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JULY, 1921

THE CLAY-WORKER



BRICK AND ART TILE IN ARCHITECTURE: Side Pavilion Garden Pier.
Atlantic City, N. J. See page 21.

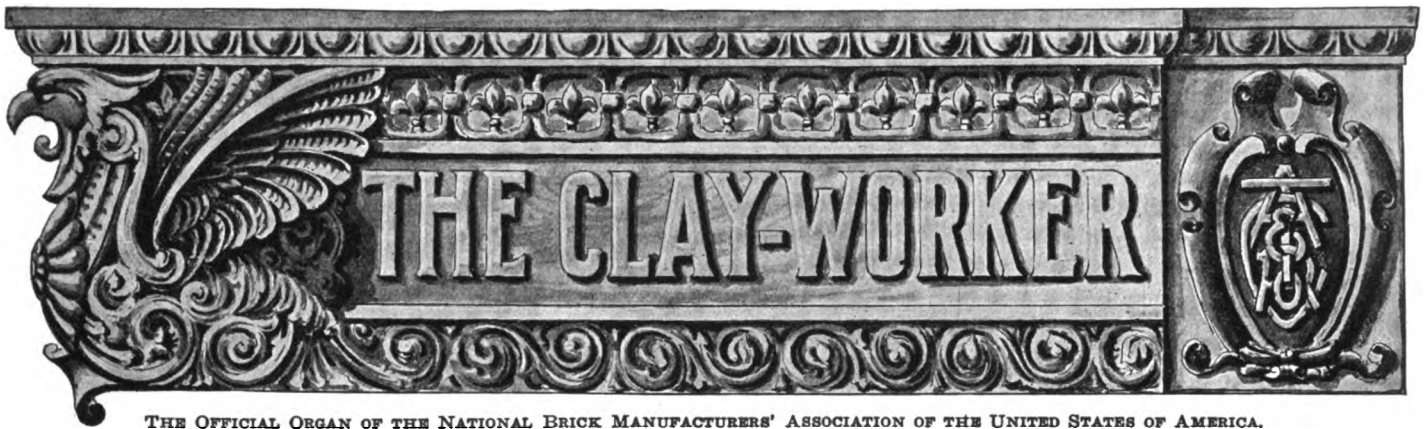
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TABLE OF CONTENTS
Page 64

BUYERS' READY REFERENCE LIST
Pages 8, 10, 12, 14

INDEX TO ADS
Page 85



THE OFFICIAL ORGAN OF THE NATIONAL BRICK MANUFACTURERS' ASSOCIATION OF THE UNITED STATES OF AMERICA.

BRICK AND ART TILE IN ARCHITECTURE

A Few Examples of the Artistic Use of Mosaic Tile and Brick, a Happy Combination Which Affords Color Schemes and Decorative Structural Designs of Rare Charm Not Matched by Any Other Materials.

ARCHITECTURE is the science of building, and since the dawn of civilization brick has played an important part in building, the world over. Architecture primarily means the construction of buildings, bridges, monuments, etc., etc., and it also embraces the artistic, monumental or decorative phase of the work, the soul of our building fabric.

What we call good architecture means, therefore, not merely a well constructed building, but also, to use a common term, an attractive or good looking building. The careful, thorough study of architecture embraces the decorative or ornamental part, as well as the constructive and utilitarian phase.

Attractive, aye, beautiful, buildings can be constructed of brick without using any other materials for decorative support, but beautiful decorative features may be added to a structure by the use of terra cotta or tile. In former times it was not unusual for architects to use marble for inserts and other decorative elements. But for

that purpose marble is not nearly so desirable as tile and terra cotta, for marble does not always keep its color or surface in our atmosphere, pregnant with sulphuric smoke, dust and dirt. Not so with the enameled surface of tile and terra cotta, which are non-absorptive and afford an opportunity for color effects that so far have never been equaled in other materials.

That is why we have today polychrome architecture.

It is true the indiscriminate use of tile has not always been satisfactory, partly from a lack of skill on the part of the designer and partly because tile intended for interior decoration have been used on exterior surfaces and have cracked, spalled or disintegrated when exposed to the elements and extreme temperatures. For that reason it is necessary to develop a material positively frost-proof and enduring in any climate.



Compass in Clay Tile Set in Brick Pavement.

