

MAY • 1921

*God has such a splendid way
Of launching his unchallenged yea:*

*Of giving sphery grapes their sheen;
Of painting trees and grasses green;*

*Of storing in the honey-bee
The whole of Life's epitome.*

*God has such a splendid way
Of tempting beauty out of clay;*

*And from the scattered dusts that sleep,
Summoning men who laugh and weep.*

LOUISE AYRES GARNETT

5-

JUDGE K. M. LANDIS

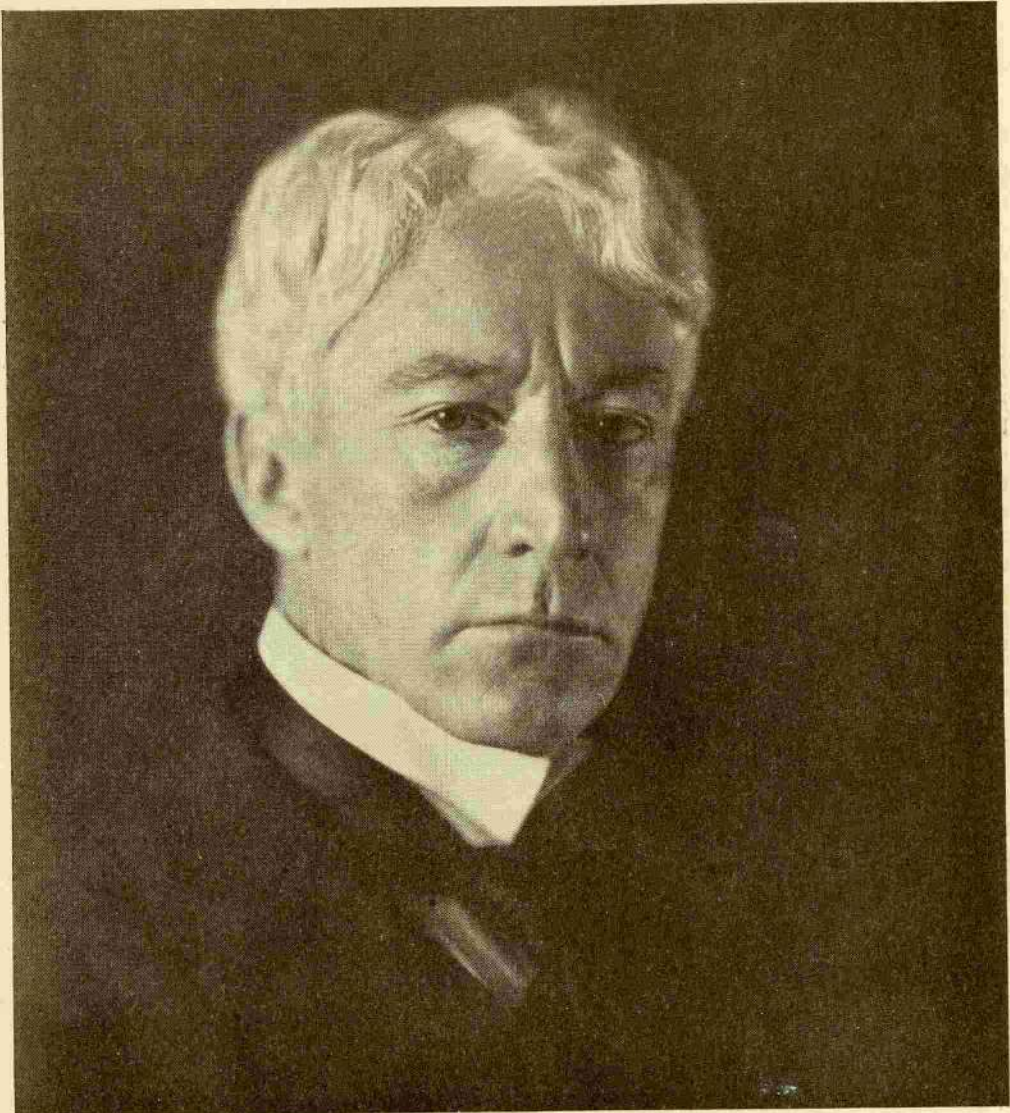


PHOTO BY FERRARE DE BUILORE, CHICAGO

***I**NSTEAD of here showing a distinctive building, we are this month showing a distinguished man. The baseball season is on. Enjoy it, knowing that the Judge will see to it that the sport is clean and wholesome. He is the big boss of baseball.*

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THE AMERICAN TERRA COTTA & CERAMIC CO.

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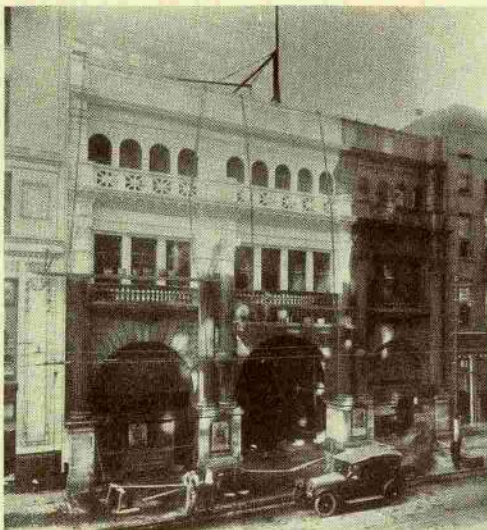
EDITORIAL

SPRING is here. The trees are leafing, lilacs are all abloom, and as ever the young man's fancy is turning where the poet says it should turn. The housewife is getting out her cleaning equipment, looking over her assortment of pails, mops, and brushes, preparing to make life miserable for the man of the house. The suburbanite is grubbing in his garden and fussing with his shrubs. The golfer is inspecting his equipment and improving his form to the detriment of the living-room furniture. The newspapers are featuring their annual "cleanup week" and exhorting all good men to come to the aid of the party, pleading for cleaner streets and alleys. There is no question about it. Spring is clean-up time. What are you going to do about it?

