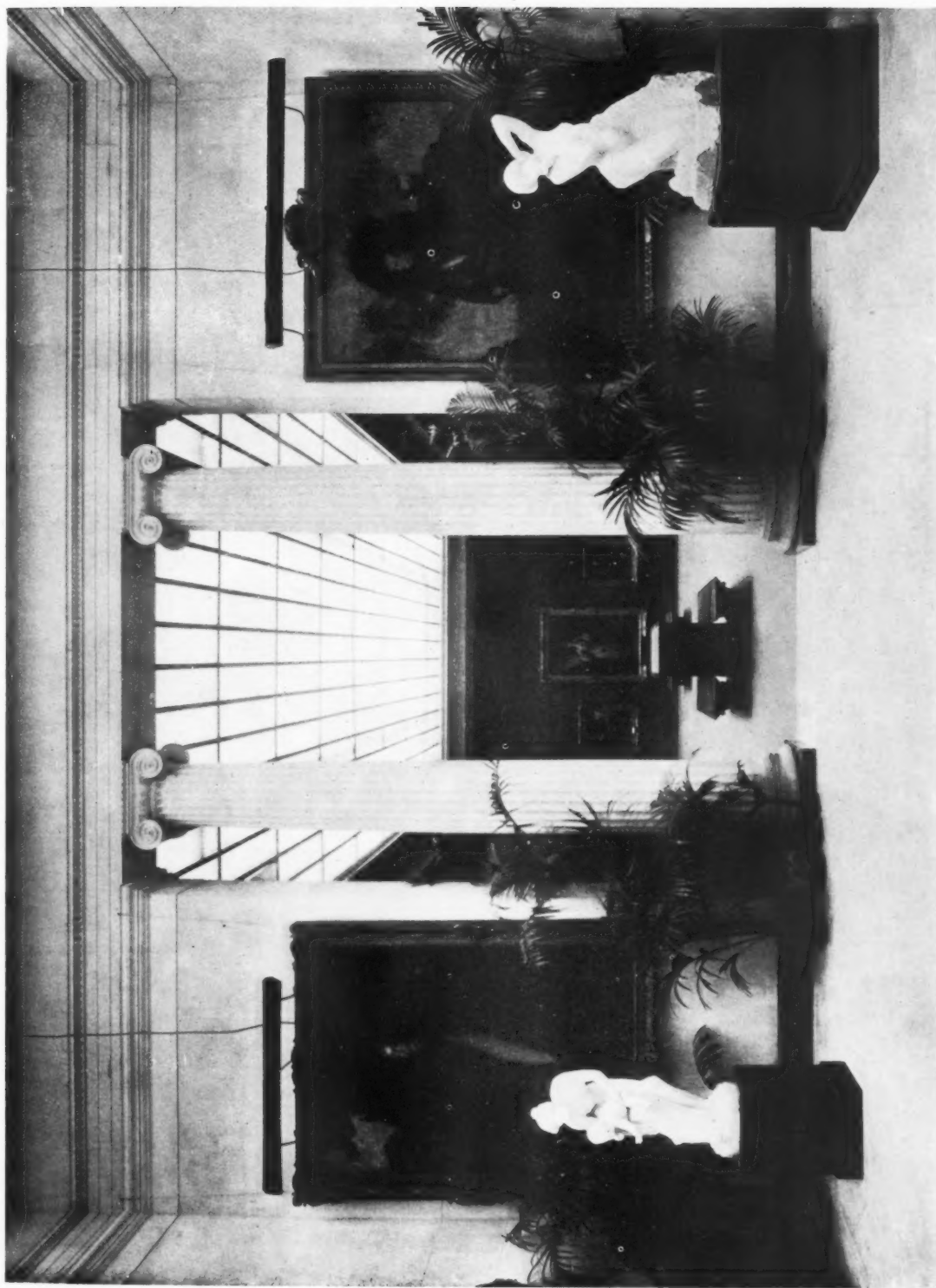
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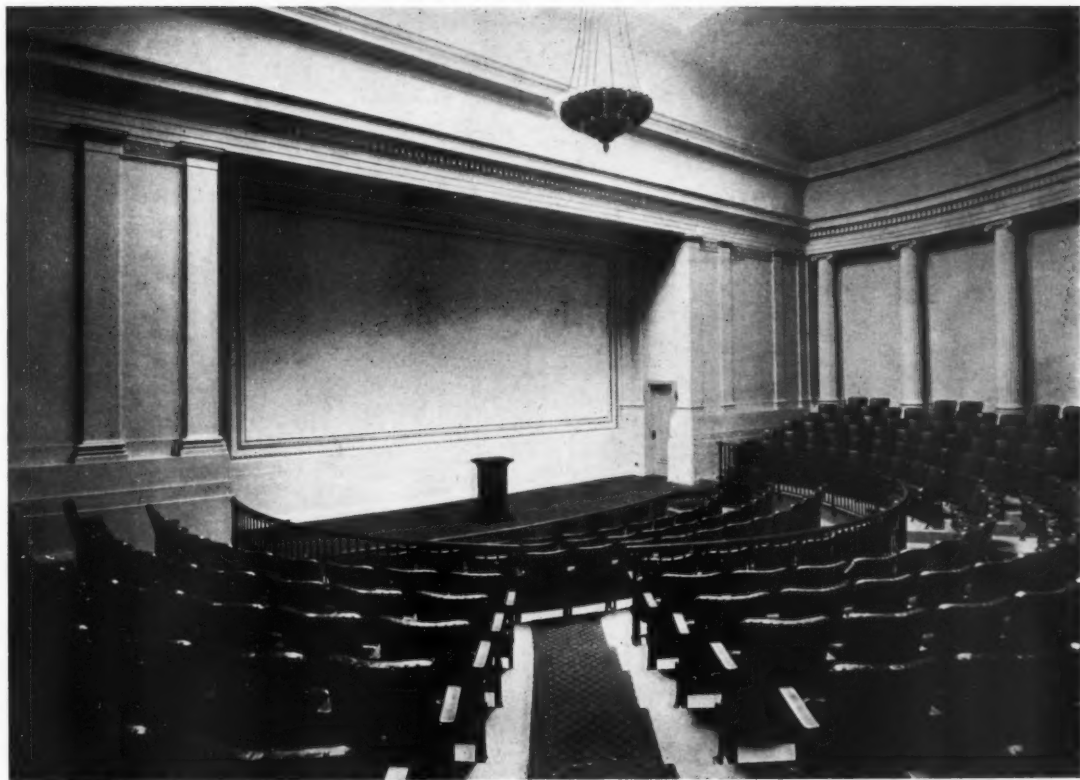
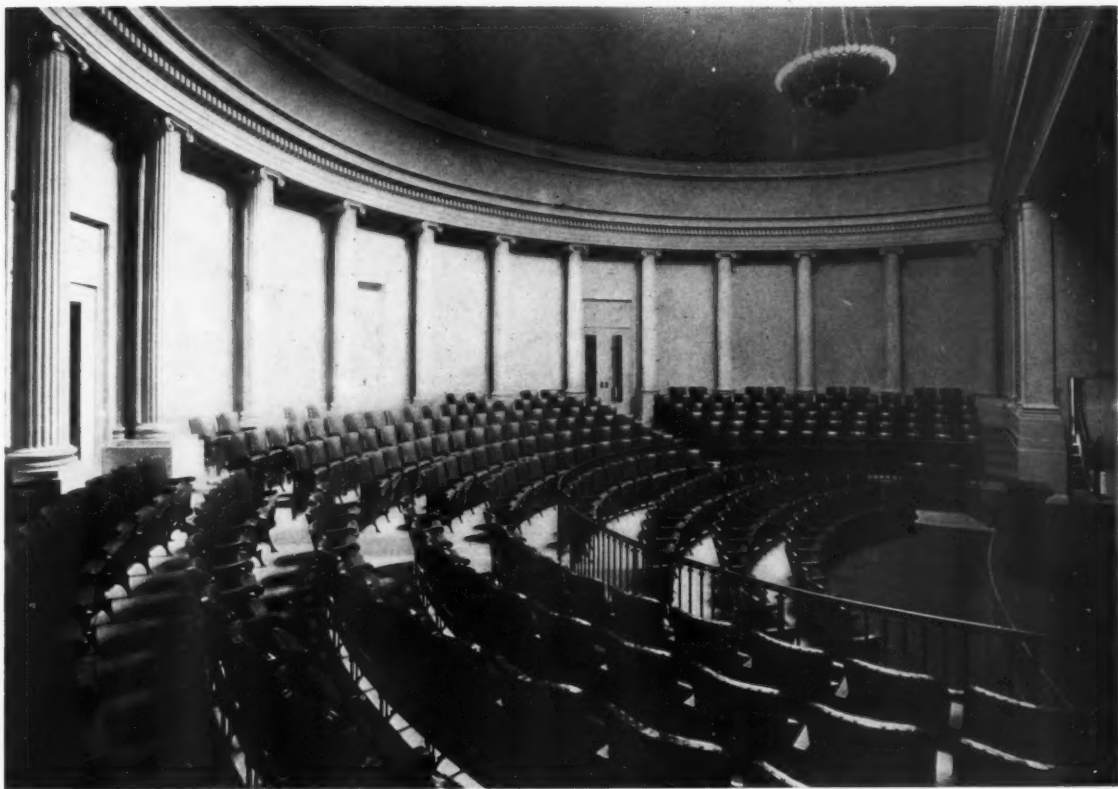
