



# THROUGH THE AGES

OCTOBER, 1924

"They dreamt not of a per-  
ishable home, who thus  
could build"

—WORDSWORTH





# THROUGH THE AGES



VOL. 2

OCTOBER, 1924

NO. 6

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Stately marble columns in the New York Central Station at Utica, N.Y.



# THROUGH THE AGES

A Monthly Magazine devoted to  
the uses of Marble - its universal  
adaptability, beauty, permanency  
and economy.

VOL. 2

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## A DETROIT SAVINGS BANK

The Wayne County and Home Savings Bank First in  
America to Establish Branches

THE establishment of Detroit's first savings bank came about through conditions prevalent during the middle of the last century. The violent antipathy against all banking institutions that started with the failure of the banks in 1836, and continued unabated for many years, began to subside in 1857. The State of Michigan, while acknowledging the necessity of banks, hedged in bank managements with such constitutional restrictions that the legislature was powerless to aid them. Only two banking institutions, for Detroit service, were chartered between 1837 and 1857.

Such was the condition, not only in Detroit and Michigan specifically, but generally throughout the West just before the Civil War. In 1857 the people of Michigan passed a general banking law and efforts to collect money for organization were begun. In 1861 came the Civil War and the organization of national banks.

It was soon found, however, that though the federal banks were sufficient for ordinary commercial enterprises, there was no provision for taking care of the savings of the

laboring people, nor was there any arrangement for loaning money for the building of homes. Mortgages on real estate were not within the province of the federal banks. Private moneylenders took advantage of the situation and the rate of interest rose far above the legal limit of 10 per cent.

In 1869 an act was passed by the legislature permitting the establishment of savings institutions. While this act did not pretend to permit the inception of savings banks, it did allow the organization of what were more in the nature of building associations. Several institutions were organized under this law, but the act was so uncertain that none of the so-called "banks" were willing to continue under the provision of the act.

A bill which would allow the operation of savings banks was enacted in 1871. It provided that the capital stock of each bank should not be less than \$50,000, of which three-fifths should be paid in.

Immediately upon the passage of this law a number of Detroit citizens got together and formed the Wayne County Sav-





The exterior, in the Italian Renaissance style, is of light colored Tennessee marble.

ings Bank. The prominent feature of the institution, a plan that was closely adhered to from the beginning, was that it should be strictly a savings bank, and that no commercial business should be transacted.

The first president, Wm. B. Wesson, an extensive landowner himself, was largely responsible for the reputation afterwards acquired by Detroit as a city of homes. A brick building on the northwest corner of Congress and Griswold Streets, built in 1852 and called the Wesson Building, was decided upon as the home of the new bank. This structure was lifted from its foundation and another story placed beneath it. This

was the first effort on record in Michigan to lift or move a brick building. Here, on the first floor, the Wayne County Savings Bank opened for business on October 2, 1871.

Such an institution was a new thing for Detroit, but the officials were so well known that great confidence was reposed in it from the start and deposits began to come in at once. The first statement showed paid-in capital of \$30,000 and deposits of over \$120,000. The business grew so rapidly that it shortly became apparent that new and larger quarters were needed and the land on Congress Street, just west of the bank, was acquired and its own building erected. This was occupied in 1876.

In 1889 the bank opened a branch at Junction Avenue and the Michigan Cen-

tral Railroad crossing, as far as known the first branch opened by any bank in the country. Five other such branches were established by the year 1913, when there took place a consolidation with two other banks, the Home Bank and the Michigan Bank, which eventually resulted in their being united in a new building at the corner of Griswold Street and Michigan Avenue, the former the "Wall Street" of Detroit.

The new site was originally the home of the Home Savings Bank. Here, in the heart of Detroit, at the junction of two of the city's busiest thoroughfares, was erected



a splendid eight-story marble building. The architects, Donaldson and Meier, of Detroit, chose for the exterior a deep pink marble taken from two or three quarries in Tennessee and hone finished. This marble was selected not only for its beauty of color but for its excellent structural qualities. Although the building has now been occupied for nine years, its appearance is that of a comparatively new structure. The material has shown no sign of the passage of years except for a slight uniform change in shade towards a creamier tone.

The style of the building is Italian Renaissance. The main entrance is through an arched doorway extending through the first two floors, while to either side are single windows on each floor, so placed as to accent the height of the entrance way. The arched treatment is carried out along the Michigan Avenue side of the building by a trio of two-story windows corresponding with the size of the main portal, and these in turn are flanked by two pairs of smaller openings. A dentil course, above which is carved the name of the institution, separates the second and third floors, while a second course of ornamentation intervenes between the third and the upper stories. The façade is conspicuous for its ample fenestration, and the interior gives evidence that the problem of abundant illumination has been satisfactorily solved. The rather

heavy cornice is in keeping with the whole treatment; while projecting from between the windows of the third floor are gracefully designed brackets supporting bronze lanterns typical of the best period of Florentine artistry. It is interesting to note that perhaps no material other than this soft hued marble from the quarries of Tennessee could have been used quite as effectively in carrying out the architect's interpretation of Italian Renaissance adapted to commercial usage.

Upon entering the building one is immediately impressed by the quantity of marble used. The floor of the entrance lobby is of



First floor entrance hall and elevator lobby, showing stairway and drinking fountain.





Savings Department on first floor, showing a glimpse of the Commercial Department on the floor above.

pinkish-gray Tennessee, of square slabs measuring a foot or more each way, and delicately veined. The walls are of a finer grained Tennessee marble, of a more colorful hue than the floors, the slabs mostly of rectangular shape of generous size. The pilasters, of which there are quite a number, both in the lobby itself as well as in the banking room adjoining, are of the same material, but of sections double the height of those in the wall. The capitals of the lobby pilasters are of solid marble, skillfully carved in Ionic patterns. The stairway, both risers and treads, is of the grayish Tennessee used in the floors. A drinking fountain, simply designed, is built of one large block of this same marble.

There is, indeed, so little variation that at

first one is almost inclined to doubt the effectiveness of this scheme. Gradually, however, as the full extent of the treatment is perceived—as one sees in room after room practically throughout the entire building the same generous use of Tennessee marble and Tennessee only—there comes a realization that here has been attained a dignity, a beauty, a harmony not often achieved; and that the introduction of another kind of material into this rather original and somewhat daring homogeneity would have weakened, rather than strengthened, the general effect.

The bank's contact with the public is mostly through the two banking rooms, one on the first floor to the left of the spacious lobby, given over to the Savings Depart-



ment and one on the next floor directly over the first, devoted to the Commercial Department. In each of these commodious chambers the treatment is very similar, the chief difference being in the designs of the panelled ceilings and the capitals of the columns. The first floor room has the conventional egg and dart pattern combined with a leaf as its motif, whereas the Commercial Department has the wall of Troy design in its ceiling and its solid marble capitals are carved with Ionic volutes.

The walls of each room, all the way to the ceiling, besides the counter fronts and tops, are of the pink marble mentioned above.

Below the ground floor level are two stories, the sub-basement containing the



View of the Commercial Department. The walls, floor, column and pilasters are Tennessee marble.

machinery for ventilation, elevator service and the like. Central heat is furnished by the Edison Company, which supplies a large number of Detroit's structures, especially those in the business section of

the city. The basement is practically a marble vault, all the floor and wall surfaces being of Tennessee, as are also the immense columns that support the ceiling. The safe deposit boxes are located here, as well as the huge vault with its twenty-five-ton door. This vault is of heavy concrete, extra reinforced by three thicknesses of steel plates, the center plate being drill-proof.

Ascending the upper floors is a dignified stairway, solidly lined with



Mortgage Department on the fourth floor.



marble. On each floor the wide elevator lobby forms the central feature, with its walls marble-lined to the ceiling and the floors of marble tile similar to the entrance lobby. The fourth story contains the Mortgage and Attorneys' Departments, with the Clearing House, Bookkeeping and Transient Department on the fifth floor. The sixth contains the President's office, the Auditing Department, with rooms for the Directors and committees. On the seventh floor are dining-rooms with the necessary culinary arrangements, besides an assembly room and a library room.

Practically all of the minor rooms on the upper floors are wainscoted in pink Tennes-

see marble to a height of 2 feet, while in the more important rooms, such as in the Mortgage Department, the marble extends to the ceiling, with all counters and columns composed of this same material. From basement to roof the Wayne County and Home Savings Bank is a practical example of careful planning in order to achieve a sincerity of material and a simplicity of form that is in sharp contrast with the architectural fripperies too often seen in commercial construction. Here is exemplified, to a high degree, the artistic potentialities of marble as a structural medium, *per se*, without the aid of other materials, or the usual decorative devices.



A view of the basement in the Wayne County and Home Savings Bank, Detroit.





Court of the Palazzo della Cancelleria, in Rome.

## EARLY RENAISSANCE IN ROME

THE palaces at Rome of the early period of the Renaissance movement were, as a rule, free from the abuse of using columns merely as ornamental features without any constructional meaning. Later, we find palaces attributed to Raffaello, Michelangelo and others running their orders through two stories, but these belong properly to a later period of the style.

