

Artistic Brickwork.—Fig. 10.—Detail of the Basement Story of the New Morse Building.—Scale $\frac{1}{4}$ Inch to the Foot.

ARTISTIC BRICKWORK.

(Concluded.)

In Fig. 9 is shown in perspective the front entrance, which occurs on Nassau street, and which may be declared to be one of the most important features, artistically considered, in the whole building. In general appearance it is very imposing, and is altogether in keeping with the structure of which it is so conspicuous a part. Terra-cotta forms have been used sparingly in its details, as may be seen by inspection of the engraving; the finial above the pediment, the capitals to the pilasters, and the rosettes being of this material.

In Fig. 10 is shown a detail of the arches in the basement, of which mention has already been made. Figs. 12, 17 and 18 show enlarged views of the molded brick of which the basement arches are constructed.

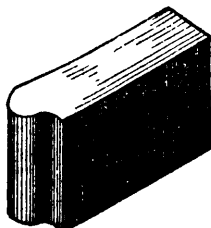


Fig. 11.—Enlarged View of Brick No. 22, in Fig. 15.

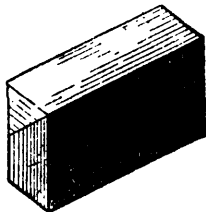
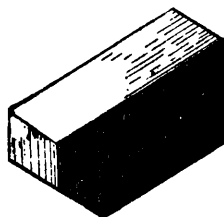
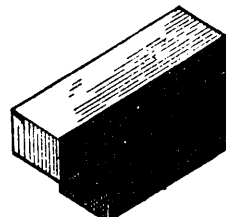


Fig. 12.—Enlarged View of Brick No. 12, in Fig. 10.



Artistic Brickwork.—Fig. 13. Enlarged View of Brick No. 7.



Artistic Brickwork.—Fig. 14. Enlarged View of Brick No. 50, in Fig. 15.

of cement, upon which are bedded flat, vitrified tile. A bonfire might be lighted upon this roof without endangering the building in the least.

Concerning the use of molded bricks in connection with this building, one of our daily contemporaries says: "There are few cases, for instance, in New York, in which molded bricks have been used at all, in which they have not been so intemperately used as to mar the effect of the building they were meant to beautify. The use of them in this building as the modeling of the openings of the basement and the first story, in which they are chiefly employed, is positively delightful. It is clear that they have been used, not because the designer was anxious to introduce molded bricks, as commonly appears to be the case, but because he found them necessary to carry out his design." The same writer continues: "The same is true of the use of black bricks, generally employed merely for variety, and so either ineffective or distracting, but here intelligibly to express or define an arch, to emphasize a needful line, or to add vigor to a springer, and consequently effective."

We have already mentioned that the molded brick used in the construction of this building were furnished by the Peerless Brick Co., of Philadelphia. This company has given especial attention to the problem of obtaining rich and durable colors in brick, as well as good quality in ornamental brick. We clip the following from a recent Philadelphia paper:—

"The Peerless Company has revolutionized the manufacture of bricks, and has gone far toward effecting a welcome revolution in brick architecture, not alone by the infinite variety of shapes and excellence of finish which the company imparts to the bricks it turns out, but also by reason of the beauty of their color. It is, doubtless, owing to the impossibility which architects have heretofore found of getting rich and lasting shades in vari-colored

Fig. 15 shows the first-story arches, also before mentioned. The sill in this story is formed by means of a terra-cotta tiling, the lower member of which is molded to form a drip. The details of the molded brick used in the first-story arches are shown in Figs. 11, 14, 16 and 19.

We have mentioned that the building is fire-proof. The general construction being of brick, goes far toward rendering this a fact, rather than a mere name. In the construction of the floors, iron beams, spanned by corrugated iron arches, have been employed. There is little in the building to be burned in case a fire should originate in any part of it, while its solid brick walls, separating it from adjacent buildings, will resist any fire which is likely to be kindled against it. Iron beams are used in the roof. The corrugated iron arches are covered by a heavy layer