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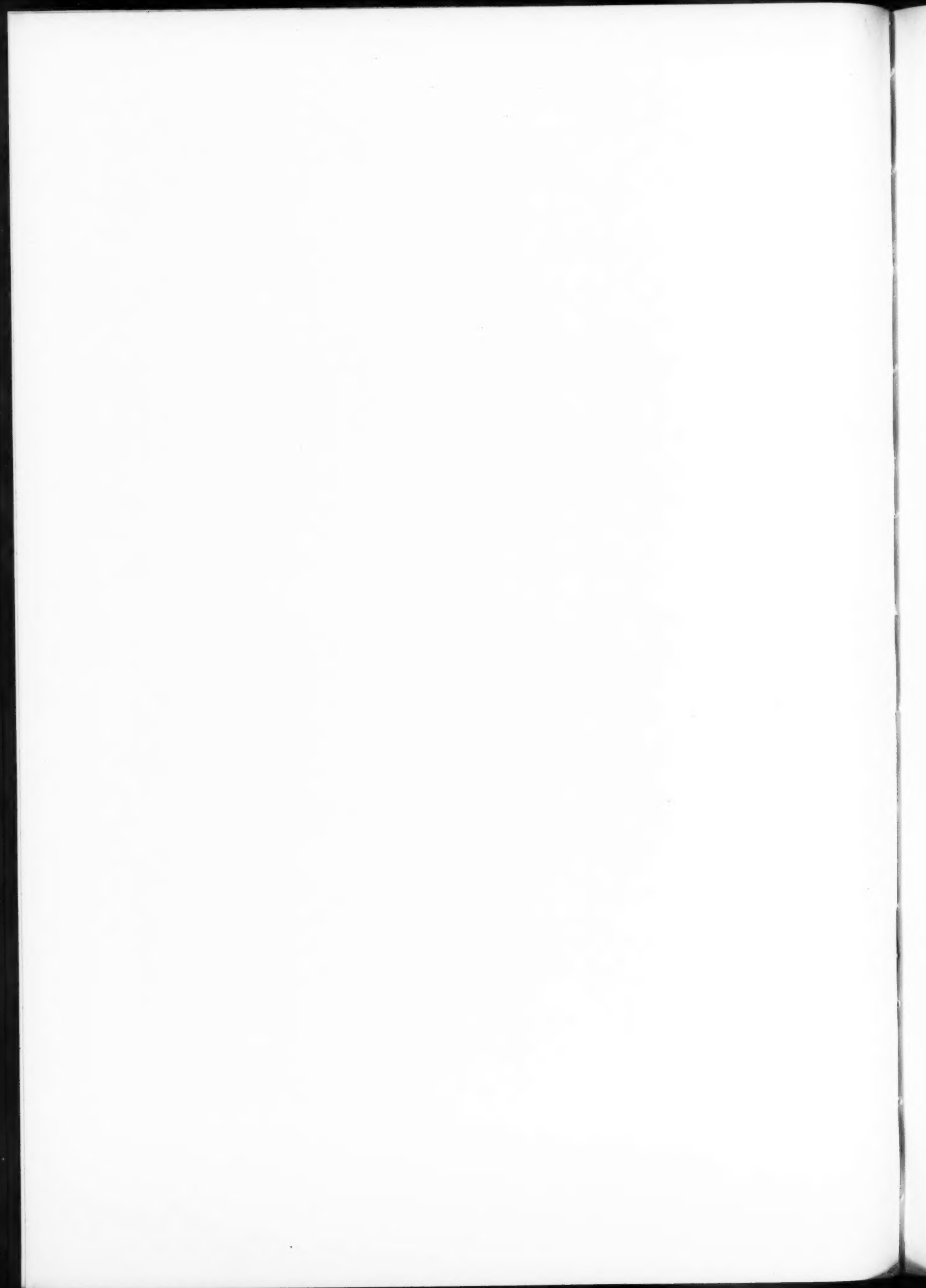
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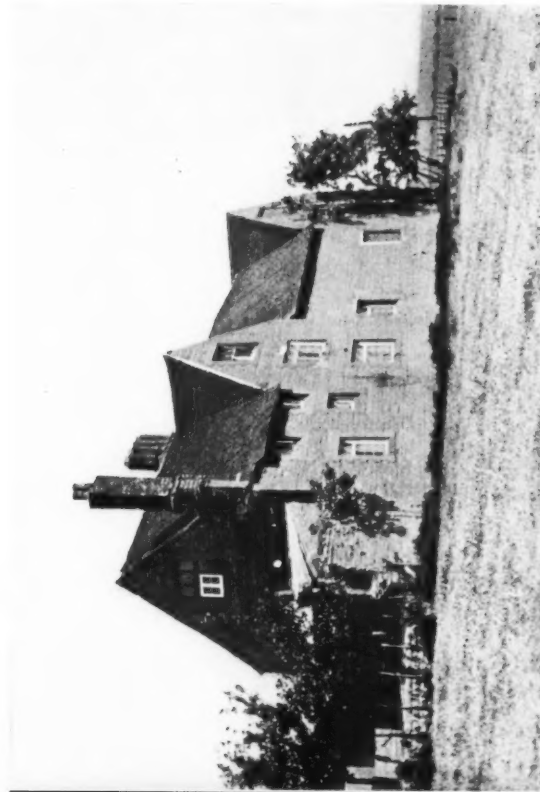
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