

MARCH • 1921



WHAT the father has made the son can make and enjoy; he has also work of his own appointed him. Thus all things wax and roll onwards: arts, establishments, opinions, nothing is ever completed, but ever completing.—CARLYLE





•• DISTINCTIVE BUILDINGS ••



GABLE DETAIL, HAMPTON COURT, INDIANAPOLIS  
GEORGE, McLUCAS & FITTON, ARCHITECTS



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 sitting at lunch enjoying a talk on Terra Cotta with a young architect of our acquaintance. We have talked to so many young architects that it was not difficult for us to realize that he was leading up, gradually, to a question, which he feared would be embarrassing to us.

Finally, he blurted out, "Why are there so many failures, recently, in Terra Cotta?" We were ready for him and countered with a question of our own,

"Are there many failures in Terra Cotta?" "Why yes, we have had considerable difficulty with Terra Cotta on concrete buildings." "So have we," we replied, "but we have not considered the serious troubles resulting therefrom as Terra Cotta failures. Perhaps we can explain ourselves much better if you will mention a specific instance of the failures to which you refer." "The last case we had," he said, "was the cornice on a 200 foot building. The two pieces of Terra Cotta at each end of the Cornice were shattered to splinters." "And what do you think caused those two pieces of Terra Cotta to shatter," said we. "It is very evident," said he, "that the concrete, being expanded, pushed out a piece of Terra Cotta at each end of the building." "Would you consider that a failure of Terra Cotta Material or the result of inadequate Concrete Engineering? Concrete Engineers are fully aware that Concrete Beams will ex-

pand and they doubtless also are aware that no building veneer material is strong enough to stand the enormous pressure resulting from that expansion. No matter what way you look at it we cannot concede that, in the instance you mention, there was a failure of the material. No doubt, the failure was one of

Concrete Engineering, or Terra Cotta Engineering, and of Quotation. We are quickly remedying the faults of Terra Cotta Engineering through co-operative

*I keep six honest serving men,  
(They taught me all I knew)  
Their names are What and Why and When,  
And How and Where and Who.*

RUDYARD KIPLING

study with the Bureau of Standards, the few failures resulting from mistaken theories in this direction are being rapidly eliminated. The failures due to error in concrete engineering will not be so easy to overcome, unless you are willing to take us into your confidence and permit us to make suggestions on the method of jointing and hanging the Terra Cotta. We are Terra Cotta engineers, our experience is at your service.

There have been so-called failures in all materials steel, concrete and granite.

We feel justified in asking at the hands of our friends, architects and contractors, that when an apparent failure becomes evident, that they permit us to ask, "What, and Why and When, and How and Where and Who"; in other words, permit us to make a thorough examination, so that if there be fault in our material we may remedy it, and if there be fault elsewhere, that our material shall not carry the blame.



## INDIANAPOLIS TERRA COTTA COMPANY

**T**ERRA COTTA was made in Indianapolis many years before it was known as an Architectural building material in the Middle-West. In the year 1867, Mr. J. N. Glover of Louisville, Ky., began the manufacture of Terra Cotta on a very small scale. His method was unique. He first obtained a cast iron model, made a model of it in plaster of paris and then pressed his clay into this mould. It had no Ceramic finish, it was painted on the outside and pitched inside, and was sold as a clay imitation of an iron imitation of cut stone. Shortly after starting the works he moved to Indianapolis in order to be near the clay deposits of the Brazil Coal Mine Regions. In 1868 he sold out to Hovey & Nichols, who in 1869 moved their works to Chicago. Not long after this time Stiltz, Joiner & Company started a Terra Cotta business in Indianapolis. This organization was not preeminently successful and in 1883 the Indianapolis Terra Cotta Company was formed and the plant located at Brightwood a few miles from Indianapolis. After many ups and downs Mr. Benjamin D. Walcott reorganized the company and continued to operate it until his death.

In April, 1918, Mr. Wm. D. Gates bought the entire Capital Stock and leased the plant to THE AMERICAN TERRA COTTA COMPANY, who now operate it.

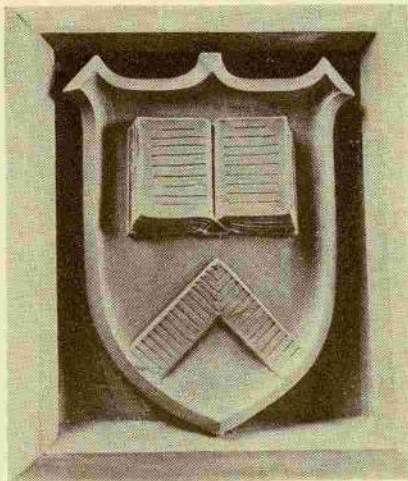
Under the old regime the company did excellent work throughout the country. They were content, however, with the old-fashioned standard finishes and never attempted any of the Ceramic

glazes, which are so familiar to the users of Terra Cotta. Under the new administration the Indianapolis Plant is equipped to manufacture all of the modern finishes and they have been very successful in what, to them was a new line. The illustrations in this issue of "COMMON CLAY" will bear us out in this statement. In fact, the work of the Indianapolis Terra Cotta Company is the same as the work of the American Terra Cotta

Company. They have inherited all of our cherished traditions, their business is being conducted under the well-

known "American policy, our experience and research work is at their service, we and they are one. When we talk of our work and our men we are talking of their men and their work also. That they are worthy of our confidence is demonstrated through the pages of this issue and from time to time we shall continue to show their work.

