

COMMON CLAY

Published Monthly
By



FEBRUARY · 1921

E. Holst

SPEECH is the intelligent utterance of thought; art is the intelligent utterance of emotion. Craft is the grammar of art,—the means by which art is uttered. Now it is not enough to have uttered a thought to account it speech; it is vital that the thought shall be so uttered as to arouse the like thought in the hearer,—otherwise are we but in a Babel of strange sounds. It is not enough to have uttered emotion to account it art; it is vital that the emotion shall be so uttered as to arouse the like emotion in the onlooker,—otherwise are we but in the tangled whirl of confusion. And just as thought is the more perfectly understood as it is deftly expressed, so is emotion the more perfectly transmitted as it is more perfectly uttered. Craftsmanship is the perfection or beauty of statement by and through which art is uttered. Art must create. It must transfer sensation from the creator to us.

HALDANE MACFALL

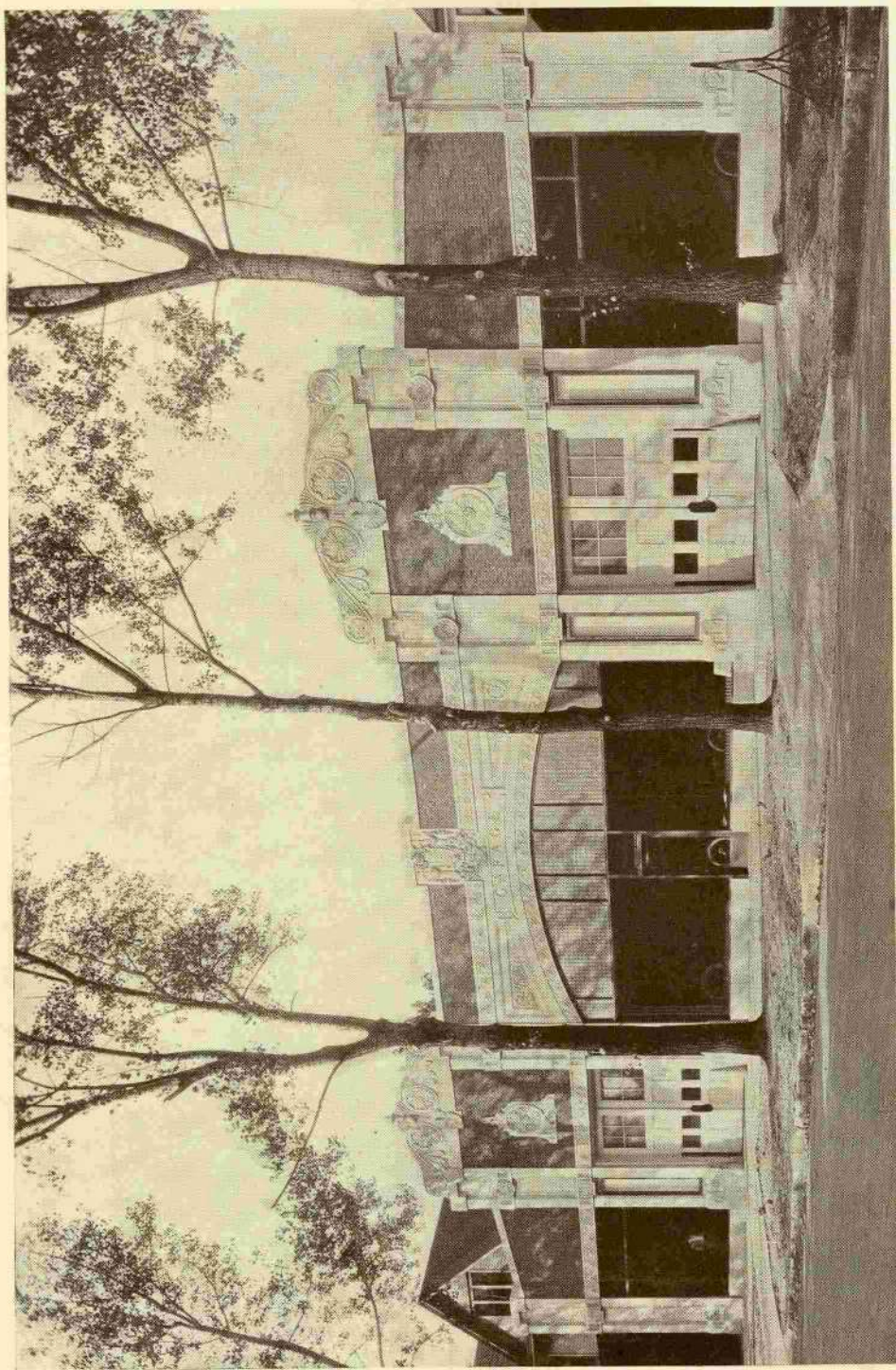
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DISTINCTIVE BUILDINGS



LOWRY BUILDING, ST. PAUL, MINN.