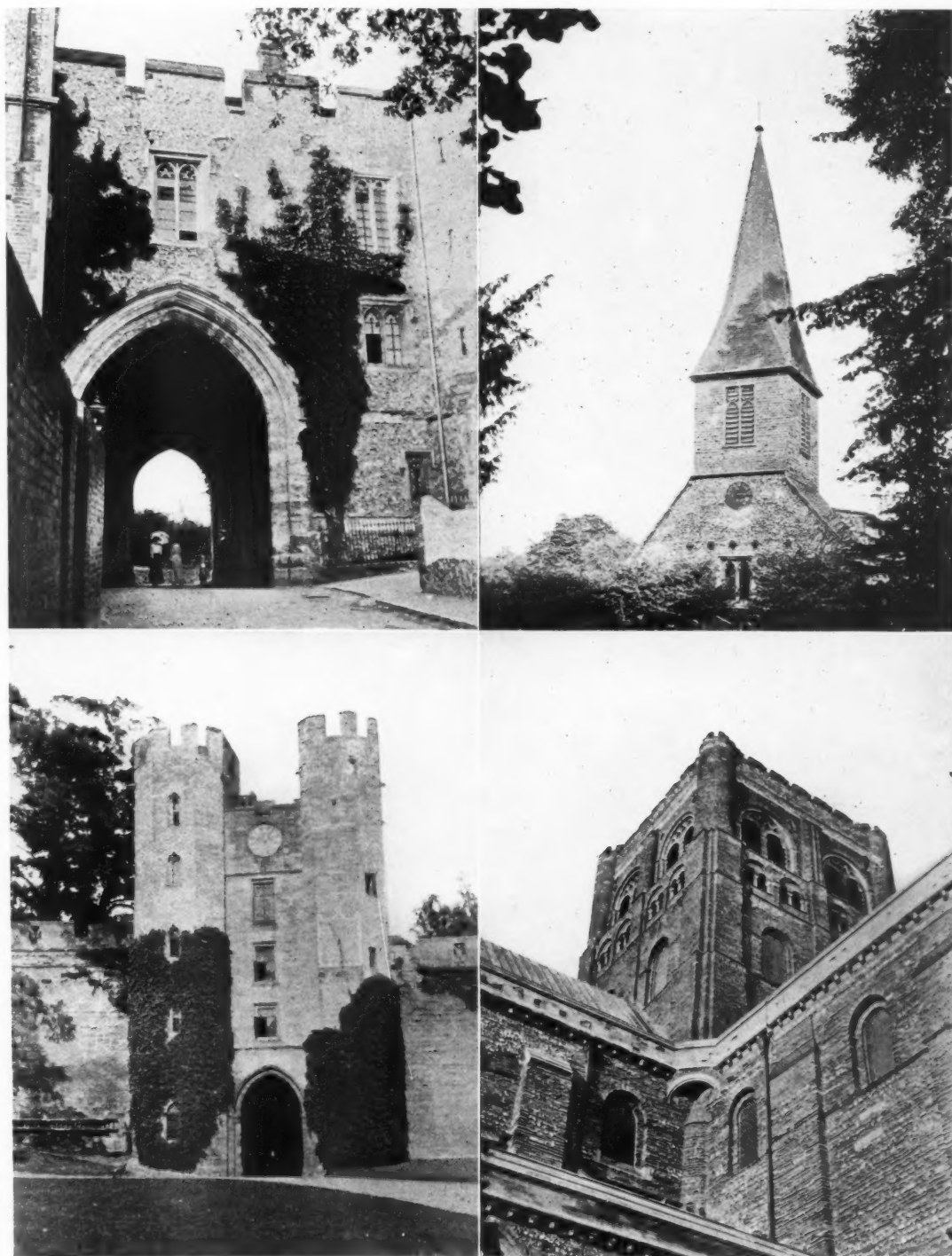
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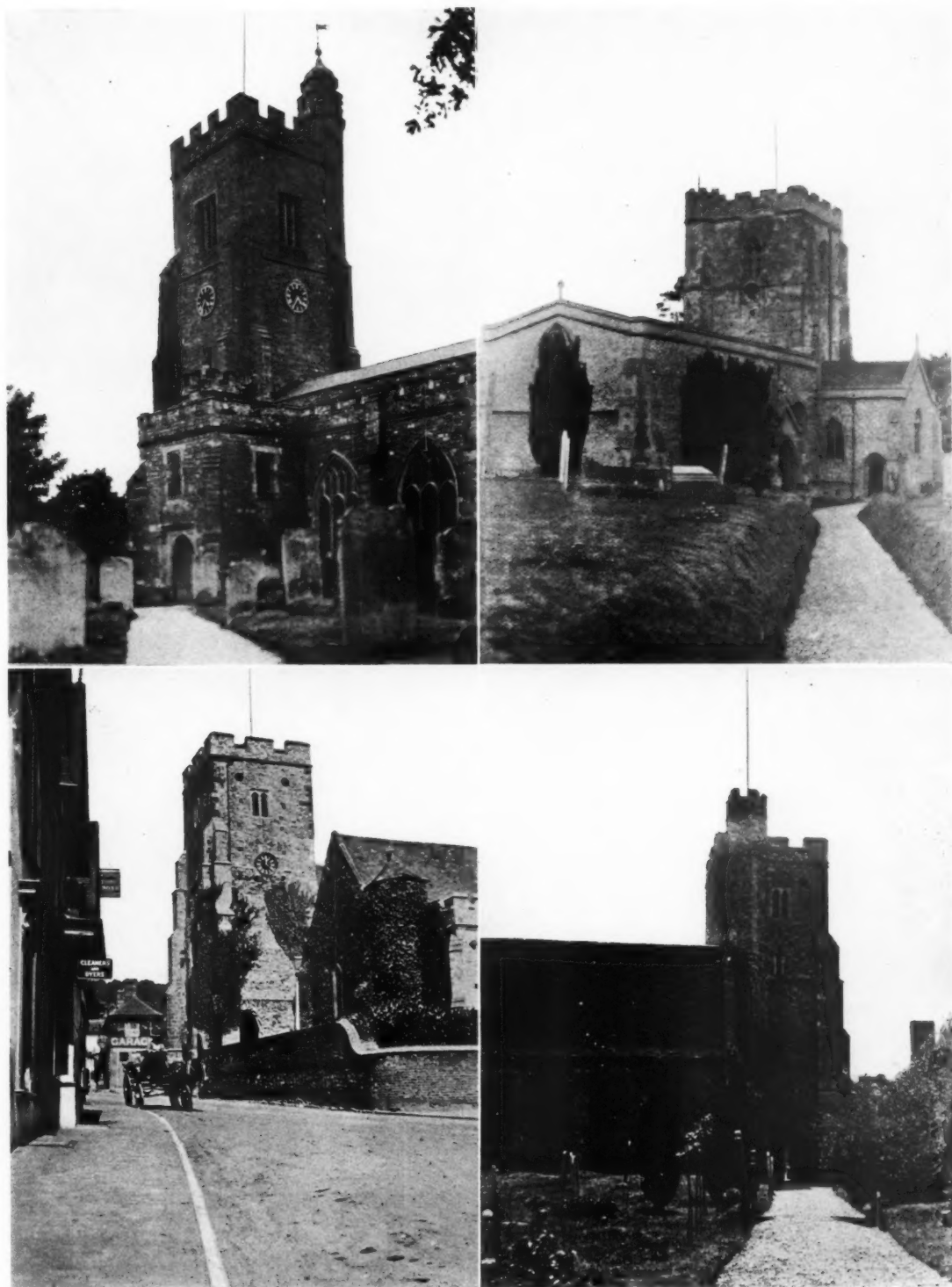


Above at Left, A House in St. Albans. At