And when we show their work we are not going to say that it is the work of the Indianapolis Company. Their work is our work, and our work is their work. They have been legally adopted and acknowledged before the world.







DETAIL OF ENTRANCE, HAMPTON COURT APARTMENTS  
GEORGE, McLUCAS & FITTON, ARCHITECTS





GENERAL VIEW, HAMPTON COURT

THE Hampton Court Building, George, McLucas & Fitton, Architects, is an exceedingly interesting building from the point of view of Terra Cotta trim. It is only another proof of the truth of the statement that "Beauty is not a question of mere shapes, but is the evidence of mind acting properly on material." We wish that it had been possible for us to show you the detail pictured on the opposite page in colors, for, although beautiful in half-tone, yet it needs the coloring to bring out the full beauty.

It has been argued in our presence, that the charming Tudor should be expressed in nothing but stone, and that all Terra Cotta Tudor trim is a stone imitation. We have challenged the statement time and time again. A close study of the details shown here will demonstrate that the Terra Cotta is frankly jointed as a clay material; that no attempt has been made to imitate the uncompromising rigidity of stone; that the architect has expressed himself logically and beautifully in clay products throughout the building.





ENTRANCE, MARYDEN APARTMENT  
HERBERT L. BASS & CO., ARCHITECTS, INDIANAPOLIS



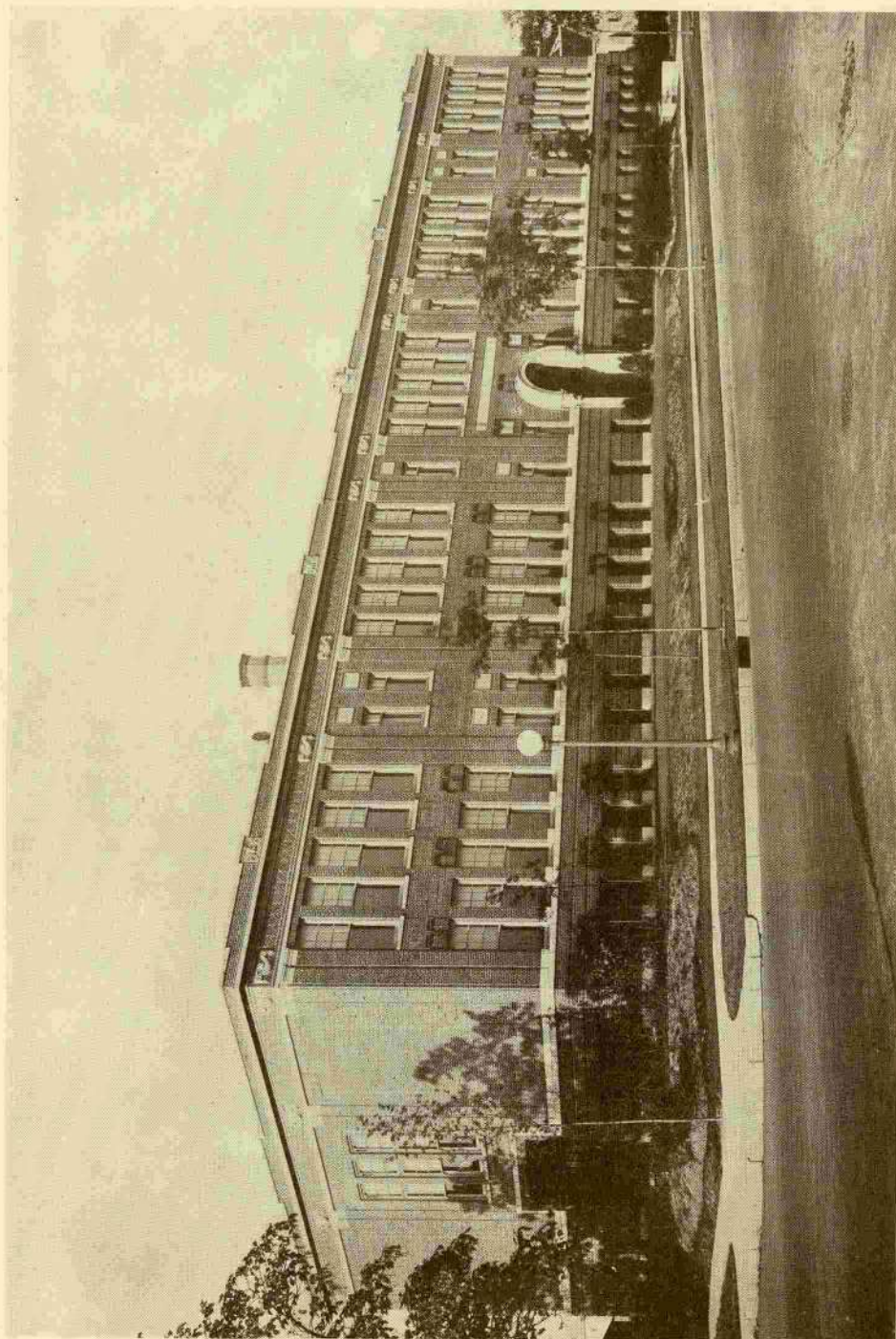


MARYDEN APARTMENT, INDIANAPOLIS  
HERBERT L. BASS & CO., ARCHITECTS

WE show herewith a general view of the charming Maryden Apartments in Indianapolis designed by Herbert L. Bass & Co. of that city. On the opposite page is pictured a detail of the entrance. One of the legion of self-appointed critics took us to task once for showing so much trim instead of confining our illustrations to all-Terra Cotta jobs. He told us that it appeared to him that we went out of our way to show brick work, and that we showed more beautiful brick work than the brick man himself. Of course, the