KEES & COLBURN, ARCHITECTS

TERRA COTTA TRIMMED



JOSEPH E. HESSER GARAGE, CHICAGO, ILL.
JOHN A. NYDEN, ARCHITECT

THE HESSER GARAGE



HERALDIC
DETAIL

HESSER
GARAGE

THE pictures of the Hesser Garage here shown are intended to serve only as an introduction to the work we have done for Mr. John A. Nyden. It is our intention to feature his work in a future number, as soon as we can obtain some better photographs than are now in our files. He has done some splendid work in Terra Cotta and we are anxious to show it. However, we have had several calls for a picture of

this garage and present it with pleasure.

The heraldic detail shown on this page is taken from the center feature of the garage and is very interesting, as is all of the decoration of the building. We are saving the rest of it for the time when we go into Mr. Nyden's work more fully. He has done some very excellent work in apartment building and apartment hotel construction in which we know you will be interested.

Published by

THE AMERICAN TERRA COTTA & CERAMIC CO.

1701 Prairie Ave., Chicago, Ill.

627 Plymouth Bldg., Minneapolis, Minn.

Terra Cotta, Ill.

Indianapolis, Ind.

EDITORIAL

WE were walking down the street, and as we came abreast of a building in the course of erection we both stopped. Every builder stops when he sees a new building. Instinctively he throws a critical eye over the structure seeing things that none but a builder can see. My eye sought that which it knew it would find—a hole in the wall where a piece of Terra Cotta should have been, and I mumbled to myself the words of the Prophet, "And the vessel that he made of clay was marred in the hand of the potter; so he made it again another vessel, as it seemed good to the potter to make it." My friend turned to me saying, "I don't know what you are talking about, but can you tell me why it is that so often one finds a building like this with a hole where a piece of Terra Cotta should be?" "Friend," I said, "I can't tell you the particular reason why that hole is there, but there are so many reasons why it might be there that it would take too long to enumerate them. But the hole represents human weakness of some kind, either simple error, accident, ignorance, carelessness, inefficiency, or, what is more likely, the common weakness of procrastination." "That's a great deal for one little hole to represent," said my friend. "It is," I answered, "and that isn't half of it"; and then I went sadly on my way.

To those having knowledge of the intricate process of Terra Cotta manufacture, the vast number of times each

piece must be handled and worked, it is no surprise to find the hole in the wall; they are, on the contrary, surprised that there are not more holes. While the increasing efficiency of manufacture is constantly eliminating the dangers of error, yet the chief reason why the hole is there is not always the fault of the manufacturer. It is often your fault. This statement is not made with a view

to the avoidance of responsibility, but to attempt to correct an evil of long standing. This evil is procrastination—your procrastination. The Terra Cotta manufacturer needs as much time as he possibly can get from

AND the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it.

JEREMIAH XVIII, 4

you in which to turn out your work. If sufficient time be allowed him, and if there be accident or error in manufacturing, he will be in a position to emulate his ancient brethren and remake, "as it seemed good to the potter to make it"; and the hole in the wall will be of less frequent occurrence. You know very well that from the day when you decide that you will use Terra Cotta to the day you see fit to sign a contract for the manufacture of it, there is usually many a precious day lost. Instead of giving the manufacturers the time to do justice to you and to themselves, you let the days slip by and then begrudge them the ten weeks necessary. Many a time the manufacturer has endangered a hard-earned reputation by turning out work in so short a space of time that no niceties of manufacture or craftsmanship can be indulged in.

AN OPEN LETTER

To Every Worker in the American Terra Cotta Company

FELLOW-WORKERS:

As observant readers of this periodical you have noted from time to time, many promises, expressed and implied, made on your behalf to the prospective users of the ware you make. Through these pages you have asserted that you make good ware now, and that you will constantly improve the quality of the ware. You have promised to exercise every care to avoid errors; you have promised that the material leaving your hands shall bear the mark of good craftsmanship; you have guaranteed honesty of purpose, unflagging zeal, and unremitting service. Although you have not said that you make better Terra Cotta than any other group of workmen yet you have implied that nobody on earth can make better material than yours, that your ware has few equals and no superiors.

There is no doubt but that you have been content to have these promises made for you; there is likewise no doubt but that you intend to keep your word. Moreover, being men of judgment you know that the more you tell the world about yourselves, the more is expected of you; that the better your reputation becomes, the more speedy and severe will be the criticisms drawn forth by any failure to maintain that reputation. You have told the builders of the world that you hold high rank in your craft, and you must never lose sight of the fact that rank imposes unavoidable obligations. When an honorable man assumes an obligation he does so with the full knowledge that it is necessary for him to provide ways and means of meeting that obligation. Have you, personally, given this matter the serious consideration to which it is entitled? I say, you,

advisedly, for although the promises were made collectively, they must be redeemed by the individual. What are YOU going to do about it?

