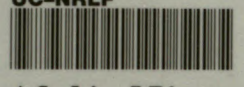


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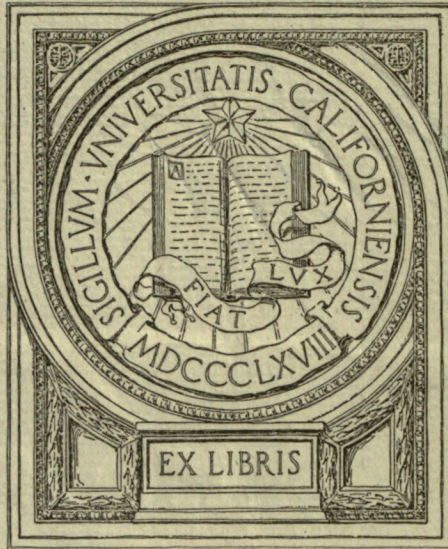
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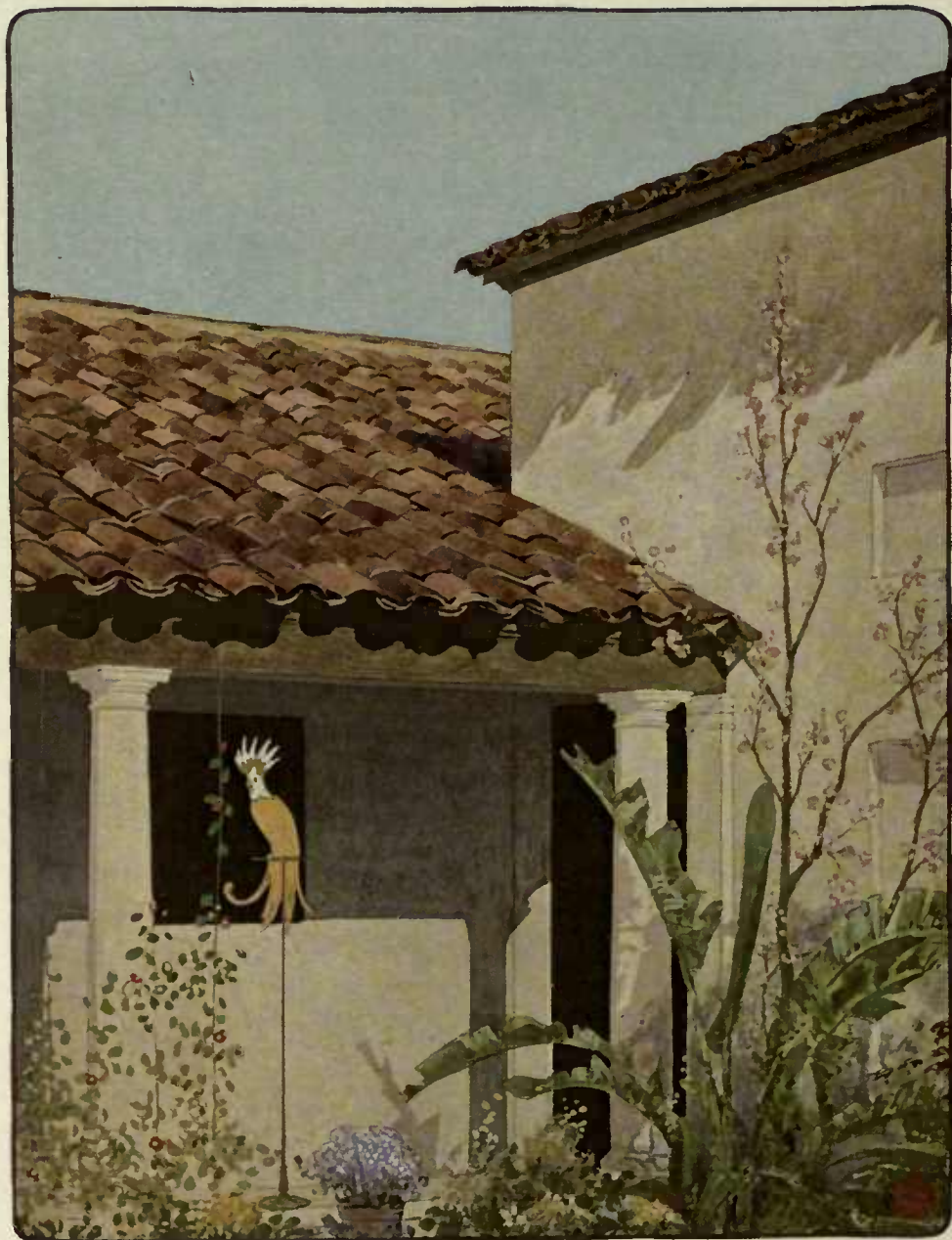


GIFT OF
Atholl McBean



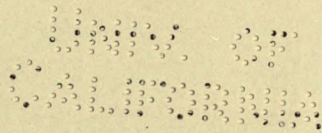
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LATIN TILES

GLADDING · McBEAN & CO.

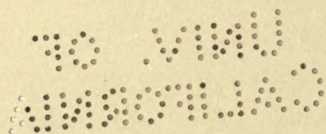


SAN FRANCISCO · CROCKER BUILDING
LOS ANGELES · TRUST & SAVINGS BANK BUILDING
WORKS · AT LINCOLN · CALIFORNIA

Arthur McBean

Gift?

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Printed by Taylor & Taylor, San Francisco

LATIN TILES



NO MATTER how squalid its buildings, and notwithstanding its irregular skylines, any unpretentious village in Southern Europe strikes the visitor as having a certain picturesque unity. It is one's first impression that this effect is due to harmonies of color, but a closer study will reveal that, in great part, the charm really comes from the uniformity of roof slopes and the invariable use of tiles as their covering material. Indeed, these omnipresent tile roofs, crowning dressed stone or plastered walls, best refute the claims of those "stylists" who would distinguish arbitrarily between French, Spanish, Italian, or even Greek architecture.

Essentially, there is a great difference of aspect between the towns on the Gulf of Lyons and those on the Coast of Brittany, equally French though they are; while there is very little to distinguish between places on the southern or eastern Spanish coasts and Italian towns of similar size on the Gulf of Salerno. For with simple, spontaneous peoples, the houses that they build will respond to the demands which are to be met and to the conditions under which they come into being. In reality, such feelings as "intense patriotism" and "national solidarity" (which those not in contact with plain people are prone, mistakenly, to attribute to them) are not commonly found, if they exist at all, until perhaps the coming of a leader may stir the people, for the moment, to meet some urgent need. The day's toil and the coming night, repeated, make up the years; and they are happy men whose near horizon bounds a sufficing world! It is only a more or less sophisticated attitude which develops nationalism or national customs, and to a still higher degree, "style"; and this is quite as true of building as of dress. Regardless of nationalities, all these Mediterranean coast peoples have built alike.

Since baked tiles have been, from time beyond counting, the most natural means of roofing in all the lands bordering the Mediterranean, it may be assumed that long ago they reached their perfected forms. No, it is not for us, with our "brashness," to attempt improvements on what others

before us have done, with taste and judgment far better than ours, and after their endless experience.

We Americans have tried innovations and failed. We had stages of "scientific" and "interlocking" and other intricate forms of tiles and we produced a series of abominations which, added to their other faults, have that at times worst of vices, comparative permanence. Naturally, in time, there came among us men who knew "quality," and demanded that the makers hark back for inspiration to the earlier sources. In our country suitable examples were found in the roofs of the Mission Churches of California, for, instead of being innovations, these were copied as closely as possible from the remembered tiles of the padres' homeland, Spain. It is largely for this reason that the earliest (and always the best) *true* roofing tiles have been made in California.

It has been the happy experience of California architects that they may count on the makers to see that their needs are intelligently met—if not sometimes anticipated. Not only have the moulds themselves been such as to meet a legitimate range of requirements, but the ability to control color, almost at will, has proved a great boon to those architects who, blessed with taste and intelligence, make use of this so delicate and subtle means of varying the effect produced.

* * * * *

¶ *An inspection of the accompanying photographs will show that no matter what the style or composition of the structure itself, a roof properly laid and carefully studied in respect to color tones and texture will serve to pull together the entire scheme into a pleasing and harmonious whole.*



MISSION SAN JUAN, SAN JUAN, CALIFORNIA

Adobe body, California Mission Tiles,
hand-made by the Indians under the direction
of the early fathers. The Indian tile-maker used his thigh
for the model, forming the clay with
his hands

LATIN TILES , GLADDING , McBEAN & CO



A most interesting example of color and texture in the hand-made tile on the old missions

MISSION SAN JUAN, SAN JUAN, CALIFORNIA



The photograph of this most beautiful and interesting Fourteenth Century Italian villa is loaned from the collection of photographs taken personally by Mr. Guy Lowell, architect, and forms an excellent illustration of the interesting textural laying of the tile very naturally accomplished by the Italian workmen of that period



SAN MIGUEL MISSION, SAN MIGUEL, CALIFORNIA

These early Colonial Tiles gave the
chief charm to the historic missions through their
infinite variety of color and natural form, thereby relieving the
great expanse and the monotony of
white walls



FIFTEENTH-CENTURY CASTLE AND VILLAGE, PAVONE, PROVINCE OF PIEDMONT, ITALY

The charm of this medley of roofs
lies not only in the general harmony of the roof lines, but in the
human, natural, and therefore picturesque, irregularity
of the laying of the tiles



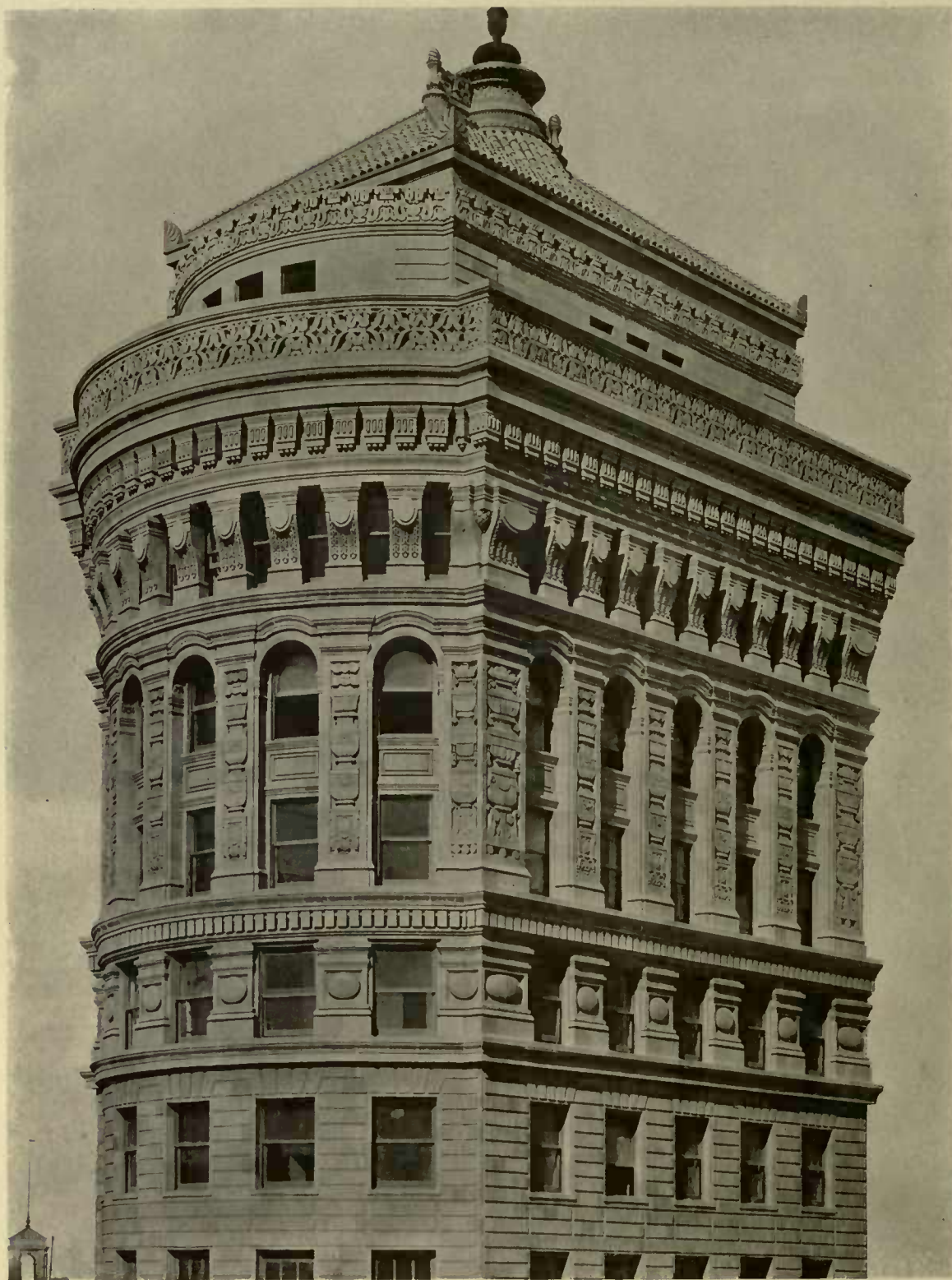
WILLIAM H. CROCKER HOUSE, HILLSBOROUGH, CALIFORNIA

LEWIS P. HOBART, ARCHITECT

LARGE ITALIAN TILE

MEDIUM RED TONES

Large Italian Tiles in red tones, formal
in texture and color



TWENTY-TWO STORY TOWER, HOBART BUILDING, SAN FRANCISCO

WILLIS POLK & CO., ARCHITECTS

CALIFORNIA MISSION TILE

GREEN ENAMEL / MEDIUM VARIATION IN SHADE



WATER TEMPLE, SUNOL, CALIFORNIA

WILLIS POLK & CO., ARCHITECTS

SMALL CALIFORNIA MISSION TILE

The lovely atmosphere and feeling of this beautiful temple are maintained in the scale and character of the roof, which is texturally tiled with red California Mission Tiles, harmonizing in scale with the exquisite detail