critic, as is usual with the tribe, was incorrect in his facts. We do not show more brick work than Terra Cotta, neither do we show more beautiful brick work than does the brick man. It only seems so. The beauty of brick work is never so evident as when it is trimmed with Terra Cotta. The materials are kindred clay products and the beauty of one enhances the beauty of the other. A great French artist once said, "No beautiful thing was the result of an accident. Were it not planned to be beautiful it could not be so."





PUBLIC SCHOOL NO. 66, INDIANAPOLIS  
RUBUSH & HUNTER, ARCHITECTS

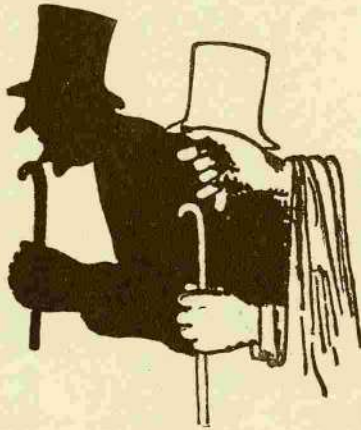


## BUTTON HOLE TALKS

W. D. GATES, PRESIDENT

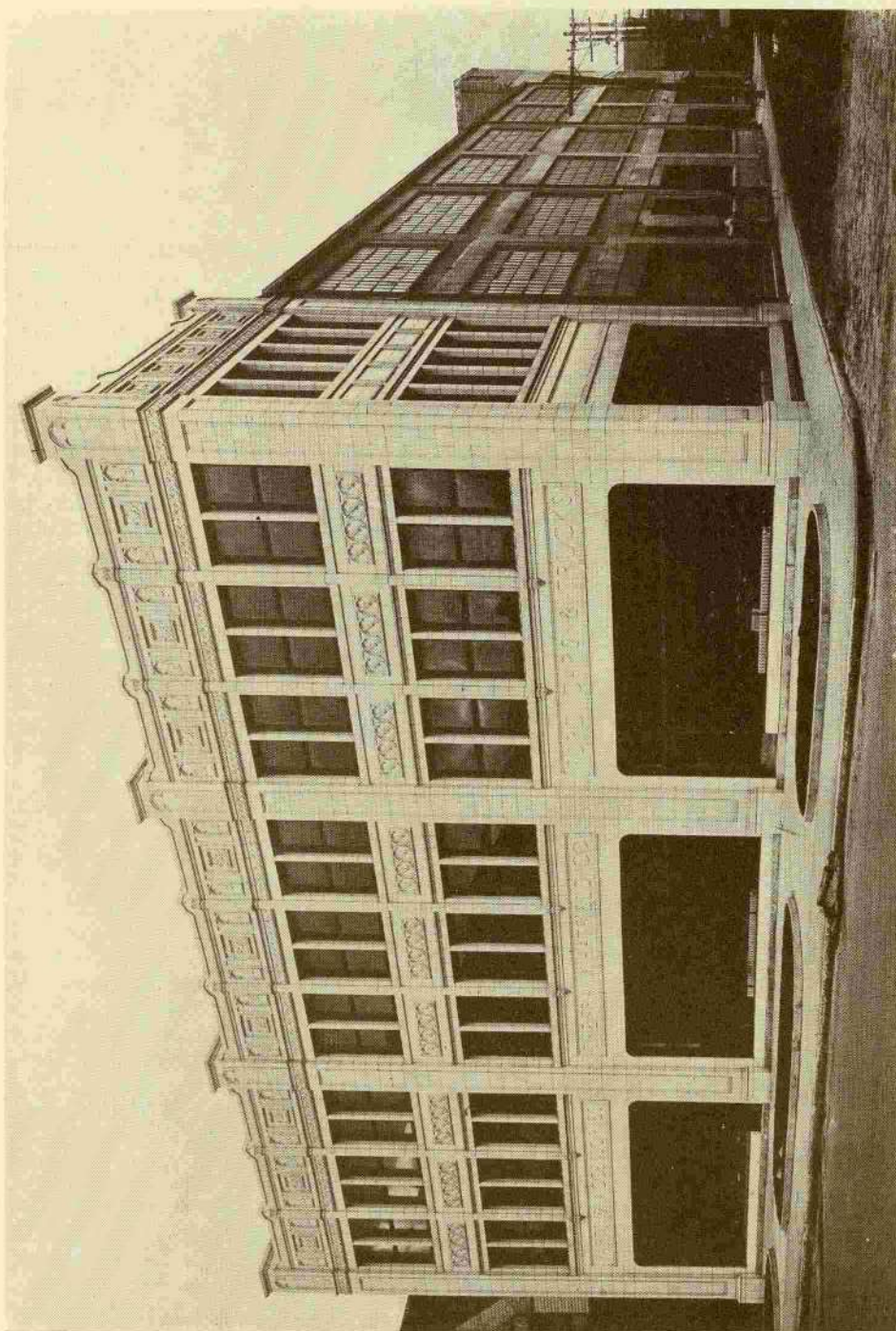
### SHADOWS

THE one real, constant companion you have in life, Gates, and the one that is reliable and ever attendant, is your shadow. Possibly you haven't thought much of it but the subject is worthy of real consideration. Your shadow is your real, personal, unremitting attendant, from your cradle to your grave. Through all the days of your youth and early manhood it follows you, follows always, closely and persistently. You can not escape it however you may speed. It is intangible and evasive but always there. It is your own personal belonging and has nothing to do with any other personality and wherever you go and whatever you do it accompanies you and is with you. It is no respecter of National boundaries and when you go abroad it is the only possession of yours that passes the customs officer unquestioned and unexamined. It is, however, a fair weather friend and only stays by you in sunshine, deserting you absolutely in cloud and storm, and leaving you to then fight your fight alone. It is your own personal shadow and differs from all other shadows in having of your own personality and never is lost or mixed up. It joys with you in the sunshine but when the storm clouds come it