It is very evident that in order to keep your word you must recognize and clearly define your individual responsibility. You must put yourself in a frame of mind that will make impossible the use of the most dangerous of all excuses, that is that the other fellow is not carrying his share of the load. There isn't very much difference between a big he-man and an irresponsible loafer,

just a little energy, just a little grim determination, just an honest fixed purpose, just totting square no matter what the other fellow does,—that's all. The most immoral thing a workman

*Beneath the sun we count on none
Our evil to assuage,
Except the men that do the work
For which they draw the wage.*

RUDYARD KIPLING

can do is to do bad work. The meanest thing he can do is to do work that just gets by,—not bad enough to forfeit his job, and not good enough to enable the other fellow to do his work right. A mold that just gets by means either a poor mold, or endless trouble for the mold-maker; a mold that just gets by means either a poor piece of Terra Cotta or a bushel of grief for the pressor. You will get yourself straight on this point if you will always bear in mind that you are a member of the American Terra Cotta Company the minute you go on the pay-roll. That always comes first. You are placed in a department for the sake of general efficiency only and your loyalty to that department is always secondary to the good of the whole.

It won't be hard to come clean on your promises if you will do your own work well, give the other fellow a chance to do his work well, hit the ball hard and square, and keep going.

ONE OF YOU

SHIPPING NOTES

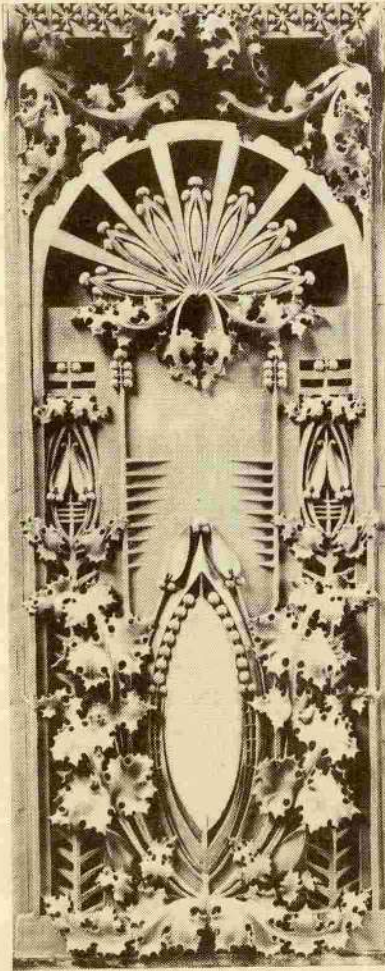
IF YOU will remember, in the December issue of "Common Clay", we carried the story of Terra Cotta up to the point where it was loaded in the kiln and the door sealed with masonry.

Getting the fire started, subjecting the ware to the correct degrees of heat for the length of time necessary to mature the ware, and cooling the kiln so that the ware may be removed from the kiln consumes nearly two weeks. From the kiln it is taken to the fitting room, where it is laid out on the floor exactly as it is to go into the building, the beds and joints squared and trued, fitted to size, each piece numbered to correspond with the setting drawing, inspected for defects of manufacture and color, and then it is transferred to the loading platform. It is loaded in box cars well packed in hay, securely braced with wood to prevent any shifting in transit and the more fragile pieces carefully crated. Then our *contract* responsibility, except for the guarantee of the ware, is at an end. You will notice that we emphasize *contract* obligation because you will find it clearly stated in your contract that the goods are sold F. O. B. cars at factory with freight allowed to destination. It is necessary to handle the business in this way because we have no control over the material from the time it leaves the contract point of delivery, and because of our inability to be present when the

ware reaches its destination we are powerless to take the steps necessary to protect ourselves and you. But while we recognize no contract obligation yet we are ready to do everything in our power

to assist you in the collection of damages if breakage occurs. Our traffic department is efficient and active. If you will do your part you will never have any trouble.

When a car is shipped to you we send you at once a checking list of the material in the car, the necessary bill-of-lading, and the instructions shown in the insert to this article. When you open the car door, note the condition of the wood bracing. If it is in bad shape it is a sure sign that broken or chipped pieces will be found, and notify the freight agent at once. If this little point is followed you will be saved some delay in getting hold of the agent or the car inspector. If any pieces are broken or chipped, we shall be glad to collect your claim for you provided you give us the proper information. It is absolutely necessary that you send us,—1st, the original bill of lading; 2nd the original paid freight bill covering the original shipment, and if you have been unable to have signed notation of damage placed on the freight bill, secure copy of inspection report and, if possible, the name of the inspector; 3rd fill out and sign the affidavit shown at top of opposite page.



AFFIDAVIT OF MATERIAL RECEIVED

STATE OF _____ }
COUNTY _____ } SS.