The earliest Renaissance building in Rome, according to Hamlin, was the Palazzo di Venezia, begun in 1455, together with the adjoining porch of S. Marco. The proportions are poor and there is lacking those niceties of detail which distinguish the later works, but "the spirit of Roman classicism is here seen in the germ," especially in the court arcades, which are built with massive piers with superposed stages, and engaged columns supporting entablatures, all after the manner of the Colosseum. Associated with the structure are such names as Giulio

and Majano, Giacomo di Pietrasanta and Meo del Caprino, though just what share each of these architects had in the work is not exactly known.

One figure stands out as the leading architect of this period. Writers of the times immediately following unite in giving to Bramante the credit of "raising up good architecture again, which from an ancient time till then had been hidden and kept secret." (Serlio's *Five Books of Architecture*.) Without detracting in the least from the glory of Bramante, we might with as much truth apply the same saying to Alberti, Brunelleschi or Michelozzi. But where these men were associated with the earlier phases of the Renaissance, Bramante was the link between the early and later styles; for while his work in the beginning showed the freedom and ease of the golden age of the movement, it also developed later into the more regular school of formula and prescription.

NOTE—Illustrations through courtesy Thomas Machen, architect, Baltimore, Maryland.





Exterior of the Palazzo della Cancelleria, Rome. The exterior is Roman Travertine stone, extensively used in Italy.

Bramante was born in 1444 at Urbino. First known as a painter, he soon associated himself with the artists engaged upon the Duomo at Milan, and resolved to devote himself to architecture. He was in Milan from 1476 to 1499, and thence found his way to Rome. So far as we can judge of him, he was one of that populous class who profit more by their skillful appropriation of the ideas of others than by their own imaginative faculty. He did show, however, considerable originality in the variations of his treatment of the classical elements and ingenuity in adapting them to the requirements of the moment. He can hardly have said to have invented a new system of architecture, flexible and various though his treatments might be. His fellow architects of the day were shown how much interest could be obtained in the simple distribution of features, and he fully demonstrated that good proportion was capable of producing a fine effect without—or at least apart from—the use of ornament.

The Cancelleria Palace, in Rome, is generally attributed to Bramante, even though

its date is supposed to have preceded his arrival in the Eternal City. This is probably explained by the fact that he is known to have been summoned frequently to Rome, according to Vasari.

The Cancelleria, as a palace designed in those troublous times, is one of the most beautiful buildings of the Early Renaissance. There is a certain monotony in its façade, but this is offset by the graceful double arcades of the cortile. The outside is decorated in the upper floor with pilasters so slightly relieved from the wall as to be hardly noticeable but for the drafted beds of the intervening masonry or the brickwork. This system of setting out, the greater and lesser interspace, and the play of rhythmical division of pilasters, occurs constantly in Bramante's work.

The exterior is of Roman Travertine stone, while on the interior are beautiful door cases in marble that resemble those at Urbino. The Doric capitals of the court have bands of leaves below the necking, with wreaths of rosettes above. At the angles of the court are pilasters showing



bands of roses at about half their height and the same ornamental design appears also in the panels of the balcony above.

Another work of Bramante is the eastern part of the S. Maria delle Grazie at Milan, mentioned in a previous article. This portion consists of the dome and the three apses which surround it and was added to the Gothic church about 1492. The design presents some awkward misadjustments, but in spite of this the general effect is magnificent and the structure is one of the choicest examples of that Early Renaissance art that has been called Bramantesque. Other works by Bramante that are worthy of mention are the Canonica of S. Ambrogia, built in 1492; the round chapel at S. Pietro in Montorio at Rome; parts of the ancient basilica of Constantine; the Papal church of S. Peter's; and the Belvidere at Rome.

It has been said by Baron H. von Geymüller that in Brunelleschi's hands the architecture of the Renaissance had a Tuscan or provincial character, while in the

hands of Alberti it became more Roman. Going a step further it may be fairly stated that Bramante rendered it national or peninsular, while Peruzzi, Sanmicheli and finally Palladio made it European. It must certainly be admitted that the Renaissance from Bramante's day partook more essentially of the nature of a classic revival than in its earlier stages, and, furthermore, there is little question that much of what was produced in this first half of the sixteenth century was superior in most every way to what had come before.

In spite of this brilliant half-century of productiveness, there is no one great work in which is enshrined all that is greatest and most perfect in the art of the epoch—no Parthenon of the Renaissance representing at once the perfection of the period. Those buildings which approach in a measure the perfection of the Parthenon are small both in scale and importance, while the great projects were rarely if ever completed during the lifetime of the architect, being sub-



Church of S. Maria delle Grazie, at Milan, Italy.





The Palazzo Farnese, at Rome, built by Antonio Sangallo the younger, and completed by Michelangelo, who built the top story and cornice.

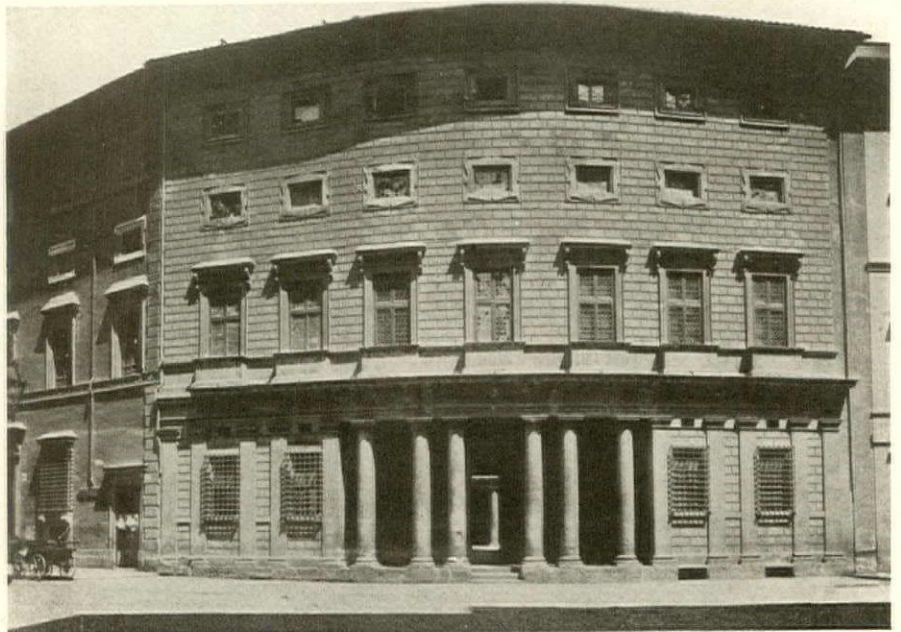
names recur so frequently that one cannot pass them over.

Antonio Sangallo the younger (1485-1546) was assistant to Bramante when the last named was architect at St. Peter's. The work by which he is best remembered is the Farnese Palace at Rome built for the Cardinal who became Pope Paul III. The façade is very simple and majestic, presenting a wall nearly 100

jected at later dates to unfortunate alterations that deviated considerable from the original intentions.

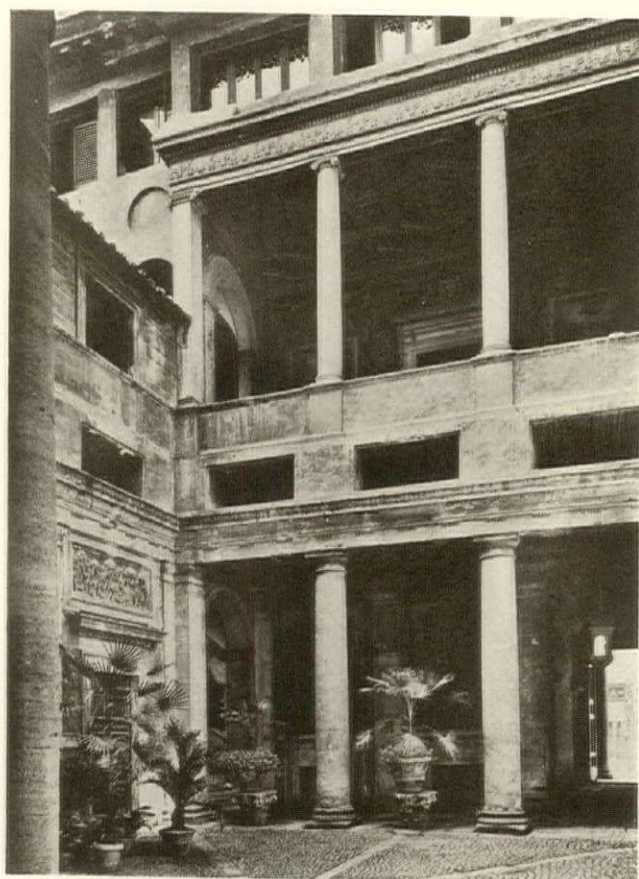
When we consider the shortness of the period under consideration and compare this brief half-century with the duration of the Greek development, the wonder is, not that there is a dearth of complete and representative works, but that there should be a profusion of brilliant examples of the style. There is hardly space to enumerate either the architects or the buildings that belong to the period from 1500 to 1550. Among the most prominent of the architects, however, we must mention four whose

feet high, about two squares in proportion, its splendid monotony broken only by the central doorway with six windows on each side treated very plainly with square head and cornice. The second story has square headed windows with a column on each side



The Palazzo Massimi, at Rome, by Peruzzi.