shows its cowardice by fleeing and hiding as do your other fair weather friends. But it is your own shadow and you can control it, you can lead it where you will and it has to follow you and is powerless to resist or hinder you. You can take it into good companionship or bad just as you yourself choose, so that it has absolutely no



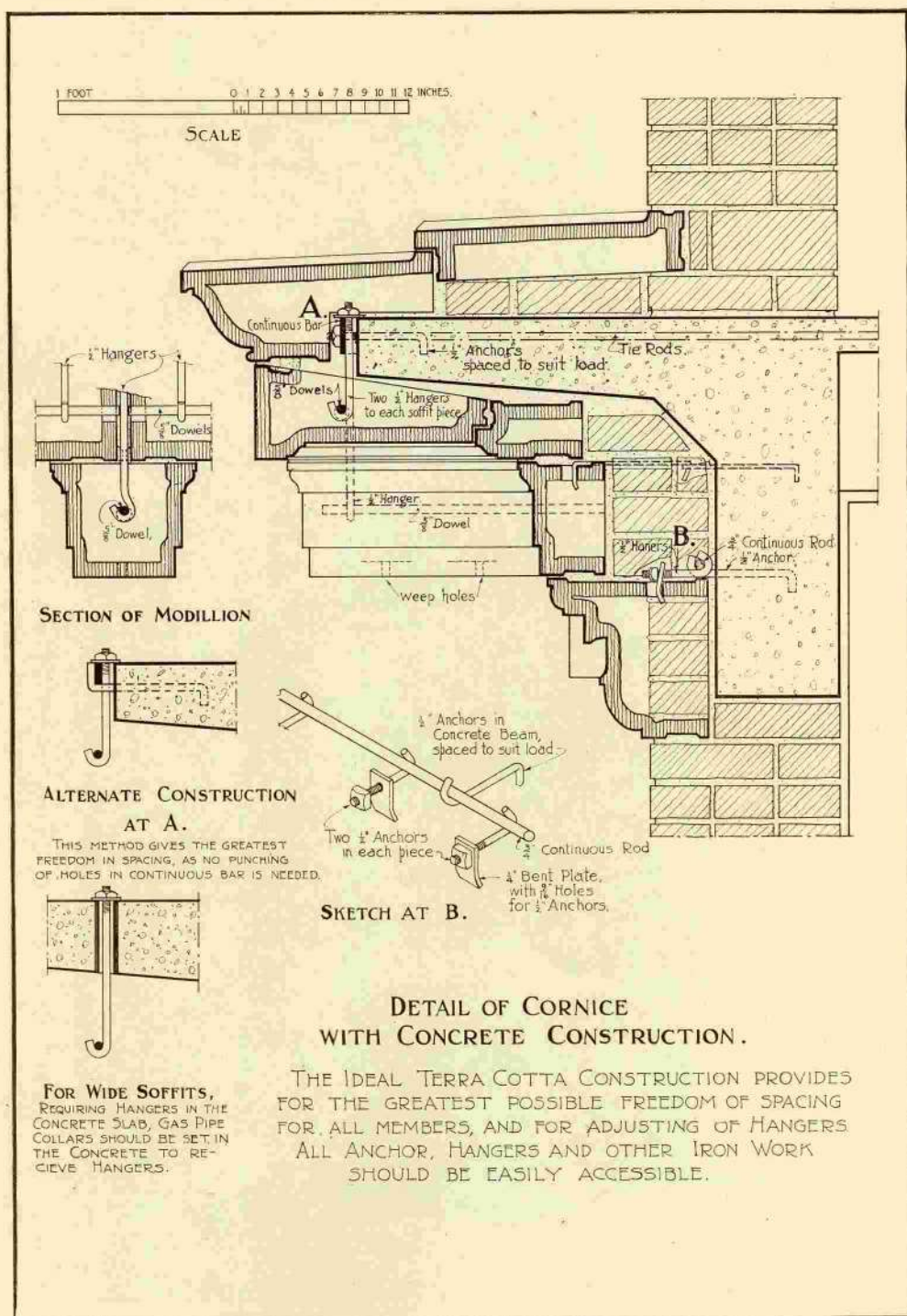
power of association except as you direct or lead. In your childhood it is as merry and active as you yourself and imitates you closely, doing the things you do, running the races that you run, playing the pranks that you play, starting when you start and stopping when you stop. There has, however, been an absolute change with you, in your relations with your shadow. You have passed the midway, the point up to which your shadow followed you and led you. From that point on, for the rest of your life, your shadow will precede you, will lead you, you will follow it. You will look into and not away from your shadow. All the mists and mysteries of the future will lie in the shadow. Blindly, gropingly and yet trustfully, you will follow it. Life itself is a great mystery, all shadowy and misty. As a babe you came from its misty shadows and in death you will go into them again. Scheme as you may about them you but end in the shadow, the shadow of the great mystery and the one you cannot solve. As a babe, you came trustingly, confidently, helplessly, and when you go at last into the shadow, the shadow of death, you must go in the same manner. Life is the light and death is the shadow. The day is life and the night is death. For the day, action, effort, hustle, accomplishment. For the night, relaxation, rest, the oblivion of sleep. So life is symbolized by the day and death by the night, and dying is but sleeping. You go to your sleep, happy and content, glad of the rest, and you should go to your death just as content and happy.



