

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received APR 10 1985
date entered MAY 9 1985

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Western Clay Manufacturing Company

and/or common Archie Bray Foundation/Kessler Brickworks

2. Location

street & number 2915 Country Club Road n/a not for publication

city, town Helena n/a vicinity of

state Montana code 030 county Lewis and Clark code 049

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial	<input type="checkbox"/> transportation
	n/a	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership (see Continuation Sheets)

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. City - County Building

street & number Park Avenue

city, town Helena state Montana

6. Representation in Existing Surveys

title Kessler Brickyard Historic Resource has this property been determined eligible? yes no

date January 1985 Survey federal state county local

depository for survey records Montana State Historic Preservation Office

city, town Helena state Montana

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

The Western Clay Manufacturing Company Historic District is comprised of the brick and tile manufacturing buildings, kilns, ancillary buildings to the manufacturing business, pottery buildings, and residences. The buildings associated with the manufacture of clay products were abandoned in 1960 when the business closed and are basically unaltered but somewhat deteriorated since that time. The residences and buildings associated with the pottery have been continuously occupied and are in good condition.

The largest buildings in the district are those associated with the manufacture of clay products. They include the tile manufacturing building, the brick manufacturing building, and the newer (mid-1950s) tunnel kiln building. The first two named were built during the last decade of the 19th century and the first decade of the 20th and other than some modifications made during the 1920's and '30's, they are close to their original condition. Changes represent the evolution of the clay manufacturing industry in Montana. These original buildings are accompanied by three generations of kiln technology.

The tile manufacturing building is of brick bearing wall construction with corrugated metal, gable roofs and is comprised of three distinct sections: the boiler room/engine room/machine shop,²¹ the tile and pipe shops,²² and the drying shop.²³ Prominent features include the tower for elevating clay and the twin smokestacks of the boiler room. The boiler room and engine room were built in the 1890's, and the machine shop added between 1908 and 1916. The tile shop was originally built in the 1890's of wood frame and was converted to brick in the late 1920s. The drying shop was built about 1905 and expanded to its present configuration in the 1920's. This building contains most of its early, if not original equipment, including dry pan and wet pan, the sewer pipe press, pug mill and tile extruding machine, elevator and conveying equipment, machine tools, overhead line shafts, and boilers. The original steam engine which drove all the equipment was removed and replaced by an electric motor in about 1953.

The brick manufacturing building (built 1905-1908) is also of brick bearing wall construction with corrugated metal, gable roofs. It is comprised of two sections: the brick shop²⁴ and the drying tunnels.²⁵ Like the tile building, it has a tower for elevating clay and most of its early equipment is in place including dry pan, pug mill and brick extruder, brick cutter, brick press, and cars for moving brick to the drying areas. However, unlike the tile building, which has a two story open drying shop, the brick building has nine steam drying tunnels.

North of the brick manufacturing building are several brick warehouses. Two of these were originally scoves kilns (built in the 1890's) and were converted to warehouses with the addition of gable roofs in about 1935.^{13,20} These kilns were simply four walls within which brick would be stacked for burning. The walls feature arched firebox openings along their bases, through which fires could be tended during burning, and vertical brick buttress-like elements, to

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Property ownership:

Archie Bray Foundation
Kurt Weiser, President
2915 Country Club Ave.
Helena, MT 59601

David Armstrong
2919 Country Club Ave.
Helena, MT 59601

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which straps could be attached to resist the outward thrust of the brick when the kiln was loaded. Brick would be stacked within the walls and arched over the fire boxes for each firing. Hot gasses passed through the gaps between bricks and eventually leaked out the tops of the mass of brick. Scove kilns were less efficient than later kilns because about 20% of each batch would be wasted as either over- or underfired.

North and east of the tile manufacturing building are five brick beehive kilns built between 1905 and 1916.^{15-18,20} They are circular at the base and with domed tops. The floors of the kilns are a lattice-work of brick which allowed gasses to be drawn out the bottom of the kilns by means of the draft-induced by adjacent brick chimneys. Two such stacks survive on the grounds. The beehive kilns also have arched fire box openings around their bases. Because the hot combustion gasses would circulate up the sides of the kiln then back down through the mass of brick and out the floor, these downdraft beehive kilns were much more efficient than the scoves, wasting less brick. The beehive kilns were converted to gas in 1931 with little change in the structure.

West of the brick manufacturing building is the third generation of kilns at the site.³³ A 1957 gable roofed metal building houses two tunnel kilns: a drying kiln, which replaced the steam tunnels, and the firing tunnel. Drying and firing became a continuous process with brick transported through the two tunnels on cars on tracks.

On the north and south sides of the main buildings are several ancillary buildings including a wood-frame bunkhouse,⁸ a wood-frame flower pot storage shop,⁹ two hollow clay tile warehouses,^{10,12} a wood-frame blacksmith shop,²² a hollow clay tile garage,²⁹ a wood-frame cookhouse,²⁸ a log barn sheathed in board and batten,³⁰ and a wood-frame house.³¹ The hollow clay tile structures were built in the late 1940's and early 1950's. The others were built in the 1890's. Running along the south side of the main buildings are several brick piers which supported the trestle which carried railroad cars delivering clay to the brickyard. The west end of the trestle was housed in a clay shed which no longer stands.²⁶ At the east end of the clay shed are the brick remains of a building which housed a crusher and the conveyor for transporting clay into the dry pan.

North of the manufacturing complex are the buildings of the Archie Bray Foundation. These include several buildings which pre-date the Foundation and several built after the Foundation was created in 1951. Earlier buildings include the old Western Clay Manufacturing Co. office (brick), which has since been converted to a residence;² the historic owner's residence,¹ which is presently a two story, brick veneer, hipped roof house but which still encompasses the original and smaller one story log residence; two brick and tile garages which have been linked with additional brick garage bays;³ and a brick and tile chicken coop which has been altered and converted to a residence.⁷ The two

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buildings constructed after the creation of the Foundation are the Pottery and the Annex,^{5,6} both of brick and tile, which house the office, gallery, studios, kilns, and storage of the Archie Bray Foundation.

The grounds of the manufacturing complex and the Foundation are native grasses and a few cottonwoods and Russian olive trees. The grounds of the manufacturing complex are also strewn with piles of defective bricks and tiles. West of the Foundation and north of the tunnel kiln building is a large depression in the ground lined with willow which is one the local pits from which clay for common brick was dug.

NOTE: Buildings as numbered on the accompanying site maps are identified in this description by superscript.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input checked="" type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1890-1957 **Builder Architect** Multiple

Statement of Significance (in one paragraph)

The Western Clay Manufacturing Co. Historic District is significant as a relatively intact complex which manufactured brick for many of the most architecturally and historically significant buildings in Montana and which manufactured other clay products important to Montana's development such as paving brick and sewer tile. The complex still houses an excellent collection of late-19th and early 20th century brick and tile manufacturing machinery and apparatus. The district is significant for its associations with Nicholas Kessler and Charles and Archie Bray, individuals important to the development of commerce and industry in Helena. Finally, the district is significant because it contains the facilities of the Archie Bray Foundation, a ceramics school which grew out of the clay manufacturing business and which enjoys a national reputation in pottery and the ceramic arts.

Nicholas Kessler was born in Luxemburg in 1832 and emigrated to the United States in 1854. He worked in Chicago for a few years before heading west to the gold fields of Colorado and then Montana. In 1865 he bought a brewery in Helena which he operated until his death in 1901. Although best known as the owner of one of Montana's largest and longest operating breweries, the Kessler Brewery, Kessler was also well known as a brickmaker. He began producing brick in 1866 and continued to expand that business as well. His brickyard was located near his brewery, not at the location of the Western Clay Manufacturing Co. The brickyard on the site of the present works was started by C.C. Thurston in 1883 and bought by Kessler in 1885.

Thurston began producing bricks in Butte in the 1870s before moving to Helena and establishing his Helena business in 1883. One of his employees was Charles Bray who was born in England in 1864 to a man employed in brick manufacturing. Before moving to the United States in 1880, young Bray was apprenticed in the business of making bricks. He worked for brickyards in Minnesota and North Dakota before arriving in the employ of Thurston in 1884. When Kessler bought Thurston's works in 1885, he placed Bray in charge of the operation. Bray was responsible for updating and enlarging the plant. Bray also served in the third (1893) and eighth (1903) sessions of the Montana legislature.

When Bray took charge, the plant was operated with horse and oxen power and the bricks were hand molded from mud clay. Bray introduced steam-powered equipment for producing bricks from stiff clay, improved the kilns for firing clay products, and added equipment for producing sewer pipe and tile, flower pots, and decorative brick. Some of the existing buildings were built during the 1890's. Most of the surviving buildings were built by 1908, although they continued to be updated through the 1920's and 1930's.

9. Major Bibliographical References

See attached.

10. Geographical Data

Acreeage of nominated property 20 acres

Quadrangle name Helena, Montana

Quadrangle scale 1:62,500

UTM References

A	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>0</u> <u>5</u> <u>0</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>9</u> <u>5</u> <u>0</u>
	Zone	Easting	Northing

B	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>1</u> <u>7</u> <u>5</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>9</u> <u>5</u> <u>0</u>
	Zone	Easting	Northing

C	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>2</u> <u>7</u> <u>5</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>8</u> <u>5</u> <u>0</u>
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D	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>3</u> <u>2</u> <u>5</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>8</u> <u>7</u> <u>5</u>
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E	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>4</u> <u>0</u> <u>0</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>8</u> <u>5</u> <u>0</u>
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F	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>2</u> <u>7</u> <u>5</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>4</u> <u>2</u> <u>5</u>
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G	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>2</u> <u>7</u> <u>5</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>5</u> <u>0</u> <u>0</u>
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H	<u>1</u> <u>2</u>	<u>4</u> <u>1</u> <u>7</u> <u>1</u> <u>5</u> <u>0</u>	<u>5</u> <u>1</u> <u>6</u> <u>2</u> <u>5</u> <u>0</u> <u>0</u>
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Verbal boundary description and justification

The boundaries of the district are those of the Western Clay Manufacturing Co., the Archie Bray Foundation, and a small portion of the Armstrong property which encompasses the house only (see attached).

List all states and counties for properties overlapping state or county boundaries

state	n/a	code	county	code
-------	-----	------	--------	------

state	code	county	code
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11. Form Prepared By

name/title Fredric L. Quivik, Architectural Historian

organization Renewable Technologies, Inc. (under contract to the Archie Bray Foundation) date

street & number P. O. Box 4113 telephone (406) 782-2386

city or town Butte state Montana

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Marella Shafiq

title SHPO date 3-20-85

For NPS use only

I hereby certify that this property is included in the National Register

<u>Melores Byan</u> Keeper of the National Register	Entered in the National Register	date <u>5-9-85</u>
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Attest: _____ date _____

Chief of Registration

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Around the turn of the 20th century, the Kessler Brick and Sewer Pipe Works was one of the leading clay manufacturers in Montana. Statewide production records show that the Kessler works consistently held ten percent of Montana's common brick production during those years. Brick manufacturers in Butte, Anaconda, and Great Falls sometimes produced more brick than the Kessler works, but their production levels varied wildly from year to year depending on the demands of the mines and smelters. The Kessler works, on the other hand, was meeting a general commercial demand and therefore was able to maintain more consistent production levels. Furthermore, those same statewide production figures show that the Kessler works was the major consistent producer of sewer pipe, paving brick, and other clay products such as flower pots.

Another major Helena brickmaker was Jacob Switzer who owned and operated a manufacturing facility near his clay pits at Blossburg, just over Mullan Pass about 15 miles west of Helena. In 1905, the Switzer and the Kessler works merged with the incorporation of the Western Clay Manufacturing Co. The two stockholders in the new company were Switzer and Nick Kessler's son, Frederick. Charles Bray was secretary and general manager. All brick, tile, and pipe making activity was centered at the old Kessler works while the Switzer pits at Blossburg became the major clay supply for the new company. By 1915, Western Clay was clearly Montana's largest clay manufacturing plant.

Bray wanted to stay abreast of the latest in brickmaking techniques and traveled to annual conventions of such organizations as the National Clay Workers. Towards that end, he also sent his oldest son, Archie, to Ohio State University, which was thought to have the best ceramics program in the country at the time, for a degree in ceramics engineering. Upon his graduation in 1911, Archie returned to Helena to assume his duties as assistant manager and shop foreman. Charles' other son, Raymond, was the bookkeeper of the company. Upon his father's death in 1931, Archie became president and manager of the Western Clay Manufacturing Co.

While at the university, Archie developed an interest in the arts. He helped organize Helena's Community Concert Association. In 1951, he achieved a long-time ambition with the establishment of the Archie Bray Foundation which would foster education in pottery and the ceramic arts. He died in 1953. His son, Archie, Jr., assumed control of Western Clay until it went out of business in 1960. The Archie Bray Foundation has continued to operate in the buildings constructed for it by Archie Bray, Sr., to the present time, attracting artists and students from around the country to its year round residency programs. When Western Clay went out of business, its facilities were purchased by a Canadian brick manufacturer and left dormant. The Archie Bray Foundation purchased the old Western Clay Manufacturing Co. facilities in 1984.

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The Western Clay Manufacturing Co. produced some of the highest quality brick in Montana. Brick from this plant were specified by architects for some of the most prominent public buildings around the state and can be seen today in such buildings as Fort Harrison in Helena, the Federal Courthouses at Butte and Helena, the Civic Center and the First National Trust Co. in Helena, the state hospital at Galen, the campuses of the state university system at Missoula, Bozeman, Butte, Havre, and Dillon, and other buildings as far away as Kalispel and Billings.

Item Number 10

Zone	Easting	Northing
I	12 417125	5162450
J	12 417075	5162475
K	12 417100	5162575
L	12 417050	5162600

Item Number 10

The boundary of the Western Clay Manufacturing Company Historic District commences at the northwest corner of Section 23, T.10N., R.4W.; then south along the west boundary of Section 23, 1295.8 feet to a point; then S.77°21'E. 144 feet to a point; then S.14°9'W. 77.3 feet to a point; then S.77°21'E. 130 feet to a point; then north 14°51' 243.5 feet to a point; then S.79°6'E. 540.1 feet to a point; then N.33'E. 726.5 feet to a point; then N.36°51'E. 362.4 feet to the south boundary of the county road; then along the county road 170 feet to a point; then S.32°20'W. 95 feet to a point; then N.58°10'W. to the north boundary line of Section 23 to a point; then west along the north boundary line to the point of beginning.

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Western Clay Manufacturing Bibliography

Annual Report of the Bureau of Agriculture, Labor and Industry of Montana,
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Helena Independent Record, July 22, 1945.

M. A. Leeson, History of Montana: 1739-1885 (Chicago: Warners, Beers, &
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Joaquin Miller, An Illustrated History of the State of Montana (Chicago:
Lewis Publishing Co., 1897).

Polk's Helena City Directory, 1886-1906.

Progressive Men of the State of Montana (Chicago: A. W. Brown & Co., 1901).

Jesse Perry Rowe, Some Economic Geology of Montana, University of Montana,
Bulletin #50, Geology Series #3 (Missoula: University of Montana, 1908).

Sanborn Fire Insurance Maps for Helena, 1892 (updated to 1916), and 1913
(updated to 1953).

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

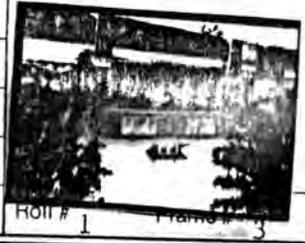
Site # 1

Legal Description: NW 1/4, NW 1/4, sec. 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public



Historic Name: Bray House

Common Name: Armstrong Residence

Date of Construction: pre-1890 thru 1920s estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Nicholas Kessler

Original Use: Log cabin residence

Present Use: residence

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Bray house is a 2½ story wood frame structure with a brick veneer and a wood shingled hipped roof. It has a hipped roof porch supported by three square-section brick columns on its front (northeast) facade and hipped roof dormers on its front and its northwest sides. The house has exterior brick chimneys on all but its front sides. Windows are 1/1 double hung sash. The original house on this site was a small one story log cabin built in the 1880s. It was enlarged over the years with wood frame additions and stories. Finally, in the 1920s, the present brick veneer was added. The house has not been significantly changed since the 1920s. Although no longer evident, the original log structure is still enclosed within the house at the south corner. Recent additions are the wood frame, gable roofed vestibule at the rear of the house and the attached greenhouse on the south-east side.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Charles Bray was the manager of Nick Kessler's brickyard on these grounds. He lived in a log structure that is at the core of this present house. As the brick business grew and Bray came to own the brickyard, the house was enlarged and improved until it reached its present condition in the 1920s. Bray lived in this house until his death in 1931. His wife Elizabeth lived in the house until her death in 1955. Their grandson, Archie Bray, Jr., then moved into the house and lived there until the Western Clay M. Co. closed in 1960.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Other than the two small additions on the southeast and the rear, the house is virtually unchanged from its 1920s condition when the last major modification, the addition of brick veneer, was completed.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This house contributes to the Western Clay Manufacturing Co. district as the residence of the owner of the brickyard and therefore as a symbol of the success of the business. Although the original log structure is completely covered by the envelope of the present house, the building retains significance because its present condition is that from when the brickyard was at the height of its prosperity.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: P.O. Box 4113, Butte, MT 59703

GEOGRAPHICAL INFORMATION:

Acres: 22
1275 East Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 2



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R.4 W.

Address: 2915 Country Club Ave., Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private
 public address: 2915 Country Club Ave., Helena, MT 59601

Roll # 1 Frame # 5

Historic Name: Western Clay Manufacturing Co. Office

Common Name: Bray Foundation Residence

Date of Construction: approx. 1900, approx. 1952 estimated documented

Architect: not known

Builder: Charles and Archie Bray

Original Owner: brickyard

Original Use: main office

Present Use: residence

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930, 1930 updated to 1953

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This house is a one story wood frame structure with a brick veneer and a hipped roof. The front end is the original portion of the building and served as the main office for the brickyard. Shortly after the Archie Bray Foundation was formed, the building was enlarged to serve as a residence. The house has 1/1 double hung sash windows.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

As the office for the Western Clay Manufacturing Co., this building housed the desk of Charles Bray, owner and manager of the business, and the desk of Raymond Bray, Charles' youngest son and bookkeeper for the business. Since the pottery was created by Archie Bray, Sr., in 1952, the building has been a residence.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Although this building has lost integrity as the office for the Western Clay Manufacturing Co., it retains its integrity as a part of the Archie Bray Foundation.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This building contributes to the Western Clay Manufacturing Co. district as an intact element of the Archie Bray Foundation complex of buildings.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 3



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10N., R.4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1

Frame # 8

Historic Name: garage

Common Name: clay business garage

Date of Construction: pre-1930, post-1953 estimated documented

Architect: not known

Builder: Western Clay Manufacturing Co.

Original Owner: Western Clay

Original Use: garage

Present Use: garage

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930, 1930 updated to 1953 ..

Newspapers: NI

Other: NI

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This garage is comprised of three sections: a flat roof section to the west and a gable roof section to the east, both of which were built prior to 1930, and a flat roof section connecting the two ends, built after 1953. All three of the sections are built of brick and hollow clay tile.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

These garages originally housed vehicles of the Western Clay Manufacturing Co. They currently house the Archie Bray Foundation's clay business.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The two sections which date from the earlier days of the Western Clay Manufacturing Co. were free standing buildings. In that sense, they have lost integrity with the construction of a connecting link. However, the connecting link is of the same style and type of construction as the rest of the buildings in the Archie Bray Foundation complex, so the loss of integrity is not significant.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This garage contributes to the Western Clay Manufacturing Co. district as an ancillary building in the Archie Bray Foundation complex of buildings.

FORM PREPARED BY:

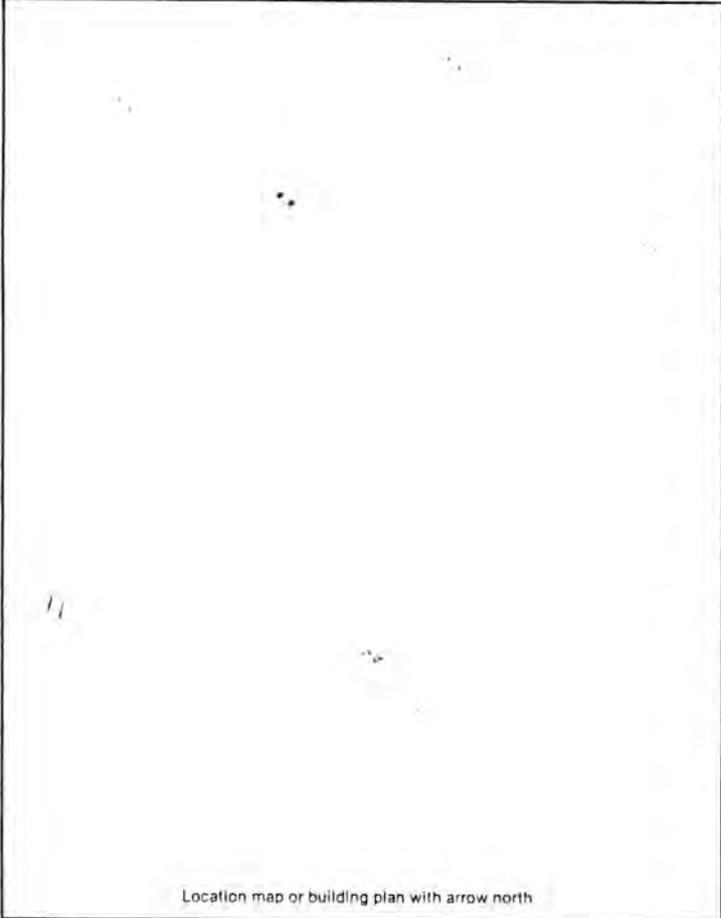
Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # <u>4</u>	
Legal Description: <u>NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W</u>	
Address: <u>2915 Country Club Ave., Helena, MT 59601</u>	
Ownership: Name: <u>Archie Bray Foundation</u>	Roll # <u>1</u> Frame # <u>10</u>
<input checked="" type="checkbox"/> private address: <u>2915 Country Club Ave., Helena, MT 59601</u>	
<input type="checkbox"/> public address: _____	



Historic Name: <u>Broadwater Hotel cupola</u>
Common Name: <u>Broadwater Hotel cupola</u>
Date of Construction: <u>moved to site in 1975</u> <input type="checkbox"/> estimated <input type="checkbox"/> documented
Architect: <u>NI</u>
Builder: <u>NI</u>
Original Owner: <u>Broadwater Hotel</u>
Original Use: <u>cupola on Broadwater Hotel</u>
Present Use: <u>gazebo</u>
RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.
Abstract of Title: <u>NI</u>
Plat Records: <u>NI</u>
Tax Records: <u>NI</u>
Building Permits: <u>NI</u>
Sewer/Water Permits: <u>NI</u>
City Directories: <u>NI</u>
Sanborn Maps: <u>NI</u>
Newspapers: <u>NI</u>
Other: <u>Interview with Kurt Weiser, Dec. 10, 1984</u>

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This gazebo was originally a cupola on the Broadwater Hotel, west of the Western Clay Manufacturing Co. It is a wood frame structure with wood shingle sheathing and roofing, arched openings, a hipped roof with brackets under the eaves, and a finial.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

The Broadwater Hotel was a prominent resort on Helena's west end built in the late 19th century. Next to the hotel a grand and picturesque wood frame structure was the ornate "Natatorium," a stone structure which housed a large indoor swimming pool fed by a local geothermal hot spring. Helena's earthquake of 1935 altered the underground structure of the area, eliminating the geothermal source for the Natatorium causing it to close. Without its main attraction, the Broadwater Hotel closed soon thereafter. The Archie Bray Foundation acquired the cupola and moved it to the grounds of the pottery complex in 1975.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Although the cupola itself is fairly intact, it has lost integrity by having been removed from the Broadwater Hotel.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The cupola of the Broadwater Hotel has some significance as one of the few surviving decorative elements of that famous establishment. However, it is a recent addition to the Archie Bray Foundation complex of buildings and therefore is not a contributing element in the Western Clay Manufacturing Co. district. Because its design is from the period during which the Western Clay Manufacturing Co.'s buildings were built, the cupola is a neutral element in the district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Bozeman, MT 59717

GEOGRAPHICAL INFORMATION:

Acreage: 22

Location: Quad 15, Lot 1, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 5



Legal Description: NW $\frac{1}{4}$, NW $\frac{1}{4}$, sec 23, T.10 N., R.4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 3 Frame # 23

Historic Name: The Pottery Annex

Common Name: The Pottery Annex

Date of Construction: 1952 estimated documented

Architect: Archie Bray, Sr.

Builder: Archie Bray, Sr.

Original Owner: Western Clay Manufacturing Co.

Original Use: Pottery

Present Use: Pottery

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930 updated to 1953

Newspapers: NI

Other: NI

Location map or building plan, with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Pottery Annex is a one story rectangular brick and hollow clay tile structure with a gable roof. Windows are of steel industrial sash. It houses clay and ceramic storage for the pottery and some ceramic kilns. Adjacent to the southwest side of the building is a pole and gable roof structure which shelters several more kilns.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Archie Bray, Sr., owner and manager of the Western Clay Manufacturing Co. from the time of his father's death in 1931 until his own death in 1953, was also a patron of the arts in Helena. For example, he helped found the Community Concert series for that community. One of his long-time dreams was to establish a foundation which would support the ceramic arts. His dream was realized in 1951 when the pottery was founded in the drying shop of the Western Clay Manufacturing Co. The next year, two of his first potters, Rudy Audio and Peter Voulkos laid the brick and tile for this building and The Pottery which would house the Archie Bray Foundation. The Foundation continues to this day as a significant ceramic arts educational institution.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Other than the rearrangement of store rooms and so on, the pottery annex has not been significantly altered since it was built.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The pottery annex contributes to the Western Clay Manufacturing Co. district as an ancillary building in the Archie Bray Foundation complex of buildings.

FORM PREPARED BY:

Name: Fredric L. Quiyik
Address: PO Box 4113, Butte, MT 59703

GEOGRAPHICAL INFORMATION:

Acres: 22
11735 2nd Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 6



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 3

Frame # 34

Historic Name: The Pottery

Common Name: The Pottery

Date of Construction: 1952 estimated documented

Architect: Archie Bray, Sr.

Builder: Archie Bray, Sr.

Original Owner: Western Clay Manufacturing Co.