Corner of the courtyard in the Palazzo Massimi.

carrying an entablature with alternate circular and pyramidal pediments. Michelangelo completed the top with the addition of one story and a magnificent cornice. The windows of this floor have cases, colonnettes, entablatures and pyramidal pediments similar to the floor below, but reduced in width. Jackson, in describing the façade, says: "The storeys are divided by cornices more enriched as they rise, and between them and the window heads is a considerable height of plain wall. This feature is caused by the coved ceilings of the rooms, and nothing does more to give an air of nobility and a greater breadth of effect to the façade than their wide expanse of bare wall, unbroken by any idle columns or pilasters, in which the windows are set. The range of thirteen windows in the first floor

is interrupted at the middle window, which has a pair of columns on each side and no pediment. This is one of the alterations made by Michelangelo, not altogether for the better." Vasari says he made the large window over the principal gate of marble with very beautiful columns of breccia, and a marble coat-of-arms of Pope Paul III.

A splendid colonnaded passage, built of the marbles from the Theater of Marcellus, leads through the building to the court, which is 90 feet square. The lower stories are a close reproduction of the rich ordinance of the lower half of the Colosseum.

Baldassare Peruzzi was born, according to Vasari, at Volterra, in 1481, though Lanzi says he was Sienese. At Rome, Peruzzi built the Villa Farnesina and the Palazzo Massimi. This latter is one of the finest examples in Rome of a house of modest dimen-



Portico of court in Palazzo Massimi.



sions built in the Early Renaissance style. Built on an irregular site, the plans are decidedly ingenious. The front is curved, and the beauty gained by this curvature is best appreciated by a view from the full length of the loggia.

Rafaello da Urbino (1483-1564) was better known as a painter, but his name is associated with such palaces as the Pandolfini in Florence, and the Palazzo Steppani, Caffarelli, or Vidoni, in Rome.

Michelangelo Buonarroti (1475-1564) attained a fame surpassing all his famous contemporaries, though as an architect he was not the equal of the others. His greatest task, the completion of St. Peter's, was forced on him late in life, in spite of his protests.

With these names we come to the middle period of Renaissance in Italy, which will be dealt with at greater length in our next issue.



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The famous statue of St. Peter, whose foot has been kissed by millions. It is in St. Peter's, Rome.





Garden seat of Lee marble on the grounds of an estate near Baltimore, Maryland.

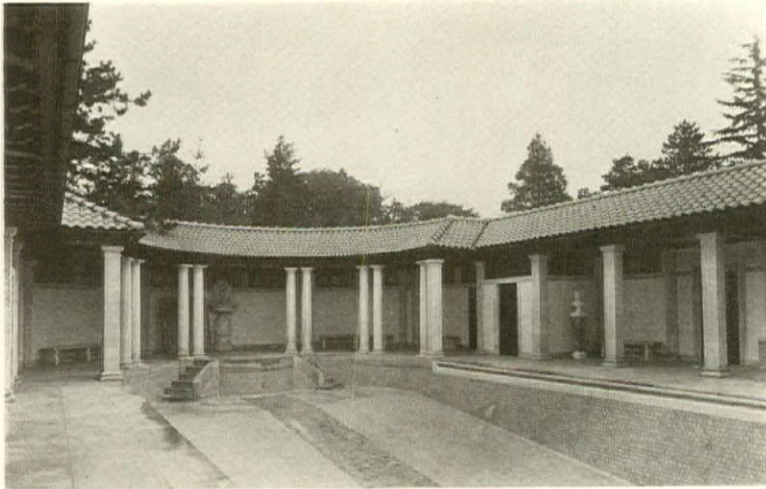
## MARBLE IN THE GARDEN

EVERY one knows something about the long and honorable record that marble has made. It is almost impossible to take up a volume of history, or indeed a book of any kind without bringing into prominence some passing reference to the stone that has had so much to do with the building of the nations. From the first, marble has stood for beauty and attractiveness. It has gone hand-in-hand with all the worshipers of art. Like the diamond and other precious stones, it has long been regarded as one of the symbols of enduring prosperity.

"The position of marble among building materials is a unique one," writes Patrick Calvert in the *American Architect*, "for in its strength and durability are united to a beauty of surface, color and texture that is

infinite in range; and this pre-eminence has not only been fully recognized by ancient and modern architects, but has in large measure contributed to the historical development of the art. In firmness of structure and almost imperishable nature few other materials bear comparison to it and these fail utterly when comparison is extended to include variety of surface beauty. The most famous buildings of antiquity, the Parthenon and Erechtheion at Athens, the temples and palaces of Rome, St. Mark's and St. Peter's of the Renaissance, owe their charm of color and delicacy of detail to the use of marble. The oriental luxury of the Court of Constantinople, the palaces of the conquering Moors at Granada and those of the Grand Monarch at Versailles—all are embellished with this material which also





Swimming Pool, Thompson Estate, Canandaigua, New York.  
Allen & Collins, architects.

expresses appropriately the most dignified and elegant conception of modern architects. Not only are the public buildings and costly residences of today enriched with marble, but in practically every structure of any size, it is used in some form or other."

It is not at all strange therefore that marble should be appropriated to the needs of parks and gardens. The custom was inaugurated many centuries ago. The wealthy families of the Old World gave almost as much thought to the garden as to the house itself. Nor was any element allowed to enter it that might detract from its dignity and refinement. Nature was not only the instructor but the high priestess; her rules were inviolable.

Marble was admitted because it is never obtrusive or unduly conspicuous. It takes its place naturally in the most delicate of settings. It is just as much a part of nature as the shrubs or greensward; and yet, while it is ever subservient to the harmony of growing things,

it is none the less rich in individuality and distinctiveness.

"In a formal garden," to quote from *Stone*, "every bit of stonework counts toward the desired effect whether it be a balustered terrace or a colonnade, a tea house or a pergola, a spouting fountain or a lily pond, or even nothing more pretentious than a sundial or a simple pedestal and bust. Indeed a tiled path or a coping for parterres will afford grateful and artistic contrast from the greenery and floral bloom. It is

a welcome sign of the growth of the public taste that even in many of the rather humble suburban homes, one can see strivings for well-ordered and formal effects by the introduction of stonework—steps or seats, a marble urn for flowers, or the like. The heedless and unthinking might perhaps say that they preferred nature unadorned, but this is just what they cannot have in the surroundings of the average dwelling. The



Shelter house on the Thompson Estate. Rutland Special Green marble was used here.





Marble fountain in the gardens of George J. Gould at Lakewood, New Jersey.

closely clipped lawns, the trimmed hedges, the paved pathways, the formal beds of flowers—all of these suggest artificiality, and a bit of well-contrived masonry and stone carving adds the one touch that is necessary to render them most alluring."

In the early days of this country, people were concerned chiefly about building plans. Landscape architecture was known only by name to a majority of home makers. The old colonial houses, notwithstanding their impressive quaintness and originality, were not of a kind that called for a skillfully designed background; they needed nothing better than the old-fashioned garden with its riot of stiffly set flowers, broken here and there by loaded trellises and uncurbed vines.

Modern homes, particularly those of the more imposing type, call for studious and masterful treatment. The development of the grounds is no longer left in the hands of an understudy; it is turned over to the expert. Oftentimes the gar-

den represents an expenditure that is only a step behind the cost of the house. This change can be traced to a number of causes. There is more money to be spent for one thing; millions are now going into residences where once there were only thousands. Furthermore, the tendency of present-day life is toward the open. Each year finds the garden delegated to a broader field of service, and with the enlargement of its functions has come the desire to make it equal to the occasion.

The transformation has been notably apparent in country estates. Small gardens open the way for seats and vases, steps, figures or perhaps sundials and gazing globes, but the larger grounds in addition to all these accessories, provide space for bridges or swimming pools, drinking fountains, bird baths, shelter houses and numerous other stone products, all of which may be made to contribute generously to the



Bridge of brick and marble, Bourne Estate, Oakdale, Long Island. Ernest Flagg, architect.



charm and rustic beauty of the countryside.

Many of these forms of marble work have been incorporated in the grounds of the Thompson Estate at Canandaigua, New York. Perhaps the swimming pool should be mentioned first as that would no doubt be considered the dominant feature of the picture. It is commodious in the extreme and its covered portions, equipped as they are with drinking fountain, seats, figures and pedestals, have a peculiar attractiveness that is not often equaled in structures of this type. Vying with the swimming pool in interest, stand the shelter houses, set back against a drapery of foliage. These also are supplied with seats, vases and figures, and outlined by rows of shapely columns. The approach to the residence includes marble steps and balusters arranged in unique fashion and still further accentuated by the various sculptured creations.

The marble which was supplied for the Geo. J. Gould grounds at Lakewood, New Jersey, is of another pattern and yet it is no less noteworthy. It appears not alone in the peerless figures of the fountain but in the long stretches of railing and wall work, in the expansive sweep of the enclosures, and in the arches and pillars of the bridge. On every hand is the subdued harmony that may be gained through intelligent manipulation of natural stone.

Among the many splendid residences of Long Island stands the Bourne residence at Oakdale. It rises in the midst of an estate of 500 acres. Much has been said in commendation of this admirably planned home, an old colonial mansion brought down to modern times, and many eyes have been drawn to the bridge on these premises with its masses of brick and marble knit together with a firmness and ingenuity that will defy all the batteries of the seasons that are yet to come.