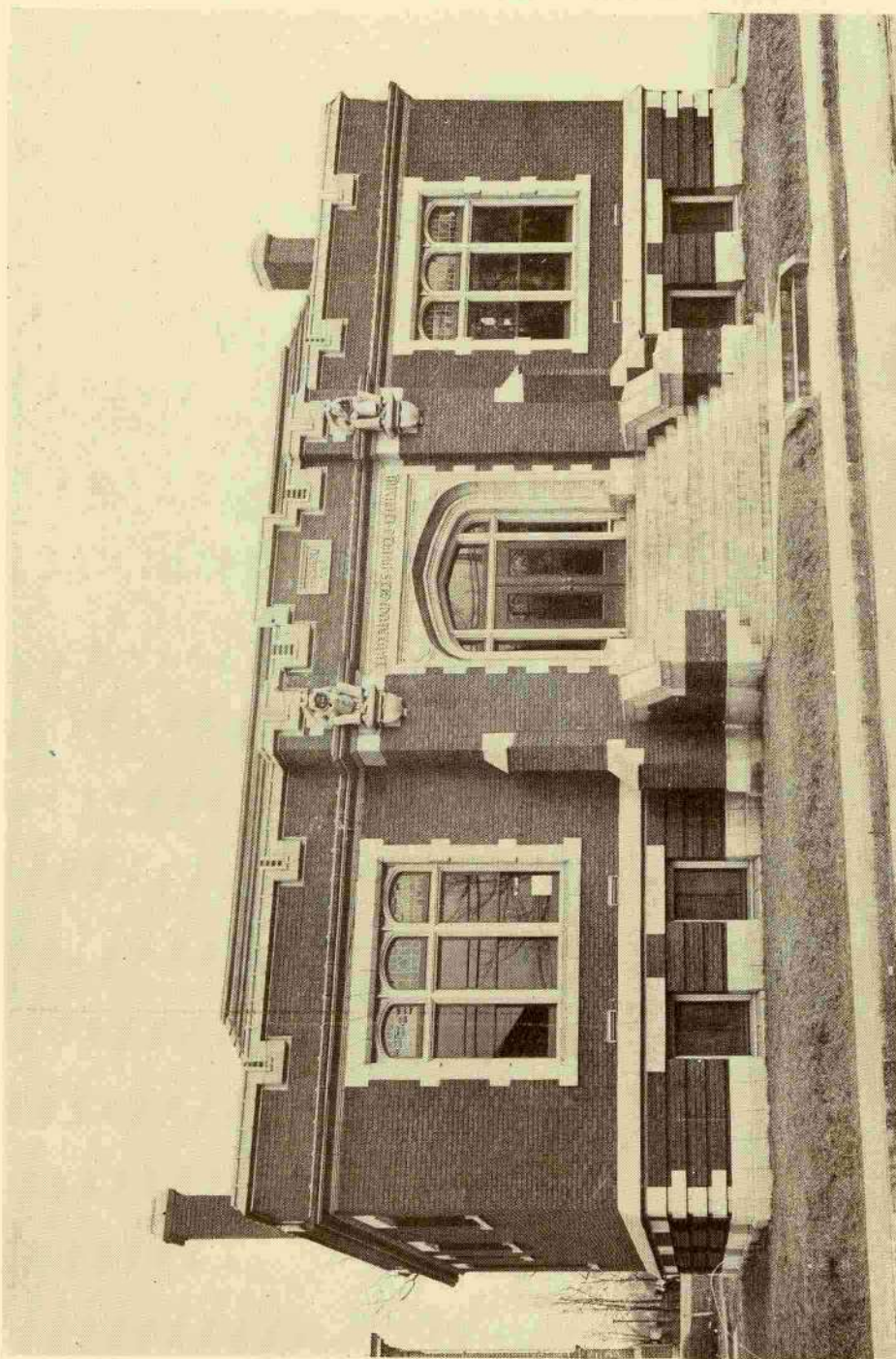


HATFIELD BUILDING, INDIANAPOLIS, IND.  
BASS, KNOWLTON & GRAHAM, ARCHITECTS









INDIANAPOLIS PUBLIC LIBRARY BRANCH NO. 3  
FOLTZ & PARKER, ARCHITECTS



## TERRA COTTA OF YESTERDAY

THE illustration in the insert shows the general style of cylinders used in the long ago to preserve the law. It is with interest we note that the oldest known written code of laws in the world, probably antedating that of Hammurabi by at least a thousand years, has been discovered in part among the hitherto untranslated clay tablets from Nippur in the University of Pennsylvania Museum. The Hammurabi code was prepared about 2100 B. C., and was discovered about 20 years ago on a large diorite stone, some paragraphs being missing, by French explorers.

The laws, which have just been translated by Abbe Scheil of Paris, deal with the responsibility of hired servants, with trespass on farms and orchards, the harboring of slaves, rentals, the rights of slave women who have borne children to their masters, punishment for adultery, etc.

One statute provides that rentals must run for three years in case a man has taken over a house the owner does not know how to manage. This is somewhat obscure, and may mean that all rentals were for that term. In any event, property could not lie idle or be improperly used if some one was willing to use it for public or private benefit.

In case a slave bore children to her

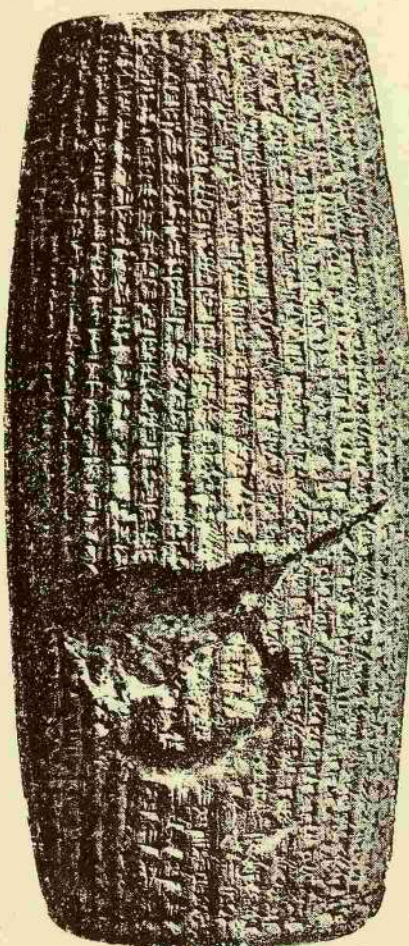
master, she and the offspring were free, and if the master married the slave the children became legitimate.

In general, the laws show a high state of civilization in 3000 B. C., and indicate milleniums of previous experience in settled communities. They deal with personal and property rights on a basis somewhat like that of the Deuteronomic code. It is possible that the tablets were text-books used at the great University of Nippur.

The discoveries are considered of the highest importance, and search will be made for additional tablets containing other laws.