Original Use: Pottery

Present Use: Pottery

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930 updated to 1953

Newspapers: NI

Other: NI

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Pottery is an irregularly shaped one story brick and tile structure with intersecting gable roofs. Windows are fixed. The building houses a front display and sales room, the office of the Archie Bray Foundation, store rooms, and studios with potters wheels and other equipment for throwing pots and other ceramic arts. Over the main door is a plaque of fired clay which says "The Pottery." Throughout the brick exterior of the building are set other decorative clay pieces as well, many of which were produced by the Western Clay Manufacturing Co.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Archie Bray, Sr., owner and manager of the Western Clay Manufacturing Co. from the time of his father's death in 1930 until his own death in 1953, was also a patron of the arts in Helena. For example, he helped found the Community Concert series for that community. One of his long-time dreams was to establish a foundation which would support the ceramic arts. His dream was realized in 1951 when the pottery was founded in the drying shop of the Western Clay Manufacturing Co. The next year, two of his first potters, Rudy Audio and Peter Voulkos laid the brick and tile for this building and the pottery annex which would house the Archie Bray Foundation. The Foundation continues to this day as a significant ceramic arts educational institution.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Other than the rearrangement of store rooms and so on, The Pottery has not been significantly altered since it was built.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Pottery contributes to the Western Clay Manufacturing Co. district as the central building in the Archie Bray Foundation complex of buildings.

FORM PREPARED BY:

Name: Fredrick L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59707

GEOGRAPHICAL INFORMATION:

Acreage: 22

Location: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 7



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 3 Frame # 18A

Historic Name: Chicken Coop

Common Name: Resident Potter's House

Date of Construction: pre-1930 estimated documented

Architect: unknown

Builder: Charles Bray

Original Owner: Western Clay or Kessler

Original Use: Chicken Coop

Present Use: Residence

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 1981

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Resident Potter's House is comprised of two wings, a long one story wing to the south west built of brick and hollow clay tile and with a gable roof with south-facing monitor, and wing to the northeast which is more nearly square. The latter wing is also built of brick and clay tile and has a wood frame second story addition on its northwest half. Each half of this latter wing has a shed roof.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Prior to 1934, Western Clay raised its own cows, pigs and chickens, produced its own dairy products, and grew its own vegetables. This coop housed the chickens. After the pottery was founded in 1951, the chicken coop was converted to a residence and the north wing extended towards the pottery. The second floor addition was built after 1960.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Resident Potter's House has lost integrity with the construction of the second floor addition. However, because the scale and shape of the addition is comparable to other structures in the district, the building does not detract from the district.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Resident Potter's House contributes to the Western Clay Manufacturing Co. district as an ancillary building in the Archie Bray Foundation complex of buildings.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 8



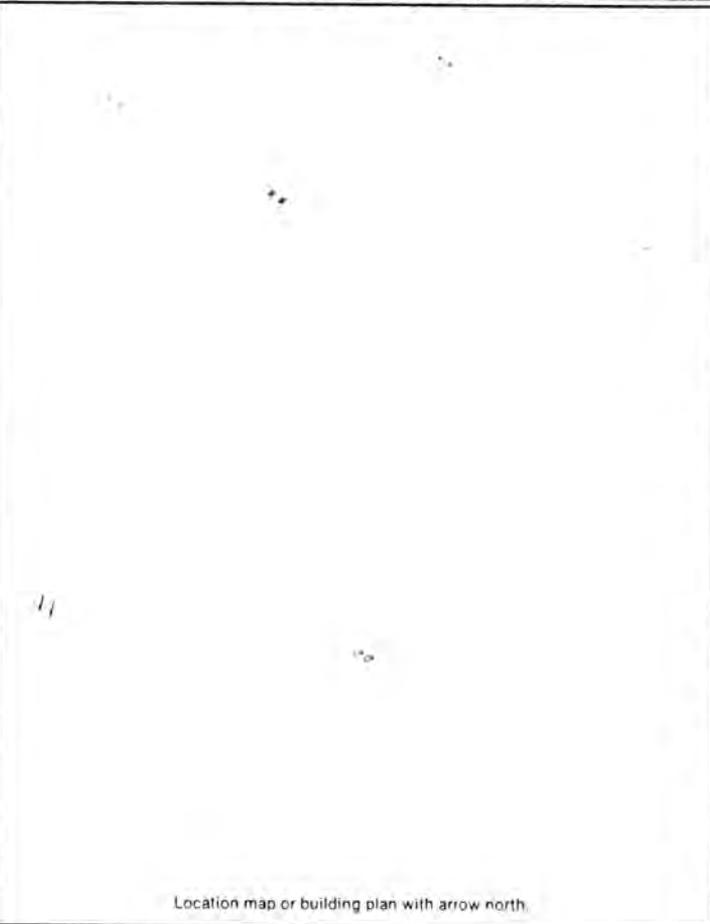
Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 11



Historic Name: Bunk House

Common Name: Bunk House

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Keenler or Western Clay

Original Use: Bunk House

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, and 1930 updated to 1953

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Bunk House is a one story wood frame rectangular structure with both lapped siding and board and batten siding. It has a gable roof of wood shingles and sits on a brick foundation. There are two deteriorated brick chimneys along the ridge line. Windows are 6/6 double hung sash. Siding is missing along the north side and the gable roof over the west end is gone. The Bunk House is otherwise badly deteriorated as well.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Around the turn of the century, most of the men who worked at the Kessler brickyard and later the Western Clay Manufacturing Co. lived on the grounds due to the distance of the brickyard from Helena. Room and board was part of the employees' pay. The Bunk House was occupied until about 1947.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Bunk House is badly deteriorated. However, it has not been otherwise modified from its original condition and therefore contributes to an understanding of the overall operations of the brick manufacturing business.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Bunk House contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

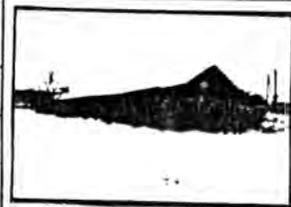
GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 9



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 1 Frame # 12

Historic Name: Pot and Tile Store House

Common Name: Pot and Tile Store House

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: Pot and Tile Storage

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, and 1930 updated to 1953

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 1966

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Pot and Tile Store House is a one story rectangular wood frame structure with board and batten siding and a wood shingle roof of wood shingles. It has a dirt floor and is badly deteriorated. The west end is listing badly to the north.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Almost from the beginning of operations, the Kessler brickyard and its successor, the Western Clay Manufacturing Co., manufactured flower pots and a variety of tiles, in addition to brick. This building was used to store such products.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This building is badly deteriorated. However, it has not been otherwise modified from its original condition and therefore contributes to an understanding of the overall operations of the brick manufacturing business.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Pot and Tile Store House contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quirk, RFI
Address: PO Box 4113, Butte, MI 49702

GEOGRAPHICAL INFORMATION:

Acres: 22
Location: 11325 135th St, Butte, MI

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 10



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 1 Frame # 14

Historic Name: Warehouse

Common Name: Warehouse

Date of Construction: 1953 estimated documented

Architect: not known

Builder: Archie Bray, Sr.

Original Owner: Western Clay Manufacturing Co.

Original Use: Warehouse

Present Use: Warehouse

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930 updated to 1953

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This relatively new one story rectangular warehouse is built of hollow clay tile. It has a shed roof, glass block windows, and five overhead garage doors. Along its south side is a loading dock, also built of hollow clay tile.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Most of the structures on the grounds of the Western Clay Manufacturing Co. date from before 1930. Other than the new metal building built to house the tunnel kiln, this warehouse, built in 1953, is the most recent major structure associated with the manufacturing business.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This building has not been altered since its construction.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This warehouse contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 5113, Bolton, ME 04701

GEOGRAPHICAL INFORMATION:

Acres: 22
55 55 00 00 00 00

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 11



Legal Description: NW $\frac{1}{4}$, NW $\frac{1}{4}$, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 32

Historic Name: Scove Kiln

Common Name: Warehouse #3

Date of Construction: pre-1900 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler brickyard

Original Use: Scove Kiln

Present Use: Warehouse and garage

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This Scove Kiln is a rectangular brick structure with a gable roof. Originally, the brick walls were the only permanent parts of the structure and were used to contain a batch of brick as it was being fired. Brick were stacked in the scove kiln in such a way that they were vaulted over the fire box and they had spaces between them so that hot gasses could pass between the brick and fire them. The side walls each have several arched openings at grade which allowed firemen to tend the fires in the kiln. The side walls also have brick vertical projections which look like buttresses spaced between the firebox openings. Straps installed over the vault of each batch of brick and attached to these buttresses resisted the outward thrust of the brick. The gable roofs were installed in about 1935.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Scove kilns were the typical type of kiln used to fire brick before the advent of more sophisticated kilns such as beehive kilns. The most elementary scove kilns were comprised entirely of unfired brick. More sophisticated scove kilns, such as these, had permanent side walls which had arched openings for tending the fire boxes and which facilitated the loading and unloading of each batch. Typically in a scove kiln, 20% of each batch of brick were either under- or over-fired. It is not known exactly when these scove kilns were built, although they probably predated the first downdraft kilns which were built in 1897. At the time the 1916 update for the Sanborn maps was drawn, there were four of these scove kilns on the site, this one and three to the east. Only two survive. They were last fired in about 1924. They were converted to warehouses with the addition of gable roofs in about 1935.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Originally, this scove kiln had no roof. It was merely two side walls used to contain batches of brick being fired. Although the addition of gable roofs and garage doors has compromised the historical integrity of these old kilns, the roofs can also be credited with maintaining their structural integrity. The fire box openings, significant elements in the scove kilns, are still in place.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This scove kiln contributes to the Western Clay Manufacturing Co. district as an important part of the brick and clay products manufacturing process.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59701

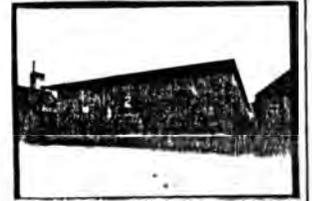
GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 12



Legal Description: NW¼, NW¼, sec 23, T.10 N., R. 4 W.
 Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation
 address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 31

Historic Name: Warehouse #2
 Common Name: Warehouse #2
 Date of Construction: about 1947 estimated documented
 Architect: not known
 Builder: Archie Bray, Sr.
 Original Owner: Western Clay Manufacturing Co.
 Original Use: warehouse
 Present Use: warehouse

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI
 Plat Records: NI
 Tax Records: NI
 Building Permits: NI
 Sewer/Water Permits: NI
 City Directories: NI
 Sanborn Maps: 1930 updated to 1953
 Newspapers: NI
 Other: interview with Archie Bray, Jr., Dec. 10, 1980

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This relatively new one story rectangular warehouse is built of brick and hollow clay tile. It has a shed roof, fixed windows, and an overhead garage door. Along its north side is a loading dock, also built of hollow clay tile.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Most of the structures on the grounds of the Western Clay Manufacturing Co. date from before 1930. This one was built about 1947 on the site of one of the pre-1900 scove kilns.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This building has not been altered since its construction.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This warehouse contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

GEOGRAPHICAL INFORMATION:

Acreage: 22

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 13



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 17

Historic Name: Scove Kiln

Common Name: Warehouse #1

Date of Construction: pre-1900 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler Brickyard

Original Use: Scove Kiln

Present Use: Warehouse and garage

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This Scove Kiln is a rectangular brick structure with a gable roof. Originally, the brick walls were the only permanent parts of the structure and were used to contain a batch of brick as it was being fired. Brick were stacked in the scove kiln in such a way that they were vaulted over the fire box and they had spaces between them so that hot gasses could pass between the brick and fire them. The side walls each have several arched openings at grade which allowed firemen to tend the fires in the kiln. The side walls also have brick vertical projections which look like buttresses spaced between the firebox openings. Straps installed over the vault of each batch of brick and attached to these buttresses resisted the outward thrust of the brick. The gable roof was installed in about 1935.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Scove kilns were the typical type of kiln used to fire brick before the advent of more sophisticated kilns such as beehive kilns. The most elementary scove kilns were comprised entirely of unfired brick. More sophisticated scove kilns, such as these, had permanent side walls which had arched openings for tending the fire boxes and which facilitated the loading and unloading of each batch. Typically in a scove kiln, 20% of each batch of brick were either under or over-fired. It is not known exactly when these scove kilns were built, although they probably predated the first downdraft kilns which were built in 1897. At the time the 1916 update for the Sanborn maps was drawn, there were four of these scove kilns on the site, this one, one to the east, and two to the west. Only two survive. They were last fired in about 1924. They were converted to warehouses with the addition of gable roofs in about 1935.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Originally, this scove kiln had no roof. It was merely two side walls used to contain batches of brick being fired. Although the addition of gable roofs and garage doors have compromised the historical integrity of these old kilns, the roofs can also be credited with maintaining their structural integrity. The fire box openings, significant elements in the scove kilns, are still in place.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This scove kiln contributes to the Western Clay Manufacturing Co. district as an important part of the brick and clay products manufacturing process.

FORM PREPARED BY:

Name: Fredrick L. Quivik, REI

GEOGRAPHICAL INFORMATION:

Acres: 22

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 14



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 19

Historic Name: stack

Common Name: stack

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: stack for downdraft kilns

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: Inventory of buildings in Kessler ledger*

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This stack is constructed of brick, is ten feet square at its base, is 45 feet tall, and is connected to kiln #6 by means of an underground flue. Unlike the other kiln stack which survzved at the Western Clay Manufacturing Co., this one has several corbelled top courses.

*p 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

The first kilns used for firing brick at the Kessler brickyard were scove kilns, which were relatively inefficient because they either underfired or overfired a high percentage of the brick in each batch. Downdraft kilns, or beehive kilns, were more efficient and relied on a nearby stack to create the draft necessary to draw the hot gasses down through the mass of brick and out through the bottom of the kiln. The first downdraft kilns and stack were built at the Kessler brickyard in 1896. It is not known whether this stack is that one or one of the three others built at the plant by 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This stack is unchanged since its construction.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This stack contributes to the Western Clay Manufacturing Co. district as an important part of the brick and clay products manufacturing process.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 15



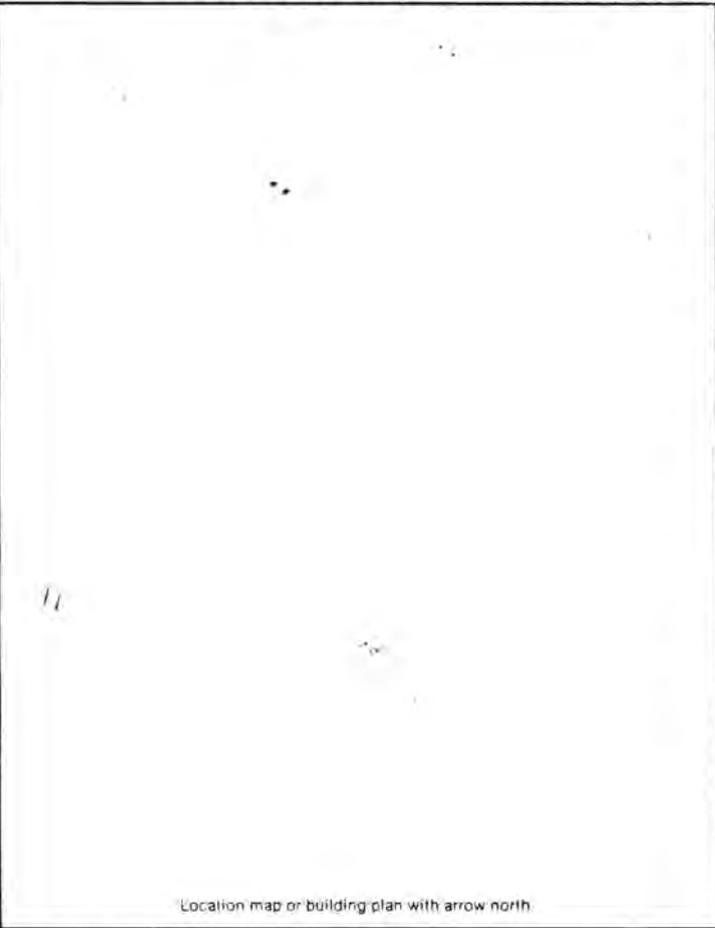
Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 13



Location map or building plan with arrow north

Historic Name: Kiln #6

Common Name: Kiln #6

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: kiln

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: ** See below

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This beehive kiln is a brick structure about 30 feet in diameter in its outside dimension. Its base is a brick wall about 8' tall with steel bands wrapped around it at various heights to restrain the outward thrust of the dome and with various arched openings to the inside. Two of these openings, one on each side of the kiln, are approximately 6' high and were used to load and unload the kiln. The other 10 openings are evenly spaced around the perimeter of the kiln and allowed access to the fireboxes. A brick dome rests on this perimeter wall and reaches a height of about 20'. At the center of the top of the dome is a small circular hole which allowed air into the kiln during firing and allowed the brick to be inspected during firing. Inside the kiln are a series of rectangular fire brick compartments, one adjacent to each firebox opening. These were called bag walls and served to shield the brick being fired from direct exposure to the fire. The floor of the kiln is comprised of a grate of large bricks which allowed the hot gasses in the kiln to be drawn down through the floor to the underground flue which connected the kiln to the adjacent stack. The perimeter of the kiln is surrounded by a wood frame shed roof shelter.

**Inventory of buildings in Kessler ledger, p. 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Beehive or downdraft kilns were developed to improve firing efficiency by drawing hot gasses from the firebox down through the mass of brick and out through a nearby stack. Coal or wood (and later natural gas) was burned in the fire boxes behind the bag walls. Hot combustion gasses rose up the sides of the kiln and along the dome and then were drawn down through the mass of brick and the brick floor grate by the draft induced by the stack. This process more evenly fired the brick and was an improvement over the earlier scove kilns in which many bricks were either under- or over-fired. The first three downdraft kilns at the Kessler brickyard were built in 1896. It is not known whether this is one of those or if it is one of the later beehive kilns which were eventually built here before 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This beehive kiln has not been significantly altered since its construction other than periodic re-lining. The perimeter wall is somewhat disheveled around its base and the firebox openings and the surrounding wood frame shelter has deteriorated. Nevertheless, the kiln has excellent integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This and the other four beehive kilns on the grounds of the Western Clay Manufacturing Co. are in very good condition considering the long time in which they have been abandoned. Because they represent the last step in the process of making brick, because they date from the beginnings of Western Clay, because they were the major type of kiln used throughout the life of the plant, because of their proximity to the rest of the plant which depict the entire historical process of brick manufacture at Western Clay, and because of their condition, the beehive kilns are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 16



Legal Description: NW¹/₄, NW¹/₄, sec 23, T. 10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 1 Frame # 27

Historic Name: Kiln #8

Common Name: Kiln #8

Date of Construction: pre-1916

estimated
 documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: kiln

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: **See Below

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This beehive kiln is a brick structure about 30' in diameter in its outside dimension. Its base is a brick wall about 8' tall with steel bands wrapped around it at various heights to restrain the outward thrust of the dome and with various arched openings to the inside. Two of these openings, one on each side of the kiln, are approximately 6' high and were used to load and unload the kiln. The other 10 openings are evenly spaced around the perimeter of the kiln and allowed access to the fireboxes. A brick dome rests on this perimeter wall and reaches a height of about 20'. At the center of the top of the dome is a small circular hole which allowed air into the kiln during firing and allowed the brick to be inspected during firing. Inside the kiln are a series of rectangular fire brick compartments, one adjacent to each firebox opening. These were called bag walls and served to shield the brick being fired from direct exposure to the fire. The floor of the kiln is comprised of a grate of large bricks which allowed the hot gasses in the kiln to be drawn down through the floor to the underground flue which connected the kiln to the adjacent stack which served this kiln and kiln #7. That stack was demolished and replaced by the present stack exhaust fan, which is housed between the two kilns, in about 1953. The perimeter of the kiln is surrounded by a wood frame shed roof structure. This kiln is about half loaded with sewer tile which had been fired before the closure.

**Inventory of buildings in Kessler Ledger, p 1, held in the Montana Historical Society

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Beehive or downdraft kilns were developed to improve firing efficiency by drawing hot gasses from the firebox down through the mass of brick and out through a nearby stack. Coal or wood (and later natural gas) was burned in the fire boxes behind the bag walls. Hot combustion gasses rose up the sides of the kiln and along the dome and then were drawn down through the mass of brick and the brick floor grate by the draft induced by the stack. This process more evenly fired the brick and was an improvement over the earlier scove kilns in which many bricks were either under- or over-fired. The first three downdraft kilns at the Kessler brickyard were built in 1896. It is not known whether this is one of those or if it is one of the later beehive kilns which were eventually built here before 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This beehive kiln has not been significantly altered since its construction other than periodic re-lining. The perimeter wall is somewhat disheveled around its base and the firebox openings and the surrounding wood frame shelter has deteriorated. Nevertheless, the kiln has excellent integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This and the other four beehive kilns on the grounds of the Western Clay Manufacturing Co. are in very good condition considering the long time in which they have been abandoned. Because they represent the last step in the process of making brick, because they date from the beginnings of Western Clay, because they were the major type of kiln used throughout the life of the plant, because of their proximity to the rest of the plant which depict the entire historical process of brick manufacture at Western Clay, and because of their condition, the beehive kilns are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
Address: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 17



Legal Description: NW $\frac{1}{4}$, NW $\frac{1}{4}$, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 7 Frame # 4

Historic Name: Kiln #7
 Common Name: Kiln #7
 Date of Construction: pre-1916 estimated documented
 Architect: not known
 Builder: Charles Bray
 Original Owner: Kessler or Western Clay
 Original Use: kiln
 Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI
 Plat Records: NI
 Tax Records: NI
 Building Permits: NI
 Sewer/Water Permits: NI
 City Directories: NI
 Sanborn Maps: 1896 updated to 1916
 Newspapers: NI
 Other: **See below

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This beehive kiln is a brick structure about 30' in diameter in its outside dimensions. Its base is a brick wall about 8' tall with steel bands wrapped around it at various heights to restrain the outward thrust of the dome and with various arched openings to the inside. Two of these openings, one on each side of the kiln, are approximately 6' high and were used to load and unload the kiln. The other 10 openings are evenly spaced around the perimeter of the kiln and allowed access to the fireboxes. A brick dome rests on this perimeter wall and reaches a heights of about 20'. At the center of the top of the dome is a small circular hole which allowed air into the kiln during firing and allowed the brick to be inspected during firing. Inside the kiln are a series of rectangular fire brick compartments, one adjacent to each firebox opening. These were called bag walls and served to shield the brick being fired from direct exposure to the fire. The floor of the kiln is comprised of a grate of large bricks which allowed the hot gasses in the kiln to be drawn down through the floor to the underground flue which connected the kiln to the adjacent stack which served this kiln and kiln #8. That stack was demolished and replaced by the present stack exhaust fan, which is housed between the two kilns, in about 1953. The perimeter of the kiln is surrounded by a wood framed shed roof structure.

**Inventory of buildings in Kessler Lodge, p 1, held in the Montana Historical Society

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Beehive or downdraft kilns were developed to improve firing efficiency by drawing hot gasses from the firebox down through the mass of brick and out through a nearby stack. Coal or wood (and later natural gas) was burned in the fire boxes behind the bag walls. Hot combustion gasses rose up the sides of the kiln and along the dome and then were drawn down through the mass of brick and the brick floor grate by the draft induced by the stack. This process more evenly fired the brick and was an improvement over the earlier scove kilns in which many bricks were either under- or over-fired. The first three downdraft kilns at the Kessler brickyard were built in 1896. It is not known whether this is one of those or if it is one of the later beehive kilns which were eventually built here before 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This beehive kiln has not been significantly altered since its construction other than periodic re-lining. The perimeter wall is somewhat disheveled around its base and the firebox openings and the surrounding wood frame shelter has deteriorated. Nevertheless, the kiln has excellent integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This and the other four beehive kilns on the grounds of the Western Clay Manufacturing Co. are in very good condition considering the long time in which they have been abandoned. Because they represent the last step in the process of making brick, because they date from the beginnings of Western Clay, because they were the major type of kiln used throughout the life of the plant, because of their proximity to the rest of the plant which depicts the entire historical process of brick manufacture at Western Clay, and because of their condition, the beehive kilns are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

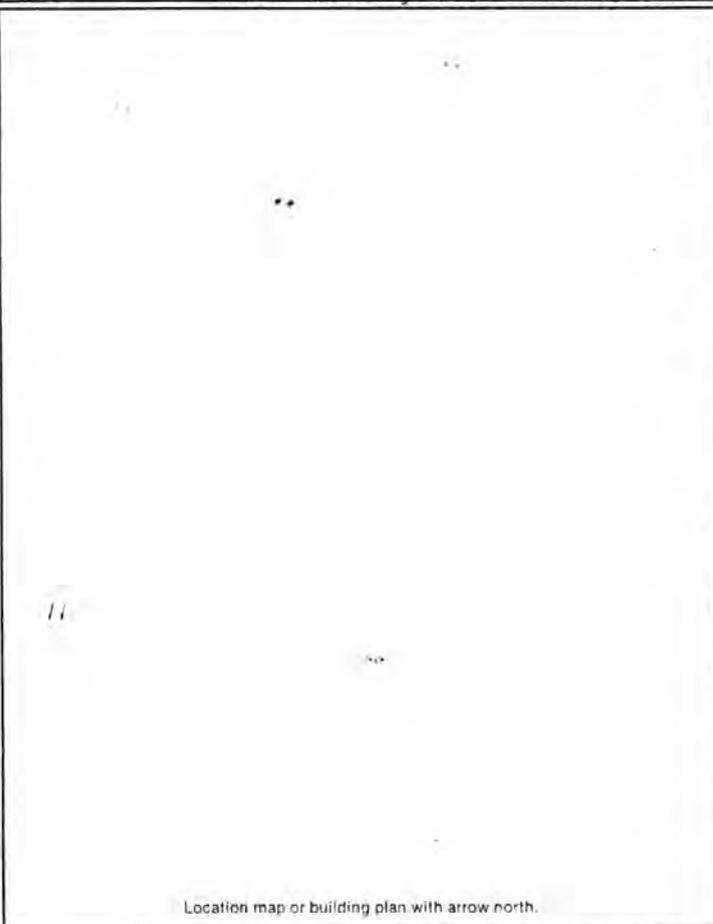
Site # 18



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.
 Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation
 private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 7 Frame # 7



Historic Name: Kiln #4
 Common Name: Kiln #4
 Date of Construction: pre-1916 estimated documented
 Architect: not known
 Builder: Charles Bray
 Original Owner: Kessler or Western Clay
 Original Use: kiln
 Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI
 Plat Records: NI
 Tax Records: NI
 Building Permits: NI
 Sewer/Water Permits: NI
 City Directories: NI
 Sanborn Maps: 1896 updated to 1916
 Newspapers: NI
 Other: **See below

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This beehive kiln is a brick structure about 30' in diameter in its outside dimension. Its base is a brick wall about 8' tall with steel bands wrapped around it at various heights to restrain the outward thrust of the dome and with various arched openings to the inside. Two of these openings, one on each side of the kiln, are approximately 6' high and were used to load and unload the kiln. The other 10 openings are evenly spaced around the perimeter of the kiln and allowed access to the fireboxes. A brick dome rests on this perimeter wall and reaches a height of about 20'. At the center of the top of the dome is a small circular hole which allowed air into the kiln during firing and allowed the brick to be inspected during firing. Inside the kiln are a series of rectangular fire brick compartments, one adjacent to each firebox opening. These were called bag walls and served to shield the brick being fired from direct exposure to the fire. The floor of the kiln is comprised of a grate of large bricks which allowed the hot gasses in the kiln to be drawn down through the floor to the underground flue which connected the kiln to the adjacent stack which also served kiln #5. The perimeter of the kiln is surrounded by a wood frame shed roof shelter which covers the ground between all the kilns except #6 which has its own surrounding shelter.