As it is with bridges so it is with less pretentious attempts at decoration. In the sunken gardens of the Jennings estate at Fairfield, Connecticut, and on the grounds adjoining the artificial lake at the Proctor Park, Utica, New York, there has been only a limited use of marble, but every piece has been wisely placed. The Proctor gardens have simply a few seats and vases of which to boast, and many other modest examples might be recalled wherein a little stonework has been made to serve big purposes. It is not true that marble is beyond the reach of the small garden. Many a little plot might be turned into a richer and more beautiful enclosure through a judicious selection of the right kind of stone.

Elaborate conceptions in marble will always be more or less expensive. They can never be cheap, for they represent a lavish amount of material and labor. But there are any number of simple inexpensive pieces that are altogether worth while—a seat or a sundial, perhaps, or maybe nothing more than a plainly molded pedestal or vase. Certainly nothing could be more charming than the effect produced by the simple white marble seat shown in the illustration at the head of this article.

At Milford, Pennsylvania, in the garden of the home of August Kiel, there is a magnificent fountain of unusually graceful design. The basin is a circular coping of beautifully veined white marble from Alabama as shown in the illustration. The figure of a woman, finely executed, is of Italian white marble.

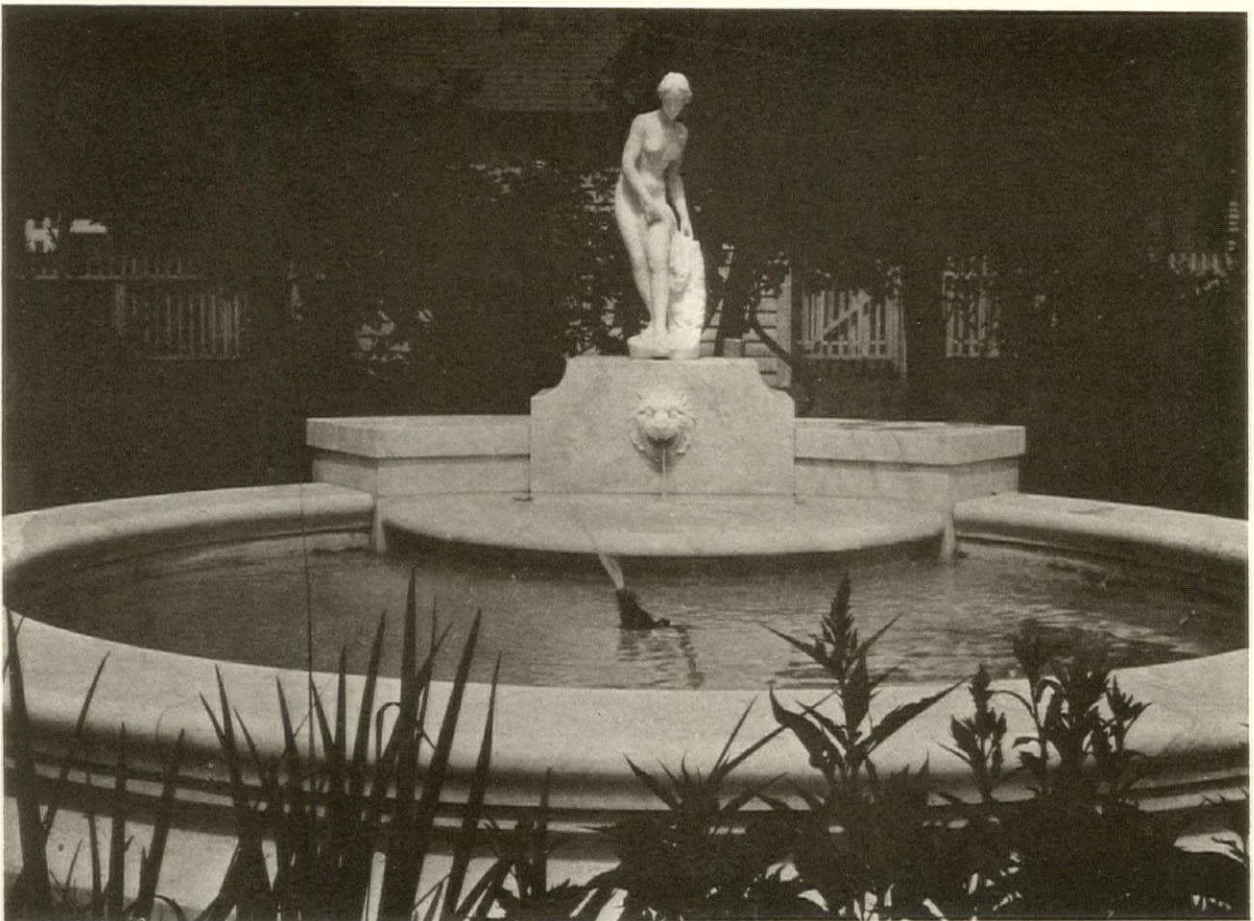
In the town of Dorset, Vermont, once stood a plain stone farmhouse. It was set quite close to the road and under the shadow of a hill. Some years ago the place became the summer home of Edwin Lefevre, the author. Following the change in ownership, the house was given a sympathetic



restoration, and the hillside was transformed into a luxuriant background of shrubs and flowers. Here and there in this maze of blended color were placed vases, seats and pedestals of marble. In one corner a marble shelter house was reared. At the crest of the hill rose a pergola, with marble-faced walks leading down to the lower level and a series of marble basins, through which tiny streams of water dropped step by step to a lazy pool beside the outer wall. And all these marble products were gathered from the century-old quarries across the valley. It is apparent therefore that all the materials which went into the making of the Lefevre country home have been ready for hundreds of years,

waiting for someone to bring them together.

Opportunities of this kind are confined to no one locality. There is almost no limit to the possibilities. The marble quarries may not always be just across the valley, but they are never at a prohibitive distance and they may always be trusted to do their part faithfully and well. Indeed they have served so widely and so acceptably in this department of the building field, that they have come to be regarded as almost indispensable. They stand forth pre-eminently wherever there is a demand for that elusive something which sets the garden apart as a distinctive and enduring addition to the home.



Fountain in the garden of Mr. August Kiel at Milford, Pennsylvania. Italian marble was used for the statue, and Alabama marble for the pedestal and basin.



## A BUILDING FOUNDED ON TALK

LAVATER once said "He who seldom speaks, and with one calm, well-timed word can strike dumb the loquacious, is a genius or a hero." Fortunately for the American Telephone and Telegraph Company, though the world is full of a number of different kinds of people, but few among them are either geniuses or heroes. The fact that the Company added six hundred stations to its plant in one year and now has over fourteen million telephones in service would seem to prove that the average American citizen believes in the principle that "Talk is cheap."

Since 1900, the population as well as the business of this country has grown fifty per cent. Phone service, as indicated by the number of phones in use, has increased nine hundred per cent, there now being 16.7 phones for every hundred of population in the United States.

On account of the continued increase of its far-flung business, the American Telephone and Telegraph Company not so long ago announced a prospective increase of its capital stock from seven hundred and fifty million dollars to one billion dollars, threatening the supremacy, in point of capitalization, of the U.S. Steel Corporation, heretofore, the largest industrial concern in the country. The Bell system has an organization of two hundred and fifty thousand people, an equipment worth over one billion and a half dollars, with thirty million miles of wire. One hundred and thirty thousand operators serve some nine million stations which make eleven million calls a day.

So much for the bare figures. This development seems all the more startling when it is considered that the following prophetic

statement made by Bell forty-five years ago to intending investors was received with skepticism: "It is conceivable," said he, "that cables of telephone wire could be laid underground, or suspended overhead, communicating by branch wires with private dwellings, country houses, shops, manufacturing—uniting them through the main cable to a central office where the wire could be connected as desired, establishing direct communication between any two places in the city. Such a plan is this, though impracticable at the present moment, will, I firmly believe, be the outcome of the introduction of the telephone to the public."

In keeping with the financial position of the Bell System, and expressing the ideal of the Telephone Company, is the new building in New York City, especially the vestibule or lobby with its massive marble columns. Here is typified a great public service of the highest character. The spirit is that of a highly organized and fundamental institution. Integrity and permanence are established in solid values; quick and superficial effects for momentary gain are nowhere in evidence.

The building makes free and intelligent use of Greek motives, and though it is, at first thought, a long jump from the Parthenon to the skyscraper, the architect, Welles Bosworth, has shown that the same details and unities that distinguished the Periclean edifice could be successfully applied to a modern temple of business. The prototype of the façade as a whole, however, is found in the records of a structure built in Rome on the side of the Palatine Hill by the Emperor Septimus Severus. It had seven stories of columns, one above the other, and was named the Septogorium, and in the an-





Illustration courtesy *Architectural Record*

A vista through the massive columns brings Dryden's words to mind:  
"All below is strength, and all above is grace."





Illustration courtesy *Architectural Record*

The American Telephone and Telegraph Company Building, New York City.  
Welles Bosworth, architect.



cient world it was called one of the "wonders" of the day.