Appreciating these facts, Herman Mueller, a pioneer in art tile work in America, of late years president of the Mueller Mosaic Company, Trenton, N. J., has de-

signed and developed art tiles for structural purposes, and by a skillful manipulation of colors has produced decorative panels and other elements in architecture that have added immeasurably to the color effects obtained in even moderate cost structures. A notable example of clever artistic design and ornament is the Garden Pier at Atlantic City, which we illustrate. It was erected ten years ago, and today the tiling is in first-class condition. The Mueller Mosaic Company has furnished tile for many other buildings in various sections of the country, which have proven in every way satisfactory and demonstrates that mosaic tile are well adapted to exterior decoration.

Concrete or stucco buildings are even more in need of decorative treatment, for without it they are unattractive and commonplace in appearance. The efforts to color or stain concrete or stucco walls have so far failed in this country. Some experiments to apply the "scratchitto" treatment for rough texture effects have not proven satisfactory. It seems that our atmosphere destroys efforts for polychrome effects of that character. The application of frost-proof tile solves these artistic and construction problems. The scope or possibilities of tile for exterior decoration are practically un-



Faience Frieze Exterior School House, Newark, N. J.

limited; the palette of colors, the various textures, shape, size, etc., easily produced in tile, offer the broadest field for the architect and the decorator. Plain as well as highly elaborate decorations can be obtained at very reasonable cost.

Another example is the M. E. Blatt building at Atlantic City, of which Messrs. McLanahan and Bencker were the architects. It has been called the foundation stone of all coming stucco decoration. The Mueller Mosaic Company not only furnished the tile strictly according to the designs and desires of the architects, but, as is their custom, they carried on an exhaustive series of experiments until they found the proper process of applying this tile in a rational, secure and economical manner.

The accompanying illustrations are taken from various jobs furnished by the Mueller Mosaic Company and demonstrate the attractive free-hand method of executing such work. Of course, the color scheme adds immensely to the beauty of the tile, but the reader will readily appreciate the artistic effects obtained. Mr. Mueller is an artist by nature and by training, and brings to his chosen work a rare individuality. After many years of effort he still retains the enthusiasm of youth for his art; he calls it his hobby. He has

always been an advocate of brick as a building material, but believes in combining with it other suitable clay products which add to the beauty of the completed structure. Architects and builders desiring the perfection of designs and color schemes will do well to visit Mr. Mueller at his plant in Trenton, N. J. They will be accorded a cordial welcome always.

POTTERY INDUSTRY IN 1920.

A Prosperous Year.

A PRELIMINARY statement made public by the United States Geological Survey, Department of the Interior, shows that the pottery industry of the country in 1920 was in a prosperous condition. The value of the product, ac-



Fire Place Panel.

ording to Jefferson Middleton, was the greatest yet recorded. No statistics of the quantity of ware produced are collected, but it is believed that not only was the value of the products the greatest in 1920 but that the bulk also was probably the largest ever made.

The demand for pottery during the early part of the year was unprecedented. The dearth caused by the reduction of imports during the war and the inability of the domestic producers to supply the demand created unusual conditions which prevailed throughout the year, some plants having enough orders on hand at the beginning of 1920 to keep them busy nearly the whole year. The continuation of the de-

mand is the more remarkable in view of the large increase of imports of pottery during the year, which augurs well for the continued and increasing popularity of American-made pottery.

Notwithstanding the great demand and the large value of the output the potters had many handicaps, chief among which were the shortage of fuel, especially in the western district, and the shortage of materials on account of transportation difficulties, both of which caused considerable loss in production, and it was well toward the middle of the year before anything like normal conditions prevailed in regard to fuel and transportation. The refusal of operatives to work full time and the decrease in output per man were further handicaps which it was impossible to overcome.

it increased 434 per cent. Every kind of pottery classified by the Geological Survey increased in value except red and brown white-lined cooking ware and chemical porcelain, neither of which is produced in large quantities, for in 1920 they together amounted to less than 1 per cent of the total value. Whiteware, valued at \$39,360,000, showed the largest increase, \$9,660,000; sanitary ware, valued at \$21,480,000, increased \$7,000,000; porcelain electrical supplies, valued at \$18,560,000, increased \$6,370,000; china, valued at \$11,060,000, increased \$3,435,000. Stoneware, the fifth product in importance, was valued at \$6,025,000, and increased \$1,240,000. If chemical stoneware is added the value of stoneware was over \$7,000,000, and the increase was \$1,595,000.