How about that building of yours? We went to lots of trouble to make it washable. Why not take advantage of the fact that a little soap and water will give you a new front? The soot and grime of the soft coal smoke, unsightly and unsanitary, can be removed cheaply and quickly. It is not only your privilege but your duty to do so. You owe it to yourself to keep your building in a clean condition.

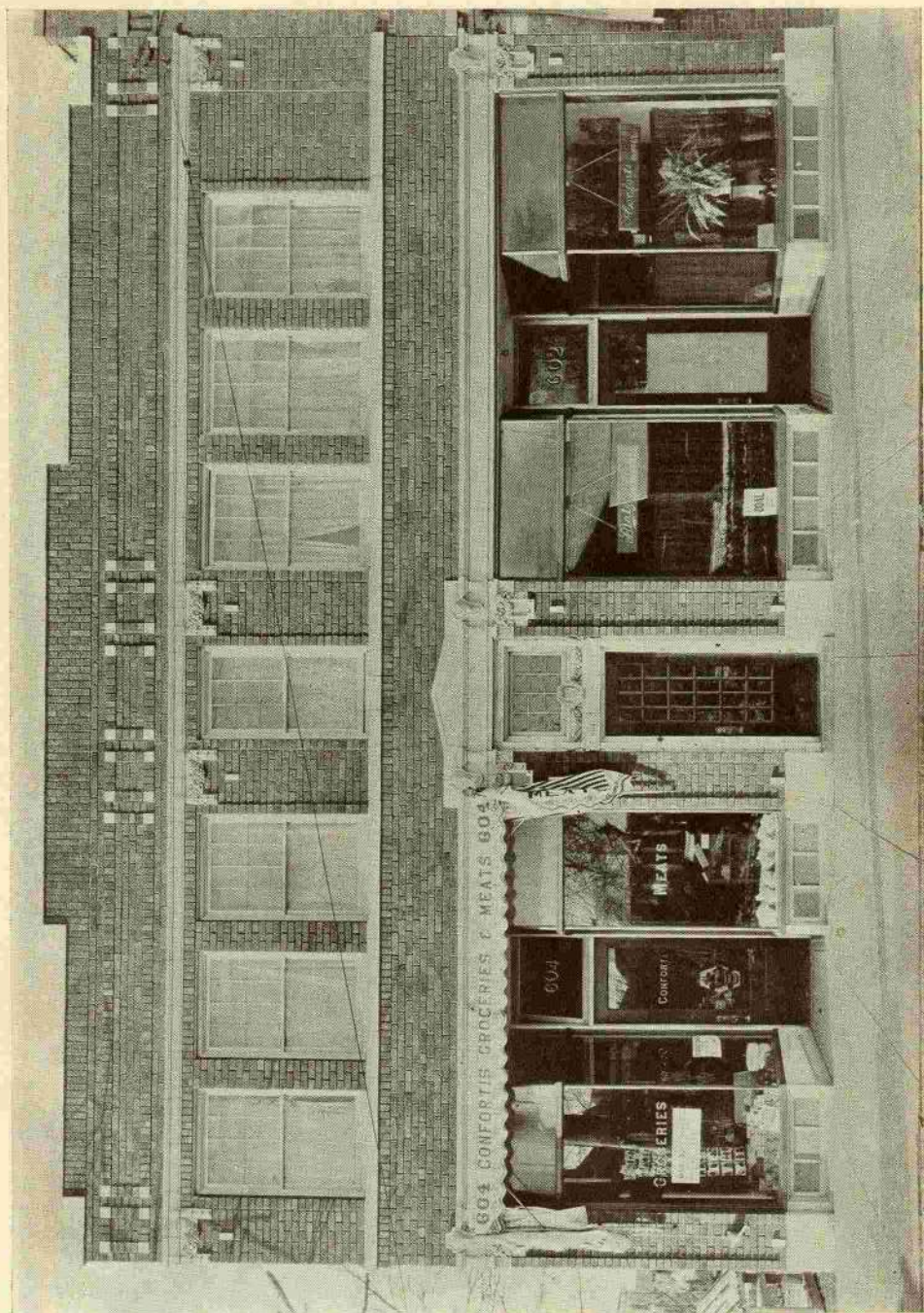
You owe it to the men who made it possible for a building material to be cleanly as well as beautiful. You owe it to the community to remove the filth accumulated on your building. You owe it to your tenants to make their home as clean outside as it is

inside. Spring is here. Clean up. Your neighbors will appreciate any effort you make in this direction. This is proven by the fact that twice within a month a Chicago newspaper featured the cleaning of Terra Cotta on buildings. They showed pictures of the Wrigley Building and also the Lake View Building, featuring the contrast between the washed and unwashed portions of