CITY HALL, BURLINGAME, CALIFORNIA

CHARLES PETER WEEKS, ARCHITECT

CALIFORNIA MISSION TILE

RED / MEDIUM VARIATION IN SHADE

The texture of the brickwork naturally called for a re-echo of the texture note in the roof. This was obtained by the use of California Mission Tiles of a varying red tone, and a slight informality in laying



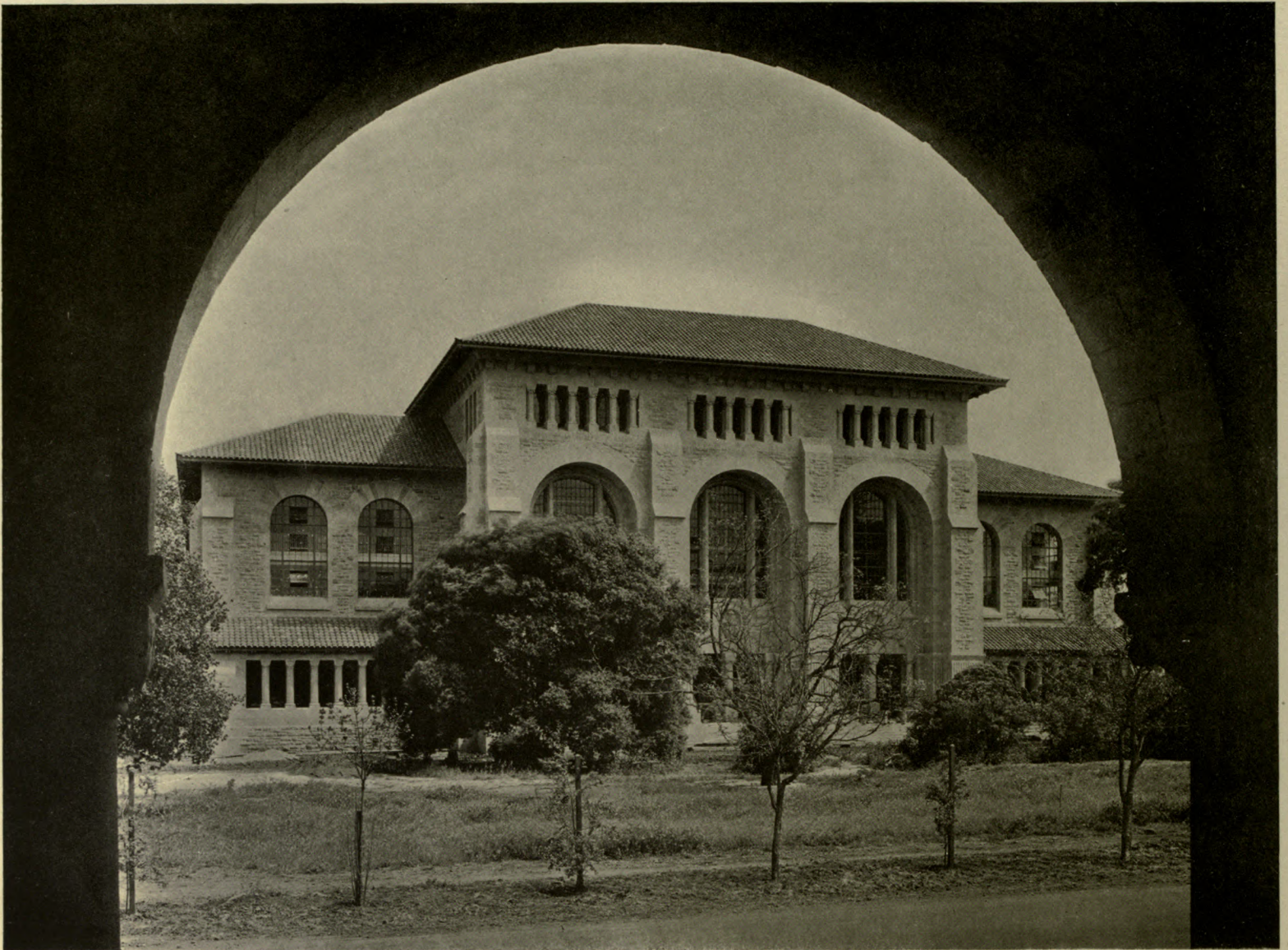
A. L. EHRMAN HOUSE, ATHERTON, CALIFORNIA

WILLIS POLK & CO., ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / MODERATE VARIATION IN SHADE
VERY IRREGULARLY LAID

This most original and
picturesque dwelling is enhanced in
interest through the very irregularly laid medium
Cordova Tiles, which vary broadly
in rusty tones



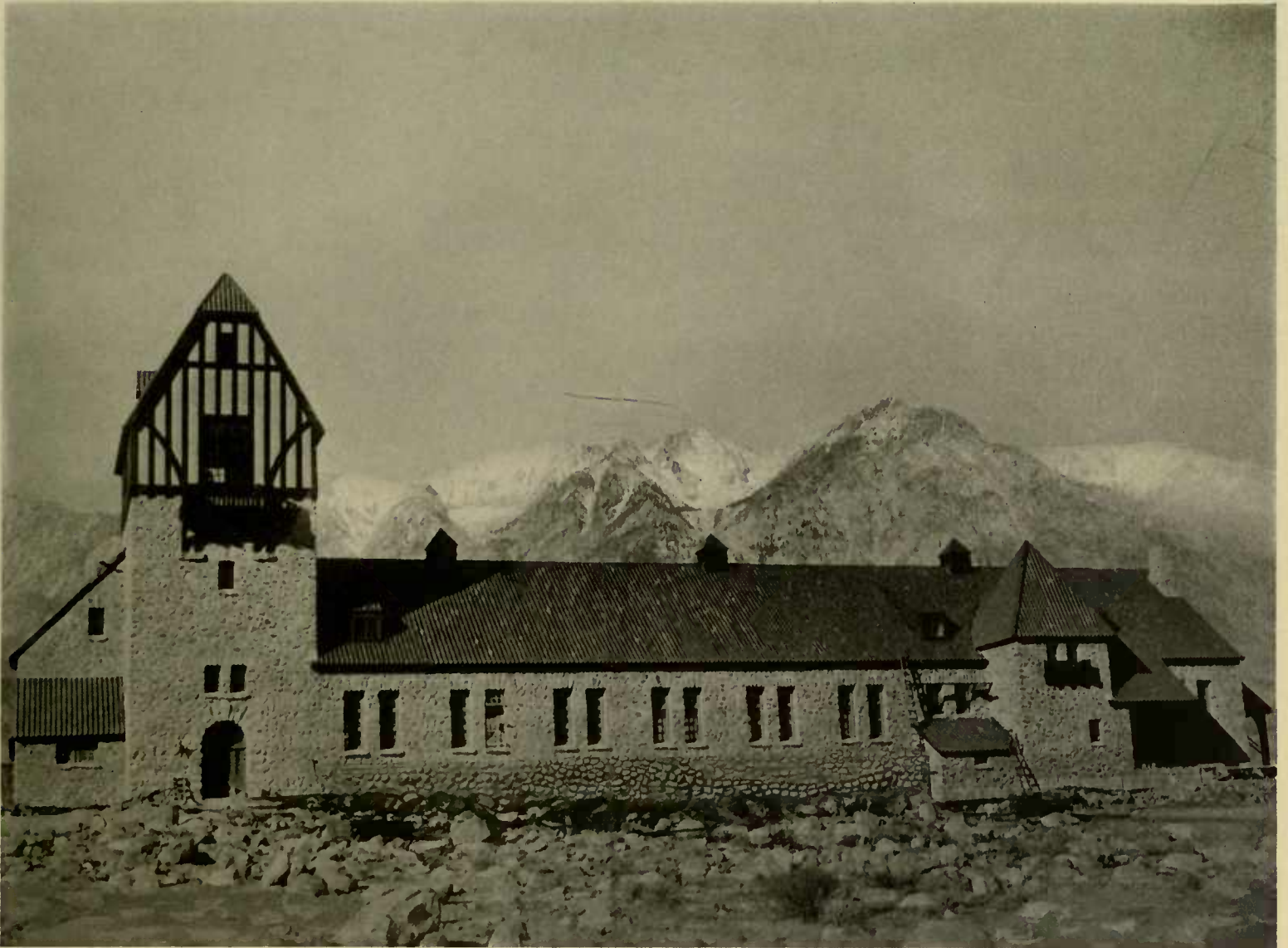
LIBRARY BUILDING, STANFORD UNIVERSITY, CALIFORNIA

BAKEWELL & BROWN, ARCHITECTS

MEDIUM CORDOVA TILE

RED • MODERATE VARIATION IN SHADE

The medium-sized Cordova Tiles
of varying red tones are in excellent scale with the
semi-monumental architecture



OWENS RIVER FISH HATCHERY, INDEPENDENCE, CALIFORNIA

STATE DEPARTMENT OF ENGINEERING, ARCHITECTS

AMERICAN-SPANISH TILE

RUSSET · MEDIUM VARIATION IN COLOR

Approaching from the valley in the sunlight
the roof of this most picturesque building is a glorious deep
old-rose tone. Analyzed, it is of American-Spanish Tiles, in russet tones,
carried into extremes of purple and yellow combination,
creating the rich old-rose effect

MEDIUM
CORDOVA TILE

RUSSET · EXTREME VARIATION
IN SHADE
IRREGULARLY LAID

This architectural gem in the Montecito hills vibrates in the sunlight, taking the soft and lovelier tones of the smaller Italian villas. Russet shades dominate, warmed by the introduction of old-rose elements. The random laying of the medium-sized Cordova Tile is most interesting in texture. Note the picturesque eave line



ROBERT G. MCGANN HOUSE, MONTECITO, CALIFORNIA

GUY LOWELL, ARCHITECT



PATIO, ROBERT G. MCGANN HOUSE, MONTECITO, CALIFORNIA ·

GUY LOWELL, ARCHITECT

MEDIUM
CORDOVA TILE

RUSSET · EXTREME VARIATION
IN SHADE
IRREGULARLY LAID

The charm of color-tone of the roof is brought home to the dwellers in the villa, within the intimate patio



ROBERT G. MCGANN GARAGE, MONTECITO, CALIFORNIA

GUY LOWELL, ARCHITECT

MEDIUM
CORDOVA TILE

RUSSET • EXTREME VARIATION
IN SHADE
IRREGULARLY LAID

The garage in view of
the residence, through the har-
monious beauty of the roof,
does not detract from
nature's mountain
picture



GATE LODGE, LOLITA OGDEN ARMOUR ESTATE, MONTECITO, CALIFORNIA

ARTHUR HEUN, ARCHITECT

MEDIUM
CORDOVA TILE

RUSSET • WIDE VARIATION
IN SHADE
IRREGULARLY LAID

A medium-sized Cordova Tile
irregularly laid in shades of
russets, purples, raw sienna
and an occasional black note,
forms a subdued but vital note
in the brilliant flowering of
the garden and the rich
greens of the
foliage



TOD FORD, JR. HOUSE, PASADENA, CALIFORNIA

REGINALD D. JOHNSON, ARCHITECT

CALIFORNIA MISSION TILE

RED • WIDE VARIATION IN SHADE
IRREGULARLY LAID

An element of charm of this most interesting Spanish Colonial home lies in the appropriate scale, color, and texture of the roof. A large type of California Mission Tile in a wide variation of red shades was the unit used; the matrix formed by very irregular laying, with a rugged line at the eaves



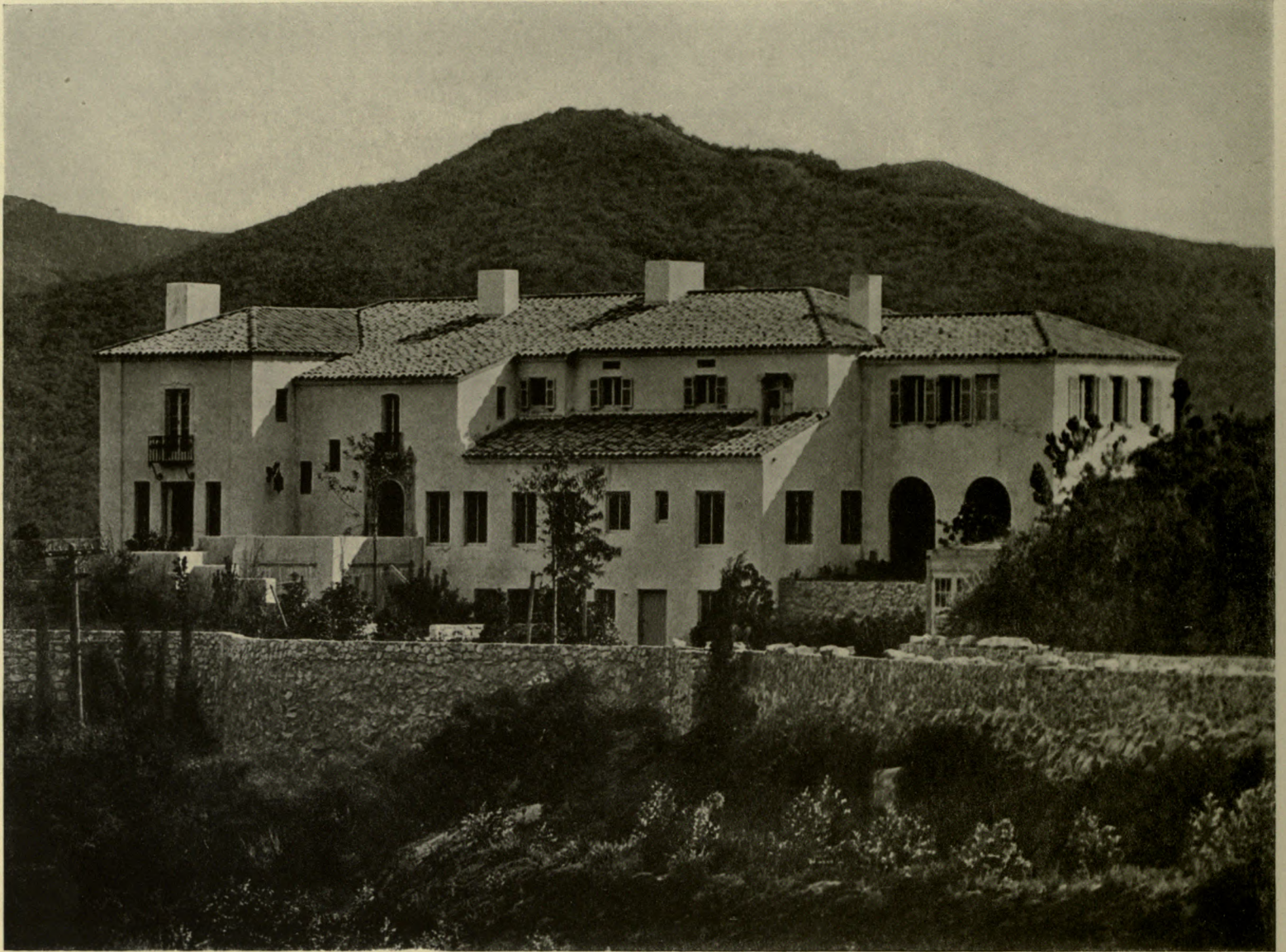
GROUP OF BUILDINGS, UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA

JOHN GALEN HOWARD, ARCHITECT

CALIFORNIA MISSION TILE

RED / MEDIUM VARIATION IN SHADE

The very formal architecture is enhanced in human interest by the warm varying tones of the roofs, which are laid with California Mission Tiles of controlled but varying shades of red



MALCOLM McNAGHTEN HOUSE, LA CAÑADA, CALIFORNIA

REGINALD D. JOHNSON, ARCHITECT

MEDIUM CORDOVA TILE

RUSSET / EXTREME VARIATION IN SHADE
VERY IRREGULARLY LAID

This most picturesque Spanish Colonial home, in more picturesque surroundings, is made atmospheric with its environment through a beautifully textured roof in warm russet tones with suggestions of old-rose. The unit was a medium Cordova-shaped Tile, and the different roofs are scaled in texture to the distance of the perspective from which they are viewed



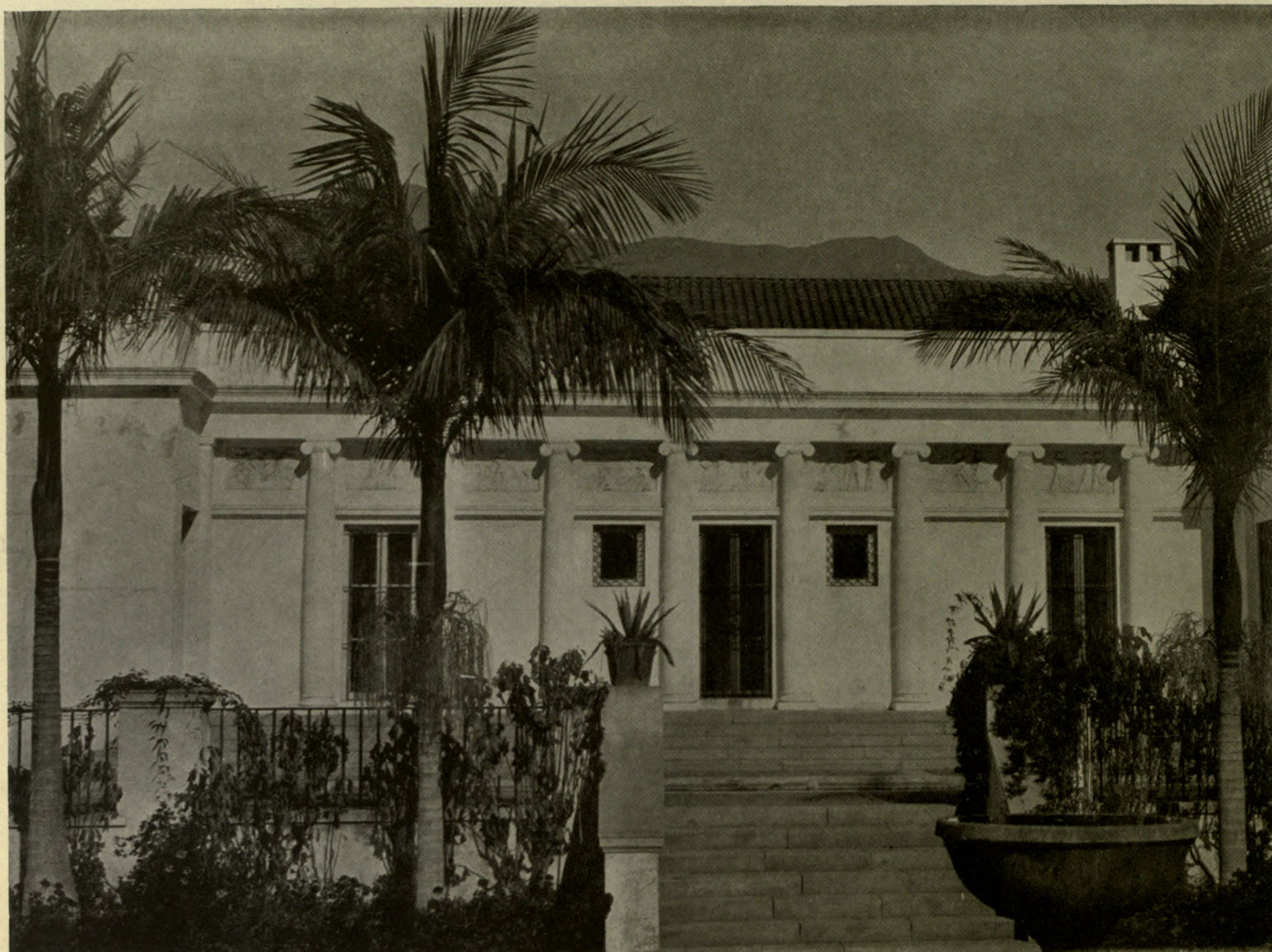
CHURCH OF THE LADY OF THE WAYSIDE, PORTOLA VALLEY, NEAR WOODSIDE, CALIFORNIA

J. R. MILLER, ARCHITECT

CALIFORNIA TILE

MEDIUM RED SHADES

The formal character of the building naturally calls for large California Mission Tiles, regularly laid. The color is of medium red of slight variation of shade



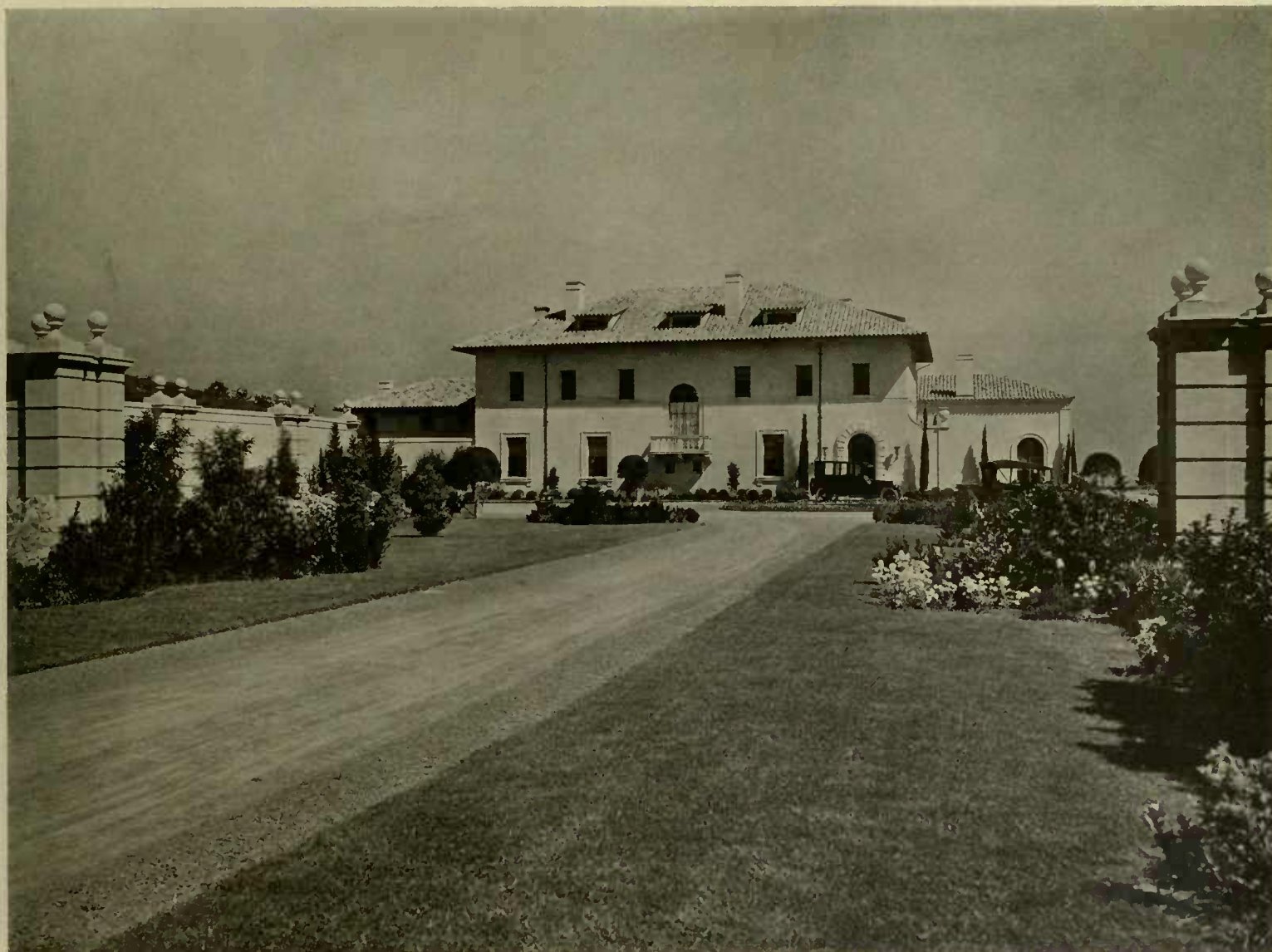
GILLESPIE VILLA, MONTECITO, CALIFORNIA

BERTRAM G. GOODHUE, ARCHITECT

CALIFORNIA MISSION TILE

RED • MODERATE VARIATION IN SHADE

The California Mission Tiles in
large units, laid somewhat formally, harmonize with
the scale of the classic detail



CHRISTIAN DE GUIGNE, JR. HOUSE, SAN MATEO, CALIFORNIA

BLISS & FAVILLE, ARCHITECTS

CALIFORNIA MISSION TILE TOPS WITH
LARGE CORDOVA TILE BOTTOMS

GREEN ENAMEL
WIDE VARIATION IN COLOR

This formal Italian residence in the hills
of the peninsula is drawn into contours and foliage
by its broadly varying shades of green enamel tiles in the roof.

The California Mission type made
the proper scale



WALTER BLISS HOUSE, SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS

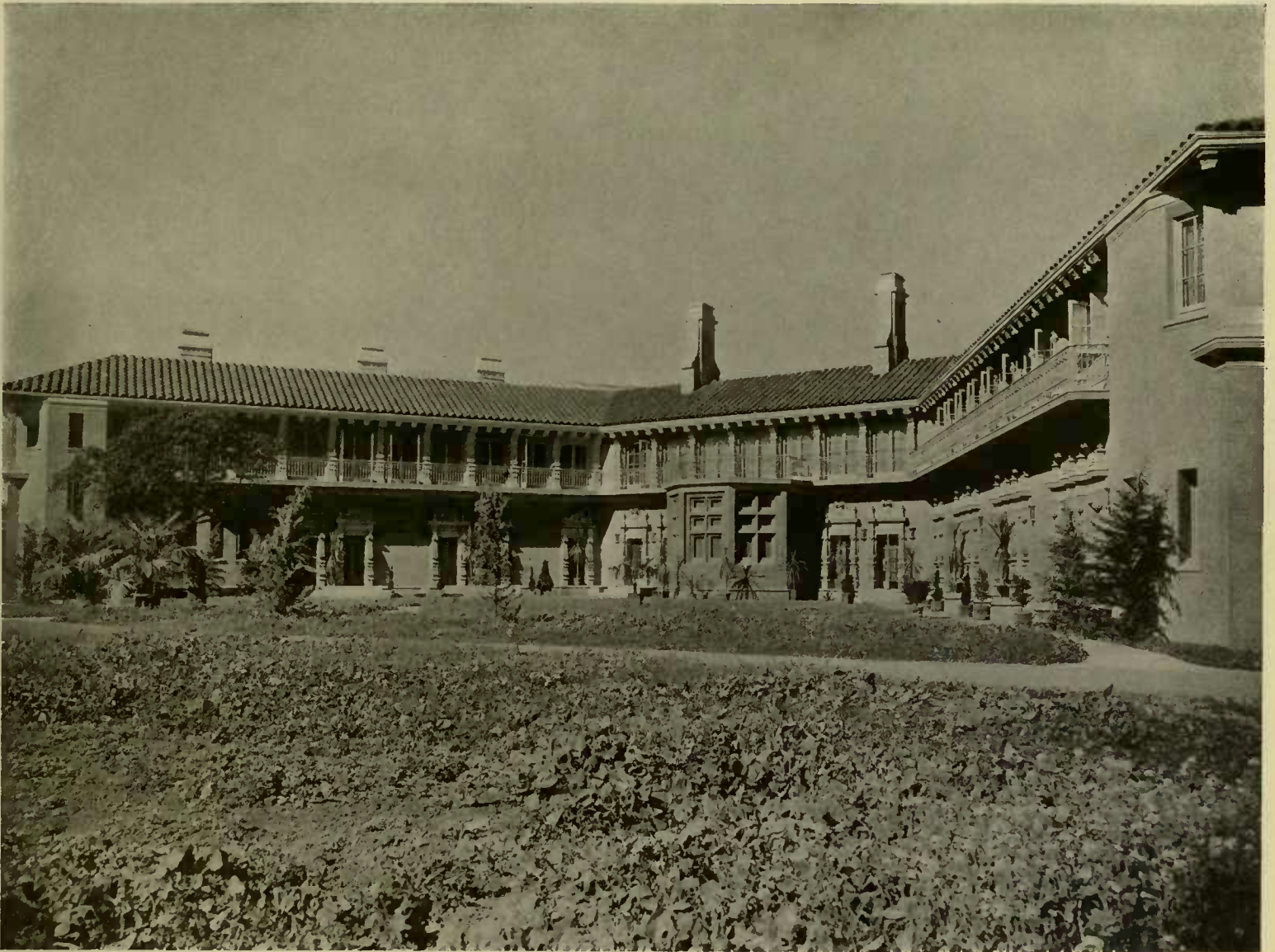
CALIFORNIA MISSION TILE

GREEN ENAMEL • MEDIUM VARIATION IN SHADE

Interest is added to the picture
by various shades of gray-green enamel tiles which form the
roof covering. California Mission Tile
is the type used