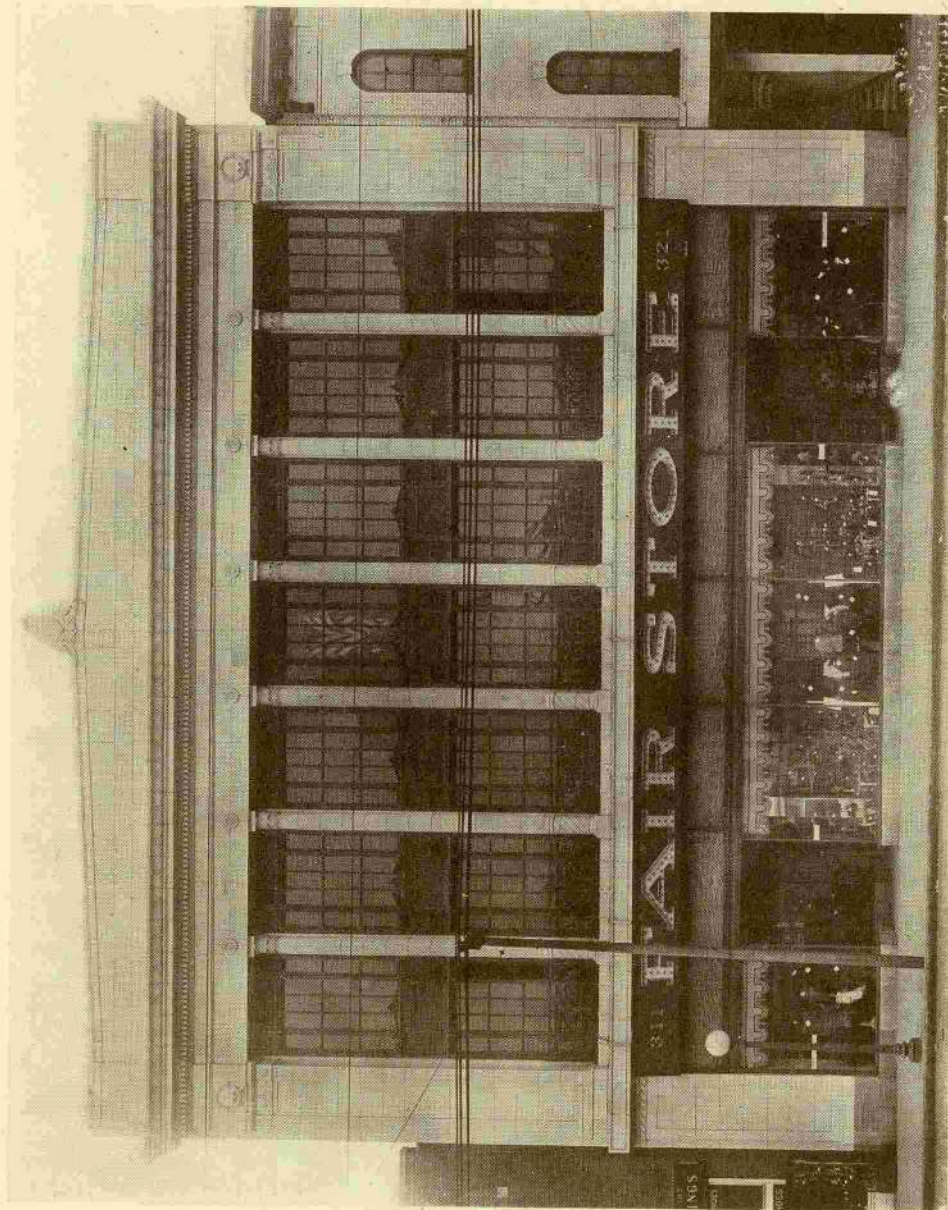
Nothing throws greater light upon a state of civilization than the written laws of that civilization. The clay man has helped to preserve those laws. We clay men almost rival the occidental in our ancestor worship. And why should not we revere the memory of our ancient craft brethren who did their appointed task so well that their work has defied the

great destroyer Time. We look upon the fragments that have come down to us and reverently repeat,—“See, this our fathers did for us.” We pray that some of the work the craftsmen of today are doing will be dug out of the ruins and reverently studied by the men who are to come so long after us.