The building is twenty-six stories in height above the sidewalk and the foundations go down to solid rock ninety-five feet below. There are three stories of basements, filled with engines, boiler rooms and coal storage, and ventilation machinery where the fresh air is washed and pumped through the building while the stale air is sucked out. The columns of the lower story are Doric, the order of the Parthenon, and though these in the Telephone Building are a few feet shorter, they are otherwise copies, beautifully and exactly executed, of their Hellenic models. Above this basic colonnade are eight tiers of the Ionic order, following the precedent of the library at Pergamon, a Greek city in Asia Minor of the second century B.C. These columns are copies from the recently excavated temple at Sardis, in Asia Minor. Their base mouldings are particularly fine.

The example set at Pergamon of connecting the columns by a sort of screen wall at about one-third of their height, is followed here also. This gives a solidity to the structure and makes a strong contrast with the two stories in the upper two-thirds of the column which are grouped into one effect by their connecting bronze window frames.

At the top of the building the parapet wall makes a frame of strength and solidity tying the elements together horizontally, and binding the columns into one harmonious whole. There are several additional stories and on the new section there has been added a heavy iron frame and network covering a court for basket-ball, for the health and recreation of the employees.

The tower over the passage originally connecting Fulton and Dey Streets is surmounted with a series of Greek Ionic columns similar to those of the temple of the

Winged Victory on the Acropolis at Athens. Over them there is a pyramidal-shaped roof of steps of granite which support a statue of the "Genius of Electricity" by Evelyn Beatrice Longman. The figure is nineteen feet high. Grasping thunderbolts aloft in one hand, he holds a strand of cables in the other, which coil downward to his feet and to the globe on which he stands. It is a noble and impressive statue and it won in competition with the work of some of the best sculptors of the country. It is easily the peer of other statues in and about the city, such as the figure on the Municipal Building, Diana on the Madison Square Garden Tower and Victory on the West Point War Memorial column.

Almost the entire first floor is given over to the majestic lobby with its splendid array of Grecian Doric columns of marble. This lobby resembles in its treatment the columned halls of some Egyptian temple or Hypostyle Hall. There is no modern example of this architectural motif which we can compare with the scale or importance of this vestibule.

The marbles for the columns and the walls came from Istria and Brescia in the Lombardy Province, Italy. This latter marble, called Botticino, is a soft light cream, with a few white patches and some slender brown markings. The marble was brought to New York in huge blocks and was cut in the stone yards there, from carefully selected and matched pieces.

It is evident that much care and thought was given to following the ancient models for it is the details that impress the careful observer. The grilles in the entrance doorways and balcony are copied from the types used by the Greeks in the Parthenon and other civic edifices. The Directory Board is framed with Ionic columns of the same period and shows a fine cornice bearing a Greek





Illustration courtesy *Architectural Record*

View of the lobby, with its massive marble columns.

fret ornament, delicately cut. The electric chandeliers are copied from Greek and Pompeiiian models, substituting electric bulbs with alabaster bowls for the oil wicks of the ancients. The frieze over the elevator doors

in the new lobby was modelled by Gaston LaChaise; the one in the first section was the work of Paulanship, who also modelled the bronze floor plaque representing Mercury carrying the message of the gods.





Illustration courtesy *Architectural Record*

Showing medallion in marble floor of lobby.

The ornament above the entablature or cornice is called an antefix and was used to crown a pediment or other architectural composition. It is a conventional form derived from the honeysuckle blossom. The

elevator cars are of cast bronze from classic designs. The desks and telephone booths are all taken from established types of classic origin and will never be out of style.

The marble letter box in the passage to





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View of ground floor, looking east

the Fulton Street entrance was the first one of its kind and the design was carved from old Greek and Roman altar decorations. It is of Istrian marble and special permission for a letter box of this material had to be obtained from the authorities in Washington.

The part of the building that forms the Dey Street elevation and the tower on Fulton Street formed the first of the two units built at different times. The second unit, constituting a later addition, is made up of

that portion at the corner of Fulton Street and Broadway. In connecting the new section with the earlier portion, several problems of construction were encountered that are extremely interesting. One of these grew out of the removal of the old wall and the substitution in its place of a row of columns. To bring out the proper spacing, these new columns could not be placed just where the wall had been. This involved a stretching over of the weight-carrying beams to new centers of support with cantilevers.



This work was so skillfully done that there is only a deflection of a quarter of an inch from top to bottom of the whole twenty-six stories.

The large lobby on the first floor is the most interesting part of the whole building. Kenneth Clark, writing in the *Architectural Record*, says of it: "To realize the true scale of this hall it should be seen at night: the play of light on the highly polished walls and columns is very interesting and the 'bigness' of the scheme is apparent, especially if one sees, at the end of one of the long vistas, a figure passing. Then the columns assume their true proportions, by contrast, for, though a few feet shorter than those of the Parthenon, they seem almost overpowering, owing to their number and the scale, which in this interior seems greater than in any other modern example. The whole impression created is one of simple richness and dignity, punctuated with the beauty of detail that ornaments the work.

"Many people will offer the old criticism

that all this is merely 'dress' and not true architecture, for the steel frame so ornamentally concealed by its marble and granite coat does the real work, and all else is scenery. Well, it is scenery, but what else can the modern building have to make it beautiful but this very covering or overcoating of false construction?

"The few attempts to use the elements of modern steel framing in the finished surface of a building, have not proved revelations of beauty, and as the very nature of materials prevents the raising of a modern structure on the post and lintel principle, the architect of today has to accept the fact of the steel skeleton and clothe it in a covering that makes it a thing of beauty, and this Mr. Bosworth has done."

All the corridors of the upper stories of the building are lined with white Alabama marble, while the mosaic floors are made of the same material. Altogether, it is a noble building and this nobility is due, in no small measure, to the marbles that were so generously used.



Main Lobby, American Telephone and Telegraph Building, New York.



## CLEVELAND'S BIG BANK

The World's Largest Banking Room is Built  
Almost Entirely of Marble

THE story of Cleveland between 1853 and today is a story of railroads, of ships and of shipping, of manufacturing and of banking, but mainly it is a story of steel, that great industry which made of the forest city of '53 a place of furnaces and factories, mills and warehouses, a center of production, a city whose fabrications are familiar throughout the civilized world.

By 1920 Cleveland was no longer one of the lesser cities of the Middle West. Cleveland had emerged as a leader in many lines, as a manufacturing center for the Middle West, as the metropolis of its district.

Cleveland had never dreamed of such businesses as had grown up in her midst.

But as these businesses grew, the credit facilities of Cleveland failed to keep pace with them. Cleveland's industrial growth had been phenomenal and unparalleled. Perhaps it was only natural that Cleveland's financial growth, being somewhat more conservative, had not kept pace. The lack of proper credit facilities worked a definite hardship upon Cleveland industry and upon all Clevelanders.

During certain months of the year, the larger industries of the city and various groups of smaller and allied industries required comparatively large sums to finance their nation-wide operations. At such times they drew as heavily as possible upon the somewhat inadequate credit supply available in the individual banks of Cleveland—but for the balance of their financing, which was often the larger portion, they went elsewhere, generally to New York. During this interval large and small industries alike

often found credit in Cleveland very hard to get. At other periods of the year, the situation reversed itself and large sums flooded into Cleveland from the four corners of the world. In short, the phenomenal industrial growth of Cleveland had outdistanced the growth of its banking facilities.

It was to remedy this situation that a number of Cleveland banking men determined to effect the only logical solution to the problem.

These men saw the possibility of uniting their six banks into one bank—a bank big enough to serve Cleveland. This merger was accomplished in January, 1921, and the new bank was called the Union Trust Company.

The new building occupied by the bank is located on the site of the old Lennox Building, now almost forgotten, at Euclid and East Ninth Streets. It is less than two and a half years since the wrecking of the Lennox Building, in its time one of Cleveland's finest structures, was begun, and in its place today there stands what is probably the second largest office building in the world.

Classic design was employed in its architecture, carrying out the basic principle of base, shaft and cornice, the base on the Euclid Avenue side consisting of a colonnade three stories high and on East Ninth and Chester of pilasters of the same height. The size of the building is stupendous. It extends 145 feet on Euclid, 256 feet on East Ninth and 381 feet on Chester Avenue, N.E. Beyond the main building is a five-story service building, separated from the main building by an alley, but bridged over on the upper





Exterior of Union Trust Company, Cleveland Ohio.





An idea of the beauty and immensity of the two lobbies is shown by this view from their intersection.

four stories. This extends for 116 feet further on Chester Avenue.

A single wall of the building, the one facing Chester Avenue, N.E., has a façade area of about 100,000 square feet. The three sides of the building facing on streets—that is, the Euclid, East Ninth and Chester sides together—have a façade area of about 200,000 square feet. The space occupied by the building is 20,000,000 cubic feet.

The total floor space extends over 30 acres. About 700,000 square feet of this are available for office purposes and about 300,000 square feet are occupied by the Union Trust Company, which fills the first four floors and part of the fifth.

A more concrete idea of the immensity of the building may perhaps be gained from a glance at the amounts of materials which went into its construction. Here are a few of

such figures, taken at random from the materials list: 405,000 cubic feet of stone for concrete; 25,000 barrels of cement; 4,025 doors; 18,600 tons of steel; 60 trainloads of plaster—30 cars to a train; 720,000 square feet of metal lath; 30 miles of channel iron; 42 boatloads of sand—500 tons to a boat.