L A T I N T I L E S , G L A D D I N G , M C B E A N & C O



PRESIDENT'S HOUSE, STANFORD UNIVERSITY, CALIFORNIA

LOUIS CHRISTIAN MULLGARDT, ARCHITECT

LARGE CORDOVA TILE

RUSSET / MEDIUM VARIATION IN SHADE

This truly California architecture demanded,
for scale, large Cordova Tiles in varying tones. The vertical
lines carry over the ridge through a
special ridge tile

LATIN TILES • GLADDING • McBEAN & CO

SMALL
CORDOVA TILE

RUSSET AND RED
MEDIUM VARIATION IN SHADE

This bit of Italy in San Francisco would lose largely in atmosphere were the surrounding walls and buildings not covered with the well-studied scale of the small Cordova Tile, in rusty and rose tones of varying shades



M. B. MOON HOUSE, SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS



HENRY DATER HOUSE, MONTECITO, CALIFORNIA

BERTRAM G. GOODHUE, ARCHITECT

MEDIUM
CORDOVA TILE

RED • MODERATE VARIATION
IN SHADE
IRREGULARLY LAID

A rich red roof of a medium unit of Cordova Tile, random in color and form sufficiently to harmonize with design and textured plaster



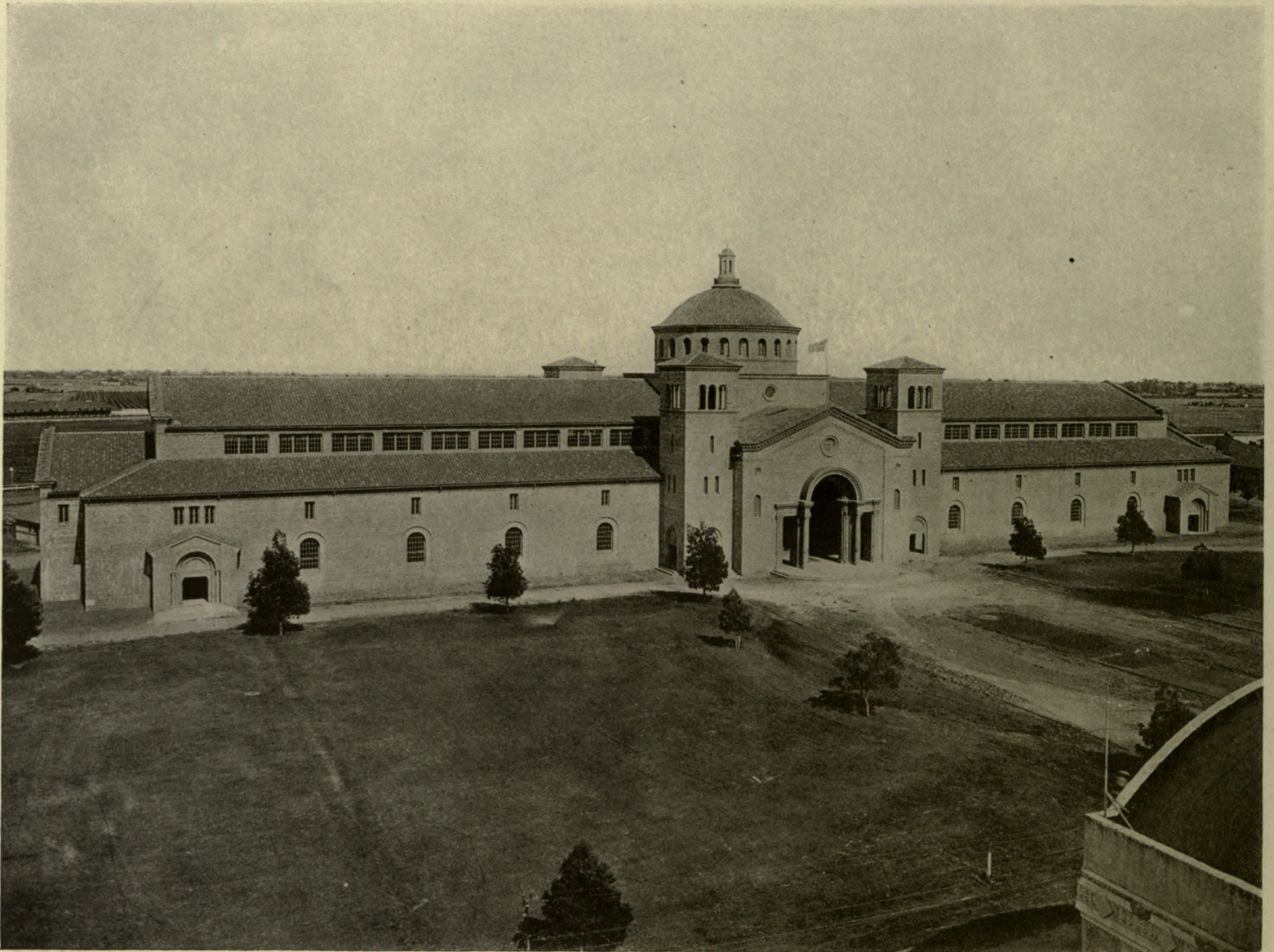
HILLSBOROUGH SCHOOL, HILLSBOROUGH, CALIFORNIA

LEWIS P. HOBART, ARCHITECT

CALIFORNIA MISSION TILE

RED • MODERATE VARIATION IN SHADE

The California Mission Tiles of red tones, in varying shades, are well in scale, and help the "picture" of this very simple and lovely court



AGRICULTURAL PAVILION, SACRAMENTO, CALIFORNIA

EDGAR E. MATTHEWS AND SYLVAN SCHNAITACHER, ASSOCIATE ARCHITECTS

LARGE CORDOVA TILE

RUSTY BROWN / EXTREME VARIATION IN SHADE
IRREGULARLY LAID

The dignity of the State is maintained, and atmospheric California re-echoed, in the broad variation of russet shades of the large Cordova Tiles used on these roofs. They are naturally very irregularly laid to give texture and add color interest to the great mass of the roof



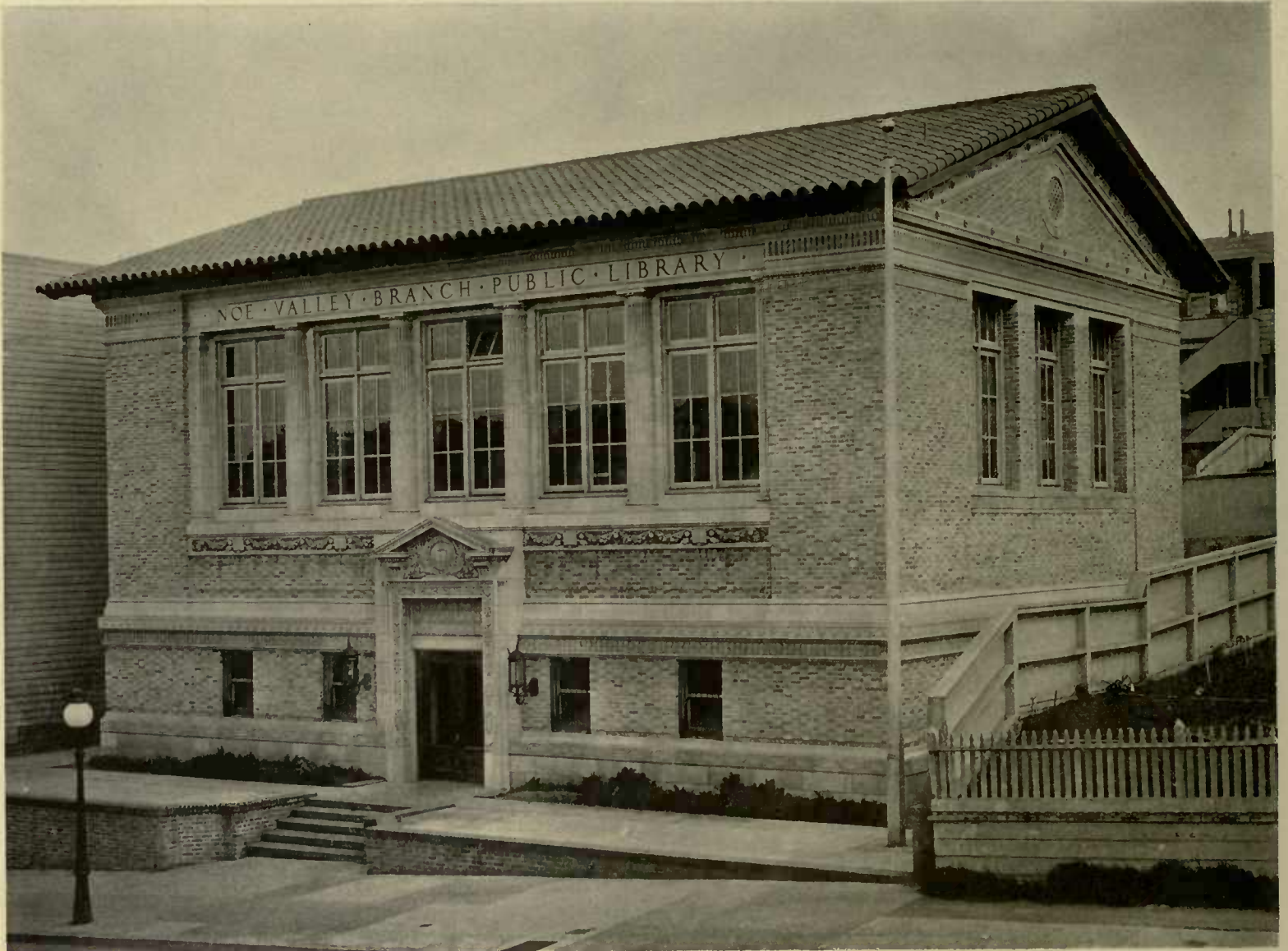
MRS. AUGUSTA K. GIBBS HOUSE, SAN FRANCISCO

WILLIS POLK & CO., ARCHITECTS

CALIFORNIA MISSION TILE

DARK GREEN ENAMEL

A most interesting color harmony
with the stone is created by the dark moss-green tone
of the roof tiles. The type was large
California Mission Tile



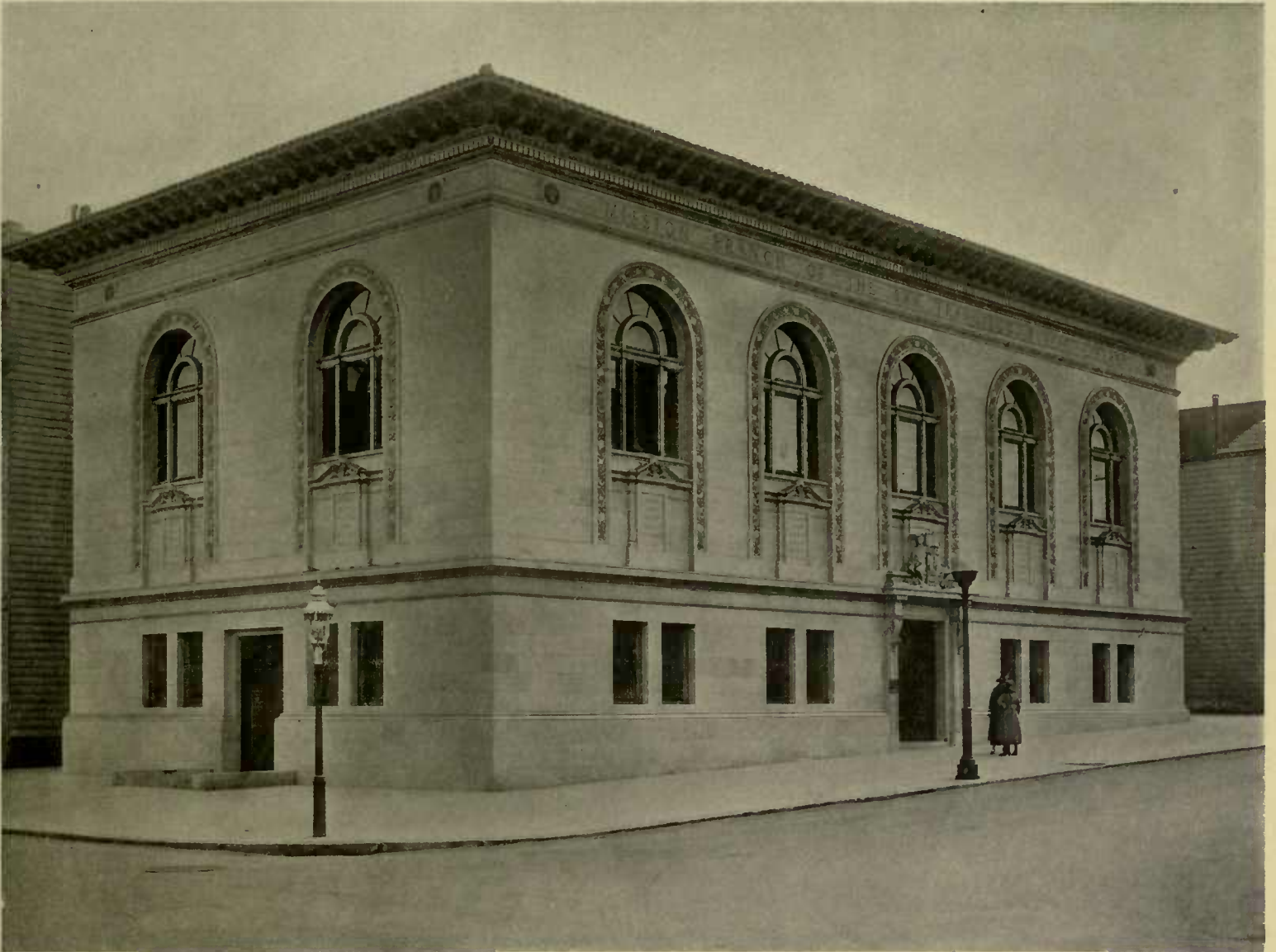
NOE VALLEY BRANCH OF THE SAN FRANCISCO PUBLIC LIBRARY