TERRA COTTA CYLINDER





FAIR STORE, INDIANAPOLIS, IND.  
WILLIAM EARL RUSS, ARCHITECT



## WHO'S WHO IN THE AMERICAN TERRA COTTA CO.

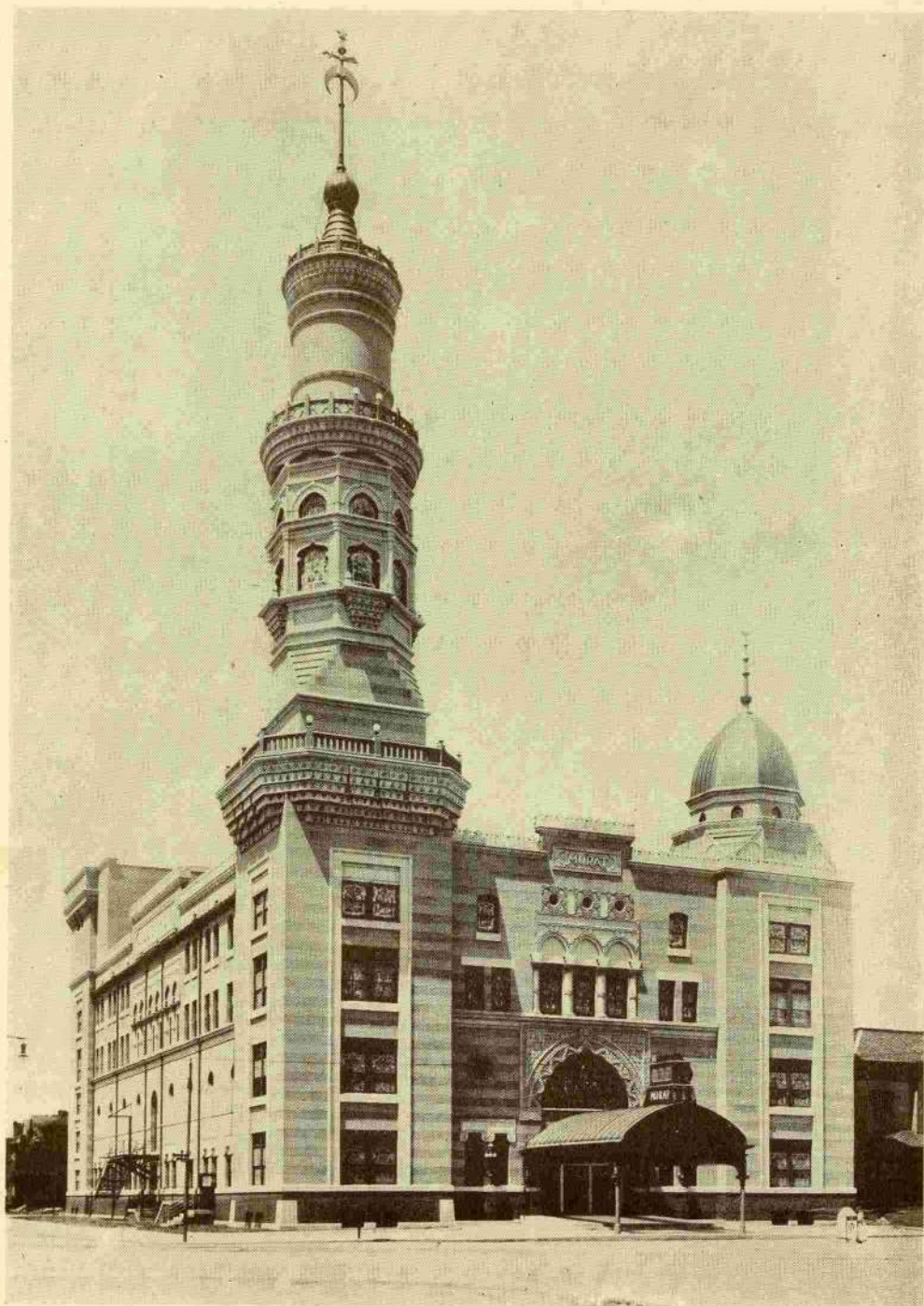


WE herewith present Mr. George H. Lacey, General Manager of our Indianapolis Plant. Mr. Lacey joined the Indianapolis Terra Cotta Company, January 13th, 1896, and has recently completed his twenty-fifth year of continuous service with that company. He is a man of very wide experience in the Terra Cotta business. Born in England, educated at the City of London College, articulated to an Architect and Surveyor in the city of London and continuing with that profession for twelve years, he then

came to America. He has worked with Stephens, Armstrong & Conkling at Philadelphia; Perth Amboy Company and twenty-five years at Indianapolis.