The chief feature of the Union Trust Company Building is its banking lobby, the largest single banking room in the world. It is built in the shape of the letter "L." The savings lobby extends along the East Ninth Street side for 224 feet, including the rotunda, which forms the intersection of the two arms of the "L," and the commercial lobby stretches for 310 feet along the Chester side.

This truly inspiring room spreads 50 feet wide between great marble pillars which rise to a height of four stories along its sides.





This marble stairway adds a refining note of rhythm to an impressive vista, characterized by "massive arches broad and round."





Chester Street lobby and stairway leading to the mezzanine floor.

The second and third stories look out upon this vast lobby from a balcony, and a transparent dome, 82 feet above the banking floor, surmounts the rotunda.

On one side of the room, extending beyond the marble pillars, are the savings tellers' cages—twenty-eight of them. On the other side of the room, in a corresponding location, are the desks of the officers of the department. Behind these desks are private conference rooms for the officers' use. Check desks are placed in the center of the savings lobby.

The commercial banking room, likewise, is flanked by pillars 40 feet high. It contains

sixty-eight commercial tellers' cages, extending along both sides of the room beyond the pillars. The officers of this department have their desks in the very center of room, in an "island" as it were, in the lobby. Check desks are also placed in the center of the room. These rooms are done in marble and mahogany. At the intersection of these rooms is the rotunda, 50 feet across and 75 feet high, surmounted by a glass dome. Each of the banking rooms is surmounted by an arched transparent roof, which rises in a curve above the rooms to a height of about five stories beginning at the top of the 40-foot columns. Thus, floors two, three and a part of four look out upon both banking lobbies as from a balcony, a railing upon each floor surrounding the open well in the center.

All of the walls, columns, pilasters and counter fronts of this magnificent banking room are of Tavernelle marble. The standing marble generally throughout the corridors and typical office space is Alabama, with a small green Tinos base. The floors are of Tennessee, as are also all toilets throughout the building. The marble which went into the Union Trust Building came from many parts of the world, and the contract is said to be one of the largest bank installations ever erected in the United States.

The building proper has a four-door entrance on Euclid Avenue opening into the



office building lobby, and three entrances on Chester Avenue leading up to the first floor. Between building and bank entrances on the first floor there are ten shops on East Ninth Street and four on Euclid Avenue.

Beside the twenty-eight elevators for office tenants, there are nine elevators for bank use only, and two freight elevators, making a total of thirty-nine.

The mezzanine, third, fourth and part of the fifth floors are given over to departments of the Union Trust Company. Offices of the executive officers of the bank are on the mezzanine floor, facing Euclid, easily accessible to the public by stairways leading from the main banking rooms, by three bank elevators and the twenty-eight office elevators, every one of which, whether express or not, stops at the mezzanine floor.

The directors' room occupies the central part of the fourth floor. It is two stories in height and measures 30 by 35 feet. Besides being used for the regular Union Trust directors' meetings, this room is available for directors and committee meetings of Cleveland businesses and corporations. For this reason it has direct connection with the elevators of the building proper, as well as those of the bank.

Above the fifth floor all space is given over to office purposes. There are ninety-seven office units on each floor, each one of which may be broken up into smaller units, if desired. Each floor

contains 43,000 square feet of rentable space. Practically all of this space is under lease at the present time.

An interesting feature in connection with its construction was the method of building the foundation. The structure is actually floated upon quicksand. The steel piling was driven through the area excavated, clear on down past the gravel and sand, through the quicksand, and into the hardpan. The edges of these steel piles meshed one with the other so that the quicksand inside the excavation area was bottled up tightly and could not flow out. Thus, instead of consisting of a few big



Another view of the Chester Street lobby.





This view of the Euclid Avenue lobby reminds one of the phrase from Milton: "Anon, out of the earth a fabric huge rose, like an exhalation."



foundation points, the Union Trust foundations are spread over the entire excavation area. The new Union Trust Building has no sub-basement whatever. It does not go down deeply into the ground. It is held in place by its own weight and balance, the steel piling keeping the quicksand in place far below the building and making any

shifting impossible. The heat and power plant and other appurtenances ordinarily placed in a sub-basement are housed in the service building immediately adjoining the main building on Chester Avenue. This service building also contains the Union Trust cafeteria, employees' recreation rooms and other employees' service departments.



No bank could be truly great without the good will of the children, and so, on a recent Saturday afternoon, the Union Trust Company of Cleveland held a Children's party. This picture shows just half of the youngsters who poured in. This is a view of the Chester Avenue lobby. The Euclid Avenue lobby was equally crowded.



# A LIST OF THE WORLD'S MARBLES

By J. J. McClymont

*Note*—In a past issue, Mr. McClymont proposed, for the sake of convenience, to divide the different marbles into four groups. These arbitrary groupings were as follows:

GROUP A—Any marble or stone sold to the trade in fair-sized slabs or blocks of commercial size, rectangular shape and guaranteed by the seller to be sound, free from natural defects, that can be finished at a minimum cost, and sold to the consumer as sound marble.

GROUP B—Any marble or stone sold to the trade in slabs or blocks of fair or medium size, generally rectangular shape, guaranteed to be sound and free from natural defects, the finishing of which, because of texture, the size of slabs, the shape and size of blocks, is somewhat more expensive than those in Group A.

GROUP C—Any marble or stone that cannot be sold as sound but contains a minimum amount of natural defects, such as dry seams, old fractures, partially or completely healed surface voids, etc., to be treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as semi-sound marble.

GROUP D—All marble, stone and so-called serpentine marbles, and Onyx, which, by their peculiar formation are known to be fragile, such as Breccias and nearly all highly colored marbles and serpentine, and that are sold to the trade in irregular shaped blocks or slabs without a guarantee as to their soundness, treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as unsound marble.

## *Granito Tigrato*

Ancient granite from unknown quarry.  
Dark greenish gray, with even pools of lighter gray.

## *Granito Tigrato Bianco*

Ancient, unknown quarry.  
Minute mixture of black, pink and green, with here and there a spot of white.

## *Granito Tigrato Rosso*

Ancient, unknown quarry.  
Red, plentifully spotted with black, and stained with grayish or flesh-colored green.

## *Granito Tigrato Verde*

Ancient, unknown quarry.  
Greenish-black, with spots of green and rose.

## *Granito Tigrato Verdognolo*

Ancient, unknown quarry.  
Black, slightly flushed with pink and spotted with gray and olive green.

## *Granito Turchino*

From unknown quarry.  
Bluish-gray with stains of white and spots of shining black.

## *Granito Verde*

All of the following granites prefixed with Granito Verde are presumably ancient and from an unknown quarry. From Pullen's "Roman Marbles":

Granito Verde Ad Erbetta—Green, like foliage of grass, on darkish green.

Granito Verde Bronzato—Two shades of mottled green on gray metallic ground, spotted with lumps of silver crystals.

Granito Verde Confuso—Grays sprinkled with confused spots of blackish green.

Granito Verde Minuto—Tiny mixtures of green, white and black.

Granito Verde Nereggianto—Blackish green, mottled with green and white.

Granito Verde Plasmato—Reddish-gray, and green spotted with black.

Granito Verde Tigrato—Finely mottled gray and white, with streaks of gold, and suspicion of green.

## *Granox*

Trade-mark for Gray Knox.

*Granox Champion Pink*—Same as Champion Pink, from the Gray Knox Quarry.

*Granox Dark Cedar*—Same as Dark Cedar, from the Gray Knox Quarry.



*Granox Fomosa*—See Fomosa (Tennessee).

*Granox Gray*—Same as Gray Knox Gray.

*Granox Grecian Pink*—See Grecian Pink (Tennessee).

*Granox Roseal*—Same as Roseal, from Gray Knox Quarry.

*Granox Silver Gray*—See Silver Gray (Tennessee).

*Granox Special Gray*—See Special Gray (Tennessee).

*Granox Tavernelle*—Same as Tavernelle American.

*Granular Tuff*—See Volcanic Tuff.

*Graphic Granite*—Same as Pegmatite.

*Grassino*—See Bigio del Fiume Grassino.

*Grau Schnoll*

Adnet Quarry, Salzburg, Austria.

Gray with light brownish tint, showing mottled effect.

Takes high polish.

*Gravina*—Alaska Marble—Group B.

Quarried at Tokeen, Alaska.

Bluish-white background fairly uniformly marked with grayish-blue veins.

Takes high polish.

*Gray Bichia*

Quarried near Jaisalmer, Rajputana, India.

Gray with white fossils. (Watson.)

*Gray Bird's Eye*—Same as York Fossil.

*Gray Clouded Petitor*

Petitor Quarries, St. Mary's Church, Devonshire, England.

Gray with small red veins, crowded with fossils.

*Gray Dunkelblau*—See Gray Kunzendorfer.

*Gray Eagle Gray*—Group A.

Gray Eagle Quarry, near Knoxville, Tennessee.

Pinkish-gray with occasional veins or crow feet.

Takes high polish.

*Gray Eagle Pink*—Group A.

Gray Eagle Quarries, near Knoxville, Tennessee.

Light pink with few crow feet veining.

Takes high polish.

*Gray Fossil*

Three Castle Quarries, County Kilkenny, Ireland.