Before me, the subscriber, a Notary Public in and for said County and State, personally came _____ who, being by me duly sworn, did say that he is employed by _____ as _____ that on the _____ day of _____ 19____, he superintended the unloading of car number _____ shipped by the American Terra Cotta & Ceramic Company, consigned to _____ at _____ and that the following pieces of Terra Cotta were in damaged condition.

Subscribed and sworn to before me this _____ day of _____ A. D. _____

My commission expires the _____ day of _____ A. D. _____

All this may seem rather complicated, but it is quite simple and if followed to the letter will bring quick returns from the railroad claim department.

If there are any damaged pieces inform us at once giving us the correct marks shown on the piece and we will at once remake. Don't delay on this, for it takes so long to remake a piece

that every hour is precious and neither you nor we desire to delay the progress of the building.

Exercise care when packing the material into wagons or trucks to transfer to building. Use plenty of the hay which you will find in the car. This will prevent chipping of edges and corners. When you arrive at building, pile the material up on strips of wood between each layer. **DO NOT USE HAY BETWEEN THE PIECES AT THE BUILDING.** If you do somebody is likely to throw a match into the pile and the resulting fire will so smudge the surface glaze that it will be difficult to clean; moreover, when hay is used in stacking at the building it is not easy to read the marks on the various pieces. If the building be more than one story, pile the material by stories. Do not attempt to sort out in sets until the material is delivered to the story where it is to be used. When the ware is hoisted to the proper floor, sort out in sets and pile close to the place where it is to be set, **THE HIGHEST NUMBER AT THE BOTTOM OF THE PILE.** If you watch this little point you will save yourself a lot of handling.

READ CAREFULLY BEFORE UNLOADING

The receipted bill of lading from the transportation company indicates that we have delivered the material to them in first class condition. Here our responsibility ceases. If you give the transportation company a clear receipt for damaged material, you do so at your own risk.

IF THE MATERIAL IS DAMAGED YOU MUST—

1. Report damage to freight agent with demand for immediate inspection.
2. Have agent make signed notation on the paid freight bill showing exact number of pieces damaged.
3. If you are unable to secure such notation on freight bill, insist upon agent giving you a copy of inspection report and secure name of railroad inspector.
4. Make a memorandum of all facts, we will call upon you at a later date to make affidavit of damage to support your claim against transportation company.

AMERICAN TERRA COTTA AND CERAMIC CO.

EAGLES IN AR



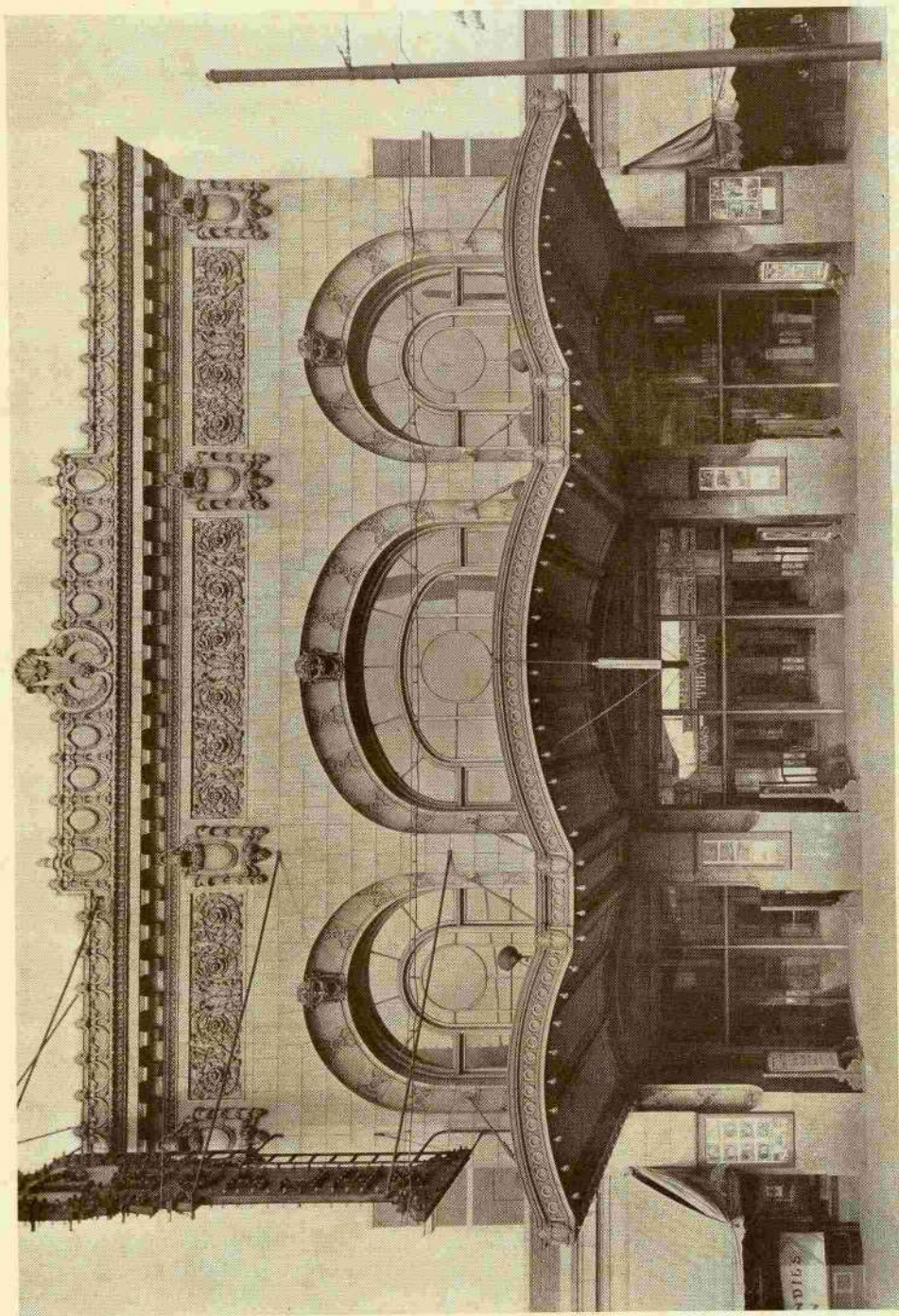
THERE was a time when the royal bird had a fairly easy time. But the job of being the National emblem is no easy one. He glares at us from our coinage, he poises in state on the top of our flagpoles, he screams through the press, he is overworked by orators