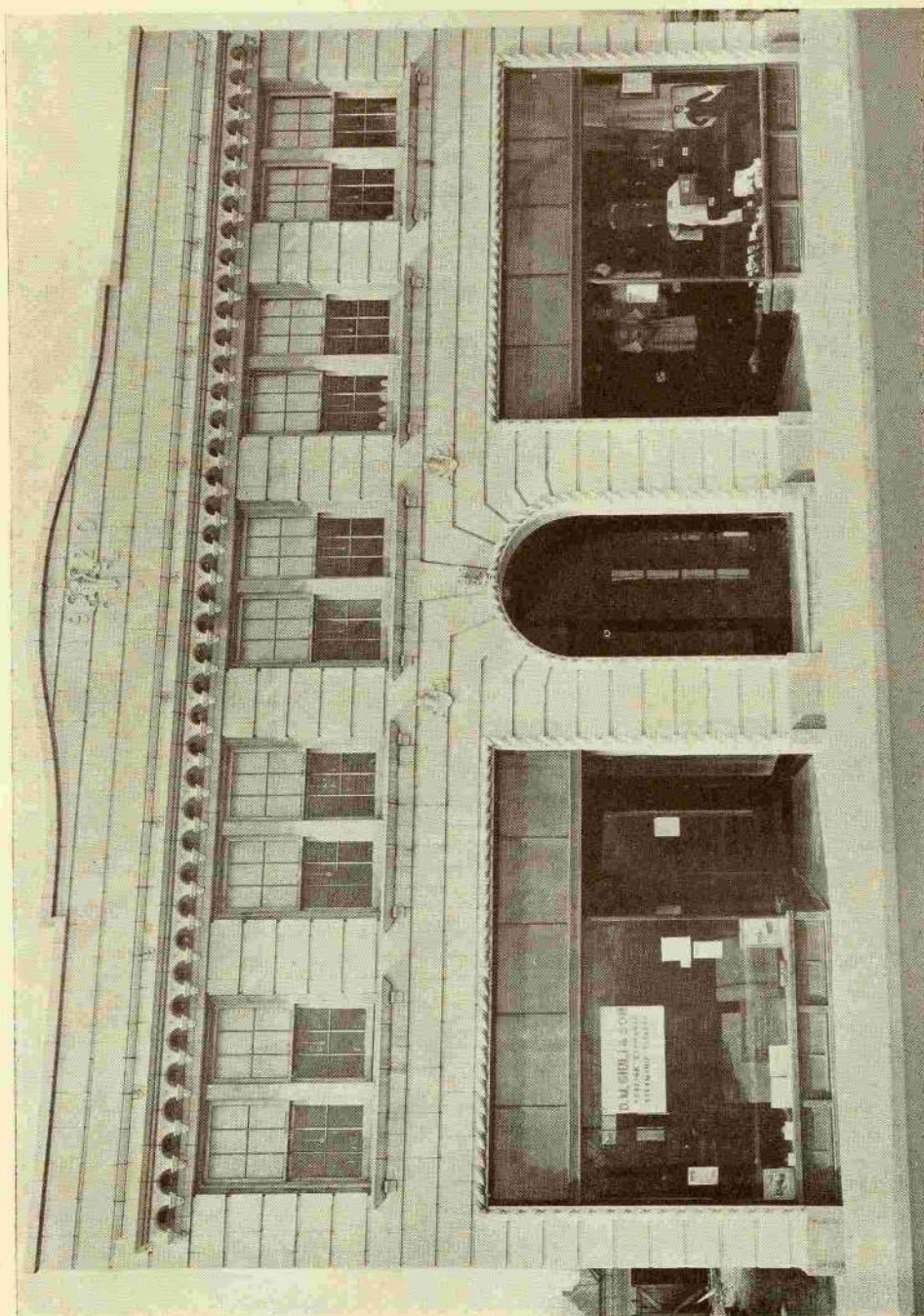


the building. If the matter is of such general interest that a great newspaper will take the trouble to photograph the transformation, it is surely worth your while to wash your own building. If the front of your building is Terra Cotta, wash it; if it is not Terra Cotta, why not rejuvenate your building with a washable Terra Cotta front?

The insert shows the Inter-Ocean Building, now a theatre, enjoying a bath. More than thirty years ago we manufactured this exterior and Chicago had forgotten that it once was white.



THE CONFORTI STORE BUILDING, KENOSHA, WIS.
WHITE, WHITE & CO., ARCHITECTS



SPECA BROS. BUILDING, KENOSHA, WIS.
WHITE, WHITE & CO., ARCHITECTS



FRESE & KLEIN STORE, KENOSHA, WIS.
WHITE, WHITE, WHITE & CO., ARCHITECTS

IN Kenosha, Wisconsin, there is a firm of young architects whom it will pay you to watch. They come of a family of architects, well grounded in their profession, possessing the enthusiasm of artists balanced by years of practical experience and endeavor. We refer to the firm of White, White, White & Co., and we show in this issue three examples of their recent work. They are all small commissions, but we have always maintained that a small commission requires as much attention and even greater skill than the large one. In spite of the restrictions of size of lot and building, and in spite of the small amount of money at their disposal, they do not neglect beauty and proportion. They have performed the true functions of an architect, to give the owner the best building he can

get for the amount of money at his disposal, neglecting neither beauty, utility, nor soundness of value.

We speak whereof we know, because it has been our good fortune to have worked with them many times on their buildings, and there is no firm in the country that pays more conscientious attention to detail in ornament, color, manufacturing, and price than this firm. They know what they would like to get and if the amount of money at their disposal is insufficient, they take us into their confidence and get as much for their money as is possible, and thus approach as nearly to their ideal as circumstances permit. We are looking forward to the time when some commission will fall to them which will permit them an opportunity to show their skill without handicap.