**Inventory of buildings in Kessler ledger, p 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Beehive or downdraft kilns were developed to improve firing efficiency by drawing hot gasses from the firebox down through the mass of brick and out through a nearby stack. Coal or wood (and later natural gas) was burned in the fire boxes behind the bag walls. Hot combustion gasses rose up the sides of the kiln and along the dome and then were drawn down through the mass of brick and the brick floor grate by the draft induced by the stack. This process more evenly fired the brick and was an improvement over the earlier scove kilns in which many bricks were either under- or over-fired. The first three downdraft kilns at the Kessler brickyard were built in 1896. It is not known whether this is one of those or if it is one of the later beehive kilns which were eventually built here before 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This beehive kiln has not been significantly altered since its construction other than periodic re-lining. The perimeter wall is somewhat disheveled around its base and the firebox openings and the surrounding wood frame shelter has deteriorated. Nevertheless, the kiln has excellent integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This and the other four beehive kilns on the grounds of the Western Clay Manufacturing Co. are in very good condition considering the long time in which they have been abandoned. Because they represent the last step in the process of making brick, because they date from the beginnings of Western Clay, because they were the major type of kiln used throughout the life of the plant, because of their proximity to the rest of the plant which depict the entire historical process of brick manufacture at Western Clay, and because of their condition, the beehive kilns are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

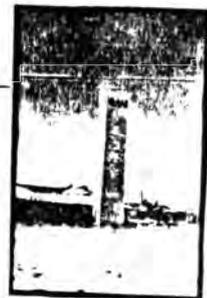
Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59707

GEOGRAPHICAL INFORMATION:

Acreage: 22
Site: South of Lehigh, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 19



Legal Description: NW¹/₄, NW¹/₄, sec 23, T. 10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 7 Frame # 9

Historic Name: stack

Common Name: stack

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: stack for downdraft kilns

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: ** See Below

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This stack is constructed of brick, is ten feet square at its base, is 45 feet tall, and is connected to kilns #4 and 5 by means of an underground flue. Unlike the other kiln stack which survives at the Western Clay Manufacturing Co., this one has no corbelled top courses. Corbelling may have been removed and replaced by the present concrete coping.

**Inventory of buildings in Kessler ledger, p 1., held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

The first kilns used for firing brick at the Kessler brickyard were scove kilns, which were relatively inefficient because they either underfired or overfired a high percentage of the brick in each batch. Downdraft kilns, or beehive kilns, were more efficient and relied on a nearby stack to create the draft necessary to draw the hot gasses down through the mass of brick and out through the bottom of the kiln. The first downdraft kilns and stack were built at the Kessler brickyard in 1896. It is not known whether this stack is that one or one of three others built at the plant by 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This stack is unchanged since its construction, except for the possible removal of corbelling at the top.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This stack contributes to the Western Clay Manufacturing Co. district as an important part of the brick and clay products manufacturing process.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, NT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 20



Legal Description: NW¹/₄, NW¹/₄, sec 23, T. 10 N., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 7 Frame # 10

Historic Name: Kiln #5

Common Name: Kiln #5

Date of Construction: pre-1916 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: kiln

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916

Newspapers: NI

Other: ** See Below

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This beehive kiln is a brick structure about 30' in diameter in its outside dimension. Its base is a brick wall about 8' tall with steel bands wrapped around it at various heights to restrain the outward thrust of the dome and with various arched openings to the inside. Two of these openings, one on each side of the kiln, are approximately 6' high and were used to load and unload the kiln. The other 10 openings are evenly spaced around the perimeter of the kiln and allowed access to the fireboxes. A brick dome rests on this perimeter wall and reaches a height of about 20'. At the center of the top of the dome is a small circular hole which allowed air into the kiln during firing and allowed the brick to be inspected during firing. Inside the kiln were a series of rectangular fire brick compartments, one adjacent to each firebox opening. These were called bag walls and served to shield the brick being fired from direct exposure to the fire. The bag walls have been removed from this kiln. The floor of the kiln is comprised of a grate of large bricks which allowed the hot gasses in the kiln to be drawn down through the floor to the underground flue which connected the kiln to the adjacent stack which also served kiln #4. The perimeter of the kiln is surrounded by a wood frame shed roof shelter which covers the ground between all the kilns except #6 which has its own surrounding shelter.

**Inventory of buildings in Frontier Town, p. 1, held in the Montana Historical Society

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Beehive or downdraft kilns were developed to improve firing efficiency by drawing hot gasses from the firebox down through the mass of brick and out through a nearby stack. Coal or wood (and later natural gas) was burned in the fire boxes behind the bag walls. Hot combustion gasses rose up the sides of the kiln and along the dome and then were drawn down through the mass of brick and the brick floor grate by the draft induced by the stack. This process more evenly fired the brick and was an improvement over the earlier scove kilns in which many brick were either under- or over-fired. The first three downdraft kilns at the Kessler brickyard were built in 1896. It is not known whether this is one of those or if it is one of the late beehive kilns which were eventually built here before 1916.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

This beehive kiln has not been significantly altered since its construction other than periodic re-lining and the more recent removal of the bag walls. The perimeter wall is somewhat disheveled around its base and the firebox openings and the surrounding wood frame shelter has deteriorated. Nevertheless, the kiln has good integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

This and the other four beehive kilns on the grounds of the Western Clay Manufacturing Co. are in very good condition considering the long time in which they have been abandoned. Because they represent the last step in the process of making brick, because they date from before the incorporation of Western Clay, because they were the major type of kiln used throughout the life of the plant, and because of their proximity to the rest of the plant which depict the entire historical process of brick manufacture at Western Clay, and because of their condition, the beehive kiln are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
Location: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 21



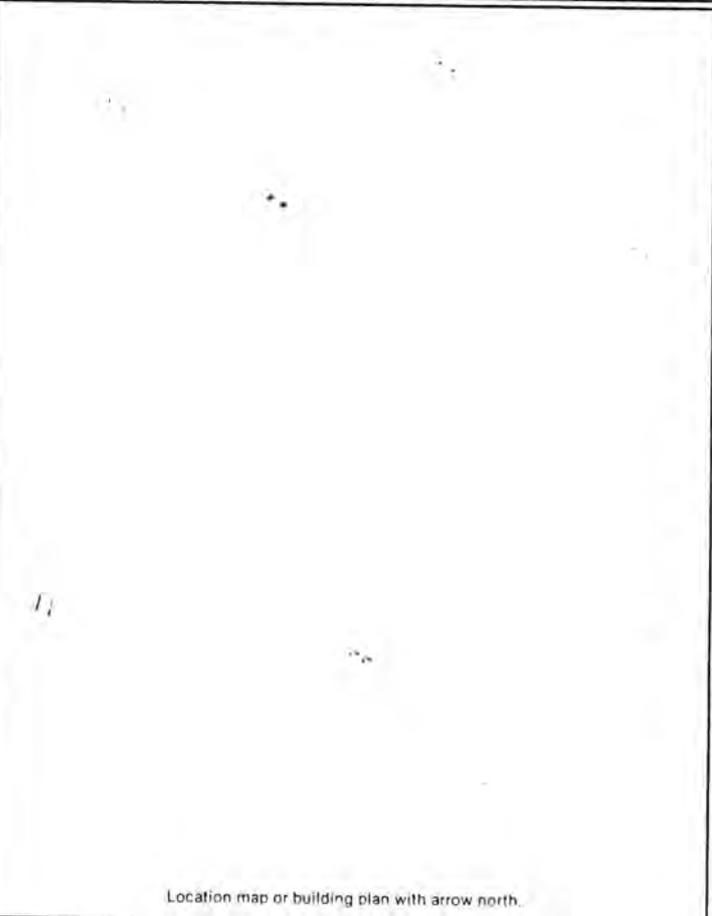
Legal Description: NW¹/₄, NW¹/₄, sec 23, T. 10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 2 Frame # 33



Historic Name: Boiler Room/Engine Room/Machine Shop

Common Name: same

Date of Construction: 1897 or before estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Nicholas Kessler

Original Use: Boiler Room/Engine Room/Machine Shop

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, and 1930

Newspapers: NI updated to 1953

Other: ** See next page

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

These three rooms appear to be part of a larger assemblage of spaces which include the tile shop and the drying shop. Each will be described separately. These three rooms are all of brick bearing wall construction with a complex set of roofs. The main roof is a hipped roof over the engine room and part of the boiler room. There is a shed roof over the machine shop and a shed roof over the rest of the boiler room plus an extension above the boiler room which houses the base of the twin boiler stacks.

The boiler room houses two Atlas coal fired boilers which were converted to gas in 1931. It also houses a large water tank, a shower room for employees which is said to have been one of the first showers installed in Helena, and various storage compartments and work benches for boiler maintenance.

The engine room is now largely vacant; the only remnants of its former use are a variety of gauges on the wall between it and the boiler room which were used in regulating the steam engine. The engine room originally housed a 250 horse power Corliss steam engine, the fly wheel of which drove a belt which in turn drove the shafts which powered all of the equipment at the Western Clay Manufacturing Co. The steam engine was removed and replaced by an electric motor in about 1953. The new motor is housed in the adjacent flower pot shop.

The machine shop houses machine tools for maintenance equipment at the plant and for

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the 1866. In 1885, he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Steam powered equipment was soon installed (one account says as early as 1885; this boiler was in place by 1896,) Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn, most of the buildings now standing were in place, although they would continue to be modified and updated through the years. The only significant change in these three rooms was the removal of the steam engine in about 1953.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Other than the removal of the steam engine, these three rooms have experienced very few changes. They have excellent integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

Because this building housed the main power source for the entire brickmaking operation, it is of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59707

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad Helena, MT

PAGE 2 -- Boiler Room/Engine Room/Machine Shop

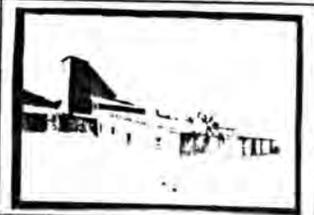
PHYSICAL DESCRIPTION, contd.

in place, including a lathe, a drill press, a planer, steel cutting saw, grinding wheels, etc. All the equipment was driven by overhead line shafts which are still in place. The Machine Shop was added to the complex between 1908 and 1916.

**Inventory of buildings in Kessler ledger, p 1, held in the Montana Society Archives, Kessler Papers, Box 49, File 3. Photographs in Some Economic Geology of Montana by Jesse Perry Rowe, University of Montana Bulletin No. 50, Geological Series No. 3, 1908.

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 22



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 7 Frame # 12

Historic Name: Tile shop

Common Name: Tile shop

Date of Construction: 1890s-1932 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Nicholas Kessler

Original Use: clay crusher, clay tile and pipe pro-
duction

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, and 1930
updated to 1953

Newspapers: NI

Other: ** See Next Page

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

These spaces appear to be part of a larger assemblage of spaces which include the drying shop, the boiler room, the engine room, and the machine shop. These spaces were used to process clay from raw material to finished but undried and unfired products. Originally of wood frame construction, various parts of these rooms were periodically upgraded to brick construction. All of the rooms are now of brick bearing wall construction except the gables and the elevator tower which extend above the first floor. The roofs over the spaces here-described are as follows: a gable roof covers the sewer pipe press; a smaller gable roof covers the freight elevator; a tall wood frame superstructure with a hipped roof, a shed roof, and sheathed in corrugated sheet metal encloses the clay elevator; a shed roof to the east of the sewer pipe press covers the dry pan; and a larger shed roof east of the clay elevator houses the tile machine. Each of these areas will be further described in the order in which the clay was processed.

Clay entered the dry pan from the primary crusher which was located in the clay shed. The dry pan is still in place and is large grate onto which dry clay was poured and pulverized by two large iron wheels until it was small enough to fall through the grate. After falling through the grate it was conveyed to the clay elevator.

Clay was elevated to the top of the tower in buckets and dumped onto a piano wire

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the 1866. In 1885, he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Initially the brickyard used horse power to crush the clay and bricks were hand shaped. Bray soon installed steam-powered equipment including many of the pieces of equipment in the areas described on this form. Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn, most of the buildings now standing were in place, although they would continue to be modified and updated through the years. Initially, all of the structures enclosing the processes described here were wood frame. By the 1930s, all of the wood frame structures had been converted to brick except the gables and the elevator tower.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Although these buildings are not in their original condition, they have been virtually unchanged since the 1930s. Furthermore, those pre-1930s changes represent the normal evolution of an early 20th century clay manufacturing plant. More significantly, the interior of the plant has been changed very little, so that the in-place equipment very clearly depicts the brick and clay products manufacturing processes as practiced around the turn of the century.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

Because this building housed two of the primary processes of the entire tilemaking operation (preparing the clay and forming tile and pipe shapes), it is of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

PHYSICAL DESCRIPTION, contd.

was fed to the wet pan or the pug mill. Clay which would not pass through the screen was conveyed back to the dry pan for further crushing.

The wet pan is beneath the clay bin and is similar in configuration to the dry pan. However, the wet pan mixed water with the dry clay and worked the wet mixture until it was ready for use. Wet clay was shoveled from the wet pan and conveyed by belt to the second floor of the sewer pipe press room where it was fed into the steam powered hydraulic press. The press was controlled from the first floor. The press would extrude clay through a die suspended from above. A movable platform below the die would support the sewer pipe as it was being formed. From the platform, pipe would be transferred to specially shaped carts and transported to the drying floor.

The tile room is adjacent to and east of the clay bin and contains the pug mill which sits atop the tile machine. The pug mill is a horizontal cylinder with a central shaft and cutting blades which mixed clay and water and worked it until it reached the proper consistency for making tile.

Prepared clay dropped into the tile machine which extruded clay out through various shaped dies in a horizontal direction. The extrusion would pass through a cutter which used piano wire to cut the extruded clay into desired lengths (the cutting machine for the tile room is presently in the nearby brick shop). Shaped and cut tile then passed onto carts which were used to transport the tile to the drying floors. The tile room houses over a dozen dies of various shapes for both sewer tile and hollow clay structural tile. The tile room also houses a flower pot machine.

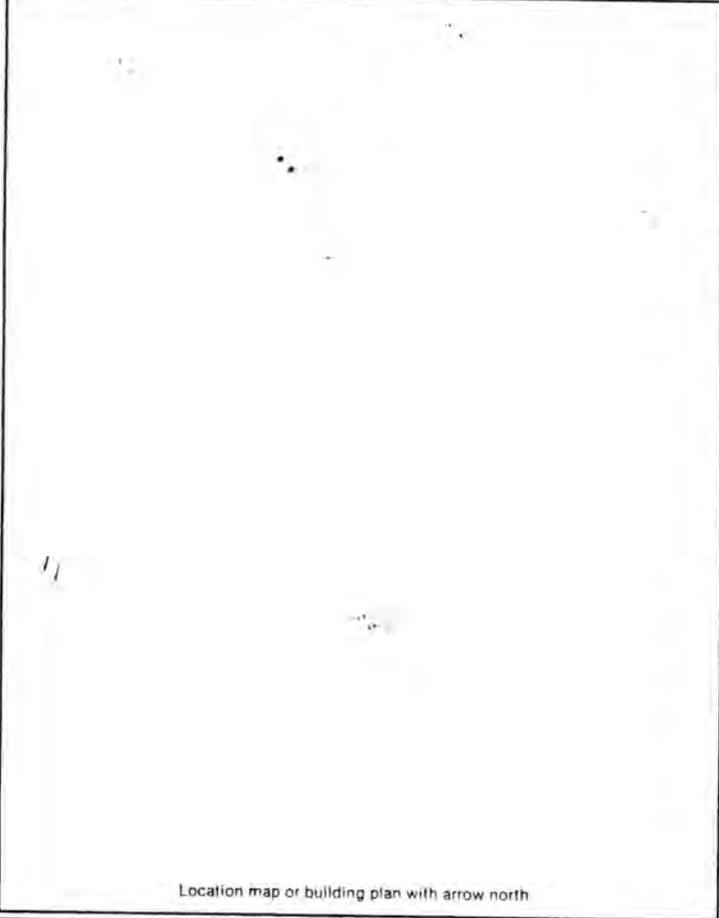
Both the pipe press and the tile room are adjacent to the two story drying shop. Tile and pipe were moved to the drying shop by means of two-wheeled hand carts which were elevated to the second floor on a belt driven freight elevator. Beneath the floors surrounding the elevator are numerous plaster molds for shaping vases and other decorative clay products.

All of the above described equipment is in place and near working order, unless otherwise indicated.

**Inventory of buildings in Kessler ledger, p 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site #	23	
Legal Description:	NW ¹ / ₄ , NW ¹ / ₄ , sec 23, T.10 N., R.4 W.	
Address:	2915 Country Club Avenue, Helena, MT 59601	
Ownership: Name:	Archie Bray Foundation	Roll # 1
<input checked="" type="checkbox"/> private <input type="checkbox"/> public	address: 2915 Country Club Avenue, Helena, MT 59601	Frame # 21



Historic Name:	Drying Shop
Common Name:	The Shop
Date of Construction:	1890s through 1930s <input type="checkbox"/> estimated <input type="checkbox"/> documented
Architect:	not known
Builder:	Charles Bray
Original Owner:	Nicholas Kessler
Original Use:	brick and clay drying shop
Present Use:	abandoned
RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.	
Abstract of Title:	NI
Plat Records:	NI
Tax Records:	NI
Building Permits:	NI
Sewer/Water Permits:	NI
City Directories:	NI
Sanborn Maps:	1896 updated to 1916, 1930, and 1980
Newspapers:	NI updated to 1953
Other:	**See next page

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Drying shop appears to be part of a larger assemblage of spaces including the clay crusher, the tile room, the boiler room, the engine room, and the machine shop. The drying room is a rectangular one and two story brick structure with gable roofs. The south end of the building appears to have been the original section. It was originally one story. The north end is a two story addition with stepped parapets extending above the north gable end which was built prior to 1916. Shortly after 1930, the east half of the south end was raised to a two story height. Throughout the drying shop are segmental arched window openings with 6/6 double hung sash. The shop is connected to the kiln areas by means of wood frame enclosed ramps, one at the north end and one on the east side.

The floors on the interior are supported by a wood post and beam system and are comprised of 2 x 6's with inch spaces between them which allowed air to freely circulate throughout the shop. The shop is equipped with steam pipes beneath the floors which heated the space and facilitated the drying process. The shop is adjacent to the freight elevator, the tile shop, and the sewer pipe press for the easy transport of clay products from fabrication to drying.

At the southwest corner of the drying shop is the old flower pot shop where clay flower pots were fabricated. The clay pots were made by hand and were sold to the Helena area.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the 1866. In 1885 he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Initially the bricks and tiles were dried outside beneath simple shelters. Bray soon installed steam-powered equipment and the advent of steam also allowed for the more rapid drying of clay products in this drying shop. Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn, most of the buildings now standing were in place, although they would continue to be modified and updated through the years. The south end of the drying shop was originally a one story structure and was the first section to be built. The two story north end was complete by 1916. Shortly after 1930, the west half of the south end was raised to a two story height. Charles Bray sent his son, Archie, to Ohio State University to earn a degree in cermaics engineering. Archie assumed control of the brickyard after his father's death in 1931. A patron of the arts, Archie wanted to establish a foundation for the ceramic arts at his brickyard. He did so in 1951, setting aside some space in the drying shop for two young potters, Rudy Autio and Peter Voulkos, to set up their potter's wheels. The next year a building to house the pottery was built on the grounds of the brickyard and the permanent creation of the Archie Bray Foundation was achieved.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Drying Shop has not been altered since the 1930s. Changes prior to that represent the normal evolution of an early 20th century clay products manufacturing plant.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

As the facility for the drying of clay pipe and tile after fabrication and prior to firing, the drying shop is of primary significance to the Western Clay Manufacturing Co. district. The drying shop has further significance as the scene of the first "pottery" of the Archie Bray Foundation.

FORM PREPARED BY:

Name: Fredric I. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad: Helena, MT

PAGE TWO -- The Shop

PHYSICAL DESCRIPTION, cont'd

of the drying shop, adjacent to the flower pot shop and the wet pan, is the area wher7 the pottery was first established.

**Inventory of buildings in Kessler ledger, p 1., held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 24



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R.4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 7 Frame # 22

Historic Name: Brick Shop
 Common Name: Brick Room
 Date of Construction: pre-1908 estimated documented
 Architect: not known
 Builder: Charles Bray
 Original Owner: Kessler or Western Clay
 Original Use: Brick Fabricating Shop
 Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI
 Plat Records: NI
 Tax Records: NI
 Building Permits: NI
 Sewer/Water Permits: NI
 City Directories: NI
 Sanborn Maps: 1896 updated to 1916, 1930, and 1930 updated to 1953
 Newspapers: NI
 Other: ** See below

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Brick Shop is a rectangular wood frame building with brick veneer, a gable roof and clay elevator tower, and a direct connection to the brick drying tunnels. The brick shop houses similar equipment to that in the tile shop. Crushed clay was fed into the dry pan and crushed to a finer state, elevated to a screen and the clay bin, and then mixed with water in the pug mill. All of this equipment appears to be original. The brick extruding machine, into which clay was fed from the pug mill, was installed in 1935. It has its own short pug mill and, more significantly, a vacuum chamber for de-airing the clay just prior to its being extruded through the die. This de-airing brick machine was a significant improvement over the previous machine for making a higher quality brick. Clay extrusions then passed through the cutting machine, comprised of piano wires which cut the extrusion into desired lengths, and onto cars for transport in the adjoining drying tunnels. The cars have steel wheels and rode on steel tracks which are still in place. Apparatus for negotiating the cars into the tunnels include a small floor-mounted turn-table and a car which moved perpendicular to the tunnels and transported the brick cars to the desired tunnel. North of the brick machine and adjacent to the drying tunnels is a large open room in which a brick re-pressing machine is housed. The brick re-press was used to stamp the name of the Western Clay Manufacturing Co. or decorative figures onto individual bricks.

**Photographs in Some Economic Geology of Montana by Jerry Perry Rowe, Univ. of Montana

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the 1866. In 1885, he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Initially the brickyard used horse power to crush the clay and bricks were hand shaped. Bray soon installed steam-powered equipment including many of the pieces of equipment in the brick shop. Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn, most of the buildings now standing were in place, although they would continue to be modified and updated through the years. Initially, the entire brick shop was wood frame. During the 1930s, the west end of the brick shop was re-built in brick bearing wall construction and enlarged. The east wall of the brick shop was also replaced in brick. The elevator tower does not appear to have been changed. The original brick machine was replaced by a de-airing brick machine in 1935.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Brick Shop does not appear to have been changed since the 1930s. Changes made in the brick shop prior to that represent typical evolution of an early 20th century brick manufacturing plant. This building has good integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

Because this building housed two of the primary processes of the entire brickmaking operation (preparing the clay and forming brick shapes), it is of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 25



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 2 Frame # 5

Historic Name: Steam Dry Kilns
Common Name: Brick Drying Tunnels
Date of Construction: pre-1908 <input type="checkbox"/> estimated <input type="checkbox"/> documented
Architect: not known
Builder: Charles Bray
Original Owner: Kessler or Western Clay
Original Use: brick drying kiln
Present Use: abandoned
RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.
Abstract of Title: NI
Plat Records: NI
Tax Records: NI
Building Permits: NI
Sewer/Water Permits: NI
City Directories: NI
Sanborn Maps: 1896 updated to 1916, 1930, and 1930
Newspapers: NI updated to 1953
Other: **SEE BELOW

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The brick drying tunnels are of brick construction with a single gable roof covering all the tunnels. The tunnels are a little over 100' long, with the south end directly adjacent to the brick shop and the north end opening to an extension of the gable roof which sheltered the brick cars before they were moved to the kilns. Originally there were seven tunnels; during the 1930s two more tunnels were added along the east side of the structure along with a roof extension to the east for sheltering additional brick cars. The roof of the drying tunnels is punctuated by several rows of wood vertical vent stacks which helped induce a draft to carry moist air out the tunnels. There are a pair of wood doors at each end of each tunnel. Each tunnel has a set of tracks on the ground. Beneath the tracks are steam pipes for heating the tunnels. Brick cars were loaded with newly made brick at the brick machine and moved into a tunnel for drying. Each car held about 400 brick, each tunnel held 14 cars, it took 4-5 days to dry the brick in the tunnels, and it took about 8 tunnels full of brick to fill a beehive kiln. Under the roof at the north end of the tunnels is a car which was used to transport brick cars (two at a time) from the drying tunnels to the kilns.