ARCHITECTURE

and politicians. But architecture works him harder than any of these others. These are only a few of the hundreds of examples we have of him. We have him in every position he ever assumed and a few he never could assume, all thrown in for good measure.





PEOPLES THEATRE, CHICAGO, ILL.
C. W. & G. L. RAPP, ARCHITECTS

BUTTON HOLE TALKS

W. D. GATES, PRESIDENT

“ONE hard thing to learn, Gates, seems to be to live our lives one day at a time. We put off the little, pesky, annoying duties of today as too small and insignificant to command our attention, and leave them undone, longing all the while for the time when, honored and respected, we shall do great things, perform vast labors, and win and retain great renown.

“We forget that the Great Emancipator measured calico and molasses, honestly and diligently, for years before he spoke the words and performed the works that make him live in history. We forget that the Father of his Country patiently measured the ground to settle petty disputes as a county surveyor long years before he led his country to victory and independence. We forget that the Hero of Appomattox tanned hides, and tanned them well, and that even when the time of crisis was come and there was need for him in his greater sphere, when put to menial clerical drudgery he did the work, and he did his duty just as well as in later times, when he had gathered in his hands the lives of a great army and the destiny of the noblest nation on earth. We forget that the Saviour of Mankind was a dutiful son and a good carpenter for long years before His work of redemption began.

“All these we are prone to forget, and, casting off any idea of doing the little insignificant duty of the hour as well as if it were great and important—of doing it as well as we know it ought to be done—we long for the day when we shall have great and honorable works to perform, noble things to achieve. We worry and fret. We quarrel with the petty duty of today and long for the great work of the future. We disregard the humble joys of the present and worry as to those to come. Not content to trust God with his own universe, we helplessly worry and fret about affairs we cannot and

never could control, and stretch our petty energies and strain our minds as to matters we cannot control, and thus neglect and lose all we might gain from doing our daily duties a day at a time as we go along.

“The builder builds the skyscraper a day at a time, and his work is complete and satisfactory. The farmer gets his crop by working a day at a time. The scholar attains his learning, not in bunches, but by labor a day at a time. You do your thinking a day at a time, Gates; I should judge it took you just about that long, and, if you don't have to give change for it when you get paid, you may get a dollar at a time.

“The reason we put these things off is because we think them too insignificant, too little, too mean. But the little things are at the same time the most annoying and the most common. They come the hottest and they come the thickest. There are more fleas than elephants in nature, and they cause more trouble. The very element of pesky littleness and meanness adds to the annoyance and causes us to rebel. Many a man who would walk miles to cast his vote for a President will neglect to notice an opportunity to bring in an armful of wood or a pail of water for a tired woman, but some one must bring them in just the same, and too often must she do it herself.

“The rearing of a child requires patient toil, care and self-denial, nursing and unremitting attention, but it brings a reward in a rich fruitage of love and devotion that are obtainable in no other way, and that are among the richest treasures and pleasures of life. Yet because these duties are petty and constantly recurring, many a mother throws them off upon a hired attendant, and thus loses all the love and devotion they win, and all the happy childish confidences of the innocent little prattler, and at the same time cheats the infant out of his birthright of a mother.”



Fig. 1.



Fig. 2.