JOHN REID, JR., ARCHITECT

CALIFORNIA MISSION TILE

RED / MEDIUM VARIATION IN SHADE

The polychrome treatment of the exterior of this semi-public building naturally calls for formally laid California Mission Tiles. They are of red tones, with added interest through a variation in shades



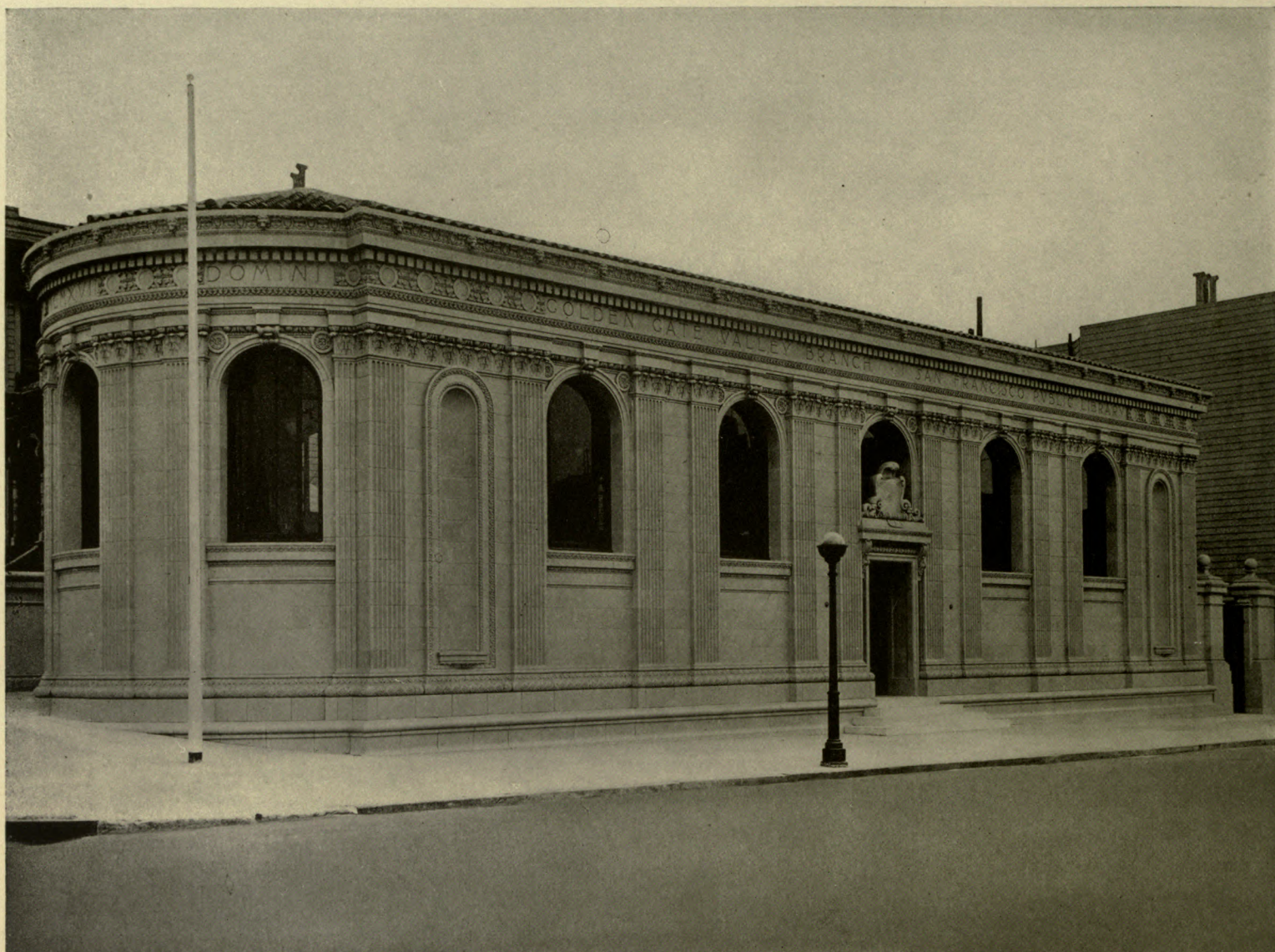
MISSION BRANCH OF THE SAN FRANCISCO PUBLIC LIBRARY

G. ALBERT LANSBURGH, ARCHITECT

CALIFORNIA MISSION TILE

GRAY GREEN ENAMEL

Gray green enamel Tiles in California
Mission size harmonize well with the background tones
and color decoration of this very interesting
architectural terra-cotta building



GOLDEN GATE VALLEY BRANCH SAN FRANCISCO PUBLIC LIBRARY

COX HEAD & COX HEAD, ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET AND RED TONES

The russet and red tones of medium-sized Cordova Roof Tiles are a pleasing contrast and emphasis to the formal architecture and the exquisite details of the architectural terra-cotta



LOUIS SARONI HOUSE, SAN FRANCISCO

KENNETH McDONALD, JR., ARCHITECT

CALIFORNIA MISSION TILE

RED / EXTREME VARIATION IN SHADE

The extreme variation in shades of the
red California Mission Tiles tones well with nature's
background mass of deep green

TO THE
 L A T I N T I L E S , G L A D D I N G , M C B E A N & C O

MEDIUM
 CORDOVA TILE

RUSSET / WIDE VARIATION
 IN SHADE

The formal architecture de-
 manded a medium-sized Cor-
 dova Tile, laid fairly regularly.
 The russet tones vary widely,
 but are combined in
 perfect harmony



MISS BURKE'S SCHOOL, SAN FRANCISCO

JULIA MORGAN, ARCHITECT



CLARENCE MUSTO HOUSE, SAN FRANCISCO

HENRY C. SMITH, ARCHITECT

AMERICAN-SPANISH
 TILE

GREEN ENAMEL
 MEDIUM VARIATION IN SHADE

American-Spanish Tiles in
 green enamel, slightly varying
 shades, were used on this
 Californian-French
 chateau

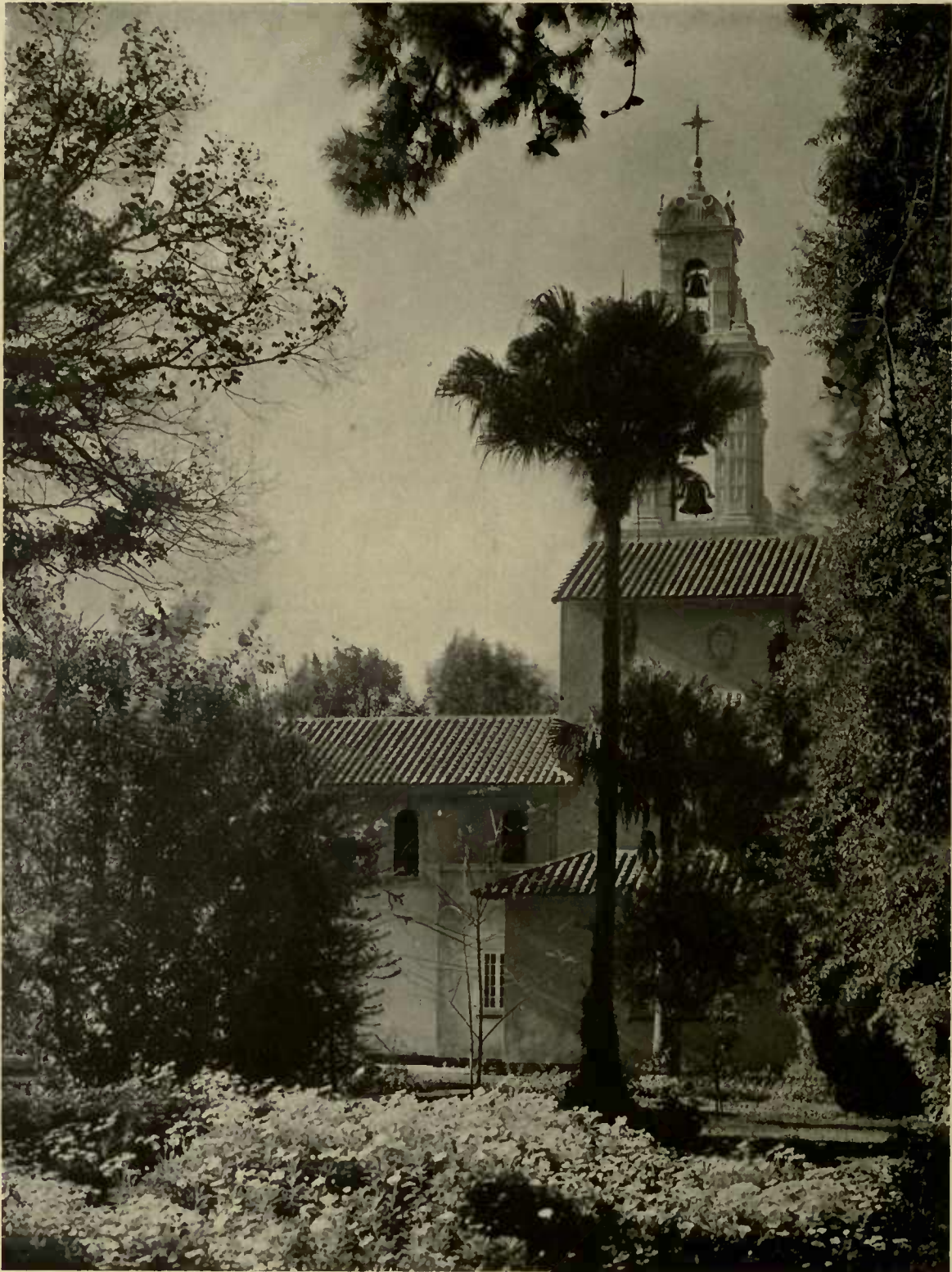


ST. BARTHOLOMEW'S CHURCH, NEW YORK CITY

BERTRAM G. GOODHUE, ARCHITECT

UPPER ROOFS LARGE CORDOVA
LOWER ROOFS MEDIUM CORDOVA TILE
RUSSET / WIDE VARIATION IN SHADE

California Roof Tiles were taken to New York City to add the proper color note and texture to this great metropolitan church. The scale is held by using a large unit of Cordova Tiles on the upper roofs, and medium-sized of the same shape for the lower roofs. Russet and buff tones of wide variation harmonize well with the mass of supporting materials



CARMELITE MONASTERY, SANTA CLARA, CALIFORNIA

MAGINNIS & WALSH, ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / EXTREME VARIATION IN SHADE
IRREGULARLY LAID



CARMELITE MONASTERY, SANTA CLARA, CALIFORNIA

MAGINNIS & WALSH, ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / EXTREME VARIATION IN SHADE
IRREGULARLY LAID

The palette of tones used in the roof tiles runs from siennas into deep russets, almost purple in spots. An occasional contrasting note is created by a rusty yellow tile. The whole tone is a vibrating mass of russet value, of a deeper color-tone than the walls. The tile unit of a medium-sized Cordova form is irregularly laid

L A T I N T I L E S , G L A D D I N G , M C B E A N & C O



An interesting detail of the garden wall, capped with medium Cordova Tiles in varying russet tones to harmonize with the larger roof areas of the main buildings

CARMELITE MONASTERY, SANTA CLARA, CALIFORNIA

MAGINNIS & WALSH, ARCHITECTS



MRS. HENRY S. KIERSTED HOUSE, HILLSBOROUGH, CALIFORNIA

LEWIS P. HOBART, ARCHITECT

The formal design of both house and grounds required a regular laying of the red California Mission Tiles, which vary sufficiently in tone to harmonize with surrounding foliage



FRANCES E. WILLARD SCHOOL, BERKELEY, CALIFORNIA

LEWIS P. HOBART AND CHARLES H. CHENEY, ARCHITECTS

CALIFORNIA MISSION TILE

RED , MODERATE VARIATION IN SHADE

This distinctly California school from Spanish inspiration is aesthetically, and, therefore, appropriately, roofed with California Mission Tiles. The scale is excellent, the laying fairly even, and the color variation not extreme