**photographs in Some Economic Geology of Montana by Jesse Perry Rowe, University of Montana Bulletin, No. 50, Geological Series No. 3, Missoula, 1908.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the year 1866. In 1885, he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Initially the brickyard used horse power to crush the clay and bricks were hand shaped. Bray soon installed steam-powered equipment. The advent of steam also allowed for improved drying facilities such as these brick drying tunnels. Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn most of the buildings now standing were in place, although they would continue to be modified and updated through the years. Initially, there were seven drying tunnels and a roof extension only at the north end. During the 1930s, two tunnels were added on the west side as well as a roof extension to shelter additional brick cars.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The drying tunnels have not been altered since the 1930s. The addition of two tunnels during the 1930s represent the normal upgrading of an early 20th century brick manufacturing facility. Furthermore, the two additional tunnels are almost exact replicas of the original tunnels. The drying tunnels have good integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

As the facility for the drying of brick after fabrication and prior to firing, the brick drying tunnels are of primary significance to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredrick L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 26



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 2 Frame # 29

Historic Name: Clay Shed

Common Name: Clay Shed

Date of Construction: 1890s-1930s estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: clay unloading, storage, and primary crushing

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, 1930 up-
dated to 1953

Newspapers: NI

Other: ** See Below

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

All that remains of the clay shed are the brick piers of the railroad trestle which ran through the clay shed, the concrete foundations of the clay shed, and the ruins of the primary crusher at the east end of the clay shed. The clay shed was a simple gable shelter over the trestle which protected dry clay, hauled to the plant by rail, from the weather. Gondolas filled with dry clay were pushed onto the trestle by a locomotive and unloaded onto the ground where the clay sat in piles until needed. At that time it was shoveled onto a conveyer belt which moved the clay to the crusher at the east end of the clay shed. From there it was conveyed to dry pans for the tile and brick shops. Originally, the coal shed's east end was a bit west of the brick shop. The coal shed was extended to the east during the 1930s. Originally, the trestle was supported by wood pile bents. These were replaced by the existing brick piers which were built one by one during the 1920s and '30s. The coal shed was demolished sometime after the Western Clay Manufacturing Co. closed in 1957.

**Inventory of buildings in Kessler ledger, p 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3. Interview with Archie Bray, Jr., Dec. 10, 1984. "

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Some clay for common brick produced by the Kessler brickyard was dug at this site. However, clay for higher quality brick and other clay products had to be transported to the plant. This clay shed was the unloading and storage facility for clay shipped here from elsewhere. When Nicholas Kessler and Jacob Switzer merged their brickworks by incorporating the Western Clay Manufacturing Co. in 1905, this brickyard became Western Clay's manufacturing facility and Switzer's clay pits near Blossburg became Western Clay's principal source of clay. Clay was dug seasonally at Blossburg and shipped by the Northern Pacific Railroad to Helena and unloaded in this clay shed.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The clay shed has lost most of its integrity due to its demolition after the plant closed in 1957. However, the ruins still have their proximity to the rest of the manufacturing facility.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

Although the clay shed has lost integrity in its own right, its ruins still depict the relationship of the railroad to Western Clay as the shipper of raw material to the plant. The ruins of the clay shed therefore contribute to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 27



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601
 public

Roll # 2 Frame # 34

Historic Name: Blacksmith Shop

Common Name: Blacksmith Shop

Date of Construction: 1897 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Nicholas Kessler

Original Use: Blacksmith Shop

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, and 1930

Newspapers: NI updated to 1953

Other: ** See below

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Blacksmith Shop is a small rectangular one story wood frame structure with board and batten siding and a gable roof with corrugated metal roofing. It has a door on the north side and the windows have been covered. There are still many blacksmith's and other tools on the inside.

**Inventory of buildings in Kessler ledger, p 1., held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Nicholas Kessler began producing brick near his nearby brewery in the year 1866. In 1885, he bought C.C. Thurston's brick yard on this site. Kessler put a Thurston employee, Charles Bray in charge of his new brickyard. Bray was a skilled brickmaker trained in England and Kessler instructed him to begin upgrading the brickmaking facility. Initially the brickyard used horse power to crush the clay and bricks were hand shaped. Bray soon installed steam-powered equipment. The advent of steam boilers, steam engine, and steam powered equipment necessitated forge and machine tool capabilities to maintain the equipment and to fabricate new parts. Thus, the blacksmith shop was built. Bray continued to enlarge the plant so that by 1916, when the earliest Sanborn map of the plant was drawn, most of the buildings now standing were in place, although they would continue to be modified and updated through the years. The blacksmith shop was probably built in 1897, the year it first appears on an inventory of Kessler's buildings.

..

Footnote Sources:

..

// INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Blacksmith Shop has not been altered over the years although it has deteriorated recently due to abandonment and the weather. It has good integrity.

..

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Blacksmith Shop contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

..

FORM PREPARED BY:

Name: Fredric L. Quivik, RII
Address: PO Box 4113, Butte, MT 59707

GEOGRAPHICAL INFORMATION:

Acreage: 22
Address: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 28



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 2 Frame # 22

Historic Name: Boarding House, Cook House

Common Name: Cook Shed

Date of Construction: 1890s estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Nicholas Kessler

Original Use: Cook House

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1896 updated to 1916, 1930, 1930 up-
dated to 1953

Newspapers: NI

Other: ** See Below

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The Cook Shed is a rectangular one story wood frame build'ng with board and batten siding, a brick foundation, gable roof with wood shingles, and 6/6 double hung window sash. There is a shed roof porch along the east side of the Cook Shed. At approximately mid-building under this porch is a wood walk-in cooler. This building housed the cook's quarters at the north end, the kitchen in the middle, and the dining hall at the south end. There is a brick chimney with a stove pipe extension over the kitchen.

**Inventory of buildings in Kessler ledger, p 1., held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

Around the turn of the century, most of the men who worked at the Kessler brickyard and later the Western Clay Manufacturing Co. lived on the grounds due to the distance of the brickyard from Helena. Room and board was part of the employees' pay. The Cook Shed was used to feed the men until about 1947 when the policy of room and board on the premises ceased.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The Cook Shed has not been altered over the years although it has deteriorated recently due to abandonment and the weather. It has good integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Cook Shed contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 29



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 2 Frame # 31

Historic Name: Garage

Common Name: Garage

Date of Construction: mid-1950s estimated documented

Architect: not known

Builder: Archie Bray, Jr.

Original Owner: Western Clay Manufacturing Co.

Original Use: Garage

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: 1930 updated to 1953

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This garage is a rectangular brick structure with a shed roof. It has two overhead garage doors on its east side and an overhead garage door on its north end.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

In early years, the Western Clay Manufacturing Co. used horses to move materials around the grounds of the plant. With the advent of the internal combustion engine, trucks replaced horses and wagons and there arose a need for garages to shelter vehicles from the weather. This garage was built after the last Sanborn map was drawn of the plant (1953) and before the plant closed (1960).

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The garage has not been altered since it was built.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The garage contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI

Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22

USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site #	30	
Legal Description:	NW ¹ / ₄ , NW ¹ / ₄ , sec 23, T.10 N., R. 4 W	
Address:	2915 Country Club Avenue, Helena, MT 59601	
Ownership: Name:	Archie Bray Foundation	Roll # 2
<input checked="" type="checkbox"/> private <input type="checkbox"/> public	address: 2915 Country Club Avenue, Helena, MT 59601	Frame # 9



Historic Name:	Barn
Common Name:	Barn
Date of Construction:	1890s <input type="checkbox"/> estimated <input type="checkbox"/> documented
Architect:	not known
Builder:	Charles Bray
Original Owner:	Nicholas Kessler
Original Use:	Barn for livestock
Present Use:	abandoned
RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.	
Abstract of Title:	NI 8
Plat Records:	NI
Tax Records:	NI
Building Permits:	NI
Sewer/Water Permits:	NI
City Directories:	NI
Sanborn Maps:	NI
Newspapers:	NI
Other:	**See Below

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The barn is a rectangular log structure with board and batten siding and a gable roof with wood shingles (most of the shingles are gone, exposing the roof decking). Centered on the roof is a louvred cupola. Extending to the north and south of the east end of the barn are wood frame shed roof wings. The log structure sits on a stone (rubble) foundation. It is not known whether the logs were originally exposed or if the board and batten siding is original.

**Inventory of buildings in Kessler ledger, p 1, held in the Montana Historical Society Archives, Kessler Papers, Box 49, File 3.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

In early years, the Western Clay Manufacturing Co. used horses to move materials around the grounds of the plant. With the advent of the internal combustion engine, trucks slowly replaced horses and wagons. Nevertheless, Western Clay relied on horses for motive power until about 1934. The last of Western Clay's "retired" horses lived in the barn until World War II. Prior to 1934, Western Clay also raised its own cows, pigs, and chickens, produced its own dairy products and vegetables, and grew crops to feed the livestock. Thus, in the early years this barn was used in standard farm practice in support of the operations of the brickyard.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.
The Barn has not been altered over the years although it has deteriorated recently due to abandonment and the weather. It has good integrity.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Barn contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 31



Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 n., R. 4 W

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private public address: 2915 Country Club Avenue, Helena, MT 59601

Roll # 2 Frame #17

Historic Name: "Barn Man's House"

Common Name: "Barn Man's House"

Date of Construction: pre-1920 estimated documented

Architect: not known

Builder: Charles Bray

Original Owner: Kessler or Western Clay

Original Use: Barn Man's House

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: NI

Newspapers: NI

Other: Interview with Archie Bray, Jr., Dec. 10, 19

Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

This is a small rectangular one story stuccoed wood frame house with a gable roof. It has 6/6 double hung windows, a centrally located brick chimney, and shed roof wings on the east and west ends.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

In early years, the Western Clay Manufacturing Co. used horses to move materials around the grounds of the plant. With the advent of the internal combustion engine, trucks slowly replaced horses and wagons. Nevertheless, Western Clay relied on horses for motive power until about 1934. Prior to 1934, Western Clay also raised its own cows, pigs, and chickens, produced its own dairy products and vegetables, and grew crops to feed the livestock. The "Barn Man" who ran Western Clay's farm operations lived in this house until World War II when the last of the animals died. After that, the stationary engineer lived in this house.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

It is not known when this house was built, what it originally looked like, or when the modifications, such as the shed roof wings, were constructed. It has probably not been altered since the 1940s.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

The Barn Man's house contributes to the Western Clay Manufacturing Co. district as an ancillary building which supported the overall operations of the business.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 32

Legal Description: NW¹/₄, NW¹/₄, sec 23, T.10 N., R. 4 W.

Address: 2915 Country Club Avenue, Helena, MT 59601

Ownership: Name: Archie Bray Foundation

private address: 2915 Country Club Avenue, Helena, MT 59601

Roll #2 Frame #12, 13 15



Historic Name: sheds

Common Name: sheds

Date of Construction: unknown

Architect: not known

Builder: not known

Original Owner: Kessler or Western Clay

Original Use: livestock sheds

Present Use: abandoned

RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.

Abstract of Title: NI

Plat Records: NI

Tax Records: NI

Building Permits: NI

Sewer/Water Permits: NI

City Directories: NI

Sanborn Maps: NI

Newspapers: NI

Other: NI



Location map or building plan with arrow north

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

Near the barn are three sheds (for livestock or other agricultural uses), one in fairly good condition and two in ruins. The two ruins were simple wood frame structures with board and batten siding and shed roofs. The other shed is a wood frame structure with corrugated steel siding and a shed roof.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

In early years, the Western Clay Manufacturing Co. used horses to move materials around the grounds of the plant. With the advent of the internal combustion engine, trucks slowly replaced horses and wagons. Nevertheless, Western Clay relied on horses for motive power until about 1934. Prior to 1934, Western Clay also raised its own cows, pigs, and chickens, produced its own dairy products and vegetables, and grew crops to feed the livestock. These sheds were ancillary to those activities.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

Two of the sheds are in ruins. One is in fairly good condition and does not appear to have been altered other than the covering of windows.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

Although these sheds have lost integrity in their own right, their ruins still depict the relationship of the farming operations to Western Clay in providing animal power and food for the facility. The ruins of the sheds therefore contribute to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702

GEOGRAPHICAL INFORMATION:

Acreage: 22
Loc. Code: Helena, MT

MONTANA HISTORICAL AND ARCHITECTURAL INVENTORY

Site # 33	
Legal Description: NW ¹ / ₄ , NW ¹ / ₄ . sec 23, T.10 N., R.4 W	
Address: 2915 Country Club Avenue, Helena, MT 59601	
Ownership: Name: Archie Bray Foundation	
<input checked="" type="checkbox"/> Private address: 2915 Country Club Avenue, Helena, MT 59601	Roll # 7 Frame # 21

Historic Name: Tunnel Kiln
Common Name: Tunnel Kiln
Date of Construction: 1956 <input type="checkbox"/> estimated <input type="checkbox"/> documented
Architect: not known
Builder: Butler Buildings
Original Owner: Western Clay Manufacturing Co.
Original Use: Tunnel Kiln
Present Use: abandoned
RESEARCH SOURCES: Note all records consulted to determine dates of construction, original owners, builders, uses, etc.
Abstract of Title: NI
Plat Records: NI
Tax Records: NI
Building Permits: NI
Sewer/Water Permits: NI
City Directories: NI
Sanborn Maps: NI
Newspapers: NI
Other: Interview with Archie Bray, Jr., Dec. 10, 1981

Location map or building plan with arrow north.

PHYSICAL DESCRIPTION: Describe present appearance of structure/site, then contrast and compare that with it's original appearance, noting additions, alterations, and changes in materials. Discuss significant architectural features.

The tunnel kiln is housed in a metal frame building with corrugated steel siding, (design and built by Butler Buildings), a slab-on-grade foundation, and a gable roof. Within the building are two tunnel kilns, a drying kiln and a firing kiln (designed and built by Harrop, a kiln manufacturer). This building is connected to the brick shop by a small metal passage within which is a conveyor belt which transported brick from the brick shop to the kiln. Brick were loaded onto cars in this building and moved first through the drying kiln and then through the firing kiln in a continuous operation.

HISTORICAL INFORMATION: Describe the persons, important events, and/or historical patterns associated with the structure/site and surrounding area.

The earliest kilns at the Kessler Brickyard were scove kilns. Three downdraft kilns were built at the yard in 1897 and they marked an improvement of efficiency in the firing process. By 1916, there were six beehive kilns on site. Nevertheless, the firing of brick and tile was still the bottleneck in the overall operation. In an effort to improve the efficiency of the plant, Archie Bray, Jr., who took over the plant upon his father's death in 1953, took out a Small Business Administration loan to install a new continuous tunnel kiln in 1956. Unfortunately, the market for clay products was shrinking and Western Clay could not repay the loan. The plant closed in 1960, and SBA sold the plant to a Canadian firm in the early 1960s. The plant never re-opened.

Footnote Sources:

INTEGRITY: Assess the degree to which the structure/site, and surrounding area accurately convey the historical associations of the property.

The tunnel kiln building is in very good condition and the tunnel kilns inside are almost new.

HISTORICAL and/or ARCHITECTURAL SIGNIFICANCE: Justify how the persons, important events, or historical patterns associated with structure/site lend the property significance and/or describe the ways in which the structure embodies the distinctive characteristics of a particular period, building type, or style.

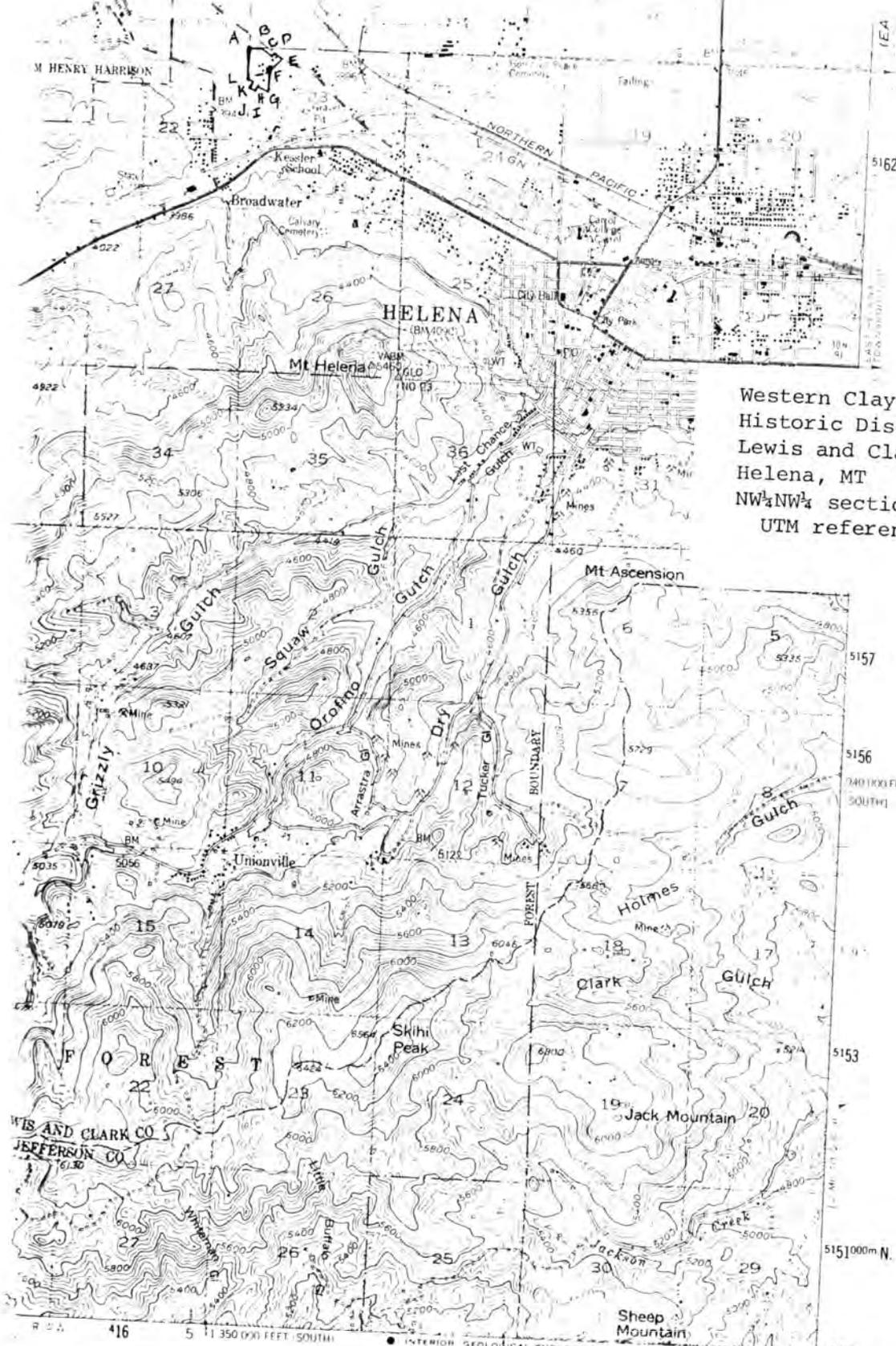
Although the tunnel kiln is less than thirty years old, it represents the evolution of an early 20th century brickyard into more modern practice. It also represents the cause of the final business failure of Western Clay. Therefore, it contributes to the Western Clay Manufacturing Co. district.

FORM PREPARED BY:

Name: Fredric L. Quivik, RTI
Address: PO Box 4113, Butte, MT 59702
January, 1985

GEOGRAPHICAL INFORMATION:

Acreage: 22
USGS Quad: Helena, MT
zone 12, E-417550, N 5162650



Western Clay Manufacturing Company
 Historic District
 Lewis and Clark County
 Helena, MT
 NW $\frac{1}{4}$ NW $\frac{1}{4}$ section 23 T10N; R4W
 UTM references on nomination form

M HENRY HARRISON

LEWIS AND CLARK CO
 JEFFERSON CO

(CLANCY)



Tile Shop

Western Clay Manufacturing Historic Dist.
Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the west

PHOTO # 1



Tile Manufacturing Equipment in Tile Shop
Western Clay Manufacturing Hist. Dist.
Helena, Montana
Fredric L. Quivik, Photographer
Date: December, 1984
Negs at SHPO, Montana Historical Society
View to the west
PHOTO # 2



Interior of Tile Drying Shop
Western Clay Manufacturing Hist. Dist.
Helena, Montana
Fredric L. Quivik, Photographer
Date: December, 1984
Negs at SHPO, Montana Historical Society
View to the north
PHOTO # 3



Boiler House

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the north

PHOTO # 4



Interior of Boiler Room

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the east

PHOTO # 5



Brick Shop and Brick Drying Tunnels
Western Clay Manufacturing Hist. Dist.
Helena, Montana
Fredric L. Quivik, Photographer
Date: December, 1984
Negs at SHPO, Montana Historical Society
View to the east
PHOTO # 6



BrickShop and Brick Drying Tunnels

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the southwest

PHOTO # 7



Exterior View of Beehive Kiln

Western Clay Manufacturing Hist. Dist.

Helena, Montana

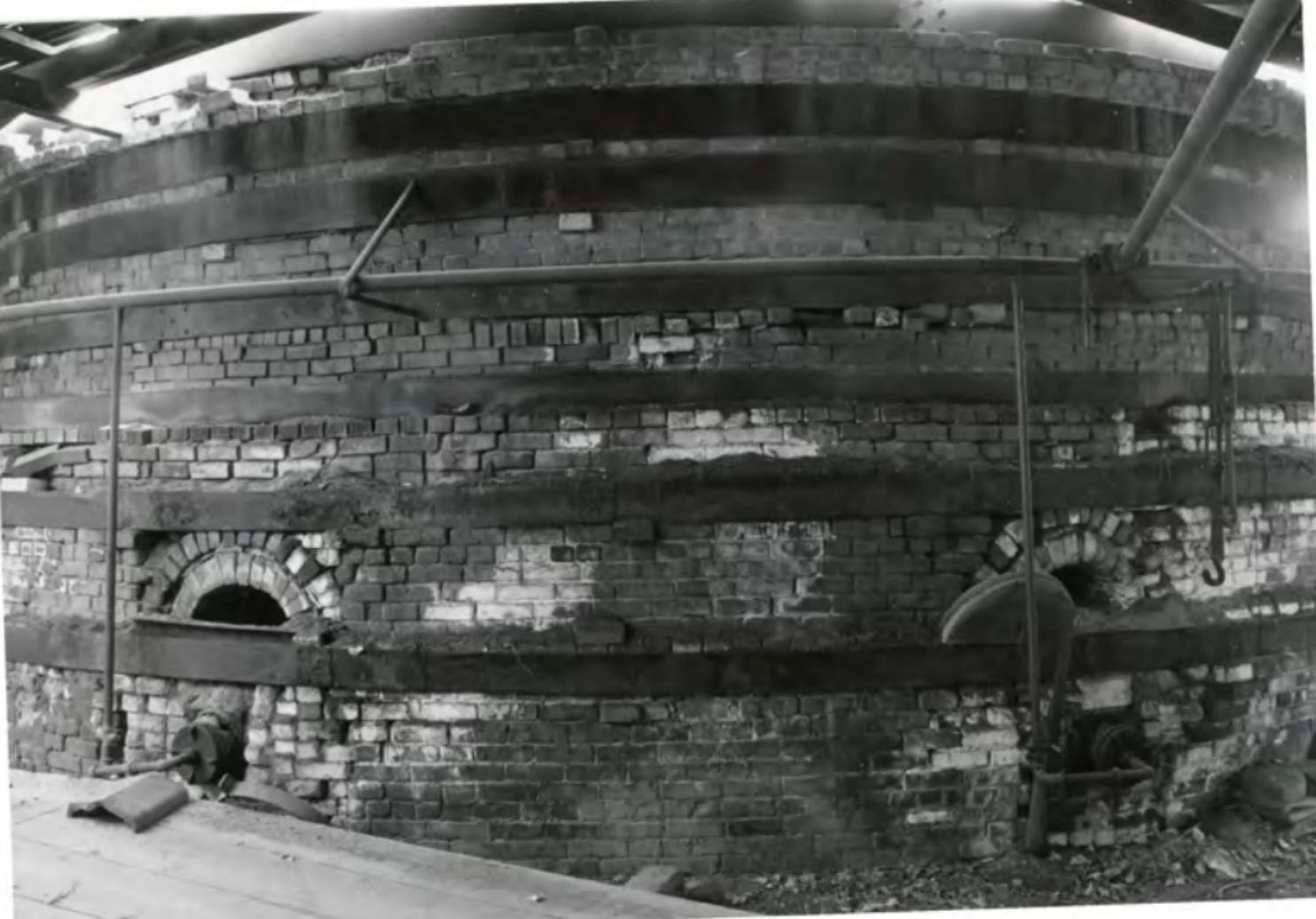
Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the northeast

PHOTO # 8



Exterior View of Beehive Kiln Under Shed
Western Clay Manufacturing Hist. Dist.
Helena, Montana
Fredric L. Quivik, Photographer
Date: December, 1984
Negs at SHPO, Montana Historical Society
View to the northeast
PHOTO # 9



Interior View of a Beehive Kiln

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the west

PHOTO # 10



2

Old Scove Kiln

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the southwest

PHOTO # 11



Cook House

Western Clay Manufacturing Hist. Dist.
Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the southeast

PHOTO # 12



Barn

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the southeast

PHOTO # 13



Bray House

Western Clay Manufacturing Hist. Dist.
Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the south

PHOTO # 14



Pottery, Archie Bray Foundation

Western Clay Manufacturing Hist. Dist.

Helena, Montana

Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the northwest

PHOTO # 15



Resident Potter's Residence, Bray Found.