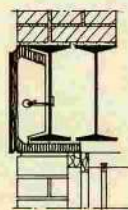


Fig. 3.

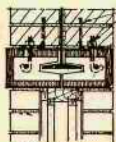


Fig. 4.

Dotted lines indicate proper provisions. See notes.

WRONG METHODS

LINTEL CONSTRUCTION

Figures 1 to 4, inclusive show bad construction for lintel sections. In Figures 1, 2 and 3, the iron is too close to the top or bottom of piece and weight of brickwork at Figure 1, and swelling of frames at Figures 2 and 3 would cause breakage of lip. This is also very likely to happen in shipping, handling, or in checking out material for iron in our fitting department.

If possible avoid supporting terra cotta on the sloping flange of "I" beams or channels. Figure 4 should never be used, as the projection beyond the flange is greater than the bearing. If this section is to be used angles should be provided, (as shown by dotted lines), and holes provided for anchoring terra cotta. If openings are small, loose angles will do. Another solution is to raise steel to top of terra cotta and provide plate as shown at Figure 5.

Figures 5 to 8, inclusive show what we consider proper lintel sections. Figure 6 is economical to make and easy to set but may be objectionable on account of exposed steel, in which case angle can be raised to a position similar to Figure 7. The size and position of angle or any other steel requiring check for terra cotta should be such, so that in no case would check for steel be less than 2 inches from face of terra cotta, and better still if check could be made not more than half the depth or thickness of terra cotta.

Figures 5, 7 and 8, fireproof the steel.

Figure 7 is harder to set to a true line than Figure 6 as the webs only, rest on steel. The angle in Figure 7 may be raised to top of channel, as shown by dotted lines, so that horizontal leg occurs in joint between top of terra cotta and brickwork. Punching of same would then be necessary so as to allow for hanging of same by means of hangers and dowels similar to Figure 5.

Figure 8 shows treatment for deep reveal. Steel should be 5" up from bottom of terra cotta so as to have terra cotta strong enough to avoid breakage. The hanger permits easy adjustment in setting, but it would be better to have additional angle at top of channel (as shown by dotted line), having the horizontal leg in joint between top of terra cotta and brickwork. Angle to be punched and terra cotta anchored by means of hangers and dowels. This additional angle would take load of brickwork off the terra cotta and eliminate the special clips and bending of hangers.

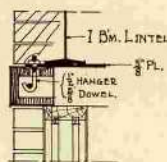


Fig. 5.

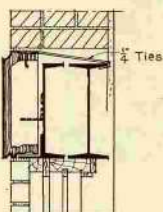


Fig. 6.

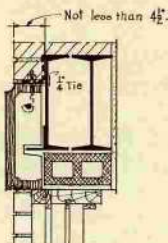


Fig. 7.

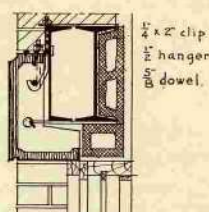


Fig. 8.

CORRECT METHODS

TERRA COTTA LINTELS WITH CONCRETE CONSTRUCTION

Figure 11 shows lintel suspended from angle anchored to concrete beam, and is the ideal method for both appearance and construction.

The concrete beam should be flush with face of concrete columns and the face of both located 5 inches back from face of wall or brickwork. If this be done the angle could continue across face of columns and act as a shelf angle for piers.

Angle would, of course, have to be punched for hangers and this punching should be 13-16 inch round holes 6 inches on center.

The extra expense of hangers and dowels is more than offset by the facts that no steel is exposed, strength of terra cotta is not impaired by checks, perfect alignment is assured by the adjustable hangers, and load of masonry above is carried directly on steel angle.

Figure 12 shows lintel checked out for steel angle and in our opinion the poorest method for lintel construction.

The position of concrete face should be the same as mentioned above and the altitude of angle at least four inches up from bottom of terra cotta. Size of angle should be such, so that check for horizontal leg would not be over half the depth or thickness of terra cotta and in no case should the distance from face of terra cotta to check be less than two inches.

The lintel is shown anchored to ties in concrete. These ties are of $\frac{1}{4}$ -inch square steel imbedded in concrete about 4 inches, and projecting approximately two inches. These are cut to length required and bent to act as hooks by the terra cotta setter.

If the angle in this particular section were separated from concrete one half inch, these ties could be omitted and terra cotta anchored over top of angle. In this case altitude of angle should be such that top of vertical leg would occur on line with top of terra cotta.

This section is a hard one to set and secure good alignment, as the webs only rest on steel, and it is a very weak section due to the check for angle at which point the load on top and the swelling frame will often cause cracking.

For concrete construction we cannot emphasize too strongly the advisability of eliminating checks for steel in terra cotta and, where ever possible to do so, place the steel in horizontal joints.