BUTTON HOLE TALKS

W. D. GATES, PRESIDENT

AS the golfing season is now at hand, and inasmuch as all the other experts have been giving their advice, it seems selfish for me not to share my knowledge with my brother golfers. So here goes, generously, for the common good. Much of my wealth of knowledge has been garnered by long journeys in the rough, certified to by large collections of the burs with which Nature has garnished those regions, and, as to their condition, I am probably the best posted player yet out of the asylum, and a better authority on burs than anyone outside the Government Seed Service.

Putting at the Tee. This is a subject not ordinarily dwelt on but one that should have attention. Practically one half the strokes are allowed for putting and, while it is generally conceded that they should be reserved for the green, still there has been a disposition to use them at the tee, indeed I have given exhibitions there myself, which, especially at the first tee, have contributed more joy to the assembled gallery than to me. They were not made, however, with the putter but with a club which I understood to be a driver.

Driving on the Green. This subject naturally comes in close connection with the former and indeed is practiced even more frequently. It even appears that the more one putted at the tee the more prone was he to drive at the green. Again, as in the other case, note that it occurs in using, not the driver, but the putter. It almost causes question as to the proper naming of the clubs.

Breathing Exercises on the Putting Green. After careful study, I am satisfied that too little attention has been given this subject. It is of utmost import not alone as to the one doing the putting but as to the gallery as well. Either may be standing breathless or holding their breath. Often, as you will have noticed when

the putt is made, all the gallery will have stood holding their breath while the ball dallies toward the cup, seemingly about to stop short but finally dropping into the cup, when so much of the air seems held in the lungs of the gallery that it creates a sort of vacuum on the green, thus helping the ball roll on, whereas when the ball has dropped, the sudden long breath, simultaneously exhaled by the gallery, blows all the leaves off the green and undoubtedly might carry the ball with them were the combined breath released earlier. This is particularly noticeable during the early spring playing, during the season of the young onion, the breath being then more vigorous and, while possibly harder to hold, undoubtedly much more powerful when released suddenly and especially by a large gallery in unison.

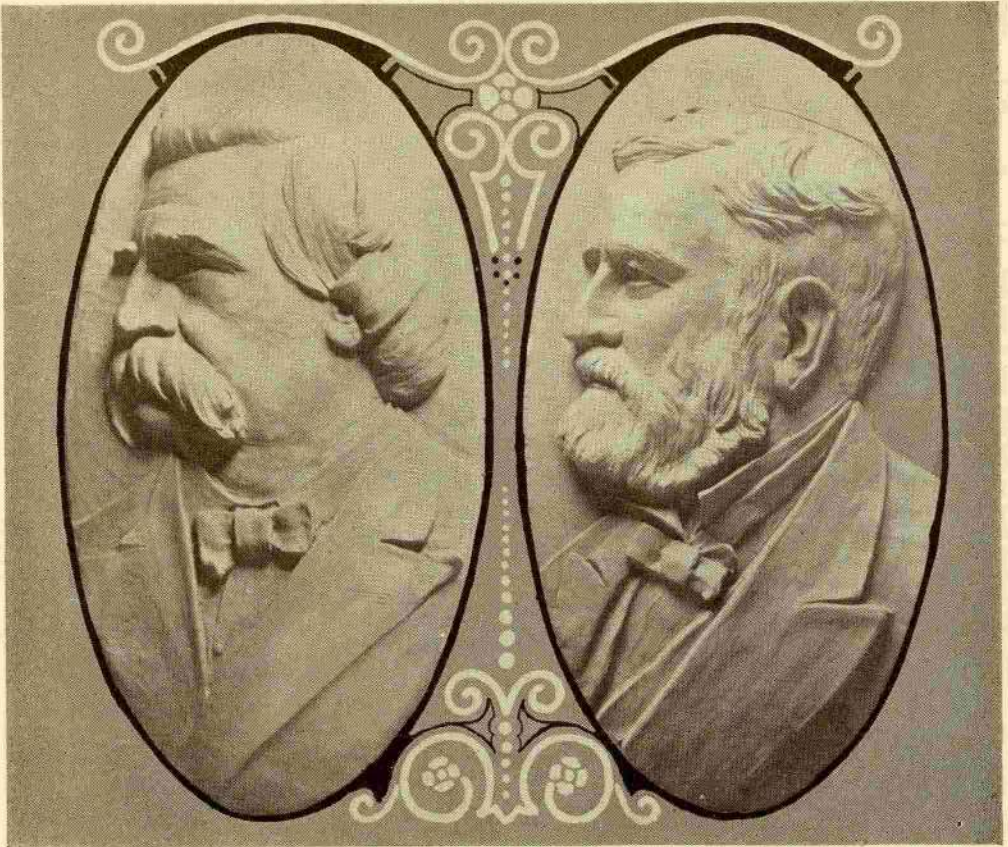
Stance on the Green. Especially on the home green, and in the presence of a large gallery, too much attention to this can not be given. The performer should very deliberately, walk all around the cup, taking observations from all sides, then go lie down back of the ball and sight through at the cup, then brush off some obstacle, even though imaginary, before giving the fatal stroke. This, even if a bit theatrical, goes strong and adds zest to the breathing exercises of the gallery. Then, very carefully, take your proper stance. There are many ardent supporters for each of the usual stances—the Knock Kneed Stance and the Bow Legged Stance. I shall not take sides in this very important matter, as Nature has so arranged it that it is impossible for me to play the former and I am compelled to adopt the latter, and therefore I am prejudiced in its favor. Note carefully however that, no matter which of these stances you take, it is always advisable, under any and all circumstances, that at least one of your feet should touch the ground.