Whiteware and china, which comprise the general household wares and which constitute 48 per cent of all pottery products, were valued at \$50,420,000, an increase of \$13,095,000. If to this sum is added the value of sanitary ware and porcelain electrical supplies, their value would be \$90,460,000 or 86 per cent of the total value, an increase of \$26,465,000 over the value in 1919.

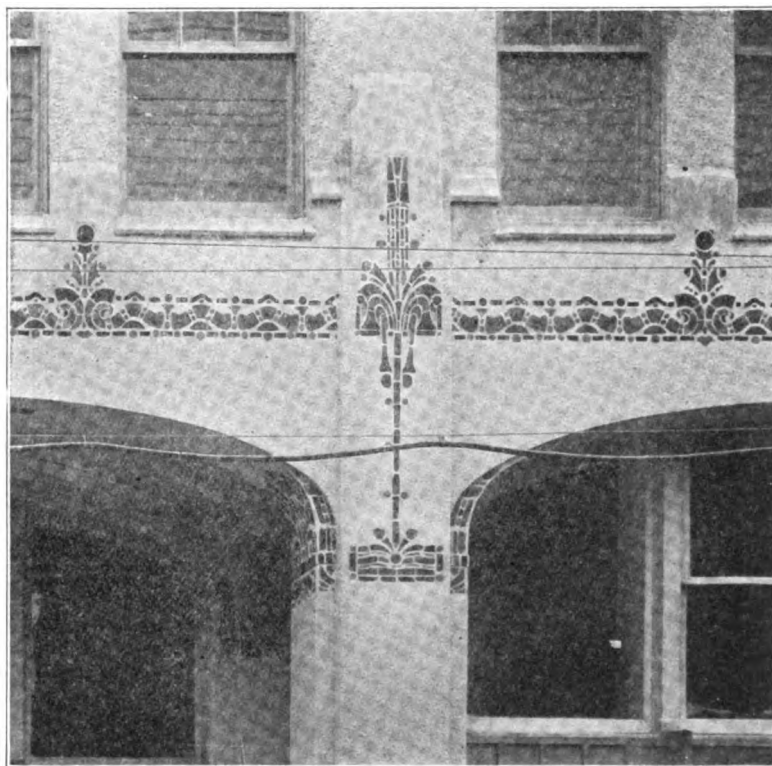


Fire Place Panel.

There were no general strikes in the industry, but the few minor ones that occurred were sufficient to cause serious loss in production.

Increased Production.

The value of the pottery produced in the United States in 1920 is estimated at about \$105,700,000, an increase of 30 per cent over the value in 1919. The increase in 1920 over 1918 was 65 per cent. As compared with the value in 1910 the value of the pottery marketed in the United States in 1920 increased 213 per cent, and as compared with that in 1900



Exterior Faience Decoration in Stucco, Blatt Department Building, Atlantic City, N. J.

The imports of pottery for consumption in the United States in 1920 were valued at \$10,850,772, an increase of 50 per cent as compared with those in 1919. Some of this increase was due no doubt to the increase in the selling price of the ware, but the bulk of imports also increased very considerably in 1920. * * * Notwithstanding the great home demand for pottery, the exports of earthen and stone ware, china, and sanitary ware (valued at \$2,837,469) increased \$601,823 in 1920 compared with 1919 and reached their highest value.

There are two main reasons why it is hard to arouse enthusiasm over inland waterway transportation. One is slow movement of freight, and the other is the uncertainty of the water stages.

OHIO CLAY NOTES.