Western Clay Manufacturing Hist. Dist.
Helena, Montana

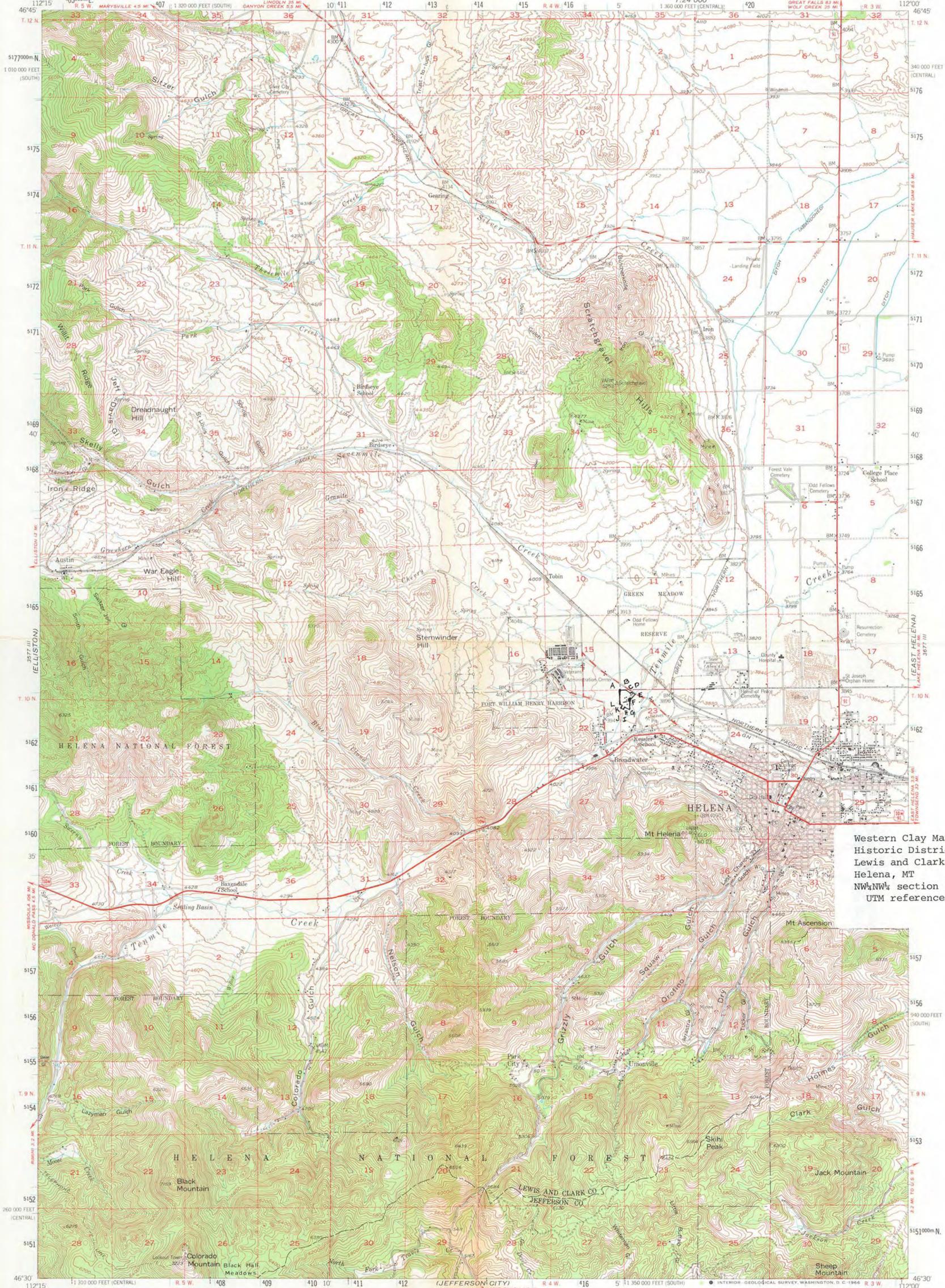
Fredric L. Quivik, Photographer

Date: December, 1984

Negs at SHPO, Montana Historical Society

View to the west

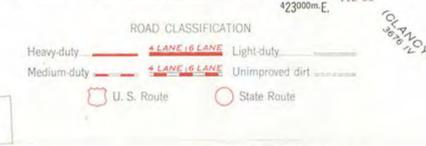
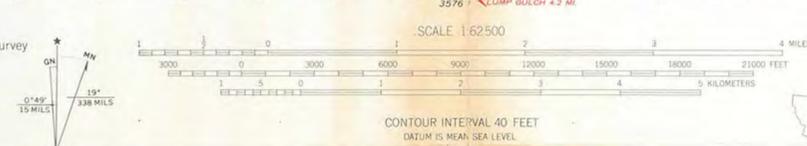
PHOTO # 16



Western Clay Manufacturing Company
Historic District
Lewis and Clark County
Helena, MT
NW1/4 section 23 T10N; R4W
UTM references on nomination form

Stereo compilation by Fairchild Aerial Surveys, Inc.
for the Bureau of Reclamation
Field examination and publication by the Geological Survey
as part of the Department of the Interior Program
for the development of the Missouri River Basin
Control by USGS and USC&GS
Topography from aerial photographs by stereoplano-graph
methods 1948. Aerial photographs taken 1947
Field check 1950

Polycyclic projection, 1927 North American datum
10,000-foot grid based on Montana coordinate system,
south and central zones
Red tint indicates areas in which only landmark buildings
are shown
Dashed land lines indicate approximate locations
All mining features on this map are inactive
Unchecked elevations are shown in brown
1000-meter Universal Transverse Mercator grid ticks,
zone 12, shown in blue



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
THIS MAP IS AVAILABLE WITH OR WITHOUT SHADED RELIEF OVERPRINT
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A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

HELENA, MONT.
N4630-W11200/15
1950
AMS 3577 II-SERIES V794



WESTERN CLAY MANUFACTURING CO. HISTORIC DISTRICT HELENA, MONTANA

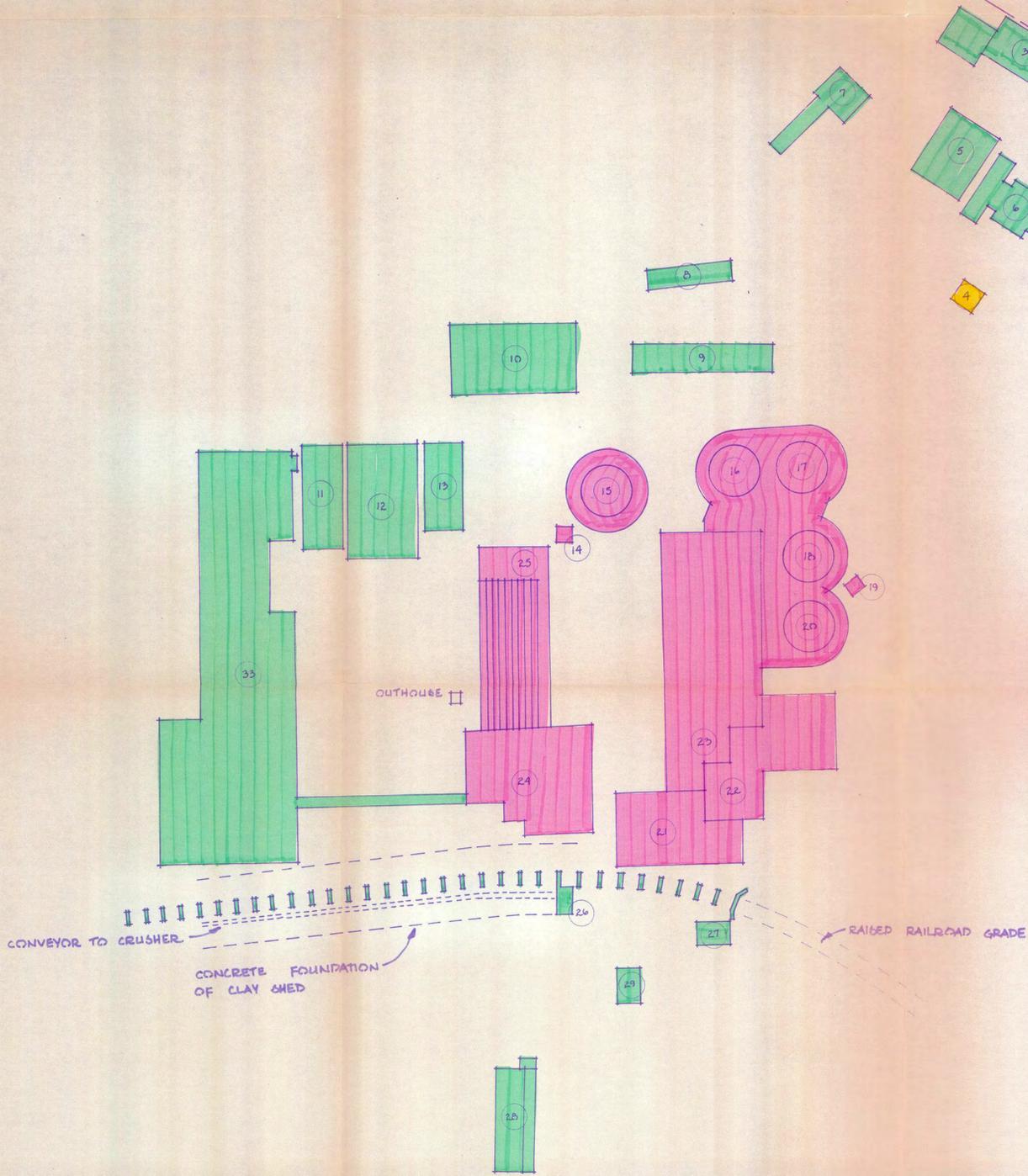
OWNED BY:
THE ARCHIE BRAY
FOUNDATION

CORNER AT WHICH SECTIONS 14, 15, 22, & 23
(T. 10 N. R. 4 W.) MEET.

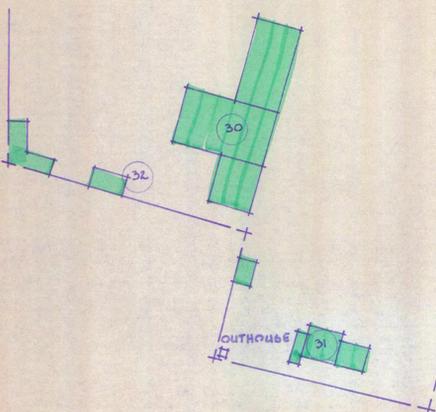
NW 1/4, NW 1/4, SECTION 23, T. 10 N., R. 4 W.

COUNTY ROAD

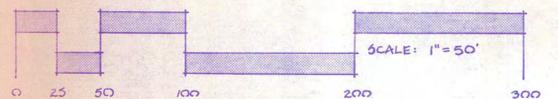
TO HELENA



INVENTORIED BY:
FRED QUINIK
DRAWN BY:
FRED QUINIK
ARCHITECTURAL HISTORIAN
RENEWABLE TECHNOLOGIES, INC.
BUTTE, MONTANA



- PRIMARY SIGNIFICANCE
- CONTRIBUTING
- NON-CONTRIBUTING



National Register of Historic Places

Note to the record

Additional Documentation: 2017

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Western Clay Manufacturing Company (Additional Documentation)

Other names/site number: 24LC0789, Archie Bray Foundation, Kessler Brickworks

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 2915 Country Club Road

City or town: Helena State: MT County: Lewis and Clark

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

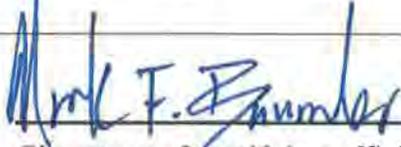
I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

x national x statewide x local

Applicable National Register Criteria:

x A ___ B x C ___ D

	
Montana State Historic Preservation Officer Oct. 13, 2017	
Signature of certifying official/Title:	Date
<u>Montana State Historic Preservation Office</u>	
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

Western Clay Manufacturing Company
 (Additional Documentation)

Lewis and Clark, Montana

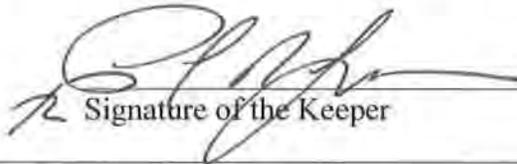
Name of Property

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) Accept Addendum Doc.


 Signature of the Keeper

12/1/17
 Date of Action

This addendum to the Western Clay Manufacturing Company, listed May 9, 1985 (NR #85001052), serves to acknowledge the importance and contribution of the later history of the property, specifically, the period beginning in 1951 (though the starting date of 1890 listed in the original nomination remains the same). This amendment extends the end of the period of significance from 1957, the date listed in the original nomination, to 1967, the commonly-used 50-year cut off for nominated properties. In practical terms, the importance of the property extends beyond 1967 given its importance and role in the ceramic arts in the United States.

This amendment also raises the level of significance under Criterion A from local to national based on the importance of the property in terms of its contribution to the ceramic arts in the United States.

The amendment only addresses the portions of the form where changes occurred from the original listing in 1985 (resource counts, updated Summary Paragraph some updated resource descriptions in the Narrative Description of Section 7, updated Statement of Significance Summary Paragraph and Narrative Statement of Significance in Section 8, Major Bibliographical Reference in Section 9, author information for the amendment form in Section 11, and updated photographs. The boundary remains the same as the original nomination. Aerials are included, and updated latitude and longitude coordinates provided.

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u> </u>	<u> 2 </u>	buildings
<u> 1 </u>	<u> </u>	sites
<u> </u>	<u> 3 </u>	structures
<u> </u>	<u> </u>	objects
<u> 1 </u>	<u> 5 </u>	Total

Number of contributing resources previously listed in the National Register 30

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7. Description

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Western Clay Manufacturing Company had its origins as a late 19th century brick and tile factory established on the western outskirts of Helena, Montana. The plant was a complex of brick manufacturing buildings, downdraft beehive kilns, warehouses, and residential buildings accessed by a road and a rail spur that connected directly to the rear of the production plant.

This was a zone of industrial manufacturing located along Ten Mile Creek, a year-round supply of water, with several companies that served the growing capital city. In addition to the Western Clay brick plant, a steel foundry, gravel quarry and beer factory all tied into the rail spur. North of this zone was a large golf course, and beyond all, on the very western edge of Helena was Fort Harrison, a military installation.

The brickyard expanded in 1951, when a ceramic arts facility was founded on the property. Located within the northern portion of the Western Clay Manufacturing Company grounds, The Pottery, as it was originally known, is a one-story brick building located just south of the Western Clay office.

Today, the complex retains the majority of those resources described in the original National Register nomination although some have been removed and a few new buildings and structures associated with the Bray and its activities have been added to the property.¹

Narrative Description

The Western Clay Manufacturing Company and Archie Bray Foundation occupies a 20-acre industrial site once dedicated to the production of brick, clay tile and pipe, and terra cotta, now a thriving ceramic center for resident artists. The property lies on the west edge of Helena, in the Helena Valley of Montana; the Continental Divide is 10 miles to the west.

The Western Clay Manufacturing Company was listed in the National Register of Historic Places in 1985, with the emphasis of the nomination focusing on the historic brick making of the property. At the time of the 1985 nomination, the brick and terra cotta production plant consisted of the Bray residence, the Western Clay office and brickyard, which included the production buildings and five beehive kilns, and the buildings that housed The Pottery, constructed in 1951, which evolved to become the Archie Bray Foundation for the Ceramic Arts.

¹ Fredric Quivik, *Western Clay Manufacturing Company National Register nomination* (listed May 9, 1985, NR #85001052), on file at the Montana State Historic Preservation Office, Helena.

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The brickyard complex is now one of the most complete late-19th-early 20th century brick manufacturing plants remaining in the United States. Research has revealed that in the mid-20th century, brick structural construction was increasingly replaced with concrete building methods, and at the same time downdraft kilns technology for brick manufacturing was eclipsed by continuous tunnel-kiln firing. This led most of the historic downdraft kilns used to manufacture clay products to be retired throughout the nation and then abandoned, which in the decades that followed resulted in most all brick plants of that era being demolished as the kilns became unstable and the sites gave way to redevelopment.

Because resources associated with the Western Clay Manufacturing Company were documented and listed as part of the original 1985 National Register nomination, those resources are not discussed further in Section 7, excepting cases of change, or removal, since the original nomination. Resources associated with the Archie Bray Foundation (regardless if they originally served as part of the larger Western Clay Manufacturing Company) are discussed below to provide the complete story of the Foundation's history.

Overview

Brickmaking in Helena began with Nickolas Kessler, a German brewer, who began in 1866 making brick near his brewery on the western edge of town. In 1885, Kessler expanded by acquiring a small brickworks from Charles Thurston on the location of what became Western Clay Manufacturing Company. Kessler recruited Charles Bray, an English brickmaker, to run the plant which grew in 1905 when Kessler merged with the Switzer brickworks, an 1890s operation that manufactured brick and terra cotta with clay mined east of Helena at Blossburg. With Switzer's equipment relocated to Kessler's brickyard in Helena, Western Clay began to produce a full range of brick, tile and clay pipe products, and grew to become the largest such facility in Montana, shipping throughout Montana and the Northwest.

Charles Bray bought out the other interests in the company in 1920, upgrading the plant by adding two new beehive kilns and enlarging and converting wood frame structures to brick. He also improved the drying process in the tunnels.² Following an English traditional kiln design, the kilns were encircled by wooden sheds and built in pairs, each sharing a tall stack that vented whichever of the kilns was in use at the time.

When Charles Bray died in 1931, his son Archie Jr. was elevated to president and general manager. Schooled in ceramics engineering at Ohio State University, Archie continued his father's legacy of updating the plant and increasing its production. Most notably, he converted the kilns from coal to natural gas, increased drying capacity, and installed the first de-airing machine for brick production west of the Mississippi River.³

In 1951, joining into a growing national interest in ceramic arts, Archie Bray, along with young artists Peter Voukos and Rudy Autio, and friends Branson Stevenson and Peter Meloy, gathered brick and hollow clay tile from Western Clay and built a one-story pottery on the brickyard grounds. Manufacture of pottery and ceramic studio work commenced, with the artists supplying labor in both the brickyard and the pottery, where Archie hoped to encourage production of functional ware to sustain the venture.

² Patty Dean and Sharon Reid, "From State-of-the-Art to Estate for the Arts: The Evolving Cultural Landscapes of the Western Clay Manufacturing Company and Archie Bray Foundation for the Ceramic Arts," *IA: The Journal of the Society for Industrial Archeology* 37, nos. 1 and 2 (2011): 138.

³ Brett Sturm, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 7.

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Archie died suddenly in 1953, throwing the brickyard and pottery to an uncertain future. His son Archie Bray, Jr. took over the business, and hoped to modernize the plant by adding a tunnel kiln in 1957 which was funded with a loan from the U.S. Small Business Administration. Sagging markets and technical problems with the kiln doomed Western Clay, and in 1966 the property went to auction to satisfy the SBA loan. Medicine Hat Brick and Tile Company (later I-XL Industries) purchased and then abandoned the plant, while the potters, under then-director David Shaner, managed to purchase the pottery buildings on the south end of the property.

Following the sale of the brickyard to Medicine Hat Brick and Tile in Alberta, the plant went dormant and never reopened. Meanwhile, the pottery forged on, with a series of talented directors who each oversaw a pool of resident artists during their tenure.

Finally, in 1984, Director Kurt Weiser and clay-business manager Chip Clawson led a fundraising effort and purchased the brickyard back, reuniting the Archie Bray Foundation for the Ceramic Arts with the brickyard from which it evolved.

Since the reunification of the property and its subsequent listing in the National Register, some changes have occurred, but the overall integrity of the complex remains very strong. The major change has been replacement of the brick manufacturing building in 2001 with a modern studio building for resident artists. In addition, a few secondary buildings have been removed including the boarding and cook houses for workers, a clay shed, and flower pot shed.

The Bray Buildings

As Archie envisioned it, the resident artist building was to be comprised of five rooms to house exhibits, a ceramics library, a main pottery room, a glazing room, and a kiln room.⁴

While Peter Voulkos and Rudy Autio labored in his brickyard, Archie Bray, in conversation with Peter Meloy and Branson Stevenson, finalized his plans for “the first branch of the Archie Bray Foundation,” which he called Pottery, Inc.:

Somehow let’s keep it all on the plane we dreamed – let’s be practical too, let’s keep it all in good fun, to roll along the whole idea built around – “A place to work for all who are seriously interested in any of the Ceramic Arts.” To be high standards – to keep it nice – that it may always be a delight to turn to – to walk inside the Pottery and leave outside somewhere ... the cares of every day. Each time we walk in the door to walk into a place of art – of simple things not problems, good people, lovely people all tuned to the right spirit. That somewhere thru it all will permeate a beautiful spirit... carrying on and forwarding the intentions, the aims and the life of the Foundation.

According to the local paper, “Bray had dreamed and planned... for so long” that he needed no building plans for the pottery; “long before the structure was begun, he would explain [its floor plan] to friends by scratching it out on the ground with the heel of his shoe.”

The pottery building, as it emerged from Archie’s imaginings, was to be well-equipped, featuring five rooms covering 2,400 square feet. A museum space would house exhibits and a library of ceramics books. The main pottery room would “contain wheels, drying racks, areas for sculpturing and tables...for

⁴ The following narrative is taken from A Beautiful Spirit, Rick Newby and Chere Jiusto. Essay published in A Ceramic Continuum: Fifty Years of the Archie Bray Influence, 22.

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handwork,” while the kiln room would feature three gas kilns, including a salt kiln and a muffle kiln intended for porcelain and high-fire glazes. An electric kiln – cutting-edge technology for the time – would be used to test porcelains and Montana clays, and the glaze room came complete with a power-ventilated glaze booth.

And in fact, Archie’s vision went further. He also had two more buildings in mind – a painting and printmaking studio and a performing arts space with theater seating for an audience of 300. These parts of the vision were never realized.

Upon completion of the pottery building, the local paper breathlessly proclaimed: “According to leading authorities, Pottery, Inc., is the only place of its kind, not only in the United States but in the world.”⁵ And while a large pottery studio was unique to Montana, it was not the only such facility in existence. The many letters and papers in the Bray archives do not shed light on Archie’s specific influences for the design of the pottery but Rick Newby, in his essay with Chere Jiusto on the history of the Bray for the 50th anniversary, offers a likely source of information, if not inspiration for Bray’s design of The Pottery:

“Given Archie’s interest in the resurgence of the crafts, his vision may well have emerged out of his reading of the works of William Morris” who had “championed a return to beautiful works skillfully crafted by hand, as antidotes to the shoddy workmanship and inferior products of the Industrial Age. Almost certainly, Archie had read Bernard Leach’s influential work, *A Potter’s Book*, was considered the potter’s bible, and Archie’s friend Branson Stevenson corresponded regularly with Leach. Leach’s pottery at St. Ives, Cornwall, was considered a model for other studio potters, and it may well have served, at least in imagination, as Archie’s ideal as he planned his own center.”⁶

Contributing Resources

Contributing buildings created or repurposed to house the Archie Bray Foundation and ceramic activities include the primary buildings of the Pottery and the Kiln Annex, and the office, two galleries, buildings converted to studio space, the director’s residence (formerly a chicken coop), and a large gazebo that sits in the gardens adjacent to the pottery. Building numbers presented below correspond to the numbers presented in the original NR nomination. Numbers 34 and higher represent features not included in the original nomination and are discussed in the *Noncontributing Resources* section below.

The Pottery (Building #6: 1951, one contributing building): The Pottery is the heart of the historic Archie Bray Foundation, built by Archie and the original foundation board, the founding ceramic artists, and members of the art community in nearby Helena and the surrounding area. It is small by 21st century standards, but was an important building in the mid-21st century. Built according to Archie Bray’s conception of a pottery center, it features 5 rooms.

The one-story building has a low pitched, cross gable roof and faces southeast. There is a primary entrance into the front gallery and a secondary entrance on this elevation that opens directly into the pottery studio behind the gallery. The walls on the southeast elevation are of common bond brick, fired to a toasty brown with green and orange hues. Terra cotta panels with images of kilns and pottery ornament this front elevation of the building, including the panel with Archie’s famous saying “lots of brick to lay Branson, lots of brick.” A cornerstone on the front wall of the pottery is inscribed 1951/1966.

⁵ Helena Independent Record, October 7, 1951, as quoted by Rick Newby and Chere Jiusto, “A Beautiful Spirit.”

⁶ *Ibid.*, 23.

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Other walls are constructed of hollow clay tile and brick; the building stands on a concrete slab and the roof is covered with asphalt shingles and supported with steel trusses. Metal doors with upper glass windows provide access on the front, and into either end of the studio.

Stepping into the interior, the walls in the gallery are finished with common bond brick, some walls display natural finish, while others are painted white. There is a small fireplace at center across from the entrance, and a display space above storage cupboards lining the walls. A small room behind it functioned as a library and connector between the gallery and the studio. The studio is an open room separated from a glazing area by a wall with a large partition window. The exposed brick and tile walls in these rooms are all painted white, and have rectangular fiberboard ceiling panels lining the 8' ceilings. The room is lit with fluorescent ceiling lighting as well as large fixed pane windows on the southeast.

Kiln Annex (Building #5: 1952, one contributing building): Behind (west) the studio is the kiln annex. Constructed shortly after the pottery was completed, it was designed to hold two large downdraft, gas-fired kilns. Benefitting from the ceramics engineering knowledge of Archie Bray, Sr., the two kilns were the largest in the Northwest and gave the ability to fire with salt or high-fire temperatures, the only such kilns in the region.⁷ On the interior, the space is open to the roof and steel trusses are exposed. A wooden stud partition wall finished with drywall panels separates the kiln room from two large studios. The kiln room and these work spaces are illuminated with glass block panels set high in the walls. The kiln room has double doors opening out to a patio on the south, the original opening has been framed in and smaller doors now fill this space.

Office (Building #2: circa late 1890s-early 1900s, one contributing building): The Western Clay Manufacturing Co. office is a small brick building that stands adjacent to the pottery and also faces southeast. This building features 1-over-1 sash windows and an entrance centered on the front is accessed with a short flight of steps. It is divided into three small rooms – a central office that one enters from the front, a small office on the south side and a meeting room to the rear. The interior has 8' ceilings finished with fiberboard panels and fluorescent lighting. During the 1980s – 1990s, the office served as a residence; since 1998 it has housed the offices of the Foundation.

Director Residence (Building #7: 1940s, one contributing building): The brick and tile building behind the Pottery and Kiln Annex was formerly a chicken coop, converted to a home for the resident director in 1951. It is a 1½ story building with an open plan kitchen living room on the main floor with a bedroom on one end; a shed roof addition over the north end was added to create a bedroom upstairs.

North Sales Gallery (Building #3: 1940s, one contributing building): The north gallery was created by joining a brick and tile storage warehouse and garage together, and linking it with an additional brick bay to a small brick storage building now used as the development office. The gallery is a large open warehouse space with wooden posts that support the roof structure covered by a shed roof. Large fixed window panels help illuminate the interior, which has a poured concrete slab floor and is painted white. On the west end, the building was joined with a brick garage which now provides storage for inventory for the gallery.

⁷ Patricia Failing, "The Archie Bray Foundation: A Legacy Reframed" in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001), 47-48.

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Archie Bray Foundation Gallery (Building #10: 1940s, one contributing building): The ABF Gallery is constructed within a hollow clay tile warehouse which stands on an elevated foundation and features a concrete loading dock that projects and spans the entire front of the building. The building has six garage door openings across the front; each opening is surrounded with brick. Two of the doorways have been retrofitted to create paired entrance doors into the gallery, with a flight of concrete steps leading to both. Glass block panels provide some illumination to the interior.

Building #11 (1890s, one contributing building): This was originally a scove kiln later converted to a kiln shed. In 1985, the gable roofed building was fully enclosed with four walls. During the 1990s, the north and east walls were opened and a shed-roofed addition placed on the east side to expand the space as it was converted to a kiln shed. It has a concrete slab floor, concrete block columns for support at the front, and steel structural framing. The remaining walls and roof are sided with corrugated metal. On the gable end, it is finished with board-and-batten.