COMMON CLAY



WABASH NATIONAL BANK, ST. PAUL, MINN.
TOLTZ, KING & DAY, ARCHITECTS

PORTRAITS IN TERRA COTTA



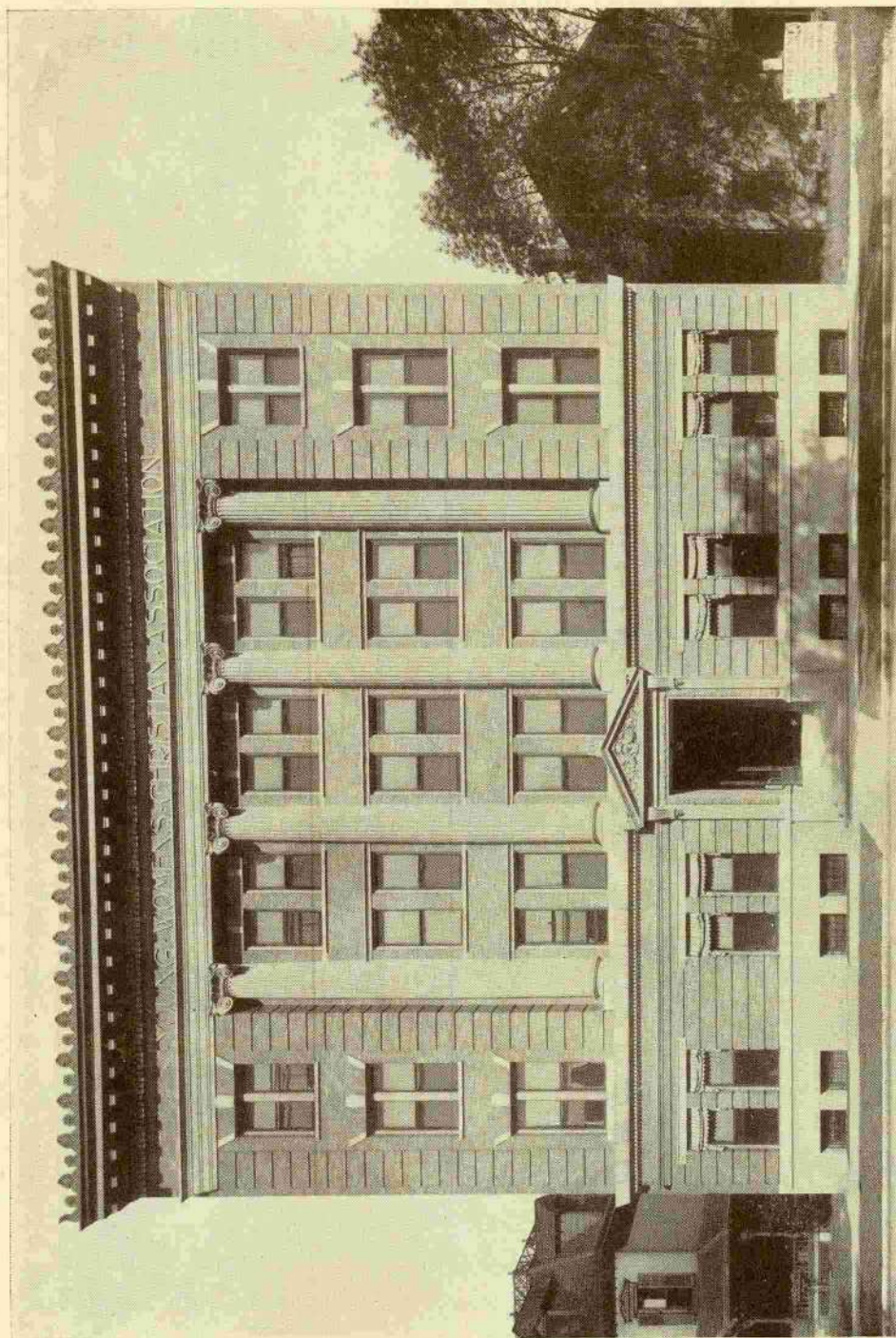
THE portraits of General Grant and General Logan pictured above were made in Terra Cotta for the Lincoln Memorial Building, University of Illinois, W. Carby Zimmerman of Chicago, Architect. Last month we showed you the oldest portrait in the world. It, too, was made in Terra Cotta. This month we show you some modern portraits. The plasticity and obedience of our material is strikingly shown by these excellent likenesses modelled by Mr. Kristian Schneider, our chief modeller at the factory. We have many more of these to show you in future issues.