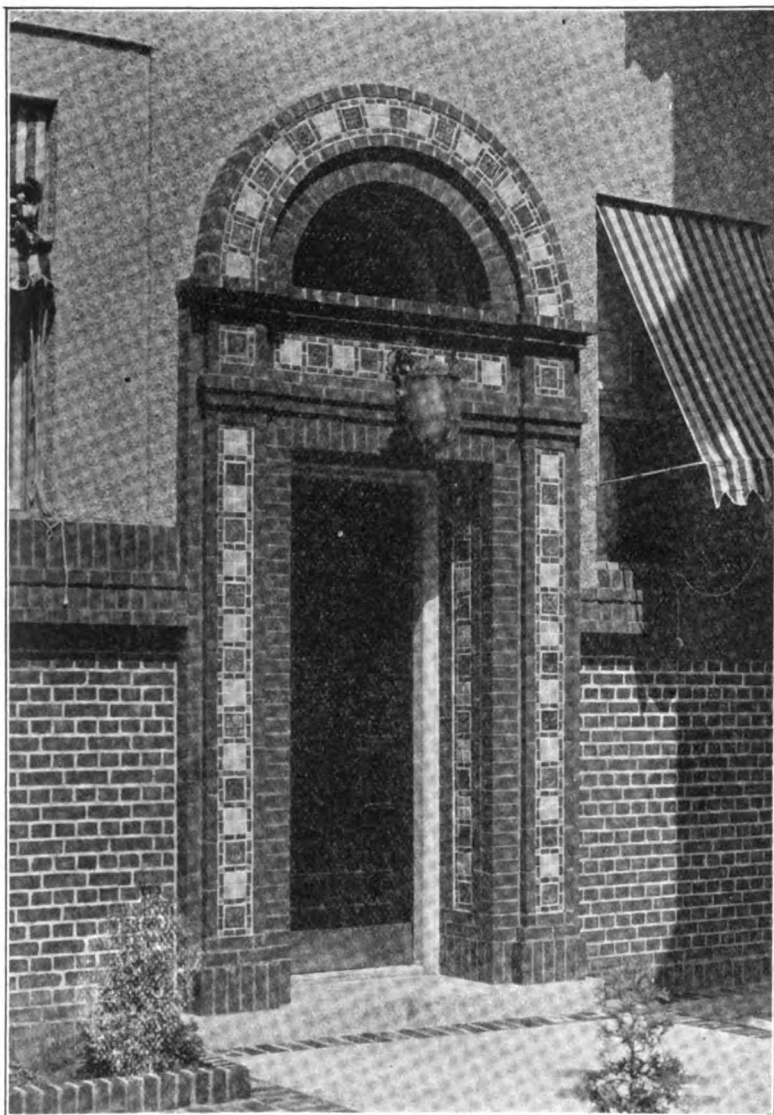


THAT THE DEMAND for brick for building purposes is on the increase is reflected in reports from the office of John H. Burns, treasurer of the Continental Clay Company, Canton, Ohio. June was our best month since operation under the consolidation of the various plants. Mr. Burns said: "We are making more building brick than any other product, and from present indications this line will be given the preference so long as the demand continues strong. It is my opinion that building shows signs

affect the market price of other grades of brick made by the company.

Kilns of the company at Bessemer, Pa., are operating about 75 per cent. capacity. Increased inquiry is being noted. It is expected the price reduction will stimulate further inquiry.

Several thousand dollars will be expended by the Chelsea China Company, of New Cumberland, W. Va., for repairs to the kilns during the next several weeks. The firm will shut off the fires in its continuous kilns the latter part of next week. The New Cumberland pottery has been enjoying a steady run of business during the past few months in spite of the prevailing industrial depression.



Attractive Combination of Faience and Brick Work on Entrance to Apartment Building, Bronx, N. Y.



*Panel in Florentine Faience
Mosaic ■ ■ ■ Page 21*

of revival and that brick manufacturers will get their share of the materials entering into the building."

The Continental Clay Company operates several plants in the vicinity of Canton, and is fast becoming one of the largest manufacturers of clay products in Ohio.

The Metropolitan Paving Brick Company has reduced the price of paving block from \$30 to \$27 a thousand. The new price compares with a high price of \$35 around the first of the year, and so represents a decline of over 20 per cent. from the peak.

The company does not market its building block direct except as No. 2 paving block are used for such purposes. It is expected that the reduction on paving block will similarly

The closing of four brick plants in northeastern Ohio has resulted in the idleness of 300 employes at Strasburg, Zoar and Dover. At Zoar the plant of the Zoar Fire Clay Company is idle. The National Fire Brick plant near Strasburg, owned by the same interests that own the Zoar plant, is still in operation.

To replace the wood in the trestle with steel, the plant of the Columbia Fire Brick Company was closed down two weeks ago. The cost of the improvement will be \$2,500, it is estimated.

The National and Crown plants of the Robinson Clay Products Company, Strasburg, are the only brick plants working at present. Eighty-five men are employed by the National