Dark gray with numerous white fossils.

Takes high polish.

*Gray Georgia*—See Georgia Silver Gray.

*Gray Hell*—See Gray Kunzendorfer.

*Gray Hellblau*—See Gray Kunzendorfer.

*Gray Hellbunt*—See Gray Kunzendorfer.

*Gray Ipplepen*

Parker's Quarries, near Newton Abbot, Devonshire, England.

Light gray or fawn ground with white veins and an occasional red vein.

Takes medium polish.

*Gray Italian Alabaster*—Same as Florentine Gray.

*Gray Knox Gray*—Group A.

Gray Knox Quarries, near Knoxville, Tennessee.

Light pinkish-gray with crow foot veins.

Takes high polish.

*Gray Knox Pink*—Group A.

Gray Knox Quarries, near Knoxville, Tennessee.

Light pink with occasional crow foot markings.

Takes high polish.

*Gray Kunzendorfer (Hell)*—Group C.

Quarried at Kunzendorfer, Silesia.

Light drab.

Takes medium polish.



*Gray Kunzendorfer (Hellblau)*—Group C.

Quarried at Kunzendorfer, Silesia.

Light bluish-gray.

Takes medium polish.

*Gray Kunzendorfer (Grun)*—Group C.

Quarried at Kunzendorfer, Silesia.

Mottled green and white.

Takes medium polish.

*Gray Kunzendorfer (Hellbunt)*—Group C.

Quarried at Kunzendorfer, Silesia.

Light violet with dull white veins.

Takes medium polish.

*Gray Kunzendorfer Passiflora (Taubenblau)*  
—Group C.

Quarried at Kunzendorfer, Silesia.

Dove gray, violet and light blue with green and white mottles.

Takes medium polish.

*Gray Kunzendorfer (Weiss)*—Group A.

Quarried at Kunzendorfer, Silesia.

White.

Takes medium polish.

*Gray Lepanto*—See Lepanto.

*Gray Lumiere*—Light gray.

*Gray Makrana*

Makrana Quarries, Parbatsar District, Jodhpur, Rajputana, India.

Light blue-gray.

Takes medium polish.

*Gray Marble of Hymettus*—Same as Hymettian.

*Gray Makrana*

Makrana Quarries, Parbatsar District, Jodhpur, Rajputana, India.

Rather coarse grained, light blue-gray.

*Gray Obscuriti*—Dark gray.

*Gray Ogwell*

Ogwell Quarries, near Newton Abbot, Devonshire, England.

Gray.

Takes medium polish.

*Gray Old Convent*—See Siena Old Convent.

*Gray Passiflora Grun,*

*Gray Passiflora Taubenblau,* and

*Gray Passiflora Violett*

Are names by which Gray Kunzendorfer is sometimes known.

*Gray Pink*—Group A.

Island Home Quarry, near Knoxville, Tennessee.

Light pink. (Similar to Ross Pink.)

Takes high polish.

*Gray Siena*

May be misleading as it may mean Siena Gray Galena or Siena Old Convent Gray.

*Gray Siam*

Quarry near Bangkok, Siam.

Light gray with white veins.

Takes medium polish.

*Gray Sudanese*

Quarried near Summit Hill, Sudan, Africa. Dull greenish-white with light gray cloudy markings.

Takes medium polish.

*Gray Tennessee*

For those available in blocks and slabs see:

Gray Eagle Gray      Gray Knox Gray

Consolidated Gray      McMullen Gray

Ross Gray

*Gray Ural*

Slatoust Quarries, near Cheliaknish, Orenburg, Russia.

Gray with waves of darker shade.

*Graywacks*

A compact sedimentary grit rock composed of rounded or subangular grains of quartz, feldspar, slate, etc., cemented by a paste generally dark gray.

*Gray Weiss*—See Gray Kunzendorfer (Weiss)



*Grechetto*

According to Bruzza, the finer grained Parian marble was known as Grechetto and the coarser grade of the same marble as Greco Duro.

*Grecian Marbles*

Cipollino (Greek)	Pentelikon (Marmor
Blue Pentelic	Pentelicum)
Nero Antico (Marmor Taenarium)	Rosso Antico (Marmor Taenarium)
Parian	Skyros
Pentelic	Tinos
	Verde Antico

*Grecian Pink*—Group A.

Gray Knox Quarries, near Knoxville, Tennessee.

Finely mottled pink and pinkish-gray with light irregular markings.

Takes high polish.

*Grecian Porphyry*—See Green Porphyry.

*Grecian Serpentine*—See Verde Antico.

*Greco Brecciato Scuro (Ancient)*

Unknown quarry.

Mottled and clouded gray.

*Greco Dislocato (Ancient)*

Unknown quarry.

Bluish-white with parallel lines of gray interrupted and turned out of their course as if by dislocation.

*Greco Duro*—See Grechetto.

*Greco Fino*—Same as Pentelic.

*Greco Giallognolo*—Same as Marmor Lesbium.

*Greco Livido*—Same as Marmor Thasium.

*Greco Scritto*

An ancient marble from unknown quarry. Yellowish or greenish-white diffused with gray marks somewhat like letters.

*Greco Scritto Confuso*—Same as above with letters indistinct.

*Greco Venato*

An ancient marble from unknown quarry. Probably Pentelic

White with parallel streaks of gray in various shades; lines fine and numerous and occasionally zig-zag.

*Greek Cipollino*—See Cipollino Greek.

*Greek Dove*—Same as Blue Pentelic.

*Greek Verde Antique*—See Verde Antico.

*Green Antique Porphyry*—Same as Green Porphyry.

*Green Bavarian*—See Bavarian Green.

*Green County Quarries*—See Napoleon (American)

*Green Felsite (Porphyritic Felsite)*

Quarry at Belagola, Mysore, India.

Pale green slightly varied.

Takes medium polish.

*Green Genova*—See Genova Green.

*Green Mountains*

Many of the Vermont Quarries are located on the west side of the Green Mountains.

*Green Mountain Siena*—See Rosaro, sawed across the bed.

*Green Poppenberg*

Poppenberg Quarries at Brilon, near Allagen, Westphalia, Germany.

Fawn colored of a slightly greenish shade and marked with dark green veins.

*Green Porphyry*, or Marmor Lacedaemonium Viride or Perfido Serpentino.

Quarried between the towns of Sparta and Marathonisi, Laconia, Greece.

Dark olive green, with an abundance of small light green crystals and occasional small bluish agates. (Watson)



No longer available.

Do not confuse with Verde Antico.

For different varieties of this marble see Porfido Serpentine.

*Green Puddingstone*—See Le Desert.

*Green Quartzite*

Belavadi Quarries, Kadur District, Mysore, India.

Pale green.

Takes high polish.

Used for inlays and small panels only.

*Green Shrewsbury*—See Fuchsite Schist.

*Greenstone*—See New Zealand Jade.

*Green Swedish*—See Swedish Green.

*Green Veined Cream*

Eastman's Quarry, West Rutland, Vermont.

White, bluish-white to decided pink, with numerous veins varying from yellowish-brown to green and yellow.

Takes medium polish.

*Green Veined Cream Statuary*

Eastman's Quarry, West Rutland, Vermont.

Delicate cream color in bands up to two inches wide, alternating with slightly placated bands of yellowish and very pale greenish tint up to one inch wide. (U.S. Geological Survey.)

Takes medium polish.

*Green Veined Statuary*

Eastman's Quarry, West Rutland, Vermont.

Milky white through which are very delicate light green veins. (U.S. Geological Survey.)

Takes medium polish.

*Green Vein Pavonazzo*

Quarry near Carrara, Tuscany, Italy.

Creamish-white with dark green veins and markings.

Takes high polish.

*Green Verdite Marble*—See Verdite.

*Greifendorf Serpentine*

Quarries at Greifendorf, Saxony.

*Grey Skye*—Same as Skye (Grey).

*Greain Quarries*—See Vert De Greain.

*Grifferie Quarries*—See Gris Louverne.

*Griotte*

Is a name given to bright red marbles because of the predominating color resembling that of the Griotte Cherry.

*Griotte (Cahors)*

Quarried near Cahors, Lot, France.

Rich red with white markings.

*Griotte Campan* or Campan Griotte.

Quarried in the Campan Valley, Hautes-Pyrenees, France.

Red with white markings.

*Griotte de Espagne*

Quarried near Lezo-Renteria, Guipuzcoa, Spain.

Bright red with white veins and casts of shells. When these white spots are uniformly small, the marble is known as Griotte Oeil de Perdrix (Partridge Eye Griotte) (Watson).

Description by Watson of another sample: "The red cherry color of the matrix is the same, but the white calcite veinings are lacking, and the fossil markings are less clearly defined, which gives the marble a darker and less variegated appearance."

*Griotte de Estendar*

Quarried near Estendar, Var, France.

Dark red and brown ground with white mottles and veins.

*Griotte de Felines*

Quarried at Felines D'Hautpouls, Aude, France.