Burnt Clay has added much to our knowledge of the men of old. There will come a time when such lasting

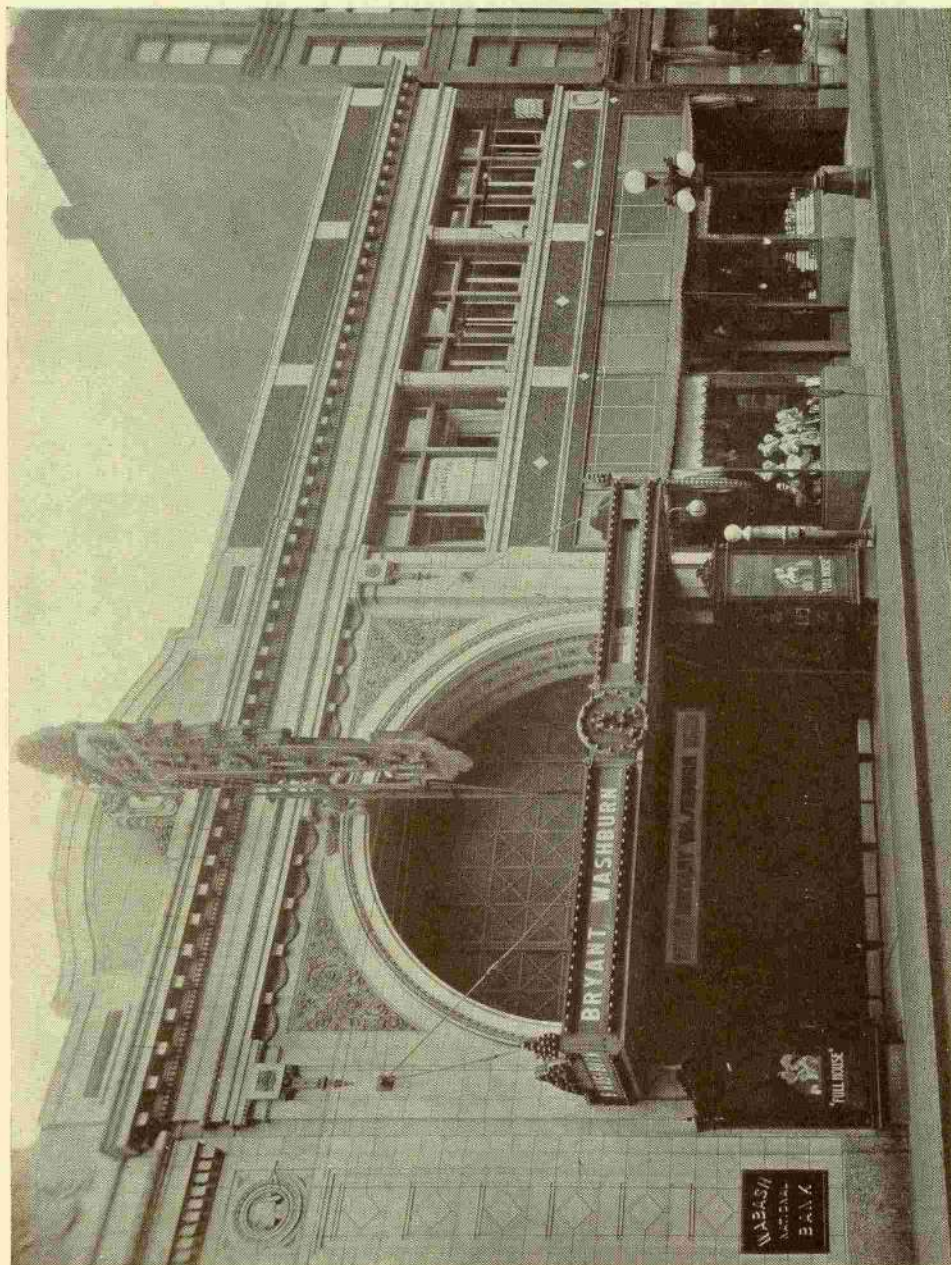
memorials as those pictured above will be treasured by the scientists who will be searching for light on these ages. All things pass away, but burnt clay in the form of Terra Cotta, to use the terminology of the insurance man, has a longer expectation of life than any thing that exists on earth.

Illinois is proud of her sons and among them there are none closer to her heart than Grant and Logan, and justly so. The state song of Illinois indicates how dear these names are to her.

*"On the record of thy years,
Abraham Lincoln's name appears,
Grant and Logan, and our tears,
Illinois, Illinois,
Grant and Logan and our tears,
Illinois.*