Building #12 (1940s, one contributing building): Building 12 is a hollow clay tile warehouse and serving as the unheated Summer Studio for artists in residence. Like the other warehouses, the building stands on a concrete foundation and floor height is raised approximately 4 feet above ground. A concrete loading dock projects at the front (north), covered by the overhang at the front of the shed roof. Supported on wooden rafters, the roof is covered with asphalt.

Building #13 (1890s, one contributing building): Building 13, now labeled Building #3, is a historic 1890s scove kiln that was converted to storage by adding a pair of wooden doors on the front (north end), and a wooden, gable roof with board-and-batten in the ends. The brick walls of this structure are buttressed with brick on all sides. On the interior, it now has a concrete floor; the roof is covered with corrugated steel.

Site #35 (1898-1961, one contributing site): This site consists of a number of extremely large, striking in amount, brick piles located near the southern extent of the property. Literally thousands of refuse red and brown bricks and tile, discarded after bad firings over the years were dumped in this area. The piles have been preserved by the Archie Bray as an essential element of the historical landscape. In recent decades, sculptural works, such as Louis Katz' Brickyard Kiln in 1988, have been built from the bricks and perched on top and among the piles.

Resources removed since 1985

The following buildings were present when the property was listed in the National Register in 1985; they have since been removed: Buildings 8 (bunkhouse), 9 (flower pot storage shop), 24 and 25 (brick manufacturing plant), 28 (cookhouse), 29 (garage), 30 (log barn), and 31 (wood frame house). These resources were included as contributing buildings in the original nomination; however, despite their removal, their locations are still generally marked by either foundation remains or building remains; as such, they are now considered contributing sites.

Noncontributing Resources

David & Ann Shaner Resident Studio (Building #34: 2001, one noncontributing building): This large building, designed by Jeff Downhour of the Helena firm Mosaic Architecture, is steel-framed with brick veneer, and is laid out in an ell. The east wing serves as a long hallway that opens into artist studios on each side, and leads to a large state-of-the-art kiln room on the west end. The north wing houses a large

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meeting room, rest rooms, and kitchen for the artists and public programs. The building wraps around a large common area out front, used for public events.

Aruina (Structure, #36: 1988, one noncontributing structure): *Aruina* is a work by Robert Harrison that assembles black, white, and unglazed bricks in a spiraling pattern to create a series of Roman columns. The piece sits at the western edge of the property and frames a viewshed of the hills west of town.

Tile-X (Structure, #37: 1984, one noncontributing structure): *Tile-X* was the first of Robert Harrison's sculptures installed on the grounds of the Western Clay brickyard, just shortly after the facility returned to ownership by the Archie Bray Foundation. It is comprised of stacked sewer pipe in a pyramidal form on the axis of an X.

The Potters Shrine (Structure, # 38: 1985, one noncontributing structure): Most prominent is the Potters Shrine, constructed of various bricks, tile and pipe gathered in the buildings and from the reject piles of brick strewn across the grounds. Constructed in a circular layout, the shrine houses work by illustrious ceramic artists who have worked at the Bray through the years, including Akio Takamori, Kurt Weiser, Chris Staley, Sarah Jaeger, Beth Kennedy, Chou, Pang-ling, David Regan, Louis Katz, Linda Sikora, Michio Sugiyama, Josh DeWeese, and Ei (Sano) Yamamoto. And at center, placed at eye level, is the 1952 bust of Archie Bray sculpted by Rudy Autio.

Gazebo (Building #4: built 1890, moved 1985, one noncontributing building) A wooden gazebo sits south of the pottery, providing outdoor space during nice weather. Salvaged when the nearby Broadwater Hotel was demolished, it formerly functioned as a 3rd floor turret on that stylish Queen Anne-period hotel. It has a pyramidal roof with a crowning finial and round-arched openings. The sides are finished with wood shingles and there is a wooden floor on the interior.

Small-scale Resources

Since the Archie Bray Foundation re-acquired the brickyard in 1985, the historic brickyard has evolved through interaction of the artists who were drawn to fill it with ceramic work made through residency on site. These small-scale features are not included in resource counts. However, Nicholas Bonner's 1992 installation, Light Cistern, is worth mentioning as it memorializes the origination of the foundation. Made with small wooden pallets once used for drying hollow clay tile, Light Cistern occupies the space in the tile plant drying room where Voulkos and Autio first began making artwork in 1951.

Integrity

The Western Clay Manufacturing Company property, including the portion devoted to the Archie Bray Foundation, retains good integrity as the majority of the buildings discussed in the original nomination remain.

Materials, workmanship, and design remain strong, harkening to the original antecedents of the property. According to Frances Senska, who drove over from Bozeman to help out along with her partner Jessie Wilber, "so many amateurs laid bricks for those walls, it's a wonder they remain standing." And yet 66 years later, The Pottery still stands along with the various other buildings constructed for the foundation; over the passage of time, these primary buildings of the foundation and the earlier Western Clay Manufacturing Company have for the most part, changed very little. Upon entering the grounds of the property, the view remains much as it has for decades. The original Bray House, the Office, the Pottery

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and the historic kilns and tile factory building occupy their original locations. A strong cohesion exists of all that was original to the factory and the pottery in the mid-20th century.

Integrity of location, setting, feeling, association remain strong. The surrounding area remains, for the most part, rural, continuing to evoke the isolated nature of the property. Reinforcing this unchanged character is the fact that the brickyard sat dormant over decades following its 1961 closure and sale to Medicine Hat Brick and Tile Company. In fact, the whole plant took on a haunted feeling as all the machinery, equipment, and various fired wares were left in place when the factory shut down.

Today, the condition of the facility is deteriorating but this abundance of belt-driven equipment, and full array of furnishings and production materials remain on site. According to study by the University of Pennsylvania's Heritage Conservation program, there are six other brickyards listed in the National Register. Their study concluded that the Western Clay Manufacturing site, with five of the original beehive and two older scove kilns still standing, and all the associated buildings and artifacts, is the best-preserved early 20th century ceramic manufacturing plant remaining in the U.S.⁸ Indeed, given the enormity of the scale of what remains, the efforts to keep the entire site stabilized have been important. Over time, roof repairs and more current efforts to stabilize the kilns and kiln sheds have ensured that most of the essential portions of the factory are preserved.

While some new construction and the loss of some buildings has occurred, this to some degree reflects the evolution of the property from its historic use as a brick, tile and terra cotta manufacturing facility to its present use as one of the most-respected art campuses in the United States. The one significant loss on site was the brick production building and drying shed, when it was replaced in 1985 with the Shaner Resident Studio. While this loss was unfortunate, the new building was designed in a way responsive to the surroundings, and is set toward the rear of the property.

Construction of a new Education Building is planned. This will be placed along the driveway behind The Pottery, a relatively sensitive placement for a new facility.

⁸ Brett Sturm, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 6.

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8. Statement of Significance

Period of Significance

1890-1967

Significant Dates

1951

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Western Clay Manufacturing Company, which had its origins as a brick, tile and terra cotta factory in the late 19th century, was listed in the National Register in May of 1985. Located within the Western Clay Manufacturing Company grounds, and lightly touched on in the original nomination, the Archie Bray Foundation gives immeasurable additional complexity to the story of this brickyard and lends the entire historic complex a level of significance under Criterion A that rises without question to the national level.

Beginning in 1951, the brickyard's history became richer and more significant when owner and manager Archie Bray, along with a circle of friends and artists, established a pottery on the grounds. With a mission to be "a place to make available for all who are seriously interested in any of the branches of the ceramic arts, a fine place to work," the Archie Bray Foundation became an incubator for young artists exploring clay as an artistic medium.⁹ The property represents the birthplace of studio ceramics including residency of some of the giants in the world of American ceramics.¹⁰ The founding artists Rudy Autio and Peter Voulkos are now recognized as leading the vanguard of 20th abstract expressionist ceramicists, succeeded by a line of resident artist/directors each of whom is ranked among the top ceramic artists of our day. The influence of the Archie Bray Foundation grew across the decades as the institution provided space to more than 600 resident artists and hosted hundreds more in classes and workshops.

Now in its 66th year, the location commonly known as the Bray is widely regarded as an international incubator for artists working with clay to advance their work and expand their vision. This amendment to the original National Register listing for the Western Clay Manufacturing Company documents the outstanding influence that the Archie Bray Foundation has had in the national and international ceramics world.

⁹ "About Us," Archie Bray Foundation, Dedicated to the Enrichment of the Ceramic Arts, last updated August 11, 2017, accessed August 11, 2017, http://archiebray.org/about_us/abf_about-us.html.

¹⁰ Brett Strum, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 9.

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The property continues to retain its significance under the previously determined Criterion C level based on the collection of resources that allows for the entire interpretation of brick making, from its beginning from the soil, to a complete product used for construction. As stated by Brett Strum, “The successive eras of heavy clay technology on display—from the scove and beehive kilns to the retrofitted gas lines and building additions—only deepen this narrative of one of the country's oldest industries.”¹¹ The Western Clay Manufacturing Company represents one of six brickyards listed in the National Register and stands as the most complete of any of the six listed.¹²

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The history of the Western Clay Manufacturing Company (hereinafter referred to as Western Clay) and its outstanding manufacturing history as the leading brick production site in Montana is documented in the 1985 nomination for the property. However, at the time of its National Register listing, the interest focused more on the industrial aspects of the property; the import of the later chapter of the property as an incubator in the mid-20th century American Ceramics movement was not detailed, primarily as it had not passed the threshold of the 50-year mark in its history.

In 2016, the Archie Bray Foundation celebrated the 65th anniversary of the founding of the pottery, and with each passing year the importance of this institution in the world of ceramic arts increases. Current efforts are underway to preserve the kilns and historic facilities at the brickyard, making it timely to reflect on the significance of the Bray by acknowledging its preeminent role in the history of 20th and 21st century ceramic arts.

It was an alignment of forces that gave rise to the Archie Bray Foundation in Helena, Montana in 1951 within the boundaries of the Western Clay Manufacturing Company.

Early history of the Archie Bray Foundation

Archie Bray was groomed by his father Charles, a British brick maker, to take over operation of the brick plant when his career ended. Archie Bray was educated in the Ohio State University ceramics engineering program and upon the death of Charles in 1931, Archie Bray stepped into a new role as the owner and manager of the plant, whereupon he updated many aspects of the manufacturing, and converted the coal-fired plant and kilns to natural gas.¹³

Though schooled in the technical manufacturing of ceramics, Archie Bray was at heart an art lover and patron. As owner of Western Clay, he annually dedicated considerable resources to sponsoring live performances in Helena of music, theatre and dance. Bray befriended a circle of friends who were equally creative and experimental, including Peter and Hank Meloy who, in the 1940s began to form pottery and small sculptural pieces from clay they dug up on their family ranch near Townsend, some 30 miles east of Helena, and then fire it in the blacksmith forge on the ranch.

¹¹ Brett Strum, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 9.

¹² Brett Strum, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 9.

¹³ Brett Strum, *Heritage Conservation Praxis 2011-2013, Western Clay Mfg. Co., Helena, Montana* (Philadelphia: UPenn Praxis, 2013), 7; The early history of the Archie Bray Foundation is also well described by Rick Newby and Chere Justo, in “A Beautiful Spirit.”

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Although it was a homegrown operation, Hank Meloy was an accomplished artist whose career included study at the Chicago Art Institute and teaching at Columbia University. He was primarily a painter whose life in New York brought him into contact with the abstract expressionists including George Grosz and Willem deKooning, and whose work was immersed in the landscapes and horses of Montana interwoven with the stylized nudes and abstract color patterning of the 20th century urban movements.¹⁴

Peter and Hank Meloy established their friendship with Archie Bray through the 1940s, during which time they built a pottery studio with a small electric kiln in Peter's backyard in Helena and began experimenting with clay from the pits in Blossburg where the Brays mined fine-grained clay for their brickworks. Eventually Hank suggested firing one of his horses formed of this clay in a kiln at Western Clay, and it became the first of many clay pieces fired in the beehive kilns in years to come.¹⁵

Archie Bray, the Meloys, and Branson Stevenson, a close friend from Great Falls who shared the curiosity about clay and what could be made with native materials, began talking in earnest about the possibility of establishing a pottery on the grounds of Western Clay. In the late 1940s, Stevenson studied at the Great Falls College of Education (now the University Providence) with artist Sister Trinitas, the first to set up a kiln in a university art program in Montana.¹⁶

Word of these experimental clay projects spread from Helena to Montana State College at Bozeman (now Montana State University) and in the spring of 1951, two young artists traveled to Helena to check this out. Both were Montana natives – Peter Voulkos from Bozeman and Rudy Autio from Anaconda. Their meeting with Archie Bray immediately gave rise to an arrangement whereby they worked for Archie in the brickyard by day, and created pots and ceramic sculpture in a corner of the tile drying shed by night.¹⁷

Soon, the artists were assisting with construction of a separate ceramic studio building and the long-held vision of a pottery took form. In the summer of 1951, Voulkos, Autio and fellow art-grad Kelly Wong hired on to build the pottery, along with Meloy, Stevenson and volunteers from the arts community.¹⁸

The pottery walls rose over the summer, inlaid with hand-made plaques depicting beehive kilns and one inscribed with Archie's signature phrase "lots of Brick to lay Branson, Lots of Brick."¹⁹ In the fall, a roof was added and the papers were drawn up to establish "Pottery, Inc.," a not-for-profit corporation. In addition, the kiln annex was built that summer behind the pottery with a large well-designed gas down-draft kiln and 30' high stack, giving the artists the facilities to pursue far larger and higher-fired work.²⁰

On October 20, 1951, The Pottery was formally dedicated with a gala dinner and presentations including a Bernard Leach pot and a plaque to Archie Bray, and a film on pottery making. Peter Voulkos "threw the first pot in the new building," launching the Bray on its odyssey as a center of ceramic art making and experimentation.²¹

¹⁴ Rudy and Lela Autio, in *Henry Meloy, Five Themes: 1945-1951*, exhibit catalog published by the Yellowstone Art Center, Billings, 1990.

¹⁵ Peter Meloy Interview, June 19, 1977, with Martin Holt. Sadly, Hank Meloy died in 1951. Had he not, he surely would have taken an interest and perhaps some role in Archie Bray's fledgling pottery.

¹⁶ Branson Stevenson interview, Aug 2, 1978, with Martin Holt.

¹⁷ Rick Newby and Chere Jiusto, "A Beautiful Spirit: History of the Archie Bray Foundation," in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001), 23.

¹⁸ Ibid.

¹⁹ Branson Stevenson, Aug 2, 1978, Interview with Martin Holt. Stevenson remembered one night, before the pottery walls were all laid up, Archie took tile clay and sgraffitoed this inscription that he often used to sign his letters to Branson.

²⁰ Peter Voulkos, Aug 7, 1978, Interview with Martin Holt; Newby and Jiusto, "A Beautiful Spirit," 24.

²¹ Ibid.

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Visit by Leach, Hamada, Yanagi

“They called this studio The Pottery, because back in that time, pottery is what really defined ceramic art as a whole. Unknowingly, though, they would really begin, with the studio and the foundation, the first artists-in-residence program dedicated to ceramic art in the United States... But what happened next, and who came next, really becomes perhaps the most crucial part of the story.”²²

With The Pottery now a reality, Archie Bray and the artists began to form a vision for its future. This was not an easy time in the relationship, as Bray favored the tradition of a production pottery while the artists were following a path toward greater independence and artistic expression. This led to a number of tense conversations and much frustration on the part of Archie Bray, who gave the artists room and materials to experiment but also saw no harm in them supporting the pottery through sales of flower pots, ashtrays, dishware and strawberry planters. Still, he did allow for much freedom by the artists despite his conflicting views.²³

In perhaps the most seminal event in the foundation’s history, in 1952, Branson Stevenson learned of an American tour by potters Shoji Hamada and Bernard Leach, and philosopher Soetsu Yanagi, and convinced them to add Helena and the Archie Bray Foundation as a fourth and last stop on their tour to the United States.²⁴

In the foreword to the history of the Archie Bray Foundation, published at the foundation’s 50th anniversary, preeminent ceramic critic Garth Clark wrote of this famed visit by Leach, Hamada, and Yanagi, as a watershed moment in the birthing of the Bray as a ceramics center.

Leach was then England’s leading potter and an influential writer. Hamada was Japan’s most important potter. The philosopher Yanagi founded the influential Mingei craft movement. They were visiting the Bray as part of a national tour organized by Alix MacKenzie. Photographs taken during that visit are among the most significant documentary icons of the post-World War II [ceramics] movement.²⁵

Clark notes that “in ceramic terms” this constituted

the meeting of the old world and the new on the very eve of the changing of the guard. It can be argued that at this moment, the fuse of America’s ceramic revolution first began its slow burn. Admittedly none of the players were aware of the import of their meeting at the time. Voulkos and Autio were, relatively speaking, promising youngsters. Leach and Hamada, on the other hand, were the most famous potters in the world...²⁶

²² Steven Young Lee, “A Brief History of the Archie Bray Foundations for the Ceramic Arts in Helena, Montana” (TED Helena, Feb 2017).

²³ Letters, Archie Bray to Branson Stevenson, 1951-52; Oral Interviews by Martin Holt with Peter Voulkos, Aug 7, 1978 and Rudy Autio, 1979.

²⁴ Garth Clark, “The Bray Incubator,” in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001); Patricia Failing, “The Archie Bray Foundation: A Legacy Reframed” in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001); Rick Newby and Chere Jiusto, “A Beautiful Spirit: History of the Archie Bray Foundation,” in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001); Branson Stevenson, Aug 2, 1978, interview with Martin Holt.

²⁵ Garth Clark, “The Bray Incubator,” in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001).

²⁶ Ibid.

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Voulkos and Autio both had occasion years later to reflect on the influence of that visit. And as author Rick Newby observed, it was the immediacy of Hamada's relationship to the clay and the directness of his approach in working with clay that seemed to have the most lasting effect.

For both Autio and Voulkos, it was the living example of Shoji Hamada that most affected and influenced them. As he had at Black Mountain—where he used the "clay and glazes available" with sureness and delight—Hamada proved wonderfully adaptable to local conditions in Helena. Frances Senska remembered that "they went out to do watercolors, and it was cold, and the water froze on the paper. And Hamada was so tickled [by the] effect of the watercolor freezing on the paper." As Rudy Autio watched Hamada at the wheel, he "saw that there was more to pottery making than just making pots and selling 'em in some kind of dime store. I saw ... the true connection with the work." After the workshop, Autio "tried to make Hamada pots for a while, and it didn't work all that well, but it did, in a way. And certainly, left some impact." Autio has said elsewhere, "Shoji Hamada, more than any other person, gave me an insight into what clay was about."

But for Peter Voulkos, the example of Hamada was even more profound as well as more intimate. Because Hamada did not use a kick wheel—"he always used a Japanese wheel you'd turn by hand"—he asked Voulkos to kick the wheel for him. "I was right there," he remembers, "and had my head down with his, and he'd tell me to kick faster or slower, so I was just watching his hands.... How often do you get close to a living legend like he was?"²⁷

And indeed, as art historian Patricia Failing wrote at the Bray's 50th Anniversary:

The visit by the avatars of Japanist aesthetics has also nurtured a perception of the Bray in its early days as one of the main conduits of Asian aesthetics in the United States. 1952 included Alfred University, Black Mountain College, the Pueblo San Ildefonso in Santa Fe, the Choinard Institute in Los Angeles, and Frans and Marguerite Wildenhain's Pond Farm pottery in northern California.²⁸

Reinforcing Clark's and Failing's perspectives is a famous 1953 letter from Leach to Archie Bray, in which he unequivocally stated his belief in the future of the Bray: "We felt that a start had been made [at the Bray] under Peter Voulkos that held greater promise than any other place we visited in America."²⁹

Voulkos went on to Otis Art Institute in Los Angeles where he and a group of other artists blew apart the conventions of ceramic art in that era. Yet while Garth Clark pegs Otis as the place this clay movement flowered, he credits the Bray as the place where the movement took root. In discussing the Bray and its importance as an incubator for young ceramic talent and new directions in clay, Clark summarized this role eloquently:

Revolutions simmer for a while before they boil over, and that initial process unquestionably took place in tranquil, bucolic Helena.³⁰

²⁷ Rick Newby and Chere Jiusto, "A Beautiful Spirit: History of the Archie Bray Foundation," in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001), 29.

²⁸ Patricia Failing, "The Archie Bray Foundation: A Legacy Reframed" in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001), 42.

²⁹ Ibid.

³⁰ Garth Clark, "The Bray Incubator," in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001).

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The Foundation after Archie

The future of the pottery and foundation looked promising as the year 1953 began. Rudy Autio and Peter Voulkos were the first resident managers and although there were hints of future conflicts in the direction the artists were inclined to go, the artists' reputations were growing. Interest from the surrounding community was strong, with people interested to take classes, order pottery and buy work from the gallery. In fact, for just \$10, people could purchase a lifetime membership to work in the pottery.³¹

However, things took a sad turn when Archie Bray was injured in a fall in the brickyard and following several weeks in the hospital, died. Memorials to him were heartfelt and the community realized it had lost a true patron and visionary in the art realm.

The Western Clay Manufacturing Company passed down to Archie's son, Archie Bray, Jr., a pilot who made a strong effort to take on the brickyard and to allow the pottery to continue. Meanwhile, the founding artists moved on—Voulkos in 1954 to Los Angeles, and Autio in 1957 to the University of Montana. Following their departure, Ken Ferguson was recruited following graduation from Alfred University to be the next resident director.

His timing could not have been more challenging, as the Western Clay brickyard that provided reliable support for the entire venture closed in 1961. The closure came in part as a result of a decision by Archie Bray, Jr. to update the facilities by adding a continually-fired tunnel kiln in a large warehouse in the southwest portion of the property, which he financed through obtaining a Small Business Administration loan. Unfortunately, the kiln proved to be the factor that sank the business as the first firings proved unsuccessful and the masonry market shifted rapidly toward cast concrete construction.

Through this rough time, Ferguson kept the pottery going through his throwing abilities and gained much national acclaim in a series of shows and exhibitions. As he remembered it, "My most positive achievement during those lean years was keeping the doors open."³²

From 1961 to 1966 "the Bray Foundation lay in limbo." Ken Ferguson departed for Kansas City Art Institute and David Shaner, a colleague and fellow Alfred University graduate, took over as director. In 1966, the SBA foreclosed on the loan and the entire property was put up for auction. At the auction, the property ended up divided into three parcels – the brick and tile plant, purchased by Medicine Hat Brick and Tile in Alberta, Canada; the original Bray residence sold to a private party; and the pottery complex. With much community support, Shaner and the artists valiantly secured the funds needed to purchase and rescue the pottery.³³

In the years that followed, Shaner expanded the horizons of the Bray, improving the finances through grants and other funds from such new entities as the National Endowment for the Arts. NEA grant funds enabled Shaner to broaden the residency program, and draw many of the most important emergent ceramic artists of the day. As well, workshops with ceramic heavy weights Warren MacKenzie and Daniel Rhodes added to the Bray's standing. Rhodes, during his visit, was reported to have said "that the Archie Bray Foundation makes more of a contribution to the field of pottery than any other institution he knows of."³⁴

³¹ Patricia Failing, "The Archie Bray Foundation: A Legacy Reframed" in *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, ed. Peter Held (Seattle: University of Washington Press, 2001), 48.

³² Ken Ferguson, July 2, 1979, Interview with Martin Holt.

³³Failing, 50-51.

³⁴ Failing, 52, quoting the Helena Independent Record.

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Subsequent directors continued to attract ceramic talent, through their own reputations and the growing position of the Bray in the ceramic world. Kurt Weiser (a Ferguson protégé at Kansas City and Bray director from 1976–1988) particularly reached out to international, particularly Asian artists, including Kichizaemon Raku XV, the traditional Japanese Raku pottery master who came for a visiting workshop.³⁵

Weiser and clay business manager Chip Clawson also led negotiations and fundraising to bring the brickyard back under the ownership of the ABF in 1984, providing space for new studios and the clay business that stabilized the Bray's business model. This also gave an enormous palette to residents like Robert Harrison and others who saw the brickyard as a wide open setting for site-specific installations.³⁶

Director Josh DeWeese (1992–2006) built on all of this history as he took the Bray into the 21st century. During his tenure, the Bray galleries began to successfully market outside of the local and statewide network. DeWeese and his wife Rosalie Wynkoop gained wide recognition for their ceramic work, and with the board completed a capital campaign to build an impressive new resident artists' studio named for David and Ann Shaner. Most recently, current director Stephen Young Lee has continued to improve the facilities by installing state-of-the-art kilns in the resident studio and conduct a new campaign for a new education building to house the growing numbers of artists and youngsters from the surrounding community enrolled in classes and workshops.

Artist Richard Notkin, a former resident drawn back to in Helena to be close to the Bray summed up the feelings of many in the Bray orbit, who grew into their own as artists during their time at the Bray, that "the Bray will always be – a sanctuary for promise."³⁷

Emergence of Art Ceramics in America

The history of the Bray fits within a context of the evolving nature of pottery production in the United States, growing out of the Arts & Crafts movement in England inspired by designer William Morris and the writings of social critic John Ruskin, and tracing an early 20th century lineage as craft schools were founded first in England and then in the United States that reinforced the artistry inherent in craft of all kinds.

Beginning in the 1860s, Morris' designs and then Ruskin's writings challenged the rise of industrialized society and celebrated the aesthetic of wares made at the hand of the artist. Morris and others were also socialists whose views on the topic were infused with utopian ideals of the role of the artist in uplifting society. These perspectives inspired the English Arts & Crafts movement, that by the beginning of the 20th century spread to other countries and given rise to masterful architecture and material culture that reflected a human element in its execution.

In Japan, this movement inspired the writings of philosopher, Soetsu Yanagi, who established the Mingei Movement, translated as *Art of the People*, in the late 1920s and 1930s. Yanagi celebrated beauty in the everyday, and valued art that was honest in its hand-crafted nature, functional and accessible to the average citizen. Meanwhile, in 1940s, Bernard Leach published a book that became a bible for all who worked in clay. The *Potter's Book* was instructive and a treatise on how to make functional ware that carried a quiet beauty into the lives of those who made and used it.³⁸

³⁵ Failing, 55-56.

³⁶ See Dean and Reid, *From State of the Arts to Estate for the Arts*, for an indepth discussion of the sculptural landscape that evolved in the brickyard post-1984.

³⁷ Failing, 58-59.