Figure 13 shows lintel supported upon steel angle and is a good construction, where the little exposed steel is not objectionable. The location of concrete face is the same as explained for Figure 1 and the method of anchoring by means of stubs or ties in concrete the same as mentioned for Figure 12. The nib of horizontal leg of angle should be at least one and one half inches from wall line so that lip of terra cotta would be strong enough to stand ordinary handling.

As no check is required, the full strength of terra cotta is retained and it is a very easy section to set in place, both for time consumed and good alignment.

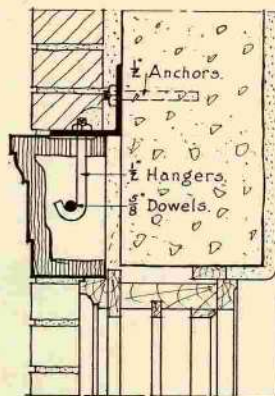


Fig.11.

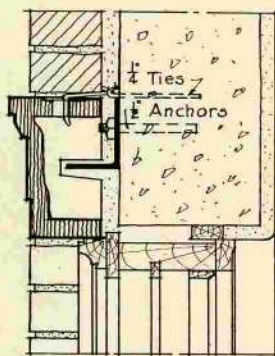


Fig.12.

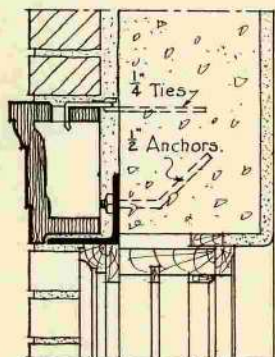


Fig.13.

WHO'S WHO IN THE AMERICAN TERRA COTTA CO.

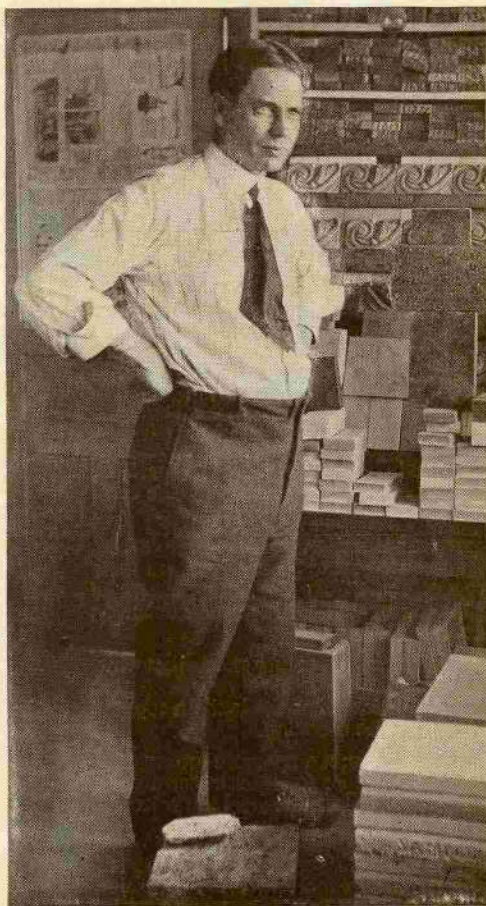
IT IS twenty years ago this month since "Bert" Munshaw joined our forces — twenty years of faithful service — twenty years of loyalty to us and our clients. He is in charge of our laboratory, responsible for the ceramic finish of the ware, the glazes, enamels, and the colors. There is no department at the factory that is more productive of grief and disappointment than the laboratory. It is a case of "If at first you don't succeed, try, try again," and as success the first time is unheard of there, Bert's work is chiefly to "try, try again." If you will look back over the years you will recognize the great growth in this department of Terra Cotta manufacture, a steady improvement in the quality of enamels and an ever enlarging range of colors. We are going to take the space in an early issue to tell you something of the trials and tribulations of this department, for we are firm in our belief, that if the users of Terra Cotta knew more of some of the processes of manufacture, the demands made on the various departments would be a little more reasonable, and censure in cases of disappointment would not be so severe.

The French proverb, "To know all is to forgive all," is more applicable to the work of a research laboratory than to anywhere else in the world. But to Mr. Munshaw's great credit, it is very seldom we have to explain our difficulties; in some mysterious way, he usually gets the results asked for.

To a great extent the development of better ware must start in the laboratory. The science of ceramic finishes, although a very old one, is comparatively new in this country, especially as applied to building construction. The American Ceramic Society has done some remarkable work in the development of the science, but a vast amount of work remains to be done. The most difficult problem, that of the successful commercial application of the result of laboratory experiments, must be met and solved by the shop chemist. And to add to the difficulty the

problem must be met and studied in addition to the daily routine work of the ceramic department.

It is the loyal devotion of men like Mr. Munshaw, working in the manufacturing plants, that has helped to make Terra Cotta what it is today.