Y. W. C. A. BUILDING, INDIANAPOLIS, IND.
D. A. BOHLEN & SONS, ARCHITECTS



NEW ASTOR THEATRE, ST. PAUL, MINN.
BUECHNER & ORTH, ARCHITECTS

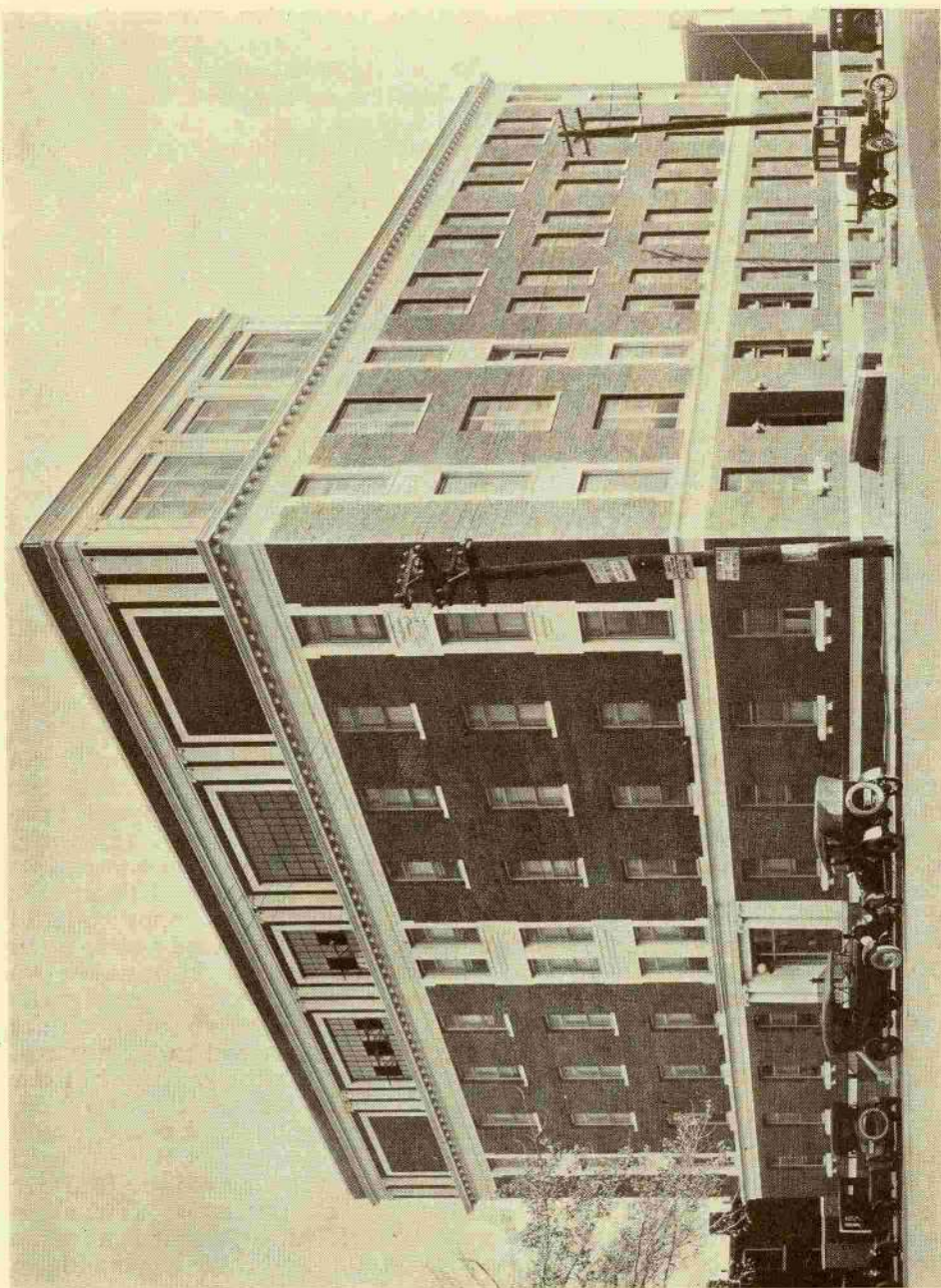
CONTRACT OBLIGATIONS

A CONTRACT obligation is a serious matter. So universally is this recognized that it would seem that we are wasting good white paper in making the pronouncement; yet it is a fact that there is one contract obligation which is generally disregarded to our great detriment. Pick up one of your contracts with us, and read it over carefully. You will find that the obligations of the purchaser and the manufacturer are clearly set forth. To the credit and glory of the American business man, very few of the provisions are violated; so few, that we do not remember that it was ever necessary to apply to the courts to enforce any provision. But as you read the contract you will find a clause reading something like this: "It is hereby mutually agreed between the parties hereto that the sum to be paid by the purchaser to the manufacturer for the performance of this contract shall be, and that such sum shall be paid in current funds by the purchaser to the manufacturer as follows:"—and then the specific terms of payment are set forth; and that is where the contract is usually not only broken but shattered. If it is fulfilled the credit for the fulfillment is usually due to the collection department rather than to the purchaser.

Any clear-thinking man will admit that the terms of payment are as essential to the consummation of the contract as any other clause. In a Terra Cotta contract the terms are invariably generous to a fault. The path of the purchaser has been made as smooth as possible. Outside of the building trades there are very few manufacturers who will proceed with special made-to-order products which are valueless to any except the purchaser unless a substantial deposit be made before the work is started. We have never asked for any other terms, than a payment of 85% of the value of the goods when shipped, or when ready for shipment, if you are not in a

position to receive the goods. Yet, should our treasurer receive a check for a shipment immediately upon notification as per contract terms, he would place a large red mark on the calendar and rejoice greatly thereat. The usual procedure is that the treasurer's department must follow up the initial notification with a letter or a personal call before the machinery of payment is even started; and in many cases this machinery of payment is fearfully and wonderfully made, as ponderous as the first army tank and as slow moving. When the payment is finally forthcoming, it is often handed to us with the air of conferring a great favor instead of with an acknowledgment of delay with appropriate apologies for having broken a contract obligation.

While we are somewhat hardened through custom to the habitual violation of this particular obligation, and while the contract clearly sets forth that the purchaser shall pay and not that the manufacturer shall collect, we are content to attack the problem with patience, looking forward to a gradual improvement. There is one argument for non-payment which we cannot and will not meet with patience, an argument which many contractors advance as convincing and final; that is that the purchaser cannot and will not pay us until somebody else, often unknown to us and with whom we have no contract, pays him. To the terms of the general contract we are not, and do not intend to be, a party, unless it is so mutually agreed in our contract. The laborer, the coal man, the clay man, the freight agent, would look at us in amazement if we refused to pay his bill before we received our money from the purchaser. The argument is so ridiculous that it is a source of great wonder that it should be advanced by so many intelligent contractors. We are going to keep *all* of our contract obligations. Won't you keep *all* of yours.