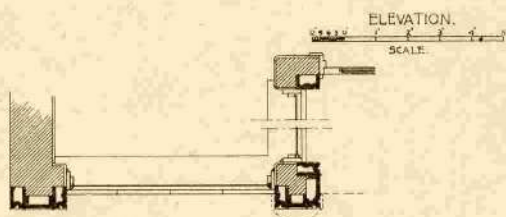
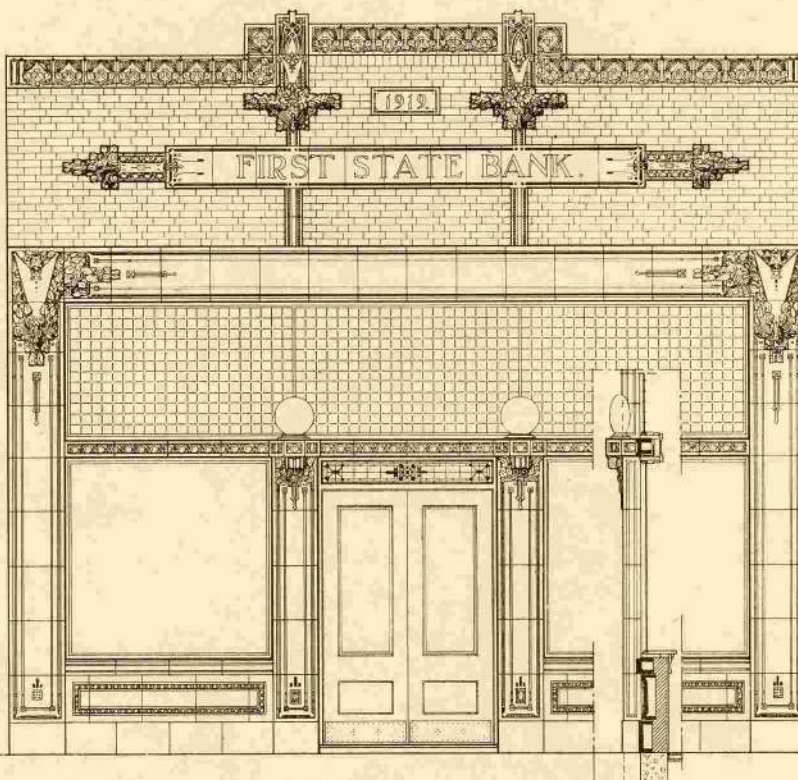
Mr. Lacey's career is only one more example of the loyalty and faithfulness of Terra Cotta men towards their material. It is such men who have made the business what it is and we are very glad that in acquiring the Indianapolis Plant we were fortunate enough to acquire the services of so good and true a man as its GENERAL MANAGER.





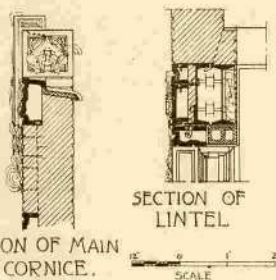
MURAT TEMPLE, INDIANAPOLIS  
D. A. BOHLEN & SON, ARCHITECTS





PLAN

SECTION.



SECTION OF MAIN  
CORNICE.

SECTION OF  
LINTEL

DESIGN FOR A SMALL BANK FRONT.  
[SULLIVANESQUE TRIM]

DESIGN FOR A SMALL BANK FRONT



**H**RUT is the same  
thing as a grave  
only longer. It has  
only one advantage  
over the grave—you can  
get out of it if  
you wake  
up