Bright red, slightly variegated, with pure white veins. (Blagrove)





## A MARBLE DANCE FLOOR

ONE of Chicago's most popular hotels enjoys the distinction of possessing, as far as is known, the only outside marble dance floor in the country. The Edgewater Beach Hotel, situated on Lake Michigan, out Sheriden Road way, on the north side, is the year-round home of a number of the well-to-do people of Chicago. Back in 1920 it was decided to build an uncovered dance floor directly on the beach, a few feet from the water. As it would be open to the summer suns and the winter snows, it was absolutely necessary to construct this of some material that would not be affected by the elements.

A choice was made of marble and a floor 40 feet by 100 feet was laid down of Na-

poleon Gray, the tiles being 8 inches wide by 16 inches long. The floor stood up so well in the years that followed that the hotel management later added another section of 40 by 40 feet, making the available dancing space now 40 by 140 feet. Surrounding the marble floor are groups of tables and chairs: from the land side are terraces, connected by graceful flights of steps, that overlook the scene, while on the lake side runs the beach walk skirting the water.

The idea of dancing on a marble surface was unique, but the floor proved so satisfactory to the patrons of the hotel that this feature is now emphasized by the management in its appeal to the public.



# LIST OF QUARRIES AND MARBLE MANUFACTURERS

REPRESENTED IN THE MEMBERSHIP OF THE  
NATIONAL ASSOCIATION OF MARBLE DEALERS

<i>City and State</i>	<i>Company</i>	<i>Representative</i>
Akron, Ohio.	Flower Marble and Tile Company	Jas. T. Flower
Atlanta, Ga.	Reeves Marble Company	Alex. Reeves
Baltimore, Md.	Hilgartner Marble Company	A. H. Hilgartner
Baltimore, Md.	Jos. B. Dunn & Sons, Inc.	Chas. Scheidt
Baltimore, Md.	P. B. and W. Marble and Tile Co., Inc.	Richard T. Salter
Birmingham, Ala.	Alabama Marble Company	John S. Sewell
Boston, Mass.	Troy Bros. & Company	M. W. O'Brien
Buffalo, N.Y.	Geo. W. Maltby & Son Company	Wm. C. Maltby
Buffalo, N.Y.	Lautz Marble Corporation	R. K. Glass
Carthage, Mo.	Arnosti Marble Company	A. Arnosti
Carthage, Mo.	Carthage Marble and White Lime Co.	Geo. S. Beimdiek
Carthage, Mo.	Consolidated Marble and Stone Co.	Millard Bryan
Carthage, Mo.	Ozark Quarries Co.	T. R. Givens
Carthage, Mo.	F. W. Steadley & Company, Inc.	K. D. Steadley
Carthage, Mo.	Lautz Missouri Marble Company	John B. Robertson
Carthage, Mo.	Spring River Stone Company	John E. O'Keefe
Chicago, Ill.	American Marble Mill Company	T. J. Murphy
Chicago, Ill.	Black & Gold Marble Company	J. J. Bauer
Chicago, Ill.	C. N. Marthens Marble Company	C. N. Marthens
Chicago, Ill.	Corley-Meservey Marble Company	B. F. Meservey
Chicago, Ill.	Davia Bros. Marble Company	Humbert Davia
Chicago, Ill.	Enterprise Marble Company	Thos. A. Knudson
Chicago, Ill.	Flavin Marble Mill	F. A. Flavin
Chicago, Ill.	Frank P. Bauer Marble Company	Frank P. Bauer
Chicago, Ill.	Henry Marble Company	H. K. Townsend
Chicago, Ill.	Jas. B. Clow & Sons Company	A. Bunz
Chicago, Ill.	M. Keating & Sons Company	Thos. F. Keating
Chicago, Ill.	Naughton Marble Company	Thos. Naughton
Chicago, Ill.	Peerling Marble Company	Frank J. Peerling
Chicago, Ill.	Standard Mosaic Tile Company	C. R. Borchardt
Chicago, Ill.	Taylor Marble Company	Geo. W. Bower
Cicero, Ill.	National Mosaic Tile Company	George Wilde
Cincinnati, Ohio	Cincinnati Marble Company	H. L. Pike
Cleveland, Ohio	Allen Marble Company	R. M. Allen
Cleveland, Ohio	Empire Marble Company	W. J. Haworth
Cleveland, Ohio	Haworth Marble Company	E. M. Fritz
Cleveland, Ohio	Interior Marble and Stone Co.	S. J. Weingarten
Cleveland, Ohio	Prospect Mantel and Tile Company	L. G. Yeau
Cleveland, Ohio	Roy-Cliff Marble Company	C. F. Wege
Columbus, Ohio	Wege Marble and Tile Company	
Dallas, Texas	J. Desco & Son	J. C. Bruggen
Dallas, Texas	Southwest Marble Company	J. Desco
Dallas, Texas	McElhinney Tile and Marble Co.	William Jessop
Denver, Col.	Denver Mantel and Tile Company	D. C. McElhinney
Denver, Col.	Des Moines Marble and Mantel Co.	W. D. Watson
Des Moines, Iowa	Holbrook Marble and Tile Company	J. R. Golden
Des Moines, Iowa	Christa-Batchelder Marble Co.	H. F. McAdow
Detroit, Mich.	Detroit Marble Company	E. L. Leavenworth
Detroit, Mich.		B. L. Cummins



## THROUGH THE AGES

<i>City and State</i>	<i>Company</i>	<i>Representative</i>
East Cambridge, Mass.	Johnson Marble Company	T. J. Johnson
Fort Worth, Texas	Good Marble Company	H. G. Good
Houston, Texas	Salt Lake Marble and Supply Co.	Geo. E. Rieder
Indianapolis, Ind.	F. E. Gates Marble and Tile Co.	F. E. Gates
Kansas City, Mo.	Kansas City Marble and Tile Co.	G. F. Keller
Kansas City, Mo.	Phenix Marble Company	Mastin Simpson
Kansas City, Mo.	Sutermeister Stone Company	C. O. Sutermeister
Kasota, Minn.	Babcock & Willcox	Tyrell S. Willcox
Kasota, Minn.	Breen Stone and Marble Co.	Tyrell S. Willcox
Knoxville, Tenn.	Candoro Marble Company	Craig C. Day
Knoxville, Tenn.	Gray Eagle Marble Company	E. F. Klein
Knoxville, Tenn.	Gray Knox Marble Company	J. B. Jones
Knoxville, Tenn.	John J. Craig Company	John J. Craig
Knoxville, Tenn.	Knoxville Marble Co.	John M. Ross
Knoxville, Tenn.	Ross & Republic Marble Co.	W. E. Moses
Knoxville, Tenn.	Salomone-O'Brien Marble Company	Walter O'Brien
Knoxville, Tenn.	Tennessee Producers Marble Co.	B. L. Pease
Little Rock, Ark.	Southwestern Tile Company	R. E. Overman
Long Island City, N.Y.	Clarendon Marble Company	Alexander Thomson
Louisville, Ky.	Peter & Burghard Stone Co.	Jos. E. Burghard
Memphis, Tenn.	Central Mosaic and Tile Co.	Louis B. Marus
Milwaukee, Wis.	Andres Stone and Marble Company	Edgar Andres
Milwaukee, Wis.	Breidster Marble Company	Fred. W. Breidster
Milwaukee, Wis.	McClymont Marble Company	J. J. McClymont
Minneapolis, Minn.	Twin City Tile and Marble Co.	F. O. Streed
Minneapolis, Minn.	Northwestern Marble and Tile Co.	Chas. Gramling
New Orleans, La.	Albert Weiblen Marble and Granite Co.	Albert Weiblen
Oklahoma City, Okla.	Taylor Marble and Tile Company	G. W. Taylor
Omaha, Neb.	Sunderland Bros. Company	J. P. Williams
Peoria, Ill.	Peoria Stone and Marble Works	H. A. Farley
Pittsburgh, Pa.	American Marble Company	Max Weiner
Pittsburgh, Pa.	Iron City Marble Company	George L. Sibel
Pittsburgh, Pa.	Pennsylvania Marble and Mosaic Co.	John A. Fiore
Somerville, Mass.	Phil. H. Butler & Son Company	P. H. Butler
St. Louis, Mo.	Bradbury Marble Company	I. P. Morton
St. Louis, Mo.	Pickel Marble and Granite Co.	H. A. Feldman
St. Louis, Mo.	St. Louis Marble and Tile Co.	R. C. McDonald
St. Louis, Mo.	Shaw Marble and Tile Company	A. Coerver
St. Louis, Mo.	Union Marble and Tile Company	W. C. Fox
St. Louis, Mo.	Weis & Jennett Marble Company	Joseph Weis
St. Paul, Minn.	Drake Marble and Tile Company	W. E. Andrews
Tate, Ga.	Georgia Marble Company	Sam Tate
Wichita, Kan.	Hawkins Interior Marble Company	M. K. Hawkins
Wilmington, Del.	Geo. W. McCaulley & Sons, Inc.	C. W. McCaulley
Winchester, Mass.	Puffer Mfg. Company	A. W. Puffer

### CO-OPERATING—

Vermont Marble Company, Proctor, Vermont.



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ENTRANCE LOBBY, WAYNE COUNTY HOME & SAVINGS BANK  
DETROIT, MICHIGAN

TENNESSEE marbles were used, both on the exterior and interior, throughout this building. Donaldson & Meier, of Detroit, were the architects.

GRAY KNOX MARBLE COMPANY

KNOXVILLE

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TENNESSEE