³⁸ Yanagi Soetesu, entry in Wikipedia; Yanagi, Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty*. Tokyo, New York: Kodansha International, 1989; Bernard Leach, *A Potter's Book* (London: Faber & Faber, 1940).

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Thus, in Europe, Japan and America, the clay arts remained primarily vessel oriented, with an emphasis on the production of functional pottery. While rooted in the decorative arts, ceramics began to emerge as a field of serious artistic expression through a series of events, beginning in the late 1800s with the Centennial Exposition of 1876 in Philadelphia. A women's art group in Cincinnati made a showing of china painting, and while elegant Japanese and French ceramic wares garnered the most interest, the event gave inspiration to formation of the Cincinnati Pottery Club and in 1880, founding of Rookwood Pottery, which formed a close relationship with the Cincinnati School of Art and Design.³⁹

China painting took hold as an expressive medium and during the 1890s several other potteries were opened which also embraced this decorative style. The 1893 World's Columbian Exposition in Chicago saw the return of the women of the Cincinnati Pottery Club, along with artist-potters from France and Holland who were taken with traditional Japanese and Chinese ware. The Newcomb Pottery of New Orleans, and the Lonhuda of Steubenville, Ohio took their place in the Arts and Crafts period, as did the Brockman and the William Grueby Pottery, which embraced matt finishes and more direct decorative work.⁴⁰

In the south, the stand-out artist-potter was George E. Ohr, the "mad potter of Biloxi," whose radical vision and fluid approach to clay made him a maverick whose work remains timeless a century later. He may well have been the first American studio potter to radically break out of production mode and form expressive, artistic pieces.⁴¹

By the turn of the 20th century, American ceramics were being taken seriously at European shows and new aesthetics emerged with the influence of Artus Van Briggie and Louis Comfort Tiffany, who realized the potential for beauty inherent in the vessel, far more than in the decoration added to it.⁴²

This naturalistic approach resonated with such artists as Charles F. Binns, who directed the NY School of Clayworking and Ceramics at Alfred, from its opening in 1900. In the Mid-West the Cranbrook Academy of Art followed in 1904 in Michigan, while the School of Ceramic Art opened in St. Louis in 1910. Further west, one of the first organized programs was the Oregon College of Art & Craft founded in 1907 in Portland, and the Arequipa Pottery in Marin County in 1911.⁴³

Elsewhere, decorative tile took on more originality, with Henry Mercer's 1898 Moravian Pottery and Tileworks near Philadelphia, the Pewabic Pottery studio in Detroit in 1903, a leader and outlet for both pots and tile work, and the Batchelder Tileworks founded in 1909 in Pasadena, California among the most prominent.

During the 1920s, American artists began to explore the potential of figurative sculptural ceramics and such figures as Elie Nadelman and Isamu Noguchi were drawn to experiment with clay as a medium in the early modern era.⁴⁴

Through this early 20th century period, the influences of European and Asian artists dominated as various artists embraced Arts and Crafts philosophies and ceramics continued to descend from craft taproots in those parts of the world. Many of the prominent artists of this era came directly to this country as accomplished artists: Rookwood's leading designer, Shirayamadani from Japan; Charles Binns and Sam

³⁹ Garth Clark, *American Ceramics: 1876 to the Present*. (New York: Cross River Press, 1987), 13-20.

⁴⁰ *Ibid.*, 25-27.

⁴¹ *Ibid.*, 30-31.

⁴² *Ibid.*

⁴³ D.K. Row, "The little craft school that discovered it could," *The Oregonian*, Sept. 21, 2007; Garth Clark, *American Ceramics: 1876 to the Present*. (New York: Cross River Press, 1987), 56.

⁴⁴ Garth Clark, *American Ceramics: 1876 to the Present*. (New York: Cross River Press, 1987), 73-74.

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Haile from Britain; and American Henry Mercer, whose Moravian Tile directly copied many motifs from medieval English carving.⁴⁵

By the 1940s, immigrant ceramicists brought Bauhaus teachings directly to American shores. Most influential were Franz and Marguerite Wildenhain and Maija Grotell who established potteries and teaching careers that carried the Bauhaus ideals to eager American artists.

This all set in motion an evolution from production ware to broaden into the realm of art ceramics. The seeds for this genesis took hold as potters expanded boundaries of their medium and more people came into the field through newly founded college programs, and in classes offered at art schools and local museums, as well as rather than through the traditional manner of apprenticeship to a master craftsman.⁴⁶

This interest in turn led to college-level courses of study and as veterans returned from WWII they took advantage of the opportunity to study under the GI Bill, and for some, the fledgling classes in ceramics held much appeal. By the turn of the 21st century, there were over 180 degree-granting institutions offering courses in the craft arts in 47 states. The momentum continued as the American Craft Council formed, craft competitions were held and new publications that celebrated the hand of the artist in craft production all became important in the cultural milieu of the art world.⁴⁷

As interest in the field of craft grew, the art schools and college programs became the breeding ground for new artists. In the 1930s interest in, and evolution of, craft in the nation was reflected in the WPA Index of American Design, an inventory of 200 years of craft represented by more than 1600 works. The first Ceramic National Exhibition in the United States took place in 1932, at the Everson Museum in Syracuse, New York, which launched its ceramics collection in 1916 with a major purchase of porcelain work by Adelaide Alsop Robineau. With each passing Ceramic National Exhibition, a body of work was seen that was gradually and more authentically a true American style.

A number of non-traditional programs were founded and began to offer workshops that gave artists the opportunity to learn from a range of established artists and teachers, a trend that took hold nationwide by the end of the 20th century. These included the Penland School (1929) and Black Mountain College (1933) in North Carolina, and Arrowmont School of Arts and Crafts in Tennessee (1945), Southwest Craft Center in San Antonio (1965), Anderson Ranch Arts Center in Colorado (1966), and others.⁴⁸

Yet, none of these programs was quite like the Archie Bray Foundation. Haystack Mountain School of Crafts, for example, a craft facility contemporaneous to the Bray was founded in Maine in 1950, offering “intensive studio-based workshops in a variety of craft media including clay, glass, metals, paper, blacksmithing, weaving, and woodworking.” The concept for Haystack, like the aforementioned craft programs, was as a craft school offering courses and workshops in a range of media, all set within a quiet

⁴⁵ Garth Clark, *American Ceramics: 1876 to the Present*. (New York: Cross River Press, 1987), 42-43, 92-95.

⁴⁶ Lynn, Martha Drexler, *American Studio Ceramics: Innovation and Identity, 1940-1979* (New Haven: Yale University Press, 2016), 65.

⁴⁷ Ibid.

⁴⁸ “A Brief History,” Black Mountain College, Museum + Arts Center, accessed August 9, 2017, <http://www.blackmountaincollege.org/history/>; “History,” Penland School of Crafts, accessed August 5, 2017 <http://penland.org/about/history.html>; “Arrowmont History,” Arrowmont, School of Arts and Crafts, accessed August 8, 2017, <http://www.arrowmont.org/about/history/>; “Our History,” Anderson Ranch Arts Center, accessed August 5, 2017, <https://www.andersonranch.org/who-we-are/our-history/>

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campus on the Maine seacoast.⁴⁹ By contrast the Archie Bray Foundation focused purely on ceramics and allowed artists to freely work as they chose.

Associations with Peter Voulkos and Rudy Autio

Significance of the Archie Bray Foundation also rests in its association with two of the most respected ceramic artists of the 20th century, Peter Voulkos and Rudy Autio, the founding artists of the Archie Bray.

Peter Voulkos took the ceramics world by storm in the early 1950s, with his physical mastery of clay and the production of large, expressive works on the wheel. During his tenure at The Pottery, he made large scale vessels influenced by Greek, Japanese and European traditions. The 1952 experience with Shoji Hamada in particular left its mark, as Voulkos began to work more intimately and directly with the clay itself. The seeds were planted in the independence and experimental freedom afforded during the years in Helena, and after a residency at Black Mountain College in North Carolina, where artists were breaking all boundaries, he returned to Montana and then went on to California. The work that emerged from this formative time, was made by “slashing and tearing at the clay and ushering in an era of abstract expressionism in ceramics... [which] would really change the landscape of contemporary ceramics in the United States forever.”⁵⁰

At the time of Voulkos death in 2002, art critic for the New York Times Roberta Smith wrote:

Few artists have changed a medium as markedly or as single-handedly as Mr. Voulkos, a large, muscular man with a charismatic personality and a voracious appetite for work, learning and experimentation. He emerged in the early 1950's, at a time when ceramics was searching out its roots in different craft traditions, especially Japanese, and when American painting and sculpture were expanding in all directions.

He made the most of both situations. Firmly grounded as a craftsman, Mr. Voulkos went on to reinvent ceramics as a meeting ground for painting and sculpture; he became, in essence, an Abstract Expressionist ceramist.⁵¹

Rudy Autio, the partner to Voulkos in this vision, over his career became known as the “Matisse of Ceramics,” a moniker he accepted as appropriate given the common interest in color, nude women and horses. Art critic Garth Clark recognized Rudy Autio’s role in shaping the direction of American ceramics, and suggests that though quieter, his influence cannot be overlooked. “Although general acclaim has been slow in developing, Autio does enjoy the unqualified respect of his peers as one of the major forces and talents in defining an American aesthetic for the vessel.”⁵²

Always a man of great humility whose considerable talent did not keep him from staying grounded, Rudy “provided inspiration for all whom he encountered through hundreds of classrooms, workshops, lectures and world travels. He leaves behind a vast and cohesive body of work that has become a hallmark in

⁴⁹ Christi A. Mitchell, *Haystack Mountain School of Crafts* National Register nomination (listed December 23, 2005, NR# 05001469), Accessed August 5, 2107, <https://npgallery.nps.gov/NRHP/AssetDetail?assetID=1a4e1e7b-72b1-46e4-bbeb-fc469b28d2a1>. Interestingly, for Haystack, the most significant value described in its listing is the physical campus itself, designed by Edward Larrabee Barnes in the late 1950s. Barnes’ design is considered a masterwork of Modern Architecture, with 34 buildings that contribute to this historic district.

⁵⁰ Steven Young Lee, “A Brief History of the Archie Bray Foundations for the Ceramic Arts in Helena, Montana” (TED Helena, Feb 2017).

⁵¹ Roberta Smith, "Peter Voulkos, 78, A Master of Expressive Ceramics, Dies" *New York Times*, February 21, 2002.

⁵² Garth Clark, *American Potters: The Work of Twenty Modern Masters* (New York: Watson Guptil Publications, 1981).

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world ceramics.” In the last interview during his lifetime, Rudy spoke with museum director Peter Held, and provided insight into his career. “Let’s say I’ve always considered myself an artist with a special knowledge of ceramics.”⁵³

It was truly the combined result of both artists living, working and creating together at The Pottery founded by Archie Bray that gave contemporary ceramics the impulse that took it into the modern world. “Together, the two of them would really help to cross this divide between traditional craft and contemporary fine art.”⁵⁴

The Bray as Incubator

“The Bray’s special role has long been to develop nascent ceramic talent.” – Garth Clark⁵⁵

The Archie Bray Foundation, perhaps by virtue of losing its patron so early on, remained a remote retreat for artists in residence. In fact, its residency program is noteworthy as it was the very first ceramics residency program in the United States. Over time, this mission to provide resident ceramics artists an intensive setting in which to develop their artistic vision and technical abilities now sets it apart nationally and internationally, as it did in the past.⁵⁶

With the imprint of Bauhaus teachings that inspired some of the early directors, it became a haven for self-directed artists to explore the medium of clay with no curriculum or requirements placed upon them.

It is this quality of space for self-directed artists to flourish and grow that most defines the Bray. Patricia Failing describes “the Bray’s evolution from small-town pottery to a center for ceramic art with an international constituency,” and offers a nice comparison to other national prominent programs:

The Bray was never an art school: there were no entrance requirements or required classes. It was not an organization established to nourish and preserve a local craft tradition, as were Penland School in North Carolina or Haystack Mountain in Maine. It was not a potters’ guild like those established by Harvey Littleton in Ann Arbor, Michigan or Toledo, Ohio which were primarily professional cooperatives. Nor was it a retreat for established artists like New Hampshire’s MacDowell Colony or California’s Huntington Hartford Foundation. The Bray lefts its historical mark most of all because it turned out to be an institutional anomaly, a unique space between all the other places for both emerging and well-known artists.⁵⁷

This differs from other institutions with a similar interest in cultivating crafts and ceramic arts. As Ken Ferguson, who left the Bray to be the longtime director of the ceramics department at Kansas City Art Institute noted of the Bray: “It’s not a teaching institution. It’s not like an undergraduate, and it’s not really like a graduate school... there’s really not any teaching being done as such. There’re no projects,

⁵³ Peter Held, “Montana Connections: Rudy Autio,” accessed August 1, 2017,

<https://www.google.com/search?q=Peter+Held,+Montana+Connections+Autio.&spell=1&sa=X&ved=0ahUKEwi0 uDN-tHVAhUhsFQKHbSICoEQBQgIKAA&biw=917&bih=875>

⁵⁴ Steven Young Lee, “A Brief History of the Archie Bray Foundations for the Ceramic Arts in Helena, Montana” (TED Helena, Feb 2017).

⁵⁵ Ibid.

⁵⁶ Steven Young Lee, “Incubator: Revisited: Sixty Years at the Archie Bray Foundation,” SOFA Sculpture Objects Functional Art and Design, accessed August 1, 2017, <http://www.sofaexpo.com/chicago/essays/2010/incubator-revisited-sixty-years-at-the-archie-bray-foundation>.

⁵⁷ Failing, 48-49.

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no grades, no pressures with that. But there is sort of a professional competence that goes on that people try to rise up to.”⁵⁸

The current resident director Steven Young Lee recently captured the essential qualities that have set the Archie Bray apart from other ceramic centers. “Since its inception, the Archie Bray Foundation for the Ceramic Arts has represented a unique opportunity for artists to work in an environment unlike any other in the United States. The freedom to explore new ideas in ceramics has been central to the Bray experience and maintaining a breadth and variety of resources available to residents is an integral part of that freedom.”⁵⁹

This is a quality of experience that has been with the Bray since it started, and in the words of the first resident director, Rudy Autio, it is a quality that is cherished by all who have had the good fortune to work in residence at the Archie Bray Foundation: “The Bray years were the most valuable developing years in my career. All of the experiences were relevant, vital. There wasn’t anything impossible in ceramics after you had been at the Bray.”⁶⁰

Over the years, the Bray took on the role of incubator for resident artists in the early stages of their careers, many of them fresh from graduate school at Alfred, Kansas City Art Institute under Ken Ferguson or University of Montana where Rudy Autio taught from 1957 to 1984. Former resident artist Richard Notkin called the Bray network wide and deep, “a kind of ceramics trade route.” Other ceramic resident programs have followed in the U.S., but Archie Bray was the first and established a renowned reputation across the world.

The list of Archie Bray directors is a roster that includes many illustrious artists who shaped the field of the clay arts. Today, many of the founding artists and past directors of the Archie Bray Foundation are represented in the Smithsonian Institute’s Renwick Gallery of American Craft, and in many other national and international museum collections, underscoring the outstanding quality and influence of these artists in the emergence of expressionist ceramics. They are:

Rudy Autio, 1951–1957
Peter Voulkos, 1951–1954
Lillian Boschen, 1951–1952
Gene Bunker, 1957–1958
Ken Ferguson, 1958–1964
David Shaner, 1964–1970
Dave Cornell, 1970–1976
Kurt Weiser, 1976–1988
Carol Roorbach, 1989–1992
Josh DeWeese, 1992–2006
Steven Young Lee 2006-present⁶¹

⁵⁸Ken Ferguson, July 2, 1979, Interview with Martin Holt.

⁵⁹Ibid.

⁶⁰Rudy Autio, Resident Director, 1951–56 – as quoted by Steve Lee, Director ABF in – “Incubator: Revisited: Sixty Years at the Archie Bray Foundation.”

⁶¹“About Us,” Archie Bray Foundation, Dedicated to the Enrichment of the Ceramic Arts, last updated August 11, 2017, accessed August 11, 2017, http://archiebray.org/about_us/abf_about-us.html.

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Since 1951, there have been 675 resident artists from 46 states and 20 countries around the world. Hundreds more have stopped through to lead workshops or to take classes. Current director Steven Young Lee puts this in perspective: “The artists who come to the Bray are the future change makers of our field. They go on to exhibit their work worldwide and many of them become educators in colleges and universities throughout the country.”⁶²

In addition to the directors, prominent artists who have worked at the Bray over time include Tre Arenz, Victor Babu, Val Cushing, John and Andrea Gill, Wayne Higby, Clary Illian, Sarah Jaeger, Jun Kaneko, Eva Kwong, Kirk Mangus, Jim and Nan McKinnell, Ron Meyers, Richard Notkin, Robert Sperry, Chris Staley, Akio Takamori, Patty Warashina and Arnie Zimmerman.

And the legacy of the Bray also extends to the surrounding community as some 60 of those artists have remained or returned to Helena, and other communities in Montana. This was estimated in a 2013 impact study to have a 2.1 to 4.8 million dollar impact on the state’s economy. The Archie Bray Foundation has also engendered other offshoots in Montana– Red Lodge Clay Center, Missoula Clay Studio, as well as inspired international clay programs – Medalta in Alberta Canada.

“It cannot be overlooked that this revolution in clay came at a time and place where the opportunity and environment first allowed for innovation to take place. The Bray, at its brick-lined core, became the battlefield where freedom from tradition was fought.”⁶³

⁶² Ibid.

⁶³ Steven Young Lee, “Incubator: Revisited: Sixty Years at the Archie Bray Foundation,” SOFA Sculpture Objects Functional Art and Design, accessed August 1, 2017, <http://www.sofaexpo.com/chicago/essays/2010/incubator-revisited-sixty-years-at-the-archie-bray-foundation>.

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10. Geographical Data

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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B. Latitude: 46.616098	Longitude: -112.081693
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J. Latitude: 46.612231	Longitude: -112.083298
K. Latitude: 46.612428	Longitude: -112.083241
L. Latitude: 46.612518	Longitude: -112.083796

11. Form Prepared By

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city or town: Helena state: MT zip code: 59601
e-mail chere@preservemontana.org
telephone: (406) 457-2822
date: _____

Photo Log

All Contemporary Photographs:

Name of Property: Archie Bray Foundation
City or Vicinity: Helena
County: Lewis & Clark County State: Montana
Photographer: Chere Justo
Date Photographed: August 9, 2017

See Continuation pages below

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Additional Documentation: Maps



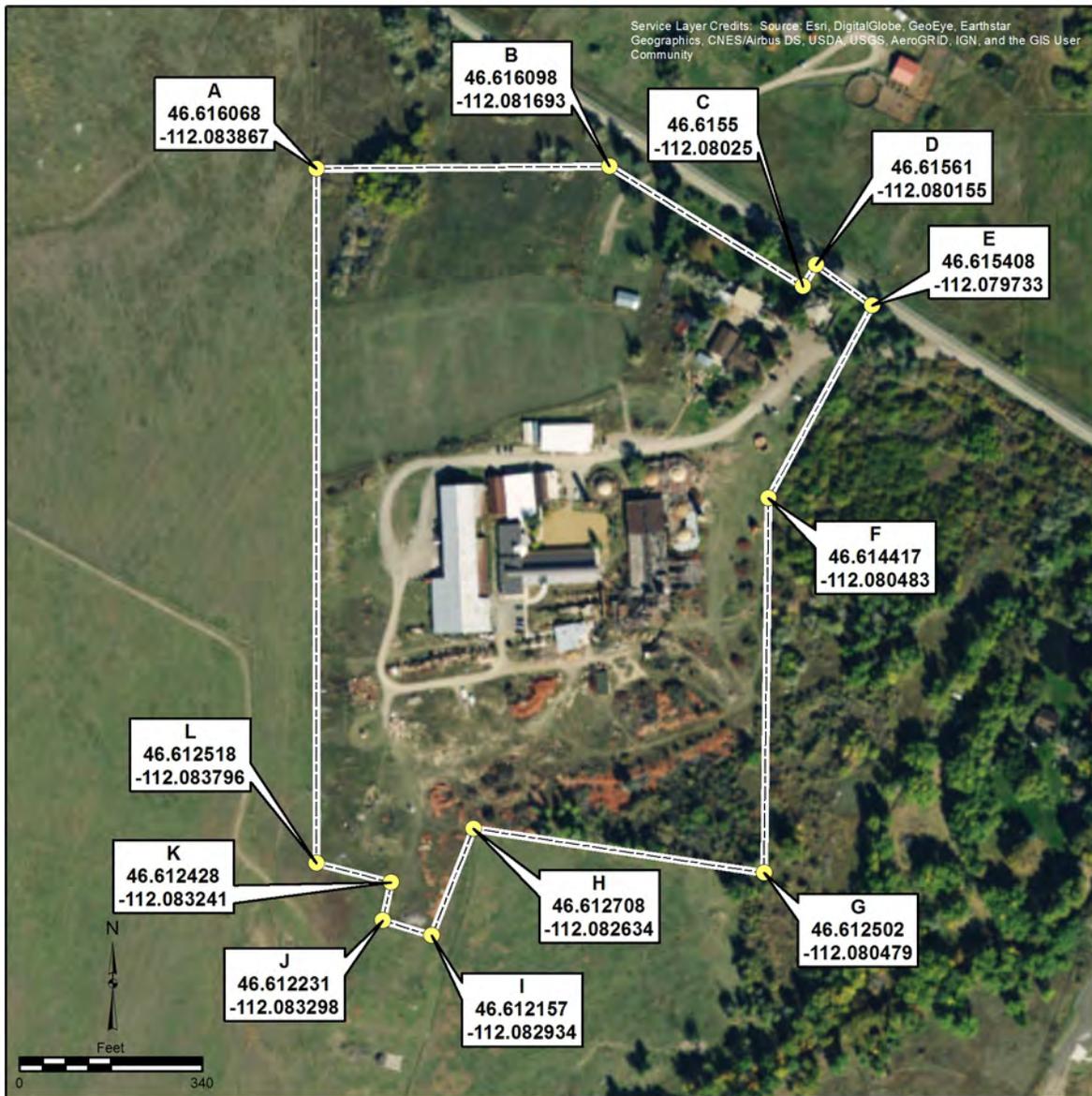
Topographic Map showing Western Clay Manufacturing Company boundary. Found on the Helena, MT (1985) 7.5' topographic map.

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Aerial photograph showing Western Clay Manufacturing Company boundary and revised Latitudes and Longitudes.

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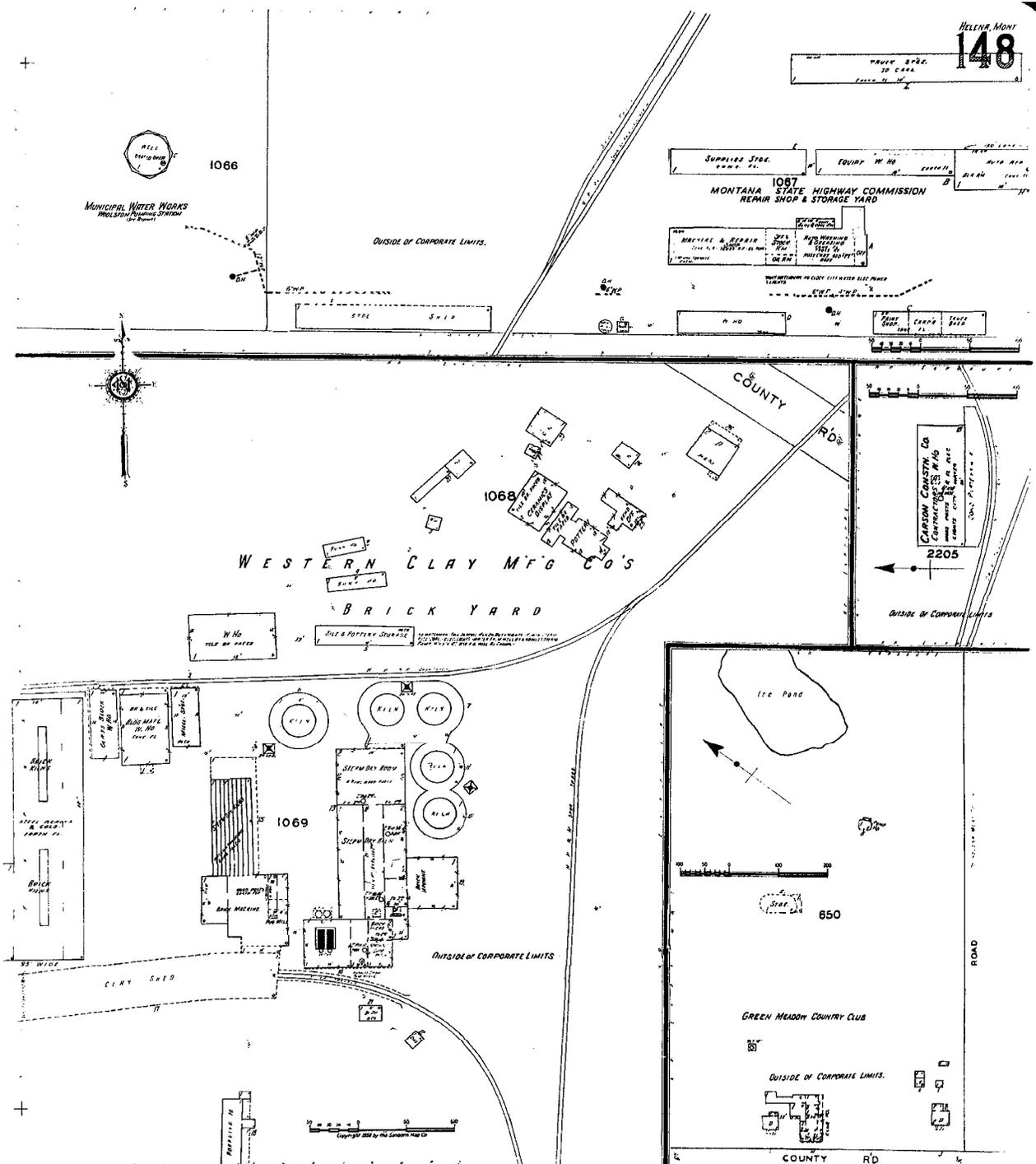
Close-up Aerial Showing Resources of the Western Clay Manufacturing Company
(additional documentation)

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1930-1958 Sanborn Map showing Western Clay Manufacturing Company, Map 148.