L. M. MUNSHAW

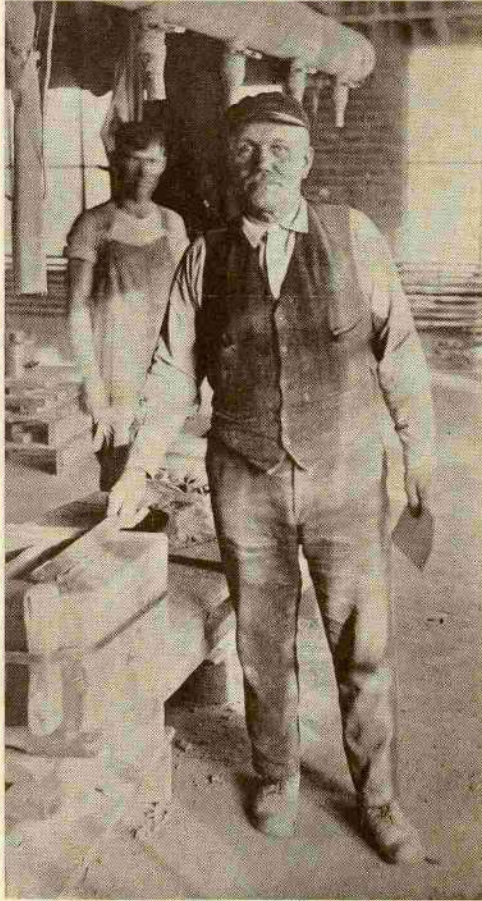
WHO'S WHO IN THE AMERICAN TERRA COTTA CO.

IT IS with great pleasure that we publish this picture. Mr. Schuman is one of our oldest fellow-workmen. Next October will round out thirty-four years of service. That's a long time to work with a firm. We say "worked with" advisedly for most of our men work "with" instead of "for" us. Fred started with us in the clay-mixing department in October, 1887, and was then in charge of clay-mixing, and the loading and unloading of all raw materials. In the early days he was also in charge of the shipping of the finished material. In his present capacity of pressing foreman, he interests himself, not only in the pressing of good terra cotta, but in the comfort and well-being of his men. It is long continued loyal service of this kind which changes a business house into an institution. It is service of this kind which has built up the "Goodwill"

which we cherish so highly. It is service of this kind which makes us all proud to be a member of the organization, and affords the inspiration to keep going ever onward and upward. If a man be as faithful as this to the firm he is working with, how can he break faith

with you? It is an inspiration to the sales department, that when they sell the service of this firm to you, it is the service of such men that they are selling, with the full knowledge that they will serve you as loyally as they have served us.

A good workman is the best salesman the company can get. He seldom realizes as he goes to the daily routine of the work that he is just as important to the sales department as he is to the pressing department, perhaps more so. There wouldn't be any sales department were it not for the skilled workman. As we have said so many times, our salesmen do not sell Terra Cotta—they sell the services of skilled workmen, the services of the workmen in the office, in the laboratory, and in the shop. If we were on the selling force we would rather that our portfolio were filled with pictures of good



FRED SCHUMAN

workmen and the pictures of the work they had done than a lot of data and price lists. A job can be sold once on a good approach and a low price, but the repeat order can't be. The repeat order is where the good workman comes into his own. It is credited to him.



INDIANAPOLIS NEWS BUILDING
JARVIS HUNT, ARCHITECT

DISCOURAGEMENT

IN THIS street of Life, walking in the darkness of the shadow, hungry old Satan was out hunting with his dogs, the little imps of human weakness.

A man came walking through Life's street.

Satan said to the little devil, with a bitter face, "Go, get him for me."

Quickly the imp crossed the street, silently and lightly hopped to the man's shoulder. Close in his ear he whispered:

"You are discouraged."

The man replied this time, "No, I do not think I am."

Louder and more decidedly the little imp said again;

"I tell you that you are discouraged."

The man dropped his head and replied, "Well, I suppose I am."

The imp hopped back to Satan, and said proudly, "I have got him, he is discouraged."

Another man passed. Again old Satan said, "Go, get him for me."

The proud little demon of discouragement repeated his tactics.

The first time he said, "You are discouraged", the man replied emphatically "No."

The second time the man replied, "I tell you I am not discouraged."

The third time he said, "I am not discouraged. You lie."

The man walked down the street, his head up, going toward the light.

The imp of discouragement returned to his master crestfallen.

"I couldn't get him. Three times I told him that he was discouraged. The third time he called me a liar, and that discouraged me."

CHICAGO EXAMINER

ART is not an oil-painting
on canvas in a gilt frame.
Art is not the exclusive
toy of a few prigs—nor the pass-
word of a cult. Art is universal,
eternal—not parochial. Every
man is an artist in his degree—
every man is moved by art in
his degree. For one act of our
day to which we are moved by
reason, we are moved to a score
by the emotions—by instinct.

Haldane Macfall