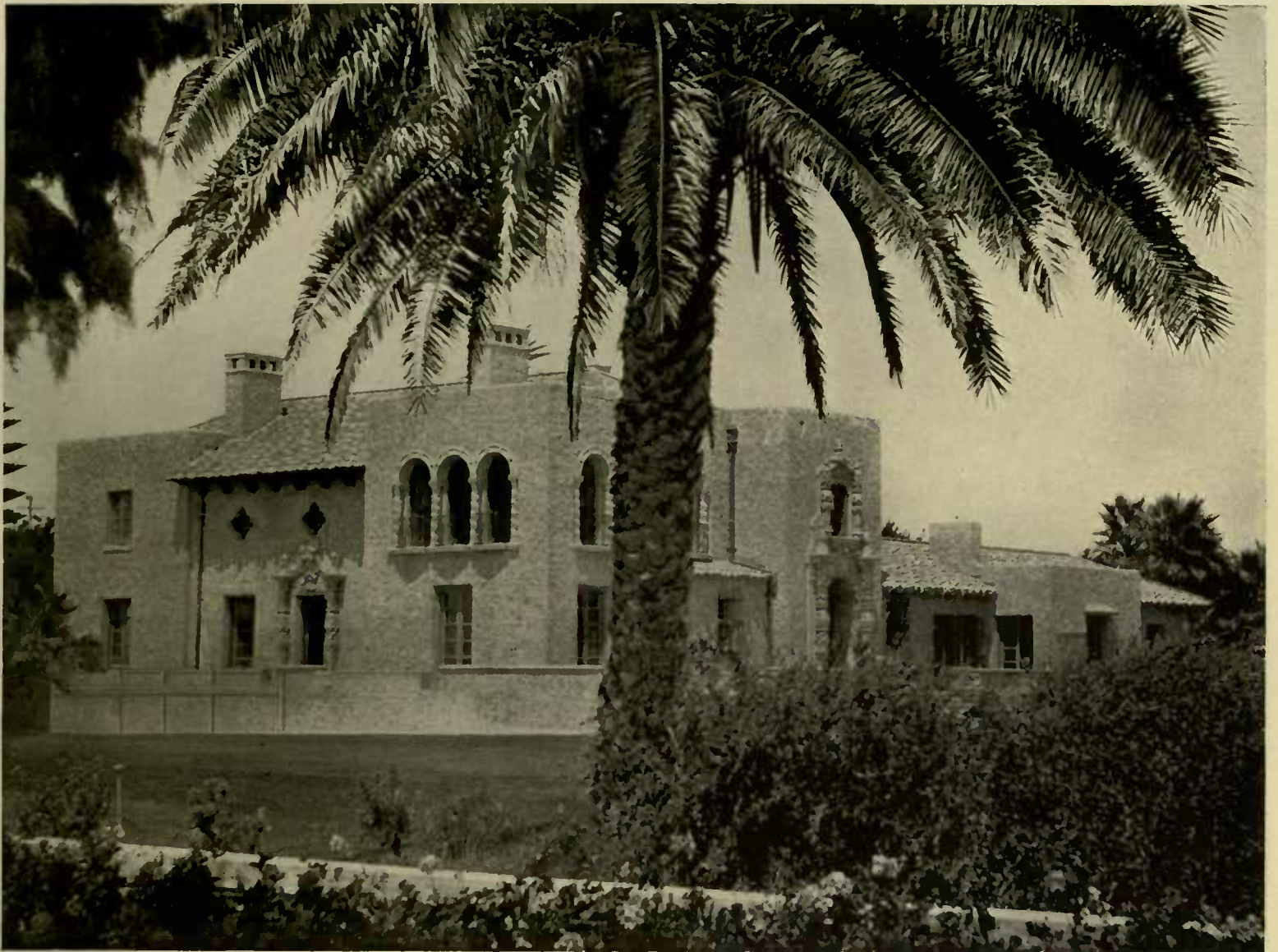
HERBERT CAPPELL HOUSE, PASADENA, CALIFORNIA

BERTRAM G. GOODHUE, ARCHITECT

CALIFORNIA MISSION TILE

RED ✓ MODERATE VARIATION IN SHADE
RANDOM LAID

Among the very beautiful Pasadena homes this exquisitely designed and proportioned residence is appropriately roofed with California Mission Tiles. The scale of the large unit carries in perfect proportion with the long roof lines, which are relieved by a play of color in the red tiles, and considerable texture in the random laying



GEORGE C. REW HOUSE, CORONADO, CALIFORNIA

ELMER GRAY, ARCHITECT

MEDIUM CORDOVA TILE

RUSSET & ROSE / EXTREME VARIATION IN SHADE
VERY IRREGULARLY LAID

The vibrating light from the ocean in the foreground,
and the rich tones of the exquisitely matured planting, are re-echoed
in the broad range of colors in the tile roof. The palette extends from rich purples into
golden yellows, with occasional rose tones, all so happily combined that they
form an extremely rich and almost oriental matrix. The texture
laying of the tile is studied to scale with the archi-
tectural design. The unit is of a medium-
sized Cordova shape



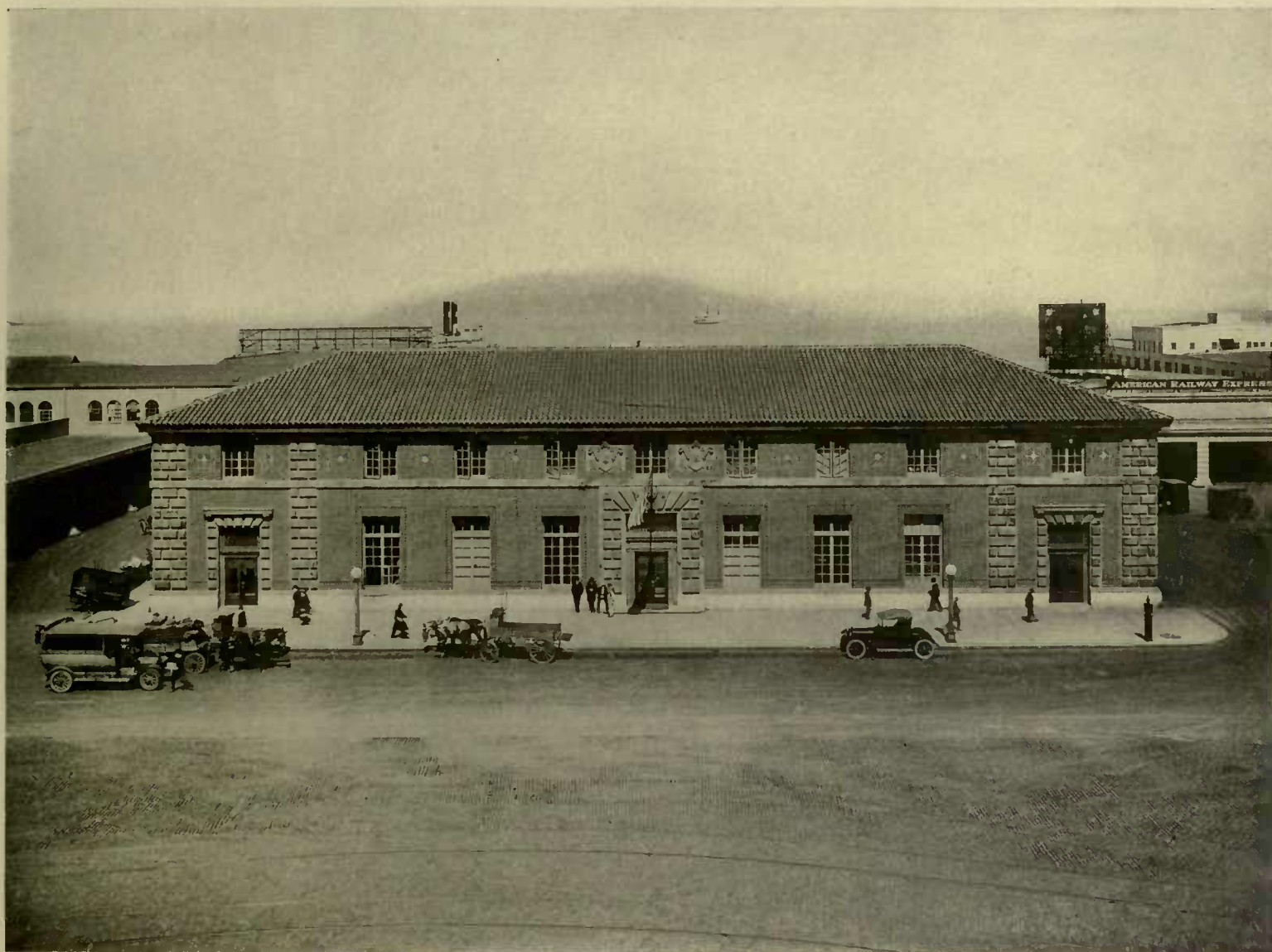
JULIAN ELTINGE HOUSE, SILVER LAKE, LOS ANGELES, CALIFORNIA

PIERPONT AND WALTER S. DAVIS, ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / MODERATE VARIATION IN SHADE

This picturesque architectural composition overlooking Silver Lake is most appropriately, as to scale, random laying and color values, roofed with a medium-sized unit of Cordova Tiles, in russet and Pompeian red tones. The rugged eave line harmonizes well with the roughly plastered exterior walls



U. S. POSTOFFICE, THE EMBARCADERO, SAN FRANCISCO

BOARD OF STATE HARBOR COMMISSIONERS, ARCHITECTS

CALIFORNIA MISSION TILE

DARKER SHADES OF RUSTY BROWN
REGULARLY LAID



MRS. JAMES L. FLOOD HOUSE, SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS

CALIFORNIA MISSION TILE

GRAY GREEN ENAMEL
EXTREME VARIATION IN SHADE

A most interesting color combination was developed by using as a unit the small California Tiles regularly laid. The palette consists of varying tones of sage greens, blue greens, deep gray, and light blue tones, harmonizing into a most beautiful color mass of gray green value



GEORGE W. KELHAM HOUSE, SAN FRANCISCO

GEORGE W. KELHAM, ARCHITECT

MEDIUM CORDOVA TILE

RUSTIC BROWN / WIDE VARIATION IN SHADE
VERY IRREGULARLY LAID

An excellent example of extreme in
textural form and variation of shade, which adds greatly to the charm
of the composition. A medium Cordova Tile unit was
used in a wide variety of tones, forming
a mass of russet value



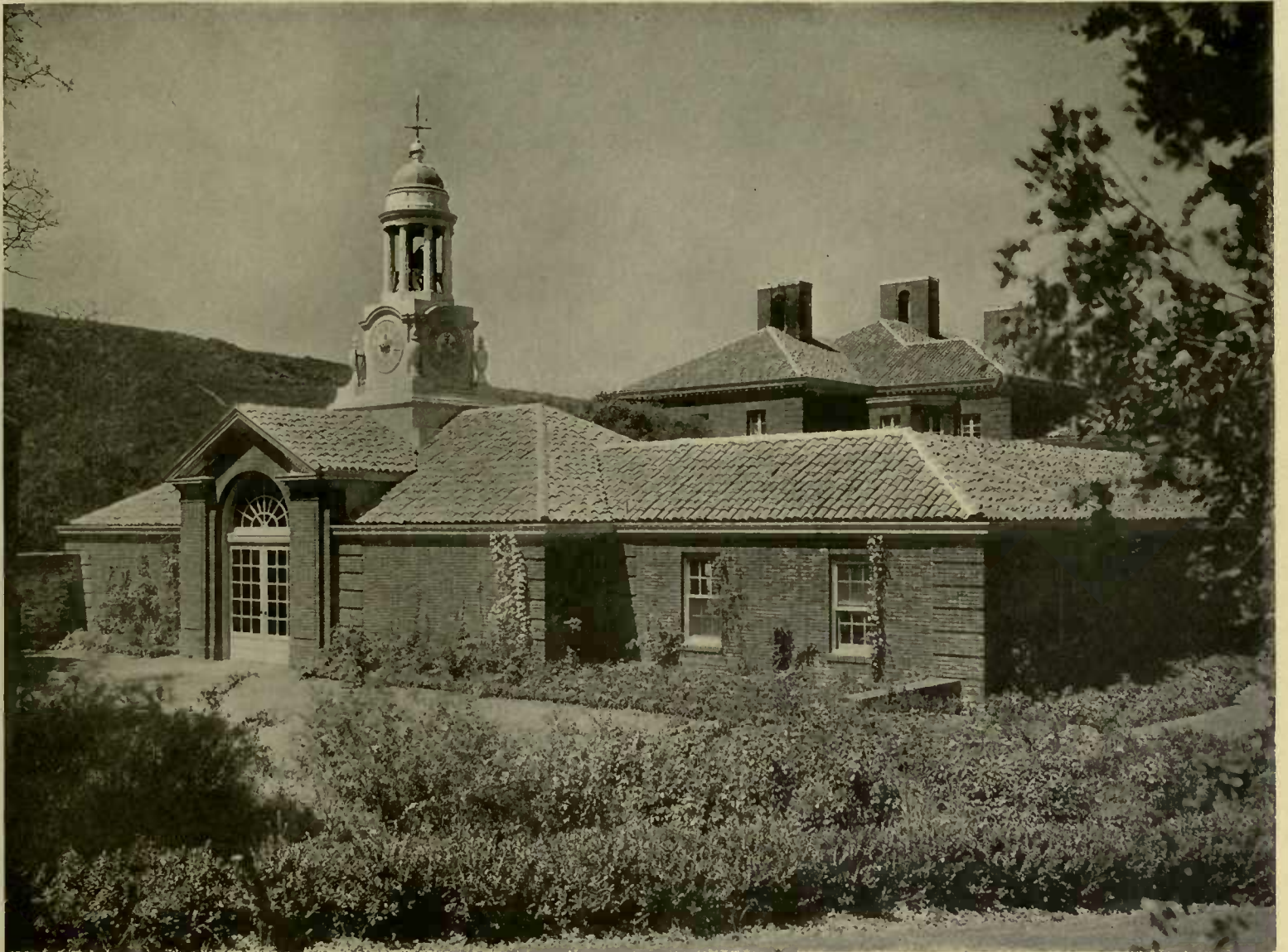
AGNES M. BOURN HOUSE, SAN MATEO COUNTY, CALIFORNIA

