Shapes of Clay

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Clay Products

This booklet, which begins on the next page, is presented on the Stone Quarries and Beyond web site.

http://quarriesandbeyond.org/

Peggy B. Perazzo
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June 2013
Our Barcelona roof tile answers the demand for a machine-made tile possessing all the beauty of texture and softness of form characteristic of hand-made tile. Of dense clay body, Barcelona has structural soundness. Its finger-marked surface suggests the tile made by the California Mission Indians “before the gringo came.” The kiln run produces color varieties that are widely responsive to requirements.

— Gladding, McBean & Co.

“Barcelona” Roof Tiles
VISITORS to the Pacific Coast are deeply impressed by the beauty of the public buildings that are rising everywhere on America's "last frontier." The highest standards of American architecture are applied to State, County, and Municipal structures no less than to the buildings erected by private enterprise. Better government is reflected in this architectural selectiveness which, at the same time, exercises a wholesome influence upon the general citizenship. It is a case of good architecture exerting a moral as well as an esthetic influence.

In this issue of Shapes of Clay pictures are shown of two new outstanding public buildings in southern California. The library for the University of California, at Los Angeles, is entirely worthy of its beautiful setting on Westwood Campus. It is a significant addition to a group of Pacific Coast libraries, public and private, that stir the pleasant envy of scholars and literary workers in other sections of the United States. Mr. Kelham designed it in an adaptation of Romanesque, and clothed it in Gladding, McBean & Co. terra-cotta and face brick. The combination of these two materials is very pleasing, the terra-cotta being a warm creamy gray, while the brick is of salmon tone with a straw-colored mortar joint. The roof is a combination of our Cordova ridge and Granada pan tile.

The very distinguished interior use of our decorative tile and floor
SHAPES OF CLAY

tile, and the combination of these with terra-cotta ornament, is illustrated by several pictures in this issue of our publication.

“The Court-House Beautiful” is the phrase already associated with the fascinating group of buildings recently completed at Santa Barbara by the William Mooser Company. This county group includes a Court-House, a Hall of Records, and a Jail, the whole placed in one of those glorious Santa Barbara settings that could not fail to inspire an architect. Spanish influence was bound to predominate here, but seldom has it been so elaborately wrought into every element of design and ornament. The group is impregnated with the spirit of an old California that has passed but will never die. It is a liberal education in Californian history. The roofs for this group of buildings consist of our large Mission shapes, graded at the kilns in five shades of red. They were laid with the darkest shades at the eaves whence there is a graduation to the lightest shade at the ridge, this graduation not being even, but achieved by means of large patches of color. The ridges were cemented and whitewashed. Other Gladding, McBean & Co. materials used for this Santa Barbara “Court-House Beautiful” are shown in picture here, with the exception of the large decorative pots in the corridors, on the stairs, and on the top of buttress walls inside the building and throughout the gardens and loggias—a characteristically Spanish-Californian touch of color against whitewashed walls.