Western Clay Manufacturing Company
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Additional Documentation: Historic Photographs



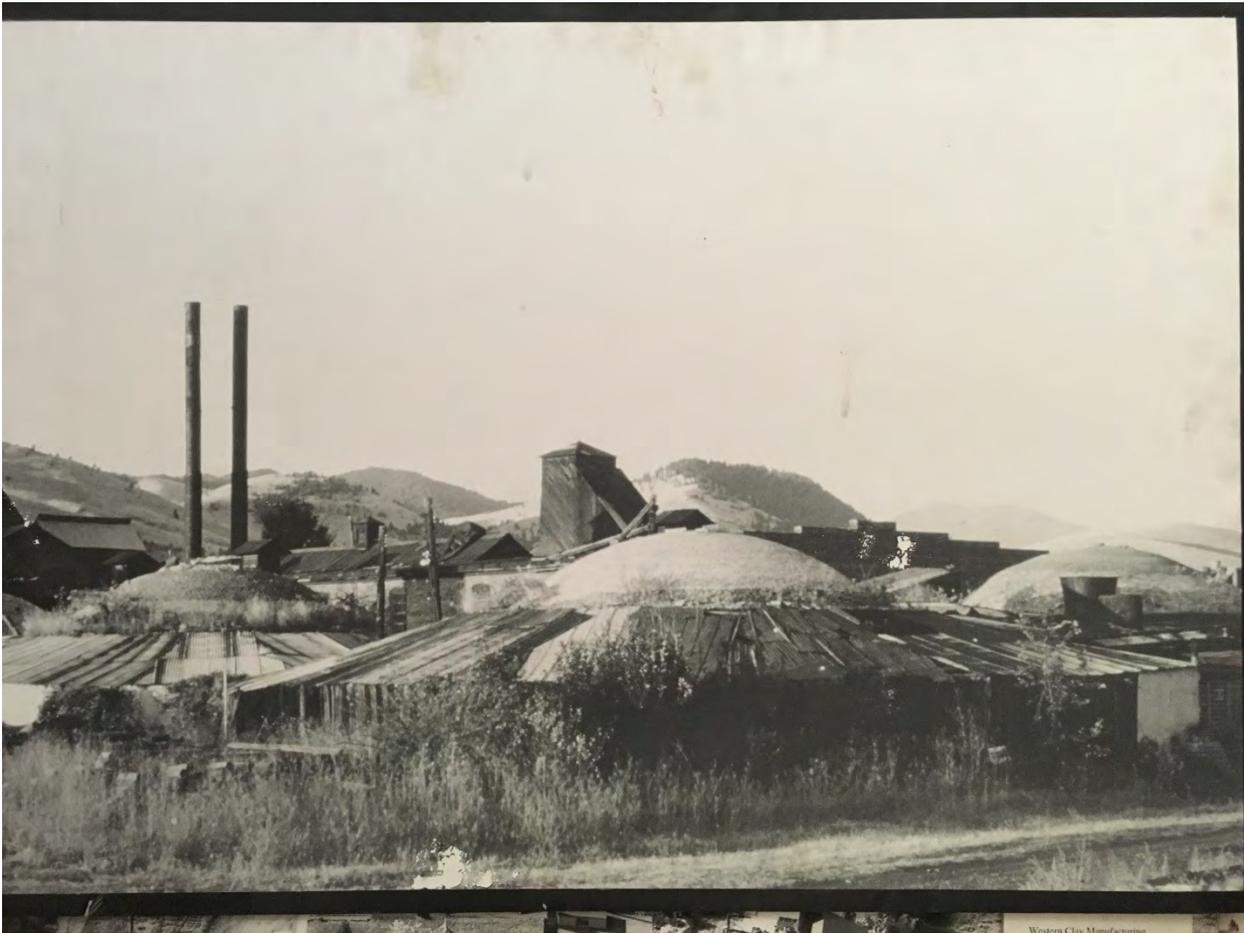
Aerial View of Western Clay Manufacturing, with The Pottery, Inc at center, bottom. Photo by Archie Bray, Jr. 1956, courtesy of ABF Archives.

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Archie Bray Brickyard, 1984

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National Register Photographs

All Contemporary Photographs :

Name of Property: Archie Bray Foundation

City or Vicinity: Helena

County: Lewis & Clark County

State: Montana

Photographer: Chere Jiusto

Date Photographed: August 9, 2017



MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0001, The Pottery, from the east.

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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0002, The Pottery as seen from the south.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0003, The Pottery as seen from the west.



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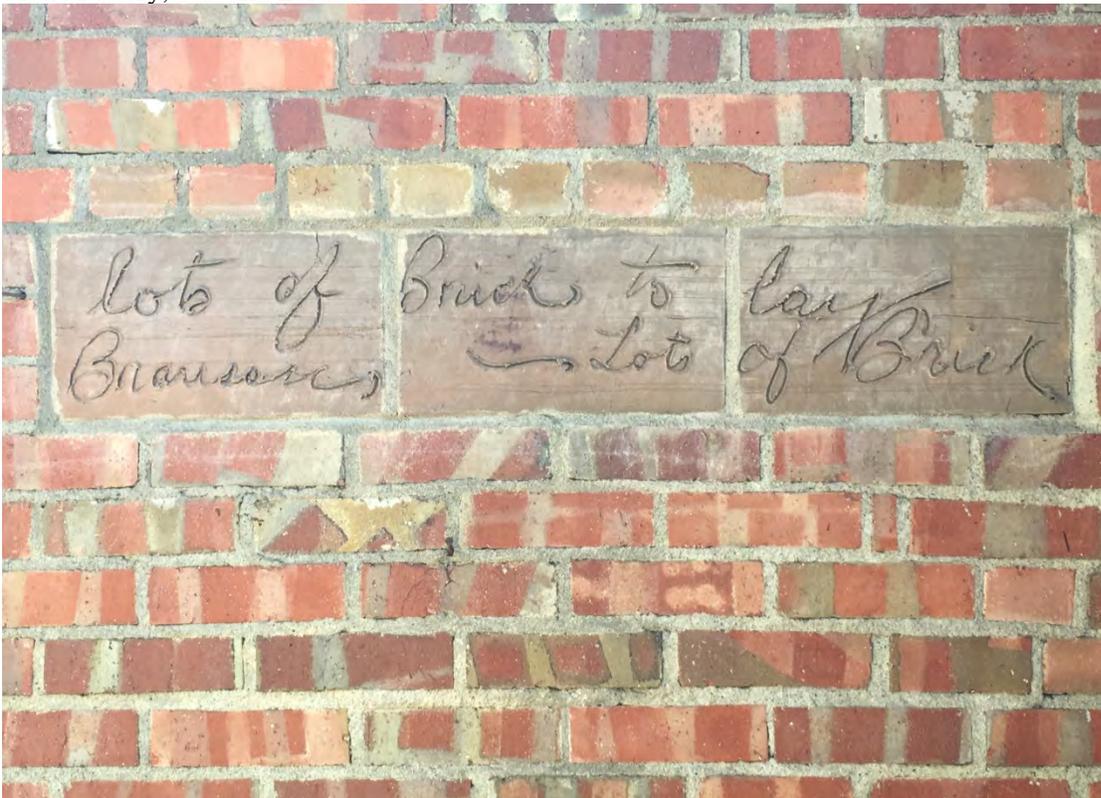
Name of Property

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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0004, Signature plaque in the walls of the Pottery, east and north elevations.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0005, Signature plaque in the walls of the Pottery, east and north elevations.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0006, Historic Gallery in The Pottery.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0007, Studio in The Pottery, with class in session.

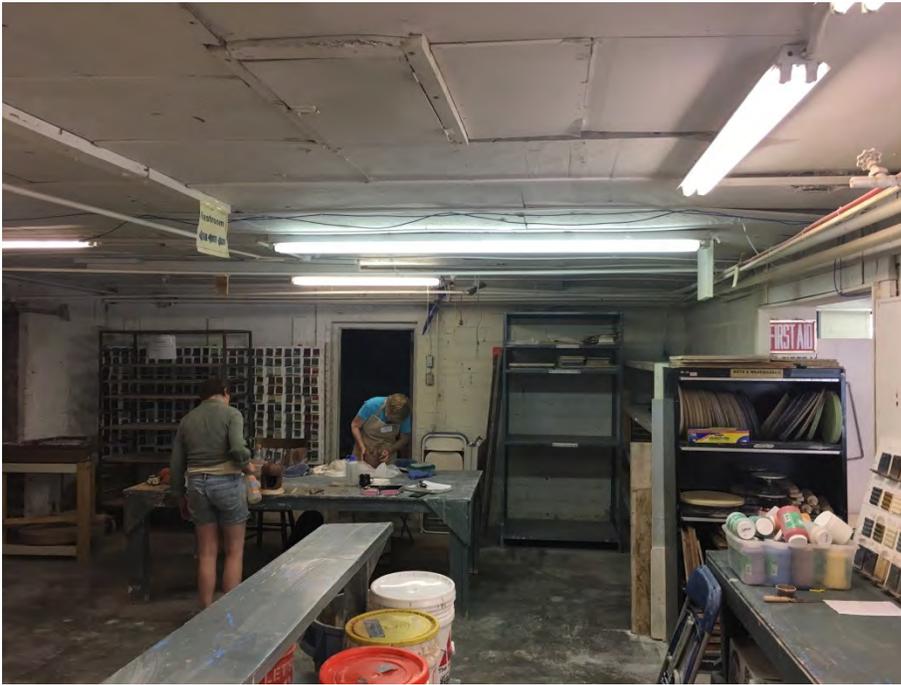


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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0008, Glazing Room in The Pottery.
Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0009, Kiln Room Annex.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0010, The Office, from the east.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0011, The main room in the office.



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MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0012, Western Clay Company Brickyard with beehive kilns (structures 16, 17, 18) and shared stack structure 19 in view. From the northeast.

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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0013, Rear entrance to kilnshed with Kiln 16 in view.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0014, Kiln 15, from the south.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0015, Kiln (structure 15) and Stack (structure14), from the south.

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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0016, The Resident Artist's House, from the east.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0017, The Resident Artist's House, from the northeast.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0018, The North Sales Gallery, from the east.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0019, Interior of the North Sales Gallery.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0020, Development Shed on east end of North Gallery, from the south.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0021, Clay Pipe Wall behind Pottery and Office, from the west.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0022, Archie Bray Foundation Gallery, from the south.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0023, Interior Archie Bray Foundation Gallery.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0024, Building 11: Scove Kiln converted to Kiln Shed, from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0025, Building 13: Scove Kiln now used as storage shed, from the north.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0026, Building 12: Summer Studio in former warehouse, from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0027, Interior Summer Studio.



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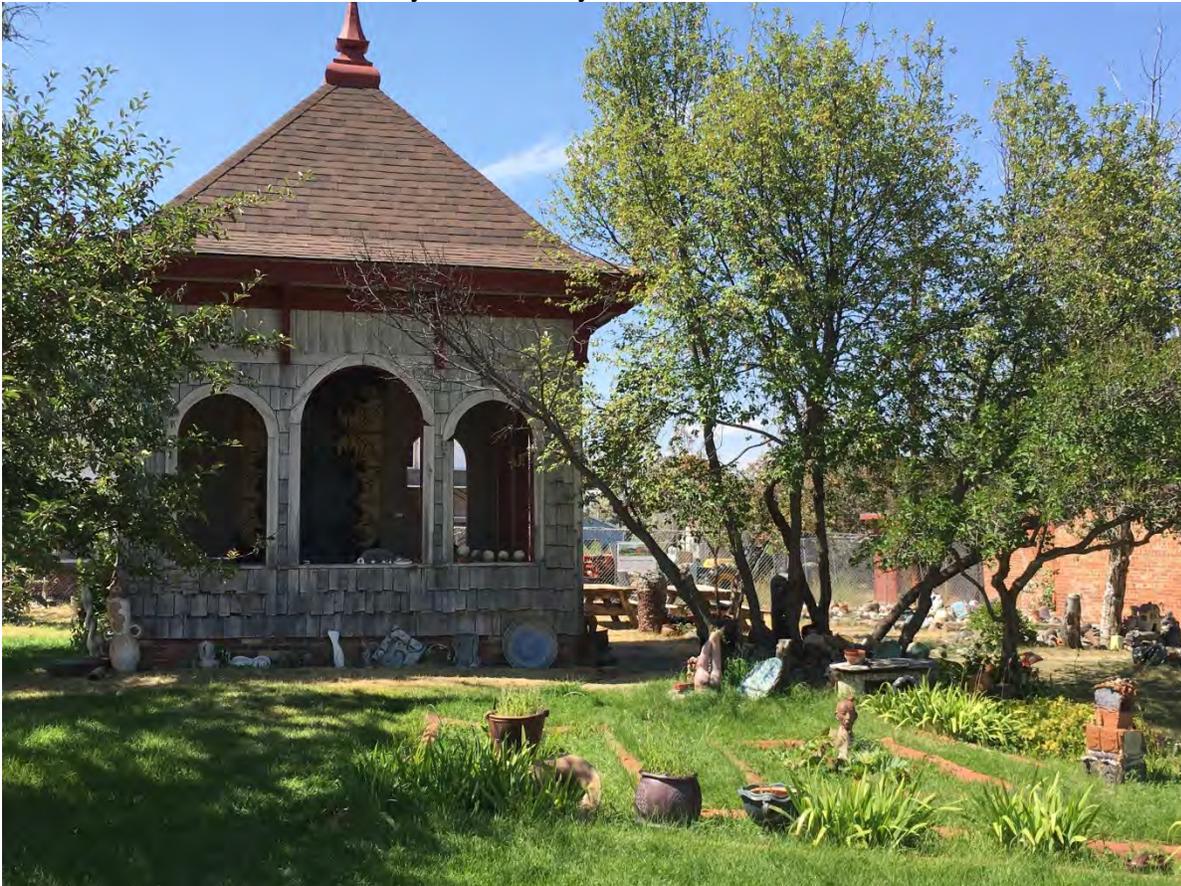
Name of Property

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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0028, Buildings 11-13 from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0029, Gazebo from the east.



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Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0030, Shaner Resident Studio from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0031, Shaner Studio Plaque.



Western Clay Manufacturing Company
(Additional Documentation)

Lewis and Clark, Montana

Name of Property

County and State



Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0032, Resident Studio Lecture room. View from the east.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0033, Bas Relief Artwork on exterior wall of lecture room. View from the east.



Western Clay Manufacturing Company
(Additional Documentation)

Name of Property

Lewis and Clark, Montana

County and State



Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0034, The Potter's Shrine by Robert Harrison, from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0035, The Potter's Shrine, interior, from the north.



Western Clay Manufacturing Company
(Additional Documentation)

Name of Property

Lewis and Clark, Montana

County and State



Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0036, Tile-X installation by Robert Harrison, view from the north.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0037, The Pottery rendered in clay.



Western Clay Manufacturing Company
(Additional Documentation)

Name of Property

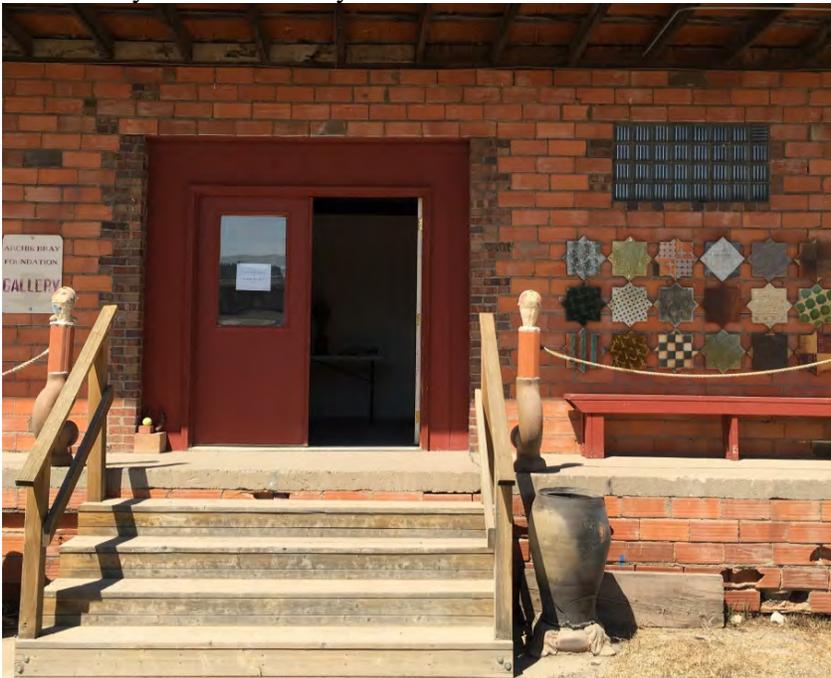
Lewis and Clark, Montana

County and State



Above: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0038, Artwork at Entrance to the Archie Bray Resident Gallery. View from the east.

Below: MT_LewisAndClarkCounty_WesternClayManCo_AddDoc_0039, Artwork at Entrance to the Archie Bray Resident Gallery. View from the south.





Sales
Gallery
→

ek Tyvek

vek

Tyvek







The Potter

lots of
Brasserie,

brick to
— Lots

lay
of Brick

Early Innovators

the Archie Bray Foundation permanent collection







Restroom
← ← ←

FIRST AID

RATS & WAREBOARDS

stretch-ite





WALL WALL SHEET OXIDE

WARNING

Handwritten notes on a piece of paper.

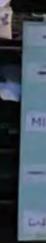
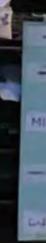
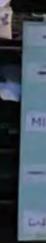
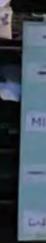
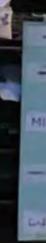
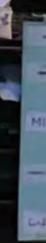
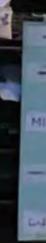
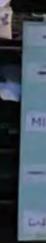
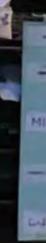


OFFICE

RESERVED
PARKING

HANDICAP
PLATE OR PERMIT
ONLY

Sales
Gallery



CLAY
BUSINESS
WAREHOUSE
GALLERY
STUDIOS









14

Private residence





north
gallery



VISITING
ARTISTS
EXHIBITION

ARTISTS
EXHIBITION



DEVELOPMENT
SHED







RESID
EXHIB

sponsored

 First
Interstate
Bank



NO
PARKING





2

8

4x4







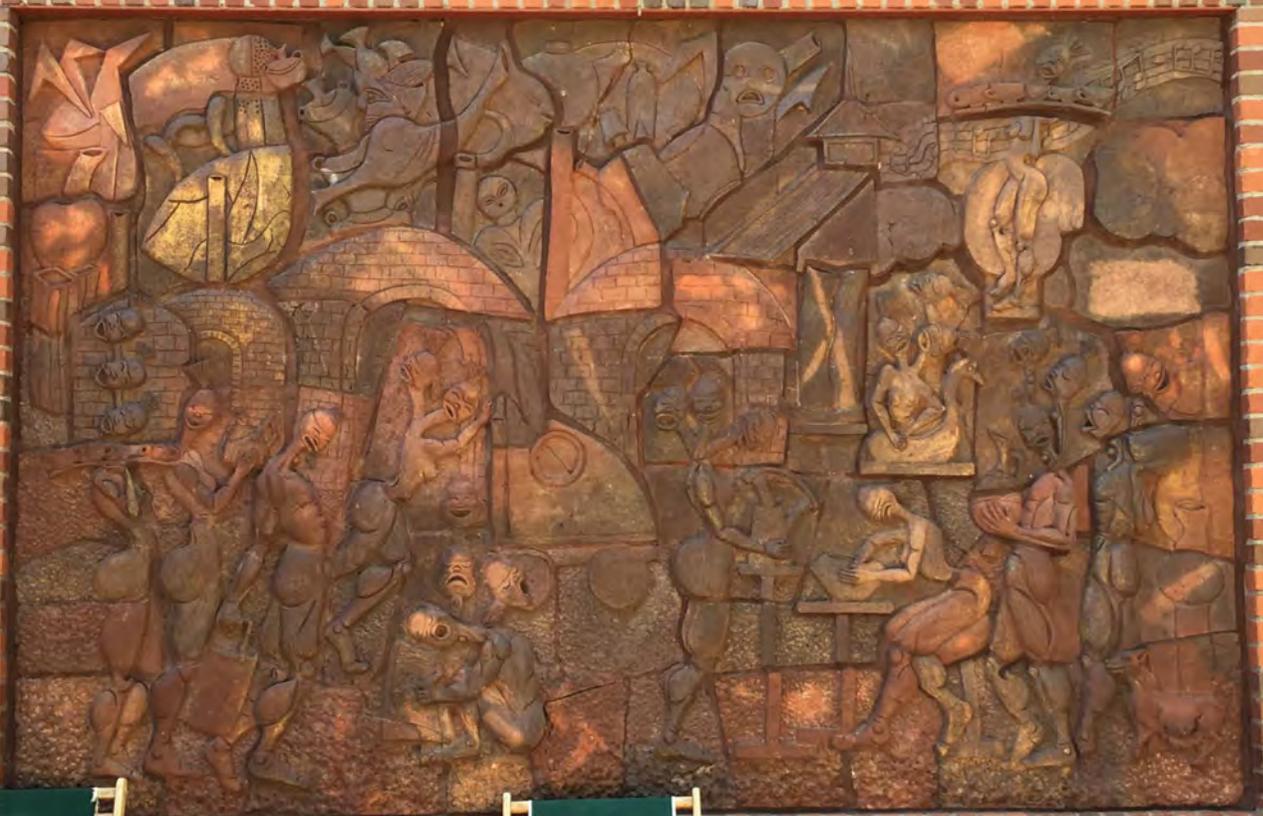


DAVID & ANN

SHANIER

RESIDENT ARTIST STUDIO











Please
Do Not
Climb on
Sculpture

a teres locus laboro





ARCHIE BRAY
FOUNDATION
GALLERY

Archie Bray Foundation
Gallery
August 22, 2017



National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REF #
85001052

Western Clay Manufacturing Company
Lewis and Clark County
MONTANA

Working No. APR 10 1985
Fed. Reg. Date: 2/4/86
Date Due: 5/9/85 - 5/25/85
Action: ACCEPT 5-9-85
 RETURN
 REJECT
Federal Agency: _____

Entered in the
National Register

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review: sample request appeal NR decision

Reviewer's comments:

Recom./Criteria _____
Reviewer _____
Discipline _____
Date _____
_____ see continuation sheet

Nomination returned for: _____ technical corrections cited below
_____ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? yes no

7. Description

Condition

- excellent
- good
- fair
- deteriorated
- ruins
- unexposed

Check one

- unaltered
- altered

Check one

- original site
- moved date _____

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

8. Significance

Period _____ Areas of Significance—Check and justify below _____

Specific dates _____ Builder/Architect _____

Statement of Significance (*in one paragraph*) _____

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

_____ national _____ state _____ local

State Historic Preservation Officer signature _____

title _____ date _____

13. Other

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____



MONTANA HISTORICAL SOCIETY

HISTORIC PRESERVATION OFFICE

225 NORTH ROBERTS STREET • (406) 444-4584 • HELENA, MONTANA 59620
444-7715

March 20, 1985

Carol Shull, Acting
Keeper of the National Register
National Park Service
Washington, D.C. 20240

Dear Ms. Shull:

Enclosed please find the nomination for the Western Clay Manufacturing Historic District for your consideration for listing in the National Register of Historic Places.

Please be advised that I submit the enclosed nomination under your revised procedures. I have notified the property owner(s) and public officials in excess of 30 days prior to the Preservation Review Board meeting and have received no notarized objections to the nomination from property owners of record. The Review Board unanimously recommended that this historic district be nominated and I concur with its recommendation.

Thank you for your consideration.

Sincerely,

Marcella Sherfy,
State Historic Preservation Officer

Recd 4/10/85

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Additional Documentation

Property Name: Western Clay Manufacturing Company

Multiple Name:

State & County: MONTANA, Lewis and Clark

Date Received: 10/17/2017 Date of Pending List: 11/14/2017 Date of 16th Day: 11/29/2017 Date of 45th Day: 12/1/2017 Date of Weekly List:

Reference number: AD85001052

Nominator: State

Reason For Review:

Accept Return Reject 12/1/2017 Date

Abstract/Summary Comments: The Additional Documentation amends the original period of significance (1890-1957) to extend up to 1967 to recognize the site's significant 20th century contributions to the ceramic arts movement in the United States. The documentation also provides additional context and scholarly support to justify a national level of significance for the property. Not only a rare extant clay products manufacturing industrial site, the property also represents an exceptional, early center for artistic developments in the field of ceramic arts, bridging the evolution from traditional craft to contemporary fine art. Founded in 1951 by brickmaker Archie Bray, who intended it to be "a place to make available for all who are seriously interested in any of the branches of the ceramic arts, a fine place to work," the studios and workshop spaces at the site played an influential role in the emergence of ceramics as an important twentieth-century art form under the guidance of a series of respected resident artists and directors.

Recommendation/ Criteria: Accept Additional Documentation

Reviewer: Paul Lusignan

Discipline: Historian

Telephone: (202)354-2229

Date: 12/01/2017

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

October 13, 2017

J. Paul Loether, Keeper, National Register and National Historic Landmark Programs
National Park Service
National Register of Historic Places
1849 C St., NW - Mail Stop 7228
Washington, DC 20240



Dear Mr. Loether,

Enclosed please find the following nomination for your consideration for listing in the National Register of Historic Places:

**Western Clay Manufacturing Company (Additional Documentation),
Lewis and Clark County, Montana**

The enclosed disks contain the true and correct copy of the National Register nomination for the Western Clay Manufacturing Company (Additional Documentation) to the National Register of Historic Places.

Please be advised that I submit the enclosed nomination (additional documentation) under your revised procedures. I notified the owners and public officials in excess of 30 days prior to the Preservation Review Board meeting. The local CLG concurred with listing the building in the National Register. The Review Board unanimously and enthusiastically recommended that this property be nominated per the updated significance detailed in the nomination. I concur with its recommendation.

This amendment to the original National Register listing for the Western Clay Manufacturing Company (listed May 9, 1985, NR #85001052) documents the influence of the Archie Bray Foundation on the national and international ceramics world. The additional layer of the Archie Bray Foundation story of the brickyard raises the level of significance under Criterion A to the national level. The property continues to retain its significance under the previously determined Criterion C level based on the collection of resources that allows for the entire interpretation of brick making, from its beginning from the soil, to a complete product used for construction.

Thank you for your consideration.

Sincerely,

Mark Baumler, PhD
State Historic Preservation Officer

Enclosure

225 North Roberts Street
P.O. Box 201201
Helena, MT 59620-1201
(406) 444-2694
(406) 444-2696 FAX
montanahistoricalsociety.org