WILLIS POLK & CO., ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / WIDE VARIATION IN SHADE
IRREGULARLY LAID

Exquisite in detail, refined in mass, domestic
in feeling, human interest is added to this great country
home by the broad variation in color of the russet tone of the medium-sized
Cordova Tiles used on the roof. The color effect of the broad
palette is softened and harmonized by the random
laying, both horizontal and vertical



AGNES M. BOURN GARAGE, SAN MATEO COUNTY, CALIFORNIA

BAKEWELL & BROWN, ARCHITECTS

SMALL CORDOVA TILE

RUSSET / WIDE VARIATION IN SHADE
IRREGULARLY LAID

The russet-toned, irregularly laid, small Cordova
Roof Tiles of wide variety of shades, tone perfectly in color scale and
texture with the rough brick walls and the
surrounding planting

LINCOLN
SPANISH TILE

MEDIUM RED TONES

The informal charm and human appeal of this corner of the patio are due entirely to the intimacy of the planting. The Lincoln Spanish Roofing Tiles in a range of Pompeian and orange red tones, somewhat irregularly laid, harmonize with both architecture and planting



MAJOR J. H. H. PESHINE HOUSE, SANTA BARBARA, CALIFORNIA

MYRON HUNT, ARCHITECT



J. P. JEFFERSON HOUSE, MONTECITO, CALIFORNIA

REGINALD D. JOHNSON, ARCHITECT

MEDIUM
CORDOVA TILE

RUSSET AND RED TONES

The soft tones of an oriental rug is the impression created by variations of the russet tones, warmed by a proportion of old-rose tile. The roof is textural in laying and of a medium-sized unit of Cordova Tile



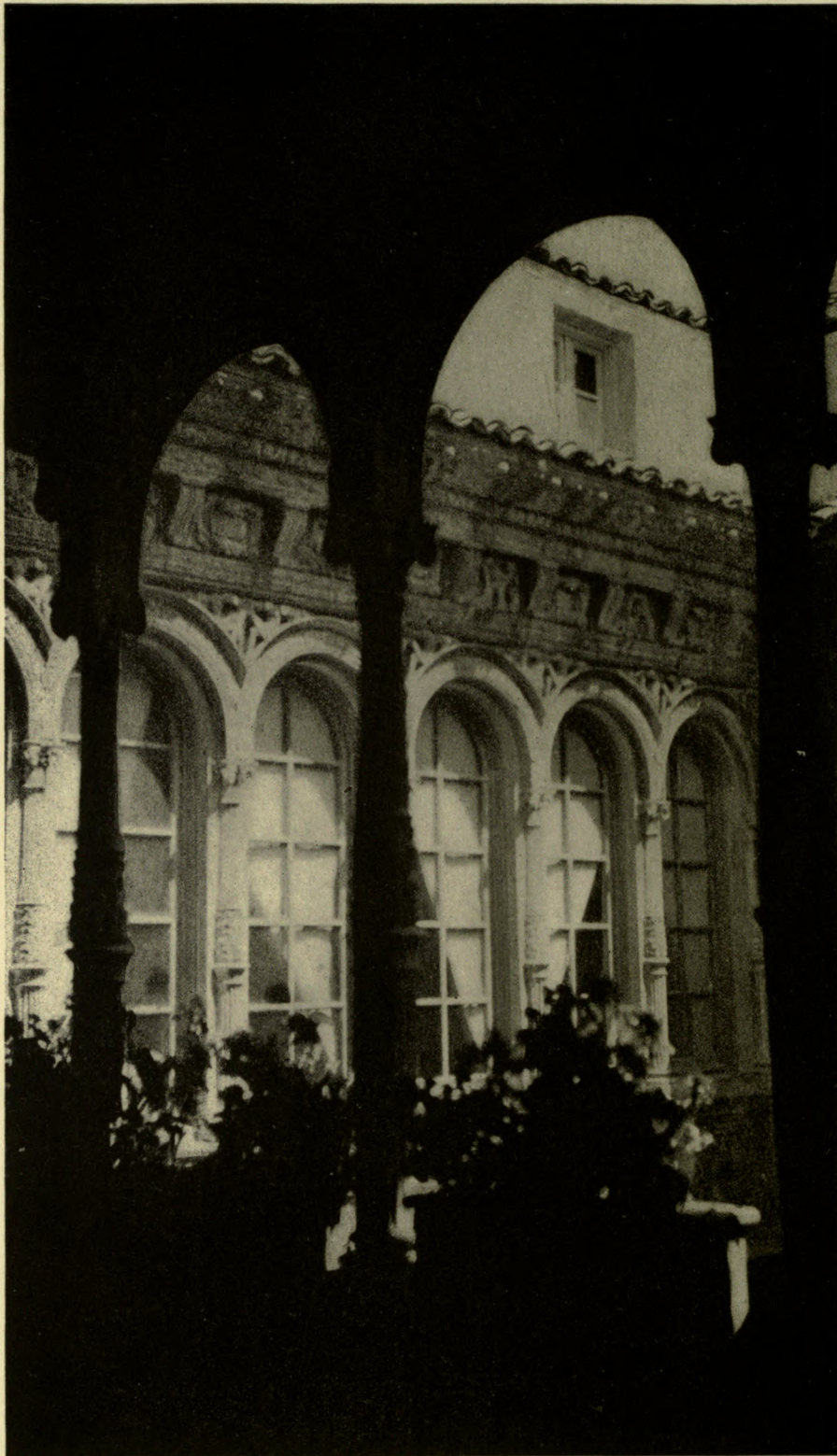
COURT, MRS. ANDREW WELCH HOUSE, SAN FRANCISCO

WILLIS POLK & CO., ARCHITECTS

MEDIUM CORDOVA TILE

RUSSET / MODERATE VARIATION IN SHADE
VERY IRREGULARLY LAID

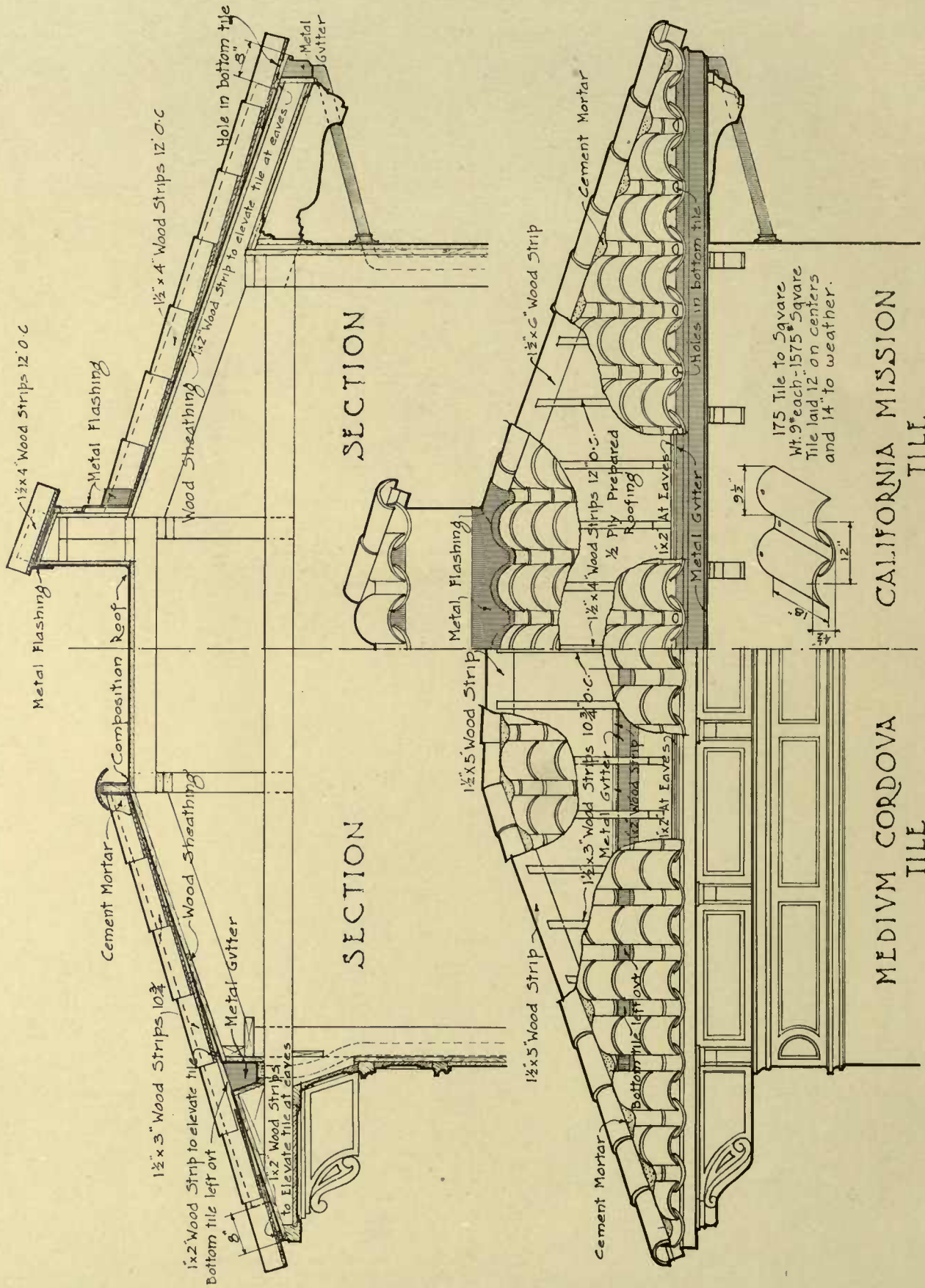
A medium-sized unit of Cordova Tiles of fairly broad range of russet tones, random laid both vertically and horizontally, harmonizes well with this vigorous early Italian composition



COURT, MRS. ANDREW WELCH HOUSE, SAN FRANCISCO

WILLIS POLK & CO., ARCHITECTS

LATIN TILES
DETAILS OF CONSTRUCTION
AND SPECIFICATIONS



GLADDING McBEAN & CO

LARGE CORDOVA TILE

180 Tile to square
Wt. 7# each-1260# Square
Tile laid 11½ on centers
and 14 to the weather

1½ x 3" Wood Strips laid 11½ on centers
1½ x 5" Wood Strips for hip & ridge
4# Nails bottom-8# top tile-12# hip & ridge

MEDIUM CORDOVA TILE

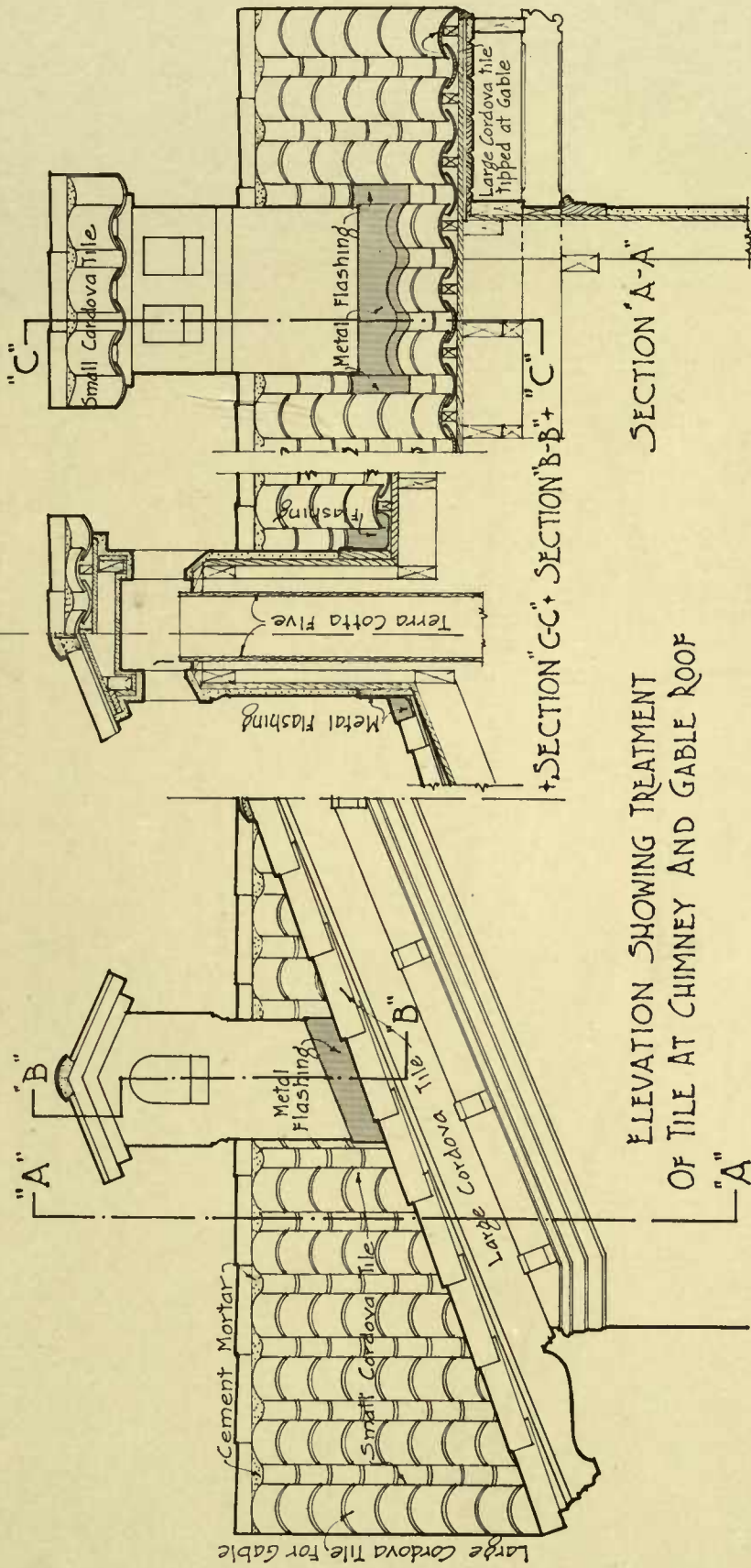
195 Tile to square
Wt. 6½# each-1270# Square
Tile laid 10¾ on centers
and 14 to the weather