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Barcelona roof tile, shown in color in our frontispiece, is winning the approval of the prominent residential architects of the Pacific Coast. Among recent distinguished installations of this beautiful tile may be mentioned the roof of the St. Francis Yacht Club, San Francisco (Willis Polk & Co., Architects); the roof of the S. Waldo Coleman home at Hillsborough, California (Clarence Tantau, Architect), and the roof of the Earle C. Anthony home, Los Angeles (Bernard Maybeck, Architect).
I. LIBRARY, UNIVERSITY OF CALIFORNIA, LOS ANGELES: George W. Kelham, Architect; Bannister & Gore, General Contractors. The main lobby exhibits a most interesting use of our decorative tile on walls, stairs, columns, and floor. The prevailing color influence here is black and cream on a red body. The caps are of terra-cotta in a medium coral pink burn.
II. LIBRARY, UNIVERSITY OF CALIFORNIA, Los Angeles: George W. Kelham, Architect;
Bannister & Gore, General Contractors. This attractive floor is laid with our Palacio tile, red with
yellow ochre, deep blues and blacks. Our kilns supplied also the decorative tile for stairway, buttresses,
and the niche and wainscot on the landing.
III. LIBRARY, UNIVERSITY OF CALIFORNIA, LOS ANGELES: George W. Kelham, Architect; Bannister & Gore, General Contractors. This balustrade of Romanesque suggestion is in a natural coral burn terra-cotta. The stair treads and risers and the decorative tile wainscot are in black and cream on a red body.
IV. LIBRARY, UNIVERSITY OF CALIFORNIA, LOS ANGELES: George W. Kelham, Architect; Bannister & Gore, General Contractors. This decorative tile panel and grille in the delivery room is one of the recent masterpieces of our kilns. The brick is of Roman type specially burned by us in coral tones.
V. COURT HOUSE — HALL OF RECORDS — JAIL BUILDING, SANTA BARBARA: William Mooser Co., Architects and Managers of Construction. This stairway was executed in treads of Palacio and risers of the same, with raised-line part-glazed surfaces. These part-glazed tiles on a red Palacio ground are of particular interest, as the same material carries through both the risers and the treads.
VI. COURT HOUSE — HALL OF RECORDS — JAIL BUILDING, SANTA BARBARA: William Mooser Co., Architects and Managers of Construction. This decorative reproduction of the Great Seal of the County is in polychrome glazed tile. The floor itself is laid in special Palacio shapes with decorative glazed inserts, in random patterns.
VII. COURT HOUSE—HALL OF RECORDS—JAIL BUILDING, SANTA BARBARA: William Mooser Co., Architects and Managers of Construction. This panel, six feet by nine, represents the discovery of San Francisco Bay by Jose Francisco de Ortega in 1769. Here polychrome glazed tile yields its full pictorial possibilities while harmonizing with the rest of the architectural treatment.
VIII. FIRST BAPTIST CHURCH, SACRAMENTO: Ivan C. Satterlee, Architect; C. J. Hopkinson, General Contractor. This lovely church in the capital city of California derives much of its exterior charm from its terra-cotta trim. The terra-cotta is our Standard finish, a mottled buff in color, and of a special texture.
IX. FIRST BAPTIST CHURCH, SACRAMENTO: Ivan C. Satterlee, Architect; C. J. Hopkinson, General Contractor. The use of the most plastic of building materials in terms of restrained ornament is excellently illustrated in this entrance, where terra-cotta brings an expression of especial beauty to a portal designed to bespeak solemn dignity.
X. UNION STEAMSHIP CO. BUILDING, SYDNEY, AUSTRALIA: Manson & Pickering, Architects.
For this office building on the other side of the world, Gladding, McBean & Co. was called upon to produce a terra-cotta covering in warm gray enamel. As in Japan, where we have a number of installations, the result has evoked a great deal of admiring comment.
XI. O’CONNOR, MOFFATT & CO. BUILDING, SAN FRANCISCO: Lewis P. Hobart, Architect;
Dinwiddie Construction Co., General Contractor. This beautiful department-store building which
brings a Gothic note into the heart of San Francisco’s shopping district is clothed in our Granitex—
the terra-cotta par excellence of the city by the Golden Gate.
XII. PICKWICK HOTEL, SAN FRANCISCO: O’Brien Bros. & W. P. Peugh, Architects: Edwards, Wildey & Dixon, General Contractors. For the lower stories and the top of this hostelry, Gladding, McBean & Co. produced a mottled buff terra-cotta of rough texture, the pleasing effect of which is best studied in the ashlar and ornament of the main entrance.
XIII. BRANCH OFFICE, JANSS INVESTMENT CO., LOS ANGELES: P. P. Lewis, Architect; Warren T. Smith, General Contractor. The dome of this interesting little building is in blue-black and yellow tile of Tunisian style from our Glendale kilns. This tile was chosen as a lasting surface material of constant attractiveness.
XIV. FIRESTONE TIRE & RUBBER CO., Los Angeles: Claud Beelman, Architect; J. V. McNeil, General Contractor. This is one of three decorative tile panels which Gladding, McBean & Co. produced for the lobby of the building. Here in appropriate color is shown the harvesting of cotton. The other panels show the harvesting of rubber and a view of the main factory at Akron.
For the roof of this exquisite home the architect chose our medium and small Berkeley tile, in buff and red shades of full kiln range. Ours too the terra-cotta used for the rail and gutter of the swimming pool.
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