FENGER HOSPITAL, OMAHA, NEB.
JOHN LATENSER & SONS, ARCHITECTS



ENTRANCE, ORIENTAL LODGE, INDIANAPOLIS, IND.
RUBUSH & HUNTER, ARCHITECTS

TERRA COTTA OF YESTERDAY



TWO VIEWS OF TERRA COTTA CYLINDER

THE clay cylinder here shown now rests in the British Museum, catalogued as No. 88-10-13, 51. From what is known about it, scientists place the date of manufacture about B. C. 1450, nearly twenty-four hundred years ago. It originally came from El-Amarna in Upper Egypt and immortalizes a letter from Abi-milki (Abimelech) who was governor of Tyre, to the King of Egypt. It is a very human document and shows how very little men have changed in hundreds of years. The writer had just been notified of his appointment as commander of the troops in Tyre, and takes this opportunity of accepting the appointment with manifest joy, and skilfully intimates to his royal master that without his efforts the city would have been long since lost to his master's enemies. He asserts that those enemies, Zimrida, governor of Sidon, and Aziru, a disgruntled Egyptian official, are extremely formidable, but he promises to hold out to the bitter end. As the citadel of Tyre is built on a rock separated from the

mainland, he begs the king to send him wood and water as soon as possible.

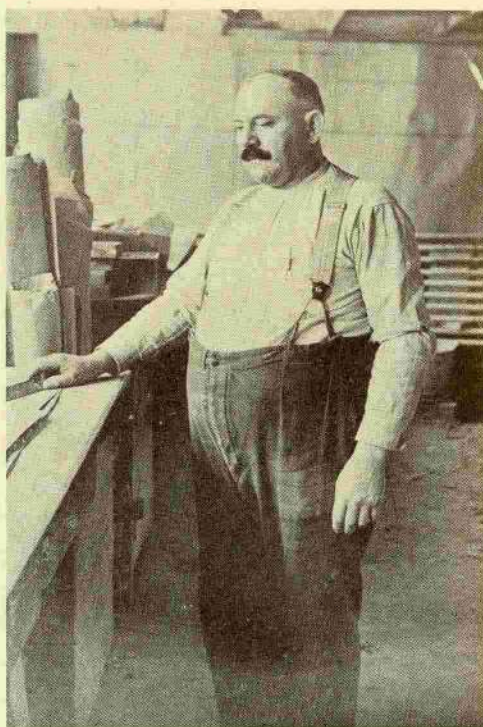
It is the same old story with which we are so familiar. The new official points with pride to his past performances and promises greater things in the future. He, even as is done today, is careful to make use of an opportunity to point out the difficulties which beset him, and ends, even as men do today, with a cry for help. We thank the clay man of old for permitting us to peer into the dark ages, for showing us as Kipling has affirmed, that "men are very slightly changed, from the semi-apes who ranged India's prehistoric clay."

Our readers have manifested enthusiasm over this series. The little touches of "human interest" in the translations have awakened their interest in the men of the past ages; it has been brought home to them that the men of yesterday met the same kind of problems that we are called upon to meet today; and that they were very much the same kind of fellows that we are.

WHO'S WHO IN THE AMERICAN TERRA COTTA CO.



CHARLES NELSON, foreman of the fitting room, started to work with us in 1891, thirty years ago. He was first employed as a setter, but was transferred to the factory in 1898 as fitting room foreman, and has held down the job ever since. As we have explained to you before, after the ware comes from the kiln, it is laid out on the fitting room floor just as it is to go into the building. The joints are trimmed and ground, the material inspected for color, and accuracy of alignment, and properly marked for setting as per the working drawing. It's some job, but Mr. Nelson's practical experience as a Terra Cotta setter, and his experience of twenty-three years in the factory make him equal to the task. He is loyal to his work and to the firm and consequently has the respect of everybody.



MR. KOCH started work in the factory in January, 1892. Another old-timer! Twenty-nine years of service! Do you wonder that we are proud of our record? There is no firm in the country of its size that can boast of so many men who have stuck with it through thick and thin.

Mr. Koch started work as a presser, but was later assigned to take charge of the cutting department. To this department is entrusted the work of making special pieces for which a special mold might be unnecessary; as, for instance, mitres, and such like. If there are not sufficient mitre pieces alike to justify the making of a special mold, Mr. Koch takes two straight pieces, cuts them to the proper angle and sticks them together, all before the ware is burned. Much complicated work is submitted to this department.



PULSICHROME ENTRANCE FIRST NATIONAL BANK, SHERIDAN, IND.
CHARLES H. BYFIELD, ARCHITECT



BRANCH LIBRARY No. 3, INDIANAPOLIS, IND.
GROTESQUES AT ENTRANCE
FOLTZ & PARKER, ARCHITECTS

Work!
Thank God for the might of it,
The ardor, the urge, the delight of it—
Work that springs from the soul's desire,
Setting the brain and the heart on fire—
Oh, what is so good as the heat of it,
And what is so glad as the beat of it,
And what is so kind as the stern command,
Challenging brain and heart and hand?

Work!
Thank God for the swing of it,
For the clamoring hammering ring of it,
Passion of labor daily hurled,
On the m'ghty anvils of the world.
Oh, what is so fierce as the flame of it?
And what is so huge as the aim of it?
Thundering on through dearth and doubt,
Calling the plan of the maker out.
Work, the titan, Work, the friend,
Shaping the earth to a glorious end.
Draining the swamps and blasting the hills.
Doing whatever the spirit wills—
Rending a continent apart,
To answer the dream of the master heart.
Thank God for a world where none should shirk.
Thank God for the splendor of work.

ANGELA MORGAN