1½ x 3" Wood Strips laid 10¾ on centers
1½ x 5" Wood Strips for hip & ridge
4# Nails bottom-8# top tile-12# hip & ridge

SMALL CORDOVA TILE

210 Tile to square
Wt. 5¾# each-1210# Square
Tile laid 10 on centers
and 14 to the weather

1½ x 3" Wood Strips laid 10 on centers
1½ x 5" Wood Strips for hip & ridge
4# Nails bottom-8# top tile-12# hip & ridge

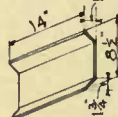


ELEVATION SHOWING TREATMENT
OF TILE AT CHIMNEY AND GABLE ROOF

GLADDING McBEAN & CO

ITALIAN TILE


Tile laid 11" to weather
 1 1/2" on center



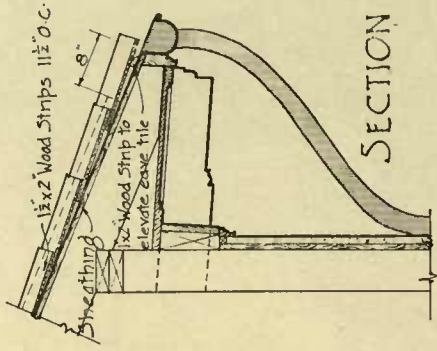
Medium Cordova tile 14" long for top tile
 115 top tile 5# each } 1120# per square
 115 bottom tile 4 3/4# each }
 Medium Cordova for hips & ridges
 4-4 Nails bottom - 6d top - 8d hip & ridge

AMERICAN SPANISH TILE

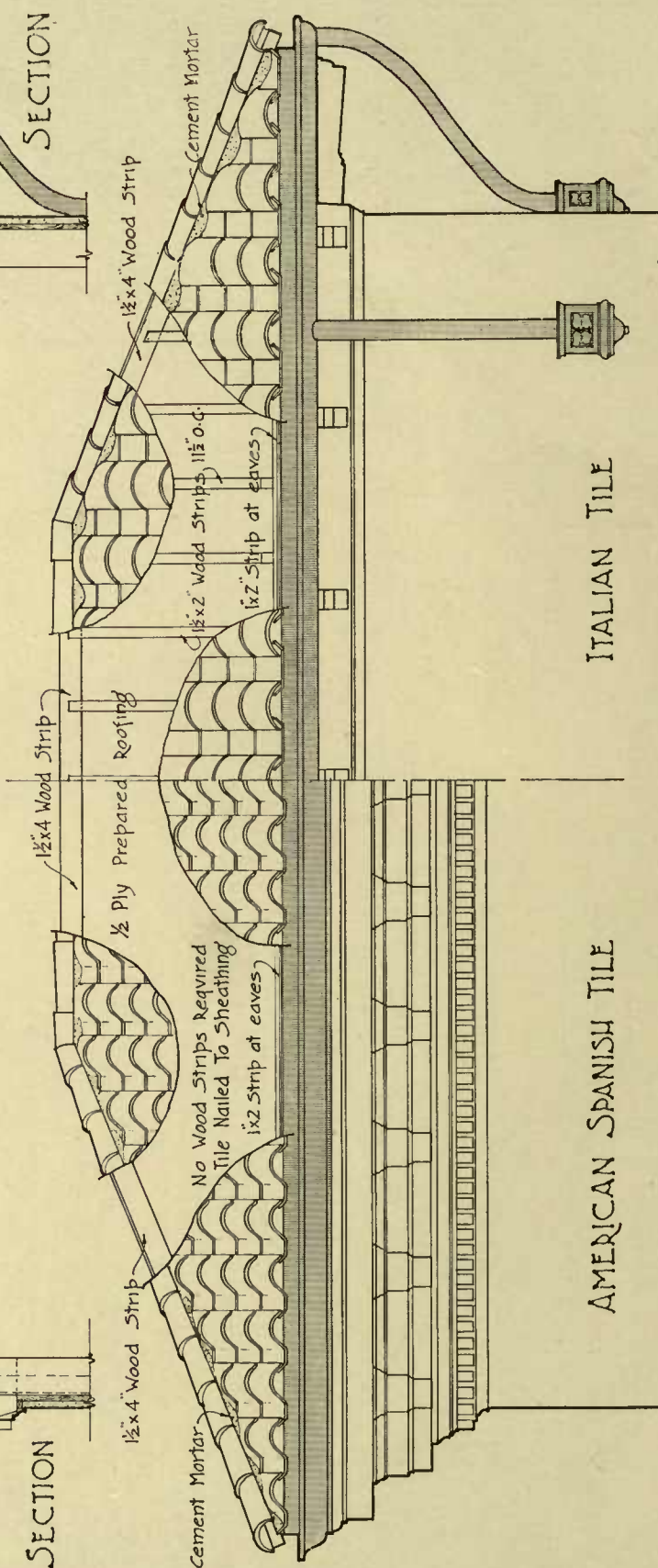
Tile laid 10" to weather
 8 1/2" on center



No Wood Strips Required
 180 Tile 5 1/2# each = 1000# per square
 Use California mission tile or
 #3 Roll tile for hips & ridges
 4-4 Nails field - 8d hip & ridge

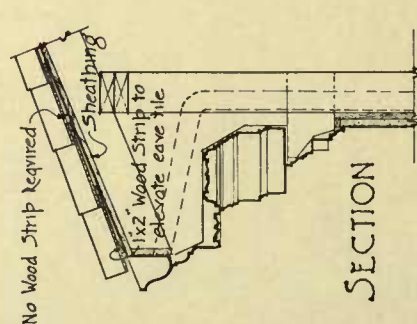


SECTION



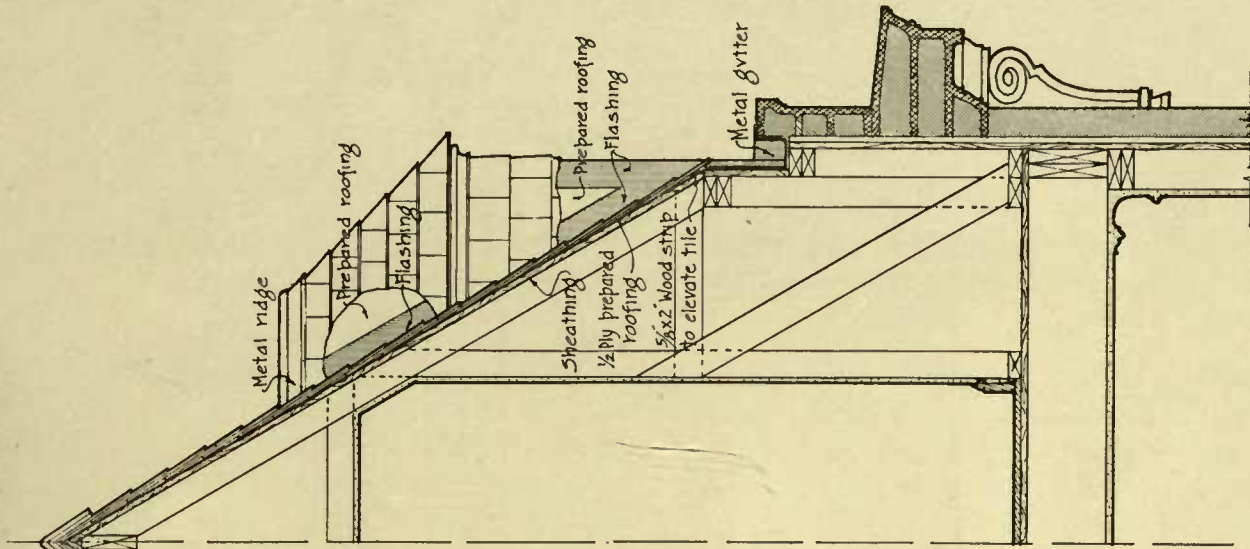
ITALIAN TILE

AMERICAN SPANISH TILE



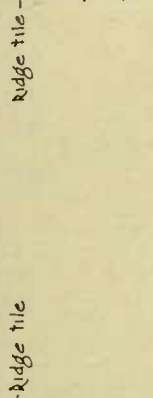
SECTION

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SECTION



FRENCH SHINGLE TILE



WHOLE TILE

Tile laid 6" to weather
400 tile @ 3" = 1200 * per Square



HALF TILE

This tile used at windows, gables, chimneys & etc., for spacing.



HIP TILE

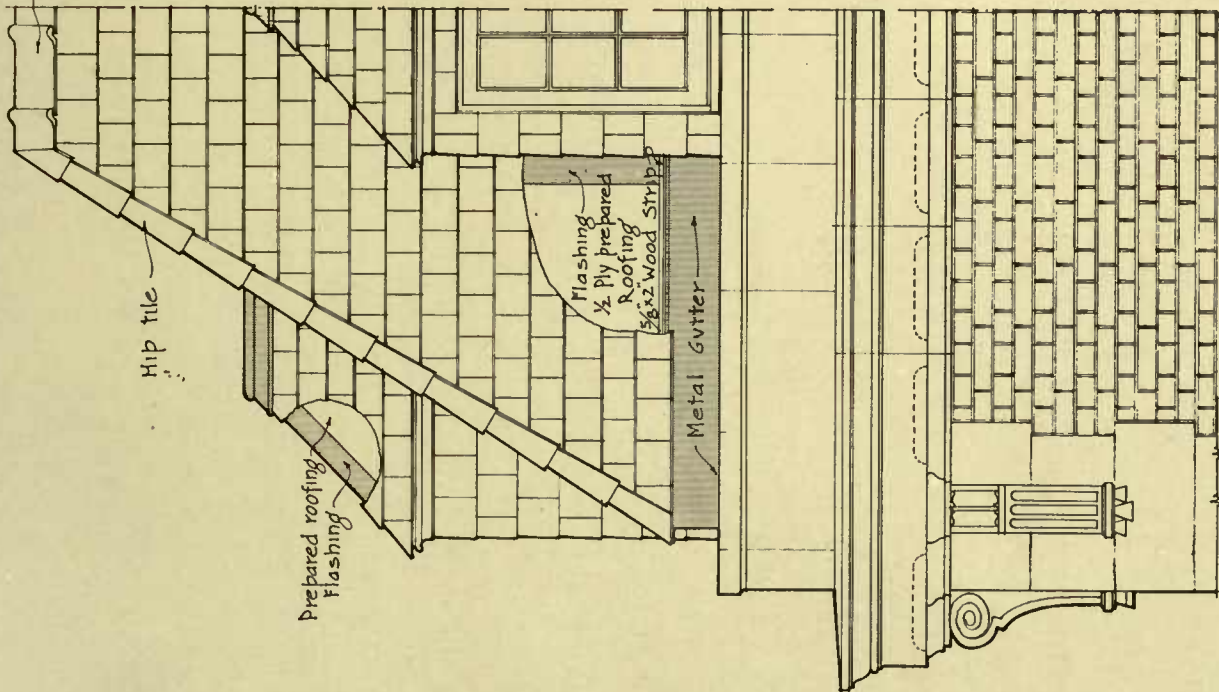
Tile laid 12" to weather



RIDGE TILE

Tile laid 12" to weather

No wood strips required
1/2 ply prepared roofing
4d nails for field tile
12d nails for hip & ridge tile



ELEVATION

MEMORANDUM SPECIFICATIONS FOR LATIN TILES IRREGULARLY LAID

The specifications which follow are, for purposes of illustration, based on Medium Cordova Tiles. The same general outline would hold for any of the other shapes, but with the respectively correct sizes, spacing, nails, etc., noted on the construction sheets.

GENERAL CONDITIONS: The general conditions at the beginning of this specification shall govern this portion of the work.

GUARANTEE: All work in connection with the roofs must be maintained watertight for a period of two (2) years from the date of final payment for this contract. Should any defects develop in that time which are caused by poor workmanship or materials, the contractor shall immediately, when called upon by the architect, without additional expense to the owner, repair the tile; and any work or materials displaced in repairing or replacing such work shall be made good and the work left in perfect condition. Should the roof leak from any other cause, the contractor for the roof shall not be responsible.

TILES: All tiles shall be what are known as Medium Cordova Tiles, manufactured by Gladding, McBean & Co. They are approximately $7\frac{5}{8}$ inches wide and 18 inches long. The tiles shall be irregularly laid, varying from $10\frac{1}{2}$ inches to 11 inches on centers, and from 8 inches to 15 inches to the weather. The field tiles shall be used for all hips and ridges. These shall also be irregularly and unevenly laid. The setter shall lay one square of tiles for the approval of the architect before proceeding. In cases where the eaves show above the cornice or gutter, the first course of bottom (or top, or

both bottom and top) tiles at the eaves shall be laid double, the lower tiles in each case to be a short length.

COLOR: The color of these tiles shall be a rustic brown (or red) unglazed and varying in shade. Samples of the tiles, illustrating the variation in color, shall be submitted to the architect before proceeding with the work.

SETTING: The top tiles shall be nailed to $1\frac{1}{2}$ -inch by 3-inch wood strips with eightpenny galvanized iron nails. The bottom tiles shall be nailed with fourpenny galvanized iron nails, where required.

CEMENTING INTERSECTION: The space between the roof tiles and hip tiles at the intersection of the roof with the hips shall be filled in with Portland Cement, natural color. The same shall be done at the ridges.

SURFACE OF THE ROOF: The roof boards under the tiles shall be covered with one thickness of Half-ply Prepared Roofing Paper laid parallel with the eaves. Paper shall have all joints lapped at least three inches.

WORK NOT INCLUDED: The roofing-tile contract does not include flashings or metal work of any description, or wooden strips. This work would be furnished under the metal and carpenter specifications, but installed as advised by tile roofer.

GLADDING, McBEAN & CO.
SAN FRANCISCO

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