Right, House of the Clergy, Wrotham. Below, Old Houses, March-Gibbons
SOME ENGLISH SNAPSHOTS. BY W. GEDNEY BEATTY



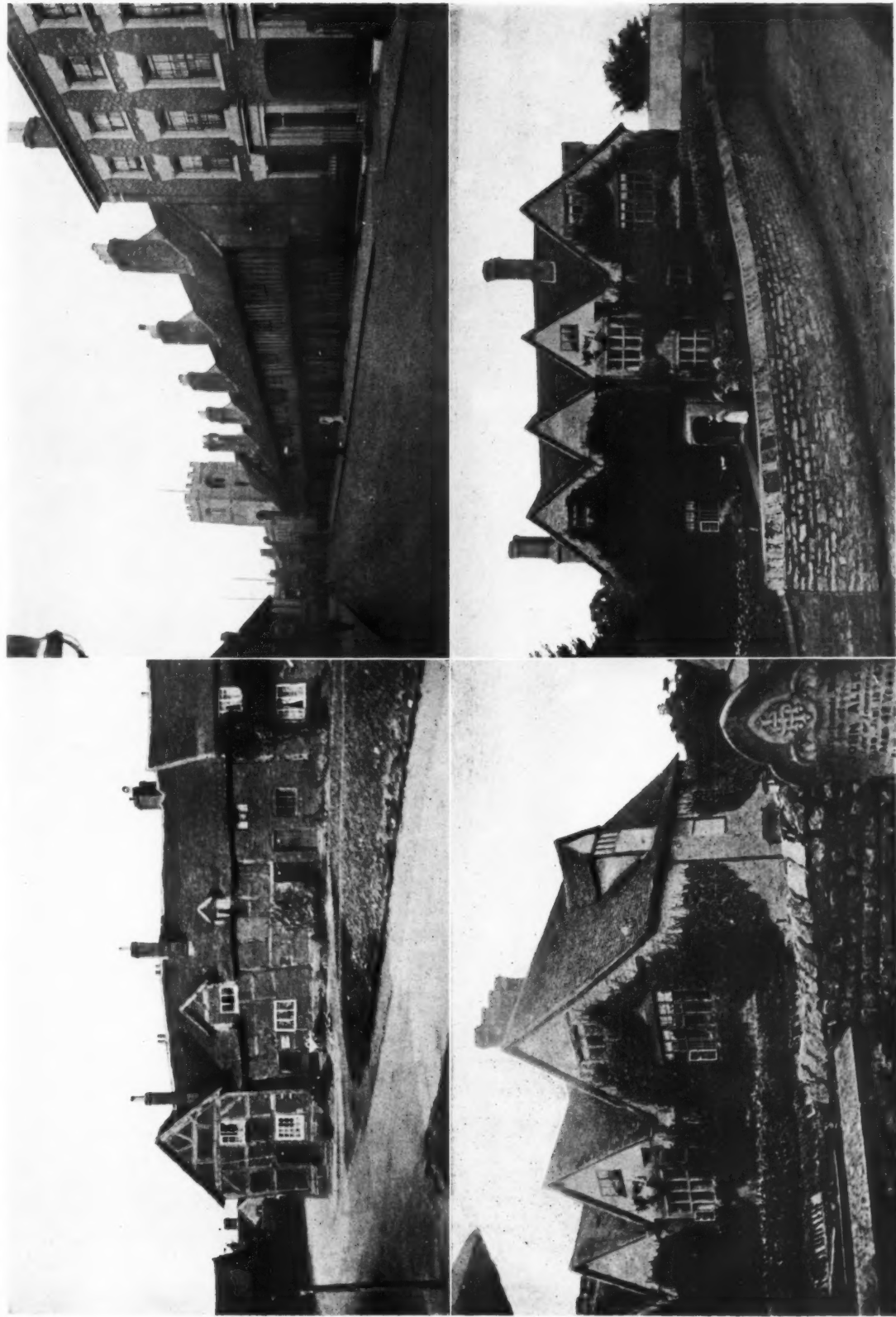
*Above, at Left, Gateway, St. Albans, London. At Right, St. Stephen's, London
Below, at Left, Detail, Warwick Castle. At Right, St. Albans Abbey*

SOME ENGLISH SNAPSHOTS. BY W. GEDNEY BEATTY



*Above, at Left, Seven Oaks. At Right, North Chancel, St. Albans
Below (2), Parish Church, Wrotham*

SOME ENGLISH SNAPSHOTS. BY W. GEDNEY BEATTY



Above, at Left, Old Houses, Kemilworth. At Right, The Almshouses, Strafford-on-Avon. Below, Houses at Marsh-Gibbon
SOME ENGLISH SNAPSHOTS. BY W. GEDNEY BEATTY

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HOTEL DE VILLE, BRUSSELS

From the original sketch by G. A. T. Middleton, A.R.I.B.A.